

MUSIC WEEK



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Dark horse steals the Phonogram MD race

A SURPRISE figure has emerged as David Simone's replacement as managing director of Phonogram. Although he has never worked for a record company in the UK, the job has been offered to Island

Music managing director Hein van der Ree.

PolyGram chief executive Maurice Oberstein says no appointment has been made, but van der Ree is known to have

received a formal offer last week.

The Dutchman's name had not previously been connected with the post, and several men with experience in the top management of a UK company had been reckoned to be better placed. Among them were Siren managing director David Betteridge, former MCA managing director Don Ellis and CBS deputy managing director Tony Woolcott.

If van der Ree is appointed, the spotlight will fall on Phonogram marketing director Tony Powell who will have been twice passed over for the top job at the company and who has twice failed in

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Sommers: keeping all the retailers satisfied

CUSTOMERS OF Record Merchandisers are being told that the company's purchase by Woolworths will mean an improvement in the service they receive.

New RM managing director Mike Sommers told the company's first annual sales conference since the takeover: "A retailer knows what retailers want."

"What they want is a central distribution and ordering system which offers the kind of efficiencies they're used to on their main lines — grocery, toiletries and the like."

"A Woolworths-owned RM is not a rack merchandiser pure and

simple; it's a retailer with an enlightened self-interest in getting the kind of efficiencies out of the entertainment business that it can expect in all its other business."

Sommers argued that the entertainment market is expanding because of the increased availability of product, and went on: "Our objective is the widest range in the smallest possible town. We believe, therefore, that we offer the best opportunity for profitable growth to our suppliers and our customers."

● A full report of the conference will appear in next week's MW.



BRIAN BERG, pictured with TV manager Jan Trill: "We are now very selective."

Soaring airtime costs squeeze TV albums

RECORD COMPANIES are radically restructuring their TV marketing campaigns in an effort to avoid

passing on to retailers a 60 per cent increase in the price of airtime.

Their promotions are being better targetted and streamlined so as to keep album prices as low as possible in the face of soaring advertising costs.

The TV advertisers are unhappy at the rise in airtime charges which they reckon have gone up by between 50 and 60 per cent in two years. They feel that the inflation is caused by the entry into the market of the large financial institutions such as building societies, banks and insurance companies who can spend up to £30m on one campaign.

That, coupled with falling viewing figures, has forced record companies to be far more selective in their buying of time.

"We are doing that by varying our commercials' length and, within a tough marketplace, putting greater demands on our media buying agencies," comments Brian Berg, head of PolyGram's TV division. "We are now very selective in the programmes we go with and we continue to use our market research to assist us."

Barry McCann, general manager of strategic marketing at EMI and the man responsible for the TV marketing of the Now series, says: "We try very hard to keep the cost of advertising to 60p of the price of each album. You cannot possibly go over that."

"The normal course of action when faced with rising costs is to put up the price of the product. But, we are keeping costs down by better media buying."

TV marketing specialist Telstar is

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Kretchmar charges

LAST WEEK'S report of proceedings against Bruno Kretchmar incorrectly referred to allegations of offences against a minor.

No minors are involved in any way at all in the charges against Mr Kretchmar.

We offer him our sincere apologies for the error which was based on a misunderstanding of the information available to Music Week as it went to press last week.

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12"

12 MARIL 8



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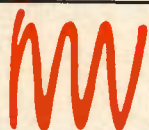
STOP YOUR SOBBING
KID
BRASS IN POCKET
TALK OF THE TOWN
I GO TO SLEEP
DAY AFTER DAY
MESSAGE OF LOVE
BACK ON THE CHAIN GANG
MIDDLE OF THE ROAD
2000 MILES
SHOW ME
THIN LINE BETWEEN LOVE AND HATE
DON'T GET ME WRONG
HYMN TO HER
MY BABY
I GOT YOU BABE

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- "PRETENDERS · THE SINGLES"
ON ALBUM WX135, CLEAR CASSETTE WX135C, CD 2422292.

MUSIC WEEK



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

Polydor backs £1/3m Shadows TV ads

POLYDOR'S £300,000 TV campaign for The Shadows' Simply Shadows is running in Yorkshire and Granada this week as a prelude to a national roll out in November and December.

The band are playing an eight-week tour to coincide with the release and have been booked for

TV appearances, including Live At The Palladium and the Des O'Connor Show. The promotion also includes in-store display material.

Simply Shadows contains the theme from the BBC series Pulaski along with versions of Take My Breath Away, The Lady In Red and Careless Whisper.

C'mon for Lindisfarne

A £250,000 TV campaign is being mounted by Stylus in support of Lindisfarne's C'mon Everybody.

The promotion is currently running in Harlech prior to a national roll out and will be augmented by a 20-date tour from the band.

Based around Lindisfarne's reputed Christmas shows, the 34-track C'mon Everybody is dealer priced at £5.21 and contains La Bamba, Let's Dance, Twist And Shout, Runaround Sue and Do Ya Wanna Dance.

● AN ALBUM from INXS, Kick, is being released by Phonogram in November to tie in with the band's UK tour. A single, Need You Tonight, was released last week.

Best shot at Benatar

CHRYSLIS IS mounting TV campaigns in support of Huey Lewis's Sports and Pat Benatar's Best Shots. The Lewis promotion runs this week and next in Granada and Scotland before rolling out nationally later.

Benatar's campaign breaks in Central on Monday (26) and runs for two weeks before transferring to Channel Four in these areas: Harlech, TSW, Yorkshire, Granada, STV, Border, Tyne Tees, Grampian and Ulster.

● ARISHMA RECORDS, the specialist label for young Anglo-Asian bands, has signed a distribution deal with Backs/the Cartel. First releases under the agreement are due at the end of October.



TELSTAR IS spending £750,000 on a TV campaign to promote a new range of products, Greatest Hits And Pics.

Each addition to the series comprises a 48-page book packaged with a six-track cassette. Dealer priced at £4.61, the first releases are from Five Star, Mel and Kim, Elvis Presley, Samantha Fox and Spandau Ballet. There is, additionally, a Sixties compilation with a 10-track cassette.

The TV campaign, which will be national from day one, breaks on November 16 and runs until Christmas.

Kingdom comes

KINGDOM RECORDS is entering the classical market with a mid-price range of compact discs, the Cavalier series. Dealer priced at £4.86, the first releases are due on Monday (26) and there is planned to be a total of 16 available before Christmas. Double-page advertising in the October issue of Which Compact Disc? and Gramophone has been bought. The all-digital recordings are distributed by PRT.



ADVERTISING IN the music consumer press and flyposting have been bought by Circa in support of the debut album from Hue And Cry, Seduced & Abandoned. The LP is released on Monday (26).

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Nationwide dealer support for Music Therapy benefit

RETAILERS FROM Aberdeen to Torquay and Omagh to Ipswich have signed up to back The Record Retailers Day In Aid Of Music Therapy on October 31. Each participating retailer has agreed to donate 25p for every record, cassette, CD and video sold on the day to the Nordoff-Robbins Music Therapy Charity.

More than 50 Virgin stores and

Virgin in Debenhams outlets, plus Tower's stores in London, have been joined by regional chains such as Andy's Records and Mike Lloyd Mega Stores.

Indie shops who will be taking part include: Herrick Watson (Skegness), New Milton Records (New Milton), Frank McLaughlin's (Londonderry), Second Spin (Barnstable), Replay Records (Stoke-On-Trent), Orchestography (London), Downtown Records (Romford), Apostrophe (Bristol) and The Record Market (Paisley).

Star Trax (Belfast), Record Round Up (Hove), Note For Note (Walthamstow), Discovery Records (Leamington Spa), DJ Records (Anglesey), Acorn Record (Yeovil), Moonfleet (Clapham, London), Recordland (Banbridge, County

Down), Chester Compact Disc Centre (Chester), Ripping Records (Edinburgh), Vibes Records & Tapes (Bury), Rio Records (Newport Pagnell), The Arcade Music Centre (Walthamstow) and Mews Record Shop (Omagh).

London University will also be donating entrance fees from its annual Record & CD Fayre.

And as reported in last week's *Dooley*, EMI Records and Paul McCartney are both donating 12.5p from every sale of the new McCartney — All The Best LP at any record shop involved in the charitable effort.

Further details are available from The Record Retailers Day In Aid Of Music Therapy, PO Box 141, London SW6 (Tel: 01-376 5504).

CBS board veers from Sony bid

NEW YORK: The CBS board of directors postponed its decision for a second time on whether to accept Sony's offer to purchase the CBS Records Group at its meeting here on October 14.

Board opinion seems to be veering away from the Sony option in favour of emulating the Philips example in offering some PolyGram stock for sale to the public (MW October 17). Both CBS chairman William Paley and chief executive officer Laurence Tisch are believed to be advocating a spin-off of the Records Group by share sales rather than an outright sale to Sony or another party.

Tisch formerly was keen to sell off the Records Group because of the unpredictable volatility of the music business, but third-quarter profits for the Group have rocketed by 121 per cent over 1986 to £25.6m with the aid of booming compact disc sales and Michael Jackson.

A spin-off of the Records Group rather than a total sale would also be an advantage in tax terms. The Sony offer, reportedly worth \$2000m would incur a US tax bill of \$600m for CBS, but a spin-off would not be liable for additional taxes.

Another factor causing some concern at CBS, however, is the position of the CBS-Sony joint venture record company in Japan.

Filmtrax acquires Leosong

THE LEOSONG Copyright Service has been acquired by Filmtrax in a deal marking a further stage in the latter company's music publishing expansion. Filmtrax chairman John Hall declined to specify cash figures, but told MW that a majority interest has been obtained in a mix between a straight-forward equity payment and a substantial acquisition and capital guarantee for future expansion.

Leosong managing director David Simmons and director Ray Ellis remain with the company, and have moved to the Filmtrax premises in London's Camden Town.

Music publishers whose catalogues are administered by Leosong are promised continued first-class service by Hall with further improvements planned, and to this end more computer hardware is being purchased. Songseekers International run by Ruth Simmons has also moved to the Filmtrax base.

Hall forecasts a £1m turnover for Leosong this year, and adds that it will become more active and aggressive on an international scale. Negotiations are in progress for representation of two major American and European catalogues.

Our Price boycotts EMI product

A TRADING terms dispute between Our Price and EMI has led to the chain refusing to buy any product on the EMI label.

Recently-appointed Our Price managing director David Clipsham says he is hopeful of the matter being settled soon, adding: "We review our trading terms with all our suppliers at this time of year."

Clipsham points out that Our Price, which last year under Garry Nesbitt was involved in a lengthy dispute with CBS, is currently trading normally with its other major

suppliers.

Like Clipsham, EMI's sales general manager Keith Staton is reluctant to comment publicly on the matter. However, he says: "EMI-marque's refusal to submit to Our Price's demands for improved terms led to the latter ceasing to buy EMI-marque compact discs during July this year. This action escalated during mid-August when Our Price informed EMI that they would not buy EMI-marque products of any description from EMI Records."



ISLAND MUSIC's Hein van der Ree: heading for Phonogram.

Dark horse

► FROM PAGE ONE

applications for the senior post at Polydor.

However, Oberstein comments: "We have made no appointments and we are continuing to look far and wide to see what will be possible in due course — if that becomes necessary."

PolyGram recently failed in a court bid to restrain Simone from working for another record company until the expiry of his Phonogram contract at the end of next year. It is within PolyGram's power to take that matter to a full trial, a process which could take many months to complete. It is felt, though, that the dispute with Simone will be promptly resolved and then closely followed by van der Ree's appointment.

Before coming to the UK, van der Ree worked in the record industry in the Netherlands. He then had seven years with the Chappell Music group here before joining Island in 1985.

TV albums

► FROM PAGE ONE

spending £4m during the autumn campaign, and director of commercial and business affairs Graham Williams explains: "This is an attempt to create the volume of sales that used to exist in the TV market a couple of years ago. We are achieving it by increasing our dealer prices but every penny of that rise is going back into the marketing of our albums."

Williams, McCann and Berg are agreed that good product is essential for an effective campaign and they feel that the problem of rising media prices will be solved only when ITV no longer has a monopoly.

Says Berg: "In a couple of years, we will have direct broadcasting by satellite coming in and that has got to be good for competition. That makes me very optimistic."

World BRIEFING

PRAGUE: Recording companies from Russia, Bulgaria and Poland have declared their intention of applying for IFPI membership following a meeting here attended by 20 Comecon, EEC and EFTA countries organised by the Czech national group of the IFPI.

Alexander Chechetkin, vice general director of the Soviet Melodiya record company, said his company would seek membership and recognition as the USSR national group of the international recording federation. A similar pledge was made by Aleksander Olszewski, managing director of the Polskie Nagrania label of Poland.

AUCKLAND: Another step in the international record retailing business development by HMV Group, the record retailing division of Thorn EMI Home Electronics, is represented by the acquisition of Music Studios here.

The consideration is approximately NZ\$4m plus stock at valuation, payable in cash, and brings six record retailing stores in the Auckland area into HMV's existing New Zealand chain of 22 shops.

JERUSALEM: Israel's first compact disc factory has been completed and will go into production before Christmas. It has been financed by CDI (Compact Disc International), a joint Israeli-US consortium, and is situated in Israel's hi-tech zone in the city of Karmiel, about 75 miles from Tel-Aviv.

NEW YORK: BMG Music International has agreed a deal with QMI Music whereby it will become exclusive licensee for all QMI repertoire worldwide with the exclusion of the US and Canada.

Quantum Media Inc was launched in January this year by Robert Pittman, former head of MTV Networks and MCA.

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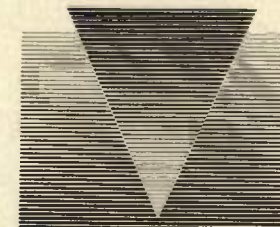
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NEWS

£10m buy out at Hollywood Nites

LIGHTNING DISTRIBUTION parent company The Parkfield Group has made a new, £10m acquisition in the music industry by buying rock merchandiser Hollywood Nites.

The deal means increased resources at Hollywood Nites' disposal and managing director Paul Feldman says the injection will be used to expand the number of outlets the company services.

Hollywood Nites supplies compact discs, sell-through video and merchandising to what Feldman describes as "non-traditional outlets" including Rumbelows, Dixons and Co-op stores. The Parkfield deal also takes in Cineplex which services the video rental industry.

Feldman, along with the rest of Hollywood Nites' management, will remain with the company. He comments: "The objective is to service as many of these outlets in the UK as possible without these outlets beginning to compete with each other. There is a long way to go yet."

He argues that Hollywood Nites and Lightning will complement each other with Lightning's wholesale operation dovetailing with Hollywood Nites' racking.

Feldman says he expects his

company to grow rapidly and he points to the progress it has made in the last 18 months when turnover has risen from £3m to a projected £20m for the current year.

PWL promo

THE CURRENT Midas touch of Peter Waterman's PWL group of companies is being applied next to promotion with the formation of Sharp End Promotions.

Ron McCreight and Robert Lemon have left the Legend Music Group to head the company, formed to coincide with the new autumn TV schedules and the restructuring at Radio One.

Sharp End will handle TV and radio promotion of many projects from the production team of Stock Aitken Waterman and Waterman describes the development as "a logical expansion for PWL", though the new outfit will also cover Radio One, Capital Radio and national TV for other clients.

"Our aim is to establish a thorough and selective promotion set-up to give clients the exposure that really counts for their clients," says McCreight.

Directory

RECENT MOVES: Hodgecock Productions to Sir Robert Peel House, 344/348 High Road, Ilford, Essex IG1 1QP (01-553 3777) . . . Miracle to 5 Dean Street, London W1V 5RN (01-439 7081; telex 9419076) . . . Circa Records to National House, 60/66 Wardour Street, London W1V 3HP (01-491 8527; telex 21758; fax 01-439 2028) . . . Sierra Records to Satril House, 3 Blackburn Road, London NW6 1R2 (01-624 1770; telex 8951882; fax 01-328 9037).

Ace signs jazz deal with PRT

ACE RECORDS has signed an exclusive distribution deal with PRT for five jazz labels, previously available only on import.

The labels are Riverside, Prestige, Milestone, Fantasy Jazz and Pablo. PRT will also distribute a new Ace jazz label, BGP, which will specialise in dance-orientated jazz compilations.

The remainder of the Ace catalogue remains exclusively with Pinnacle.

DEMON RECORDS

OCTOBER RELEASES



JOE ELY
Lord of the Highway
FIEND 101

Back on vinyl and back on the road with a hot new band. After a string of rock'n'country LPs on MCA in the mid and late seventies Joe Ely kept a low profile outside of his native Texas. The first time around Joe became known as the man who made country music palatable to an audience that thought that rock'n'roll music started with The Sex Pistols and The Clash. It was in fact Joe Strummer and The Clash who saved Joe Ely to tour with them at the peak of "Punk Rock music". Joe's new band visited England briefly early in 1987 and now the album has the rock, Ed Rollins, Stevie Nicks, Bob Dylan, and David Gilmour proves to be yet another in the increasingly long line of Texas guitar greats. Joe built from Lubbock in Texas, once home for Mr. Buddy Holly. Don't miss Joe when he's in your town. Also available on C.D. with extra track. FIEND CD 101



TREAT HER RIGHT
FIEND 97



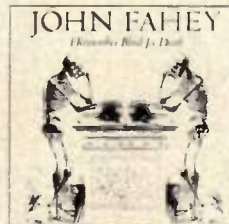
NRBQ
Through the Eyes of a Quarter
DEMON FIEND 57

The group's new compilation of some of their finest moments. Based in separate New York, NRBQ (New Rhythmic & Blues Quartet) have a large following among other musicians that probably only other live groups. Many of their best known songs are included here: Mr. And The Blues, 12 Bar Blues and their reworked This Old House which was picked up and made into a hit by Shakin' Stevens.

This compilation is exclusive to Demon Records, a UK only project.



COUNT FIVE
Psychotic Reaction
ED 225



JOHN FAHEY
I Remember Blind Joe Death
REU 1025

John Fahey's remarkable recording career has spanned 25 years and generated over 30 LPs with no let up in sight. Although critics try to put a "folk" label on him, Fahey's eclectic style draws on blues and classic, hymns and pop tunes, sambas and ragas. In fact on any musical form you might care to mention. As a guitarist, his approach and technique have influenced generations of pickers, and each of his records can be seen as a valuable contribution to the tapestry of American music. "I Remember Blind Joe Death" is John Fahey's solo, recorded last year in Portland, Oregon, and is worth obtaining for the sleeve note alone.

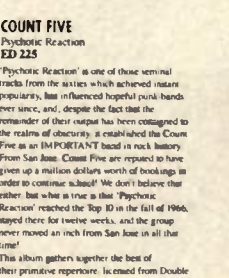


COUNT FIVE
Psychotic Reaction
ED 225



PRETTY THINGS
Psychotic Reaction
ED 225

Hailed as the first rock opera, and reportedly influential in Peter Dinklage's writing of "Kashmir", S.F. Sorrows was a critical success when it was first released at the very end of 1968, but also a commercial failure. "Too far ahead of its time" is a phrase often wrongly attributed to works of dubious artists, mere which the public see fit to ignore, but in this case it is entirely accurate. The passing of time has undoubtedly improved our perception of The Pretty Things. Instead of existing under the shadow of The Rolling Stones they can now be seen to have finally made an enduring contribution to the rock'n'roll canon. The passing of time has undoubtedly improved our perception of The Pretty Things. Instead of existing under the shadow of The Rolling Stones they can now be seen to have finally made an enduring contribution to the rock'n'roll canon.



COUNT FIVE
Psychotic Reaction
ED 225



AMERICAN MUSIC CLUB
Engine
ZONG 020

An enigmatic name for a band to be sure, but there is nothing puzzling or paradoxical about the music. This is thoughtful, intelligent music which demands repeated plays and ultimately reveals a succession of a half hidden hooks, subdued but memorable melody lines, and lyrics of a standard that is all too rarely heard these days. "Engine" is the second American Music Club LP, and because of the band's unusual and turbulent history, emerges a full two years after the first one was made. Some of their work is slow and atmospheric, but when the need arises they can rock in a style that reminds us uncannily of Neil Young & Crazy Horse at their most potent. Listen to "Clouds" for proof. Licensed from Grapes Records via the dependable and enterprising Forester stable.



THE BONZO DOG BAND
Keyhole
XED 235



JUMPIN' GENE SIMMONS
From Hell To Memphis
HI UK LP 416

A genuine rock'n'roll character from Memphis, Mississippi who never made the big time but had a taste of it in 1964 when "Hunted House" included here. Colton Foster and Martin Rev also featured in the album. The album is a collection of the best of Gene Simmons' music, including some previously unreleased tracks. Includes the hit "Jumpin' Gene".



DEMON RECORDS



DR. FEELGOOD
Heavenly Bodies
EDSEL ED 238

The first original album recorded by the group since the departure of Wilko Johnson and the first to contain the tracks of "Gypsy Man". Nick Lowe produced the album at North London's Polygram Studios and the original publicity photos for the album were the new ones. Dr. Feelgood will be touring the UK through to Christmas so don't forget to check their extensive catalogue.



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WINGS - RED ROSE SPEEDWAY
CDFA 3193



IRON MAIDEN
CDFA 3121



IRON MAIDEN - KILLERS
CDFA 3122



WINGS - WILD LIFE
CDFA 3101



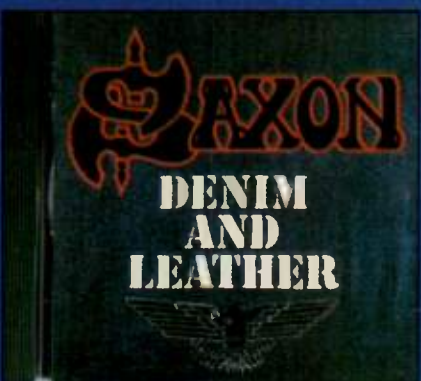
CLIFF RICHARD - WIRED FOR SOUND
CDFA 3159



THE UNDERTONES
CDFA 3188



DEEP PURPLE - 24 CARAT PURPLE
CDFA 3132



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SHAKIN STEVENS

0898 12 13 52

A-HA

0898 12 13 53

JOHNNY HATES JAZZ

0898 12 13 54

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TOP 75 SINGLES

24 OCTOBER 1987

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TITLES A-Z (WRITERS)

| | | | |
|--|------|---|----|
| Bad (Jackson) | 20 | (I've Had) The Time Of My Life | 20 |
| Be Thankful For What You've Got (De Vought) | 99 | (Pretter/De Nicola) | 91 |
| Be There From (Beverly Hills Cop II) (Wills/Goldie) | 93 | Jack Lo Freak (Rodgers/Edwards) | 64 |
| Beethoven (I Love To Listen To) (Stewart/Lennox) | 30 | Just Like Heaven (Smith/Gallup/Thompson) | 29 |
| Birthday (Sugar Cubes) | 87 | Let's Work (Jagger/Stewart) | 65 |
| Blue Water (Nephilim) | 75 | Little Lies (McVie/Quintel) | 11 |
| Brilliant Disguise (Springsteen) | 54 | Lost In Emotion (Full Force) | 80 |
| Cars (E. Reg Model)/Are Friends Electric (Numan) | 40 | Love In The First Degree/Mr. Sledge (Stock/Aiken/Waterman/Dolan/Pahey/Woodward) | 5 |
| Casanova (Calloway) | 56 | Maybe Tomorrow (The Corporation) | 15 |
| Cause A Commotion (Madonna/Bray) | 28 | Many Many (Bloom/Cordell) | 15 |
| China In Your Hand (Decker/Rogers) | 43 | Mr Manic & Sister Cool (Shapiro/Odel) | 67 |
| Come On, Let's Go (Valens) | 21 | Muscle Deep (Then Jerico) | 48 |
| Come See About Me (Holland/Daizer/Holland) | 52 | My Bag (Lloyd Cole And The Commotions) | 61 |
| Cowboys And Indians (Taylor) | 78 | Myfanny (Read) | 96 |
| Crazy Crazy Nights (Stanley/Mitchell) | 4 | Need You Tonight (Farriss/Hutchence) | 58 |
| Crocket's Theme (Instrumental) (New Mix) (Hammer) | 23 | Never Gonna Give You Up (Stock/Aiken/Waterman) | 22 |
| Dance Little Sister (D'Arby) | 23 | No Memory (De Monde/Jones) | 31 |
| Deep & Wide & Tall (Frame) | 81 | Only In My Dreams (Gibson) | 73 |
| Dinner With Gershwin (Russell) | 70 | Pay Some Sugar On Me (Clark/Cole/Elliott/Lange/Savage) | 72 |
| Don't Stop (Jammin') | 40 | Pump Up The Volume (M&S) | 6 |
| Don't You Want Me (Gold/Bryant/Watley) | 55 | Rain In The Summertime (The Alarm) | 18 |
| Dude Looks Like A Lady (Tyler/Fry/Chad) | 90 | Rent (Tennant/Lowe) | 17 |
| Easy Lady (Spagna/Spagna/Pignagnoli) | 62 | Riccochet (Williams) | 82 |
| Everlasting Love (Cason/Gayden) | 90 | She's Mine (Blackman/Matthews/Lefant) | 35 |
| Fall (Michael) | 90 | Silvermac (Westworld) | 42 |
| Full Metal Jacket (I Wanna Be Your Drill Instructor) (Mead/Goulding) | 42 | So The Story Goes (Ver/Darbyshire) | 37 |
| Genius Move (Ciaran/McLaughlin) | 70 | Some Guys Have All The Luck (Fortson) | 60 |
| Get Down (Boland) | 100 | Some People (Torney) | 27 |
| Girls/She's Crazy (Beastie Boys/Rubin/The King) | 46 | Steel Monkey (Anderson) | 87 |
| Get Down (Shake Your Thang) | 87 | Strong As Steel (Warner) | 19 |
| Get By (Baker/On Acid) | 34 | Tears From Heaven (Heartbeat) | 51 |
| Get My Mind Set On You (Clark) | 44 | Tequila (Rio) | 85 |
| Heart And Soul (Decker/Rogers) | 39 | The Circus (Clarke/Bell) | 7 |
| He's A Real (Falk) | 49 | The Motive (Living Without You) (Then Jerico) | 95 |
| Holding On (Butler/Skinner) | 92 | The Night You Murdered Love (Fry/White) | 71 |
| Hourglass (Difford/Tilbrook) | 92 | The Real Thing (Roman/Toni) | 13 |
| House Nation (O'Connor) | 36 | The Right Stuff (Ferry/Marr) | 41 |
| I Don't Think That Man Should Sleep Alone (Parker Jr.) | 24 | This Corrosion (Eldritch) | 26 |
| I Don't Want To Be A Hero (Datchler) | 32 | Tomorrow (Somerville/Coles) | 68 |
| I Found Lovin' (Flippin'/Walker) | 91/4 | Tonight (Stock/Aiken/Waterman) | 57 |
| I Need Love (Smith/Erving) | 16 | Trust Me To Open My Mouth (Difford/Tilbrook) | 76 |
| I Promise You (Get Ready) (Van Geldern) | 63 | Valerie (Winwood) | 25 |
| I Want To Be Your Man (Tilbrook/Miller) | 59 | Victim Of Love (Adams/Jennings) | 69 |
| I Want To Be Your Property (Tilbrook/Miller) | 59 | Voyage Voyage (rival) | 94 |
| I Won't Cry (Jolly/Harris) | 77 | Walk The Dinosaur (Was Bros/Jacob) | 12 |
| I'll Save You All My Kisses (Dead Or Alive) | 98 | We've Only Just Begun (Aller/Jones) | 88 |
| I'm Not Afraid (Yeomcombe/Dickie) | 79 | When The Fingers Point (Preston) | 34 |
| If I Could Have You (Gibb/Brothers) | 83 | Who'll You Run To (Warner) | 53 |
| Inside Out (Rae) | 86 | Wipeout (The Surfers) | 45 |
| It's Over (Remix) (King/Badorou/Gould) | 33 | You Win Again (Gibb Bros) | 1 |

