

## MUSIC WEEK



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## 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

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

## 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 prerecorded 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 drafted 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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# W.A.S.P.

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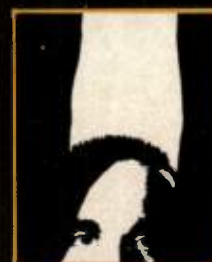
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MUSIC WEEK



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Next Music Week Directory free to subscriptions current in January 1987.

## 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.



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 Monkeys, 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 *Nightfall*, is being backed by national ILR advertising and in-store promotion.

## 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 tie in with the band's UK tour beginning on October 1.



# UB40

## Maybe Tomorrow

The new single on  
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*"My beautiful bird you have flown away,  
I held you too tight I can see"*



DEP 27/DEP 27-12/DEPC 27-12  
Distributed through Virgin



# '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 Cunts Treat Us Like Pricks*, *The Fucking Pricks Treat Us Like Cunts* by The Flux Of Pink Indians. The detectives took away the shop's entire stock of three.

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 Indian label, distributed by Nine Mile/the Cartel. 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 Birkett, 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 taking 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

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 on September 11 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 35 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" this week "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."

## End of the Rainbow

RAINBOW RECORDS, the label formed by Bill Kimber, former RCA Records director of A&R, has gone into voluntary liquidation after two years. The label's biggest hit had been with Su Pollard's *Starting Together*, and it had also had chart success with Chas & Dave and Marti Webb.

Kimber, who while at RCA signed such acts as Eurythmics, Bow Wow Wow and Jo Boxers, says: "It's very sad — when the label started the musical philosophy was to cover a wide range of music but after the hit with Su Pollard it was impossible to shake off the impression that Rainbow was an MOR label."

● COMPLETE MUSIC, the publishing arm of Cherry Red, has bought the 1,200-title catalogue of Albion Music, a company owned by Albion Leisure which has a variety of music-orientated interests.

Complete paid £120,000 for the catalogue which includes works from The Stranglers, Hazel O'Connor and 999.

## CD price wars put squeeze on indies?

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 tipped 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. W H 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 p30.

## IMPACT

► FROM PAGE ONE

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

David Platz of Bucks 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," Platz 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 going to 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. Ian Prince, currently in Los Angeles, 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, Tim Rousell, 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, Rousell 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 will protect 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 will abolish the statutory mechanical royalty rate.

## MU/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 manufacture 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, formerly with 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 with effect from January 1 next. The unexpected decision is expected to give a major boost to the sagging French record industry.

According to the music industry organisation SNEP, volumes should now rise by at least as much as the VAT rate has fallen, about 15 per cent. 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 delivery until the first quarter of next year.

The official reason is "technical problems" in manufacturing in Japan, but Marantz US president Jim Twedahl 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 Peter Holden as operations manager. Formed five years ago, Enigma releases jazz, dance, heavy metal and pop rock repertoire, with Poison, Stryper, The Smithereens and Don Dixon among its artists.



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CBS

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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 compilations 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, Hiam, and signed a distribution deal with PRT. 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, C2-8022, D2-8022), 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.

## 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 Kham-

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

● TYNE TEES Television, the company which produces The Roxy and was responsible for The Tube, has 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.

## Directory

RECENT MOVES: Making Music to 20 Bowling Green Lane, London EC1R (01-251 1900; fax 01-278 4003; telex 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; telex: 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 W3 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; telex: 9413640 ABS G; fax: 01-968 4897) ... Hi-Lo Records & Tapes to The Barn, Bramshott Chase, Hindhead, Surrey ... Silva Productions/Silva Screen Records to Silva House, 261 Royal College Street, London NW1 9LU (01-284 0525) ...

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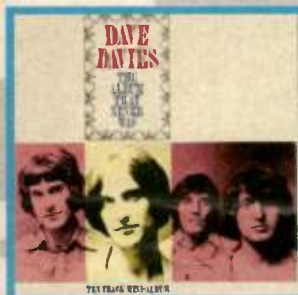
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"The Hit Singles Collection"  
PYL / PYM 7002



THE FOUNDATIONS  
"Best Of The Foundations"  
PYL / PYM 4003



THE SEARCHERS  
"The Searchers Play The  
System — Rarities, Oddities  
& FlipSides"  
PYL / PYM 6019



DAVE DAVIES  
"The Album That Never Was"  
PYL 6012



THE KINKS — "Hit Singles"  
PYL / PYM 4001



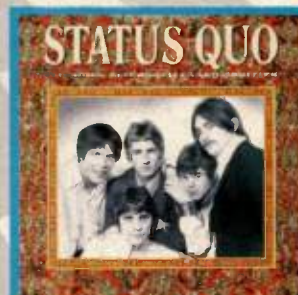
STATUS QUO  
"Quotations Vol 1  
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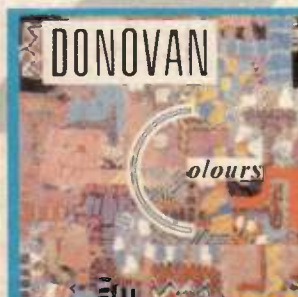
LONNIE DONEGAN  
"The Hit Singles Collection"  
PYL / PYM 7003



THE KINKS — "The Kinks Are  
Well Respected Men"  
PYL / PYM 7001



STATUS QUO  
"Quotations Vol 2  
Alternatives, FlipSides  
& Oddities"  
PYL / PYM 6025



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# Getting their kicks 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 Jurgen 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**, **Gouts 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 Humpe**, and **April May**; Canada featured **Frozen Ghost** 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 Cetera.

Also featured by WEA International was **Donna Summer**, with a slower (for her) more sophisticated-sounding track, **Dinner With Gershwin**.

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 flags: WEA chairman Rob Dickens flanked by new UK division head Max Hole and deputy Moira Bellas (left), with US division head Paul Conroy and Deputy Ray Still.



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 "intentions" include a commitment to break new acts, support all tours, target market to suit individual artists, TV advertise and tail-end market 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 boosted by a London TV and ILR 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 **Causing A Commotion** will herald the **You Can 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** **Tango 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 — awaiting 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 Bhundu Boys'** album **True Jit**, plus the single **Jit 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 repromotion 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 repromoting 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 B R I E F

NOTABLE one-line quotes from the conference include: "WEA UK is a model company — the cornerstone 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 Dickens outlining the think-

ing behind the split of the UK company) ... "I'm here to wave the European flag" (Jurgen 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" (Dickens also on the US/UK split) ... "I'll tell you what — it'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 ~~INDIE~~ SINGLES

1	1	3	PUMP UP THE VOLUME/ANITIMA (...)	M/A/R/R/S	4AD AD 707 (I/RT)
2	2	3	ME AND THE FARMER	The Housemartins	Go! Discs GOD (X) 19 (C)
3	NEW		CARS ('E' REG MODEL)	Gary Numan	Beggars Banquet BEG 199 (T) (W)
4	3	3	NEVER LET ME DOWN AGAIN	Depeche Mode	Mute (12) 7BONG 14 (I/RT/SP)
5	4	8	TRUE FAITH	New Order	Factory FAC 183/7 (12) — FAC 183 (P)
6	7	3	THE MOTION OF LOVE	Gene Loves Jezebel	Beggars Banquet BEG 192 (T/D) (W)
7	6	6	GIRLFRIEND IN A COMA	The Smiths	Rough Trade RT 197 (I/RT)
8	5	5	WILDFLOWER	The Cult	Beggars Banquet BEG 195 (W)
9	8	3	SOFT AS YOUR FACE	The Soup Dragons	Raw TV Products RTV (12) 4 (I/RT)
10	9	5	THRU THE FLOWERS	The Primitives	Lazy LAZY 06T (I/RT)
11	10	4	BAREFOOTIN'	Robert Parker	Charly CYZ 121 (CH)
12	NEW		GET DOWN	Derek B	Music Of Life NOTE007 (P)
13	12	2	THESE BOOTS ARE MADE FOR WALKING	Jessica Williams/Man To Man	Diamond DMR (T) 3 (SP)
14	13	3	T.V. MAN	Bolshoi	Beggars Banquet BEG 197 (T) (W)
15	11	5	BABY TURPENTINE	Crazyhead	Food FOOD 10 (I/RT)
16	NEW		JACKO	T.C. Curtis & T-Jam	Hot Melt TCT7 (P)

17	16	5	A WORD TO THE WISE (EP)	Ghost Dance	Karbon (KAR 608-T) (P)
18	NEW		BIG ROCK CANDY MOUNTAIN	The Motor Cycle Boy	Rough Trade RT(T)210 (I/RT)
19	17	11	LIL' DEVIL	The Cult	Beggars Banquet BEG 188 (T) (W)
20	23	5	THE TABLES ARE TURNING	C.J. MacIntosh	Music Of Life NOTE 4 (P)
21	15	10	FLOWERS IN OUR HAIR	All About Eve	Eden EVEN(X) 4
22	14	5	CRY TOUGH	Poison	Music For Nations (12) KUT 127 (P)
23	34	2	WHITNEY JOINS THE ANCIENTS	Justified Ancients Of Mumu	KLF Comm. JAMS 24T (I/RT)
24	31	2	NEVER AND ALWAYS	Three Johns	Abstract (12) ABS043 (P)
25	45	2	THE BIRTHDAY	Sugar Cubes	One Little Indian (12) 7TP7 (I/NM)
26	21	10	STEP BY STEP	Taffy	Transglobal/Rhythm King/Mute TYPE 5 (T) (I/RT)
27	22	18	FIVE GET OVER EXCITED	The Housemartins	Go! Discs GOD(X) 18 (F)
28	20	7	LONDON POSSE	London Posse featuring Sippo	Biglife BLR 2T (I/RT)
29	19	6	THE PEEL SESSION	Tubeway Army	Strange Fruit — (SFPS 032) (P)
30	19	12	VICTIM OF LOVE	Erasure	Mute (12) MUTE 61 (I/RT/SP)
31	28	20	I NEED A MAN/ENERGY IS EUROBEAT	Man To Man	Bolts BOLTS 5(12) (P)
32	43	2	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR (X) 27 (I)
33	40	2	OUR SUMMER	All About Eve	Eden EVEN (X) 3 (I)
34	33	14	COOKYPUSS (EP)	Beastie Boys	Rat Cage — (MORT 26) (SRD)

35	35	10	HAVEN'T STOPPED DANCING YET	Gonzalez	Dance On Wax — (DANCE 112) (I/BK)
36	24	3	THE MODEL	Big Black	Blast First BFFP 24 (I/RT)
37	27	10	STRANGELOVE	Depeche Mode	Mute (12) BONG 13 (I/RT/SP)
38	46	6	THE PEEL SESSION	T. Rex	Strange Fruit — (SFPS 031) (P)
39	32	2	FOREVER	Into A Circle	Abstract (12) ABS044 (P)
40	26	17	BLUE MONDAY	New Order	Factory — (FAC 73) (P)
41	25	14	CAN'T TAKE NO MORE	The Soup Dragons	Raw TV Products RTV (12) 3 (I/FF)
42	44	2	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23(12) (P)
43	18	2	GIRL TO THE POWER OF 6	Mini Juleps	Stiff BUY (IT) 263 (E)
44	37	2	UNBEARABLE	Wonderstuff	Far Out GONE002 (I/NM)
45	30	11	ROK DA HOUSE (REMIX)	The Beatmasters featuring The Cookie Crew	Rhythm King/Mute LEFT 11(T) (I/RT)
46	39	5	ONE SUMMER	Moss Poles	Idea IDEA 006 (P)
47	50	3	LOCKED-OUT OF THE LOVE-IN	1000 Violins	Dreamworld DREAM 14(T) (I/RT)
48	41	2	SOMETIMES	Erasure	Mute (12) MUTE 51 (I/RT/SP)
49	42	10	BIG HOLLOW MAN	Danielle Dax	Awesome AOR 10(T) (I/RT)
50	36	2	STOP KILLING ME	The Primitives	Lazy LAZY 3(T) (I/RT)

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## TOP 25 ALBUMS

1	4		SUBSTANCE	New Order	Factory FACT 200 (P)
2	23		ELECTRIC	The Cult	Beggars Banquet BEGA 80 (W)
3	24		THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
4	13		LOVE	The Cult	Beggars Banquet BEGA 65 (W)
5	17		LONDON O HULL 4	The Housemartins	Go! Discs AGOLP 7 (F)
6	29		THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH 101 (I/RT)
7	NEW		DON'T TOUCH THE BANG BANG FRUIT	The Meteors	Anagram GRAM30 (P)
8	8		DEFENDER	Rory Gallagher	Demon FIEND 98 (P)
9	3		ROCK 'N' ROLL	Motorhead	GWR GWLP 14 (A)
10	16	11	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
11	17	15	BACK TO BASICS	Billy Bragg	Go! Discs AGODP 8 (F)
12	9	3	THE FAT SKIER	Throwing Muses	4AD MAD 706 (I/RT)
13	15	17	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP 18 (I/RT)
14	11	4	PLAYED	The Bodines	Pop BODL 2001 (BMG)
15	10	17	LOUDER THAN BOMBS	The Smiths	Rough Trade ROUGH 225 (I/RT)
16	21	5	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I/RT)
17	NEW		THE MAN — BEST OF ELVIS COSTELLO	Elvis Costello	Demon FIEND52 (P)
18	12	5	THE SINGLES 81-85	Depeche Mode	Mute MUTEL 1 (I/RT/SP)
19	14	41	WONDERLAND	Erasure	Mute STUMM 25 (I/RT/SP)
20	20	2	SPEED KILLS VOLUME 3	Various	Under One Flag FLAG17 (P)
21	NEW		THE SMITHS	The Smiths	Rough Trade ROUGH61 (I/RT)
22	18	12	GIVE ME CONVENIENCE OR GIVE ME DEATH	Dead Kennedys	Alternative Tentacles VIRUS 57 (I/RT)
23	23	3	WIDE BLUE YONDER	Oyster Band	Cooking Vinyl COOK 006 (I/NM)
24	25	2	FALSE ACCUSATIONS	Robert Cray Band	Demon FIEND 43 (P)
25	16	16	JACKBEAT 2	Various	Rhythm King/Mute LEFTLP 2 (I/RT)

## JET STAR ADVERTISEMENT 01-961 5818 REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	
1	(1)	SARA Frankie Paul	Live And Love
2	(2)	HALF SLIM Joseph Cotton	Body Music
3	(4)	HILL AND GULLY Johnny Osbourne	Moodies
4	(3)	HIP HOP REGGAE Longgy D and Cumma MC	Big One
5	(6)	DON'T STOP Sante	Charlatand
6	(8)	HONESTLY Janet Kenton	Techniques
7	(9)	HOL AFRESH Red Dragon	Techniques
8	(20)	GUILTY OF LOVING YOU Carl Smalls	Kalabash
9	(—)	ALWAYS Lon and Raphael	Roddy's Melic
10	(11)	MOVE ON UP Neneus Joseph	Fine Style
11	(12)	GIRL CRAZY Milky Central	Digital
12	(13)	TEARS FROM M.Y EYES Joyce Band	Orbitone
13	(—)	DON'T WANT TO LOSE YOUR LOVE Michael Gordani	Fashion
14	(16)	FIRST LOVE Ernest Wilson	Techniques
15	(10)	IT'S NOT UNUSUAL Bunny Lie Lie	Greenleaves
16	(8)	BIG BELLY MAN Admiral Bailey	Super Power
17	(15)	JUST DON'T WANT TO BE LONELY Freddie McGregor	German
18	(18)	NEW YORK LIFE Tonto Irie	Mango
19	(5)	BUBBLE AND ROCK Little Clarke	Y and D
20	(19)	HARD UP BACHELOR Sandra Cross	Anwa

1	(1)	SARA Frankie Paul	Live And Love
2	(3)	NICE TO HAVE YOU BACK AGAIN Joyce Band	Orbitone
3	(2)	SOUL AND SAX Mike Rose	Orbitone
4	(4)	TROUBLE IN AFRICA Papa Levi	Jah Rec
5	(7)	SAMPLER Various Artists	Greenleaves
6	(9)	GOT TO BE ME Pinchers	Live and Love
7	(6)	WE'VE HAD ENOUGH Macka	B/Arma
8	(5)	HA FI SAY SO Josie Wales	Dynamic
9	(—)	TALK DON'T BOTHER ME Gregory Isaacs	Skengdon
10	(10)	CAN'T BE WITH YOU TONIGHT Judy Boucher	Orbitone

### NEW RELEASE — DISCOS

LIFE Christine Lewin	Kute Rec
HOW GLAD I AM Pam Hall	Blue Trac
SO MUCH THINGS TO SAY Rita Marley	Music
DEJA VU Kimberly James	Criminal Rec
DON'T STOP THE LOVE Tanguine N' Cheek	Criminal (Remix)
NATURE PLANNED IT Fenton Smith	Trend

### NEW RELEASES — LPS

UP TILL NOW Chalice	RAS
OUT OF CONTROL Kalabash Twins	Shaka Rec
SERIOUS DUB Various Artists	Mango

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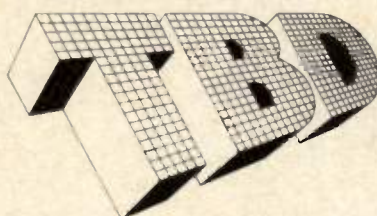
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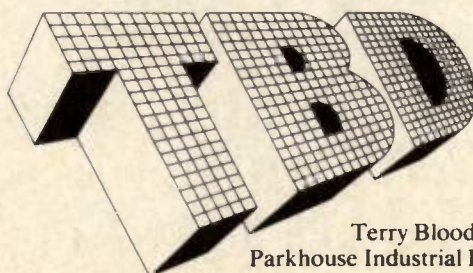


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Bringing us nicely back to the subject of our new telephone numbers that come into operation on September 24th.

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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

**T**HE 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 Freegard 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 Morrow'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 mana-

gers — 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 Blenman. 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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Records to be featured on this week's Top Of The Pops

26 SEPTEMBER 1987

# TOP 75 SINGLES

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## TITLES A-Z (WRITERS)

A Real Cool Time (Ramone)	85	Never Gonna Give You Up (Stock/Aiken/Waterman)	1
Absolutely Immune (Bruckner)	97	Never Let Me Down (Bowie)	35
Alanis (Stenberg/Kelly)	75	Never Let Me Down Again (Gore)	55
Animal (Clark/Cohen/Elliott)	53	No Memory (De Mando)	76
Antina (The First Time I See She)	2	One Lover At A Time (Feldman)	67
Bad (Jackson)	5	Only In My Dreams (Gibson)	56
Bohemian Rhapsody (Mercury)	43	Paper In Fire (Mellencamp)	94
Bridge To Your Heart (Gold/Gouldman)	24	Paradise Is Here (Brady)	95
Call Me (I & G Spagna/Pagnagnoli)	29	Four Some Sugar On Me (Clark/Cohen/Elliott/Lange)	70
Can't Give Me Love (T & I)	92	Pump Up The Volume (Young)	2
Fernando (Brown)	66	Put The Needle To The Record (Waterson)	78
Can't You See Me (Ayers/Bridgman)	96	Revolution Baby (Sayer)	77
(E Reg Model)	26	Scream Until You Like It (Isob)	59
Casanova (Calloway)	12	Secret Agent Man — James	43
Causin' A Commotion (Madonna/Bray)	4	Shirley's Mine (Blackman/Matthews/Lefebvre)	79
Come On Let's Go (Valens)	69	So The Story Goes (Vere)	74
Come See About Me (Holland/Dozier/Holland)	34	Someone Out There (from the Movie "An American Tail") (Homer/Mann/Well)	40
Croak's Theme (Instrumental) (New Mix) (Hammer)	19	Stop Love Vindicta (Adderley)	25
Dance To The Music (Stewart)	93	Strength To Strength (P & G Kane)	49
Didn't We Almost Have It All (Bacharach/Coffey)	36	Sweet Little Mystery (Clark/Cunningham/Mitchell/Pellow)	21
Dinner With Gershwin (Rustall)	84	The Groovy Situation (Lewis/Davis)	47
Don't Leave Me Now (Atsumi/Wheat/Peacock)	91	The King Is Dead (Coz/Drummer)	87
F.A. (Stock/Aiken/Waterman)	90	The Loner (Moore)	58
Free (Curiosity Anderson)	60	The Motive (Living Without You)	37
Full Metal Jacket (I Wanna Be Your Drill Instructor) (Mead/Goulding)	33	The Night You Murdered Love (Fry/White)	31
Funny Town (Greenberg)	38	The Opera House (Baker)	52
Go All The Way (Lord/Marty)	88	The Real Thing (Roman/Tonic)	51
Heart And Soul (Decker)	6	Tomorrow (Somerville/Coles)	23
Here To Go (Kirk/Mallender)	89	Toy Boy (Stock/Aiken/Waterman)	14
Hey Matthew (Fialka)	9	True Faith (New Order/Hague)	50
Hairless (Dillard/Talbot)	27	U-Got The Look (Prince)	30
Headbanger (O'Connor)	8	Uk Up No No Casual Sex (Hutch)	68
I Don't Want To Be A Hero (Dachler)	11	Valerie (Winwood/Jennings)	42
I Found Love (Flippin/Walker)	45/46	Walk In The Park (1987 Production) (Babey)	82
I Just Can't Stop Loving You (Hudson/Coffey)	37	Waterfall (Mahony/Coleman/Babbly)	71
I Need Love (Smith/Erving/Pierce/Simon)	16	What Have I Done To Deserve This (Low/Tennant/Wills)	15
I Owe You Nothing (The Brothers Johnson)	80	When The Finger Points (Prestman)	66
I'm In It For Love (Goldmark/Henderson)	70	Whenever You're Ready (Jody Dawson/Haggans)	57
Imperial (Beattie/Gillespie)	86	Where The Strips Have No Name (U2)	13
Islands (O'Neil)	100	White Coats (EP) (Sullivan/Heaton/Harris)	65
It's A Goodbye (Purley)	92	Who Will You Run To (Warren)	39
It's Not Over (Tilley's Over)	92	Wipeout (The Surfs)	7
(New/Van Tongeren/Goldston)	98	Wonderful Life (Vearncombe)	17
It's Over (Remix) (King/Bacharach/Coffey)	81	You Win Again (B.M. & R. Gibb)	53
It's All In The Game (Davis/Sigman)	10		
Jack Le Freak (Rodgers/Edwards)	22		
Jackie (Stock & V. Calloway)	73		
La Bamba (Fred Astaire)	62		
Labour Of Love (P & C Kane)	72		
Let's Work (Jagger/Stewart)	41		
Line (Baker/Sennin)	18		
Love On The Run (Eaton)	83		
Love On The Run (Eaton)	83		
Mary's Prayer (Clark)	28		
Me And The Farmer (Heaton/Cullum)	28		
My Love Is Guaranteed (Bratton/Lynch/Chesnut)	64		

## THE NEXT 25

76	NO MEMORY	Arts & Crafts (B. Smith)	Arts & Crafts (B. Smith)
77	REVOLUTION BABY	M.A. T.H. (J. F.)	M.A. T.H. (J. F.)
78	PUT THE NEEDLE	Cambridge/Cohen/Cole	150 C
79	SHE'S MINE	Cambridge/Cohen/Cole	150 C
80	I OWE YOU NOTHING	CBS 404M (T. E.)	CBS 404M (T. E.)
81	IT'S ALL IN THE GAME	Concord Music/Phonogram	144 (F)
82	WALK IN THE PARK	Solution (D.L.)	2333 A
83	LOVE ON THE SIDE	Brinkley/Engel/Stone/Blair	EMI 12 EM 55 E
84	DINNER WITH GERSHWIN	Warner Brothers	Dance/Phonogram
85	A REAL COOL TIME	Beggar's Banquet	BEG 199 (T) W
86	IMPERIAL	Emotion/WEA	805 S.T. W
87	THE KING IS DEAD	Go Nuts (J. G. Green)	ATV Music
88	GAVE IT ALL AWAY	Mercury	1278 5/AT — 1278 S.A.
89	HERE TO GO	Phyllis	1278 6166 E
90	F.L.M.	Mercury	1278 6166 E
91	DON'T LEAVE ME NOW	Go Nuts (J. G. Green)	ATV Music
92	IT'S GOODBYE	Mercury	1278 6166 E
93	DANCE TO THE MUSIC	Mercury	1278 6166 E
94	PAPER IN FIRE	Mercury	1278 6166 E
95	PARADISE IS HERE	Mercury	1278 6166 E
96	CAN YOU SEE ME	Mercury	1278 6166 E
97	ABSOLUTELY IMMUNE	Mercury	1278 6166 E
98	IT'S NOT OVER 'TIL IT'S...	Mercury	1278 6166 E
99	SUPER HEROES	Mercury	1278 6166 E
100	ISLANDS	Mercury	1278 6166 E

★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)

⑤ Indicates title available in sheet music

△ Panel Sales Increase over last week

▲ Panel Sales Increase of 50% or more over last week

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales fell by 20 per cent compared with last week.