THE NEXT 25

| | | | |
|-----|----|--|-----|
| 76 | 72 | TRUST ME TO OPEN MY MOUTH — Remix | 76 |
| 77 | 71 | I WON'T CRY — RCA PB 41493 (12" — PT 41494) (BMG) | 77 |
| 78 | 74 | COWBOYS AND INDIANS — Virgin VS(T) 1007 (E) | 78 |
| 79 | 70 | I'M NOT AFRAID — RCA PB 41493 (12" — PT 41494) (BMG) | 79 |
| 80 | 79 | LOST IN EMOTION — CBS 651036-7 (12" — 651036-8) (C) | 80 |
| 81 | 78 | DEEP & WIDE & TALL — WEA VZ 154(T) (BMG) | 81 |
| 82 | 71 | RICCOCHET — Columbia/Chrysalis COOL(D) 154 (C) | 82 |
| 83 | 91 | IF I CAN'T HAVE YOU — Virgin VS(T) 1007 (E) | 83 |
| 84 | 97 | GIT DOWN (Shake Your Thang) — Virgin VS(T) 1008 (E) | 84 |
| 85 | 97 | TEQUILA — Columbia/Chrysalis COOL(D) 152 (C) | 85 |
| 86 | — | INSIDE OUT (REMIX) — RCA PB 49623 (12" — PT 49624) (BMG) | 86 |
| 87 | 93 | STEEL MONKEY — Chrysalis TULL(D) 3 (C) | 87 |
| 88 | 85 | WE'VE ONLY JUST BEGUN (.) — Jive JIVE 151 (BMG) | 88 |
| 89 | 86 | BIRTHDAY — One Little India (12/TP 7) (U/M) | 89 |
| 90 | — | EVERLASTING LOVE — 10/Virgin TEND(T) 149 (E) | 90 |
| 91 | — | (I'VE HAD) THE . . . — RCA PB 49623 (12" — PT 49624) (BMG) | 91 |
| 92 | — | HOLDING ON — Jive JIVE 151 (BMG) | 92 |
| 93 | 83 | BE THERE — RCA PB 49623 (12" — PT 49624) (BMG) | 93 |
| 94 | — | VOYAGE VOYAGE — CBS DES(T) 1 (C) | 94 |
| 95 | — | THE MOTIVE (Living Without You) — London LON(D) 145 (F) | 95 |
| 96 | — | MYFANNY — Arista R-5(T) 11 (BMG) | 96 |
| 97 | — | HOURLASS — A&M AM(T) 400 (F) | 97 |
| 98 | 78 | I'LL SAVE YOU ALL MY KISSES — Jive JIVE 151 (BMG) | 98 |
| 99 | — | BE THANKFUL FOR . . . — Columbia CHAMP 11254 (BMG) | 99 |
| 100 | 87 | GET DOWN — One Little India (12/TP 7) (U/M) | 100 |

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

Ⓢ Indicates title available in sheet music

▲ Panel Sales Increase over last week

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

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 they have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

Top 75 chart entries to date (41 weeks) 607

Panel Sales over last week +9%

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| | | | | | |
|----|-----|----|-----------------------------|--|---|
| 38 | 52 | 3 | MONEY MONY | Amczulu (Barry Blue) Planetary Nom | EMI (12)EM 32 (E) |
| 39 | 31 | 12 | HEART AND SOUL | T'Pau (Roy Thomas Baker) Virgin Music | Siren/Virgin SRN 41 (12) (E) |
| 40 | 23 | 6 | CAFS ('E' REG MODEL) | Gary Numan (Gary Numan) Beggars Banquet/Momentum Music | Virgin V5940 (12) (E) |
| 41 | 45 | 3 | THE RIGHT STUFF | Bryan Ferry (P. Leonard/C. Kamen/B. Ferry) Virgin/Warner Bros Music | RCA BOOM(T) 4 (BMG) |
| 42 | 55 | 2 | SILVERMAC | Westworld (Mark Ferda) Virgin Music | Siren/Virgin SR 64 (12) (E) |
| 43 | NEW | — | CHINA IN YOUR HAND | T'Pau (Ron Rogers/Tim Burgess) M.I.5/Virgin Music | Dark Horse/WEA W8178(T) (W) |
| 44 | NEW | — | GOT MY MIND SET ON YOU | George Harrison (Jeff Lynne/George Harrison) Carlin Music | Urban/Polydor URB(X) 5 (F) |
| 45 | 32 | 10 | WIPEOUT | Fat Boys and The Beach Boys (Albert Cabrera/Tony Moran) Ambassador | Def Jam BEAST (T) 3 (C) |
| 46 | 34 | 4 | GIR.S/SHE'S CRAFTY | Beastie Boys (Rick Rubin/Beastie Boys) Island Music | Breakout/A&M USA(T) 615 (F) |
| 47 | 50 | 3 | DON'T STOP (JAMMIN') | L.A. Mix (L. Adams) Welk Music | London LON(X) 156 (F) |
| 48 | NEW | — | MUSCLE DEEP | Then Jerico (Steve Brown) Trust Songs/Dejams | I.R.S./MCA IRM(T) 140 (F) |
| 49 | 28 | 8 | HEY MATTHEW | Karel Fialka (Karel Fialka/Nick Magnus) Illegal Music | Geffen GEF29(T) (W) |
| 50 | 59 | 2 | DUDE (Looks Like A Lady) | Aeromsmith (Bruce Fairbairn) Aero Dynamics Music/SBK Songs | Priority P(X) 17 (PY/BMG) |
| 51 | NEW | — | TEARS FROM HEAVEN | Heartbeat (Joe Arthur) Heartbeat/SGO | Epic SHAKY (T) 4 (C) |
| 52 | 33 | 6 | COME SEE ABOUT ME | Shak'n' Stevens (Stuart Colman) Jobete Music | Capitol (12) CL 457 (E) |
| 53 | 37 | 6 | WHO WILL YOU RUN TO | Heart (Ron Nevison) Copyright Control | CBS 651141-7 (12" — 651141-6) (C) |
| 54 | 38 | 4 | BRILLIANT DISGUISE | Bruce Springsteen (Springsteen/Jon Landau/Chuck Plotkin) Zomba Music | MCA MCA(T) 1198 (F) |
| 55 | 67 | 2 | DON'T YOU WANT ME | Jody Watley (Bernard Edwards) Intersong/Warner Bros./Copyright Control | Atlantic A9217(T) (W) |
| 56 | 39 | 10 | CASANOVA | Levi (Reggie Calloway) Chappell Music | Fanfare (12)FAN 12 (A) |
| 57 | 43 | 14 | TOY BOY | Sinitta (Stock/Aiken/Waterman) All Boys Music | Mercury/Phonogram INXS 8 (12) (F) |
| 58 | NEW | — | NEED YOU TONIGHT | INXS (Chris Thomas) MCA Music | MCA BONA(T) (F) |
| 59 | 56 | 3 | I WANT TO BE YOUR PROPERTY | Blue Mercedes (Phil Harding/Ian Cumow) Magnet Music/PolyGram Music | 10/Virgin TEN(T) 198 (E) |
| 60 | NEW | — | SOME GUYS HAVE ALL THE LUCK | Maxi Priest (Willie Lindo/Sly Dunbar/Robbie Shakespeare) Warner Bros. | Polydor COLE (X) 7 (F) |
| 61 | 46 | 4 | MY BAG | Lloyd Cole And The Commotions (Ian Stanley) SBK Songs | CBS 651169-7 (12" — 651169-6) (C) |
| 62 | 70 | 2 | EASY LADY | Spagna (Larry Pignagnoli & Theo) Warner Bros. Music | Reprise W8229(T) (W) |
| 63 | 62 | 2 | I WANT TO BE YOUR MAN | Roger (Roger Troutman) Island Music | Atlantic A9198(T) (W) |
| 64 | 40 | 6 | JACK LE FREAK | Chic Bernard Edwards/Nile Rodgers/Phil Harding) Warner Bros Music | CBS 651028-7 (12" — 651028-6) (C) |
| 65 | 44 | 7 | LET'S WORK | Mick Jagger (Mick Jagger/D.A. Stewart) Prompud B.V./D'N'A/BMG Music | Jive FOXY(T) 7 (BMG) |
| 66 | 58 | 2 | I PROMISE YOU (GET READY) | Samantha Fox (Steve Lovell & Steve Power) Zomba Music Publishers | Polydor MANIC 1 (12" — MANIC 1) (F) |
| 67 | NEW | — | MR MANIC & SISTER COOL | Shakatak (Nigel Wright) Skratich Music | London LON(X) 143 (F) |
| 68 | 48 | 7 | TOMORROW | The Communards (Stephen Hague) William A. Bong/Rowmark/Rocket/Mistramark | A&M AM(T) 407 (F) |
| 69 | 68 | 2 | VICTIM OF LOVE | Bryan Adams (Bryan Adams/Bob Clearmountain) Rondor Music | Warner Brothers U8237(T) (W) |
| 70 | NEW | — | DINNER WITH GERSHWIN | Donna Summer (Richard Perry) Warner Bros Music | Neutron/Phonogram NT(X) 112 (F) |
| 71 | 54 | 8 | NIGHT YOU MURDERED LOVE | ABC (Martin Fry/Mark White/Bernard Edwards) 10 Music/Neutron Music | Bludgeon Riffola/Phonogram LEP(X) 2 (F) |
| 72 | 51 | 6 | POUR SOME SUGAR ON ME | Debbie Gibson (Fred Zarr) EMI Music | Virgin VS(T) 1022 (E) |
| 73 | 63 | 5 | ONL* IN MY DREAMS | Debbie Gibson (Fred Zarr) EMI Music | Situation Two SIT 48(T) (I/RT) |
| 74 | 65 | 2 | GENIUS MOVE | That Petrol Emotion (Roli Mosimann) Polygram Music | — |
| 75 | NEW | — | BLUE WATER | Fields Of The Nephilim (Bill Buchanan) Momentum Music | — |

Top of the jocks

by Barry Lazell

DISC JOCKEY's making records is not particularly a novelty, but DJs making the charts with them is unusual enough to be newsworthy.

It does appear, though, that at any time now both the dance and the pop singles charts are going to be subject to a mini-invasion of vinyl from the men behind the turntables, for the nation's club DJs are putting their instincts for what fills a dance-floor and encourages people to buy records, into practical use through their own recorded efforts as artists.

Spearhead of this current movement has been Steve Walsh, whose rabble-rousing cover version of the Fatback on-going steady seller I Found Living has been playing a slow cat-and-mouse with the original up the charts for several weeks, culminating in a sudden boost for both versions which has catapulted them into the national top 30. Rumour persists that a third version of I Found Loving, by one Tony

Blackburn, is also about to enter the fray, but we'll wait and see about that one.

Now hot on Walsh's tail, chart-wise, is the Philly-inflected Don't Stop (Jammin') by L.A. Mix, a nonde-vinyl which actually conceals the identity of Les 'Mix Doctor' Adams, top London club DJ, and star veteran of the Disco Mix club. The 12-inch re-mixer by appointment to all manner of major names, from Aretha Franklin to Cameo (whose Adams' megamix is their current chartmaker). Music Week will contain a profile of Les Adams and the work which has come out of his diminutive Mixmasters studio in South London, on next week's dance page.

● DISCO AID, the charity set up last year by Britain's club DJs and the dance side of the record industry, is to hold an appeal day again this year, on November 14.

The 1986 charity day and its associated activities raised £50,000, which was split between Band Aid and four other charities. In 1987, the beneficiaries will be the Stuart Henry Multiple Sclerosis Appeal, Help The Aged, and Disco Aid's own project Discs For The Disabled.

Contact Theo Loyla on (022 786) 604 for more details.

BRIEFS

● ROSE ROYCE, long a popular name in the dance field in this country, have not had a UK release (re-issues excepted) for some two years. Their silence has just been broken, however, by Lonely Road, just released as a 12-inch by Carrere (CART 417), following a deal with Chic International and Omni Records in the US.

Taken from the forthcoming Rose Royce album Fresh Cut, Lonely Road is a typically distinguished slowie featuring Grover Washington Jr.

● DRUMMER BILLY Cobham, who is due in the UK at any time now to conduct some drumming master classes, has been preceded here by an uncommon (for him) 12-inch release called Same Ole Love (GRPMS 91040). On the GRP label, the disc is actually an import, one of the infrequent but always welcome 12-inches brought in by IMS, and consequently available to order from PolyGram just like a domestic release.

RADIO LONDON

A LIST

| | |
|---|---------------------|
| BB & Q: Ricochet | Cooltempo/Chrysalis |
| FIVE STAR: Strong As Steel | Tent/RCA |
| JELLYBEAN FEATURING STEVEN DANTE: The Real Thing | Chrysalis |
| LA MIX: Don't Stop (Jammin') | Breakout/A&M |
| RAY PARKER JNR: I Don't Think That Man Should Sleep Alone | Geffen |
| SHAKATAK: Mr Manic & Sister Cool | Polydor |
| ROGER: I Want To Be Your Man | Reprise |
| WAS NOT WAS: Walk The Dinosaur | Fontana/Phonogram |
| JODY WATLEY: Don't You Want Me | MCA |
| STEVE WALSH: I Found Lovin' | A.I. |

CLIMBERS

| | |
|--|-------------------|
| BLAZE: If You Should Need A Friend | Debut/Passion |
| OLIVER CHEATHAM: Be Thankful For What You've Got | Champion |
| DARLENE DAVIS: Love Lines | Take One |
| DEBARGE: Dance All Night | Striped Horse |
| LANIER & CO: I Don't Know | Syncopate/EMI |
| JETS: Cross My Broken Heart | MCA |
| TEN CITY: Devotion | Atlantic (Import) |
| AUDREY WHEELER: Irresistible | Capitol |
| BOBBY WOMACK: Living In A Box | MCA (Import) |
| ZUZAN: Girls Can Jak Too | DeConstruction |

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

James Hamilton

C O L U M N

FURTHER TO last week's column, Master Mix label owner Lewis Hayes (who, oldtimers may be interested to note, is Tubby Hayes son) points out that it was the agreement between Equity, rather than the Musicians Union, and Top Of The Pops which enabled Equity member Steve Walsh to leapfrog over the higher placed Fatback into appearing on the programme, and now, despite there indeed being a change in vocal line-up (original lead singer on I Found Lovin', Michael Walker having left the group some years ago), Fatback themselves have also appeared on Top Of The Pops to redress the balance. Incidentally, at the time of recording I Found Lovin', the group's name was in fact just Fatback, and not the still more widely perpetuated Fatback Band.

I must say that the Sunday broadcast by Radio One of the brand new Gallup chart has made it really exciting listening, even for us hardened cynics of the music biz, nobody having any inkling of the outcome until the new positions are announced on air. It must be the first time that the chart has been required listening since the good old days of Alan Freeman! The ILR stations' Network Chart has been a brave effort, but just cannot compete now, when in a direct cross reference so many of its chart movements are seen to be completely wrong.

New 12-inch releases include, on import, KEVIN IRVING Children Of The Night (Trax TX 145), naggingly haunting ominous rumblers, much more a proper song than mere "house", with a bass line reminiscent of Elvis's Suspicion; VARIOUS ARTISTS The House Sound Of Chicago Megamix — Volume 2 (DJ International Records/BCM DJ 33-1014-45), the latest set of house megamixes from Germany, created by the ever improving 'Mic Mac' Meyers; THRASHING DOVES Jesus On The Payroll (A&M SP-12238), relatively old but building a huge "underground" buzz for the B-side's Bruce Forest-remixed jitterily syncopated instrumental Street Groove version; BOBBY WOMACK Living In A Box (MCA Records MCA-23795), somehow disappointing cover version by the very singer whose voice inspired Living In A Box's own original; RHYTHM IS RHYTHM Strings Of Life (Transmat MS 004), strange fast instrumental grooves with appeal for house fanatics; LI'L LOUIS Frequency (Dance Mania Records (DM-008) sparsely pulsing house track with a distinctive (although used before)

"drain"-like synth sound; VILLAGE D.J. TRAC SERIES PT. 1 Loft Groove (Music Village Records MV-0034), various percussive M.A.R.R.S.-ish rhythm tracks primarily of use for mixing jocks.

Out here are ERIC B & RAKIM Paid In Full (Seven Minutes Of Madness — The Coldcut Remix) (Fourth & Broadway 12BRC 78), brilliant Matt Black-created much overdubbed remix of the burbling subtle rap, still in its previously popular Dennis Edwards bassline-borrowing LP version on the flip; MISSION USA Show A Little Love (CBS 651222 6), very strong import hit bouncily buoyant Casanova-ish breezy jagger (the group adding a "USA" here); FREDDIE JACKSON Jam Tonight (Serious Jam Remix) (Capitol 12CL 461), attractive sophisticated swinger with a chequered dancefloor career to date, but boosted now by the addition on the B-side of the Jackson-sung old Mystic Merlin's Mr Magician from 1980; THE BIG X CREWE Beverly Hills Cops (Uptown Records 12UTR 5, via PRT), useful house treatment of Harold Faltermeyer's Axel F, with pop potential; MIRAGE Jack Mix IV (Debut DEBTX 3035), producer Nigel Wright reverts to the Jack Mix formula for another pop-aimed medley of recent disco hits; TOTAL CONTRAST Kiss (London LONX 155), infectious jittering staccato funk chanter, with more "street cred" than their last one; LEVERT (Pop, Pop, Pop, Pop) Goes My Mind (Atlantic A 9389 TE), reissued delicate slinky soul slowie, the guys' previous big US hit before Casanova; BARRY WHITE Sho' You Right (Breakout USAT 614), deceptively fast thinly backed but typically groaned return to (initial, anyway) sales favour; AUDREY WHEELER Irresistible (Capitol 12CL 471), sinuously wailed beefily weaving jagger, warm on import.

Reviewed last week, ZUZAN Girls Can Jak Too has been picked up by Supreme Records, with the existing catalogue number, ZANT 1. Something for other labels to ponder on, too. Incidentally, Chrysalis and Island were the record companies who last week had product biked to me on Thursday afternoon, too late even for my Record Mirror deadlines, while arriving in the mail on Friday was stuff from London, Polydor, Passion (and there was no mail delivery at all on Wednesday!) — c'mon people, although I'm obviously grateful to get anything at all, the day it's needed by is WEDNESDAY.

JOCKS

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24 OCTOBER 1987

TOP Dance SINGLES

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 | 1 | 8 | PUMP UP THE VOLUME/ANITINA (...) M/A/R/R/S | 4AD(B)AD 707 (I/RT) |
| 2 | 6 | 5 | THE REAL THING Jellybean featuring Steven Dante | Chrysalis CHS (12)3167 (C) |
| 3 | 3 | 7 | I NEED LOVE L.L. Cool J | Def Jam 651101 7 (12" — 651101 8) (C) |
| 4 | 4 | 13 | I FOUND LOVIN' Fatback Band | Master Mix (12)CHE 8401 (A) |
| 5 | 8 | 8 | I FOUND LOVIN' Steve Walsh | A.I. (12)A2199 (A) |
| 6 | 10 | 3 | I DON'T THINK THAT MAN SHOULD ... Ray Parker Jr | Geffen GEF 27(T) (W) |
| 7 | 12 | 3 | WALK THE DINOSAUR Was Not Was | Fontana/Phonogram WAS 3(22) (F) |
| 8 | 45 | 2 | I WANT TO BE YOUR MAN Roger | Reprise W8229(T) (W) |
| 9 | 2 | 5 | BAD Michael Jackson | CBS 651155 7 (12" — 651155 6) (C) |
| 10 | 1 | 3 | DON'T STOP (JAMMIN') L.A. Mix | Breakout/A&M USA(T) 615 (F) |
| 11 | 19 | 3 | STRONG AS STEEL Five Star | Tent/RCA PB 41565 (12" — PT 41566) (BMG) |
| 12 | 20 | 3 | LOVE IN THE FIRST DEGREE Bananarama | London NANA 14 (12" — NANX 14) (F) |
| 13 | 16 | 3 | DANCE LITTLE SISTER Terence Trent D'Arby | CBS TRENT (T) 3 (C) |
| 14 | 36 | 2 | SHE'S MINE Cameo | Club JAB(X) 57 (F) |
| 15 | 15 | 5 | CROCKETT'S THEME Jan Hammer | MCA MCA(T) 1193 (F) |
| 16 | 14 | 12 | CASANOVA LeVert | Atlantic A9217(T) (W) |
| 17 | 26 | 5 | SO THE STORY GOES Living In A Box featuring Bobby Womack | Chrysalis LIB(X) 3 (C) |
| 18 | 5 | 12 | NEVER GONNA GIVE YOU UP Rick Astley | RCA PB 41447 (12" — PT 41448) (BMG) |
| 19 | 30 | 3 | RICOCHET BB & Q | Cooltempo/Chrysalis COOL(X) 154 (C) |
| 20 | 23 | 3 | MAYBE TOMORROW UB40 | DEP International/Virgin DEP 27(12) (E) |

| | | | | |
|----|-----|---|---|-------------------------------|
| 21 | 9 | 8 | CAUSING A COMMOTION Madonna | Sire W8224(T) (W) |
| 22 | 27 | 3 | I WANT TO BE YOUR PROPERTY Blue Mercedes | MCA BONA(T) 1 (F) |
| 23 | 7 | 6 | HOUSE NATION The House Master Boyz and The Rude Boy Of House | Magnetic Dance MAGD(T)1 (BMG) |
| 24 | 18 | 7 | IT'S OVER Level 42 | Polydor POSP (X) 900 (F) |
| 25 | 13 | 6 | JACK LE FREAK Chic | Atlantic A9198(T) (W) |
| 26 | 34 | 3 | WE'VE ONLY JUST BEGUN (The Romance ...) Glenn Jones | Jive JIVE(T) 151 (BMG) |
| 27 | NEW | | JAM TONIGHT Freddie Jackson | Capitol (12)CL 461(E) |
| 28 | 29 | 6 | THAT GIRL (GROOVY SITUATION) Freddie McGregor | Polydor POSP(X) 884 (F) |
| 29 | 35 | 7 | DON'T YOU WANT ME Jody Watley | MCA MCA(T) 1198 (F) |

| | | | | |
|----|-----|----|--|---|
| 30 | 17 | 8 | I DON'T WANT TO BE A HERO Johnny Hates Jazz | Virgin VS(T) 1000 (E) |
| 31 | 22 | 3 | GIRLS/SHE'S CRAFTY Beastie Boys | Def Jam BEAST(T) 3 (C) |
| 32 | 42 | 7 | GET DOWN Derek B | Music Of Life 7 NOTE 007 (12" — NOTE 007) (P) |
| 33 | 32 | 2 | MONEY MONY Amazulu | EMI (12)EM 32 (E) |
| 34 | NEW | | MR MANIC & SISTER COOL Shakatak | Polydor MANIC 1 (12" — MANIX 1) (F) |
| 35 | 25 | 13 | LIES Jonathan Butler | Jive JIVE (T) 141 (BMG) |
| 36 | 40 | 2 | LOST IN EMOTION Lisa Lisa and Cult Jam | CBS 6510367 (12" — 6510368) (C) |
| 37 | 21 | 10 | WIPEOUT Fat Boys & The Beach Boys | Urban/Polydor URB (X) 5 (F) |
| 38 | 31 | 5 | ONLY IN MY DREAMS Debbie Gibson | Atlantic A 9322(T) (W) |
| 39 | NEW | | LITTLE LIES Fleetwood Mac | Warner Brothers (W8291) (T) (W) |
| 40 | NEW | | SWEET SOMEBODY Donna Allen | Epic XXX(T)2 (C) |
| 41 | NEW | | LOOKING OUT FOR YOU Rick Clarke | RCA PB41497 (12" — PT41498) (BMG) |
| 42 | 24 | 7 | NIGHT YOU MURDERED LOVE ABC | Neutron/Phonogram NT(X) 112 (F) |
| 43 | 48 | 2 | TOGETHER FOREVER Intrigue | Cooltempo/Chrysalis COOL(X) 153 (C) |
| 44 | 37 | 2 | SHOCK WAVE Diana Ross | EMI (12)EM 22 (E) |
| 45 | 39 | 2 | TAKE IT TO THE TOP Advance | Champion CHAMP(12) 45 (BMG) |
| 46 | NEW | | SOME GUYS HAVE ALL THE LUCK Maxi Priest | 10/Virgin TEN(T)198 (E) |
| 47 | NEW | | YOU'RE NO GOOD FOR ME Kelly Charles | London LON(X)153 (F) |
| 48 | 33 | 4 | NO MEMORY Scarlet Fantastic | Arista RIS(T) 36 (BMG) |
| 49 | 44 | 6 | THE OPERA HOUSE Jack E. Makossa | Champion CHAMP (12)50 (BMG) |
| 50 | 46 | 2 | YOU GOT THE LOVE Regina Belle | CBS REBE(T) 1 (C) |

TOP 10 ALBUMS

| | | | |
|----|-----|--|--------------------------------|
| 1 | NEW | UPFRONT 8 Various | Serious UPFT8/ZCFT8 (A) |
| 2 | 1 | BAD Michael Jackson | Epic 4502901/4502904 (C) |
| 3 | 5 | GREATEST HITS Odyssey | Stylus SMR735/SMC735 (STY) |
| 4 | 7 | AFTER DARK Ray Parker Jr | Geffen WX122/WX122C (W) |
| 5 | 3 | THE BEST OF JAMES BROWN James Brown | K-tel NE1376/CE2376 (K) |
| 6 | NEW | THE RIGHT NIGHT AND BARRY WHITE Barry White | A&M AMA5154/AMC5154 (F) |
| 7 | 4 | GIVE ME THE REASON Luther Vandross | Epic 4501341/4501344 (C) |
| 8 | 2 | BETWEEN THE LINES Five Star | Tent/RCA PL71505/PK71505 (BMG) |
| 9 | NEW | SARA Frankie Paul | Live And Love LALP17 (SP) |
| 10 | RE | BIGGER AND DEFFER (BAD) L.L. Cool J | Def Jam 4505151/4505154 (C) |

L A L A

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THE NEW EXTENDED RE-MIX

RIS/T40

ARISTA

BMG

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TOP 10 BUBBLERS

| | | |
|----|--|-----------------------------------|
| 1 | I WON'T CRY Glen Goldsmith | RCA PB41493 (12" — PT41494) (BMG) |
| 2 | I KNOW WHAT LOVE IS Imagination | RCA PB41563 (12" — PT41564) (BMG) |
| 3 | RARE GROOVES VOLUME 1 (E.P.) Don Blackman | Arista—(RIST30) (BMG) |
| 4 | BAD ON THE MIKE Simon Harris feat. 3 Boom MCS | London LON(X)162 (F) |
| 5 | WHATEVER MAKES OUR LOVE GROW Edwin Starr | 10/Virgin TEN(T)199 (E) |
| 6 | NEVER GONNA GIVE YOU UP Jean Adebambo | Pioneer International—(P148) (JS) |
| 7 | (BABY TELL ME) CAN YOU DANCE Shanice Wilson | Breakout/A&M USA(T)616 (F) |
| 8 | IF I CAN'T HAVE YOU This Way Up | Virgin VS(T)1002 (E) |
| 9 | FEAR OF FALLING Paul Johnson | CBS PJOHN(T)4 (C) |
| 10 | FUNKY SENSATION Gwen Mcrae | Rhythm King/Mute—(LEFT15T) (I/RT) |

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HEATWAVE

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AIR PLAY

CLASSICAL

Price cuts on Naxos releases

PETER SMITH, classical marketing manager for the Naxos label, has decided to reduce the dealer price of the product from £3.96 to £3.35 following market pressures since the introduction of Mainline's Sonata series which offered some of the same recordings but at a retail price of £4.99. This brings the rrp down from around £6.50 to £5.50.

"It was not just because of Mainline that we decided to reduce the price," says Smith. "There have been many developments over the past few months in the mid-price and budget price CD area, including the introduction of the CFP range with a £6.99 retail price. The Naxos range will be sold in to dealers again by Pinnacle reps shortly, not only with its reduced price, but also with an extra 16 or 20 titles, taking the full catalogue, with its Czech recordings of popular classics, up to a total of some 35 titles.

Yet another classical mid-price CD range with material from an Eastern European source comes from Kingdom Records. The label is called Cavalier, is distributed by PRT, and contains digital recordings made in Yugoslavia which bear a dealer price of £4.86 aiming at a rrp of £7.99.

This compares directly with the PolyGram group, IMP Classics and Castle Communications' new Cirrus range, though these three all use well-known musical names.

However, Rhona Hemingway, speaking on behalf of Kingdom Records, explained that this is the first sign of a long-term interest the company is taking in classical music. Already some sessions have been booked with named British artists to make new digital recordings for the label.

There are 16 titles in the first release which is spread over the next three months, with five on October 26, a further six on November 23, and another five on December 7.

● HYPERION RECORDS is reducing the price of its double CD sets to the level set by the recent, much acclaimed recording of Handel's Messiah.

The new price of the five other 2-CD sets in the catalogue — including Handel's Triumph of Time and Truth, Boughton's The Immortal Hour and Nielsen's The Complete Piano Music — will have a dealer price of £12.17 and a full rrp with VAT of £19.99.

Schidlof loss leads to Decca search

THE DISBANDMENT of the Amadeus String Quartet following the tragic death of the viola player Peter Schidlof highlights the fact that, in the world of chamber music, there is room at the top.

Decca was about to embark upon a Beethoven cycle with the Amadeus, and must now be looking for a substitute among the leading groups.

And the recent disbandment of the Quartetto Italiano, the second most long-lived string quartet, has prompted Philips to sign a new contract with the Guarneri String Quartet.

"Philips has been without a really outstanding international quartet since the Quartetto Italiano, which is particularly a cause for concern



from a label with such a distinguished reputation in the field of chamber music," said Andrew Dalton, Philips' promotions, pictured.



THE GUITARIST John Williams (above) continues his move into different musical areas in his latest CBS recording. He has joined forces with the Chilean group Inti-Ilimani best known for the sound track of Flight of the Condor — and the Spanish flamenco guitarist Paco Pena.

The result is Fragments of a Dream, a selection of hypnotic South American melodies (445674, LP/tape/CD).

● The Snowman, Howard Blake's famous recording, makes it complete on to CD for the first time, and will be the subject of a national press advertising campaign by CBS pre-Christmas, with national displays and Snowman PAs.

UK break for NY label

NEW YORK-based label Arabesque is the subject of an autumn campaign by its UK distributors, concentrating on its extensive back catalogue which has not been available on a regular basis in this country.

The CDs and tapes (Pinnacle is no longer importing LPs) bear a dealer price £7.30 and £3.96 respectively. There are three new titles, including Milhaud's Creation du Monde and other works played by the Sinfonia da Camera and Ian Hobson (Z ABQC 6576) and Sinding's Rustle of Spring played by Jerome Lowenthal, piano (Z ABQC 6578).

| | | | RADIO 1 | | RADIO 1 | | REGIONAL | | LAST WEEK'S CHART |
|--|-------------------|------------------|---------|-------|---------|-------|----------|-------|-------------------|
| | | | 17-18 | 19-20 | 17-18 | 19-20 | 17-18 | 19-20 | |
| KEY | A | Radio 1 'A' list | 17-18 | 19-20 | 17-18 | 19-20 | 17-18 | 19-20 | |
| | B | Radio 1 'B' list | 17-18 | 19-20 | 17-18 | 19-20 | 17-18 | 19-20 | |
| | N | New Entry | 17-18 | 19-20 | 17-18 | 19-20 | 17-18 | 19-20 | |
| ABC Night You Murdered Love | Neutron | 11 | 8 | B | B | 3 | 12 | 54 | |
| ADAMS, BRYAN Victim Of Love | A&M | — | — | — | — | 8 | 15 | 68 | |
| ALARM, THE Rain In The Summertime | I.R.S. | 16 | 15 | A | A | 15 | 13 | 20 | |
| ASTLEY, RICK Never Gonna Give You Up | RCA | — | — | — | — | 10 | 34 | 10 | |
| AZTEC CAMERA Deep & Wide & Tall | WEA | — | — | — | — | 13 | 18 | — | |
| BANANARAMA Love In The First Degree | London | 15 | 16 | A | A | 16 | 38 | 22 | |
| BEASTIE BOYS She's Crafty/Girls | Def Jam | 4 | 7 | — | A | 4 | 12 | 34 | |
| BEE GEES You Win Again | Warner Brothers | 21 | 19 | A | A | 18 | 38 | 1 | |
| BIG PIG Hungry Town | A&M | 7 | 4 | B | — | — | 7 | 96 | |
| BLACK I'm Not Afraid | A&M | 9 | 5 | B | — | 12 | 5 | — | |
| BUTLER, Jonathan Holding On | Jive | — | — | — | — | — | 15 | 15 | |
| CARPENTER/SPRINGFIELD Something In Your Eyes | A&M | — | — | — | — | 7 | 19 | 84 | |
| CHAMPS Tequila | Cooltempo | 11 | — | B | — | 1 | 3 | 97 | |
| CHICAGO If She Would Have... | Warner Brothers | — | — | — | — | 9 | 17 | — | |
| CHRISTIANS, THE When The Fingers Point | Island | 13 | 11 | A | A | 17 | 23 | 42 | |
| COLE, LLOYD/COMMOTIONS My Bag | Polydor | 6 | 9 | A | A | 9 | 24 | 46 | |
| COMMUNARDS Tomorrow | London | 6 | 8 | B | B | — | 19 | 48 | |
| CURE, THE Just Like Heaven | Fiction | 13 | 9 | A | A | 11 | 17 | 35 | |
| D'ARBY, TERENCE TRENT Dance Little Sister | CBS | 16 | 16 | A | A | 15 | 34 | 30 | |
| DEAD OR ALIVE I'll Save You All My Kisses | Epic | — | — | — | — | 6 | 19 | 78 | |
| DREAM ACADEMY Indian Summer | blanco y negro | — | 4 | — | — | 3 | 4 | — | |
| ERASURE The Circus (Remix) | Mute | 14 | 8 | A | A | 14 | 31 | 12 | |
| EURHYTHMICS Beethoven (I Love To Listen To) | RCA | 17 | 12 | A | B | 16 | 21 | — | |
| FATBACK BAND I Found Lovin' | Mastermix | 5 | 4 | — | — | 13 | 30 | 7 | |
| FERRY, BRYAN The Right Stuff | Virgin | 12 | 17 | A | A | 16 | 33 | 45 | |
| FIALKA, KAREL Hey Matthew | I.R.S. | — | 10 | B | B | 6 | 29 | 28 | |
| FIVE STAR Strong As Steel | Tent | 14 | 19 | A | A | 18 | 38 | 16 | |
| FLEETWOOD MAC Little Lies | Warner Brothers | 14 | 18 | A | A | 18 | 38 | 21 | |
| FOX, SAMANTHA I Promise You (Get Ready) | Jive | — | — | — | — | 11 | 19 | 58 | |
| G, KENNY Don't Make Me Wait For Love | Arista | — | — | — | — | 8 | 18 | — | |
| HAMMER, JAN Crockett's Theme | MCA | 9 | — | B | — | 16 | 37 | 4 | |
| HARRISON, GEORGE Got My Mind Set... | WEA | 14 | 5 | A | — | 14 | 14 | — | |
| HEART Who Will You Run To | Capitol | 9 | 14 | B | A | 5 | 32 | 37 | |
| IDOL, BILLY Money Money (Live) | Chrysalis | 11 | 15 | A | A | 13 | 20 | 17 | |
| INXS Need You Tonight | Mercury | 8 | — | B | — | 3 | 1 | — | |
| J,LL COOL I Need Love | Def Jam | 8 | 8 | A | A | 13 | 31 | 8 | |
| JACKSON, MICHAEL BAD | Epic | 18 | 18 | A | A | 18 | 37 | 6 | |
| JAGGER, MICK Let's Work | CBS | 9 | 13 | B | A | 4 | 31 | 44 | |
| JELLYBEAN/STEVEN DANTE The Real Thing | Chrysalis | 12 | 9 | A | B | 17 | 27 | 13 | |
| JOHNNY HATES JAZZ I Don't Want To Be A Hero | Virgin | 10 | 19 | B | A | 8 | 35 | 25 | |
| KISS Crazy Crazy Nights | Vertigo | 11 | 13 | A | A | 11 | 23 | 5 | |
| LEVEL 42 It's Over | Polydor | 10 | 12 | B | A | 7 | 26 | 27 | |
| LIVING IN A BOX So The Story Goes | Chrysalis | 14 | 14 | A | A | 11 | 25 | 47 | |
| LOS LOBOS Come On Let's Go | London | 18 | 19 | A | A | 17 | 39 | 26 | |
| MADONNA Causing A Commotion | Warner Brothers | 13 | 14 | B | A | 9 | 33 | 15 | |
| M/A/R/S Pump Up The Volume | 4AD | 13 | 23 | A | A | 12 | 28 | 3 | |
| MEAD/GOULDING Full Metal Jacket | Warner Brothers | 11 | 12 | B | B | 10 | 25 | 2 | |
| MEDLEY/WARNER I've Had The Time Of My Life | RCA | 11 | 10 | A | A | 10 | 10 | — | |
| MICHAEL, GEORGE Faith | Epic | 21 | 16 | A | A | 16 | 15 | — | |
| MONTELLAS Protection | Arista | 5 | 7 | B | B | 4 | 3 | — | |
| PARKER Jr., RAY I Don't Think | Geffen | 15 | 17 | A | A | 17 | 34 | 36 | |
| PET SHOP BOYS Rent | Parlophone | 18 | 12 | A | A | 18 | 27 | — | |
| POINTER SISTERS Be There | MCA | — | 11 | — | A | 5 | 14 | 83 | |
| RICHARD, CLIFF Some People | EMI | 9 | 12 | A | — | 7 | 34 | 14 | |
| ROSS, DIANA Shock Waves (Remix) | Capitol | — | — | — | — | 13 | 34 | 76 | |
| SCARLET FANTASTIC No Memory | Arista | 9 | 8 | A | A | 10 | 16 | 41 | |
| SHAKATAK Mr Manic & Sister Cool | Polydor | 9 | 7 | B | B | 8 | 12 | 80 | |
| SISTERS OF MERCY This Corrosion | Merciful Release | 7 | 12 | A | A | 9 | 23 | 11 | |
| SPAGNA Easy Lady | CBS | 4 | 6 | B | B | 11 | 23 | 70 | |
| SPRINGSTEEN, BRUCE Brilliant Disguise | Epic | 15 | 15 | A | A | 9 | 38 | 38 | |
| SQUEEZE Trust Me To Open My Mouth (Remix) | A&M | 9 | 10 | A | A | 14 | 26 | 72 | |
| STEVENS, SHAKIN' Come See About Me | Epic | 8 | 12 | A | A | 8 | 38 | 33 | |
| STYLE COUNCIL, THE Wanted | Polydor | 14 | — | A | — | 9 | 1 | — | |
| SUMMER, DONNA Dinner With Gershwin | Warner Brothers | 10 | 7 | B | B | 4 | 1 | 81 | |
| THEN JERICHO Muscle Deep | London | 10 | 8 | A | A | 5 | 13 | — | |
| THIS WAY UP If I Can't Have You | Virgin | — | — | — | — | 8 | 13 | — | |
| T'PAU China In Your Hand | Siren | 17 | 8 | A | B | 15 | 21 | — | |
| UB40 Maybe Tomorrow | DEP International | 17 | 15 | A | A | 15 | 35 | 29 | |
| WAS NOT WAS Walk The Dinosaur | Fontana | 17 | 23 | A | A | 13 | 30 | 18 | |
| WATLEY, JODY Don't You Want Me | MCA | 8 | 9 | B | B | 8 | 13 | 67 | |
| WAX American English | RCA | 4 | 5 | — | — | 14 | 29 | — | |
| WESTWORLD Silvermac | RCA | 14 | 11 | A | A | 11 | 18 | 55 | |
| WINWOOD, STEVE Valerie | Island | 15 | 14 | A | B | 18 | 39 | 19 | |
| WONDER, STEVIE Skeletons | Motown | 11 | 6 | B | — | 6 | 6 | — | |

The chart features the maximum of 18 ILR playlists that we were able to get by the deadline.

Extras, with ILR listings in brackets up to Thursday, are Blue Mercedes (10), Gloria Estefan & Miami Sound Machine (10), Broken English (8), Millions Like Us (7), Donna Allen (6)

"Radio 1 actual plays information from Sham Tracking".

COMPACT disc

DIGITAL AUDIO

| | | | |
|----|----|---|-----------------------|
| 1 | — | NOTHING LIKE THE SUN, Sting | A&M |
| 2 | 1 | TUNNEL OF LOVE, Bruce Springsteen | CBS |
| 3 | 3 | THE CREAM OF ERIC CLAPTON, Eric Clapton | Polydor |
| 4 | — | ALPHABET CITY, ABC | Neutron/Phonogram |
| 5 | 2 | BAD, Michael Jackson | Epic |
| 6 | 7 | TANGO IN THE NIGHT, Fleetwood Mac | Warner Brothers |
| 7 | 4 | DANCING WITH STRANGERS, Chris Rea | Magnet |
| 8 | 18 | E.S.P., Bee Gees | Warner Brothers |
| 9 | 8 | ACTUALLY, Pet Shop Boys | Parlophone |
| 10 | 9 | CHANGING FACES - THE VERY BEST OF... TOCC & Godley & Creme | Polydor |
| 11 | — | WIDE AWAKE IN AMERICA, U2 | Island |
| 12 | 10 | THE JOSHUA TREE, U2 | Island |
| 13 | 6 | WONDERFUL LIFE, Black | A&M |
| 14 | 16 | INTRODUCING THE HARDLINE ACCORDING TO... Terence Trent D'Arby | CBS |
| 15 | 5 | RED, The Communards | London |
| 16 | — | WHITNEY, Whitney Houston | Arista |
| 17 | 13 | BROTHERS IN ARMS | Vertigo/Phonogram |
| 18 | 11 | A MOMENTARY LAPSE... Pink Floyd | EMI |
| 19 | 12 | POPPED IN SOULED OUT, Wet Wet Wet | Precious Organisation |
| 20 | 10 | NOW! SMASH HITS, Various | EMI/Virgin/PolyGram |

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

24 OCTOBER 1987

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

| | | | |
|-------------|------------|---|---|
| No 1 | NEW | NOTHING LIKE THE SUN • CD Sting | A&M AMA 6402 |
| 2 | 1 | TUNNEL OF LOVE ★ CD Bruce Springsteen | CBS 460270-1 |
| 3 | 2 | BAD ★★★ CD Michael Jackson | Epic EPC 450290-1 |
| 4 | 12 | TANGO IN THE NIGHT ★ CD Fleetwood Mac | Warner Brothers WX65 |
| 5 | 15 | E.S.P. ○ CD Bee Gees | Warner Brothers WX83 |
| 6 | 3 | THE CREAM OF ERIC CLAPTON • CD Eric Clapton | Polydor ECTV 1 |
| 7 | NEW | ALPHABET CITY CD ABC | Neutron/Phonogram NTRH 4 |
| 8 | 7 | PET SHOP BOYS ACTUALLY ★ CD Pet Shop Boys | Parlophone PCSD 104 |
| 9 | 18 | INTRODUCING THE HARDLINE ACCORDING TO Terence Trent D'Arby ★ CD | CBS 450 911-1 |
| 10 | 13 | BETWEEN THE LINES ★ CD Five Star | Tent/RCA PL 71505 |
| 11 | 4 | RED CD The Communards | London LONLP 39 |
| 12 | 8 | DANCING WITH STRANGERS • CD Chris Rea | Magnet MAGL 5071 |
| 13 | 6 | POPPED IN SOULED OUT • CD Wet Wet Wet | Precious Organisation/Phonogram JWWWL 1 |
| 14 | 9 | WONDERFUL LIFE • CD Black | A&M AMA 5165 |
| 15 | 10 | NOW! SMASH HITS ★ CD Various | Virgin/EMI/PolyGram NOSH 1 |
| 16 | 11 | CHANGING FACES — THE VERY BEST OF... • CD 10CC & Godley & Creme | PROTV/PolyGram TGCLP 1 |
| 17 | 36 | REFLECTIONS • CD Foster & Allen | Stylus SMR 739 |
| 18 | 5 | STRANGWAYS HERE WE COME • CD The Smiths | Rough Trade ROUGH 106 |
| 19 | 16 | THE JOSHUA TREE ★★★ CD U2 | Island U26 |
| 20 | NEW | SIMPLY SHADOWS | |

W

BLUE
MERCEDDES

T H E

“GET BUSY YO”

M I X

YOU WANTED IT
NOW BUY IT
OUT NOW ON 12”

| | | | |
|-----------|------------|---|-------------------------|
| 59 | 56 | MOONLIGHTING “The TV Soundtrack Album” CD Various | MCA MCF 3386 |
| 60 | 54 | BIGGER AND DEFFER L.L. Cool J. | Def Jam 450 515-1 |
| 61 | 53 | SIXTIES MIX — 60 SEQUENCED HITS FROM THE 60s ★ Various | Stylus SMR 733 |
| 62 | 51 | RAINDANCING ★ CD Alison Moyet | CBS 450 152-1 |
| 63 | 47 | CREST OF A KNAVE CD Jethro Tull | Chrysalis CDL 1590 |
| 64 | 58 | HEARSAY Alexander O’Neal | Tabu 450 936-1 |
| 65 | NEW | PERFECT TIMING CD MSG | EMI EMC 3539 |
| 66 | 67 | BACK IN THE HIGHLIFE • CD Steve Winwood | Island ILPS 9844 |
| 67 | NEW | STREETSONDS HIP HOP 18 CD Various | Streetsounds ELCST 18 |
| 68 | 59 | THE LOVE SONGS CD Randy Crawford | Telstar STAR 2299 |
| 69 | NEW | BAD NEWS CD Bad News | EMI EMC 3535 |
| 70 | 83 | LIVE IN THE CITY OF LIGHT ★ CD Simple Minds | Virgin SMDL 1 |
| 71 | 79 | MIAMI VICE 2 (Music from TV Series) Various | MCA MCGC 6019 |
| 72 | 89 | RUMOURS ★★★★★ CD Fleetwood Mac | Warner Brothers K 56344 |
| 73 | NEW | WIDE AWAKE IN AMERICA CD U2 | Island ISL 902791A |
| 74 | RE | TOP GUN ★ CD Original Soundtrack | CBS 70296 |
| 75 | 71 | WHITESNAKE 1987 • CD Whitesnake | EMI EMC 3528 |
| 76 | 84 | U2 LIVE “UNDER A BLOOD RED SKY” ★★★ CD U2 | Island IMA 3 |
| 77 | 86 | STREET LIFE — 20 GREAT HITS ★ CD Bryan Ferry/Roxy Music | E’G/Virgin EGTV 1 |
| 78 | NEW | WOW! CD | |

| | | | |
|-----------|------------|---|------------------------------------|
| 21 | 17 | WHITNEY ★★★ CD Whitney Houston | Arista 208 141 |
| 22 | 14 | ALWAYS GUARANTEED ● CD Cliff Richard | EMI EMD 1004 |
| 23 | 24 | THE CIRCUS ● CD Erasure | Mute STUMM 35 |
| 24 | 22 | UPFRONT 8 Various | Serious UPFT 8 |
| 25 | 29 | THE BEST OF JAMES BROWN CD James Brown | K-tel NE 1376 |
| 26 | 19 | HYSTERIA ● CD Def Leppard | Bludgeon Riffola/Phonogram HYSLP 1 |
| 27 | 26 | THE GREATEST HITS ○ CD Odyssey | Stylus SMR 735 |
| 28 | 20 | A MOMENTARY LAPSE OF REASON ● CD Pink Floyd | EMI EMD 1003 |
| 29 | 40 | BRIDGE OF SPIES CD T'Pau | Siren/Virgin SRNLP 8 |
| 30 | 28 | BAD ANIMALS ● CD Heart | Capitol ESTU 2032 |
| 31 | 25 | HITS 6 ★★★ CD Various | CBS/WEA/BMG HITS 6 |
| 32 | 27 | GIVE ME THE REASON ● CD Luther Vandross | Epic EPC 450 134-1 |
| 33 | 35 | MEN AND WOMEN ★ CD Simply Red | WEA WX 85 |
| 34 | 31 | RUNNING IN THE FAMILY ★ CD Level 42 | Polydor POLH 42 |
| 35 | 32 | TRACKS OF MY TEARS Various | Telstar STAR 2295 |
| 36 | 23 | THE PEOPLE WHO GRINNED THEMSELVES . . . ● CD The Housemartins | Go! Discs AGOLP 9 |
| 37 | 41 | ORIGINAL SOUNTRACK "LA BAMBA" CD Los Lobos/Various | London LONLP 36 |
| 38 | 33 | ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL' Madonna/Various ● CD | Sire WX102 |
| 39 | 37 | PRESLEY — THE ALL TIME GREATEST HITS ● CD Elvis Presley | RCA PL 90100(2) |
| 40 | 30 | BIG GENERATOR CD Yes | Atco WX70 |
| 41 | 34 | SUBSTANCE CD New Order | Factory FACT 200 |
| 42 | NEW | HIT FACTORY ● Various | Stylus SMR 740 |

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MCA RECORDS

| | | | |
|-----------|------------|--|----------------------------|
| 43 | 46 | BROTHERS IN ARMS ★★★★★★ CD Dire Straits | Vertigo/Phonogram VERH 25 |
| 44 | 39 | JONATHAN BUTLER ○ CD Jonathan Butler | Jive HIP 46 |
| 45 | 44 | TRUE BLUE ★★★★★ CD Madonna | Sire WX 54 |
| 46 | 38 | THE LONESOME JUBILEE CD John Cougar Mellencamp | Mercury/Phonogram MERH 109 |
| 47 | NEW | GEORGE BEST CD Wedding Present | Reception LEEDS 001 |
| 48 | 21 | MUSIC FOR THE MASSES ○ CD Depeche Mode (Depeche Mode/David Bascombe) | Mute STUMM 47 |
| 49 | 42 | ISLANDS CD Mike Oldfield | Virgin V2466 |
| 50 | 48 | BABYLON AND ON ○ CD Squeeze | A&M AMA 5161 |
| 51 | 64 | ORIGINAL CAST 'PHANTOM OF THE OPERA' ★ ★ CD Various — Michael Crawford, Sarah Brightman & Cast | Polydor PODV 9 |
| 52 | 49 | GRACELAND ★★★★★ CD Paul Simon | Warner Brothers WX 52 |
| 53 | 43 | INVISIBLE TOUCH ★★ CD Genesis | Virgin GENLP 2 |
| 54 | 52 | TRUE LOVE Various | K-tel NE 1359 |
| 55 | 45 | ATLANTIC SOUL CLASSICS — 16 HITS ● CD Various | Atlantic WX 105 |
| 56 | 50 | FIRST (THE SOUND OF MUSIC) CD Then Jerico | London LONLP 26 |
| 57 | 70 | AFTER DARK Ray Parker Jr. | WEA WX122 |
| 58 | 75 | HEART AND SOUL CD Edith Piaf | Stylus SMR 736 |

| | | | |
|------------|------------|---|----------------------------|
| 79 | NEW | BEVERLY HILLS COP II CD Original Soundtrack | MCA MCF 3383 |
| 80 | 80 | LIKE A VIRGIN ★★★ CD Madonna | Sire WX 20 |
| 81 | NEW | HOUSE OF DOLLS Gene Loves Jezebel | Beggars Banquet BEGA 87 |
| 82 | 61 | DARKLANDS ○ CD The Jesus And Mary Chain | blanco y negro/WEA BYN 11 |
| 83 | 65 | SOLITUDE STANDING ★ CD Suzanne Vega | A&M SUZLP 2 |
| 84 | 72 | SLIPPERY WHEN WET ★★ CD Bon Jovi | Vertigo/Phonogram VERH 38 |
| 85 | 69 | BEST OF HOUSE VOLUME 2 CD Various | Serious BEHO 2 |
| 86 | NEW | THE WORD Various | Zomba HOP 217 |
| 87 | 87 | PICTURE BOOK ★★ CD Simply Red | Elektra EKT 27 |
| 88 | 66 | LICENSED TO ILL ● CD Beastie Boys | Def Jam/CBS 450 062-1 |
| 89 | 60 | FULL METAL JACKET Original Soundtrack | Warner Brothers 925 613-1 |
| 90 | 68 | DO IT AGAIN — VERY BEST OF STEELY DAN CD Steely Dan | Telstar STAR 2297 |
| 91 | 63 | POETIC CHAMPIONS COMPOSE CD Van Morrison | Mercury/Phonogram MERH 110 |
| 92 | 55 | PRIMITIVE COOL CD Mick Jagger | CBS 460123-1 |
| 93 | 85 | NO JACKET REQUIRED ★★★★★ CD Phil Collins | Virgin V 2345 |
| 94 | 97 | PERMANENT VACATION Aerosmith | Geffen WX126 |
| 95 | 82 | QUEEN GREATEST HITS ★★★★★ CD Queen | EMI EMTV 30 |
| 96 | 76 | WHITNEY HOUSTON ★★★ CD Whitney Houston | Arista 206 978 |
| 97 | 57 | THE RETURN OF BRUNO ● CD Bruce Willis | Motown ZL 72571 |
| 98 | 77 | CRUSHIN' CD Fat Boys | Urban/Polydor URBLP 3 |
| 99 | RE | INTO THE FIRE ● CD Bryan Adams | A&M AMA 3907 |
| 100 | RE | LIVING IN A BOX ○ CD Living In A Box | Chrysalis CDL 1547 |

CD: Released on Compact Disc

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SCARLET FANTASTIC: excited Maggie and Rick.

Resistance rock

by Duncan Holland

"WHOO, WHOO, whoo," she says.

Maggie De Monde of Scarlet Fantastic has just been told that her Arista single, No Memory, has hit number 41. She's feeling a little pleased with herself.

"It's great to know that people like our music, that they're actually at home playing our record. You write these things for those people, not the music business. If people like it, then that's great, it's as pure as that. That's why we do it."

Doing it with Maggie is instrumental and production genius Rick P. Jones, who, we will all recall, were two members of Swan's Way, an aggregation responsible for one very fine single, Soul Train and essentially very little else. Maggie fills in the gaps.

"The second single didn't do as well and we got to realising that we'd been in this band long enough and it wasn't really going anywhere. People often carry on with things when they shouldn't really, even carry on with relationships when they know it's over. You've got to realise when it's time to change and draw on your inspiration to try something new. I never believe in being safe and complacent."

Hence Scarlet Fantastic. Putting themselves firmly in debt, the required equipment was obtained and the demos started to flow, with

No Memory being the first completed song.

"This was February last year and it turned out so well we could hardly wait to get things out, we were very excited by what we'd got (when Maggie says excited she means excited). We saw a few record companies who held back a bit and decided to get the whole thing right from our point of view first.

"We've got strong feelings about how you should create your own profile first and not depend on other people. There's too much playing safe today, with the music business getting in another rut with manufactured and copyist sounds. It should be like it was before with new and exciting sounds. That's what rock 'n' roll is all about."

So up with Arista they've got the hit and the LP is coming with 10 tracks described as a collection of ballads, dance numbers and pop songs: a variety it seems. But to put the finger on Scarlet Fantastic and actually explain where they fit in is no simple exercise.

"Yes, it's difficult to define the sound, but we call it 'Resistance Rock'. It's energy and passion and resisting anything that's bland. It tries to be totally uplifting and against all negative thoughts. It's a freedom music, not lightweight and it's about being positive."

Sounds fair enough. What also sounds fair enough is Maggie's in-

tention to really make this Scarlet thing work. One hit and disappear. No chance, this is now seen as a vital career and proper group willing to develop, evolve, take on the world and come up smiling. Visually we are all becoming aware of Maggie's striking image and video is an area they intend to exploit:

"The visual side is important, in fact we enjoy using all areas that can enhance the song. We have an eye for image and playing around with the visuals."

And an eye for a good song as well. This is just the beginning of Scarlet Fantastic. Watch it grow.

Acid test

by Martin Aston

CHRISTOPHER MAYHEW was an MP and TV presenter who, on a Fifties BBC documentary was filmed while under the influence of LSD, charting his enthusiastic responses in the name of discovery. Mayhew was no Syd Barrett though — he went on to become a cabinet minister for defence and was also once chairman for MIND.

It's this rather bizarre and innovative counter-culture figure that The Shamen pay tribute to on their current single, aptly named Christopher Mayhew Says (again on their own Moshka label).

"We thought it was a really interesting thing for someone to do because LSD wasn't illegal in those days," explains The Shamen's drummer Keith. "He was remarkably lucid too. But since we made the record, it's supposed to have been libellous, attacking him and dredging up his past, but we were trying to demonstrate that the guy had an open-minded attitude to it all, and that LSD wasn't a recreational drug used purely to destroy."

On top of that, The Shamen hope that you have an open-minded attitude toward the group and not typecast them as acid-head casualties trying to turn the clock back once again to the Sixties. Not that The Shamen will deny their love of psychedelic pop that comes in as many colours as in those days of old.

"Yes, maybe the single does



THE SHAMEN: ask Christopher Mayhew.

typecast us," agrees keyboardist Pete (singer/guitarist Colin and bassist Willy are busy elsewhere), "but we're not doing all this in the same way as a lot of revivalist bands are."

Keith: "To be quite honest, we're pretty much typecast anyway as a fairly Sixties psychedelic band anyway. We aren't that bothered. I think the way we've done it is different — we've integrated inspiration from that period into different music. Apart from bringing a slight Eastern element in, we've also brought more modern rhythms as well. The psychedelic movement don't like us because they think we're giving it a bad name because we use electronic instruments."