Top 75 chart entries to date (37 weeks) ..... 558

Panel Sales over last week ..... 1%

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This Week	Last Week	Wks on Chart	Title	Artists	(Producers)	Publishers	Label	7" (12")	Number	(Distributor)
1	1	8	NEVER GONNA GIVE YOU UP	Rick Astley	(Stock/Aiken/Waterman)	All Boys Music	RCA	PB 41447 (12 — PT 41448)	(BMG)	
2	2	4	PUMP UP THE VOLUME/ANITINA (..)	M.A.R.R.S. (M. Young)	M'n'S Music/Blue Mountain Music		4AD	(BJAD 707 (1/RT)		
3	6	5	SOME PEOPLE	Cliff Richard	(Alan Tarney)	Warner Bros. Music			EMI (12) EM 18 (E)	
4	7	2	CAUSING A COMMOTION	Madonna	(Madonna/Stephen Bray)	Warner Bros/Island Music			Sire W8224 (T) (W)	
5	NEW		BAD	Michael Jackson	(Quincy Jones/Michael Jackson)	Warner Bros. Music			Epic 6511557 (12 — 651155 6) (C)	
6	4	8	HEART AND SOUL	T'Pau	(Roy Thomas Baker)	Virgin Music			Siren/Virgin SRN 41 (12) (E)	
7	3	6	WIPEOUT	Fat Boys and The Beach Boys	(Albert Cabrera/Tony Moran)	Ambassador			Urban/Polydor URB(X) 5 (F)	
8	12	3	HOUSE NATION	The House Master Boiz & The Rude Boy Of House	(The Rude Boy)	Magnet Music			Magnetic Dance MAGD(T) 1 (BMG)	
9	20	4	HEY MATTHEW	Karel Fialka	(Karel Fialka/Nick Magnus)	Illegal Music			I.R.S./MCA IRM(T) 140 (F)	
10	11	3	IT'S OVER (REMIX)	Level 42	(Wally Badarou/Level 42)	Level 42/Chappell/Island Visual Arts			Polydor POSP(X) 900 (F)	
11	15	5	I DON'T WANT TO BE A HERO	Johnny Hates Jazz	(Calvin Hayes/Mike Nocito)	Copyright Control			Virgin VS(T) 1000 (E)	
12	9	6	CASANOVA	Levert	(Reggie Calloway)	Chappell Music			Atlantic A9217(T) (W)	
13	5	3	WHERE THE STREETS HAVE NO NAME	U2	(Daniel Lanois/Brian Eno)	Blue Mountain Music			Island (12) IS 340 (F)	
14	10	10	TOY BOY	Sinitta	(Stock/Aiken/Waterman)	All Boys Music			Fanfare (12) FAN 12 (A)	
15	8	6	WHAT HAVE I DONE TO DESERVE TO DESERVE THIS?	Pet Shop Boys and Dusty Springfield	(Stephen Hague)	10 Music/MCA Music			Parlophone 12/IR 6163 (E)	
16	26	3	I NEED LOVE	L.L. Cool J. (L.L. Cool J/The L.A. Posse)		Island Music			Def Jam 6511017 (12 — 651101 6) (C)	
17	13	6	WONDERFUL LIFE	Black	(Dave Dix)	Rondor Music			A&M AM(Y) 402 (F)	
18	18	8	LIES	Jonathan Butler	(Barry J. Eastmond)	Zomba Music			Jive JIVE(T) 141 (BMG)	
19	36	2	CROCKETT'S THEME (Instrumental New Mix)	Jan Hammer	(Jan Hammer)	MCA Music			MCA MCA (T) 1193 (F)	
20	31	2	POUR SOME SUGAR ON ME	Def Leppard	(R. J. Lange)	Bludgeon Riffola/Phonogram LEP(X) 2 (F)			Bludgeon Riffola/Warner Bros./Zomba Music	
21	14	10	SWEET LITTLE MYSTERY	The Precious Organisation	(Phonogram/Jewel 4(12) (F)				Wet Wet Wet (Michael Baker/The Axeman)	Copyright Control
22	33	2	JACK LE FREAK	Chic	(Bernard Edwards/Nile Rodgers/Phil Harding)	Warner Bros			Atlantic A9198(T) (W)	
23	25	3	TOMORROW	The Communards	(Stephen Hague)	William A. Bong/Rownmark/Rocket/Mistramark			London LON(X) 143 (F)	
24	16	9	BRIDGE TO YOUR HEART	Wax	(Christopher Neil)	St Annes Music/Island Music			RCA PB 41405 (12 — PT 41406) (BMG)	
25	24	4	STOP TO LOVE	Luther Vandross	(Luther Vandross/Marcus Miller)	SBK Songs/Keith Prowse/EMI			Epic LUTH (T) 2 (C)	
26	35	2	CARS ('E' REG MODEL)	Gary Numan	(Gary Numan)	Beggars Banquet/Momentum Music			Beggars Banquet BEG 199 (T) (W)	
27	19	8	HOURLASS	Squeeze	(Eric "E.T." Thorngren/Glenn Tilbrook)	Virgin Music			A&M AM(Y) 400 (F)	
28	17	4	ME AND THE FARMER	The Housemartins	(John Williams/Housemartins)	Go! Discs			Go! Discs GOD(X) 19 (C)	
29	21	10	CALL ME	Spagna	(Larry Pignagnoli/Theo Spagna)	Cappuccino/Labelle Music			CBS 6502797 (12) — 650279 6) (C)	
30	23	7	U GOT THE LOOK	Prince and Sheena Easton	(Prince)	Warner Bros			Paisley Park/Warner Brothers W8289(T) (W)	
31	39	4	NIGHT YOU MURDERED LOVE	ABC	(Martin Fry/Mark White/Bernard Edwards)	10 Music/Neutron Music			Neutron/Phonogram NT(X) 112 (F)	
32	22	10	THE MOTIVE (Living Without You)	Then Jerico	(Owen Davies)	Then Songs/Dejamus			London LON(X) 145 (F)	
33	NEW		FULL METAL JACKET (I Wanna Be Your...)	Abigail Mead and Nigel Goulding	(Abigail Mead)	Warner Bros.			Warner Brothers W 8187 (W)	
34	51	2	COME SEE ABOUT ME	Shakin' Stevens	(Stuart Colman)	Jobete Music			Epic SHAKY (T) 4 (C)	
35	34	5	NEVER LET ME DOWN	David Bowie	(David Bowie/David Richards)	EMI Music/MCA Music			EMI America (12) EA 239 (E)	
36	28	6	DIDN'T WE ALMOST HAVE IT ALL	Whitney Houston	(Michael Masser)	Warner Bros./Rondor Music			Arista RIS(T) 31 (BMG)	
37	30	8	I JUST CAN'T STOP LOVING YOU	Michael Jackson/Siedah Garrett	(Quincy Jones/Michael Jackson)	Warner Bros.			Epic 6502027 (12 — 650202 6) (C)	

38	27	11	FUNKY TOWN	Pseudo Echo	(Brian Canham)	Intersong Music			RCA PB 49705 (12 — PT 49706) (BMG)	
39	55	2	WHO WILL YOU RUN TO	Heart	(Ron Nevison)	Copyright Control			Capitol (12) CL 457 (E)	
40	32	12	SOMEWHERE OUT THERE (from "An American Tail")	Linda Ronstadt and James Ingram	(Peter Asher)	MCA Music			MCA MCA(T) 1132 (F)	
41	46	3	LET'S WORK	Mick Jagger	(Mick Jagger/D.A. Stewart)	Prompub B.V./D.N.A/BMG Music			CBS 651028-7 (12 — 651028-6) (C)	
42	58	2	VALERIE	Steve Winwood	(Steve Winwood/Tom Lord Alge)	Warner Bros/Rondor			Island (12) IS 336 (F)	
43	43	3	SECRET AGENT MAN — JAMES BOND IS BACK	Bruce Willis	(Robert Kraft)	MCA Music/SBK United Partnership			Motown ZB 41437 (12 — ZT 41438) (BMG)	
44	44	3	BOHEMIAN RHAPSODY	Bad News	(Brian May)	B. Feldman/AS Trident Music			EMI (12) EM 24 (E)	
45	49	5	I FOUND LOVIN'	Steve Walsh	(ML/John Themis)	Minder Music			A.1. (12) A2199 (A)	
46	50	4	I FOUND LOVIN'	Backback Band	(Backback Band)	Minder Music			Master Mix (12) CHE 8401 (A)	
47	64	2	THAT GIRL (GROOVY SITUATION)	Freddie McGregor	(F. McGregor/D. Browne/C. Browne)	Intersong			Polydor POSP(X) 884 (F)	
48	42	6	MARY'S PRAYER	Danny Wilson	(Dave Bascombe)	Copyright Control			Virgin VS 934(12) (E)	
49	52	2	STRENGTH TO STRENGTH	Hue & Cry	(Harvey Jay Goldberg/James Biondolillo)	Chappell Music			Circa/Virgin YR(T) 6 (E)	
50	38	9	TRUE FAITH	New Order	(Stephen Hague/New Order)	Bemusic/Warner Bros./Cut/MCA			Factory FAC 183/7 (12 — FAC 183) (P)	
51	NEW		THE REAL THING	Jellybean feat. Steven Dante	(Jellybean)	Jobete Music/Warner Bros. Music			Chrysalis CHS (12) 3167 (C)	
52	48	3	THE OPERA HOUSE	Jack E. Makossa	(Arthur Baker/Phil Harding)	Shakin' Bacon Music/Intersong Music			Champion CHAMP (12) 50 (BMG)	
53	NEW		YOU WIN AGAIN (Fade)	Bee Gees	(Arif Mardin/Gibb Bros/Brian Trench)	Gibb Bros/Chappell			Warner Brothers W8351(T) (W)	
54	40	9	ANIMAL	Def Leppard	(Robert John "Mutt" Lange)	Bludgeon Riffola/Warner Bros/Zomba Music			Bludgeon Riffola/Phonogram LEP(X) 1 (F)	
55	29	4	NEVER LET ME DOWN AGAIN	Depeche Mode	(Depeche Mode/Dave Bascombe/Daniel Miller)	Grabbing Hands/Sonet			Mute (12) BONG 14 (1/RT/SP)	
56	76	1	ONLY IN MY DREAMS	Debbie Gibson	(Fred Zarr)	EMI Music			Atlantic A 9322(T) (W)	
57	37	6	WHENEVER YOU'RE READY	Five Star	(Dennis Lambert)	Famous Chappell			Tent/RCA PB 41477 (12 — PT 41478) (BMG)	
58	53	5	THE LONER	Gary Moore	(Peter Collins)	10 Music			10/Virgin TEN(T) 178 (E)	
59	41	5	SCREAM UNTIL YOU LIKE IT	W.A.S.P.	(Blackie Lawless)	Zomba Music			Capitol (12) CL 458 (E)	
60	56	2	FREE	Curiosity Killed The Cat	(Dunbar/Shakespeare)	Curio/Chelsea/Warner			Mercury/Phonogram CAT (X) 5 (F)	
61	NEW		LITTLE LIES	Fleetwood Mac	(Lindsey Buckingham/Richard Dashut)	Bright Music			Warner Brothers W8291(T) (W)	
62	45	11	LA BAMBA	Los Lobos	(Mitchell Froom)	Carlin Music			Slash/FRR/London LASH(X) 13 (F)	
63	NEW		CAN'T GIVE ME LOVE	Pepsi and Shirlee	(Tambi Fernando)	Handle Music			Polydor POSP(X) 885 (F)	
64	54	5	MY LOVE IS GUARANTEED	Sybil	(James Bratton/Dolores Dewry/Phil Harding)	Intersong Music			Champion CHAMPX (12) 55 (BMG)	
65	NEW		WHITE COATS (EP)	New Model Army	(Sullivan/Heaton)	Attack Attack/Watteau Music			EMI 12/NMA 6 (E)	
66	NEW		WHEN THE FINGERS POINT	The Christians	(Laurie Latham)	10 Music			Island (12) IS 335 (F)	
67	57	3	ONE LOVER AT A TIME	Atlantic Starr	(David & Wayne Lewis)	Virgin/Chrysalis/Island Music			Warner Brothers W8327(T) (W)	
68	NEW		UH, UH, NO NO CASUAL SEX	Carrie McCulloch	(Willie Hutch)	Jobete Music			Motown ZB 41501 (12 — ZT 41502) (BMG)	
69	NEW		COME ON, LET'S GO	Los Lobos	(Steve Berlin)	TRO-Essex Music			Slash/London LASH(X) 14 (F)	
70	77	1	I'M IN IT FOR LOVE	Donny Osmond	(George Acogny/Ulimate Groove)	SBK Songs/Famous Chappell			Virgin VS 994(12) (E)	
71	66	4	WATERFALL	Wendy and Lisa	(Wendy/Lisa/Bobby Z)	Girl Brothers Music/Bobby Music			Virgin VS 999(12) (E)	
72	47	16	LABOUR OF LOVE	Hue & Cry	(Harvey Jay Goldberg/James Biondolillo)	Chappell Music			Circa/Virgin YR(T) 4 (E)	
73	60	8	JUMP START	Natalie Cole	(Reggie Calloway/Vincent Calloway)	Chappell Music			Manhattan/EMI (12) MT 22 (E)	
74	NEW		SO THE STORY GOES	Living In A Box feat. Bobby Womack	(R.J. Burgess/T. Lord-Alge)	Empire/Chappell			Chrysalis LIB(X) 3 (C)	
75	68	16	ALONE	Heart	(Ron Nevison)	Warner Bros. Music			Capitol (12) CL 448 (E)	



# 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 distribution by PRT, Ichiban has just launched in the UK, with a Wembley-based office run by Gof Abbey. Initial releases include two 12-inches 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-0 (12



CLARENCE CARTER: producing and recording for Ichiban.

PO 2), by long-time dancefloor favourites Slave, now in a four-piece incarnation, while also imminent is female soulstress Janice Bulluck's Do You Really Love Me (WIL 3003), which is actually on the Ichiban-marketed WRC 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 Bulluck).

Both these records are tasters for new albums by the artists concerned, Slave's being Make Believe (ICH 1009), and Janice Bulluck'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 Artie '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 1004).

The albums will probably appeal to varied markets within the broad specialist sector, while the two 12-inches 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 HA0 4JB, where Gof Abbey can be contacted for further details about the label's future plans on (01) 900 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 Summer soul". The first is out this week, and is a four-track 12-inch only disc by Spotlight, entitled Best-Kept Secret (SUBX 02). As well as long and radio 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-inches are also scheduled for release shortly in the Urban Beat series, these being soul outing Dreaming (Of You) by One Beat, and the Hip-Hop cut Not Fellows 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.

# James Hamilton

C O L U M N

ALREADY HUGE 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/MFSB** Heavy Vibes/Love Is The Message sound overdubbed with telling short samples from many other disco classics from a few years ago. It took a while for most people to realise that in this case, L.A. stands not for Los Angeles but for none other than British megamixer 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 confrontation between **Stock Aitken Waterman** and **MARRS** last week, but the various injunctions were dropped before things got too far. Pump Up The Volume and the jangly 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 (MCA Records BONAX 1161), not maybe generally available just yet.

The most obvious pop crossovers on UK release this week are **THE CHAMPS** Tequila (Cooltempo COOLX 152), the sax-rasped Tex-Mex instrumental classic from 1958 in a newly extended version and flipped by last year's hip hop adaptation, **JOESKI LOVE** Pee Wee's Dance; **BEASTIE BOYS** She's Crafty (Def Jam BEAST T3), Led Zep-based catchy heavy metal rap double A-ed with the fabulous jauntily flying Coasters-ish chauvinist anthem, Girls, a male Frankie with similar pop potential, **TONY ESPOSITO** Papa Chico (Indisc BLUT 1, via PRT), lethargically jaunty haunting slow Eurobeat jiggler already shaping up as one of those irritatingly catchy pop disco smashes; **JESSICA WILLIAMS MEETS MAN 2 MAN** These Boots Are Made For Walking (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 Murdered Love (Sheer Chic Mix) (Club/Neutron NTXR 112), Pete Waterman & Pete Hammond-remixed total revamp incorporating (but not dominated by) quotes from old Chic hits; **BANANARAMA** Love In The

First Degree (Jailers Mix) (London NANX 14), Stock Aitken Waterman-created Mel & Kim-ish light weight canterer with a Roadblock-ish Mr Slease flip that actually features Fred Wesley of the JB's; **ADVANCE** Take It To The Top (PWL Remix) (Champion CHAMP 12-45), always popular chugging girl group chanter from over four years ago now in a new tight remix from the Waterman camp; **THE EQUALS** Funky Like A Train (Club JABX 58), an Afro-ish flavoured James Brown-type repetitively chanted monotonous burbler which didn't hit in 1976 but has now become a Cross The Track-style genuine "rare groove"; **CARRIE McDOWELL** Uh Uh No No Casual Sex (Motown ZT 41264), catchily skittering "stay celibate" message proving to be quite a nagger, especially on radio.

Current import singles include **AUDREY WHEELER** Irresistible (Capitol V-15333), sinuously wailed beefy backbeat jogger getting strong soul response; **ROYAL RON** Opsta Now (Stop Now) (Schoolly-D Records SD-118), jiggly enthusiastic rap using one of those jumbled spelling codes to intriguing effect; **CAROLYN PORTER** I Said It And I Meant It (Atlantic 0-86686), good infectious frisky building wriggler, out a while with growing support; **TRIO CONNECTION** Astoria Is In The House (Nu-Sounds Records NS 1110), jerkily episodic rap 'n' scratch not in fact about London's theatre, now a black music venue, although obviously the title won't hurt; **FROSTY** I Need Love Now (Tommy Boy TB 906), young female answer version to (check the spelling!) LL Cool J's I Need Love; **GRAND POOBAB TONY D & COOL GINO G** It's My Day (Body Rock BR 0006), James Brown intros and is briefly scratched into an otherwise wordy rap jitterer; **COOL C** Juice Crew Dis (Hilltop Records HTH-001), juddery stark rap jolter with a siren sound like Public Enemy; **MADAME X** Just That Type Of Girl (Atlantic 0-86654), sparsely muttered then jerkily wriggled oddball US hit in Vanity 6/Janet Jackson "nasty girl" style, maybe a grower.

Others out here include **BLAZE** If You Should Need A Friend (Debut DEBTX 3032), catchily leaping house song with '60s-ish jazzy organ, warm on import; **REMOTE** Feels So Good (FM Dance 12 VHF 38, via Revolver), another speedily snicking simple jack track; **REACT** Love Reaction (CityBeat CBE 1216, via WEA/Island), Boyd Jarvis-produced jerky house bouncer let down by overly prominent poor vocals.

## RADIO LONDON

### A LIST

ATLANTIC STARR: One Love At A Time	Warner Brothers
JONATHAN BUTLER: Les	Jive
CHIC: Look In The Mirror	Atlantic
THE HOUSEMASTER BOYZ & THE RUDE BOY OF HOUSE: House Nation	Magnetic Dance
MICHAEL JACKSON: Bad	Epic
JELLYBEAN FEATURING STEVEN DANTE: Real Thing	Chrysalis
LL COOL J: I Need Love	Def Jam
M/A/R/R/S: Pump Up The Volume	4AD
FREDDIE MCGREGOR: These Girls (Gassy Situation)	Polydor
LUTHER VANDROSS: Skip To Love	Epic

### CLIMBERS

REGINA BELLE: You Got The Love	CBS
BILLY COBHAM: Some Old Love	GRP
EQ: Let's Make A Move	Atlantic (import)
INTRIGUE: Together Forever	Chrysalis
FREDDIE JACKSON: Jam Tonight	Capitol
CAREY JOHNSON: Typical Jammin'	10/Virgin
MISSION: Show A Little Love	Columbia (import)
ROSE ROYCE: Lonely Road	Carrere
AUDREY WHEELER: Irresistible	Capitol (import)
TONY VALENTINE: I Can Do Best By Myself	(White Label)

As featured on the TONY BLACKBURN Show, Radio London from 12 noon Monday-Friday 20th-24th 1987

# I KNOW WHAT LOVE IS



AVAILABLE 28 SEPTEMBER



# 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	4				<b>PUMP UP THE VOLUME/ANITINA (...)</b> M/A/R/R/S 4AD—(BAD 707) (I/RT)
2	1	8				<b>NEVER GONNA GIVE YOU UP</b> Rick Astley RCA PB 41447 (12" — PT 41448) (BMG)
3	NEW					<b>BAD</b> Michael Jackson CBS 651155 7 (12" -651155 6) (C)
4	3	8				<b>CASANOVA</b> LeVert Atlantic A9217(T) (W)
5	5	2				<b>CAUSING A COMMOTION</b> Madonna Sire W8224(T) (W)
6	4	6				<b>WIPEOUT</b> Fat Boys & The Beach Boys Urban/Polydor URB(X) 5 (F)
7	9	3				<b>HOUSE NATION</b> Magnetic Dance MAGD(T)1 (BMG) House Master Boyz and The Rude Boyz Of House
8	8	2				<b>JACK LE FREAK</b> Chic Atlantic A9198(T) (W)
9	12	3				<b>I NEED LOVE</b> L.L. Cool J Def Jam 651101 7 (12" — 651101 8) (C)
10	6	3				<b>IT'S OVER</b> Level 42 Polydor POSP(X) 900 (F)
11	10	9				<b>LIES</b> Jonathan Butler Jive JIVE (T) 141 (BMG)
12	11	4				<b>I DON'T WANT TO BE A HERO</b> Johnny Hates Jazz Virgin VS(T) 1000 (E)
13	15	3				<b>STOP TO LOVE</b> Luther Vandross Epic LUTH(T)2 (C)
14	7	9				<b>TOY BOY</b> Sinitta Fanfare (12)FAN 12 (A)
15	NEW					<b>THE REAL THING</b> Jellybean featuring Steven Dante Chrysalis CHS (12)3167 (C)
16	13	6				<b>MY LOVE IS GUARANTEED</b> Sybil Champion CHAMP (12)55 (BMG)
17	NEW					<b>CROCKETT'S THEME</b> Jan Hammer MCA MCA(T) 1193 (C)
18	27	2				<b>THAT GIRL (GROOVY SITUATION)</b> Freddie McGregor Polydor POSP(X) 884 (F)
19	18	7				<b>U GOT THE LOOK</b> Prince and Sheena Easton Paisley Park/Warner Brothers W 8289(T) (W)
20	25	9				<b>I FOUND LOVIN'</b> Fatback Band Master Mix (12)CHE 8401 (A)

21	17	2				<b>THE OPERA HOUSE</b> Jack E. Makossa Champion CHAMP (12)50 (BMG)
22	36	2				<b>ONE LOVER AT A TIME</b> Atlantic Starr Warner Brothers W8327(T) (W)
23	24	2				<b>I KNOW YOU GOT SOUL</b> Bobby Byrd Urban/Polydor URB(X) 8 (F)
24	14	8				<b>I JUST CAN'T STOP LOVING YOU</b> Epic 650202 7 Michael Jackson/Siedah Garrett (12" — 650202 6) (C)
25	26	3				<b>THE NIGHT YOU MURDERED LOVE</b> Neutron/ Confessa Lady V and ABC/ABC Phonogram NT(X) 112 (F)
26	16	9				<b>CALL ME</b> Spagna CBS 650279 7 (12" — 650279 6) (C)
27	34	3				<b>LOWDOWN</b> Hindsight Circa/Virgin YR(T) 5 (E)
28	28	8				<b>JUMP START</b> Natalie Cole Manhattan/EMI (12)MT 22 (E)
29	22	4				<b>(YOU'RE PUTTIN') A RUSH ON ME</b> Stephanie Mills MCA MCA(T) 1187 (F)

30	33	10				<b>ROADBLOCK</b> Stock Aitken Waterman Breakout/A&M USA (F) 611 (F)
31	NEW					<b>UH, UH, NO NO CASUAL SEX,</b> Carrie McDowell Motown ZB 41501 (12" -ZT 41502) (BMG)
32	30	4				<b>I FOUND LOVIN'</b> Steve Walsh A.1. (12)A2199 (A)
33	20	10				<b>FUNKY TOWN</b> Pseudo Echo RCA PB 49705 (12" —PT 49706) (BMG)
34	19	3				<b>PUT THE NEEDLE TO THE RECORD</b> Cooltempo/ Criminal Element Orchestra Chrysalis COOL(X) 150 (C)
35	NEW					<b>CAN'T YOU SEE ME</b> Roy Ayers Urban/Polydor URB(X) 6 (F)
36	29	4				<b>WATERFALL</b> Wendy and Lisa Virgin VS 999(12) (E)
37	NEW					<b>SHE'S MINE</b> Cameo Club/Phonogram JAB(X) 57 (F)
38	32	2				<b>OOH, YOU MAKE ME FEEL (REMIX)</b> Loose Ends Virgin VS 991(12) (E)
39	NEW					<b>WALK IN THE PARK (1987 Production)</b> Nick Straker Sedition EDIT(L) 3333 (A)
40	37	3				<b>LOOKING OUT FOR YOU</b> Rick Clarke RCA PB 41497 (12" — PT 41498) (BMG)
41	NEW					<b>ONLY IN MY DREAMS</b> Debbie Gibson Atlantic A 9322(T) (W)
42	NEW					<b>THE WORD (EP)</b> Various Jive RAPEP(T) 1 (BMG)
43	NEW					<b>SO THE STORY GOES</b> Chrysalis LIB(X) 3 (C) Living In A Box featuring Bobby Womack
44	NEW					<b>THE B-FATS</b> B-Fats Champion CHAMP (12)57 (BMG)
45	23	10				<b>JUST CALL</b> Sherrick Warner Brothers W8380(T) (W)
46	41	4				<b>SARA</b> Frankie Paul Live & Love—(LLD46) (JS)
47	42	11				<b>WHO'S THAT GIRL</b> Madonna Sire W8341(T) (W)
48	NEW					<b>GET DOWN</b> Derek B Music Of Life (NOTE 007) (P)
49	21	6				<b>DIDN'T WE ALMOST HAVE IT ALL</b> Whitney Houston Arista RIS(T) 31 (BMG)
50	NEW					<b>JACKO</b> T.C. Curtis & T. Jam Hot Melt (12)TC 009 (P)

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## TOP 10 ALBUMS

1	1	3				<b>BAD</b> Michael Jackson Epic 450290-1 (C)
2	NEW					<b>BETWEEN THE LINES</b> Five Star Tent/RCA PL 71505 (BMG)
3	2	3				<b>JONATHAN BUTLER</b> Jonathan Butler Jive HIP 46 (BMG)
4	7	8				<b>HEARSAY</b> Alexander O'Neal Tabu 450 936-1 (C)
5	RE					<b>ATLANTIC SOUL CLASSICS</b> Various Atlantic WX 105 (W)
6	3	4				<b>GIVE ME THE REASON</b> Luther Vandross Epic 450 134-1 (C)
7	4	15				<b>WHITNEY</b> Whitney Houston Arista 208 141 (BMG)
8	5	4				<b>SHERRICK</b> Sherrick Warner Brothers WX118 (W)
9	6	10				<b>INTRODUCING THE HARDLINE ACCORDING TO...</b> Terence Trent D'Arby CBS 450 911-1 (C)
10	8	4				<b>FOREVER, FOR ALWAYS, FOR LOVE</b> Luther Vandross Epic EPC 25013 (C)

## TOP 10 BUBBLERS

1						<b>DINNER WITH GERSHWIN</b> Donna Summer CBS U8237(T) (C)
2						<b>I OWE YOU NOTHING</b> Bras CBS ATOM(T)1 (C)
3						<b>FUNKY SENSATION</b> Gwen McCrae Rhythm King/Mute (LEFT 15T) (I/RT)
4						<b>DANCE TO THE MUSIC</b> Sly and The Family Stone Portrait SLY(T)1 (C)
5						<b>HALF SLIM</b> Joseph Cotton Body Music—(BZTO5) (JS)
6						<b>DANCING IN THE CITY (SUMMER '87 MIX)</b> Marshall Hain Columbia (12)DB9159 (E)
7						<b>BOYS WITH THE BEST INTENTIONS</b> Animal Nightlife 10/Virgin TEN(T)185 (E)
8						<b>ONE HEARTBEAT</b> Smokey Robinson Motown ZB41525 (12 -ZT41526) (BMG)
9						<b>GUILTY FOR LOVING YOU</b> Carl St Clair Kal A Bash—(KAL006) (JS)
10						<b>I WON'T CRY</b> Glen Goldsmith RCA PB41493 (12 -PT41494) (BMG)

*Jody Watley*

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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 Care'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 little known but authentic European fable entitled Hans 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 Cameroons 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 Ray Adams as sales director with responsibility for 16mm, video and sound operations. Adams, who worked for Universal as assistant lab manager in the Seventies was formerly 'with Technicolour 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."

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.

## 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.

# MUSIC VIDEO

This Week's List	Description (tracks)	Timings/Recommended Retail Price
1 1 25	U2: "Under A Blood Red Sky" Live (12 tracks)/61min/£9.99	Virgin VVD 045
2 2 2	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£9.99	Channel 5 CFV 01292
3 13 6	MEL & KIM: F.L.M. Video Single (2 tracks)/9min/£3.99	Wienerworld VC 4032
4 — —	LEVEL 42: Live At Wembley Live (12 tracks)/1hr 13min/£9.99	Channel 5 CFV 07042
5 14 2	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.99	Channel 5 CFV 00122
6 9 4	GEORGE MICHAEL: I Want Your Sex Video Single/5min/£3.99	CBS/Fox 519950
7 10 7	HITS 6 Compilation (14 tracks)/55min/£9.99	CBS/Fox 527450
8 6 3	ELVIS PRESLEY: '56-IN THE BEGINNING Compilation (20 tracks)/1hr 30min/£9.99	Virgin VVD 238
9 5 13	GENESIS: Visible Touch Compilation/40min/£9.99	Virgin VVD 204
10 NEW	KIM WILDE: Another Step Compilation (4 tracks)/22min/£6.99	CIC VHR 3016
11 8 4	MARILLION: Video Single Video Single (2 tracks)/10min/£4.99	PMI MVW 9900702
12 4 18	FIVE STAR: Silk And Steel Compilation (6 tracks)/27min/£9.99	RCA/Columbia RVT 11268
13 — —	ELVIS PRESLEY: Aloha In Hawaii Live (25 tracks)/1hr 15min/£11.99	Virgin VVD 092
14 19 2	MADONNA: The Virgin Tour Live (10 tracks)/50min/£19.95	WEA Music K9381053
15 — —	ELVIS PRESLEY: '68 Comeback Special Live (19 tracks)/1hr 16min/£9.99	Virgin VVD 082
16 NEW	SHIRLEY BASSEY: You Ain't... Live/1hr 7min/£6.99	Video Gems R1021
17 — —	TOM JONES: Best Of Tom Jones Live/58min/£8.99	Video Collection VC 4033
18 — —	ELVIS PRESLEY: That's The Way It Is Live (14 tracks)/1hr 44min/£9.99	MGM/UA SMV 10373
19 7 2	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



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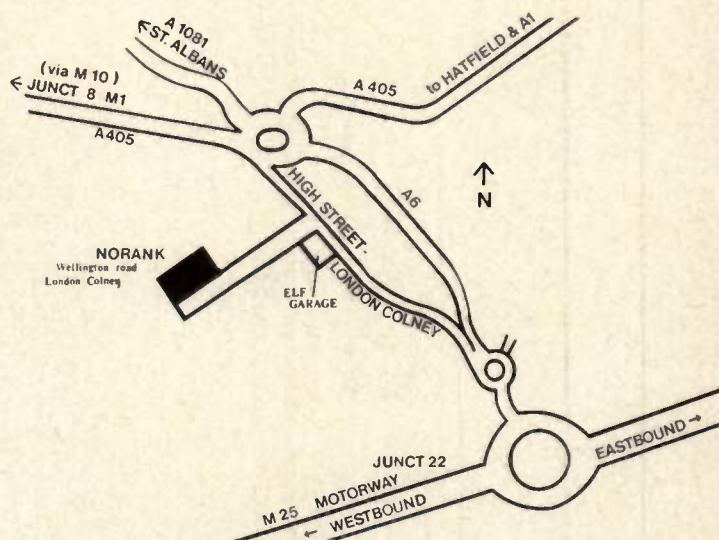
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# TOP • 100 • ALBUMS

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MUSIC WEEK

W

- No 1** 1 **BAD** ★★ CD  
Michael Jackson Epic EPC 450290-1
- 2** **NEW** **DANCING WITH STRANGERS** ● CD  
Chris Rea Magnet MAGL 5071
- 3** **NEW** **WONDERFUL LIFE** CD  
Black A&M AMA 5165
- 4** 2 **ACTUALLY** ★ CD  
Pet Shop Boys Parlophone PCSD 104
- 5** **NEW** **ALWAYS GUARANTEED** CD  
Cliff Richard EMI EMD 1004
- 6** 3 **A MOMENTARY LAPSE OF REASON** CD  
Pink Floyd EMI EMD 1003
- 7** **NEW** **BETWEEN THE LINES** ★ CD  
Five Star Tent/RCA PL 71505
- 8** 4 **CHANGING FACES — THE VERY BEST OF...** ● CD  
10CC & Godley & Creme PROTV/PolyGram TGCLP 1
- 9** **NEW** **THE CREAM OF ERIC CLAPTON** ● CD  
Eric Clapton Polydor ECTV 1
- 10** 5 **THE JOSHUA TREE** ★★★ CD  
U2 Island U26
- 11** 8 **HYSTERIA** ● CD  
Def Leppard Bludgeon Riffola/Phonogram HYSLP 1
- 12** 6 **HITS 6** ★★★ CD  
Various CBS/WEA/BMG HITS 6
- 13** 7 **WHITNEY** ★★★ CD  
Whitney Houston Arista 208 141
- 14** 9 **SUBSTANCE** CD  
New Order Factory FACT 200
- 15** 10 **PRESLEY — THE ALL TIME GREATEST HITS** ● CD  
Elvis Presley RCA PL 90100(2)
- 16** 15 **ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL'** ● CD  
Madonna/Various Sire WX102
- 17** 12 **JONATHAN BUTLER** CD  
Jonathan Butler Jive HIP 46
- 18** 16 **GIVE ME THE REASON** ● CD  
Luther Vandross Epic EPC 450 134-1
- 19** 20 **CREST OF A KNAVE** CD  
Jethro Tull Chrysalis CDL 1590
- 20** 13 **INTRODUCING THE HARDLINE ACCORDING TO**



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*between*

- 59** 38 **SHERRICK**  
Sherrick Warner Brothers WX 118
- 60** 47 **FORE!** ★★ CD  
Huey Lewis and The News Chrysalis CDL 1534
- 61** 66 **QUEEN GREATEST HITS** ★★★★★ CD  
Queen EMI EMTV 30
- 62** 45 **NEVER TOO MUCH**  
Luther Vandross Epic EPC 32807
- 63** 58 **SILK AND STEEL** ★★★★★ CD  
Five Star Tent/RCA PL 71100
- 64** 56 **SO** ★★ CD  
Peter Gabriel Virgin PG 5
- 65** 65 **PICTURE BOOK** ★★ CD  
Simply Red Elektra EKT 27
- 66** 64 **THE UNFORGETTABLE FIRE** ★★ CD  
U2 Island U25
- 67** 59 **AMERICAN ENGLISH** CD  
Wax RCA PL 71430
- 68** 53 **IN CONCERT — LYON/HOUSTON** ● CD  
Jean-Michel Jarre Dreyfus/Polydor POLH 36
- 69** 50 **THE FIRST ALBUM** ★ CD  
Madonna Sire WX 22
- 70** 48 **THE JAZZ SINGER** ★ CD  
Neil Diamond Capitol EAST 12120
- 71** 92 **BACK IN THE HIGH LIFE** ● CD  
Steve Winwood Island ILPS 9844
- 72** 70 **DISCO** ● CD  
Pet Shop Boys EMI PRG 1001
- 73** **NEW** **ANOTHER STEP** CD  
Kim Wilde MCA KIML 1
- 74** 74 **SINGLES — 45's AND UNDER** ★ CD  
Squeeze A&M AMLH 68552
- 75** 63 **STREET SOUNDS 87 VOLUME 2**  
Various StreetSounds STSND 872
- 76** 40 **INFECTED** ●  
The The Some Bizzare/Epic EPC 26770
- 77** 86 **NO JACKET REQUIRED** ★★★★★ CD  
Phil Collins Virgin V 2345
- 78** 69 **STREET LIFE — 20 GREAT HITS** ★ CD



- 21** 14 **SWEET LITTLE MYSTERY**  
Wet Wet Wet The Precious Organisation/Phonogram JEWEL 4(12)
- 22** 33 **JACK LE FREAK**  
Chic Atlantic A9198(T)
- 23** 25 **TOMORROW**  
The Communards London LON(X) 143
- 24** 16 **BRIDGE TO YOUR HEART**  
Wax RCA PB 41405 (12 — PT41406)
- 25** 24 **STOP TO LOVE**  
Luther Vandross Epic LUTH(T)2
- 26** 35 **CARS ('E' REG MODEL)**  
Gary Numan  Beggars Banquet BEG 199(T)
- 27** 19 **HOURLASS**  
Squeeze A&M AM(Y) 400
- 28** 17 **ME AND THE FARMER**  
The Housemartins Go! Discs GOD(X) 19
- 29** 21 **CALL ME**  
Spagna CBS 650279 7 (12 — 650279 6)
- 30** 23 **U GOT THE LOOK**  
Prince and Sheena Easton Paisley Park/Warner Brothers W8289(T)
- 31** 39 **NIGHT YOU MURDERED LOVE**  
ABC Neutron/Phonogram NT(X) 112 
- 32** 22 **THE MOTIVE (Living Without You)**  
Then Jerico London LON(X) 145
- 33** **NEW** **FULL METAL JACKET (I Wanna Be Your Drill ...)**  
Abigail Mead and Nigel Goulding Warner Brothers W 8187

## NEW SINGLE OUT NOW

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CBS 6511417 6511416

- 34** 51 **COME SEE ABOUT ME**  
Shakin' Stevens Epic SHAKY (T) 4
- 35** 34 **NEVER LET ME DOWN**  
David Bowie EMI America (12)EA 239
- 36** 28 **DIDN'T WE ALMOST HAVE IT ALL**  
Whitney Houston Arista RIS(T) 31
- 37** 30 **I JUST CAN'T STOP LOVING YOU**  
Michael Jackson/Siedah Garrett Epic 650202 7 (12 — 650202 6)
- 38** 27 **FUNKY TOWN**  
Pseudo Echo RCA PB 49705 (12 — PT 49706)
- 39** 55 **WHO WILL YOU RUN TO**  
Heart Capitol (12) CL 457
- 40** 32 **SOMEWHERE OUT THERE (from "An American Tail")**  
Linda Ronstadt and James Ingram MCA MCA(T) 1132
- 41** 46 **LET'S WORK**  
Mick Jagger  CBS 651028-7 (12 — 651028-6)
- 42** 58 **VALERIE**  
Steve Winwood Island (12)IS 336
- 43** 43 **SECRET AGENT MAN — JAMES BOND IS BACK**  
Bruce Willis Motown ZB 41437 (12 — ZT 41438)
- 44** 44 **BOHEMIAN RHAPSODY**  
Bad News EMI (12)EM 24
- 45** 49 **I FOUND LOVIN'**  
Steve Walsh A.1. (12)A1299
- 46** 50 **I FOUND LOVIN'**  
Fatback Band Master Mix (12)CHE 8401
- 47** 64 **THE GIRL (GROOVY SITUATION)**  
Freddie McGregor Polydor POSP(X) 884
- 48** 42 **MARY'S PRAYER**  
Danny Wilson Virgin VS 934(12)
- 49** 52 **STRENGTH TO STRENGTH**  
Hue & Cry Circa/Virgin YR(T) 6
- 50** 38 **TRUE FAITH**  
New Order Factory FAC 183/7 (12 — FAC 183)
- 51** **NEW** **THE REAL THING**  
Jellybean featuring Steven Dante Chrysalis CHS (12)3167
- 52** 48 **THE OPERA HOUSE**  
Jack E. Makossa Champion CHAMP (12)50

- 73** Natalie Cole Manhattan/EMI (12)MT 22
- 74** **NEW** **SO THE STORY GOES**  
Living In A Box featuring Bobby Womack Chrysalis LIB(X) 3
- 75** 68 **ALONE**  
Heart Capitol (12)CL 448
- "The British Record Industry Charts © Social Surveys (Gallup Poll) Ltd. 1987.  
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## T W E L V E • I N C H