The Shamen have little or no time for the Zodiac Mindwarp — Gaye Bykers school of Acid Daze either; they're zooming toward other destinations. Christopher Mayhew Says rides a fabulous, hard drum machine, a taste of things to come.

Pete: "You haven't heard our new recording yet but I think they're getting really commercial, although I don't like using that word."

"More poppy," suggests Keith. "They're getting more hip-hoppy, like a swinging kind of rhythm. Plus we're getting more experienced and Colin is writing better songs."

Are The Shamen looking for a major deal?

Keith: "We haven't been looking but I dare say if someone offered us one and the deal was good..."

Wouldn't you think a major would be wary of a subject matter like Christopher Mayhew Says?

"In a word, yes, the subject matter being what it is."

Do you mind?

"Well, we aren't making any money at the moment, and we are pretty skint, plus we got a hideous tax bill yesterday..."

1987 doesn't seem like the year of living dangerously, does it?

"Maybe that's what'll happen — somebody will set up an experimental record company and might put us on it. We'd be into that." If there is any way of appeasing record companies, The Shamen don't appear to have taken it. The flip to Christopher Mayhew Says is called Shitting On Britain: "it might as well be called Shitting On Scotland because politically things there are even worse. Scotland is being used as the guinea-pig testing ground for more ridiculous policies, but in the long-term, Britain will suffer. It's something we notice really strongly coming from Scotland," adds Keith solemnly.

The Shamen use a lightshow to titillate the other senses; they think it adds value-for-money. They reckon the likes of Primal Scream aren't interesting enough; they want more than musical regurgitation. The Shamen are just starting up.

'We haven't been looking for a major deal, but I dare say if someone offered us one and the deal was good...'



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RAYMONDE'S JAMES Maker and Phil Huish

Melody Maker

by Duncan Holland

HAVING PUT their hands into rock's raging fire, got just a little burnt and retired nursing wounds, Raymonde are back a year on clutching their debut LP, *Babelogue*, on the Chrysalis off-shoot Blue Guitar.

Their early history was one of deep regret, all the press any young band ever dreamt of, but the inevitable over exposure for a group yet to release its first single. Clearly too much too soon. James Maker, Raymonde voice, explains:

"It worked against us in every way you could think. I just got totally dismissed and nobody took us seriously. It was the whole idea of hype and at the time there were political reasons behind it. We really had no record company behind us, we had no guidance, we had no management. There was a press backlash before we'd even released a record. I suppose I was somewhat naive at the time and it was only six months later that I realised what had happened to the group was possibly one of the worst things that could've happened. We had our hands very thoroughly slapped over that one."

Wrists tingling the band went into retreat to prepare for *Babelogue*, an LP of pleasing variety, a sort of exorcism for the group and telling reply to all those dismissive souls of 18 months ago. Solid State Soul, the first single, failed, but more is expected of the follow up, *Stop Kicking My Heart Around*, while as a whole there's plenty to satisfy those hungry for a spot of guitar rock, with Maker's histrionics setting the whole affair comfortably just off the main stream. Rock's tapestry seems to have been picked at here, with a few new figures sown in for good measure. One wonders about Maker's home listening and why an essentially sensitive sort felt the need to throw in his lot with a rock 'n' roll band.

"The reason why I went into this," says Maker, "was not because I had some burning desire to be a singer or to perform in front

of people, but because I used to write a lot of very bad poetry that used to get rejected by various publishing houses. I then realised I could get away with this crap by joining a group and, I don't know, set it to timpani drums, or maybe a cello. It was almost as logistic as that."

So it becomes clear that Maker the pop star is not quite the idea, more perhaps Maker the performer?

"That's right. Patti Smith was more a performer and she had a very strong influence on me. Also, and I can't help mentioning them, The New York Dolls, who were almost an art project. There's also people like Iggy Pop at the time of the Stooges, even Janis Joplin."

Strong characters all, a premise or theme carried strongly onto *Babelogue* and never more pertinently than on Rock 'n' Roll Ancestry, a wonderfully iconoclastic, yet strangely respectful overview of what our tired ears get to hear. Raymonde, for a new band, look back, not with anger, but with curiosity, glancing at what was available and what can be done. Does Maker like what he hears at the moment?

"My roots are old. I haven't bought a contemporary record in five or six years. Everything I hear now I've heard before, and personally I think that's great. Plagiarism is a word that ought to be scrapped from the dictionary, because it's not important. Painters and writers have been doing that throughout the ages. The only important key thing there is that when you've seized upon something you endeavour to reinterpret it in a way that hasn't been seen before, where you place in new emphasis so that it looks different. Some people have been capable of taking something old and making it new, making it more refreshing. Rock really is a changing of the guard and now we're in the midst of fighting against all those things punk was supposed to annihilate."

Taking the old clothes and making them something new, Raymonde have triumphed. *Babelogue* will succeed in silencing the doubters, many of whom still chortle in the cloisters. Live they promise to be a vital new prospect and so it's just down to James Maker to see if his next prophesy can come true.

"Well, I think we're going to be the new Patti Smith Group."

Walking back . . .

by Chris White

TO MANY people old enough to remember, Helen Shapiro was the original Miss Beehive, the 14-year-old schoolgirl who pleaded Don't Treat Me Like A Child while Walking Back To Happiness, and had The Beatles as her support act for a UK tour. Then, almost as soon as it began, Helen's chart career waned and at the age of 17, when Merseybeat was dominating the airwaves and record shops, she found herself labelled "a has-been".

Now 25 years later Helen Shapiro is back in favour and has found an entirely new audience — with the jazz fraternity. Her latest album, *The Quality Of Mercer* for Humphrey Lyttelton's Calligraph Records label, is based on a stage tribute to the late songwriter Johnny Mercer, devised by the Radio Two broadcaster/journalist/jazz musician Benny Green, and has finally laid to rest the old-style belting vocals image of Shapiro.

Her metamorphosis began in 1982 when, after a string of one-off singles for various record labels during the Seventies, she made her first LP in 19 years, *Straighten Up And Fly Right* for Charlie Gillett's Oval label.

"The irony is that people think jazz is a new area for me but I've been working towards this for at least 26 years!" Shapiro says. "I've loved jazz since I was a kid and some of my earliest albums included songs like *Birth Of The Blues*, *Basin Street Blues* and *Goody Goody* but it all got overshadowed by the pop side."

Her acceptance by the jazz fraternity was endorsed by a rave review from Dave Gelly in *The Observer* of the Oval Records album. Soon afterwards Shapiro was invited to appear in a Duke Ellington tribute concert at London's South Bank, then came a series of concerts around the country with Humphrey Lyttelton.

"The phone call from Benny Green came completely out of the blue," Helen says. "I'd heard him play one of my jazz tracks on his Radio Two programme — he hates pop singers and he said something to the effect that it was a pity I hadn't done more jazz numbers music in the past so I wrote to him pointing out that I'd been recording jazz numbers back in the early Sixties! I didn't hear anything for months though, then this phone call came."

Green had written a show based on the music of Johnny Mercer and asked if Shapiro would be interested in taking part. "There was a try-out gig at Wavendon (John Dankworth and Cleo Laine's stable theatre) which was very successful and we followed it up with a few more concerts."

The album, which features such respected musicians as Brian Lemon, Lennie Bush, Bobby Orr and Tommy Whittle backing Shapiro, includes some 30 Mercer songs and has picked up Radio Two airplay from John Dunn, Brian Matthew, Jimmy Young (album of the week), Desmond Carrington, David Jacobs, Peter Clayton and naturally enough Benny Green.



HELEN SHAPIRO



Cardiacs' arrest

INFAMY, INFAMY, they've all got it in for The Cardiacs. Their somewhat eccentric and courageous choice of word-tunes and images — smudged in dust and make-up, these six unleash manic vocals, jittery, skittish pop rhythms amidst zig-zagging time signatures — has so far led to a love-them-or-hate-them situation, and a concept that record companies are standing just one step away from.

"We do get misinterpreted by people who haven't given us the time to understand us," laments Tim Smith, main

helmsman behind this crazy-paving pop. "We do need listening to. All the music that appears to be around at the moment is instant appeal. The record companies fail to recognise anything that isn't directly related to pop or very accessible rock music."

The group's Alphabet label has just released a new single *Too Many Irons In The Fire* (a touch of self-irony?) which follows last year's mini-LP *Big Ship*. Arty, provocative, imaginative and ever so slightly diseased, The Cardiacs are an acquired taste to be sure. **MA**

EUROPARADE

| This Week | Last Week | 2 Wks Ago | Wks Ago | Chart | Artist | Chart |
|-----------|-----------|-----------|---------|----------------------------------|--------------------------------------|---------------------------|
| 1 | 1 | 2 | 4 | BAD | Michael Jackson | B/C/H/D/N/E/G/B/N/Y/N/L |
| 2 | 5 | 29 | 3 | YOU WIN AGAIN | Bee Gees | B/C/H/D/N/E/G/B/N/Y/N/L |
| 3 | 2 | 1 | 9 | NEVER GONNA GIVE YOU UP | Rick Astley | A/B/C/H/D/N/E/G/B/N/Y/N/L |
| 4 | 3 | 9 | 7 | BOYS | Seabirds | A/B/C/H/D/N/E/G/B/N/Y/N/L |
| 5 | 8 | 7 | 13 | LA BAMBA | Los Lobos | A/B/C/H/D/N/E/G/B/N/Y/N/L |
| 6 | 7 | 8 | 14 | WHO'S THAT GIRL | Madonna | A/E/F/N |
| 7 | 4 | 5 | 18 | VOYAGE VOYAGE | Desireless | A/C/H/D/N/E/G |
| 8 | 10 | 11 | 16 | BALLA . . . BALLA | Francesco Nigoli | A/C/H/D/N/E/G |
| 9 | 6 | 4 | 5 | CAUSING A COMMOTION | Madonna | B/C/H/D/N/E/G/B/N/Y/N/L |
| 10 | 12 | 3 | 17 | IT'S A SIN | Pet Shop Boys | A/C/H/D/N/E/G |
| 11 | 14 | 31 | 6 | SOME PEOPLE | Cliff Richard | B/C/H/D/N/E/G/B/N/Y/N/L |
| 12 | 11 | 10 | 9 | WHAT HAVE I DONE TO DESERVE THIS | Pet Shop Boys with Denny Springfield | B/C/H/D/N/E/G/B/N/Y/N/L |
| 13 | 21 | 24 | 5 | PUMP UP THE VOLUME | M.A.R.K.S | G/B/N/E/N/L |
| 14 | 15 | — | 2 | FULL METAL JACKET | Alleged Mood & Nigel Goulding | G/B/N/E/N/L |
| 15 | 16 | — | 2 | CROCKETT'S THEME | Jon Heaton | G/B/N/E/N/L |
| 16 | 13 | 12 | 7 | NEVER LET ME DOWN AGAIN | Depeche Mode | C/H/D/N/E/G |
| 17 | 9 | 6 | 11 | I JUST CAN'T STOP LOVING YOU | Michael Jackson | A/N |
| 18 | 27 | 34 | 3 | EVERLASTING LOVE | Sandra | C/H/D/N |
| 19 | 25 | 33 | 3 | I NEED LOVE | L.L. Cool J | G/B/N/E/N/L |
| 20 | 20 | 16 | 19 | I WANT YOUR SEX | George Michael | E/N |
| 21 | 18 | — | 2 | BRILLIANT DISGUISE | Bersa Springsteen | D/N/E/N/L |
| 22 | 17 | 17 | 13 | JOE LE TAXI | Yanessa Paradis | B/E |
| 23 | 0 | — | 1 | THIS CORROSION | Sisters Of Mercy | G/B/N/E/N/L |
| 24 | 28 | 30 | 5 | QUAND TU M'AIMES | Herbert Leonard | F |
| 25 | 23 | 15 | 9 | TOY BOY | Sinitta | C/H/D |
| 26 | 29 | 28 | 3 | LET'S WORK | Mich Jagger | B/N/L |
| 27 | 32 | — | 2 | ELLE A FAIT UN BEBE . . . | J.J. Gaffigan | F |
| 28 | 30 | 27 | 6 | LUKA | Suzanne Vega | A |
| 29 | 24 | 13 | 6 | BRIDGE TO YOUR HEART | Max | B/D/K |
| 30 | 22 | 21 | 15 | THE LIVING DAYLIGHTS | A Ha | D/K/I |
| 31 | NEW | — | 1 | CRAZY CRAZY NIGHTS | Kiss | G/B |
| 32 | 35 | — | 2 | JE TE PROMETS | Johnny Hallyday | F |
| 33 | 34 | — | 2 | THE MULTIMIX | The Commodores | E |
| 34 | RE | — | 1 | NOTHING'S GONNA STOP ME NOW | Samantha Fox | E/N |
| 35 | RE | — | 1 | IT'S OVER | Level 42 | B/N/L |
| 36 | 40 | — | 2 | AMORE BEN | N.L. | N/L |
| 37 | 26 | 38 | 9 | WISHING WELL | Teresa Trent D'Arby | B/N/L |
| 38 | NEW | — | 1 | Y A QU'A DANSE | Roh | F |
| 39 | NEW | — | 1 | I FOUND LOVIN' | Fatback Band | G/B |
| 40 | NEW | — | 1 | PLEASE DON'T STOP | Adm | I/R |

Key: A—Austria, B—Belgium, CH—Switzerland, D—West Germany, DK—Denmark, E—Spain, F—France, GB—United Kingdom, I—Italy, NL—Netherlands, IR—Ireland, Consulted from 11 national charts by Trex Radio, Hilversum, Holland

24 OCTOBER 1987

TOP 75 SINGLES



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

| | | | | |
|------------|------------|--|--|-------------------------------------|
| No1 | 1 | YOU WIN AGAIN Bee Gees | | Warner Brothers W8351(T) |
| 2 | 4 | CROCKETT'S THEME (Instrumental New Mix) Jan Hammer | | MCA MCA(T) 1193 |
| 3 | 2 | FULL METAL JACKET (I Wanna Be Your Drill...) Abigail Mead and Nigel Goulding | | Warner Brothers W 8187(T) |
| 4 | 5 | CRAZY CRAZY NIGHTS Kiss | | Vertigo/Phonogram KISS 7 (12) |
| 5 | 22 | LOVE IN THE FIRST DEGREE/MR. SLEAZE Bananarama | | London NANA 14 (12"—NANX 14) |
| 6 | 3 | PUMP UP THE VOLUME/ANITINA (...) M/A/R/R/S | | 4AD (B)AD 707 |
| 7 | 12 | THE CIRCUS (remix) Erasure | | Mute (1) MUTE 66 (T) |
| 8 | 17 | MONY MONY (LIVE) Billy Idol | | Chrysalis IDOL (X) 11 |
| 9 | 7 | I FOUND LOVIN' Fatback Band | | Master Mix (12)CHE 8401 |
| 10 | NEW | FAITH George Michael | | Epic EMU(T) 3 |
| 11 | 21 | LITTLE LIES Fleetwood Mac | | Warner Brothers W8291(T) |
| 12 | 18 | WALK THE DINOSAUR Was Not Was | | Fontana/Phonogram WAS 3(22) |
| 13 | 13 | THE REAL THING Jellybean featuring Steven Dante | | Chrysalis CHS (12)3167 |
| 14 | 9 | I FOUND LOVIN' Steve Walsh | | A.1. (12)A1299 |
| 15 | 29 | MAYBE TOMORROW UB40 | | DEP International/Virgin DEP 27(12) |
| 16 | 8 | I NEED LOVE L.L. Cool J. | | Def Jam 651101 7 (12"—651101 8) |
| 17 | NEW | RENT Pet Shop Boys | | Parlophone (12)R 6168 |
| 18 | 20 | RAIN IN THE SUMMERTIME The Alarm | | I.R.S./MCA IRM(T)144 |
| 19 | 16 | STRONG AS STEEL Five Star | | Tent/RCA PB 41565 (12"—PT 41566) |
| 20 | 6 | BAD Michael Jackson | | Epic 651155 7 (12"—651155 6) |
| 21 | | COME ON LET'S GO Tina Turner | | A&M AM(Y) 407 |

MUSIC WEEK

WW

LISA LISA

Lost in Emotion
Lost in Emotion
Lost in Emotion
Lost in Emotion
Lost in Emotion



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

| | | | |
|-----------|------------|--|-------------------------------------|
| 53 | 37 | WHO WILL YOU RUN TO Heart | Capitol (12) CL 457 |
| 54 | 38 | BRILLIANT DISGUISE Bruce Springsteen | CBS 651141 7 (12"—651141 6) |
| 55 | 67 | DON'T YOU WANT ME Jody Watley | MCA MCA(T) 1198 |
| 56 | 39 | CASANOVA LeVert | Atlantic A9217(T) |
| 57 | 43 | TOY BOY Sinitta | Fanfare (12) FAN 12 |
| 58 | NEW | NEED YOU TONIGHT INXS | Mercury/Phonogram INXS 8 (12) |
| 59 | 56 | I WANT TO BE YOUR PROPERTY Blue Mercedes | MCA BONA(T) 1 |
| 60 | NEW | SOME GUYS HAVE ALL THE LUCK Maxi Priest | 10/Virgin TEN(T) 198 |
| 61 | 46 | MY BAG Lloyd Cole And The Commotions | Polydor COLE (X) 7 |
| 62 | 70 | EASY LADY Spagna | CBS 651169 7 (12"—651169 6) |
| 63 | 62 | I WANT TO BE YOUR MAN Roger | Reprise W8229(T) |
| 64 | 40 | JACK LE FREAK Chic | Atlantic A9198(T) |
| 65 | 44 | LET'S WORK Mick Jagger | CBS 651028-7 (12"—651028-6) |
| 66 | 58 | I PROMISE YOU (GET READY) Samantha Fox | Jive FOXY(T)7 |
| 67 | NEW | MR MANIC & SISTER COOL Shakatak | Polydor MANIC 1 (12"—MANIX 1) |
| 68 | 48 | TOMORROW The Communards | London LON(X) 143 |
| 69 | 68 | VICTIM OF LOVE Bryan Adams | A&M AM(Y) 407 |
| 70 | NEW | DINNER WITH GERSHWIN Donna Summer | Warner Brothers U8237(T) |
| 71 | 54 | NIGHT YOU MURDERED LOVE ABC | Neutron/Phonogram NT(X) 112 |
| 72 | 51 | POUR SOME SUGAR ON ME Def Leppard | Bludgeon Riffola/Phonogram LEP(X) 2 |
| 73 | 63 | ONLY IN MY DREAMS Dukie Gibson | Atlantic A 9229(T) |

| | | |
|-----------|------------|---|
| Los Lobos | | Slash/London LASH(X) 14 |
| 22 | 10 | NEVER GONNA GIVE YOU UP Rick Astley RCA PB 41447 (12" — PT 41448) |
| 23 | 30 | DANCE LITTLE SISTER (Part One) Terence Trent D'Arby CBS TRENT(T) 3 |
| 24 | 36 | I DON'T THINK THAT MAN SHOULD SLEEP ALONE Ray Parker Jr Geffen GEF 27(T) |
| 25 | 19 | VALERIE Steve Winwood Island (12)IS 336 |
| 26 | 11 | THIS CORRIOSION The Sisters Of Mercy Merciful Release/WEA MR39(T) |
| 27 | 14 | SOME PEOPLE Cliff Richard EMI (12)EM 18 |
| 28 | 15 | CAUSING A COMMOTION Madonna Sire W8224(T) |
| 29 | 35 | JUST LIKE HEAVEN (REMIX) The Cure Fiction FICS(X) 27 |
| 30 | NEW | BEETHOVEN (I LOVE TO LISTEN TO) Eurythmics RCA DA(T) 11 |
| 31 | 41 | NO MEMORY Scarlet Fantastic Arista RIS(T) 36 |
| 32 | 25 | I DON'T WANT TO BE A HERO Johnny Hates Jazz Virgin VS(T) 1080 |
| 33 | 27 | IT'S OVER (REMIX) Level 42 Polydor POSP(X) 900 |

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CBS

| | | |
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| 34 | 42 | WHEN THE FINGERS POINT The Christians Island (12)IS 335 |
| 35 | 49 | SHE'S MINE Cameo Club/Phonogram JAB(X) 57 |
| 36 | 24 | HOUSE NATION The House Master Boyz & The Rude Boy Of House Magnetic Dance MAGD(T) 1 |
| 37 | 47 | SO THE STORY GOES Living In A Box featuring Bobby Womack Chrysalis LIB(X) 3 |
| 38 | 52 | MONY MONY Amazulu EMI (12)EM 32 |
| 39 | 31 | HEART AND SOUL T'Pau Siren/Virgin SRN 41(12) |
| 40 | 23 | CARS ('E' REG MODEL) Gary Numan Beggars Banquet BEG 199(T) |
| 41 | 45 | THE RIGHT STUFF Bryan Ferry Virgin VS940(12) |
| 42 | 55 | SILVERMAC Westworld RCA BOOM(T) 4 |
| 43 | NEW | CHINA IN YOUR HAND T'Pau Siren/Virgin SRN 64 (12) |
| 44 | NEW | GOT MY MIND SET ON YOU George Harrison Dark Horse/WEA W8178(T) |
| 45 | 32 | WIPEOUT Fat Boys and The Beach Boys Urban/Polydor URB(X) 5 |
| 46 | 34 | GIRLS/SHE'S CRAFTY Beastie Boys Def Jam BEAST (T) 3 |
| 47 | 50 | DON'T STOP (JAMMIN') L.A. Mix Breakout/A&M USA(T) 615 |
| 48 | NEW | MUSCLE DEEP Then Jerico London LON(X) 156 |
| 49 | 28 | HEY MATTHEW Karel Fialka I.R.S./MCA IRM(T) 140 |
| 50 | 59 | DUDE (Looks Like A Lady) Aerosmith Geffen GEF29(T) |
| 51 | NEW | TEARS FROM HEAVEN Heart Priority P(X) 17 |
| 52 | 33 | COME SEE ABOUT ME Shakin' Stevens Epic SHAKY (T) 4 |

| | | |
|-----------|------------|--|
| 74 | 65 | GENIUS MOVE That Petrol Emotion Virgin VS(T) 1022 |
| 75 | NEW | BLUE WATER Fields Of The Nephilim Situation Two SIT 48(T) |

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T W E L V E • I N C H

| | | | | | |
|----|------------|---|----|------------|---|
| 1 | 9 | YOU WIN AGAIN, Bee Gees | 21 | 11 | BAD, Michael Jackson |
| 2 | 3 | CROCKETT'S THEME Instrumental New Mix, Jan Hammer | 22 | 17 | RAIN IN THE SUMMERTIME, The Alarm |
| 3 | 1 | PUMP UP THE VOLUME/ANITIMA (The First Time I See She Dance), WA/R/R/S | 23 | 14 | NEVER GONNA GIVE YOU UP, Rick Astley |
| 4 | 4 | I FOUND LOVIN', Fatback Band | 24 | 21 | DON'T STOP (JAMMIN'), L.A. Mix |
| 5 | 13 | THE CIRCUS (remix), Erasure | 25 | 37 | DANCE LITTLE SISTER, Terence Trent D'Arby |
| 6 | NEW | RENT, Pet Shop Boys | 26 | 12 | HOUSE NATION, The House Master Boyz & The Rude Boy Of House |
| 7 | 7 | THE REAL THING, Jellybean featuring Steven Dante | 27 | NEW | BEETHOVEN (I LOVE TO LISTEN), Eurythmics |
| 8 | NEW | FAITH, George Michael | 28 | 25 | SO THE STORY GOES, Living In A Box featuring Bobby Womack |
| 9 | 2 | I WANNA BE YOUR DRILL INSTRUCTOR, Abigail Mead and Nigel Goulding | 29 | 34 | WHEN THE FINGERS POINT, The Christians |
| 10 | 5 | I FOUND LOVIN', Steve Walsh | 30 | 18 | CAUSING A COMMOTION, Madonna |
| 11 | 15 | WALK THE DINOSAUR, Was Not Was | 31 | NEW | NO MEMORY, Scarlet Fantastic |
| 12 | 19 | MONY MONY (LIVE), Billy Idol | 32 | 36 | STRONG AS STEEL, Five Star |
| 13 | 8 | CRAZY CRAZY NIGHTS, Kiss | 33 | 30 | VALERIE, Steve Winwood |
| 14 | 10 | I NEED LOVE, LL Cool J | 34 | NEW | DUDE (LOOKS LIKE A LADY), Aerosmith |
| 15 | 23 | LOVE IN THE FIRST DEGREE MR. SLEAZE, Bananarama | 35 | 27 | IT'S OVER, Level 42 |
| 16 | 6 | THIS CORROSION, The Sisters Of Mercy | 36 | NEW | SOME GUYS HAVE ALL THE LUCK, Maxi Priest |
| 17 | 22 | I DON'T THINK THAT MAN SHOULD SLEEP ALONE, Ray Parker Jr | 37 | NEW | THE RIGHT STUFF, Bryan Ferry |
| 18 | 24 | LITTLE LIES, Fleetwood Mac | 38 | 20 | CARS ('E' REG MODEL), Gary Numan |
| 19 | 26 | MAYBE TOMORROW, UB40 | 39 | 35 | I WANT TO BE YOUR MAN, Roger |
| 20 | 16 | SHE'S MINE, Cameo | 40 | NEW | MR. MANIC & SISTER COOL, Shakatak |

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Sweetest Pil

JOHN LYDON returned to the UK with a new band, an excellent new LP, Happy?, and seemingly a change of tack as far as his career is concerned. Never having been one to pander to his audience, Lydon has previously refused to satisfy people's desire for nostalgic old songs, rarely played live with **Public Image Limited** and often when he did the shows were vastly curtailed. But now, here he is playing a nationwide tour with an excellent and well rehearsed band who seem happy to play all night. Maybe it is all part of a ploy to continually surprise the fans? But whatever it is a much welcome change.

First on to the **Astoria** stage, and well deserving of a mention, was the **Blood Uncles** who delivered a lively, punishing set that is mainly culled from their debut Virgin LP, *Libertine*. Former Exploited guitarist Big John provides an impressive presence which is at its most noticeable when this drum machine backed trio finish their set with an epic, powerhouse version of their latest single, the classic Prince song *Let's Go Crazy*.

The curtain rose to reveal Public Image Limited's strikingly colourful stage set with the band decked out in an equally colourful selection of baggy designer suits! Up pops Johnny, still sporting a wild crop of orangy red hair and with characteristic ranting vocal style, dressed in a rather vivid green suit as PIL proceeded to deliver over one and a half hours of material. Bruce Smith held down a resoundingly solid back beat, whilst John McGeoch and Lu Edmonds cavorted around the stage expertly performing most of the new LP including the superb, earthy voodoo rhythms of *Fat Chance Hotel* as well as an impressively large selection of their old hits from the very first one, their theme tune *Public Image*, right up to *Rise from their last LP, Album*.

Lydon's face was just as pasty as ever as he pulled the familiar, manic leer whilst regaling the audience with a wit that is as razor sharp as ever, even turning it upon a solitary, time warped, renegade spitter. The band certainly know their stuff as despite being refreshingly loose they dashed off a magnificent version of *Timezone's World Destruction* with effortless ease and to everyone's astonishment, we even got a riotous version of *Holidays In*

The Sun as well as a romp through the old favourite *Annalisa*.

A truly remarkable event and one that will no doubt pass into history as somehow it is hard to see Lydon being so accommodating ever again. But then, who knows what other surprises he has up his voluminous sleeves?

JERRY SMITH

I do like Mondays

IT IS difficult to know how to describe **Happy Mondays**. If you were told they were Factory funksters then you would probably have visions of A Certain Ratio, but they are nothing like that. But if they were described as noisy you may think along the lines of Sonic Youth and the Swans and you would still be a million miles away from the truth.

Perhaps they could be depicted as a bunch of humorous Merseyside scallies, but that might bring to mind Half Man Half Biscuit which would be a serious mistake. Instead it could be suggested that Happy Mondays are unlike anyone or anything else in the world, which is true, but then you might think that they were avant-garde, which is false.

So what can be said about them that is not ambiguous? In his excellent fanzine, *The Same Sky*, Kevin Pearce described them as a spiritual mix of "equal parts Norman Wisdom, Norman Whitfield and Norman Whiteside", which is very astute but still might be misinterpreted. Maybe we will just have to settle for the fact that Happy Mondays are the best group to emerge during the past two years.

What makes it difficult to pin them down is that they leave no clues. You know how those guides to a group's likes and dislikes are always so predictable — well one could not even begin to imagine what Happy Monday's would be like. It is suggested that they are just not interested in other music: legend has it that when John Cale was brought in to produce their LP, they didn't know who he was!

The resulting record, which was given some excellent packaging and an extremely long and equally silly title, is definitely worth tracking down. But it is on stage that the group really come into their own, as they recently proved at the **Portlands** club in London.

With a beer can and two maracas in one hand and a bag and a microphone in the other, Shaun Ryder led the unlikely looking bunch through a thundering set, as ferocious as it was funky. They produced the sort of sound that the Age Of Chance would happily give their right arms and their complete collection of cycling gear for. And after the recent rash of "noise" bands, it is so good to see one that is actually using noise constructively rather than to cover up bad playing.

In a music scene that is so reliant upon revivalism, gimmicks, looks, style and slogans, it is incredibly refreshing to stumble across Happy Mondays who depend solely upon innovation. And the moral of this review is: do not try to work out where Happy Mondays are coming from, just be eternally grateful that they have arrived.

ANDREW BEEVERS

Therapeutic convention

THERE WAS a pretty exceptional line-up for this night at the **Town & Country Club**, Kentish Town, with four bands of varying styles and all at a markedly different stages of their careers.

How they chose who to go on first was a mystery but the short straw fell to **These Immortal Souls** to entertain the early arrivals. The latest band to be formed by Roland S Howard, along with fellow former Crime The City Solution associates Harry Howard and Epic Soundtracks, plus his girlfriend Genevieve McGuckin, they proved to be mighty impressive too, as they plumbed the depths of their own little velvet goldmine of bleak despair. It's all dark, dramatic stuff like their debut single *Marry Me (Lie! Lie!)* but it was disappointing that Genevieve McGuckin's piano, which is exquisite on record, was buried in a rather indifferent sound.

Next up was Creation boss, Alan McGee's, very own psychedelic happening, **Biff Bang Pow**, who shifted pretty niftily through a short set of their compulsive, jangly tunes complete with kaleidoscope light show. Their attempt to turn the world Brouhard was slightly hampered by the murky sound but they fought through it admirably, although it obviously got to their guitarist as he trashed his guitar at the very end, instilling a bit of raw anger into their refined, melodic pop.

Much acclaimed new indie pop band, **The Motorcycle Boy**, had an even greater dilemma when, only days before, one of their guitarists was viciously attacked in Belfast and left with a broken arm. They bravely soldiered on, performing with a friend standing in as a last minute replacement only to suffer at the hands of the psychotic sound engineer! Their drum machine pounded away, swamping everything whilst singer Alex gamely fought to be heard as they delivered a set that still showed their talent for bright and brash indie pop with a thoroughly infectious edge. Numbers like *Some Girls* and their brilliant debut single *Big Rock Candy Mountain* show they will be soon fighting it out in the big boys chart.

Bobbie Gillespie and his fellow members of the therapy group better known as **Primal Scream** amble on stage and launch into a disarmingly calm, if haunting, version of *So Sad* before proceeding to rip through an absolutely stunning set that had a distinctive hard rocking edge to it, as if to dispell the often voiced notion that maybe they are a bit too sensitive for their own good. Set on a rock solid, blistering beat and with their duelling guitars cranked up high they performed a thrilling selection of songs from their epic debut LP, *Sonic Flower Groove*, including the totally infectious, dramatic pop of *Silent Spring* and their sparklingly brilliant recent single *Imperial*. Sadly, as with most of the bands on this rather cramped but value-for-money bill, their set was devastatingly short, but then they do say you should leave the audience wanting more and that they certainly did!

JERRY SMITH

SINGLES

Reviewed by Jerry Smith

THE TRIFFIDS: Bury Me Deep In Love (Island (12)IS 337). Australia's finest make a grand entrance with this epic track from their forthcoming LP, *Calenture*, and its evocative, cinemascope sound should cause wide ranging excitement as they threaten the charts.



STOCK IT

MICRODISNEY: Singer's Hampstead Home (Virgin VS(T) 1014). More superb haunting tales set in a dynamic, polished backing that is distinguished by Cathal Coughlan's excellent, lilting vocal. One to watch, as it's about time they received the recognition they deserve.

THE FALL: Hit The North (Beggars Banquet BEG 200(T)). The Fall hit an infectious groove on this raunchy little number as they tackle the North/South divide in a manner that the cognoscenti are sure to cherish.



STOCK IT

MIAOW: Break The Code (Factory FAC 189). Miaow's third single proves to be a wonderful, disturbing affair with its fragile vocal and disjointed rhythms held together by a fluid bass. A compelling mixture from a very promising band.

PETE WYLIE: Fourelevenfortyfour (Siren/Virgin SRN 59(12)). Just one of the many exceptional tracks on Pete Wylie's much overlooked, but brilliant, *Sinful* album and if there's any justice this punchy ballad will shoot chartwards.

LEON ROSSELSON WITH BILLY BRAGG & THE OYSTER BAND: Ballad Of A Spycatcher (Upside Down UPDO 007). You've read the book, seen the film (or not, as the Government would have it) now here's the record proving that folk music is alive and well and supporting the Campaign For Press and Broadcasting Freedom!



STOCK IT

THE CARETAKER RACE: Somewhere On Sea (Roustabout RST 001T). The first shot from this new indie label is this sparkling slice of engaging pop from ex-Loft guitarist and respected journo Andy Strickland. Just the sort of infectious melodies that should be blasting out of radios up and down the country!

KILL DEVIL HILLS: What Comes After (Roustabout RST 002T). The second barrel from the Roustabout roster is an equally compelling if tougher brand of intelligent pop from another band with a bright future.

GAYE BYKERS ON ACID: Git Down (Shake Your Thang) (Virgin VS(T) 1008). Gruesome grebos deliver more dirty, rabid dog, rock'n'roll but it is unlikely to gain them wide support as this fad quickly loses its appeal.

GEORGE MICHAEL: Faith (Epic EMU(T) 3). Having counted controversy last time out, George Michael goes for a more straight forward, uptempo boogie this time round and, bubbling beat and

handclaps aside, it's sure to do well.

THE STYLE COUNCIL: Wanted (Polydor TSC(X) 14). Paul Weller and fellow Councillors return with a brand new track in the old, smooth and sophisticated funk mould which will appeal to style leaders everywhere.



STOCK IT

LIZZIE TEAR: Life Won't Be The Same (Sans Vi) (EMI (12)EM 14). A striking debut single with its hard dance beat, Spanish guitar and effective vocal combining to produce a catchy number that given the exposure has a lot of potential.

FRA LIPPO LIPPI: Some People (Virgin VS(T) 1009). Another track from this Norwegian duo's atmospheric new LP, *Light And Shade*, and its dramatic piano and Walter Becker production should ensure attention for this memorable tune.

T'PAU: China In Your Hand (Siren/Virgin SRN 64(12)). Despite having broken through eventually with *Heart And Soul*, T'Pau are going to find it a bit tougher with this plodding track from their *Bridge Of Spies* debut album.

STEVIE: Skeletons (Motown ZB 41439 (ZT 41440)). Stevie Wonder previews his forthcoming LP, *Characters*, with this bright, bubbling monster track which is sure to give this legendary performer yet another hit.

MAXI PRIEST: Some Guys Have All The Luck (10/Virgin TEN(T) 198). This much covered number gets a less than riveting reworking despite being produced by reggae greats Sly Dunbar, Robbie Shakespeare and Willie Lindo with an LP, *Maxi*, to come next month.

THE MEN THEY COULDN'T HANG: Island In The Rain (Magnet SELL 5). Much acclaimed Irish folk rockers switch labels to deliver this dramatic, engaging ballad, produced by Mick Glossop and sure to further their reputation.

GOODBYE MR. MACKENZIE, Face to Face (Clandestine MACK 1). Three sinking tracks from this Scottish band, from the stark realism of the title track through the bizarre *Secrets* to the mesmerizing *Good Deeds* (Are Like Dirty Rags). Well worth investigating.

HELEN WATSON: You're Not The Rule (You're The Exception) (EMI (12) DB 9158). The big guns are certainly out for this new chanteuse with her LP, *Blue Slipper*, produced by Glyn Johns and featuring an ex-Eagle and even some of Little Feat but this rather fussy song hardly warrants it.

INXS: Need You Tonight (Mercury/Phonogram INXS 8 (12)). Aussie stadium rockers return with this low key track taken from their forthcoming album, *Kick*, but it remains to be seen if they can pick up where they left off.

JOE COCKER: Unchain My Heart (Capitol (12) CL 465). This venerable old rocker, with the most distinctive raw soul voice, issues his first single for a year with this version of the old Ray Charles classic. It should put him back on the map yet again.



THE MOTORCYCLE BOY: revving up

GENERAL



STOCK IT

THE CHRISTIANS: *The Christians*. Island Records ILPS 9876. It would be understandable if you approach this with mixed feelings as the singles haven't quite lived up to the early potential: it started getting a mite predictable. But this, in places, is a revelation, assured, confident and supremely packaged. For a band rightly noted for their vocals, it's strange that we have to concede it's the music that steals the show, but who can argue with all round strengths? A goodie from a somewhat unlikely source. **DH**

ANDY SHEPPARD. *Antilles/Island AN(C)(CD) 8720*. Producer: Steve Swallow. After a Wire cover story, heavy praise from Joe Zawinul and a reportedly "sensational" appearance at Bracknell Jazz Festival, comes Wiltshire born

saxophonist Sheppard's debut solo set. With guest spots from noted jazz trumpeter Michael Brecker, and in a variety of small and larger combos, Sheppard blows hard on seven mostly unmemorable compositions which should appeal strongly to those who enjoy instrumental virtuosity. Those who prefer a tune may find this a mite irksome, although it would be incorrect to ghettoise this as New Age, as the opener, Java Jive, proves. **JT**



STOCK IT

HUE AND CRY: *Seduced And Abandoned*. Virgin/Circa 2. Three singles, an audacious support to Maconna and now the LP. And what an embracing success it is. This band are almost too good, too confident, celebrating in sharp soul and more than ample arrangements. The only things to let this down are the slightly tired lyrics, trading heavily in the well trodden world of the soul cliché.

But give them credit, they can still turn in a promising display under the disappointing banners of such titles *Love Is The Master* and *Labour Of Love*. Good, with the hint of greater to come. **DH**

THE KINKS: *Hit Singles*. PRT Records PYL 4001. **PETULA CLARK:** *The Hit Singles Collection*. PRT Records PYL 7002. Latest batch of PRT collections is headed by these two indispensables, The Kinks being a fairly unarguable representation up to Lola, with Clark suffering a little in having the gems stretched out over four sides. Excellent back catalogue stuff and always worth having in the racks. Other highlights include a Best Of The Foundations (PYL 4003), The Searchers' Hits Collection (PYL 4002) and Lonnie Donegan: Singles Collection (PYL 7003), featuring Tom Dooley, MW's all time favourite and inspiration. Further down the list we start getting to the oddities like early and regrettable Status Quo and Episode Six, famed for containing the young Ian Gillan and Roger Glover, but realistically these must be viewed as being of only minor appeal. Try the bigger names first. **DH**

PRIMAL SCREAM: *Sonic Flower Groove*. Elevation/WEA. ELV2. Ignore the dodgy sleeve, forget about the silly title and just enjoy the 10 Sixties-influenced pop gems contained within. These range from the restrained ballad, *Love You*, through the pristine pop of *Leaves and Aftermath*, to the more rocky *Silent Spring*. Also featured are the last two singles — *Gentle Tuesday*,

which sounds better as an LP track than as a 45, and *Imperial*, which sounds great as both. The LP is perhaps a little too laid back compared to the early singles and is also on the short side. It is not as if the band are lacking material — *Do You Want Me Now*, *Fever Claw* and *Tomorrow Ends Today* are all old unreleased tracks which are more than worthy of inclusion. But enough of this nitpicking, because the fact is there is unlikely to be a better pop LP released this year. **AB**

THE BIG EASY Soundtrack Island ISTA 14; **I WAS A TEENAGE ZOMBIE Soundtrack** Enigma 3296-1. The Big Easy is an acclaimed thriller set in New Orleans and celebrates the fact with a gleeful ransacking of the city's warm and generous musical heritage. Passing on the obvious (Domino, Dorsey, Dr John), the album digs back as far as the seminal Professor Longhair and Aaron Neville's *Tell It Like It Is*, performed live. The currently popular Buckwheat Zydeco and Beausoleil are included along with the superb Swan Silvertones. Streets ahead of your average soundtrack with no filler in sight. The same, surprisingly, could be said of *I Was A Teenage Zombie*. The film (no names, no info) may or may not appear but the album stands up well on its own as a collection of offbeat Eighties Americana. The dBs, Waitresses and Smithereens are well worth revisiting and the only bona fide pop stars, Los Lobos, have arguably the least interesting track of the 11. **RM**

INDIES



STOCK IT

THE PIXIES: *Come On Pilgrim* 4AD MAD 709. Distribution: The Cartel. A sparkling debut LP set from this US band who followed the same route to 4AD as Throwing Muses. Here, on this eight track set, The Pixies mix it on a new rock base, throw in a touch of poetically restrained bad language and tight lyricism, to create an eerie atmosphere. The Pixies may not have that T Muses pop appeal but they have more than their fair share of fine upstanding songs that'll earn them lots of new friends. **DEH**



STOCK IT

THE GUN CLUB: *Mother Juneo*. Red Rhino RED84. Distribution: Red Rhino and the Cartel. Something of a return to form for The Gun Club on their debut release on Red Rhino. Produced by Robin Guthrie from The Cocteau Twins, this powerful album takes their original rock roots and big guitar sound and lets it develop through Guthrie's thoughtful and expansive work. This will definitely satisfy The Gun Club's huge following and should surely win them a gaggle of new friends. Powerful stuff, indeed. **DEH**



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ADE EDMONDSON has now completed his third pop promo video — this time for the new Squeeze single *Trust Me To Open My Mouth*.

As with his two previous promos — one of which was also for Squeeze — Edmondson has been working with The Promo Palace which was commissioned to make the video.

Edmondson's first Squeeze video was for *Hourglass* and the surrealist images which dominated that promo are used again but in a different form for this one. He has used a comical approach to Salvador Dali's melting themes by placing the band inside an enormous human face, complete with mouth injecting his own brand of dry humour onto their performance.

Orange aid ...

POLYGRAM MUSIC Video is releasing its live in concert film *The Cure In Orange* on November 12 with a dealer price of £10.42.

The concert was filmed at the Theatre Antique D'Orange in Provence, one of the oldest amphitheatres in France and was directed by Tim Pope who has been responsible for nearly all of the band's promo videos.

Although initially sceptical about making a "live" film, Pope went along for a one night shoot with just five cameras. He says: "I always thought it would be quite good if you could capture the feeling of actually being at The Cure gig — being there for real, I mean. Maybe we have done that with the film a little bit."



● A ONE day conference entitled Home Video USA: Selling Programmes Into The US Market will be held at the Cafe Royal in London on November 23.

The conference has been set up by Peter Thompson Associates and the New York International Home Video Market. Its aim is to present a thorough understanding of the US market for video programmes and to describe current trends.

Information on product sales will be available, along with lists of US programme suppliers and contacts. The different options open to companies wishing to enter the US market will be described and case studies will be used as examples.

Tickets to the conference are now available costing £225 per person.

R E V I E W

LIFE AND ART: Maria Callas. Picture Music International. MVN 9911512. Running time: 77 minutes.

Comment: It is significant that, 10 years after her death at the age of 53, Maria Callas remains the legend she was at the height of her career. This goes some way to explaining why the transfer of her recordings to CD are awaited as eagerly, if not more so, than the new recordings by the singers of today.

This video is part of a wide autumn/winter campaign giving

Callas a high public profile again, but it is not just supportive hype. From start to finish it is an absorbing account, and the footage of her performances of Vissi d'arte from Tosca, and many other arias, even though cut, make it eminently collectable.

Sales forecast: Life and Art will benefit from the strong Maria Callas push being maintained by EMI right the way through to Christmas, and should afterwards turn over fairly regularly as the Callas legend shows no sign of diminishing.

NS

MUSIC VIDEO

| Description (tracks) Timings/Recommended Retail Price | | |
|---|----|---|
| 1 | 3 | KISS: EXPOSED PolyGram Music Video Compilation (15 tracks)/1hr 30min/£14.99 041 489 2 |
| 2 | 5 | SMASH HITS OF THE 80'S Virgin/PMI Compilation (10 tracks)/1hr 48min/£11.99 VVD 267 |
| 3 | 2 | U2: "Under A Blood Red Sky" Virgin Live (12 tracks)/61min/£9.99 VVD 045 |
| 4 | 9 | KIM WILDE: Another Step CIC Compilation (4 tracks)/22min/£6.99 VHR 3016 |
| 5 | 6 | KATE BUSH: The Whole Story PMI Compilation (14 tracks)/50min/£7.99 MVP 99 1143 2 |
| 6 | 3 | GENESIS: Visible Touch Virgin Compilation/40min/£9.99 VVD 204 |
| 7 | 10 | PRINCE AND THE REVOLUTION Channel 5 Live (19 tracks)/2hr/£9.99 CFV 01292 |
| 8 | 15 | MADONNA: The Virgin Tour WEA Music Live (10 tracks)/50min/£19.95 K9381053 |
| 9 | — | DIRE STRAITS: Alchemy Live Channel 5 Live (10 tracks)/1hr 20min/£9.99 CFV 00122 |
| 10 | 19 | QUEEN: Live In Budapest PMI Live (23 tracks)/1hr 25min/£11.99 MVN 99 1146 2 |
| 11 | 17 | MICHAEL JACKSON: Making Thriller Vestron Compilation/1hr/£9.99 MA 11000 |
| 12 | 8 | LEVEL 42: Live At Wembley Channel 5 Live (12 tracks)/1hr 13min/£9.99 CFV 07042 |
| 13 | 4 | ELVIS PRESLEY: '56 ... Virgin Compilation (20 tracks)/1hr 30min/£9.99 VVD 238 |
| 14 | — | KERRANG 2 Virgin Compilation (14 tracks)/1hr/£9.99 VVD 171 |
| 15 | — | ELVIS PRESLEY: '68 Comeback Special Virgin Live (19 tracks)/1hr 16min/£9.99 VVD 082 |
| 16 | — | TOM JONES: Best Of Tom Jones Video Collection Live/58min/£8.99 VC 4033 |
| 17 | 16 | ERASURE: Live At The Seaside Virgin Live/1hr/£9.99 VVD 209 |
| 18 | — | GENESIS: Live — The Mama Tour Virgin Live (10 tracks)/1hr 42min/£19.95 VVD 090 |
| 19 | — | THE DOORS: Dance On Fire CIC Compilation (16 tracks)/1hr 5min/£19.95 VHR 1182 |
| 20 | 7 | QUEEN: Greatest Flix PMI Compilation (17 tracks)/1hr/£9.99 MVP 99 1011 2 |

Compiled by Gallup for Music Week © 1987

SELL THROUGH

(NON-MUSIC VIDEO TITLES)

| TITLE (LABEL) | RETAIL PRICE | Catalogue Number |
|---|--------------|------------------|
| 1* (—) DOUBLE SCOTCH & WRY (BBC/Screen Legends) £9.99 | | BBCV 4090 |
| 2 (1) TRANSFORMERS: THE MOVIE (Video Gems) £8.99 | | R1101 |
| 3 (2) LIZZIE WEBB: THE BODY PROGRAMME (Video Gems) £7.99 | | R1137 |
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| 17 (5) THOMAS THE TANK ENGINE AND FRIENDS (Video Collection) £6.99 | | VC 1065 |
| 18 (15) JANE FONDA'S LOW IMPACT AEROBIC WORKOUT (Video Collection) £8.99 | | LR 2234 |
| 19 (—) A VIEW TO A KILL (Warner Home Video) £15.99 | | PEV 99213 |
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DISTRIBUTION TOP INDIE SINGLES

24 OCTOBER 1987

| | | | | | |
|----|-----|----|----------------------------------|-----------------------------|--------------------------------------|
| 1 | 1 | 7 | PUMP UP THE VOLUME/ANITINA (...) | MARRS | 4AD(B) AD 707 (I/RT) |
| 2 | 2 | 3 | THE CIRCUS | Erasure | Mute (1) MUTE66(T) (I/RT/SP) |
| 3 | 12 | 6 | THE BIRTHDAY | Sugar Cubes | One Little Indian (12) 7TP7 (I/NM) |
| 4 | 3 | 5 | BIG ROCK CANDY MOUNTAIN | The Motor Cycle Boy | Rough Trade RT(T)210 (I/RT) |
| 5 | 7 | 3 | BEAVER PATROL | Pop Will Eat Itself | Chapter 22 (12)CHAP16 (I/NM) |
| 6 | 6 | 5 | GET DOWN | Derek B | Music Of Life NOTE 007 (P) |
| 7 | 4 | 12 | TRUE FAITH | New Order | Factory FAC 183/7 (12 — FAC 183) (P) |
| 8 | 11 | 2 | HOUSE OF HELL | Holtn | Rhythm King/Mute LEFT17 (T) (I/RT) |
| 9 | 5 | 7 | NEVER LET ME DOWN AGAIN | Depeche Mode | Mute (12) 7BONG 14 (I/RT/SP) |
| 10 | 9 | 6 | THESE BOOTS ARE MADE FOR WALKING | Jessica Williams/Man To Man | Diamond DMR (T) 3 (SP) |
| 11 | 10 | 10 | GIRLFRIEND IN A COMA | The Smiths | Rough Trade RT 197 (I/RT) |
| 12 | NEW | | POSITIVE REACTION | Mandy Smith | PWL PWL(T)4 (P) |
| 13 | 8 | 4 | ANYONE CAN MAKE A MISTAKE | The Wedding Present | Reception REC 006C (I/RR) |
| 14 | 15 | 4 | FUNKY SENSATION | Gwen McRae | Rhythm King/Mute LEFT 15T (I/RT) |
| 15 | 13 | 7 | SOFT AS YOUR FACE | The Soup Dragons | Raw TV Products RTV (12)4 (I/RT) |
| 16 | 17 | 6 | TEMPLE OF LOVE | Sisters Of Mercy | Merciful Release MR (X) 27 (I/RR) |

| | | | | | |
|----|-----|----|----------------------------|-------------------------------|-----------------------------------|
| 17 | 28 | 3 | ALICE | Sisters Of Mercy | Merciful Release MR021 (I/RR) |
| 18 | 14 | 9 | THRU THE FLOWERS | The Primitives | Lazy LAZY 06T (I/RT) |
| 19 | 21 | 8 | BAREFOOTIN' | Robert Parker | Charly CYZ 121 (CH) |
| 20 | NEW | | DO YOU WANNA FUNK | Sylvester with Patrick Cowley | Domino DOM4T (CH) |
| 21 | 18 | 16 | VICTIM OF LOVE | Erasure | Mute (12)MUTE 61 (I/RT/SP) |
| 22 | 16 | 6 | WHITNEY JOINS THE ANCIENTS | Justified Ancients Of Mumu | KLF Comm. JAMS 24T (I/RT) |
| 23 | NEW | | BEHIND THE MIRROR | Kreator | Noise NOISE084T (I/RE) |
| 24 | NEW | | LET'S START II DANCE AGAIN | Hamilton Bohannon | Domino DOM3T (CH) |
| 25 | 43 | 6 | SOMETIMES | Erasure | Mute (12) MUTE 51 (I/RT/SP) |
| 26 | NEW | | FACE TO FACE | Goodbye Mr McKenzie | Precious Organisation MACK1 (I) |
| 27 | 19 | 11 | LONDON POSSE | London Posse featuring Sippo | Biglife BLR 2T (I/RT) |
| 28 | 20 | 9 | A WORD TO THE WISE (EP) | Ghost Dance | Karbon (KAR 608-T) (P) |
| 29 | 26 | 5 | JACKO | T.C. Curtis & T-Jam | Hot Melt (12)TC 009 (P) |
| 30 | 27 | 18 | CAN'T TAKE NO MORE | The Soup Dragons | Raw TV Products RTV (12) 3 (I/FF) |
| 31 | RE | | LOVE WILL TEAR US APART | Jay Division | Factory FAC23(12) (P) |
| 32 | 29 | 4 | SHEILA TAKE A BOW | The Smiths | Rough Trade RT(T) 196 (I/RT) |
| 33 | 47 | 4 | CHRISTOPHER MAYHEW SAYS | The Shamen | Moksha SOMA3(T) (I/RT) |
| 34 | 40 | 4 | PREACHER MAN | Fields Of The Nephilim | Situation Two SIT46(T) (I/RT) |

| | | | | | |
|----|-----|----|---------------------------------|-----------------------|---|
| 35 | 23 | 9 | BABY TURPENTINE | Crazyhead | Food FOOD 10 (I/RT) |
| 36 | 33 | 9 | THE TABLES ARE TURNING | C.J. MacIntosh | Music Of Life NOTE 4 (P) |
| 37 | NEW | | THE WELL OF LONELINESS | McCarthy | September SEPT1(T) (I) |
| 38 | 25 | 4 | WHERE'S CAPTAIN KIRK | Spizz | Hobo Railways HOBO1 (2001) (I/RE) |
| 39 | NEW | | LET'S GO OUT! | Very Things | One Little Indian 12TP8 (I/NM) |
| 40 | 37 | 3 | IT DOESN'T HAVE TO BE | Erasure | Mute (12)MUTE56 (I/RT/SP) |
| 41 | 22 | 14 | FLOWERS IN OUR HAIR | All About Eve | Eden EVEN(X) 4 |
| 42 | 50 | 14 | STEP BY STEP | Taffy | Transglobal/Rhythm King/Mute TYPE 5(T) (I/RT) |
| 43 | 36 | 3 | STRANGER THAN LOVE | Mark Stewart | Mute (12) MUTE59 (I/RT/SP) |
| 44 | 30 | 18 | COOKYPUSS (EP) | Beastie Boys | Rat Caga — (MORT 26) (SRD) |
| 45 | 32 | 4 | HERE CUM GERMS | Alien Sex Fiend | Anagram/Cherry Red (12) ANA38 (P) |
| 46 | 39 | 9 | CRY TOUGH | Poison | Music For Nations (12) KUT 127 (P) |
| 47 | 31 | 24 | I NEED A MAN/ENERGY IS EUROBEAT | Man To Man | Bolts BOLTS 5(12) (P) |
| 48 | RE | | UNBEARABLE | Wonder Stuff | Far Out GONE002 (12' — GOBIG002) (I/NM) |
| 49 | 34 | 10 | THE PEEL SESSION | Tubeway Army | Strange Fruit — (SFPS 032) (P) |
| 50 | NEW | | WATER IN MY EYES | The Man From Delmonte | Ugly Man UGLY5(T) (I) |

THE METEORS

NEW SINGLE



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TOP 25 ALBUMS

| | | | | | |
|----|-----|----|--------------------------------------|-------------------------------------|---------------------------------|
| 1 | 1 | 2 | STRANGWAYS HERE WE COME | The Smiths | Rough Trade ROUGH106 (I/RT) |
| 2 | NEW | | UPFRONT 8 | Various | Serious UPFT8 (A) |
| 3 | 2 | 2 | MUSIC FOR THE MASSES | Depeche Mode | Mute STUMM 47 (I/RT/SP) |
| 4 | 4 | 28 | THE CIRCUS (Remix) | Erasure | Mute STUMM 35 (I/RT/SP) |
| 5 | 3 | 8 | SUBSTANCE | New Order | Factory FACT 200 (P) |
| 6 | NEW | | HIP HOP '87 | Various | Serious HHOP87 (A) |
| 7 | 5 | 3 | THIS IS CHARLY R&B | Various | Charly CDSAM101 (CH) |
| 8 | 8 | 3 | AFFINITY — THE COMPACT SOUND OF JAZZ | Various | Charly CDSAM102 (CH) |
| 9 | 7 | 45 | WONDERLAND | Erasure | Mute STUMM 25 (I/RT/SP) |
| 10 | 6 | 4 | HARD AS HELL | Various | Music Of Life MODEF2 (P) |
| 11 | 10 | 33 | THE WORLD WON'T LISTEN | The Smiths | Rough Trade ROUGH 101 (I/RT) |
| 12 | 11 | 15 | HATEFUL OF HOLLOW | The Smiths | Rough Trade ROUGH 76 (I/RT) |
| 13 | 9 | 3 | GOT TO GET YOUR OWN ... GROOVES | Various | Charly CRM2032 (CH) |
| 14 | 15 | 2 | MISCHIEF | Clive Gregson & Christine Collister | Special Delivery SPD1010 (I/NM) |
| 15 | 12 | 10 | DEFENDER | Rory Gallagher | Demon FIEND 98 (P) |
| 16 | 16 | 4 | SONGS ABOUT FUCKING | Big Black | BlastFirst/Mute BFFPT9 (I/RT) |
| 17 | 13 | 3 | ROCKY HORROR PICTURE SHOW | Original Soundtrack | Ode OSV21653 (PAC) |
| 18 | 24 | 21 | DAWNRAZOR | Fields Of The Nephilim | Situation Two SITUP 18 (I/RT) |
| 19 | RE | | THE SINGLES 81-85 | Depeche Mode | Mute MUTEL1 (I/RT/SP) |
| 20 | 20 | 5 | THE MAN — BEST OF ELVIS COSTELLO | Elvis Costello | Demon FIEND52 (P) |
| 21 | 14 | 9 | THE QUEEN IS DEAD | The Smiths | Rough Trade ROUGH 96 (I/RT) |
| 22 | RE | | MEAT IS MURDER | The Smiths | Rough Trade ROUGH 81 (I/RT) |
| 23 | NEW | | NIGHT OF THE WEREWOLVES | The Meteors | Dojo DOJOLP56 (I) |
| 24 | 17 | 21 | LOUDER THAN BOMBS | The Smiths | Rough Trade ROUGH 225 (I/RT) |
| 25 | 19 | 3 | INDIE TOP 20 VOLUME 2 | Various | Band of Joy TT02 (I/RE) |