- |    |            |                                                                        |    |            |                                                  |
|----|------------|------------------------------------------------------------------------|----|------------|--------------------------------------------------|
| 1  | 1          | PUMP UP THE VOLUME/ANITIMA (The First Time I See She Dance), M/A/R/R/S | 21 | 31         | TOMORROW, The Communards                         |
| 2  | 2          | NEVER GONNA GIVE YOU UP, Rick Astley                                   | 22 | <b>NEW</b> | THE REAL THING, Jellybean featuring Steven Dante |
| 3  | 5          | HOUSE NATION, The House Master Boyz & The Rude Boy Of House            | 23 | 29         | I FOUND LOVIN', Fatback Band                     |
| 4  | <b>NEW</b> | BAD, Michael Jackson                                                   | 24 | 15         | SWEET LITTLE MYSTERY, Wet Wet Wet                |
| 5  | 6          | CAUSING A COMMOTION, Madonna                                           | 25 | 16         | WONDERFUL LIFE, Black                            |
| 6  | 3          | WIPEOUT, Fat Boys and The Beach Boys                                   | 26 | 30         | POUR SOME SUGAR ON ME, Def Leppard               |
| 7  | 7          | HEART AND SOUL, T'Pau                                                  | 27 | 25         | THE OPERA HOUSE, Jack E Makossa                  |
| 8  | 8          | CASANOVA, LeVert                                                       | 28 | 17         | TOY BOY, Sinitta                                 |
| 9  | 4          | WHERE THE STREETS HAVE NO NAME, U2                                     | 29 | 18         | BRIDGE TO YOUR HEART, Wax                        |
| 10 | 11         | I NEED LOVE, LL Cool J.                                                | 30 | 27         | MY LOVE IS GUARANTEED, Sybil                     |
| 11 | 10         | IT'S OVER, Level 42                                                    | 31 | 22         | UGOT THE LOOK, Prince and Sheena Easton          |
| 12 | 12         | JACK LE FREAK, Chic                                                    | 32 | 35         | THE NIGHT YOU MURDERED LOVE, ABC                 |
| 13 | 14         | STOP TO LOVE, Luther Vandross                                          | 33 | <b>NEW</b> | HEY MATTHEW, Karel Falaka                        |
| 14 | 28         | CROCKETT'S THEME, Jan Hammer                                           | 34 | 20         | THE MOTIVE (Living Without You), Then Jerico     |
| 15 | 21         | CARS ('E' REG MODEL), Gary Numan                                       | 35 | 32         | NEVER LET ME DOWN, David Bowie                   |
| 16 | 9          | WHAT HAVE I DONE TO DESERVE THIS, Pet Shop Boys and Dusty Springfield  | 36 | 24         | ME AND THE FARMER, The Housemartins              |
| 17 | 23         | I DON'T WANT TO BE A HERO, Johnny Hates Jazz                           | 37 | <b>NEW</b> | STRENGTH TO STRENGTH, Hue & Cry                  |
| 18 | 19         | LIES, Jonathan Butler                                                  | 38 | <b>NEW</b> | UH UH, NO NO CASUAL SEX, Carrie McDowell         |
| 19 | 34         | SOME PEOPLE, Cliff Richard                                             | 39 | 13         | NEVER LET ME DOWN AGAIN, Depeche Mode            |
| 20 | 26         | I FOUND LOVIN', Steve Walsh                                            | 40 | <b>NEW</b> | THAT GIRL (GROOVY SITUATION), Freddie McGregor   |

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## Folk — to the power of two

by John Tobler

ONE OF most widely acclaimed new acts in folk music, with strong crossover appeal, is Manchester-based duo, Clive Gregson & Christine Collister. Gregson first attracted attention in the late Seventies as leader of Any Trouble, a group which made two albums for Stiff 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 him a tape we'd done, and Richard said he'd write me a song,

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, two 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 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), Ruari McFarlane (bass, another Thompson alumnus) 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 Bland.

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, then 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 torchy *I Will Be There*. Overall, *Mischief* provides new surprises each time it's played, and will certainly become at least as firm a favourite as *Home And Away* with this hard-working duo continuing to promote it on their frequent gigs.

● *Strange Persuasions*. Demon FIEND 45. Distribution: Pinnacle.

● *Home And Away*. Cooking Vinyl COOK 003. Distribution: Nine Mile/Cartel.

● *Mischief*. Special Delivery SPD 1010. Distribution: Nine Mile/Cartel.

## 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 earlier this year." So says Paul Cleary, the renowned Irish artist whose *Impossible* mini-album on Hotwire (Irl.) 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.

Full of incisive lyrics of a general political nature (left versus right, establishment versus anti) as well as sparkling observations on personal relationships, *Impossible* marks 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 (Brady) 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 panoramic because of the way he plays it. Tony Smith still gets offers to drum with other bands, while Damien McGoon (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 '77, releasing two singles on Energy — a subsidiary of EG. 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 its rights for the Irish territory. "There was a lot of heavy politics going on in Elektra at the time," explains Cleary, who was dismayed at the time by what was happening. Irrespective of the causes, he remains philosophical when faced with the reality that in such instances an artist can suffer the consequences of being caught up in the merry-go-round of 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. That's not something I'm ashamed to say because it's the reality of the situation. We're all committed long-term to this band, to bring our music 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 delightful pop of *I'm Doin' Fine* to 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 Hotwire'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 Hotwire 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 Hotwire'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.



## Motor biking

by Jerry Smith

FANS OF shambling, anorak pop may have been distraught when the lovely, voluptuous Alex left the Shop Assistants but she's back. The new band, curiously titled *The Motorcycle Boy*, has been formed along with two clean-cut, ex-Meat Whiplash, boys 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 Motorcycle Boy* 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, confuses 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 bedsit 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 Scottish Inland Revenue 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 a 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 large tour are typically disarming, "The chances of us all playing the same thing at the same time are remote, to say the least."

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





# Deaf jam

WELL AT last, having made it round the world three or four years ago, **Def Leppard** have returned 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 befitting 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 steps 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 stage 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.

Sticking to material from their refreshingly uncomplicated debut album on Geffen, they made an impact right from the start with the excellent *Cumin' Atcha Live* then compounded the success with the likes of *EZ Come, EZ Go*, *Little Suzy* 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 Hare Krishna apron-and-trews and grey jacket was as beguiling a choice of garb as REM always are as a band — a rousing, twisting dervish of a traditional gtr/bass/dms band who are as untraditional as a tradition can get. In line with the rivetting new IRS album *Document*, REM in 1987 are hewn of a harder rock than in previous sightings, but their grasp of texture and dynamics still ensures 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 *stadimutis*. Live, REM are more ragged than regimented, more combustible than component. Older songs like *Driver 8*, *Feeling Gravity's Pull* and *Wolves*, Lower (the latter played for the first time since 1983), all exquisite marriages of folk harmonics, uncanny, loping rock rhythms and Stipe's usual lyrical unravellings, 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 shove both into the same bed with the maniac 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, *Superman*. Their new material highlighted at the **Hammersmith Odeon** veers to the darker, more foreboding side of REM; thick, circling guitar lines from Peter Buck cutting into cream-of-the-crop harmonies from bassist Mike Mills and Stipe, and of course Stipe's own nasal, yearning whine.

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 a 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 packed the **Bloomsbury Theatre** were no strangers to the Dutch chanteuse or her excellent Ensemble of guitar, double bass, synth, drums and some stun-

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 Tom Waits' *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 earn her a tidy living any time she decided to jack 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 looking bunch of guys can be rendered almost mesmeric simply by their absorption in their playing. Even the jauntier, poppy songs which, on vinyl, marred the *Out 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?" she sang on the last song. "Never!" cried the audience. Catch on to Mathilde Santing now and feel smug for years.

DANNY VAN EMDEN

## HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	—	HYSTERIA, Def Leppard	Bludgeon Riffola/Phonogram HYSLP1 (F)
2	2	SLIPPERY WHEN WET, Bon Jovi	Vertigo/Phonogram VERH 38 (F)
3	3	WHITESNAKE 1987, Whitesnake	Liberty/EMI EMCP 3528 (E)
4	—	PERMANENT VACATION, Aerosmith	WEA WX126 (W)
5	1	DREAM EVIL, Die	Vertigo/Phonogram VERH 2 (F)
6	—	ROCK 'N' ROLL, Motorhead	GWR GWLP14 (A)
7	5	PYROMANIA, Def Leppard	Mercury/Phonogram VERS 2 (F)
8	8	INTO THE FIRE, Bryan Adams	A&M AMA 3097 (F)
9	17	GEORGIA SATELLITES, Georgia Satellites	Elektra 960496-1 (W)
10	4	GIRLS, GIRLS, GIRLS, Matley Crue	Elektra EKT 39 (W)
11	16	7800 FAHRENHEIT, Bon Jovi	Vertigo/Phonogram VERL 24 (F)
12	—	HALL OF THE MOUNTAIN KING, Savatage	Atlantic 781775-1 (W)
13	11	BON JOVI, Bon Jovi	Vertigo/Phonogram VERL 14 (F)
14	24	MASTER OF PUPPETS, Metallica	Muscle For Nations MFN 60 (P)
15	20	AMONG THE LIVING, Anthrax	Island ILPS 9865 (E)
16	6	APPETITE FOR DESTRUCTION, Guns n' Roses	Geffen WX 125 (W)
17	14	NIGHT SONGS, Cinderella	Vertigo/Phonogram VERH 37 (F)
18	38	MECHANICAL RESONANCE, Tesla	Atlantic K924120 (W)
19	7	RECKLESS, Bryan Adams	A&M AMA 5013 (F)
20	15	ELIMINATOR, ZZ Top	Warner Brothers W3774 (W)
21	10	THE FINAL COUNTDOWN, Europe	Epic EPC 26808 (C)
22	19	TRICK OR TREAT, Fastway	CBS 450441-1 (C)
23	22	LOOK WHAT THE CAT DRAGGED IN, Poison	Muscle For Nations MFN 69 (P)
24	12	LOVE IS FOR SUCKERS, Twisted Sister	Atlantic K91772-1 (W)
25	13	PRIDE, White Lion	Atlantic 781768-1 (W)
26	9	SAMMY HAGAR, Sammy Hagar	Geffen WX 114 (W)
27	31	RIDE THE LIGHTNING, Metallica	Muscle For Nations MFN 27 (P)
28	29	HIGH AND DRY, Def Leppard	Mercury/Phonogram 6359045 (F)
29	26	LIVE AFTER DEATH, Iron Maiden	EMI RIP 1 (E)
30	—	SPEED KILLS VOLUME 3, Various	Under One Flag FLAG 17 (P)
31	18	THE NUMBER OF THE BEAST, Iron Maiden	Fame EMC 3400 (E)
32	21	PIECE OF MIND, Iron Maiden	EMI EMA 800 (E)
33	Re	IRON MAIDEN, Iron Maiden	Fame FA4131211 (E)
34	Re	INSIDE THE ELECTRIC CIRCUS, WASP	Capital EST2025 (E)
35	23	TRIBUTE, Ozzy Osbourne	Epic EPC 4504751 (C)
36	37	WILD FRONTIER, Gary Moore	10/Virgin DIX 56 (E)
37	33	KILL 'EM ALL, Metallica	Muscle For Nations MFN 7 (P)
38	Re	SPREADING THE DISEASE, Anthrax	Muscle For Nations MFN 62 (P)
39	Re	THE LAST COMMAND, WASP	Capital WASP2 (E)
40	Re	AFTERBURNER, ZZ Top	Warner Brothers WX27 (W)

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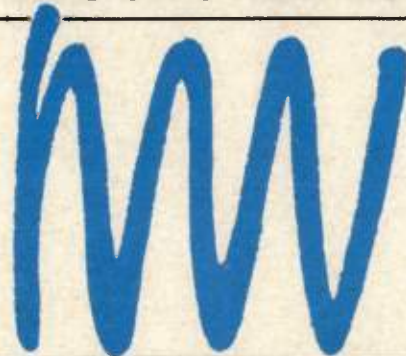
# TOP 75 SINGLES



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

- No 1** NEVER GONNA GIVE YOU UP •  
Rick Astley RCA PB 41447 (12 — PT 41448)
- 2** PUMP UP THE VOLUME/ANITINA (. . .)  
MARRS 4AD (B)AD 707
- 3** SOME PEOPLE  
Cliff Richard EMI (12)EM 18
- 4** CAUSING A COMMOTION  
Madonna Sire W8224(T)
- 5** BAD  
Michael Jackson Epic 651155 7 (12 — 651155 6)
- 6** HEART AND SOUL  
T'Pau Siren/Virgin SRN 41(12)
- 7** WIPEOUT  
Fat Boys and The Beach Boys Urban/Polydor URB(X) 5
- 8** HOUSE NATION  
The House Master Boyz & The Rude Boy Of House Magnetic Dance MAGD(T) 1
- 9** HEY MATTHEW  
Karel Fialka I.R.S./MCA IRM(T) 140
- 10** IT'S OVER (REMIX)  
Level 42 Polydor POSP(X) 900
- 11** I DON'T WANT TO BE A HERO  
Johnny Hates Jazz Virgin VS(T) 1000
- 12** CASANOVA  
LeVert Atlantic A9217(T)
- 13** WHERE THE STREETS HAVE NO NAME  
U2 Island (12)IS 340
- 14** TOY BOY •  
Sinitta Fanfare (12)FAN 12
- 15** WHAT HAVE I DONE TO DESERVE THIS?  
Pet Shop Boys and Dusty Springfield Parlophone (12)R 6163
- 16** I NEED LOVE  
L.L. Cool J. Def Jam 651101 7 (12 — 651101 8)
- 17** WONDERFUL LIFE  
Black A&M AM(Y) 402
- 18** LIES  
Jonathan Butler Jive JIVE(T) 141
- 19** CROCKETT'S THEME (Instrumental New Mix)   
Jan Hammer MCA MCA(T) 1193
- 20** POUR SOME SUGAR ON ME  
Def Leppard Bludgeon Riffola/Phonogram LEP(X) 2

## MUSIC WEEK



## BRUCE SPRINGSTEEN

*Brilliant Disguise*



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

- 53** YOU WIN AGAIN (Fade)  
Bee Gees Warner Brothers W8351(T)
- 54** <sup>40</sup> ANIMAL  
Def Leppard Bludgeon Riffola/Phonogram LEP(X) 1
- 55** <sup>29</sup> NEVER LET ME DOWN AGAIN  
Depeche Mode Mute (12)BONG 14
- 56** <sup>76</sup> ONLY IN MY DREAMS  
Debbie Gibson Atlantic A 9322(T)
- 57** <sup>37</sup> WHENEVER YOU'RE READY  
Five Star Tent/RCA PB 41477 (12 — PT 41478)
- 58** <sup>53</sup> THE LONER  
Gary Moore 10/Virgin TEN(T) 178
- 59** <sup>41</sup> SCREAM UNTIL YOU LIKE IT  
W.A.S.P. Capitol (12)CL 458
- 60** <sup>56</sup> FREE  
Curiosity Killed The Cat Mercury/Phonogram CAT(X) (5)
- 61** LITTLE LIES  
Fleetwood Mac Warner Brothers W8291(T)
- 62** <sup>45</sup> LA BAMBA  
Los Lobos Slash/FFRR/London LASH(X) 13
- 63** CAN'T GIVE ME LOVE  
Pepsi and Shirlee Polydor POSP(X) 885
- 64** <sup>54</sup> MY LOVE IS GUARANTEED  
Sybil Champion CHAMPX (12)55
- 65** WHITE COATS (EP)  
New Model Army EMI (12)NMA 6
- 66** WHEN THE FINGERS POINT  
The Christians Island (12)IS 335
- 67** <sup>57</sup> ONE LOVER AT A TIME  
Atlantic Starr Warner Brothers W8327(T)
- 68** UH UH, NO NO CASUAL SEX  
Carrie McDowell Motown ZB 41501 (12 — ZT 41502)
- 69** COME ON, LET'S GO  
Los Lobos Slash/London LASH(X) 14
- 70** <sup>77</sup> I'M IN IT FOR LOVE  
Donny Osmond Virgin VS 994 (12)
- 71** <sup>66</sup> WATERFALL  
Wendy & Lisa Virgin VS 999(12)
- 72** <sup>47</sup> LABOUR OF LOVE  
Hue & Cry Circo/Virgin YR(T) 4
- 73** I AM A START



## GENERAL

**MICK JAGGER: Primitive Cool.** CBS 460123 1. Hunt the Paddy Malone as he finally turns up on Vileann 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, Let's Work, shows an artist with a few new ideas and the sheer neck to recycle some old ones. One thought though, without the accepted Stones backing, Jagger's vocals sound even more ludicrously mannered, an odd thing to realise after 25 years of world celebrity. It'll sell and it's not embarrassing. **DH**



## STOCK IT

**CLIFF RICHARD: Always Guaranteed.** EMI EMD 1004. **Producer: Alan Tarney.** Riding high again with recent and current top 10 singles (both included 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 which has characterised his Eighties work, on a set of soft lushly commercial mid-and-up tempo offerings, most of which have nagging hooks which bode well for further singles action. No real rock'n'roll in sight, but there will be plenty of takers for this. **BL**

**PAUL KING: Joy.** CBS 450529. 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 Motown, and the overall effect is pleasant, if rather lightweight listening. A hit single will be the key to success here. **CW**

**LAURA BRANIGAN: Touch.** Atlantic WX 119. **Producers: Various.** Having been quite impressed with Branigan's Gloria some years ago, and having noted that she has scored several other hits more recently, this had to be interesting. The gap in the pop market for a latterday Shirley Bassey, histrionics and all, might just be filled by Branigan, although her reading of The Power Of Love seems too much like Jennifer Rush's two year old chart topper. Golden boys Stock, Aitken & 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: Crushin' Urban URBLP 3.** **Producers: Fat Boys and various.** As robustly good-humoured as you might expect from the defiantly obese trio, who have followed the Beasties and Run-DMC to hitdom by mixing rap with more traditional forms of pop. In the Fats' case, this includes not only surfing but even soft, Chiffons-style girl group pop on the appealing Falling In Love. Ringing the changes is essential to make a whole LP of rappers palatable, and these boys have other specialities — one of them seems to have a rhythm section in his stomach. Probably more than a one-hit novelty and certainly cuddly. **RM**

**EDITH PIAF: Heart And Soul (Stylus SMR 736).** 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 by the diminutive Parisian singer should do well. Most of the classics are here — No Regrets, La Vie En Rose, Autumn Leaves and Milord among them — and the lived-in voice of Little Sparrow (Piaf in French vernacular) draws forth the last drop of emotion and significance from them all. She lived hard, scaled the heights and plumbed the depths, and you can hear it all in this unique, compelling voice. **NH**

## INDIES



## STOCK IT

**THE SMITHS: Strangeways, Here We Come Rough Trade ROUGH 106.** The knowledge that Strangeways will be the last Smiths album will surely trigger even greater public demand, especially after Panik, Ask, Sheila and Girlfriend have all consistently nudged the Top 12 singles charts. In line with The Smiths' consistent demand to broaden their appeal. Strangeways is their most commercial yet, if possibly their safest and smoothest, with guitarist and songwriter Johnny Marr betraying several signs that he already wanted to move on beyond the potential boundaries of The Smiths' — albeit brilliant — guitar-pop; Morrissey is as ever a pale, isolated, dejected Morrissey, peaking on Last Night, I Dreamt Somebody Loved Me and I Won't Share You, and Strangeways is another Smiths album 20,000 leagues above almost all their competition. Still, nothing ventured, nothing gained, so the two forthcoming solo careers of Morrissey and Marr should shake up the predictable styles the group have somewhat slipped into. **MA**



## STOCK IT

**THE CHILLS: Brave Worlds. Flying Nun UK FNUK 12.** **Distribution: The Cartel.** So, the media 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 Pin-striped legion of rock's aristocracy might be right for once, this is a pretty sound set. The Chills' New Zealand roots are re-



MICK JAGGER: primitive, yet cool

membered with their swaying, 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 strangeness 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**



## STOCK IT

**FAIRPORT CONVENTION: Heyday.** Hannibal Records HNBL 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 telling beauty. Some of the most sensitive playing and singing is heard as the band rummage through cover versions of the time, with (Sandy) Denny sings Lenny (Cohen) standing out furthest, and the rest representing a remarkable strength in numbers. A contender for the hall of classics. **DH**



## STOCK IT

**I 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've been likened to everyone from Half Man Half Biscuit to The Fall. Sure, the likeness is there, but I, Ludicrous have so much more in store for the unsuspecting punter. Here, the nouveau rock sound is fed through the daily rag treadmill and turns up trumps in a real life-meets-bug-out fiction mode. Classic screenplay ideas run to life over some withdrawn, but ultimately thickening, music. More Eastenders from Dynasty. **DEH**

This week's reviewers: Martin Aston, Dave E. Henderson, Duncan Holland, Nigel Hunter, Barry Lazell, Rob Mackie, John Tobler and Chris White.

## SINGLES

Reviewed by Jerry Smith

**LLOYD COLE & THE COMMO-TIONS: My Bag (Polydor COL-E(X) 7).** Lloyd Cole returns after a long break with an imminent tour, new LP Mainstream and this fab single as a preview. Chock full of classic Cole lyricism and a potent rhythm, the charts beckon once more.

**THE SHAMEN: Christopher Mayhew Says (Moksha SOMA 3 (T)).** More brilliant psychotronic 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 Shitting On Britain.



## STOCK IT

**SCARLET FANTASTIC: No Memory (Arista RIS(T) 36).** Two thirds of Swansway reappear with this very catchy debut, whose bubbling, raunchy cartoon style should ensure plenty of exposure to send it chartwards.

**BALAAM & THE ANGEL: I Love The Things You Do To Me (Virgin VS 993(12)).** Balaam & 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 WAS 3(22)).** Those quirky Was brothers, Don and David, issue another wacky slice of infectious, pre-historic, funk with strong crossover potential.

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



## STOCK IT

**WHEN IN ROME: The Promise (10/Virgin TEN(T) 186).** Manchester trio issue a very strong debut with a classic, dramatic pop tune. Unforgettable chorus plus slick Ben Rogan production.

**THE MONTELLAS: Protection (Arista RIS(T) 34).** Another promising new band as Bob Sargeant produces a track displaying an excellent rasping vocal and some sparkling guitar work for a memorable single.

**POP WILL EAT ITSELF: Beaver Patrol (Chapter 22 (12)CHAP 16).** Naughty Grebos mix up a mean mess of rocking hip-hop in typical spotty urchin style with, no doubt, the aim of getting up a few people's noses.



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

**RICHARD CARPENTER & DUSTY SPRINGFIELD: Something In Your Eyes (A&M AM(Y) 406).** Having gained her first hit in 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 YZ 133(T)).** This heart-throb'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.

**NONA 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, Female Trouble. Also featuring George Clinton and Mavis Staples, it deserves attention.

**GWEN McRAE: Funky Sensation (Rhythm King/Mute LEFT 15(T)).** 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.



## STOCK IT

**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.



## STOCK IT

**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 Stitch That.

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

**YES: Love Will Find A Way (Atco/Atlantic A 9449).** Re-emerging after three years is supergroup Yes, with more music for insomniacs, 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 taped 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** Kray Twins, Don't It Make You Feel from **The Bambi Slam**, **All About Eve's** Our Summer, **The Chesterfields'** classic Ask Johnny Dee, **Mighty Mighty's** Built Like A Car, **The Pastels'** Crawl Babies, 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 **Miaow**, **Biting Tongues** and **Wake** singles. The newbies 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'Sel Fik** by **Fadela** on 12 and **Happy Mondays'** 24 Hour Party People 12 inch. To be finalised are a 12 inch and album from **Durutti Column** and a seven and 12 inch from authoress **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 **Flim 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**? No! 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 **Flim Flam** releases through Pinnacle. Confused? More CDs, cassettes and albums from **Beggars Banquet** as **Gene Loves Jezebel**

have their new LP **House Of Dolls** (current 45 is a charter, so check for sales) and **The Ramones** Pretend to be Halfway To Sanity (cult status still applies, so shred those Jeans). **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 neat 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 big. That's through **Nine Mile** and the **Cartel**. Over at **Product Inc** (through **Rough Trade** and the **Cartel**), 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, onslaught 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-dowells — include, at the helm, **Perdurabo** on **Cathexis**, through **Fast Forward** and the **Cartel**, a crushingly evocative selection which concentrates on the wilder side of world comment, with tracks from **The Band Of Holy Joy**, **The Wolfgang Press**, **La Muerte**, **A Primary Industry**, **Heads On Sticks** and more. Stranger still is **Dead MC's** American compilation, **Music From The Dead Zone II**, a compilation of diverse noise with contributions from **Psychones**, **Smersh**, **For Against**, **Digital Sex**, **The Haters** and a whole lot more. More compilations? Well, **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 Maffia has a new single on both seven and 12 inch on **Mute** called **Stranger Than Love**, while **Depeche Mode** follow up their most number 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 **Cartel**, have a whole set of new things ready to roll with a seven and 12 inch, **Kill Your Children** by **Cassandra Complex**, **The Sound's** **Iron Years** on 12 inch and **Chris And Cossey's** **Exotika** album and CD. **A; Grumh**, that extreme outfit of sexy sexualists (or 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 Weird** 12 inch and **Steve Lake** does **So Cruel**, which is new album. Busy times.

ON **RED Rhino's** subsidiary, **Ediesta**, there's another bunch of newbies that show a very varied view of life. **Pink Peg Slax** have an album wittily called **Twelve Songs Never Made Famous By Frank Sinatra**, **The Pleasureheads**, that wacky geeeeeet band, Preview their debut album in the new year with a 12 inch called **Treasure**, **Ganzheit** have a 12 inch called **Hammer**, **FSK** (those German chaps) have **The American Sector** on 12 and **638:938** have a 12 inch called **Atavistic View Of Youth**. Furthermore, **Gore**, those Euro guitar-toters have a new

album called **Mean Man's Dream!** But who are **Pump**? Formally a **Pre-Nocturnal Emissions** name 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 Decoration Of The Duma Continues**, On **Final Image**, looks set 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 Coma** 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 Nightmare Baby** LP finally released. Still imminent after all these years is the zany debut from **They 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 singles which sadly have all now been deleted.



GENE LOVES JEZEBEL: pouting to be clever

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- 55** 49 THRILLER ★★★★★★ CD  
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- 56** 37 FRANKS WILD YEARS CD  
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- 57** 46 SIGN "♫" THE TIMES ● CD  
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- 79** 97 ORIGINAL SOUNDTRACK "LA BAMBA" CD  
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## Solti: still batting at 75

by Nicolas Soames

NO LIVING conductor can approach the record of 40 years of almost unbroken loyalty to Decca claimed by the Hungarian-born Sir Georg Solti, so it is understandable that the company is making much of the anniversary — and the musician's own 75th birthday that falls on October 21.

He made his first recording not as a conductor but as a pianist — playing for the violinist Georg Kulenkampff in 1947, and it was not until two years later that, as chief conductor of the Bavarian State Opera, he made his first recording as conductor... directing the LPO in Haydn's Symphony No 103.

Since then, he has recorded over 200 separate works for Decca ranging from the major symphonic repertoire to the great operas, most notably Wagner's cycle *Der Ring des Nibelungen* in the Decca/Culshaw production which will always remain one of the pinnacles of recorded music.

Both his affinity for opera in general and Wagner in particular, and his love of Haydn is evident in the choice of the three recordings issued to mark the double event.

Though he gradually worked his way through the major Wagner operas, he studiously avoided one — *Lohengrin*. "For many years I was asked to record *Lohengrin*, but I didn't like the piece, and I couldn't find a cast," says the conductor.

"But after working on it, I find I have an enormous affinity with it, and I think I have found the ideal cast — Plácido Domingo and Jessye Norman."

The recording was made with the Vienna State Opera Chorus, the Vienna Philharmonic Orchestra and other soloists including Siegmund Nimsgern, Hans Sotin and



GEORG SOLTI: 'I don't believe in retirement. I want to die in harness'.

Dietrich Fischer-Dieskau with Christopher Raeburn producing. It is released on four CDs (421 053) and on LP/tape.

For his Haydn record, he turned back to the LPO whom he has conducted for so many years, putting Symphonies Nos 93 and 99 on disc (417 620 CD/LP/tape), which is the penultimate issue from his Haydn series.

The third release to mark the 75th/40th celebrations sees him at the helm of the orchestra which means the most to him — the Chicago Symphony Orchestra.

"My 18 years at Chicago have been among the happiest musical years of my life," says Solti. "They play a Beethoven or a Brahms symphony with the same enthusiasm as for a premiere; that is what I find so heartwarming and that is why I have stayed so long. We have done so much together, it is like a good marriage. Now, we appreciate each other."

It wasn't always like that. "The

Orchestra was known to be difficult — it was called the graveyard of conductors as they burnt out one after another. But I have never had a row with the Orchestra, never spoken fortissimo..." and in those years, he turned it into one of the greatest orchestras playing today.

The anniversary release with the Chicago Symphony Orchestra is appropriately large — Beethoven's Symphony No 9, with Jessye Norman, again, Reinhild Runkel, Robert Schunk and Hans Sotin. It was recorded at the Medinah Temple, Chicago last year, and is contained on one CD — (417 800 LP and tape), and runs for 74 minutes 20 seconds.

"I don't believe in retirement. I want to die in harness," states Solti categorically.

## Rhapsody for Gershwin

THE 50TH anniversary of the death of George Gershwin has been marked by a number of issues, but one of the most wide-ranging comes in October from CBS.

Called *Classic Gershwin*, it is a compilation of some of the best Gershwin recordings from CBS back catalogue, including the famous *Rhapsody In Blue* which combined the composer's piano roll performance (taken at an unusually fast lick) with contemporary players, the Columbia Jazz Band conducted by Michael Tilson Thomas.

The compilation (42516/40/CD) also contains Bernstein conducting *An American In Paris*, Cleo Laine singing *Embraceable You*; John Williams playing *A Foggy Day* and the French flautist Jean-Pierre Rampal playing *Liza*.

Also from CBS is a collection of world premiere Gershwin recordings, of works such as *Of Thee I Sing* and *Let 'Em Eat Cake*, with Michael Tilson Thomas in charge (42522/40/CD), plus the CD release of *Rhapsody In Blue*, *An American In Paris* and Broadway Overtures conducted by Tilson Thomas (CD 42240).

## Perahia's poignant piano

THERE IS a poignant note to one of the two releases from the CBS pianist Murray Perahia next month. His recording of Brahms' Piano Quartet No 1 was made with members of the Amadeus Quartet, including the viola player Peter Schidlöf whose death earlier this month resulted in the end of the most distinguished post-war chamber music group.

It was recorded in London a year ago, and is now released on all three formats (42361/40/CD).

Two of Beethoven's most well known piano sonatas, *The Tempest* and *Les Adieux* are joined with the Piano Sonata No 18 in the third release of Perahia's cycle (42319/40/CD).

The legendary pianist Vladimir Horowitz has also been in the recording studio — this time recording Mozart's Piano Concerto No 23 K488, under the baton of Giulini, and the Piano Sonata K333. They are released in October by DG (423 2872 CD/LP/tape).

## COMPACT disc

DIGITAL AUDIO

- 1 DANCING WITH STRANGERS, Chris Rea Magnet
- 2 1 BAD, Michael Jackson Epic
- 3 WONDERFUL LIFE, Black A&M
- 4 2 ACTUALLY, Pet Shop Boys Parlophone
- 5 A MOMENTARY LAPSE..., Pink Floyd EMI
- 6 THE CREAM OF ERIC CLAPTON, Eric Clapton Polydor
- 7 4 CHANGING FACES - THE VERY BEST OF... LOCC & Godley & Creme Polydor
- 8 5 THE JOSHUA TREE, U2 Island
- 9 BETWEEN THE LINES, Five Star Tent RCA
- 10 7 WHITNEY, Whitney Houston Arista
- 11 10 HYSTERIA, Def Leppard Bludgeon Riffola/Phonogram
- 12 8 PRESLEY - THE ALL TIME GREATEST HITS, Elvis Presley RCA
- 13 HEARSAY, Alexander O'Neal Tabu
- 14 9 SUBSTANCE, New Order Factory
- 15 6 CREST OF A KNAVE, Jethro Tull Chrysalis
- 16 16 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 17 PRIMITIVE COOL, Mick Jagger CBS
- 18 17 RUNNING IN THE FAMILY, Level 42 Polydor
- 19 15 INTRODUCING THE HARDLINE ACCORDING TO..., Terence Trent D'Arby CBS
- 20 11 HITS 6, Various CBS/WEA/BMG

Compiled by Gallup for the BPI, Music Week and BBC 1987

KEY A = Radio 1 'A' list C = Radio 1 Chartbuster N = New Entry		RADIO 1 w/c 12.9 ACTUAL PLAYS (4 or more)		RADIO 1 w/c 21.9 PLAYLISTED		REGIONAL w/c 14.9 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART
ABC Night You Murdered Love	Neutron	15	13	A	A	39	42	39
ASTLEY, RICK Never Gonna Give You Up	RCA	19	20	A	A	41	42	1
ATLANTIC STARR One Lover At A Time	Warner Brothers	—	—	—	—	29	33	57
BEASTIE BOYS Girls	Def Jam	4	—	C	—	1	—	N
BEE GEES You Win Again	Warner Brothers	11	5	C	—	32	28	87
BLACK Wonderful Life	A&M	14	12	A	A	36	40	13
BOOGIE BOX HIGH Gave It All Away	Hardback	—	—	—	—	32	27	91
BOWIE, DAVID Never Let Me Down	EMI America	11	12	A	A	34	39	29
BROKEN ENGLISH Love On The Side	EMI	—	—	—	—	24	17	—
BROS I Owe You Nothing	CBS	—	—	—	—	14	15	96
BUTLER, JONATHAN Lies	Jive	14	15	A	A	40	39	18
CAMEO She's Mine	Club	—	—	—	—	15	—	N
CARPENTER/SPRINGFIELD Something In Your Eyes	A&M	—	—	—	—	25	—	N
CHIC Jack Le Freak	Atlantic	—	—	—	—	25	—	N
CHRISTIANS When The Fingers Point	Island	16	7	A	C	25	15	—
CLANNAD Something To Believe In	RCA	5	—	—	—	14	—	N
COLE, LLOYD/COMMOTIONS My Bag	Polydor	8	—	—	—	7	—	N
COLE, NATALIE Jump Start	Manhattan	7	9	—	A	4	5	60
COMMUNARDS Tomorrow	London	16	19	A	A	38	37	25
CURIOSITY KILLED THE CAT Free	Mercury	13	15	A	A	38	34	56
DANNY WILSON Mary's Prayer	Virgin	5	12	A	A	20	22	42
DEF LEPPARD Pour Some Sugar On Me	Bludgeon Riffola	13	9	A	A	16	10	31
ERASURE The Circus	Mute	4	—	—	—	13	—	N
FAT BOYS/BEACH BOYS Wipe Out	Urban	14	16	A	A	32	30	3
FIALKA, KAREL Hey Matthew	I.R.S.	15	17	A	A	36	31	20
FLEETWOOD MAC Little Lies	Warner Brothers	12	5	A	C	33	37	82
GIBSON, DEBBIE Only In My Dreams	Atlantic	—	—	—	—	11	—	N
GRATEFUL DEAD Touch Of Grey	Arista	—	—	—	—	13	15	—
HAMMER, JAN Crockett's Theme	MCA	6	8	—	—	27	7	36
HEART Who Will You Run To	Capitol	9	12	A	A	35	35	55
HILL, DAN/VONDA SHEPPARD Can't We Try	CBS	—	—	—	—	22	16	—
HOUSEMARTINS, THE Me And The Farmer	Go! Discs	14	17	A	A	37	36	17
HOUSEMASTER BOYZ... Houseation	Magnetic Dance	5	—	—	—	19	15	12
HUE AND CRY Strength To Strength	Circa	7	7	A	A	30	27	52
IDOL, BILLY Many Many	Chrysalis	5	—	—	—	10	—	N
J, LL COOL I Need Love	Def Jam	12	13	A	A	26	19	26
JACKSON, MICHAEL BAD	CBS	20	12	C	C	39	10	—
JACGER, MICK Let's Work	CBS	15	18	A	A	36	32	46
JELLYBEAN/STEVE DANTE The Real Thing	Chrysalis	—	—	—	—	15	—	N
JOHNNY HATES JAZZ I Don't Want To Be A Hero	Virgin	18	17	A	A	42	43	15
JUNIOR Yes (If You Want Me)	London	4	—	—	—	—	—	N
KAMEN, NICK Come Softly To Me	WEA	—	—	—	—	15	12	—
KISS Crazy Crazy Night	Vertigo	—	—	C	—	5	—	N
LEVEL 42 It's Over	Polydor	14	22	A	A	43	42	11
LEVERT Casanova	Atlantic	10	13	A	A	36	33	9
LISA LISA Lost In Emotion	CBS	—	—	—	—	13	—	N
LIVING IN A BOX So The Story Goes	Chrysalis	12	8	A	C	35	25	—
LOS LOBOS Come On Let's Go	London	22	9	A	C	31	28	—
LOVERBOY Notorious	CBS	—	—	C	—	3	—	N
MADONNA Causing A Commotion	Warner Brothers	18	17	A	A	43	40	7
M/A/R/R/S Pump Up The Volume	4AD	22	24	A	A	29	25	2
MEAD/GOULDING... Drill Instructor	Warner Brothers	10	8	—	—	8	—	—
MCGREGOR, FREDDIE That Girl (Groovy Situation)	Polydor	12	—	A	C	29	2	64
MOTOR CYCLE BOY, THE Big Rock Candy	Rough Trade	—	—	C	—	2	—	N
MOYET, ALISON Sleeps Like Breathing	CBS	4	—	—	—	—	—	N
MR MISTER Something Real	RCA	—	—	—	—	14	—	N
NUMAN, GARY Cars (E' Reg Model)	Beggars Banquet	—	—	—	—	23	—	35
PEPSI & SHIRLIE Can't Give Me Love	Polydor	4	—	—	—	33	22	—
PET SHOP BOYS/SPRINGFIELD What	Parlophone	15	16	A	A	39	43	8
POINTER SISTERS Be There	MCA	15	—	A	C	22	12	—
RAMONES, THE Real Cool Time	Beggars Banquet	7	—	—	—	—	—	N
RICHARD, CLIFF Some People	EMI	14	13	A	A	43	43	6
ROBINSON, SMOKEY One Heartbeat	Motown	—	—	—	—	29	23	—
RUDDER/CHARLIE'S ROOTS Madness	London	12	5	A	C	1	—	—
7TH HEAVEN Little Girls In Big Cars	Epic	—	—	—	—	11	15	—
SCARLET FANTASTIC No Memory	Arista	9	6	C	C	2	—	—
SIMON, CARLY The Stuff That Dreams Are Made Of	Arista	9	9	A	A	28	29	99
SINITTA Toy Boy	Fanfare	9	11	A	A	27	32	10
SISTERS OF MERCY This Corrosion	Merciful Release	6	—	—	—	6	—	N
SPRINGSTEEN, BRUCE Brilliant Disguise	CBS	6	—	C	—	3	—	N
SQUEEZE Hour Glass	A&M	14	17	A	A	37	42	19
STARSHIP It's Not Over (Til It's Over)	RCA	11	9	A	A	12	18	100
STEVENS, SHAKIN' Come See About Me	Epic	4	4	—	—	37	24	51
SUMMER, DONNA Dinner With Garshwin	Warner Brothers	5	4	—	—	24	19	—
T'PAU Heart And Soul	Siren	13	15	A	A	41	42	4
U2 Where The Streets Have No Name	Island	14	15	A	A	34	36	5
VANDROSS, LUTHER Stop To Love	Epic	14	13	A	A	38	37	24
WARNES, JENNIFER Bird On A Wire	RCA	6	4	—	—	18	17	—
WAS NOT WAS Walk The Dinosaur	Fontana	7	—	C	—	2	—	N
WAX Bridge To Your Heart	RCA	17	16	A	A	30	41	16
WENDY & LISA Waterfall	Virgin	5	9	A	A	13	17	66
WESTWORLD Silvermac	RCA	4	—	C	—	13	—	N
WILLIS, BRUCE Secret Agent Man	Motown	16	8	A	C	33	32	43
WINWOOD, STEVE Valene	Island	7	10	—	—	38	33	58
YES Love Will Find A Way	Atlantic	10	—	—	—	13	—	N

Records are eligible for the grid if they a) are on the current Radio 1 playlist (A List & Chartbusters), or b) had 4 or more plays on Radio 1 last week as logged by Sham Tracking, or c) are on 11 or more current ILR playlists (A & B lists).



# Youth TV goes to the Dogs

by Jerry Smith

**O**PPORTUNITIES 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 chart format shows. The veteran TOTP, The Chart Show and the latest, The Roxy, all serve a purpose but can be said 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-orientated, current affairs programme it has no specific music spots!