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REGGAE

| THIS WEEK | LAST WEEK | REGGAE DISCO CHART | REGGAE CHART |
|-----------|-----------|--|---------------|
| 1 | (2) | GUILTY OF LOVING YOU Carl Sinclair | Kalabash |
| 2 | (1) | SARA Frankie Paul | Live And Love |
| 3 | (4) | DON'T WANT TO LOOSE YOUR LOVE Michael Gordon | Fashion |
| 4 | (3) | HILL ANF GULLY Johnny Osbourne | Moodies |
| 5 | (6) | TEARS FROM MY EYES Joyce Band | Orbitone |
| 6 | (5) | MOVE ON UP Nervous Joseph | Fine Style |
| 7 | (9) | BLUEBERRY HILL Yellowman | Greenleeves |
| 8 | (15) | GET READY Frankie Paul | Supreme |
| 9 | (7) | GIRL CRAZY Mikoy General | Digital |
| 10 | (11) | HARD UP BACHELOR Sandra Cross | Artiva |
| 11 | (14) | CAN'T SAY BYE Rocky Campbell | Clouds |
| 12 | (16) | ROCK THEM ONE BY ONE Eccleston Jarrett | Unity |
| 13 | (19) | HOL A FRESH Red Dragon | Techniques |
| 14 | (18) | NEW YORK LIFE Tanta Ine | Mango |
| 15 | (12) | HALF SLIM Joseph Cotton | Body Music |
| 16 | (13) | BUBBLE AND ROCK Little Clarke | YAND D |
| 17 | (8) | HIP HOP REGGAE Longsy D and Cymaster MC | Big One |
| 18 | (—) | NEVER GONNA GIVE YOU UP Jean Adebcmbo | Ade J |
| 19 | (—) | TEARS Chuck Turner | Jammy's |
| 20 | (—) | THINK ME DID DONE Admiral Bailey | Live And Love |

REGGAE ALBUM CHART

| | | | |
|----|------|---|---------------|
| 1 | (1) | NICE TO HAVE YOU BACK AGAIN Joyce Band | Orbitone |
| 2 | (3) | SARA Frankie Paul | Live And Love |
| 3 | (7) | RIGHT HERE IS WHERE YOU BELONG Kenny Hamilton | Scorpio |
| 4 | (2) | SOUL AND SAX Mike Rose | Orbitone |
| 5 | (6) | ORDINARY MAN Pat Kelly | Body Music |
| 6 | (4) | SOUL ALL DAYER Various Artists | Rodens |
| 7 | (10) | THE REAL ENEMY The Mighty Diamonds | Greenleeves |
| 8 | (13) | RULE DANCEHALL Bunny Walker | Solamonic |
| 9 | (5) | TRouble IN AFRICA Papa Levi | Jah Rec |
| 10 | (—) | SENTIMENTAL REASONS Eugene Paul | World Rec |

NEW RELEASES — DISCOS

| | |
|------------------------------------|---------------------|
| COMING HOME Gregory Isaacs | Taxi |
| TIME WILL EASE Paul Jackson | Orbitone (Soul) |
| THE GODFATHER Spoozie Gee | Sure Delight (Soul) |
| RAGAMUFFIN ROLL CALL Joseph Cotton | Uptempo |
| WHAT IS IT Serjion And Herthree | Safe House |

NEW RELEASES — ALBUMS

| | |
|---|---------|
| FREDDIE MCGREGOR Freddie McGregor | Polydor |
| BREAKING DOWN THE BARRIERS Twinkle Brothers | Twinkle |
| COCOA TEA Cocoa Tea | Jimmy's |
| TAKING CONTROL Carlene Davis | Nicole |

T R A C K I N G

by Dave Henderson

PLENTY OF releases winging their way into the world, not least of all a wedge of things from Red Rhino in York which include a compilation from *Debris* magazine called *Head Over Ears*. Featuring a 48 page mag and an LP of exclusive material with tracks from **The Fall** and **Big Black** among others, it's sure to be a vital buy. **The Morrisons** finally have their debut hard vinyl 12 inch EP released on Playroom Records, while Canadian electronic dance rhythm types, **Single Gun Theory** have a powerful 12 inch cut in *Exorcise This Wasteland* on Nettwerk. Meanwhile, labelmates **Skinny Puppy** are hot on their heels with an **Adrian Sherwood**-remix of their *Addiction* on 12 inch. **Xymox** mainman **Peiter Nooten** teams up with **Eno** crone **Michael Brook** for an album of ambience and atmosphere called *Sleeps With The Fishes*. It's pretty moody but marvellously enjoyable and it'll also be on CD too, on 4AD through the Cartel. At Pinnacle things are as busy as ever and it's currently handling **The Meat Puppets'** new LP, *Huevos* on SST — after the response to its most recent releases it should do really well. It's also handling **Moho Pack** who release their debut album, after what seems like 50 years on the live circuit, on the *Fun After All* label.

THE DAVE Howard Singers follow up the excitement of their

Dr Ruth-aided 45, **Yon Yonson**, with a re-issue of their classic **Karl Malden** single from '86. It's on the *Hallelujah* label and it'll be available through Red Rhino and the Cartel. Scottish outfit, **Vazz** release a new 12 inch, *Pearls*, on the CRV label through Fast Forward and the Cartel and the much touted **Blue Aeroplanes** release their best LP to date, *Spitting Out Miracles* — their third on Fire through Pinnacle. Expect press coverage and subsequent rave reviews ... like, **Tom Waits'** wit meets **Dire Straits'** Pop Potency. Well, the Aeroplanes, despite their arty background, independent standards and stuff, look likely to break a new middle ground of acceptance and what have you.

THE JOLLY fine **Bam Caruso** label has launched its *Disques Noir* label that's busting with tacky film stuff. Just what the world needs I reckon as the first release, featuring *The Spy With The Platinum Heart*, easily illustrates. Future releases from the label, which will be distributed through Revolver and the Cartel, include the soundtracks to *Billion Dollar Brain*, *Rosemary's Baby*, *Valley Of The Dolls* and *Beyond The Valley Of The Dolls*. These are hopefully to be joined by releases including bits by **Serge Gainsbourg** and **Jane Birkin**, **Brel**, **Brigitte Bardot** and **Francoise Hardy**. Our ears remain open. **The James Taylor Quartet**, who undoubtedly have an affinity with this kind of

thing, release their debut full-length LP, *The Money Spider*, on Re-Elect The President through Backs, while Backs will also be handling **The Kremen's** *Into The Tomb* LP plus an interview pic disc with **Led Zeppelin** — featuring **Plant** and **Bonham** circa '72. That's on the Discussion label and should achieve collector's cred before I finish typing this paragraph.

AFTER THE demise of the Pink label, **The Wolfhounds** have moved onto Idea, through Pinnacle, and they debut for the label with a re-recorded version of *Me. The Midnight* label, through Rough Trade and the Cartel, release a value for money compilation in *Diamonds In The Darkness*. The record will retail at 99p and will feature *Midnight's* current roster plus several new names. Included are **Sheriff Jack**, **Hackney Five-O**, **The Invisible**, **Karmas Colectivos** and more. Celluloid, through Rough Trade and the Cartel, release **The Golden Palominos'** *Blast Of Silence* LP and ex-**Television** man, **Richard Lloyd** turns up on the same label with his *Real Time* album. Quite topical at the moment, **The Loch Ness Monster** (yes, the Loch Ness M) releases an album called *Mosaic 44* on Hamster through Backs. I bet you never knew that elusive blubberfish was so versatile. Also from Backs, the wonderfully named **Bob** have a 12 inch entitled *What A Performance* on *Sombrero* — which is hailed as "brilliant" and actually is.

RED RHINO fills its new Grain Store warehouse with tasty stuff including two more re-releases from Fundamental in its search to unearth the world's bluegrass and country. This time it's *Yesterday And Today II* by **The Country Gentlemen** and **Jim Eanes'** *Bluegrass Ballads*. Also on show is a new 12 inch from **The Mekons**, *Hole In The Ground*, a compilation of **The Monkey Run's** two 45s, now on 12 with an extra track, going under the name of *Waiting For The 409* on Intense. At Pinnacle, **The Jack Rubies** follow their groovy *Be With You* single on Idea with *Lobster* for the same label, they're also on tour with **The Triffids**. **The Brilliant**



MEAT PUPPETS: new LP, still on SST

Corners head for pop success with a new seven and 12 inch called *Del'iah Sands* on SS20 through Revolver, while the strange and bizarre **Sexton Ming** releases his first solo album, *Old Horse Of The Nation*, on Hangman. Best of all this week though must be the third, all new, **Miaow** single, *Break The Code* on Factory through Pinnacle. A real corker. Also from Factory is a 12 inch dance opus from **The Pleasure Crew** called *I Could Be So Good For You*.

FROM PINNACLE imports section, there's news that it'll be handling **Mind Over 4's** *Out Here* album on Triple XXX. In line with the currently touted **Jane's Addiction**, it's bound to be pretty heavy and obnoxious. It's also handling imports of the deleted **Ramones'** first album with the UK banned/withdrawn *Now I Wanna Sniff Some Glue* track and **Sonic Youth's** *Kill Your Idols* album which comes from the German Zensor label. **The Railway Children**, now signed to Virgin, have had their *Reunion Wilderness* album remixed and added to, and that will be available on Virgin US through Pinnacle too.

MUTE BREAKS into the film soundtrack market with the release of *The Last Of England*, the

soundtrack to **Derek Jarman's** new film, with music by **Simon Turner**, **Diamanda Galas** and others. By contrast, the Unicorn label continues its international EP Project with volume three. Contributors to this one are **The Second Generation**, **The Switch**, **The Key** and **Song Of Jet**. **The Threads** also return to Unicorn with a mini-album titled, rather annoyingly, *As Yet Untitled*.

PINNACLE WAREHOUSEMEN develop even longer arms this month as they offer us **The New Order's** *Declaration Of War* album on Fan Club — among other things. Not the Mancunian popists, but a combo fronted by ex-**Stooges** member **Ron Asheton**. Also, on New Rose, **The Divine Horsemen** have a new LP of "shambling folk" called *Snake Handler*, and **Anna Domino** has a new LP on Crepuscule called *This Time* — she's sleazy jazz style with a thin pasty folk veneer. What's more? Well, *See For Miles* has a selection of LPs to top all others on the way. Featured acts include **Kenny Lynch** (*The Very Best Of ...*), a self-titled set from West Coast Americans **The Fabulous Knickerbockers**, and Volume Four of their *Psychedelic Trip* series.



BLUE AEROPLANES: 'the wit of Dire Straits and the pop potency of Tom Waits' or was it the other way round?

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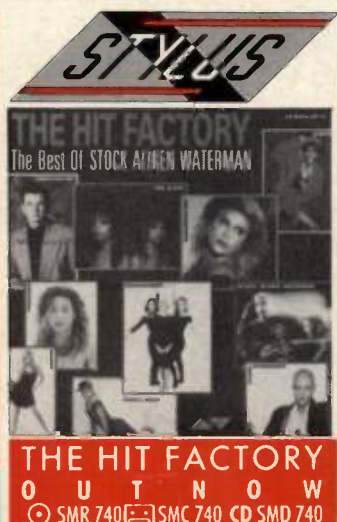
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TOP 100 ALBUMS

24 OCTOBER 1987

| | | | |
|----|-----|---|---|
| 1 | NEW | NOTHING LIKE THE SUN | A&M A&M 6402 (F) |
| 2 | 1 | TUNNEL OF LOVE | CBS 460270-1 (C) C: 460270-4 |
| 3 | 2 | BAD | Epic EPC 450290-1 (C) |
| 4 | 12 | TANGO IN THE NIGHT | Warner Brothers WX65 (W) C: WX65C |
| 5 | 15 | E.S.P. | Warner Brothers WX83 (W) |
| 6 | 3 | THE CREAM OF ERIC CLAPTON | Polydor ECTV 1 (F) C: ECTVC 1 |
| 7 | NEW | ALPHABET CITY | Neutron/Phonogram NTRH 4 (F) |
| 8 | 7 | PET SHOP BOYS ACTUALLY | Parlophone PCSD 104 (E) C: TCPCSD 104 |
| 9 | 18 | INTRODUCING THE HARDLINE | CBS 450 911-1/C: 450 911-4 |
| 10 | 13 | BETWEEN THE LINES | Tent/RCA PL 71505 (BMG) C: PK 71505 |
| 11 | 4 | RED | London LONLP 39 (F) |
| 12 | 8 | DANCING WITH STRANGERS | Magnet MAGL 5071 (BMG) |
| 13 | 6 | POPPED IN SOUL | Precious/Phonogram JWWWL 1 (F) |
| 14 | 9 | WONDERFUL LIFE | A&M A&M 5165 (F) C: AMC 5165 |
| 15 | 10 | NOW! SMASH HITS | Virgin/EMI/PolyGram NOSH 1 (E) |
| 16 | 11 | CHANGING FACES THE VERY BEST OF 10CC & GODLEY & CREME | PROTV/PolyGram TGCLP 1 (F) C: TGCLM 1/C: 816355-2 |
| 17 | 36 | REFLECTIONS | Stylus SMR 739 (STY) |
| 18 | 5 | STRANGEWAYS HERE WE COME | Rough Trade ROUGH 106 (LRT) |
| 19 | 16 | THE JOSHUA TREE | Island U26 (F) |
| 20 | NEW | SIMPLY SHADOWS | Polydor SHAP 1 (F) |
| 21 | 17 | WHITNEY | Arista 208 141 C: 408 141/C: 258 141 (BMG) |
| 22 | 14 | ALWAYS GUARANTEED | EMI EMD 1004 (E) C: TC EMD 1004 |
| 23 | 24 | THE CIRCUS | Mute STUMM 35 (LRT/SP) |
| 24 | 22 | UPFRONT 8 | Sire UPFT 8 (A) |
| 25 | 29 | THE BEST OF JAMES BROWN | K-tel NE 1376 (K) |
| 26 | 19 | HYSTERIA | Bludgeon Riffola/Phonogram HYSYL 1 (F) C: HYSYM 1 |
| 27 | 26 | THE GREATEST HITS | Stylus SMR 735 (STY) C: SMC 735 |
| 28 | 20 | A MOMENTARY LAPSE OF REASON | EMI EMD 1003 (E) C: TC EMD 1003 |
| 29 | 40 | BRIDGE OF SPIES | Siren/Virgin SRNLP 8 (E) C: SRNMC 8 |
| 30 | 28 | BAD ANIMALS | Capitol ESTU 2032 (E) |
| 31 | 25 | HITS 6 | CBS/WEA/BMG HITS 6 (BMG) |
| 32 | 27 | GIVE ME THE REASON | Epic EPC 450 134-1 (C) C: 450 134-4 |
| 33 | 35 | MEN AND WOMEN | WEA WX85 (W) C: WX85C |
| 34 | 31 | RUNNING IN THE FAMILY | Polydor POLH 42 (F) |
| 35 | 32 | TRACKS OF MY TEARS | Telstar STAR 2295 (BMG) |
| 36 | 23 | THE PEOPLE WHO GRINNED | Go! Discs AGOLP 9 (F) C: ZGOLP 9 |
| 37 | 41 | ORIGINAL SOUNDTRACK "LA BAMBA" | London LONLP 36 (F) |
| 38 | 33 | ORIGINAL SOUNDTRACK "WHO'S THAT GIRL" | Sire WX102 (W) |
| 39 | 37 | PRESLEY — THE ALL TIME GREATEST HITS | RCA PL 90100(2) (BMG) |
| 40 | 30 | BIG GENERATOR | Atco WX70 (W) |
| 41 | 34 | SUBSTANCE | Factory FACT 200 (P) |
| 42 | NEW | HIT FACTORY | Stylus SMR 740 (STY) |
| 43 | 46 | BROTHERS IN ARMS | Vertigo/Phonogram VERH 25 (F) |
| 44 | 39 | JONATHAN BUTLER | Jive HIP 46 (BMG) C: HIPC 46/CD: CHIP 46 |
| 45 | 44 | TRUE BLUE | Sire WX 54 (W) C: WX 54C/CD: 925 442-2 |
| 46 | 38 | THE LONESOME JUBILEE | Mercury/Phonogram MERH 109 (F) C: MERHC 109 |
| 47 | NEW | GEORGE BEST | Reception LEEDS 001 (LRT) |
| 48 | 21 | MUSIC FOR THE MASSES | Mute: STUMM 47 (LRT/SP) |
| 49 | 42 | ISLANDS | Virgin V2466 (E) |
| 50 | 48 | BABYLON AND ON | A&M A&M 5161 (F) |



ARTISTS' A-Z

| | | | |
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| * BEVERLY HILLS COP II | 79 | PET SHOP BOYS | 8 |
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| DIRE STRAITS | 43 | SIMPLY RED | 33 |
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| * FULL METAL JACK | 89 | STREETSONDS HIP HOP | 18 |
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Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £1.82 or more.

KEY TO CHART
This Week
Last Week
Weeks On Chart

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

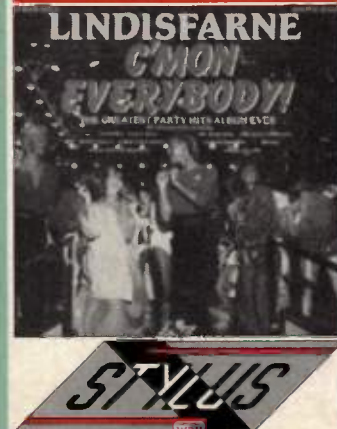
▲ Indicates panel sales increase of 50% or more over previous week.

BPI AWARDS
* PLATINUM (300,000 units)
Any multiple of this level can be certified to provide for double platinum ** (600,000 units), treble platinum *** (900,000 units), quadruple platinum **** (1,200,000 units) awards etc.
• GOLD (100,000 units)
• SILVER (60,000 units)

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.
Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.

STATISTICS (Wk 41)
New Chart Entries: 12
Panel Sales Percentage: 4%

LINDISFARNE
ORDER NOW/DOUBLE LP
SMR 738 SMC 738 CD SMD 738



| | | | |
|-----|-----|---|--|
| 51 | 64 | ORIGINAL LONDON CAST 'THE PHANTOM OF THE OPERA' | Various (Andrew Lloyd Webber) Polydor PDV 9 (F) C: PDVVC 9/CD: 831 273-2/831 563-2 |
| 52 | 49 | GRACELAND | Warner Brothers WX 52 (W) C: WX 52C/CD: 925 447-2 |
| 53 | 43 | INVISIBLE TOUCH | Virgin GENLP 2 (E) C: GENMC 2/CD: GENCD 2 |
| 54 | 52 | TRUE LOVE | K-tel NE 1359 (K) C: CE 2359/CD: NCD 3359 |
| 55 | 45 | ATLANTIC SOUL CLASSICS | Atlantic WX 105 (W) C: WX 105C/CD: 241 138-2 |
| 56 | 50 | FIRST (THE SOUND OF MUSIC) | London LONLP 26 (F) C: LONC 26/CD: 828 044-2 |
| 57 | 70 | AFTER DARK | WEA WX122 (W) C: WX122C |
| 58 | 75 | HEART AND SOUL | Stylus SMR 736 (STY) C: SMC 736 |
| 59 | 56 | MOONLIGHTING "The TV Soundtrack Album" | MCA MCF 3386 (F) MCFC 3386/CD: DMFC 3386 |
| 60 | 54 | BIGGER AND DEFFER | Def Jam 450 515-1 (C) C: 450 515-4 |
| 61 | 53 | SIXTIES MIX | Stylus SMR 733 (STY) C: SMC 733 |
| 62 | 51 | RAINDANCING | CBS 450 152-1 (C) C: 450 152-4/CD: 450 152-2 |
| 63 | 47 | CREST OF A KNAVE | Chrysalis CDL 1590 (C) C: ZCDL 1590/CD: CCD 1590 |
| 64 | 58 | HEARSAY | Tabu 450 936-1 (C) C: 450 936-4 |
| 65 | NEW | PERFECT TIMING | EMI EMC 3539 (E) C: TC-EMC 3539/CD: EMC 3539 |
| 66 | 67 | BACK IN THE HIGH LIFE | Island ILPS 9844 (F) C: ICT 9844 |
| 67 | NEW | STREETSONDS HIP HOP 18 | Streetsounds ELCT 18 (A) C: ZCLC 18/CD: CDEL 18 |
| 68 | 59 | THE LOVE SONGS | Telstar STAR 2299 (BMG) C: STAC 2299/CD: TCD 2299 |
| 69 | NEW | BAD NEWS | EMI EMC 3535 (E) C: TC-EMC 3535/CD: CDEM 3535 |
| 70 | 83 | LIVE IN THE CITY OF LIGHT | Virgin SMDL 1 (E) C: SMDC 1/CD: CDSM 1 |
| 71 | 79 | MIAMI VICE 2 (Music from TV Series) | MGA MCG 6019 (F) MCGC 6019/CD: DMCG 6109 |
| 72 | 89 | RUMOURS | Warner Brothers K 56344 (W) C: K 456344 |
| 73 | NEW | WIDE AWAKE IN AMERICA | Island ISL 902791A (F) C: ISC 7902794A/CD: CIDU 22 |
| 74 | RE | TOP GUN | CBS 70296 (C) C: 40-70296/CD: CD CBS 70296 |
| 75 | 71 | WHITESNAKE 1987 | EMI EMC 3528 (E) C: TC EMC 3528/CD: CDP 746 702-2 |
| 76 | 84 | U2 LIVE "UNDER A BLOOD RED SKY" | Island IMA 3 (F) C: IMC 3/CD: CID 113 |
| 77 | 86 | STREET LIFE — 20 GREAT HITS | E'G/Virgin EGTV 1 (E) C: EGTV 1/CD: EGCTV 1 |
| 78 | RE | WOW! | London RAMA 4 (F) C: KRAMC 4/CD: 828 061-2 |
| 79 | NEW | BEVERLY HILLS COP II | MCA MCF 3383 (F) C: MCFC 3383/CD: DMFC 3383 |
| 80 | 80 | LIKE A VIRGIN | Sire WX 20 (W) C: WX 20C |
| 81 | NEW | HOUSE OF DOLLS | Beggars Banquet BEGA 87 (W) C: BEGC 87/CD: BEGA 87CD |
| 82 | 61 | DARKLANDS | blanco y negro/WEA BYN 11 (W) C: BYNC 11/CD: K242180-2 |
| 83 | 65 | SOLITUDE STANDING | A&M SUZLP 2 (F) C: SUZMC 2 |
| 84 | 72 | SLIPPERY WHEN WET | Vertigo/Phonogram VERH 38 (F) C: VERHC 38/CD: 830 264-2 |
| 85 | 69 | BEST OF HOUSE VOLUME 2 | Sire BEHO 2 (A) C: ZCHO 2 |
| 86 | NEW | THE WORD | Zomba HOP 217 (BMG) C: HOPC 217 |
| 87 | 87 | PICTURE BOOK | Elektra EKT 27 (W) C: EKT 27/CD: 960 452-2 |
| 88 | 66 | LICENSED TO ILL | Def Jam 450 062-1 (C) C: 450 062-4/CD: 450 062-2 |
| 89 | 60 | FULL METAL JACKET | Warner Brothers 925 613-1 (W) C: 925 613-4 |
| 90 | 68 | DO IT AGAIN — VERY BEST OF STEELY DAN | Telstar STAR 2297 (BMG) C: STAC 2297/CD: TCD 2297 |
| 91 | 63 | POETIC CHAMPIONS COMPOSE | Mercury/Phonogram MERH 110 (F) C: MERHC 110/CD: 832 582 |
| 92 | 55 | PRIMITIVE COOL | CBS 460123-1 (C) C: 460123-4 |
| 93 | 85 | NO JACKET REQUIRED | Virgin V 2345 (E) C: TCV 2345/CD: CDP 2345 |
| 94 | 97 | PERMANENT VACATION | Geffen WX126 (W) C: WX126C |
| 95 | 82 | QUEEN GREATEST HITS | EMI EMTY 30 (E) C: TC EMTY 30/CD: CDP 746 033-2 |
| 96 | 76 | WHITNEY HOUSTON | Arista 206 978 (BMG) C: 406 978/CD: 610 359 |
| 97 | 57 | THE RETURN OF BRUNO | Motown ZL 72571 (BMG) C: ZK 72571/CD: ZD 72571 |
| 98 | 77 | CRUSHIN' | Urban/Polydor URBLP 3 (F) C: URBMC 3/CD: 831 948-2 |
| 99 | RE | INTO THE FIRE | A&M AMA 3907 (F) C: AMC 3907/CD: CDA 3907 |
| 100 | RE | LIVING IN A BOX | Chrysalis CDL 1547 (C) C: ZCDL 1547/CD: CCD 1547 |

A protest song . . .

TO ALL the generals of multiples, here's a protest song dedicated to all the blue-eyed, overpaid so-called marketing boys:

Where have all the profits gone?
Long time passing,
Where have all the profits gone?
Long time ago,
Where have all the profits gone?
Gone to graveyards everyone,
Oh when will they ever learn?
Oh when will they ever learn?

It is about time the multiples realised that there is more to marketing than price cutting.

If one reduced the price of CDs to £9.99, then the whole bloody lot reduce to £9.99, including us. Result: everyone is selling CDs at the same price again, only this time with greatly reduced margins and profits. Wonderful, isn't it?

I suggest that all multiples get their acts together and learn how to display and sell their product, or leave it well alone. The result of their butchering of the music industry — because ultimately it will affect you, the suppliers — can only lead to catastrophe for the independent.

CHARLES PADLEY, Old Town Records, High Street, Hemel Hempstead, Hertfordshire.

We're no fall guys

JUST WHO do these video companies think they are? They come up with a good idea, to sell music videos at £9.99, then have the gall to charge £6.95 for them.

By the time VAT has been deducted, that leaves a miserly £1.75 profit. Big deal.

If they insist on charging £6.95 each, then they should leave it up to the dealer as to the selling price, which in this instance should be £11.

If these companies insist on £10 RRP then let's have the dealer price below £6.50. Why should we be the fall-guys?

BILL REEVES, managing director, Oven Ready Records, Aylesbury.

Nigel Hunter takes a look at EMI Music Publishing's first year under the control of that straight-talking Dutchman Frans de Wit



FRANS DE WIT (right) and the pact which brings Columbia Pictures' Gold Horizon and Golden Torch music publishing catalogues back into the administrative fold of EMI Music Publishing after a three-year absence. With him is Columbia Pictures Music Publishing Division president Bob Holmes.

The deal covers the UK, France, Spain, Portugal, Greece, Israel, Australasia, Africa and Central and South America. The two catalogues contain all of Columbia's film and TV music as well as original compositions intended primarily for record exploitation. Included is the Carlos Santana-Miles Goodman score for *La Bamba* and two forthcoming movies, *Someone To Watch Over Me* with a score by Michael Kamen, and *Bill Cosby's Leonard 6* with music by Elmer Bernstein.

My sporting year

TERRIFIC" IS the verdict of Frans de Wit on his first year at the helm as managing director of EMI Music Publishing. He officially assumed that title at the beginning of this year, but had been working alongside Ron White since last October prior to White's retirement.