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 thrash 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 assertion 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: POP'S 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 react 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 Sputnik, 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 tame 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 hots 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. And naturally they want lower dealer prices to help them grow, reports Brian Oliver.**

**E**VEN 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.

W H 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 U2 promotion, plus a series of specially-compiled "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 Boo's 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 at 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 match 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 of it," 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 sales 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 managing director David Clipsham 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 spark 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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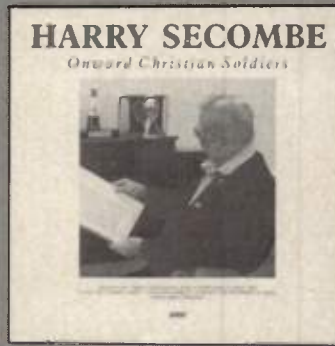
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<input type="checkbox"/> BACK IN THE USA	<input type="checkbox"/> HOSPITAL	<input type="checkbox"/> SUMMER MORNING	<input type="checkbox"/> MY LOVE IS A FLOWER JUST BEGINNING
<input type="checkbox"/> IMPORTANT IN YOUR LIFE	<input type="checkbox"/> SOMEONE I CARE ABOUT	<input type="checkbox"/> AFTERNOON	<input type="checkbox"/> I'M NATURE'S MOSQUITO
<input type="checkbox"/> NEW ENGLAND	<input type="checkbox"/> GIRL FRIEND	<input type="checkbox"/> FLY INTO THE MYSTERY	<input type="checkbox"/> EMALINE
<input type="checkbox"/> LOVELY FINANCIAL ZONE	<input type="checkbox"/> MODERN WORLD	<input type="checkbox"/> SOUTH AMERICAN FOLK SONG	<input type="checkbox"/> LYDIA
<input type="checkbox"/> HI DEAR	<input type="checkbox"/> I'M A LITTLE AIRPLANE	<input type="checkbox"/> ROLLER COASTER BY THE SEA	<input type="checkbox"/> I HEAR YOU CALLING ME
<input type="checkbox"/> ABOMINABLE SNOWMAN IN THE MARKET	<input type="checkbox"/> HEY THERE LITTLE INSECT	<input type="checkbox"/> DODGE VEG-O-MATIC	<input type="checkbox"/> NO TIME FOR PENANCE
<input type="checkbox"/> HEY THERE LITTLE INSECT	<input type="checkbox"/> EGYPTIAN REGGAE	<input type="checkbox"/> EGYPTIAN REGGAE	<input type="checkbox"/> HAPPY NOW
<input type="checkbox"/> HERE COME THE MARTIAN MARTIANS	<input type="checkbox"/> ICE CREAM MAN	<input type="checkbox"/> COOMYAH	<input type="checkbox"/> VISIONS OF YOU
<input type="checkbox"/> SPRINGTIME	<input type="checkbox"/> I'M A LITTLE DINOSAUR	<input type="checkbox"/> THE WHEELS ON THE BUS	<input type="checkbox"/> HORRY
<input type="checkbox"/> AMAZING GRACE	<input type="checkbox"/> MY LITTLE KOOKENHAKEN	<input type="checkbox"/> ANGELS WATCHING OVER ME	<input type="checkbox"/> ANOTHER COLD MORNING
<input type="checkbox"/> ROADWINNER	<input type="checkbox"/> SOUTH AMERICAN FOLK SONG	<input type="checkbox"/> ABOLK AND CLEOPATRA	<input type="checkbox"/> EAST OF EDEN
<input type="checkbox"/> ASTRAL PLANE	<input type="checkbox"/> NEW ENGLAND	<input type="checkbox"/> (SHE'S GONNA) RESPECT ME	<input type="checkbox"/> I SHOULD CARE
<input type="checkbox"/> OLD WORLD	<input type="checkbox"/> THE MORNING OF OUR LIVES	<input type="checkbox"/> LOVER PLEASE	<input type="checkbox"/> ALREADY GONE
<input type="checkbox"/> PABLO PICASSO	<input type="checkbox"/> THE SWEEPING WIND (KWA TI FENG)	<input type="checkbox"/> BUZZ BUZZ BUZZ	<input type="checkbox"/> START AGAIN
<input type="checkbox"/> I'M STRAIGHT	<input type="checkbox"/> ICE CREAM MAN	<input type="checkbox"/> BACK IN YOUR LIFE	<input type="checkbox"/> TUESDAY

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# TOP • 100 • ALBUMS

1	BAD **	Epic EPC 450290-1 (C)
2	DANCING WITH STRANGERS ●	Magnet MAG 5071 (BMG)
3	WONDERFUL LIFE	A&M AMA 5165 (F); C: AMC 5165
4	ACTUALLY *	Parlophone PCSD 104 (E); C: TCPCSD 104
5	ALWAYS GUARANTEED	EMI EMD 1004 (E); C: TC EMD 1004
6	A MOMENTARY LAPSE OF REASON	EMI EMD 1003 (E)
7	BETWEEN THE LINES *	Tent/RCA PL 71505 (BMG); C: PK 71505
8	CHANGING FACES: THE VERY BEST OF 10CC & GODLEY & CREME *	10CC/Godley/Creme (Various) PROTV Gram TGCLP 1 (F); C: TGCMC 1 CD 816355-2
9	THE CREAM OF ERIC CLAPTON *	Polydor ECTV 1 (F); C: ECTVC 1
10	THE JOSHUA TREE ***	Island U26 (F)
11	HYSTERIA ●	Bludgeon Riffola/Phonogram HYSLP 1 (F); C: HYSMC 1
12	HITS 6 ***	CBS/WEA/BMG HITS 6 (BMG)
13	WHITNEY **	Arista 208 141 (C); 408 141 (CD); 258 141 (BMG)
14	SUBSTANCE	Factory FACT 200 (P)
15	PRESLEY — THE ALL TIME GREATEST HITS ●	RCA PL 90100 (2) (BMG)
16	ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL' ●	Sire WX102 (W)
17	JONATHAN BUTLER	Live HIP 46 (BMG); C: HIPC 46/CD: CHIP 46
18	GIVE ME THE REASON ●	Epic EPC 450 134-1 (C); C: 450 134-4
19	CREST OF A KNAVE	Chrysalis CDL 1590 (C)
20	INTRODUCING THE HARDLINE ACCORDING TO ... *	Terence Trent D'Arby/Ware/D'Arby CBS 450 911-1 (C); 450 911-4/CD: 450 911-2
21	BRIDGE OF SPIES	Siren SRNLP 8 (E); C: SRNMC 8
22	BABYLON AND ON	A&M AMA 5161 (F)
23	LIVE IN THE RAW	Capitol EST 2040 (E); C: TC EST 2040
24	RUNNING IN THE FAMILY *	Polydor POLH 42 (F)
25	ATLANTIC SOUL CLASSICS ●	Atlantic WX 105 (W)
26	PRIMITIVE COOL	CBS 460123-1 (C); C: 460123-4
27	DARKLANDS	blanco y negro/WEA BYN 11 (W); C: BYNC 11/CD: K242180-2
28	DOCUMENT	MCA MIRG 1025 (F); MIRGC 1025
29	BAD ANIMALS ●	Capitol ESTU 2032 (E)
30	TANGO IN THE NIGHT ●	Warner Brothers WX65 (W); C: WX65-2
31	TRUE BLUE ****	Sire WX 54 (W); C: WX 54-CD: 925 442-2
32	SIXTIES MIX ●	Stylus SMR 733 (STY)
33	RAINDANCING *	CBS 450 152-1 (C)
34	INVISIBLE TOUCH ***	Virgin GENLP 2 (E)
35	GRACELAND ****	Warner Brothers WX 52 (W)
36	HEARSAY	Tabu 450 936-1 (C)
37	THE RETURN OF BRUNO ●	Motown ZL 72571 (BMG)
38	BROTHERS IN ARMS *****	Vertigo/Phonogram VERH 25 (F)
39	MEN AND WOMEN *	WEA WX85 (W); C: WX85-2
40	HAPPY?	Virgin V 2455 (E); C: TCV 2455
41	POETIC CHAMPIONS COMPOSE	Mercury/Phonogram MERH 110 (F)
42	KEEP YOUR DISTANCE *	Mercury/Phonogram CATLP 1 (F); C: CATMC 1
43	BEST OF HOUSE VOLUME 2	Serious BEHO 2 (A)
44	LIVE IN THE CITY OF LIGHT *	Virgin SMDL 1 (E)
45	LIKE A VIRGIN ***	Sire WX 20 (W); C: WX 20C
46	SOLITUDE STANDING *	A&M SUZLP 2 (F); C: SUZMC 2
47	LICENSED TO ILL ●	Def Jam 450 062-1 (C)
48	F.L.M. *	Supreme SU2 (A)
49	FOREVER, FOR ALWAYS, FOR LOVE	Epic EPC 25013 (C)
50	ELECTRIC ●	Beggars Banquet BEGA 80 (W)



## ARTISTS' A-Z

* ATLANTIC SOUL CLASSICS	25	* NEW ORDER	14
ATLANTIC STARR	99	CALL MUSIC 9	91
BLAST OF HOUSE 7	43	ODYSSEY	100
BLACK	3	O'NEAL Alexander	36
BON JOVI	54	PET SHOP BOYS	4 70 73
BUTLER Jonathan	17	* PHANTOM OF OPERA	58
CLAPTON Eric	9	(Original Cast)	90
COLLINS Phil	77 97	PIAF Edith	40
CRAY BAND Robert	89	PINK FLOYD	6
CULT The	50	POLICE The	95
CURIOSITY KILLED THE CAT	42	PRESELEY Elvis	15
DARBY Terence Trent	20	PRINCE	57
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FERRY Bryan	78	ROXY MUSIC	78
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FLEETWOOD MAC	30 83	SIMON Carly	88
GABRIEL Peter	64	SIMON Paul	35
GENESIS	34	SIMPLE MINDS	44
GRATEFUL DEAD	84	SHARPLY RED	339 65
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HOUSTON Whitney	13 52	SQUITE	22 74
JACKSON Janet	87	* STREETSOUNDS 87	75
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JAGGER Mick	26	SWING OUT SISTER	86
JARRE Jean-Michel	68	10CC & GODLEY & CREME	8
JESUS AND MARY CHAIN	19	THE THE	76
JETHRO TULL	27	TPAU	21
LA BAMBAA (Soundtrack)	18 49 62	U2	10 51 66 96
LEVEL 42	24	VANDROSS Luther	74
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LI COOL	80	WAITS Tom	56
LOS LOBOS	79	WARNES Jennifer	65
MADONNA	15 31 45 69	WASP	23
MARILLION	72	WAX	67
MEL & KIM	48	WHITESNAKE	53
MEL & ROY	81	WHO'S THAT GIRL	16
MORRISON VAN	41	(Soundtrack)	73
MOYET Allison	33	WILKES Bruce	37
		WINWOOD STEVE	71

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

### KEY TO CHART

This Week Last Week Weeks On Chart

TITLE Artist (Producer) Label LP No. (Distributor) C: Cassette No/CD: Compact Disc No.

▲ Indicates panel sales increase of 50% or more over previous week.

BPI AWARDS  
\* PLATINUM (300,000 units)  
Any multiple of this level can be certified to provide for double platinum \*\* (600,000 units), triple platinum \*\*\* (900,000 units), quadruple platinum \*\*\*\* (1,200,000 units) onwards etc.

• GOLD (100,000 units)  
SILVER (60,000 units)

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.

Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.

STATISTICS (Wk 37) This Week Year To Date  
New Chart Entries 18 252  
Panel Sales Percentage 16%

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51	U2 LIVE "UNDER A BLOOD RED SKY" ***	Island IMA 3 (F)
52	WHITNEY HOUSTON ***	Arista 206 978 (BMG); C: 406 978/CD: 610 359
53	WHITESNAKE 1987 ●	Whitesnake (Mike Stone/Keith Olsen) (3) M. Masser (4) Kashif (2)
54	SLIPPERY WHEN WET **	Vertigo/Phonogram VERH 38 (F)
55	THRILLER *****	Epic EPC 85930 (C)
56	FRANKS WILD YEARS	Tom Waits (Tom Waits)
57	SIGN "A" THE TIMES ●	Paisley Park/Warner Brothers WX88 (W)
58	ORIGINAL LONDON CAST 'THE PHANTOM OF THE OPERA' **	Various (Andrew Lloyd Webber) Polydor PODV 9 (F); C: PODVC 9/CD: 831 273-2 831 563-2
59	SHERICK	Sherrick/Michael Stokes (7)/Bobby Sandstrom (1)/Sherrick (1)
60	FORE! **	Huey Lewis and The News (Huey Lewis and The News)
61	QUEEN GREATEST HITS *****	EMI EMTV 30 (E)
62	NEVER TOO MUCH ●	Epic EPC 32807 (C)
63	SILK AND STEEL ***	Tent/RCA PL 71100 (R); C: PK 71100/CD: PD 71100
64	SO **	Peter Gabriel (Daniel Lanois/Peter Gabriel)
65	PICTURE BOOK **	Elektra EKT 27 (W)
66	THE UNFORGETTABLE FIRE **	Island U25 (F)
67	AMERICAN ENGLISH	Wax (Christopher Neil)
68	JEAN-MICHEL JARRE IN CONCERT LYON/HOUSTON	CD 833 170-2
69	THE FIRST ALBUM *	Madonna (Reggie Lucas)
70	THE JAZZ SINGER *	Neil Diamond (Bob Gaudio)
71	BACK IN THE HIGH LIFE ●	Steve Winwood (Russ Titelman/Steve Winwood)
72	DISCO ●	Pet Shop Boys (Various)
73	ANOTHER STEP	Kim Wilde (Ricki Wilde)
74	SINGLES — 45's AND UNDER *	Squeeze (Various)
75	STREETSOUNDS 87 VOLUME 2	Various (Various)
76	INFECTED ●	Some Bizzare/Epic EPC 26770 (C); C: 40-26770/CD: CDEPC 26770
77	NO JACKET REQUIRED *****	Phil Collins (Phil Collins/Hugh Padgham)
78	STREET LIFE — 20 GREAT HITS *	Bryan Ferry/Roxy Music (Various)
79	ORIGINAL SOUNDTRACK "LA BAMBAA"	Los Lobos/Various (Steve Berlin (7 of 12)/Various)
80	BIGGER AND DEFFER	L.L. Cool J. (L.L. Cool J./L.A. Posse/D. Pierce/D. Simon/B. Erving)
81	REQUESTS	Merle and Roy (Roy Griffiths)
82	PLEASE *	Pet Shop Boys (Stephen Hague)
83	RUMOURS *****	Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat)
84	IN THE DARK	Grateful Dead (Jerry Garcia/John Cutler)
85	FAMOUS BLUE RAINCOAT	Jennifer Warnes (C. Roscoe Beck/Jennifer Warnes)
86	IT'S BETTER TO TRAVEL *	Swing Out Sister (Paul Staveley O'Duffy)
87	CONTROL *	Janet Jackson (Jimmy Jam/Terry Lewis)
88	COMING AROUND AGAIN	Carly Simon (Paul Samwell-Smith (4)/Various)
89	STRONG PERSUADER	The Robert Cray Band (Bruce Bromberg/Dennis Walker)
90	HEART AND SOUL	Edith Piaf (Various)
91	NOW, THAT'S WHAT I CALL MUSIC 9 **	Various (Various)
92	THE CIRCUS ●	Erasure (Flood)
93	LIVE MAGIC *	Queen (Queen/Trip Khalaf)
94	HIS FINEST COLLECTION ●	Roger Whittaker (Various)
95	EVERY BREATH YOU TAKE — THE SINGLES **	The Police (Police (all 13)/Padgham (6)/Gray (3)/Latham (1))
96	WAR *	U2 (Steve Lillywhite)
97	FACE VALUE ***	Phil Collins (Phil Collins/Hugh Padgham)
98	CLUTCHING AT STRAWS ●	Marillion (Chris Kimsey)
99	ALL IN THE NAME OF LOVE	Atlantic Starr (David & Wayne Lewis)
100	THE GREATEST HITS	Odyssey (Sandy Linzer (5)/Various)



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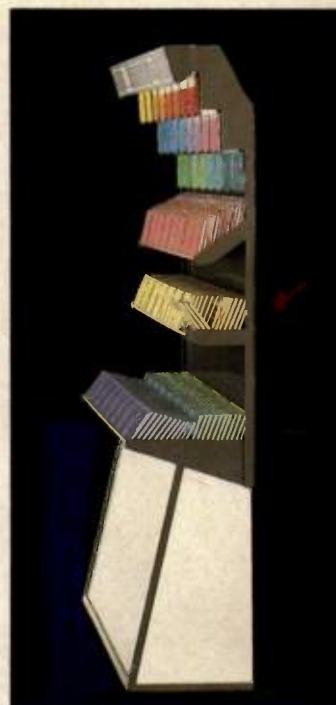


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# Copping a fresh market — the score is back on song

**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.**

**E**VER 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 (288 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/whole-

saler 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 our 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'**

talising 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-

crazy 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

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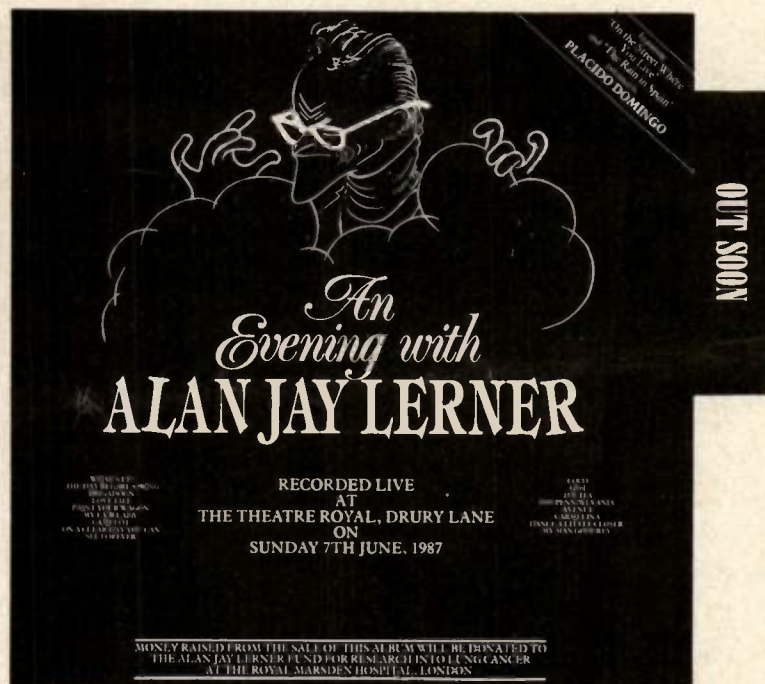
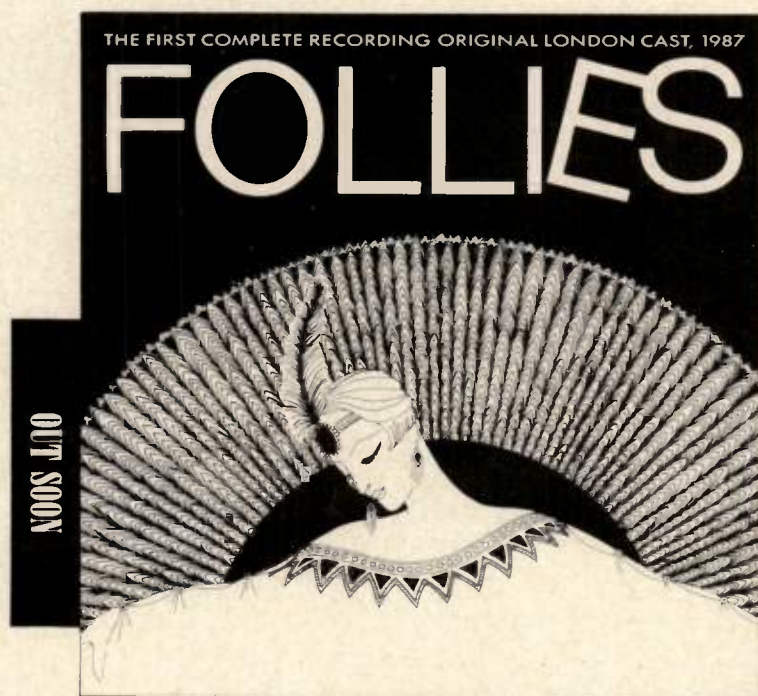


*THAT WAS then: The Sound Of Music was the champ soundtrack with permanent residence on the charts for 382 weeks.*



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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 new 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 the film has flopped.

"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 has been easier to draw attention to it because of the inclusion of tracks by pop names like Billy Vera and The Beaters, Jennifer Warnes and Gary 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 that 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 Schiffrin (who wrote the original music for *Jaws*), *Empire State* — which includes tracks composed and performed by The Communards, 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*, *Gwendoline*, *Final Mission*, *The Barretts Of Wimpole Street*, *The Trygon Factor*, *A Breed Apart*, *Jamaica Inn* and *Young Lady Chatterley*.

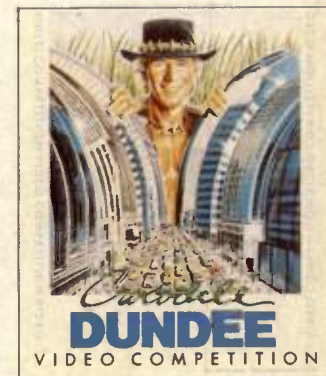
Frank Rodgers, a director of Filmtrax — a rapidly expanding empire — says: "We

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



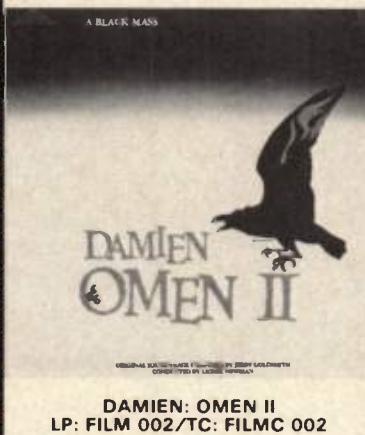
**Silva Screen stole a march on the big record companies by picking up the rights to Crocodile Dundee**

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DAMIEN: OMEN II  
LP: FILM 002/TC: FILMC 002



ALIEN  
LP: FILM 003/TC: FILMC 003



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CD: FILMCD 010



NO MERCY  
LP: FILM 015/TC: FILMC 015



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



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



BLIND DATE  
LP: FILM 016/TC: FILMC 016  
CD: FILMCD 016



CROCODILE DUNDEE  
LP: FILM 009/TC: FILMC 009  
CD: FILMCD 009



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HELLRAISER  
LP: FILM 021/TC: FILMC 021





TV STAR turned film star and pop star, Bruce Willis' *Blind Date* is a Silva Screen soundtrack including Jennifer Warnes 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 fulfil many of the post-production requirements including special effects and other source and dubbing requirements."

The way in which Filmtrax becomes involved in a film is that, for example, Handmade Films who made *Mona Lisa* requested an original score plus certain well-known musical items which already existed — Nat King Cole's original recording of *Mona Lisa*, a piece from Puccini's *Madame Butterfly* and others. Filmtrax 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, Filmtrax 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: "Filmtrax 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 Filmtrax 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 *Zina*, the story of the daughter of Trotsky, which has

music written by Barrie Guard."

Hall points out that although the majority of soundtrack albums do not chart, they do have very respectable sales over a period of time. Tim Hollier, his co-director, says: "We sold a lot of copies of *A Room With A View* at the Curzon Cinema where it was showing, which is somewhat more than previous soundtrack albums have managed from a foyer sales point. The buyer of soundtrack albums has different criteria from those of the less specialist record buyers."

Frank Rodgers points out that Filmtrax is different from other companies specialising in film music in that "We not only actually create the music but we co-ordinate the release of the finished soundtrack album worldwide. Filmtrax works very closely with the film companies, and the producers, throughout the whole stages of its creation, but having said that we can turn around an album very quickly. Quite often a film's release date may be brought forward and it's essential to be able to react quickly to that kind of situation. For example, a film may be scheduled to open next January and then we're informed that it has been brought forward almost three months!"

"We have a motto in the office, 'If it can be done, we do it — if it can't be done, then we find a way to do it.'"

That's Entertainment Records in London's Kentish Town was born several years ago when John Yap realised that the big record companies were by and large ignoring the film soundtrack and original theatre cast recording markets. At that time he and his then-business partner Patrick Martyn owned a record shop, That's Entertainment in Covent Garden (now Dress Circle), which specialised in product of that ilk, along with associated

memorabilia. Eventually there was a split between them when Martyn 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, *Poltergeist II* 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 War*, *Witness* 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 general manager Bruce Rowley explains: "An average experience goes something like this... John Yap comes sailing down from his office yelling that we've got a brand new title to bring out, and what's the new catalogue number for the film in question, and that the release date is yesterday! This usually means panic all round."

"Telexes and contracts start flying between all the parties concerned, and the wrangling commences. Most importantly we try to get 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 Tape 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 inlay/CD design. Baker-Tamborini wrestle with our scribbles and sketches, create order from chaos and the art-work magically takes shape. Gremlins that have crept in are corrected, 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 Fever*, *The Woman In Red*, *Top 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 co-ordinate closely with the film publicists and distributors, designers and advertising agents."

"Sometimes — in fact more than often than not — 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 maybe don't consider our role in getting the record out to be all that important, so we have to fight all the more."



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



WITHNAIL AND I: Filmtrax 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."



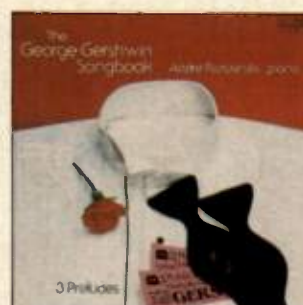
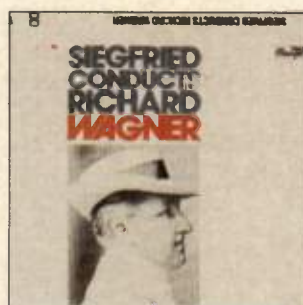
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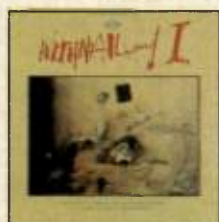


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# First Night — casting a spell in the theatre

**I**N 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' 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 *Singin' 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 its 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 had it in the shops the week after it opened at the Palace. We took a single off it, *I Dreamed A Dream* by Patti LuPone 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 man 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 brochures, 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

production of *Kern Goes To Hollywood* (featuring Elisabeth Welch, Liz Robertson, David Kernan and Elaine Delmar), the revival of *Gigi*, and a Peter Skellern/Richard Stilgoe 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 co-incide 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-Manfred 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*, *Gigi*, *Paint Your Wagon*, *Camelot* and his other Broadway and film hit 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 Julia McKenzie, Diana Rigg, Daniel Massey, David Healey and Dolores Gray, and the double-album includes four new songs by Stephen Sondheim, as well as the hit songs *Broadway Baby*, *Losing*

*My Mind and I'm Still Here*. With more than £1m in advance bookings at 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'**



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.



*LES MISÉRABLES* — surprised many people by turning out to be a smash hit — and First Night Records' double-album recording of the show has reflected this success by selling more than 200,000 units.



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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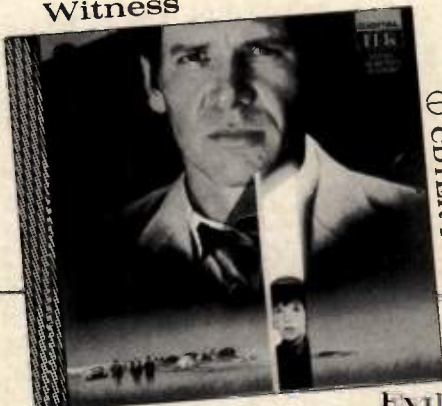
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KITARO THE LIGHT OF THE SPIRIT Geffen 924 1632 (W)  
LINDISFARNE C'MON EVERYBODY Stylus SMD 738 £10.43 (STY)  
NAZARETH SNAZ HOUSE FULL Castle Classic CLACH 130 (BMG)  
NELSON, Bill CHIMERA/SAVAGE GESTURES Cocteau JCCD 17 £7.25 (P)  
NELSON, Bill MAP OF DREAMS Cocteau JCCD 19 £7.25 (P)  
NELSON, Bill QUIET DREAMING & GET ON THE BEAM Cocteau JCCD 15 £7.25 (P)  
ORIGINAL SOUNDTRACK ANGEL HEART Antilles NNCD 8709 £7.29 (E)  
ORIGINAL SOUNDTRACK BAND OF ANGELS Silva Screen LX CD3 £7.25 (A)  
ORIGINAL SOUNDTRACK BATTLE OF NERETVA Silva Screen FCCD 5005 (A)  
ORIGINAL SOUNDTRACK EXTREME PREJUDICE Silva Screen FILM CD11 £7.29 (A)  
R.E.M. DOCUMENT I.R.S./MCA DMIRG 1025 (F)  
SENSATIONAL ALEX HARVEY BAND, The PORTRAIT State Of The Art STFC 1 £6.50 (A)  
TERRAPLANE MOVING TARGET Epic 4601571/2 (C)  
TOSH, Peter NO NUCLEAR WAR Parlophone CDPCS 7309 (E)  
VARIOUS AN EVENING WITH ALAN JAY LERNER First Night ENCORE CD2 £13.50 (P)  
VARIOUS TRUE LOVE K-tel NCD 3359 £7.29 (K)

\* Import

## Music Category

Rock  
Rock  
Rock  
Rock  
Rock  
Thrash Rock  
Rock  
Soul  
Reggae  
Electra Pop  
MOR  
Spoken  
Rock  
Spoken  
Rock  
Metal  
Metal  
Rock  
MOR  
Spoken  
Rock  
Rock  
Folk  
Country  
Country  
Folk  
Irish Folk  
Folk  
Jazz  
Jazz  
Swing  
Rock  
Rock  
Progressive Jazz  
Soul  
Reggae  
Dance/Disco  
Soul  
Jazz  
Reggae  
Japanese New Age  
Folk/Reggae  
Rock  
Spoken  
Rock  
Metal  
Rock  
Country  
Rock  
Film/Shows  
Film/Shows  
Film/Shows  
Film/Shows  
Spoken  
Hip Hop  
Jazz Funk  
Spoken  
Jazz  
Rock  
MOR  
MOR  
Rock  
Rock  
German Punk/Thrash  
Surf/Rock  
Folk/Gospel  
Rock  
Rock  
Reggae  
Rockabilly/Country  
Film/Shows  
Hip Hop  
Metal  
Ethnic  
R&B  
Pop  
Metal  
Dance/Disco  
Reggae  
Childrens TV  
Love Ballads  
Metal  
Reggae  
Rock  
Dance/Disco  
Rock  
Rock

Rock  
Rock  
Rock  
Soul  
MOR  
Rock  
Irish Folk  
Folk  
Rock  
Ethnic  
Japanese  
Rock  
Rock  
Rock  
Rock  
Rock  
Film/Shows  
Film/Shows  
Film/Shows  
Film/Shows  
Pop  
Rock  
Rock  
Reggae  
Film/Shows  
MOR

# US TOP FORTIES SINGLES

1★	2	DIDN'T WE ALMOST HAVE IT ALL, Whitney Houston	Arista
2★	4	HERE I GO AGAIN, Whitesnake	Geffen
3	1	I JUST CAN'T STOP LOVING YOU, Michael Jackson	Epic
4★	8	I HEARD A RUMOUR, Bananarama	London
5★	9	LOST IN EMOTION, Lisa Lisa & Cult Jam	Col/CBS
6	5	WHEN SMOKEY SINGS, ABC	Mercury
7★	11	CARRIE, Europe	Epic
8	3	LA BAMBA, Los Lobos	Slash
9	10	TOUCH OF GREY, Grateful Dead	Arista
10★	15	U GOT THE LOOK, Prince and Sheena Easton	Paisley Park
11	6	DOIN' IT ALL FOR . . ., Huey Lewis & The News	Chrysalis
12	12	WIPEOUT, Fat Boys & The Beach Boys	Tin Pan Apple
13★	18	WHO WILL YOU RUN TO, Heart	Capitol
14★	19	PAPER IN FIRE, John Cougar Mellencamp	Mercury
15	7	CAN'T WE TRY, Dan Hill/Vonda Shepard	Col/CBS
16★	17	ONE HEARTBEAT, Smokey Robinson	Motown
17★	22	CASANOVA, LeVert	Atlantic
18	14	I NEED LOVE, L.L. Cool J.	Def Jam
19★	21	JUMP START, Natalie Cole	Manhattan
20	16	WHO FOUND WHO, Jellybean feat. Elisha Fiorillo	Chrysalis
21	13	ONLY IN MY DREAMS, Debbie Gibson	Atlantic
22★	25	LET ME BE THE ONE, Exposé	Arista
23★	33	CAUSING A COMMOTION, Madonna	Sire
24★	29	LITTLE LIES, Fleetwood Mac	Warner Brothers
25★	30	FAKE, Alexander O'Neal	Tabu
26★	31	YOU ARE THE GIRL, The Cars	Elektra
27★	28	NEVER LET ME DOWN, David Bowie	EMI America
28★	—	I THINK WE'RE ALONE NOW, Tiffany	MCA
29★	40	BAD, Michael Jackson	Epic
30★	—	BREAKOUT, Swing Out Sister	Mercury
31★	39	IN MY DREAMS, REO Speedwagon	Epic
32★	—	MONY, MONY, Billy Idol	Chrysalis
33★	35	VICTIM OF LOVE, Bryan Adams	A&M
34	20	WHO'S THAT GIRL, Madonna	Sire
35	23	DON'T MEAN NOTHING, Richard Marx	Manhattan
36★	37	SOMETHING REAL (INSIDE ME . . .), Mr Mister	RCA
37★	—	IT'S A SIN, Pet Shop Boys	Manhattan
38	24	ROCK STEADY, The Whispers	Solar
39★	—	DON'T MAKE ME WAIT FOR LONG, Kenny G	Arista
40★	—	DON'T LOOK DOWN — THE SEQUEL, Go West	Chrysalis

# ★ ★ ★ ★ ★ ALBUMS

1★	—	BAD, Michael Jackson	Epic
2	1	LA BAMBA, Soundtrack	Warner Brothers
3	2	WHITNEY, Whitney Houston	Arista
4	3	WHITESNAKE, Whitesnake	Geffen
5★	4	HYSTERIA, Def Leppard	Mercury/Phonogram
6	5	BAD ANIMALS, Heart	Capitol
7	6	BIGGER AND DEFFER, L.L. Cool J	Def Jam
8	21	THE LONESOME JUBILEE, John Cougar Mellencamp	Mercury
9	8	CRUSHIN', The Fat Boys	Tin Pan Apple
10	10	THE JOSHUA TREE, U2	Island
11	7	WHO'S THAT GIRL, Soundtrack	Sire
12	9	IN THE DARK, The Grateful Dead	Arista
13	13	THE FINAL COUNTDOWN, Europe	Epic
14	15	DUOTONES, Kenny G	Arista
15★	16	SPANISH FLY, Lisa Lisa & Cult Jam	Col/CBS London
16	12	GIRLS, GIRLS, GIRLS, Mötley Crüe	Elektra
17★	20	THE LOST BOYS, Original Soundtrack	Atlantic
18	14	SLIPPERY WHEN WET, Bon Jovi	Mercury
19★	—	DIRTY DANCING, Original Soundtrack	RCA
20★	22	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
21	17	SOLITUDE STANDING, Suzanne Vega	A&M
22	11	BEVERLY HILLS COP II, Soundtrack	MCA
23	19	LOOK WHAT THE CAT DRAGGED IN, Poison	Enigma
24	18	I NEVER SAID GOODBYE, Sammy Hagar	Geffen
25★	25	COMING AROUND AGAIN, Carly Simon	Arista
26★	—	DOOR TO DOOR, The Cars	Elektra
27	24	LET IT LOOSE, Gloria Estefan/Miami Sound Machine	Epic
28★	29	RAPTURE, Anita Baker	Elektra
29★	31	HEARSAY, Alexander O'Neal	Tabu
30★	34	ONCE BITTEN, Great White	Capitol
31★	23	NO PROTECTION, Starship	Gruny
32★	—	THE \$5.98 EP — Garage Days Re-visited, Metallica	Elektra
33★	35	RICHARD MARX, Richard Marx	Manhattan
34	27	JUST GETS BETTER WITH TIME, The Whispers	Solar
35★	38	BEST OF .38 Special .38 Special	A&M
36	28	BORN TO BOOGIE, Hank Williams, Jr.	Curb/Warner Bros.
37	33	IF I WERE YOUR WOMAN, Stephanie Mills	MCA
38	32	ONE HEARTBEAT, Smokey Robinson	Motown
39	26	ALWAYS AND FOREVER, Randy Travis	Warner Brothers
40	30	BANGIN', The Outfield	Columbia/CBS

Charts courtesy Billboard, September 26, 1987 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

MUSIC WEEK 26 SEPTEMBER, 1987



# NEW SINGLES

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

ADAMS, Bryan	VICTIM OF LOVE/Heat of the Night (Live)	A&M 7" AM 407	Pic Bag 12" AMY 407	Pic Bag (F)	
AFAN PLEASE DON'T STOP/Can't Hold Back	EMI 7" EM 27	Pic Bag 12" 12EM 27	Pic Bag (E)		
AGE OF CHANCE DON'T GET MAD, GET EVEN/Gettin' Mad	Virgin 7" VS989 (BC) 12" VS989	12 (E)			Dance/Disco
ALARM, The RAIN IN THE SUMMERTIME/Rose Beyond The Wall I.R.S./MCA 7" IRM 144	Pic Bag 12" IRMT 144	Pic Bag	Bells of Rhymney/Time to Believe (F)		
ALL ABOUT EVE IN THE CLOUDS/She Moves Through The Fair	Mercury/Phonogram 7" EVEN 5	Pic Bag 12" EVENX 5	Pic Bag	Calling Your Name (F)	Dance/Disco
AMAZULU MONY MONY/Mony Mony (Inst)	EMI 7" EM 32	Pic Bag 12" 12EM 12	Pic Bag (E)		
ASHES OF ROSE SILK NOOSE TIGHTENS/Ita Tito 7" ASH 001	(I/FF)				Dance/Disco
B.B. AND Q. RICOCHET/Jenie Cooltempo/Chrysalis 7" COOL 154	Pic Bag 12" COOLX 154	Pic Bag	Dreamer (C)		Dance/Disco
BANANARAMA LOVE IN THE FIRST DEGREE/Mr Sleaze	London 7" NANA14	Pic Bag 12" NANAX14	Pic Bag (F)		Hi-Nrg/Dance/Disco
BATES, Martyn THE LOCK OF LOVE/Cherry Red 7" CHERRY99	12" 12 CHERRY99 (P)				
BEASTIE BOYS, The GIRLS/SHES CRAFTY	Def Jam 7" BEAST 53	Pic Bag and Patch 12" BEAST Q3	Pic Bag (Rock Hard) (C)		Rap/Rock
BEDTIME BOYS NO SLEEP TILL BEDTIME/Ita Def Jim 12" SNOOZE 1	(I/FF)				House
BEST KEPT SECRET SPOTLIGHT/Ita Submission 12" SUBX02	(I/NM)				
BIG PIG HUNGRY TOWN/Boy Wonder (Baby Mix)	A&M 7" AM 409	Pic Bag 12" AMY 409	Pic Bag (F)		
BOA, Phillip AND THE VOODOO CLUB KILL YOUR IDEALS/Ita Red Flame 12" RF1255	(I/NM)				
BOLSHOI, The TV MAN/Strawberries and Cream	Beggars Banquet 7" BEG 197	Pic Bag (W)			
BROKEN ENGLISH LOVE ON THE SIDE/Deep In My Heart	EMI 7" EMP 55	Shaped Pic Disc (E)			
CABARET VOLTAIRE HERE TO GO (LIVE DRUM REMIX)/Here To Go (Eleven Eleven Mix)	Parlophone 7" RX 6166	(E)			Dance/Disco
CAMEO SHE'S MINE — THE CAMEO MEGAMIX 2/She's Mine Club/Phonogram 12" JABX R57	Pic Bag (F)				Dance/Disco
CHARLES, Kelly YOU'RE NO GOOD FOR ME/Remix	London 7" LON 153	12" LONX 153	(Dub Mix) (F)		Dance/Disco
CHRISTIAN DEATH 7" BOX SET Normal 7" Normal48	(I/NM)				
CHRISTIAN DEATH SICK OF LOVE/Ita Jungle 7" JUNG 35	Pic Bag 12" JUNG 35T	Pic Bag (I/J)			
D'ARBY, TERENCE TRENT DANCE LITTLE SISTER, PART 1/PART 2 CBS 7" CBS TRENT3	Pic Bag 12" CBS TRENT13	Pic Bag	MC CBS TRENTC3 (C)		Dance/Disco
DEAD OR ALIVE I'LL SAVE YOU ALL MY KISSES/Lover Come Back To Me	Epit 7" BURNS 3	Pic Bag 12" BURNS T3	Pic Bag and sticker (C)		Hi-Nrg
DONALDSON, Ian THE SUN AIN'T GONNA SHINE ANYMORE/USA Son Legend 7" LM 10	Pic Bag 12" 12LM 10	Pic Bag	All I'm Asking (F)		
DREAM ACADEMY INDIAN SUMMER/Heaven Part 1 blanco y negro/WEA 7" NEG 27	Pic Bag 12" NEG 27T	Pic Bag (W)			Dance/Disco
EARTH, WIND AND FIRE LET'S GROOVE/Boogie Wonderland	Old Gold 12" OG 4019	(I/G/A/C/P)			Dance/Disco
EQUALS, THE FUNKY LIKE A TRAIN/Born Ya Club/Phonogram 7" JAB 58	Pic Bag 12" JABX 58	Pic Bag (F)			Dance/Disco
ERASURE IT DOESN'T HAVE TO BE (LIVE EP)/Who Needs Love/Gimme Gimme/The Circus	Mute 7" 2MUTE 66T	(I/RT/SP)			
ESPOSITO, Tony PAPA CHICO (Version)/Ita Indisc 7" BLU1	Pic Bag 12" BLUT1	Pic Bag (A)			Hi-nrg
FANS, The OLE OLE (THE NAME OF THE GAME)/Ita Extra/Supertrack 7" XTRA 1	Pic Bag 12" 12XTRA 1	Pic Bag (EMI)			
FASTER PUSSEYCAT DON'T CHANGE THAT SONG/Cat House Elektra 7" TKR 22	Pic Bag (W)				
FERRY, Bryan THE RIGHT STUFF (Inst)	Virgin 7" VS940	BC 12" VS940	12 (E)		
FIDELA N'SEL FI/Ita Factory 12" FAC 197	(P)				
FIVE STAR STRONG AS STEEL/Ita Tent/RCA 7" PB41565	12" PT41566	Pic Bag (BMG)			Dance/Disco
FULL METAL JACKET FULL METAL JACKET (I WANNA BE YOUR DRILL INSTRUCTOR)	Sniper Warner Brothers 7" WB187	Pic Bag 12" WB187T	Pic Bag		
GATES, Pearly ACTION (Tony Atkins Mix)/Action (Ordinary Mix)	FUNKIN' MARVELOUS 7" MARV3	Pic Bag 12" 12 MARVX3	Third Time Lucky (BMG)		Hi-nrg/Disco
GODFATHERS, The BIRTH, SCHOOL, WORK, DEATH/Ita Epic 7" CFT11	12" CFT11 (C)				
GROSS, Henry WILD ONE/Don't Call It Love	Sonet 7" SON 2329	Pic Bag (A)			
HEART AND MIND TURNING TURTLE/Change	Epit 7" TUT1	Pic Bag 12" TUT1T	Pic Bag (C)		
IMAGINATION I KNOW WHAT LOVE IS/Ita Arista	PB 41563	12" PT 41564	7" Pic Bag (BMG)		Dance/Disco
INTENSIVE CARE 6 TRACK EP inc REBELS, EXOCET UK, RUBBERMAN etc/The Hypocrite, Sober as a Judge, Points of View	Back To Back 12" BTB 001	Pic Bag (I/J)			
INTRIQUE TOGETHER FOREVER/Fly Girl Cooltempo/Chrysalis 7" COOL 153	Pic Bag 12" COOLX 153	Pic Bag (C)			Dance/Disco
JAMES, Kimberley DEJA VU/Ita Criminal Records 12" BU3T3	(I/S)				Reggae
JAPAN I SECOND THAT EMOTION/All Tomorrows Parties	Old Gold 12" OG 4020	(I/G/A/C/P)			
JIM'S TWENTY-ONE THROAWAY FRIEND/Ita Tulip 7" TULIP 1	(I/FF)				
JO JO AND THE REAL PEOPLE ONE BY ONE/Humane Polydor 7" POSP 882	12" POSPX 882	All Dried Up (F)			Dance/Disco
JOKER'S WILD DON'T FALL IN LOVE/Where There's A Will Bold Reprise 7" BRM 005	Pic Bag (P)				
JONES, Glenn WE'VE ONLY JUST BEGUN/Same (Different Version)	JIVE 7" JIVE 151	Pic Bag 12" JIVE T151	Pic Bag (BMG)		Dance/Disco
KING, B. B. IN THE MIDNIGHT HOUR/Head My Warming	MCA 7" MCA T196	(F)			
KING, Evelyn LOVE COME DOWN/Shame	Old Gold 12" OG 4021	(I/G/A/C/P)			Dance/Disco
KOLBERT, Cate LIVE YOUR LIFE/Ita Never More 7" NE 001	Pic Bag 12" NE 001T	Pic Bag (I/RR)			
L.A. MIX DON'T STOP (JAMMIN')/Don't Stop (Philly Jazz) Breakout/A&M 7" USA 615	Pic Bag (F)				Dance/Disco
LEWIN, Christine LIFE/Ita Kuse 12" EB009	(I/S)				Reggae
MAHAL, Taj SOOTHIN'/Kauai Kalyso	Sonet 7" SON 2325	12" SONL 2325	Local, Local Girl (A)		
MCRAE, Gwen FUNKY SENSATION/Funky Sensation (Off Broadway Mix)	Rhythm King/Mute 7" LEFT 15	Pic Bag 12" LEFT 15T	Pic Bag		Dance/Disco
MEANIES, The NO SLEEP TILL BEDTIME EP/Grinning Whale 7" GWR 001	Pic Bag (I/FF)				
MEAT MOUTH MEAT MOUTH IS MURDER/Ita Factory 12" FAC 196	(P)				
MEKONS, THE HOLE IN THE GROUND/Sin City/Prince of Darkness	Cooking Vinyl/Sin 12" SIN 0077	Pic Bag (I/RR)			
MILLIONS LIKE US GUARANTEED FOR LIFE/Heaven Help The Child	Virgin 7" YR7 12	YR7T (E)			
MINIMAL COMPACT THE SCENT OF LOVE/Ita Crammed 7" CRAM 14457	(I/NM)				
MOTORCYCLE BOY, The BIG ROCK CANDY MOUNTAIN/Room at the Top	Rough Trade 7" RT 210	Pic Bag 12" RTT 210	Pic Bag (I/RT)		
NAME, The JESUS AND THE DEVIL/The Great Depression	China 7" WOK 15	Pic Bag 12" WOKX 15	Pic Bag	Southern Girl (C)	
NOIR, Percy TIMBER/Ita Antler 12" ANT 062	Pic Bag (I/RR)				
O'JAYS PUT OUR HEADS TOGETHER/Ita Love Music	Old Gold 12" OG 4023	(I/G/A/C/P)			Dance/Disco
ODYSSEY INSIDE OUT (Edited Remix)/Native New Yorker (Manhattan Flute Mix)	RCA 7" PB 49623	12" PT 49624	(BMG)		Dance/Disco
PAUL, Owen MAD ABOUT THE GIRL/Going Solo	NBR 7" OWP 1	Pic Bag 12" 12OWP1	Pic Bag (E)		
PERFECT ALBI NOT AT HOME TO HEARTACHE/Pretty Blue Boy	RCA 7" PB 41517	12" PT 41518	(BMG)		
PETTY, Tom ALL MIXED UP/Let Me Up (I've Had Enough)	MCA 7" MCA 1190	(F)			
POP WILL EAT ITSELF BEAVER PATROL/Ita Chapter 22 7" CHAP 016	12" CHAP 12016	2 extra tracks (I/NM)			
RADIO HEART featuring Gary NUMAN ALL ACROSS THE NATION/River	NBR 7" NBR 1	Pic Bag 12" NBR T1	Pic Bag	All Across the Nation (Inst) (E)	
RAINPOOLS, The A NEW DAY/Ita Rainpool 7" JPL 1001	(I/FF)				
RAMONES, THE REAL COOL TIME/Indian Giver Beggars Banquet 7" BEG 198	Pic Bag 12" BEG 198T	Pic Bag	Life Goes On (W)		
ROBERTS, Paul WORKING FOR THE GOOD TIMES/Away Too Long	Sonet 7" SON 2326	Pic Bag 12" SONL 2326	Pic Bag (A)		
ROGER I WANT TO BE YOUR MAN/I Really Want To Be Your Man	Warner Brothers 7" WB229	Pic Bag 12" WB229T	Pic Bag (W)		Dance/Disco
ROMAN, Johnny I LOVE YOU/I Remember Elvis Presley	Young Blood 12" WB1T	12" WPB1	Pic Disc	Sun Days '54 (Elvis Interview) (P)	
ROSS, Diana SHOCK WAVE/I Am Me	Capitol 7" EM 22	Pic Bag 12" 12EM 22	Pic Bag	Shock Wave (Inst) (E)	
S.P.K. OFF THE DEEP END/Ita Network 12" NT12	30008	Pic Bag (I/RR)			
SANDRA EVERLASTING LOVE/Change Your Mind	10/Virgin 7" TEN 149	Pic Bag 12" TENT 149	Pic Bag (EMI)		Hi-Nrg
SCREAMING ABDABS 5 EP BY STEP/Ita Tell Them To Stop 7" ABDAB 1	(I/FF)				
SHAKATAK MR MANIC AND SISTER COOL/One For Cara	Polydor 7" MANIC 1	12" MANIX 1	Mr Manic and Sister Cool (Manic Mix) (F)		Dance/Disco
SHAMEN CHRISTOPHER MAYHEW SAYS/Shifting On Britain	Maksha 7" SOMA	Pic Bag 12" SOMA 3T	Pic Bag	Fire Engine (I/RT)	
SIGLO XX VIEW OF THE WIERD/Ita Play It Again	Sam 12" BIAS 73	Pic Bag (I/RR)			
SILENT RUNNING SANCTUARY/Under Your Skin	Atlantic 7" A9 186	12" A9 186T	(W)		
SPAGNA EASY LADY/Jealousy	CBS 7" CBS 6511697	Pic Bag 12" CBS 6511696	Pic Bag (C)		
SPRINGSTEEN, Bruce BRILLIANT DISGUISE/Lucky Man	CBS 7" 651141-0	Gatefold Sleeve (C)			
SQUEEZE TRUST ME TO OPEN MY MOUTH/Take Me I'm Yours (Live)	A&M 7" AM 412	Pic Bag 12" AMY 412	Pic Bag	Black Coffee In Bed (Live) (F)	
STARR, Edwin WHATEVER MAKES OUR LOVE GROW/(Inst) 10/Virgin 7" TEN 199	Pic Bag 12" TENT 199	(E)			Hi-nrg/Disco
STRAKER, Nick A WALK IN THE PARK (1987 Production)/Way of Life	Sedition 7" EDIT 3333	Pic Bag 12" EDITL 3333	Pic Bag (A)		Hi-nrg/Disco
SYLVIAN, David LET THE HAPPINESS IN/Blue of Noon	Virgin 7" VS1001	(BC) 12" VST1001	(BC) Buoy (E)		
TEAR, Lizzie LIFE WON'T BE THE SAME/Life Breakdown	EMI 7" EM 14	Pic Bag 12" 12EM 14	Pic Bag (E)		
THANES, The HEY GIRL EP/ DDT 7" DISP8	(I/FF)				
THEN JERICHO MUSCLE DEEP/Ita London 7" LON 156	Pic Bag 12" LONX 156	Pic Bag (F)			
THESE IMMORTAL SOULS MARRY ME/Open Up And Bleed	MUTE 12" 12MUTE 63	Pic Bag (I/RT/SP)			
THOMPSON TWINS LOVE ON YOUR SIDE/Lies	Old Gold 12" OG 4016	(I/G/A/C/P)			
THUNDERS, Johnny QUE SERA SERA (WHATEVER WILL BE WILL BE)/Short Lives	Jungle 7" JUNG 33	Pic Bag 12" JUNG 33T	Pic Bag	I Only Wrote This Song For You (I/J)	
TUXEDOMOON YOU/Ita Crammed 12" CBOY 9092	(I/NM)				
VASELINES, The SON OF A GUN/Ita 53RD + 3RD 12" AGAAF 10T	(I/FF)				Soul
VISION DO IT TONIGHT/The Seduction	Domino 12" DOM 8T	(CH)			
VOICE OF THE BEEHIVE I SAY NOTHING/The Things You See When You Don't Have Your Gun	London 7" LON 151	Pic Bag 12" LONX 151	Pic Bag (F)		
WALKING FLOODS, The ESCAPE EP inc DESPATCHES, BLACK POINT etc/Taking Off Again/When a Stranger Calls	Primitive 12" PRIME CAT 14	Pic Bag (I/J)			
WATLEY, Jody DONT YOU WANT ME/(Dub Version)	MCA 7" MCA 1198	Pic Bag 12" MCAT 1198	Pic Bag (A Cappella Version) (F)		Dance/Disco
WEATHER GIRLS, The IT'S RAINING MEN/I'm Gonna Wash That Man Right Out Of My Hair	Old Gold 12" OG 4022	(I/G/A/C/P)			
WEDDING PRESENT, THE ANYONE CAN MAKE A MISTAKE/Ita Reception "MC" REC 006C	(I/RR)				
WHITE, Barry NEVER NEVER GONNA GIVE YOU UP/September Club/Phonogram 7" JAB 59	Pic Bag 12" JABX 59	Pic Bag (F)			Dance
WOBBLE, Jah ISLAND PARADISE/Ita Southern Studios 12" WOB8	(P)				