Adjectives like terrific are perhaps a little unexpected when describing today's world of music publishing, beset as it is by the probability of mega-mergers, king's ransom advances expected for a three-year deal, a paucity of new songs suitable for recording by anyone other than the writers, and nut-and-bolt issues such as central accounting and their implications.

While acknowledging the hazards and imponderables, de Wit doesn't withdraw the word terrific. He came to Charing Cross Road after long experience of music publishing in his native Hol-

land comprising 7½ years with EMI there, seven years with Inter-song and one with Warner Bros Music.

"It's a very different market situation here," he says, "but the company is in good shape, and our recent internal re-alignment (MW September 26) has got things about right."

A main objective of that re-alignment was to place a broader emphasis on acquisitions and developing the catalogues. A team of four with administrative personnel back-up is now responsible for contemporary music. Chris Ellis is concentrating on re-activating pre-1966 material, often in a modern style, and Kay O'Dwyer heads the business development department, placing copyrights for TV advertisements and for film usage. De Wit terms this department, formed three years ago, as "extremely lucrative", with an annual turnover now in six figures.

He appreciates the difficulties of

building up a catalogue from scratch in today's conditions and expectations.

"The phrase 'life of a copyright' doesn't seem to exist as a term any more. You have to point out to a writer that he or she should seek legal advice before signing a contract, and sometimes the lawyer they go to instead of just giving that advice tells them that he can get a much better deal for them elsewhere."

"Companies like EMI Music Publishing will remain in good shape partly because of our back catalogue, but it will diminish in value in the future and must be replaced."

Although he is obviously less than impressed by the attitude and tactics of some intermediaries involved in negotiating publishing deals, de Wit finds the actual negotiations "a sport, and I enjoy every minute of it".

He adds: "The only depressing thing is that I like to work fast. It could be done in a couple of days,

but actually takes weeks or months. We must make a profit on our deals and appraise everything with that in mind. One can't be right all the time, of course, but our score rate is good."

There are ones that get away, though, and de Wit admits being disappointed in an unsuccessful bid for a band called Black, which he was keen to sign because their songs are "highly exploitable" in terms of other artists, a fairly rare occurrence nowadays.

Looking ahead to 1988, de Wit wishes to improve the EMI Music Publishing company profile further, create an agreeable home for its writers and prove that it is not only a company with ample funds but one with a highly-capable staff willing and eager to assist in guiding and developing their careers. Chart hits are always welcome, but de Wit adds that turnover is not solely generated by chart entries, and there are such things as profit-less hits.

In personal terms, things are also terrific and he doesn't regret his move to London, with a home in rural Berkshire. "I'm delighted at living in England, and see myself and the family staying here permanently."

BACK IN MY ARMS AND CITY NIGHTS

CHRIS PAUL'S
New Single

OUT NOW
7" & 12"



Syncopate



NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
ACD—ACD 01-451 4494
ARAB—Arabesque 01-995 3023

BH—Blue Hat 0225 782640
BK—Books 0603 626221
BMG—BMG 021-525 3000
BU—Bulter 08894 76316

C—CBS 0296-395151
CA—Cadillac 01-836 3646
CH—Charly 01-639 8603
CM—Celtic Music 0423 888979
CON—Conifer 0895 441 472
C.P.—Counterpoint
01-555 4321
CSA—01-960 8466

DIS—Discovery 067 285 406

E—EMI 01-848 9811

F—PolyGram 01-590 6044
FF—Fast Forward (see I)
FOL—Folsound 0203 711 935

GD—Gordon Duncan
0467-21517
GOLD—S. Gold 01-539 3600
GS—Graphic Sound 0622 683196
GY—Greyhound 01-385 8146

H—HR Taylor 021 622 2377
HM—Harmoria Mundi 01-253 0863
HOL—Hollywood Nights 0438 315533
HV—Havasong 0634 43952
HS—Hotshot 0532 742106

I—Cartel (Backs, Rough Trade)
and Fast Forward 031 226
4616 Probe—051 236 6591
Nine Mile—0926 881292/
8811293 Red Rhino (Nth)
0904 641415
Revolver—0272 541291
IMP—Impex Musik 01-229 5454
IMS—Import Music Services (via
PolyGram) 01-590 6044
IRS—Independent Record Sales
01-850 3161 (Chris Wellard)

JETZ—Jethsoundz 0253 712453
J—Jungle 01-359 9161
JS—Jestlar 01-961 5818

K—K-tel 01-992 8000
KS—Kingdom 01-836 4763

LIG—Lightning 01-965 9292
LO—Londisc 01-522 2936

M—MSD 01-961 5646
MMG—Magnum Music
Group 0494-882858
MI—Mainline 01-686 3636
MO—Mole Jazz 01-278 0703
NM—Nine Mile (see I)

O—Outlet 0232 322826
OCI—Oliver Crombie Imports
01-455 0066
OR—Orbitone 01-965 8292

P—Pinnacle 0689 73146
PAC—Pacific 01-800 4490
PK—Pickwick 01-200 7000
PL—Prism Leisure 01-804 8100
PP—Probe Plus (see I)
PR—President 01-839 4672
PROJ—Projection 0702 72281
PVG—Palace Virgin and Gold
01-539 5566
PY—Priority 01-992 7021

RA—Rainbow 01-589 3254
RC—Rollercoaster
(0453) 886252
RE—Revolver 0272-541291
REC—Recommended
01-622 8834
RH—Rhino 01-965 9223
RL—Red Lightnin' 037-988 693
RM—Record Merchandisers 01-
848 7511
ROSS—Ross 08886 7403
RR—Red Rhino (see I)
RT—Rough Trade 01-833 2133

SIL—Silva Screen 01-430 1317
SO—Stage One 0428 4001
SOL—Soloman & Peres 08494-
32711
SP—Spartan 01-903 8223
SRD—Southern 01-889 6555
STERN—Stern/Triple Earth
01-388 5533
STY—Stylus 01-453 0886
SW—Swift 0424 220028

T—Trojan 935-8323
TB—Terry Blood 0782 620321

VFM—VFM Cassette Distributors
0296 37307

W—WEA 01-998 5929
WRD—Worldwide Record
Distributors 01-636 3925
WYND—Wynd-up 061-872
0170

Artist Title Label LP No/Cassette No Dealer Price (Distributor)

A POPULAR HISTORY OF SIGNS TASTE Jungle FREUD 17/—£3.65 (V/I)
ABSHIRE, Nathan PINE GROVE BLUES Ace CHD 217/—£3.95 (P)
ARRINGTON, Steve JAM PACKED Manhattan/EMI MTL 1015/TC-MTL 1015 (E)
BATHERS, The UNUSUAL PLACES TO DIE Go! Discs AGOLP 10/ZGOLP 10 (C)
BELIS FROND MIASMA Woronzow W 003/—£3.65 (V/BK)
BENATAR, Pat BEST SHOTS Chrysalis PATV 1/ZPATV 1 (C)
BIM SKALA BIM BOSTON BLUEBEAT SKA SKAR 002/—£3.05 (V/RE)
BREATHLESS THREE TIMES AND WAVING Tenor Vossa BREATHL 6/BREATHCAS 6 (V/NM)
BURGESS, Sonny THE FLOOD TAPES 1959-62 Sunjay SJLP 561/—£3.69 (A/CSA)
CALZADO, Rudy RICA CHARANGA Globe Style ORB 025/—£3.45 (P)
CARRACK, Paul ONE GOOD REASON Chrysalis CDL 1578/ZCDC 1578 (C)
CLANNAD SIRIUS RCA PL 71513/PK 71513 (BMG)
COCOA TEA COCOA TEA Jim Pays JWH 871/—£3.79 (JS)
COGAN, Alma A CELEBRATION EMI EM 1280/—(E)
COLE, Lloyd & The Commotions MAINSTREAM Polydor LCLP 3/LCMC 3 £3.95 (F)
FLORIDA SUN FLORIDA SUN ALBUM Tembo TMB 117/TMBC 117 (MS)
FORCEFIELD FORCEFIELD President PTL 1088/PTLC 1088 (PR/SP)
FRACTURED NO PEACE FOR THE WICKED I.D. NOSE 17/—£3.05 (V/RE)
FRANK CHICKENS GET CHICKENIZED Flying Records STIR 1/—£3.65 (V/RE)
*FRANCIS, Connie GREATEST HITS Polydor (Germany) 8319941/8319944 £2.45 (IMS)
FROGGITS, THE START FROM SCRATCH Tembo TMB 114/TMBC 114 (MS)
FURLONG, Michael BREAKAWAY Music For Nations MFN 79/—(P)
*GOYA, Francis THIS IS FRANCIS GOYA PolyGram (Holland) 8308281/8308284 £3.87 (IMS)
GRAHAM'S AFRO-CUBISTS, Kenny THE CARIBBEAN SUITE/AFRO KADABRA Esquire ESQ 329/—(CA/H/V/IRS/SW)
HAGGARD, Merle SINGS COUNTRY EMI EMS 1253/TC-EMS 1253 (E)
HARRIOTT, Joe with the TONY KINSEY TRIO JUMP FOR ME Esquire ESQ 326/—(CA/H/V/IRS/SW)
HAWK WIND THE OFFICIAL PICTURE LOGBOOK Flickknife/Spartan HW BOX 1/—(Limited Edition 2,000) £11.15 (SP)
HAYES, Isaac HOT BUTTERED SOUL Stax SXE 005/—£2.99 (P)
HEERA DIAMONDS FROM HEERA Arishma ARI 1004/ARI 0104 £3.05 (V/BK)
*HESSION, Carl ECHOES OF IRELAND Raglan (Ireland) RGLP 3/RGMC 3 £3.45 (IMS)
*HURRAH! WAY AHEAD EMI 2/—£3.05 (V/RE)
JACKSON, Chuck A POWERFUL SOUL Kent KENT 073/—£3.45 (P)
JONES, George BLUE MOON OF KENTUCKY EMI EMS 1251/TC-EMS 1251 (E)
KALAPREET SHAVA SHAVA Arishma ARI 1003/ARI 0103 £3.05 (V/BK)
KREATOR TERRIBLE CERTAINTY Noise UK NOISE 086/—£3.85 (V/RE)
*LAST, James MYSTIQUE Polydor (Canada) 2372162/3151162 £5.25 (IMS)
MAHLATHINI THE LION OF SOWETO Earthworks/Virgin EWV 4/TCWV 4 (E)
MARRS, Johnny BORN UNDER A BAD SIGN Genie GENIE LP 2/LC 2 £3.05 (SP)
MEAT LOAF LIVE Arista 208 599/408 599 (BMG)
MINDREADERS, THE BAN THE MINDREADER Empire SKILL 1/—£3.65 (V/BK)
*MOUSKOURI, Nana LOVE ME TENDER Philips (Canada) 8320391/8320394 £5.25 (IMS)
NELSON, Willie COUNTRY WILLIE EMI EMS 1252/TC-EMS 1252 (E)
NICHOLS, Grace and Samuel Selvan CONTEMPORARY LITERATURE READINGS National Sound Archive NSA C4 (cassette only) (British Library — 0937 843434)
*ORIGINAL SOUNDTRACK JEAN DE FLORETTE SPI Milan (France) A 235/C 235 £3.87 (IMS)
ORIGINAL SOUNDTRACK TEEN WOLF Silva Screen SCRS 1010/—£3.75 (A)
ORIGINAL SOUNDTRACK HEARTS OF FIRE CBS 460001/460004 (C)
PARSONS PROJECT, Alan EYE IN THE SKY Arista ARISTA 258 718 (BMG)
PEPSI & SHIRLIE ALL RIGHT NOW Polydor POLH 38/POLHC 38 £3.95 (F)
PHENOMENA 2 DREAM RUNNER Arista ARISTA 208 697/—(BMG)
PINK FAIRIES KILL 'EM AND EAT 'EM Demon FIEND 105/—£3.65 (P)
POOVEY, Groovy Joe THE TWO SIDES Sunjay SJLP 562/—£3.69 (A/CSA)
PRETENDERS THE SINGLES WEA WX135/WX135C (W)
PUKWANA, Cudu IN THE TOWNSHIP Earthworks/Virgin EWV 5/TCWV 5 (E)
RICHARD, Little EARLY STUDIO OUTTAKES Sunjay SJLP 565/—£3.69 (A/CSA)
ROGER UNLIMITED Reprise K9254961/K9254964 (W)
RUEFEX PLAYING CARDS WITH DEAD MEN Flickknife/Spartan BLUNT 041/—£3.05 (SP)
SANTAMARIA, Mongo MONGO'S GROOVE B.G.P. BGP 1001/—£3.45 (A)
SCOTT, Ronnie AND HIS ORCHESTRA LIVE AT THE JAZZ CLUB Esquire ESQ 328/—(CA/H/V/IRS/SW)
SCREAMING BLUE MESSIAHS, THE BIKINI RED WEA WX117/WX117C (W)
SHAKA, Jah & The Mad Professor JAH SHAKA MEETS THE MAD PROFESSOR AT ARWA SOUNDS Ariwa SALP 84/—£3.65
SHINE, Brendan AT HOME Play PLAY 1020/CPLAY 1020 £3.65 (SP)
SIDIKI DIABATE & ENSEMBLE BA TOGOMO National Sound Archive FMS/NSA 001 £4.99 (British Library — 0937 843434)
SINATRA, Frank SINATRA — THE RADIO YEARS (1939-55) Meteor MTBS 001/—(Box Set) (A)
STEWART, Mark MARK STEWART Mute CD STUMM 43/—£3.89 (SP)
SYLVIAN, David SECRETS OF THE BEEHIVE Virgin V2471/TCV 2471 (E)
TAYLOR, Little Johnny PART TIME LOVE Ace CH 229/—£3.45 (P)
THESE IMMORTAL SOULS GET LOST (DON'T LIE) Mute CD STUMM 48/—£3.89 (SP)
TJADER, Cal CAL'S PALS B.G.P. BGP 1003/BGPC 1003 £3.45 (P)
TRIFFIDS, The CALENTURE Island ILPS 9885/ICT 9885 £3.75 (F)
2AM WHEN EVERY SECOND COUNTS RCA PL 71400/PK 71400 (BMG)
VARIOUS ANTHEMS 4 Streetsounds MUSIC 12/ZCMUS 12 £3.79 (A)
VARIOUS BHANGRA FEVER Arishma ARI 1005/ARI 0105 £3.05 (V/BK)
VARIOUS BRITISH BIRD SONGS AND CALLS (2-cassette) National Sound Archive NSA C5/6 (cassette only) (British Library — 0937 843434)
*VARIOUS CASABLANCA DANCE HITS Casablanca (USA) 8840531/8840534 £3.45 (IMS)
VARIOUS DO IT FLUID: 6 RARE GROOVES B.G.P. BGP 1002/—£3.45 (A)
VARIOUS FOCUS ON FUSION B.G.P. BGP 1004/BGPC 1004 £3.45 (A)
VARIOUS HEARTBEAT ZOUKUS Earthworks/Virgin EWV 3/TCWV 3 (E)
VARIOUS HURRICAN ZOUK Earthworks EWV 2/TCWV 2 (E)
VARIOUS I LOVE MY CAR Fury 3002/—£3.50 (Fury — 0582 452258)
VARIOUS JACKMASTER VOL 1 DJ International/Westside JACKLP 501/ZCJACK 501 £3.79 (A)
VARIOUS JAZZ JUICE 6 Streetsounds SOUND 9/ZCSND 9 £3.79 (A)
VARIOUS LIVE AT JONG LEURS Spartan JONG 1/JONG 1 (SP)
VARIOUS MEMPHIS ROCKABILLY Sunjay SJLP 568/—£3.69 (A/CSA)
*VARIOUS MERCURY DANCE CLASSICS Mercury (USA) 8840011/8840014 £3.45 (IMS)
VARIOUS MUSIC OF THE TUKANO AND CUNA PEOPLES OF COLOMBIA Roque FMS/NSA 002 £4.99 (British Library — 0937 843434)
VARIOUS STREETSOUNDS 87-3 Streetsounds STSND 87/ZCSTS 87 £3.79 (A)
VARIOUS THE PEBBLES BOX UBK BOX 1/—£1.60 (V/BK)
VARIOUS THUNDER BEFORE DAWN Earthworks/Virgin EWV 1/TCWV 1 (E)
VOW WOW V Arista 208 678/408 678 (BMG)
WINWOOD, Steve CHRONICLES Island SSW 1/SSWC 1 £3.95 (F)
WRAY, Link GROWLING GUITAR Big Beat WIK 65/—£3.45 (P)

COMPACT DISCS

ARRINGTON, Steve JAM PACKED Manhattan/EMI CDP 746903 (E)
BENATAR, Pat BEST SHOTS Chrysalis CCD 1538 (C)
CARRACK, Paul ONE GOOD REASON Chrysalis CCD 1578 (C)
CLANNAD SIRIUS RCA PD 71513 (BMG)
COLE, Lloyd & The Commotions MAINSTREAM Polydor 833 691-2 £7.29 (F)
*FLORIDA SUN FLORIDA SUN ALBUM Tembo TMB CD 117 £7.49 (IMS)
FORCEFIELD FORCEFIELD President PCOM 1088 (PR/SP)
FRANK CHICKENS GET CHICKENIZED Flying Records STIR D1 £6.49 (V/RE)
*FROGGITS, THE START FROM SCRATCH Tembo TMB CD 114 £7.49 (IMS)
KING, Albert THE BEST OF ALBERT KING — "ILL PLAY THE BLUES FOR YOU" Stax CD SX 007 £7.29 (P)
MEAT LOAF LIVE ARISTA 258 599 (BMG)
MINIMAL COMPACT THE FIGURE ONE CUTS Crammed CRAM 055 CD £7.99 (V/NM)
ORIGINAL SOUNDTRACK GHOSTBUSTERS Aristo 610 238 (BMG)
ORIGINAL SOUNDTRACK HEARTS OF FIRE CBS 460004 (C)
PARSONS PROJECT, Alan EYE IN THE SKY Arista ARISTA 258 718 (BMG)
PEPSI & SHIRLIE ALL RIGHT NOW Polydor 833 724-2 £7.29 (F)
PRETENDERS THE SINGLES WEA WX 242292 (W)
SHINE, Brendan COLLECTION Play CD PLAY 1 £7.29 (SP)
SHINE, Brendan MEMORIES Play CD PLAY 3 £7.29 (SP)
STEWART, Mark MARK STEWART Mute CD STUMM 43 (SP)
THESE IMMORTAL SOULS GET LOST (DON'T LIE) Mute CD STUMM 48 07.05 (SP)
TRIFFIDS, The CALENTURE Island CID 9885 £7.29 (F)
2AM WHEN EVERY SECOND COUNTS RCA PD 71400 (BMG)
VARIOUS ANTHEMS 4 Streetsounds CD MUS 12 £7.29 (A)
VARIOUS JACKMASTER VOL 1 DJ International/Westside JACK 501 CD £7.29 (A)
VARIOUS JAZZ JUICE 6 Streetsounds CD SND 9 £7.29 (A)
VARIOUS LOUISIANA CAJUN MUSIC SPECIAL Ace CD CH 914 £7.29 (P)
VARIOUS STREETSOUNDS 87-3 Streetsounds CD STS 87 £7.29 (A)
VOW VOW V Arista 258 678 (BMG)
WARWICK, Dionne HEARTBREAKER Arista ARISTA 258 719 (BMG)
WINWOOD, Steve CHRONICLES Island SSW CD 1 £7.29 (F)

* Import

Music Category

Pop
Blues
Soul
Intellectual Pop
Psychedelic
Rock
SKA
Rock
Rock & Roll
Ethnic
MOR
Folk/Rock
Reggae
MOR
Rock
Pop
Rock
Rockabilly
Anglo/Jap
Pop
Jazz
Metal
MOR
Jazz
Country & Western
Jazz
Heavy Rock
Soul
Asian
Irish
Rock
Soul
Country & Western
Asian
Trash Metal
MOR
African
R & B
Rock
Rock
MOR
Country & Western
Literature
Film
Soundtrack
Soundtrack
Rock
Pop
Rock
Rock & Roll
Dance/Disco
Rock
Jazz
New Wave
Jazz
Rock
Rock
Dance/Disco
African
Wildlife Sounds
Dance
Dance/Disco
Jazz/Fusion
African
African
Rockabilly
House
Jazz
Comedy
Rockabilly
Dance
Ethnic
Dance/Disco
60's Psychedelic
African
Rock
Rock
R&B
Soul
Rock
MOR
Folk/Rock
Rock
Pop
Rock
Irish MOR
Irish MOR
New Wave
New Wave
Rock
Rock
Soul Funk
House
Jazz
Dance/Disco
Rock
Soul
Rock

Mon 26 October-Fri 30 October 1987

Album Releases: 91

Compact Discs: 31

Year to Date (43 weeks to 30 October)

Album Releases: 3,754

Compact Discs: 1,611

US TOP FORTIES SINGLES

| | | | |
|-----|----|---|-----------------|
| 1★ | 4 | BAD, Michael Jackson | Epic |
| 2★ | 5 | CAUSING A COMMOTION, Madonna | Sire |
| 3 | 2 | U GOT THE LOOK, Prince and Sheena Easton | Paisley Park |
| 4 | 1 | LOST IN EMOTION, Lisa Lisa & Cult Jam | Col/CBS |
| 5★ | 11 | I THINK WE'RE ALONE NOW, Tiffany | MCA |
| 6 | 8 | CASANOVA, LeVert | Atlantic |
| 7★ | 14 | MONEY, MONEY, Billy Idol | Chrysalis |
| 8★ | 12 | LET ME BE THE ONE, Expose | Arista |
| 9★ | 13 | LITTLE LIES, Fleetwood Mac | Warner Brothers |
| 10 | 3 | CARRIE, Europe | Epic |
| 11 | 6 | HERE I GO AGAIN, Whitesnake | Geffen |
| 12 | 7 | WHO WILL YOU RUN TO, Heart | Capitol |
| 13★ | 16 | BREAKOUT, Swing Out Sister | Mercury |
| 14 | 9 | PAPER IN FIRE, John Cougar Mellencamp | Mercury |
| 15★ | 19 | IT'S A SIN, Pet Shop Boys | Manhattan |
| 16★ | 20 | BRILLIANT DISGUISE, Bruce Springsteen | Col/CBS |
| 17 | 18 | YOU ARE THE GIRL, The Cars | Elektra |
| 18★ | 21 | WHERE THE STREETS HAVE NO NAME, U2 | Island |
| 19 | 22 | IN MY DREAMS, REO Speedwagon | Epic |
| 20★ | 25 | (I'VE HAD) THE TIME OF MY LIFE, Bill Medley | RCA |
| 21 | 10 | I HEARD A RUMOUR, Bananarama | London |
| 22★ | 24 | DON'T MAKE ME WAIT FOR LONG, Kenny G | Arista |
| 23★ | 27 | HEAVEN IS A PLACE ON EARTH, Belinda Carlisle | MCA |
| 24 | 15 | DIDN'T WE ALMOST HAVE IT ALL, Whitney Houston | Arista |
| 25★ | 26 | I'VE BEEN IN LOVE BEFORE, Cutting Crew | Virgin |
| 26★ | 28 | SHOULD'VE KNOWN BETTER, Richard Marx | Manhattan |
| 27 | 17 | JUMP START, Natalie Cole | Manhattan |
| 28★ | 30 | THE ONE I LOVE, R.E.M. | I.R.S. |
| 29★ | 31 | I WON'T FORGET YOU, Poison | Capitol |
| 30★ | 34 | COME ON, LET'S GO, Los Lobos | Slash |
| 31 | 29 | HOLIDAY, The Other Ones | Virgin |
| 32 | 23 | ONE HEARTBEAT, Smokey Robinson | Motown |
| 33★ | 40 | HOURLASS, Squeeze | A&M |
| 34★ | — | WE'LL BE TOGETHER, Shing | A&M |
| 35 | — | BOYS NIGHT OUT, Timothy B. Schmit | MCA |
| 36 | — | BETCHA SAY THAT, Gloria Estefan/Miami Sound Machine | Epic |
| 37 | — | SHAKE YOUR LOVE, Debbie Gibson | Atlantic |
| 38 | 38 | NOTORIOUS, Loverboy | Col/CBS |
| 39 | — | LET'S WORK, Mick Jagger | Col/CBS |
| 40★ | — | DON'T YOU WANT ME, Jody Watley | MCA |

ALBUMS

| | | | |
|-----|----|---|-----------------|
| 1 | 1 | BAD, Michael Jackson | Epic |
| 2 | 2 | WHITESNAKE, Whitesnake | Geffen |
| 3★ | 5 | A MOMENTARY LAPSE OF REASON, Pink Floyd | Col/CBS |
| 4★ | 6 | DIRTY DANCING, Original Soundtrack | RCA |
| 5 | 4 | HYSTERIA, Def Leppard | Mercury |
| 6 | 3 | WHITNEY, Whitney Houston | Arista |
| 7★ | 8 | THE LONESOME JUBILEE, John Cougar Mellencamp | Mercury |
| 8 | 9 | THE JOSHUA TREE, U2 | Island |
| 9 | 7 | LA BAMBA, Soundtrack | Slash |
| 10 | 10 | BAD ANIMALS, Heart | Capitol |
| 11 | 11 | BIGGER AND DEFFER, L.L. Cool J | Def Jam |
| 12 | 12 | CRUSHIN', The Fat Boys | Tin Pan Apple |
| 13 | 13 | HOLD YOUR FIRE, Rush | Mercury |
| 14★ | 15 | TANGO IN THE NIGHT, Fleetwood Mac | Warner Brothers |
| 15★ | 16 | DOCUMENT, R.E.M. | I.R.S. |
| 16★ | — | TUNNEL OF LOVE, Bruce Springsteen | Col/CBS |
| 17★ | 19 | DUOTONES, Kenny G | Arista |
| 18★ | 21 | PERMANENT VACATION, Aerosmith | Geffen |
| 19★ | 24 | CRAZY NIGHTS, Kiss | Mercury |
| 20 | 18 | THE FINAL COUNTDOWN, Europe | Epic |
| 21 | 20 | SPANISH FLY, Lisa Lisa & Cult Jam | Col/CBS |
| 22★ | 22 | RAPTURE, Anita Baker | Elektra |
| 23 | 17 | IN THE DARK, The Grateful Dead | Arista |
| 24 | 14 | WHO'S THAT GIRL, Soundtrack | Sire |
| 25★ | 38 | VITAL IDOL, Billy Idol | Chrysalis |
| 26 | 23 | ONCE BITTEN, Great White | Capitol |
| 27 | 26 | GIRLS, GIRLS, GIRLS, Mötley Crüe | Elektra |
| 28 | 29 | RICHARD MARX, Richard Marx | Manhattan |
| 29 | 28 | THE \$5.98 EP — Garage Days Re-visited, Metallica | Elektra |
| 30 | 30 | SLIPPERY WHEN WET, Bon Jovi | Mercury |
| 31 | 31 | EXPOSURE, Expose | Arista |
| 32 | 32 | THE BIG THROWDOWN, LeVert | Atlantic |
| 33 | 25 | THE LOST BOYS, Original Soundtrack | Atlantic |
| 34 | 27 | DOOR TO DOOR, The Cars | Elektra |
| 35★ | — | BIG GENERATOR, Yes | Atco |
| 36 | 34 | LOOK WHAT THE CAT DRAGGED IN, Poison | Enigma |
| 37★ | 37 | PET SHOP BOYS ACTUALLY, Pet Shop Boys | Manhattan |
| 38 | 33 | COMING AROUND AGAIN, Carly Simon | Arista |
| 39 | 35 | HEARSAY, Alexander O'Neal | Tabu |
| 40 | 40 | SUBSTANCE, New Order | Qwest |

Charts courtesy Billboard, October 24, 1987 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