6 Track inc Rebels, Exocet  
UK, Rubberman etc  
7" Box Set  
A New Day  
A Real Cool Time  
A Walk In The Park  
Action (Tony Atkins Mix)  
All Across The Nation  
All Mixed Up  
Anyone Can Make A  
Mistake  
Beaver Patrol  
Big Rock Candy  
Mountain  
Birth, School, Work  
Death  
Brilliant Disguise  
Christopher Mayhew Says  
Dance Little Sister, Part 1  
Deja Vu  
Don't Tonight  
Don't Change That Song  
Don't Fall In Love  
Don't Get Mad, Get Even  
Don't Stop (Jammin')  
Don't You Want Me  
Easy Lady  
Escape EP inc Despatches,  
Black Point etc  
Everlasting Love  
Full Metal Jacket (I Wanna  
Be Your Drill Instructor)  
Funky Like A Train  
Funky Sensation  
Guaranteed For Life  
Here To Go (Live Drum  
Remix)  
Hey Girl EP  
Hole In The Ground  
Hungry Town  
I Know What Love Is  
I Love You  
I Say Nothing  
I Second That Emotion  
I Want To Be Your Man  
I'll Save You All My Kisses  
In The Clouds  
In The Midnight Hour  
Indian Summer  
Inside Out (Edited Remix)  
Island Paradise  
It Doesn't Have To Be (Live  
EP)  
It's Raining Men  
Jesus And The Devil  
Kill Your Ideals  
Let The Happiness In  
Let's Groove  
Life  
Life Won't Be The Same  
Live Your Life  
Love Come Down  
Love On The Side  
Love On Your Side  
Mad About The Girl  
Marry Me  
Meat Mouth Is Murder  
Mony Mony  
Mr Manic And Sister Cool  
Muscle Deep  
N'Sel Fik  
Never Never Gonna Give  
You Up  
No Sleep Till Bedtime EP  
No Sleep Till Bedtime  
Not At Home To  
Heartache  
Off The Deep End  
Ole Ole (The Name Of The  
Game)  
One By One  
Papa Chico  
Please Don't Stop  
Put Our Heads Together  
Que Sera (Whatever Will  
Be Will Be)  
Rain In The Summer  
Ricochet  
Sanctuary  
She's Crafty/Girls  
She's Mine — The Cameo  
Megamix 2  
Shock Wave  
Sick Of Love  
Silk Noose Tightens  
Son Of A Gun  
Soothin'  
Spotlight  
Step By Step  
Strong As Steel  
The Look Of Love  
The Right Stuff  
The Sun Ain't Gonna Shine  
Anymore  
The Scent Of Love  
Throwaway Friend  
Timber  
Together Forever  
Trust Me To Open My  
Mouth  
Turning Turtle  
TV Man  
Victim Of Love  
View Of The World  
We've Only Just Begun  
Whatever Makes Our Love  
Grow  
Wild One  
Working For The Good  
Times  
Yes In The First Degree  
You  
You're No Good For Me

## Strange Fruit THE PEEL SESSIONS

Sept 1987 Releases

### JOY DIVISION

LOVE WILL TEAR US APART

24 HOURS

COLONY

SOUND OF MUSIC

SFPS033

### THE ADVERTS

QUICKSTEP

GARRY GILMORE'S EYES

ONE CHORD WONDERS

NEW BOYS

BORED TEENAGERS

SFPS034

### THE MIGHTY WAH

BASEMENT BLUES;  
THE STORY OF THE BLUES

BETTER SCREAM

WEEKENDS

YUH LEARN

SFPS035

### The Triffids

LIFE OF CRIME

CHICKEN KILLER

LONELY STRETCH

SFPS036

### Robert Wyatt

SOUP SONG

ALIFIB

I'M A BELIEVER

SEA SONG

SFPS037

### THAT PETROL EMOTION

V2

LETTUCE

BLIND SPOT

CAN'T STOP

SFPS038

\*First pressings only

in special limited edition

metallic finish sleeves

## Strange Fruit

Successfully distributed by Pinnacle Records



JOKER'S WILD

See New Albums for  
Distributors Codes

\*\*Previously listed in alternative format

Mon 28 September-Fri 2 October, 1987 Single Releases: 101

Year to Date: (39 weeks to 2 October) Single Releases: 3,174



# MARKETPLACE

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Due to continued expansion,  
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with knowledge of PAYE, VAT  
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Applicants will be required to  
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must have an understanding  
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informal working  
environment. Please reply in  
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promotes the copyright interests of its 650 members located  
in 65 countries.

We are seeking a Press & Information Officer for our London  
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through the media and for keeping members informed of  
our activities. Applicants must be used to working under  
pressure and have proven experience of journalism or public  
relations and of the production of publications. Knowledge  
of the music industry, copyright issues and a working  
knowledge of one or more foreign languages would be  
useful.

Salary and benefits will depend on qualifications and  
experience.

Applicants should apply in writing with details of their career  
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Excellent salary with possible company car.

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*Sue Binstead, Sales and Marketing*

*Co-ordinator, CIC Video U.K.,*

*4th Floor, Glenthorne House,*

*5-17 Hammersmith Grove,*

*Hammersmith, London W6 0ND.*



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Fax: 0101-201-563-1731

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THE SERVICES SOUND AND VISION CORPORATION

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Reporting to the Senior Librarian, the main objective  
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music library service both in London and to overseas  
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Duties will include cataloguing and despatching records  
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supplying recorded music from the BFBS Library and  
from outside sources when necessary, and deputising  
for the Senior Librarian in the full range of his duties.  
Applicants will be expected to possess a good general  
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Hours: 9.15am-5.15pm Monday-Friday; 22 days annual  
leave.

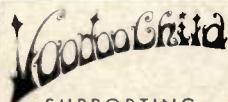
For an application form please contact:

Mrs. A. R. Sive, Assistant Personnel Manager  
Tel: 02407 4461, Ext. 221

THE SERVICES SOUND AND VISION CORPORATION  
Chalfont Grove, Gerrards Cross, Bucks SL9 8TN

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## APPOINTMENTS

### THE SOUND OF SUCCESS

#### INTERNATIONAL PRESS & RADIO COORDINATOR

As one of the world's leading music companies, our continued success relies heavily upon the expertise of our staff and we are now looking for an International Press & Radio Coordinator who will report to the International Press & Radio Manager. Working on a variety of our UK and US acts you will have responsibility for co-ordinating press information liaising with artists, artists' management and our press launches; organise press and radio interviews and of course be in regular contact with a wide range of international journalists.

Preferably you will have experience of working within the International Division of a record company but above all you will be inspired, ambitious and dedicated. Your hard work and creative flair will be rewarded by a very competitive salary and a generous range of other company benefits.

Write with full details to: Jane Sullivan,  
Personnel Officer, EMI Music Limited,  
20 Manchester Square, London W1A 1ES.



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Required are:

### Assistant Manager/ess/ Record Buyer Video Buyer Sales Assistants

Interviews will be held locally and the promise is that the right applicant selected for the job will be well rewarded for all their efforts.

Telephone or write to:

**The Personnel Officer  
That's Entertainment  
68 High Street, Croydon  
Surrey, CR0 1NA  
Telephone: 01-686 8422**

## Product Manager

### CBS Label

CBS will again this year be among the Industry's leading Singles & Albums labels. Maintaining that level of success demands an exceptional person to join the marketing team.

We are seeking an experienced Product Manager who will work on a roster of UK, European & American Artists who include Bruce Springsteen, Alison Moyet and Terence Trent D'Arby.

You will have a great deal of responsibility for marketing decisions, a substantial budget, combining cost effectiveness with creative input, which will ensure continued successful product and associated campaigns.

You will be in your mid 20's and be able to demonstrate a number of years experience ideally gained within the Music Industry or other fast moving, consumer goods areas.

We are offering an attractive salary, company car and a wide range of first class benefits, and an opportunity to join one of the most successful record companies in the UK.

Does this sound like you? If so, write giving full career details to: Phyllis Morgan, Personnel Manager, CBS Records, 17/19 Soho Square, London W1V 6HE.

# CBS

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in the  
**MUSIC WORLD**



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**CATALOGUE OF  
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The key Northern Independent Distribution Co.  
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## LABEL MANAGER

If you have experience in manufacturing, budgeting, marketing, promotions or exports, an understanding of UK independents and the joys of life in the historic city of York appeal to you.

Then apply in confidence to:

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**Red Rhino Distribution Ltd**  
**The Grain Store, 74 Eldon Street, York YO3 7NE**

A knowledge of a foreign language is desirable

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## Senior Technical and Maintenance Engineer

with major studio experience, to work with Nick Clarke in running current three studio complex (SSL and Harrison desks) and to assist in future expansion.

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### GALLUP

Gallup Poll has vacancies in its Chart Department, which produces charts and research for the music, video and home computers industries.

## 2 Music Chart Researchers

Gallup urgently requires a Researcher to join the team who compile the record industry chart, and a further Researcher is likely to be required to start in the New Year.

The 'Panel' Researcher will be working with the Panel Manager, supervising the running of the record industry chart panel.

The successful candidate will probably: have experience as a record shop manager or assistant; be happy working with computers; have a good telephone manner; be able to take initiative; be honest, thorough, systematic and well organised.

Good product knowledge would be helpful, but knowing the ins and outs of record retailing is more important.

We will also probably require a 'Product' Researcher to start work in the New Year. The qualifications are similar to those above. But with good knowledge of product (including labels, distributors and catalogue numbers) essential.

Salary negotiable (£7,500+) according to age and experience.

If the above sounds like you — or if you have other experience which you think may qualify you for either job — please apply immediately in writing to:

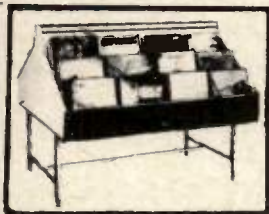
**GODFREY RUST, CHARTS MANAGER, GALLUP POLL  
SOCIAL SURVEYS (GALLUP POLL) LIMITED,  
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# MARKETPLACE

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or write to

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## EQUIPMENT

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NEEDS**

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Stanhope House, 4/8 Highgate High Street, London N6 5JL  
Telex: 267363

## EQUIPMENT FOR SALE

### FOR SALE

**Norank Record, CD and  
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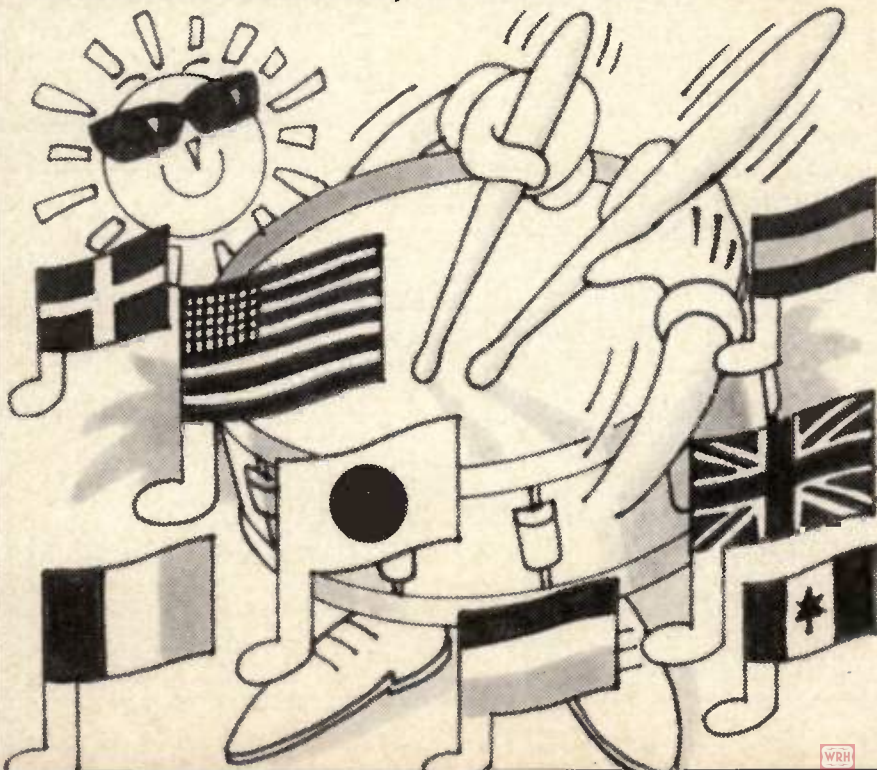
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I like the sound of MIDEM '88.  
Please rush me details.

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Company

Title

Address

Phone

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# Dooley's

## 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 Pattie, another round of musical chairs ensues in the Cabinet, and the new Trade & Industry incumbent appears to be agin the levy, according to Peterborough in *The Daily Telegraph*. Lord Young apparently reckons the 10p will be regarded as licence payment for unbridled home-taping and piracy — and unpopular with young people. So, for the levy lobby, it looks like once more unto the breach yet again... You gotta have heart — and the music industry always does when one of its own hits hard times. Frank Sinatra, Peggy Lee, Rosemary Clooney and Tony Bennett have rallied 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 £24m in interim local TV licence fees collected 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 names as Holiday Inn and Smith and Wesson have been swallowed 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 Yetnikoff 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? Word is that all BMG acts may in future be allocated to a label based on music style rather than on who found them... With Siggi 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:** Nomis's Dave Panton and Bill Schultz of Fender get together after setting up the Fender A&R Centre at Nomis 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 heeding.

I sincerely hope that we never end up in the silly 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 Anderton. 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 Benvenuti 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.

## BOOGIE BOX HIGH

*gave  
it all  
away*



7" BOSS 5 • HARDBACK RECORDS DISTRIBUTED BY P.R.T.



**EMI MUSIC PUBLISHING LIMITED**  
138-140 Charing Cross Road, London WC2. Tel: 836 6699





## 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,  
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