MUSIC WEEK 24 OCTOBER, 1987

NEW SINGLES

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

- **BANANARAMA LOVE IN THE 1ST DEGREE** — Eurobeat Style —/BANANARAMA featuring Stock, Aitken & Waterman: MR SLEAZE "Rare Groove Remix" London **NANXR 14** Pic Bag (F)
- BASIA PRIME TIME TV**/b/a Epic **BASH Q3** Poster Bag (C)
- BEDROCK GANG, The THE FLINTSTONE ROCK (PART I)/(PART II)** Mango/Island **IS 339;12IS 33912** incls. Rub A Dub Party In Bedrock (F)
- BESHARA CANDI**/b/a Cande **CED 124 12** (JS)
- BIG X CREWE, The BEVERLY HILLS COP**/Pizza Walk (Inst) Uptown **7UTR 5;12UTR 512** incls. Jack Piano (A)
- BLUE AEROPLANES BURY YOUR LOVE LIKE TREASURE**/b/a Fire **BLAZE 23T12** (P)
- BLUE ZONE ON FIRE**/Be For Sugar Rockin Horse/Arista **RH 116;RHT 116 12** (BMG)
- BONTEMPO GOODTIMES**/b/a Pana **SHR 202212** (P)
- BOX TROUBLE WITH DONNA D HIT THE DECK**/b/a Rise **RISET 712** (P)
- BRENDA & THE BEACHBALLS CATCH A FALLING STAR**/Shellfish Samba Siren/Virgin **SRN 65;SRN 65-1212** (E)
- BROKEN ENGLISH LOVE ON THE SIDE**/Deep In My Heart EMI **EMS 55** Poster Bag (E)
- BROWN, Errol BODY ROCKIN'/My Little Girl** WEA **YZ 162;YZ 162T;YZ 162T12** Pic Bag (W)
- BROWN, T. Graham BRILLIANT CONVERSATIONALIST**/Walk On Water **Capital CL 470** (E)
- CAPTAIN SKY YOU BRING ME UP**/b/a Pana **PRI 200312** (P)
- CARS YOU ARE THE GIRL**/Ta Ta Waya **Elektra EKR 63** (W)
- CHER I FOUND SOMEONE**/Dangerous Times **Geffen GEF 31;GEF 31T12** GEF 31TP Picture Disc (W)
- COMMUNARDS, The NEVER CAN SAY GOODBYE**/77, The Great Escape London **LON 158; LONX 158 12** incls. Piece Of Saxophone/I Do It All For You (F)
- **COOKIE CREW FEMALES**/b/a Rhythm King **LEFT 12** (VRT)
- COTTON, Joseph RAGAMUFFIN ROLL CALL**/b/a Uptempo **TEMPO 1912** (JS)
- CRY BEFORE DAWN GIRL IN THE GHETTO** (Remix)/Tender Years **Epic WEX 1** Pic Bag (C)
- DAVIDSON, Michael TURN IT UP**(Version) **Sire W8219;W8219T12** Pic Bag (W)
- DESERT WOLVES, The LOVE SCATTERED LIVES**/Stopped In My Tracks/Desolation/Sunday Morning Ugly Man **UGLY 6T12** (VRR)
- DESIRELESS VOYAGE VOYAGE**/Destin **Fragile CBS DESI T112** (C)
- DOUBLE DEVIL'S BALL**(Version) **Polydor POSP 888;POSPX 88812** incls. Megardian Dance (F)
- EARTH WIND & FIRE SYSTEM OF SURVIVAL**/Writing On The Wall **CBS EWF 1;EWF1 112** Pic Bag (C)
- EIGHTH WONDER WHEN THE PHONE STOPS RINGING**/b/a CBS **PHONE 01** (C)
- ERIC B & RAKIM PAID IN FULL**/Eric B Is On The Cut 4th + B'Way/Island **BRW 78;12BRW 7812** Pic Bag (F)
- ESTEFAN, Gloria & MIAMI SOUND MACHINE BETCHA SAY THAT**/Love Toy **Epic 651125** 7" Pic Bag (C)
- FASCINATING AIDA LIEDER**/b/a First Night **SCORE 12** (P)
- FAT BOYS FALLING IN LOVE**/Protect Yourself Urban/Polydor **URB 10;URBX 1012** incls. My Nuts Medley (F)
- F.O.C. SHOULD I EVER GO DEAF**/b/a MCM **MCM 00112** (VRR)
- FOOLS DANCE THEY'LL NEVER KNOW**/b/a Lambs To The Slaughter **LTS 22;LTS 22T12** (P)
- GEE, Spoonie THE GODFATHER**(Version) **Sure Delight SDT 312** (JS)
- GIORGIO TINA CHERRY**(Version) **Motown ZC 41555;ZT 4155612** (BMG)
- GOREHOUDS CARGO CULT**/b/a Idol **12ID 412** (VRT)
- GUNG-HO REMEMBER**/Occupation Of The Heart **Magnet GUN 2;GUNG 212** Pic Bag (BMG)
- HAMMER, Jan TUBBS & VALERIE**/Rico's Blues **MCA MCA T200;MCAT 120012** (F)
- HARRISON, George GOT MY MIND SET ON YOU**/Lay His Head **Dark Horse W8178** Pic Bag (W)
- HEART THROBS BANG**/b/a Rough Trade **RRT 211 12** (VRT)
- HOUSEMASTER GENERAL HOUSEMASTER GENERAL**/Housemaster General Flick & Romero **FR 000112** Pic Bag (A)
- HOWARD SINGERS, The Dave GOODNIGHT KARL MALDEN**/b/a Hallelujah **HAL 002T12** (VRR)
- INCREDIBLE ZOMBIE ROCKERS MACHINE STOPS**/b/a Abstract **ABS 046;12ABS 04612** (P)
- ISAAK, Chris BLUE HOTEL**/Waiting For The Rain To Fall **Warner Brothers W8374;W8374T12** incls. Wild Love (W)
- JAMES, Richard featuring Jenny JAMES NEVER**/b/a Record Shack **RICK J1;RICK JT112** (SP)
- JASMIN MINKS, The PURE JASMIN MINKS**/b/a Eufuriant **PACE 1** (VRE)
- JELLYBEAN JINGO**/b/a Chrysalis **JEL 2;JELX 212** Pic Bag (C)
- JESUS + MARY CHAIN, The PARKLANDS**/Rider On The Wall blanco y negro/WEA **NEG 29;NEG 29T12** incls. Surfin' USA (W)
- JETS, The CROSS MY BROKEN HEART**/Cross My Broken Heart **MCA MCA 1194;MCAT 119412** (F)
- JILTED BRIDES BAD VIBES**/Greed, It's A Good Thing To Have A Good Friend, Preacher Man Trash-Can **OTO 958** Pic Bag (VNM)
- JUST US/Junior GEE JUSTICE**/b/a Pana **PRI 200912** (P)
- KELLY MARIE HALFWAY TO PARADISE**/The Time Ifs/For Real **Passion PASH 77** (A)
- LACEY, Martyn CRUISING IN THE PARK** (RAP MIX)/(H-NRG Mix) **Passion PASH 80;PASH 12 8012** (A)
- LANIER & CO. I DON'T KNOW**/Afraid Of Losing You Syncope/EMI **SY 7;12SY 12** incls. Dancing In The Night (E)
- LAMB, Annabel CHASE ACROSS THE WORLD**/Inferno **RCA PB 41595;PT 4159612** (BMG)
- LANE, Anita DOES IT LOOK LIKE I'VE BEEN CRYING**/b/a Mute **12MUTE 6512** (VRT/SP)
- LEATHER NUN, The LOST AND FOUND**/Dance, Dance, Dance/Ride Like A Cheyenne **Wire WRS 020;WRMS 02012** (VNM)
- LIZZY BORDEN ME AGAINST THE WORLD**/b/a Road Runner **RR 5472** (P)
- MAN KLAN WANTING AND WAITING**/VIRGINIA/Man Of Fear **Wire WRS 018;WRMS 01812** (VNM)
- MANFRED MANN GERONIMO'S CADILLAC**/Two Friends (From Mars & Saturn) **10/Virgin TEN 198** (E)
- MARILLION WARM WET CIRCLES**/White Russian (Live At Loreley) **EMI MARIL 8** Pic Bag;12MARIL 812 incls. Incommunicado (Live) (E)
- **M/A/R/R/S PUMP UP THE VOLUME** (REMIX)/Anitina (The First Time I See She Dance) **4AD BAD 707CD** "CD" (VRT)
- MEATLOAF BAT OUT OF HELL** (Live)/Man And Woman **Arista RIS 41;RIST 4112** (BMG)
- METEORS, The DON'T TOUCH THE BAND BANG** FRUIT/b/a Anagram/Cherry **RED ANA 39;12ANA 3912** (P)
- MICRO DISNEY SINGER'S HAMPSHIRE HOME**/She Only Gave In To Her Anger **Virgin VS 1014;VST 101412** incls. She Only Gave In To Her Anger (E)
- MIRAGE JACK MIX IV**/Here It Is Get Into It Debut/Passion **DEBT 3035;DEBTX 3035** (A)
- MIRRORS OVER KIEV TAKE ME DOWN**/Don't Leave Me Imaginary **MIRAGE 004** Pic Bag (VFF)
- MISSION USA SHOW A LITTLE LOVE**/Sensuous Mood **CBS 651222 7;651222 612** (C)
- MONTANA SEXTET HEAVY VIBES**(Version) **10/Virgin TEN 204;TENT 204 12** (E)
- MOORE, Ray BOG EYED JOG**/b/a Play **PLAY 224** Pic Bag (SP)
- NAME ESCAPES ME, The HEARTBEAT**/Don't You Give Up On Us Now **Piranha NEM 1** Pic Bag (BMG)
- NOEL SILENT MORNING**(Percapello) 4th + B'Way/Island **BRW 76** Pic Bag;12BRW 7612 (E)
- OSMOND, Donny GROOVE**/Only Heaven Knows **Virgin VS 1016;VST 101612** (E)
- OYSTER BAND, The THE ROSE OF ENGLAND/EDWARD II AND THE RED HOT POLKAS** Dawn Run Cooking Vinyl **CHEF 001** (VNM)
- PAIGE, Elaine THE SECOND TIME**/All Things Considered **WEA YZ 163;YZ 163T12** (W)
- PARTY BOYS, The HE'S GONNA STEP ON YOU AGAIN**/b/a Epic **6512307;651230612** (C)
- PASTELS COMING THROUGH**/b/a Glass **GLASS 53;GLASS 125312** (VRT)
- PIL BRING OUT THE BODY**/Angry Virgin **VS 1010;VST 101012** incls. Religion (E)
- PINCKNEY, St. Clair DO YOU LIKE IT**/As We Lay/Shake You Down Ichiban **ICHT 701 12** (A)
- PITMAN, Donnell CHOCOLATE LOVER**/b/a Pana **PRI 200712** (P)
- RED LORRY YELLOW LORRY OPEN UP**/Another Side Situation **Two SIT 49;SIT 49T12** incls. You Only Get What You Pay For (VRT)
- **SCARLET FANTASTIC NO MEMORY** (Solar Mix)/Version **Arista RISTX 3612** (BMG)
- SEAL SEALED WITH A KISS**/b/a Seal **5 7 1;512 112** (VRE)
- SEATON, B.B. TWO SIDES TO EACH STORY/WAVELINK** YOU'VE GOT WHAT I NEED (Double A) **MB Music MBMPX 00212** (JS)
- SHINE, Brendan THE LOBBY** (PARTY MIX)/b/a Play **PLAY 223** Pic Bag (SP)
- SIDDELEYS, The WHAT WENT WRONG THIS TIME**/b/a Medium Cool **MC 005** (VRR)
- SINGING RINGING TREE, The GOOD DAY GOOD**/Generally Dancing Sample **SAMPLE 1** (VRR)
- STEELY DAN RICKY DON'T LOSE THAT NUMBER**/Do It Again **MCA MCA 1214** (F)
- STEWART, Jermaine SEE IT AGAIN**/You Promised **10/Virgin TEN 188;TENT 18812** Pic Bag (E)
- STEWART, Rod TWISTING THE NIGHT AWAY** (from the film Inner Space)/Let's Get Small **CBS ROD 1** Pic Bag (C)
- STING WE'LL BE TOGETHER**/Conversation With A Dog **A&M AM 410;AMY 410;AMCD 410** "CD" (F)
- TASHAN READ MY MIND**(Full Length Version) **Def Jam TASH 1** (C)
- THIRD FESTIVAL OF 1000 WELSH MALE VOICES GUD SAVE THE QUEEN**/Land Of My Fathers/CENTRAL BAND OF THE ROYAL AIR FORCE: Land Of Hope And Glory **Grassie GRASS 1** (E)
- THIS YEAR'S BLONDE WHO'S THAT MIX**/No Big Deal **Debut/Passion DEBT 3034;DEBTX 3034 12** (A)
- THRASHPACK KINDA COOL IN THE PLACE**/b/a Music Of Life **NOTE 1012** (P)
- TROUBLE FUNK TROUBLE, STILL SMOKIN'**/Drop The Bomb, Let's Get Small 4th + B'Way/Island **12 BRW 8012** (F)
- U2 INTERVIEW PICTURE DISC COLLECTION** Baktabak **BAKPAK 1001** 4 x 7 Pic Disc (ARAB)
- VANDROSS, Luther SO AMAZING**/b/a Epic **LUTH 4;LUTH 412** Pic Bag (C)
- VERLAINES DEATH AND THE MAIDEN**/b/a Flying Nun **FN 14** (VRT)
- W.A.S.P. I DON'T NEED NO DOCTOR**/Widowmaker **Capitol T2CL 469;12CLP 46912** Poster Bag incls. Sex Drive (E)
- WHITTAKER, Roger TWELFTH OF NEVER**/One Another Tembo **TML 130** (IMS)
- WILSON, John YOUR EYES**/Bad Guy Legacy **LGY 59** Pic Bag (A)
- WOMACK, Bobby LIVING IN A BOX**/I Can't Stay Mad **MCA MCA 1210;MCAT 121012** (F)
- WOULD-BE-GOODS FRUIT PARADISE**/Hanging Gardens Of Reigate el/Cherry Red **GPO 28** Pic Bag (P)
- ZEVO, Warren BAD KARMA**/Boom, Boom Mancini **Virgin VS 1021;VST 102112** incls. Leave My Monkey Alone (E)
- ZUSHI SAY GOODNIGHT**(Hungry Mix) **Debut/Passion DEBT 3031** (A)

- Bad Karma.....Z
Bad Vibes.....J
Bang.....H
Bat Out Of Hell.....M
Betcha Say That.....E
Beverly Hills Cops.....B
Blue Hotel.....I
Body Rockin'.....B
Bog Eyed Jog.....M
Brilliant Conversationalist.....B
Bring Out The Body.....P
Bury Your Love Like.....B
Treasure.....B
Candi.....B
Cargo Cult.....G
Catch A Falling Star.....B
Chase Across The World.....L
Chocolate Lover.....P
Coming Through.....P
Cross My Broken Heart.....J
Cruising In The Park.....L
Death And The Maiden.....V
Devil's Ball.....D
Do You Like It.....S
Does It Look Like I've Been.....L
Crying.....L
Don't Touch The Band Bang.....M
Fruit.....M
Falling In Love.....F
Females.....C
Fruit Paradise.....W
Geranimo's Cadillac.....M
Girl In The Ghetto.....C
God Save The Queen.....T
Good Day Good.....S
Goodnight Karl Malden.....H
Goodtimes.....B
Got My Mind Set On You.....H
Groove.....O
Halfway To Paradise.....M
Heartbeat.....N
Heavy Vibes.....S
He's Gonna Step On You.....P
Again.....P
Hit The Deck.....B
Housemaster General.....H
I Don't Know.....L
I Don't Need No Doctor.....W
I Found Someone.....C
Interview Picture Disc.....U
Collection.....U
Jack Mix IV.....M
Jingo.....J
Justice.....J
Kinda Cool In The Place.....T
Lieder.....F
Living In A Box.....W
Lost And Found.....L
Love In The 1st Degree.....B
Love On The Side.....B
Love Scattered Lives.....D
Machine Stops.....I
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Open Up.....R
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Prime Time TV.....B
Pump Up The Volume.....M
Pure Jasmin Minka.....J
Ragamuffin Roll Call.....C
Ready My Mind.....T
Remember.....G
Ricky Don't Lose That.....S
Number.....S
Say Goodnight.....Z
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Should I Ever Go Deaf.....F
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Silent Morning.....N
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Home.....M
So Amazing.....V
System Of Survival.....E
Take Me Down.....M
The Flintstone Rock.....B
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The Second Time.....P
They'll Never Know.....F
Tina Cherry.....G
Trouble, Shil Smokin'.....T
Tubbs & Valeria.....H
Turn It Up.....D
Twelfth Of Never.....W
Twistin' The Night Away.....S
Two Sides To Each Story.....S
Voyage Voyage.....D
Wanting And Waiting.....M
Virginia.....M
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We'll Be Together.....S
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D I A R Y

THE FORTHCOMING copyright legislation might well contain something decidedly unacceptable to major sections of the music business as well as leaving out provision for a blank tape levy. Rumblings heard last Friday amid the howling winds and crashing trees indicate that an ILR lobbying group is beavering away to change the present arrangements whereby need-time payments are negotiated by the PPL on behalf of the BPI members. The motive behind the machinations seems to be a close parallel with the celebrated Buffalo case in the US which was an attempt by American TV broadcasters to escape from the blanket licensing system conducted with the copyright protection and collection organisations in favour of direct negotiations and agreements with the individual copyright holders... An occasion to be supported is the Night Of 100 Stars & DJs at Le Palais, Hammersmith, on October 27. Admission is £5 or £25 and all proceeds will go to Stuart Henry in his retirement. The gallant DJ, whose long, heroic battle against multiple sclerosis has won widespread admiration, is now paralysed from the neck down... Radio Luxembourg is reverting to a top 20 chart programme formula to avoid records on their way out and other boring aspects it associates with a larger sample... Nessie may not have been sighted yet, but there is a big sonar reaction to the possibility of a new indie distribution network... End of an era at Stiff with the departure of Dave Robinson. Chris O'Donnell is now running that company and ZTT under Jill Sinclair...

PAUL CONROY is alleged to have been speechless for the first time in living memory during last week's Country Music Association Awards shenanigans in Nashville when he received the founding president's award for services to country music. The MD of WEA's US division in the UK is the first foreigner to win the prestigious award, received in the past by luminaries such as Johnny Cash and Charlie Daniels and his enthusiastic work behind the New Country campaign is one of the reasons for the honour... Jeffrey S Kruger has applied to the Securities & Exchange Commission in Delaware for a registration symbol on the over-the-counter market for the Kruger Organisation Inc... Sad to report the death of Reg Tilsley, top dance band pianist who became arranger to many stars in post-war years and recorded with his Tilsley Orchestral for Philips and Fontana... Tony Powell must be thinking it's a case of always the bridesmaid but never the bride with the news of a new Phonogram MD (story p1). It's thought that Obie doesn't want to lose the services of one of the best operators in the marketing field, but it could be he'll lose them anyway... Jimmy Young, receiving his BASCA Gold Badge Award, said he asked his "nearest and dearest" why it had been awarded to him. "Because you stopped singing," was the reply. Lita Roza, collecting a similar honour, remarked it was one of several awards she had been picking up lately. Others include a bus pass and pension book.



GOOD EVANS! Retiring Radio Two producer Ken Evans with EMI Music's Johnny Gordon is surprised by 280 guests awaiting his arrival at a 'small, intimate dinner party for six'.



CULTURE CLUB: Capital Radio's Richard Allinson joined Lee and Motown's Nikki Denaro at RCA's club party.



FINNISHING SCHOOL: PolyGram chairman Maurice Oberstein with Benjamin and Jonathan Finn who the company is sponsoring through their studies at Cambridge and Oxford universities.



TWO'S COMPANY: BMG Music International has signed its first rock project, Phenomena II. Pictured with BMG's Gerd Ludwigs and Chris Stone are project instigator Tom Galley and director Wilfried Rimensberger.



JINGLE ALL the way: Radio One's Johnnie Walker and Kevin Howlett (on the left, honest) take delivery of the station's new CD jingles package from EMI Swindon technicians.

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STRIKE GOLD: First Strike received gold discs from parent company Stylus in recognition of their efforts on Sixties Mix.



POPPED IN: Wet Wet Wet called in to the Virgin Megastore to sign copies of their new album.



JIT'S A pleasure: The Bhundu Boys enjoyed themselves during a set at HMV Oxford Circus.



COME TOOMEY: Music industry senior executives turned out in force at the party to mark the departure of Paddy Toomey as Woolworth's entertainments buying manager.

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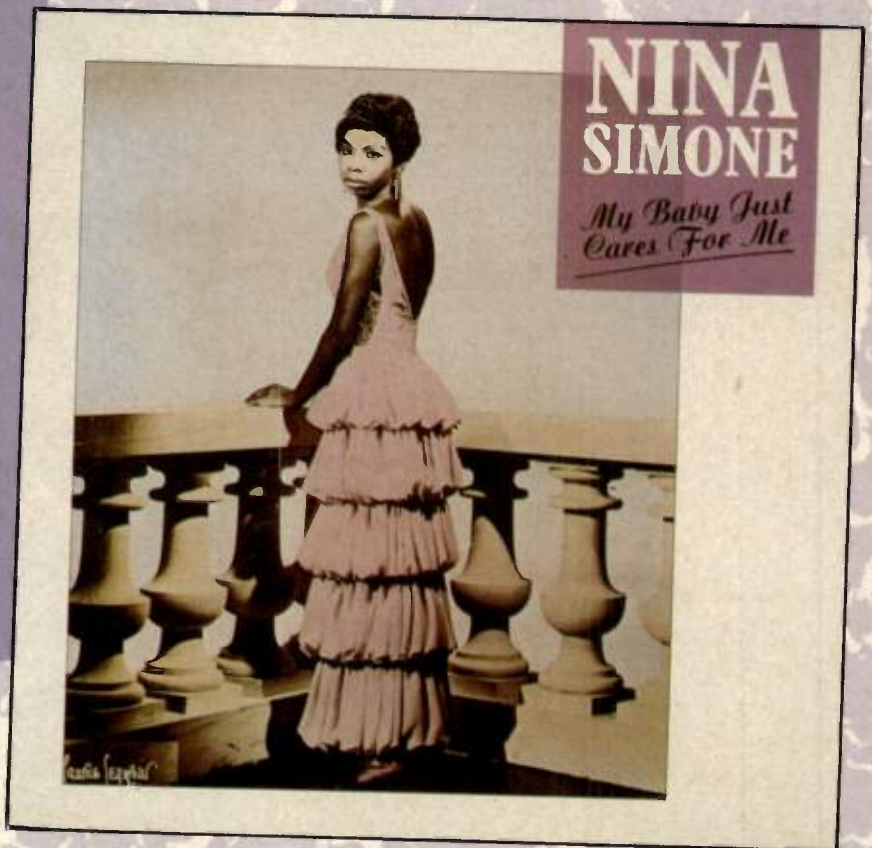
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A day in the life . . .

by Johnny Black

PASSERS-BY outside Carlton TV studios, set in a quiet tree-lined St John's Wood avenue, might be forgiven for thinking nothing much is going on behind the Grecian columns of the elegant old building.

Nothing could be further from the truth. Set foot inside the door and the place fairly crackles with the undisguised nervous energy of the Sky Trax team who, on some days, are required to produce no less than four hour-long TV shows, a level of work that would send most BBC or ITV staff into a state of speechless apoplexy.

"Actually, it's the best thing about working here," says production co-ordinator Sue Wealthdale. "I love the pace. We certainly don't do it for the money!"

I arrived at this Sky Trax HQ just after 9.30 on a crisp October morning, to find Gary Davies already fronting Young Free And Single, a fast-paced show based round videos and viewers' letters,

the best of which can win Gary's much sought-after YF&S T-shirts. I watch from backstage, surrounded by such curious props as plastic gravestones, stuffed razorbills, a post box and a life-sized cut-out of Michael Jackson.

As the show ends, the small studio erupts in a frenzy of humpers (scene-shifters) who rapidly transform the backdrop into the set for First Run, a video preview show also fronted by Gary, and 15 minutes later the cameras roll as Gary interviews Nona Hendryx, seeking her views on various new videos.

Five Star catch the sharp end of Nona's tongue. "They all look like Michael Jackson," she quips. "Maybe they go to the same surgeon!"

The studio atmosphere is a little more tense than usual, probably because executive producer Gale Claydon gave up smoking this morning, and she's already got the whole crew on its toes. As the show ends, the lights fade and Gary (affectionately known around here



NONA HENDRYX prepares to discuss plastic surgery and other topics with Gary Davies; The Beastie Boys get relaxed with Mick Wall; Ronnie The Runner starts the Great Video Race; VJ Carolyn Marshall gets Squeezed.

as "our very own lounge lizard") wipes off his make-up, dodging deftly past more humpers while answering my questions.

"Sky Trax has had a phenomenal impact," he enthuses. "When Sky started five years ago, the European charts were often years behind the UK, but now the gap is rarely more than a couple of weeks. And, the other way round,

Sky has helped break loads of European acts into the UK market, like Double and A-ha."

As Gary disappears into a waiting car, Kerrang! journalist Mick Wall rolls up, ready to front his Monsters Of Rock show. A corner of the studio is being transformed into a cosy graveyard (aha — the plastic gravestones) complete with seething carpets of dry ice.

"I was useless when I started doing this, so nervous I couldn't even smile properly," he admits. "Now it's a dawdle, because Sky Trax is virtually the only music network all across Europe, so all the metal bands tune to it while they're touring. As a result, they all know my face long before they come on the show."

TO PAGE THREE ►

The Eurochart Top 50 congratulates Sky Channel/Sky Trax with the connection to its ten millionth european home.

The Eurochart Top 50, compiled on behalf of the Dutch copyright organizations Buma/Stemra, is one of the most popular Sky Trax'-programs.

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► FROM PAGE TWO

Intriguingly, numbered among devotees of Mick's Monster Show are Depeche Mode and Spandau Ballet. "Yeah, I met Gary Kemp at a Def Leppard gig one night, and he was dead keen to come on the show. I suppose I would have them on, but I feel metal really belongs to a small but fanatical audience, and that's who I'm catering for."

Even lunchtime in the local pub becomes a production meeting, as the five-person team gets together with VJ Pat Sharp to run down the likely course of events on the day's only live show, The Smash Great Video Race.

"There's an incredible buzz about doing a live show," says associate producer Stella Briley, "even when Gale hasn't given up smoking! We do all the shows 'as live', but only The Great Video Race and Here Comes The Weekend actually goes out across Europe as we do them."

Built round a simple but effective idea (viewers phone up to ask for favourite videos and, if they can be put on the air in 60 seconds, the viewers win prizes), the Video Race is one of Sky Trax' shows.

"One of many reasons why," explains VJ Pat Sharp, "is our use of catchphrases. We ask the winners, 'What's the phrase that pays?' and they have to reply 'Sky Trax is a smash' in order to claim their prize. It might seem simple, but that phrase promotes the show, the network and the sponsor in just a few words. Wherever I go in Europe, people might not remember my name, but when they see me they

shout 'Sky Trax is a smash'. So I know it works."

The atmosphere is indeed electric as the show proceeds, heightened by the presence of an audience of Dutch and Swedish schoolkids, cheering enthusiastically at the antics of Ronnie The Runner, the show's other main character, dressed up as Michael Jackson for the day.

"We always have a theme for the show," explains Stella. "In this one Ronnie has gone Michael Jackson mad, which ties in with our competition to win tickets to New York and see Michael live, which we're doing in conjunction with CBS." (Now we know why there was a lifesize Jacko cutout backstage.)

Even further backstage, up in the production gallery, there are loud cheers whenever a good video is chosen, and hoots of derision for Madonna, because they've seen it 20 times already this week. Gales of laughter also greet the Bananarama video for Guilty, when the girls are clumsily replaced by stand-ins for the acrobatic backflips in the dance routine.

As the show ends, the tension eases off, and the schoolkids crowd round Pat Sharp clamouring for autographs until Stella tactfully shepherds them away, giving Pat a chance to say a brief hello to his wife and baby son who have been watching from the wings, before he jets off to Europe for yet another gig.

The lights die for the last time, the crew drifts away, and the studio is left empty. Until tomorrow...

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Gale Claydon

EXECUTIVE PRODUCER

GALE CLAYDON is executive producer of all Sky Trax music programming, and also deviser of most of it.

Like many of the Sky Trax staff, her previous working background was as marketing co-ordinator for a record company. More specifically, she was an international marketing manager for Arista, and it was her knowledge of the European scene that clinched the job for her at Sky.



CLAYDON: "We don't go for wall-to-wall videos. We create specific programmes to hook specific audiences."

So what makes Sky Trax different?

In a couple of words? Professionalism Quality. Compared to the other satellite and cable networks we run a very tight ship on the production side, and prefer to allocate our budgetary resources to getting the best available presenters, director, cameraman, etc. So it always looks great and feels right to the viewer. How does your programming philosophy compare with, say, MTV?

We've never gone for wall-to-wall videos, or visual radio as they call it. You know the kind of "That was... and now this is," approach where the presenters are all interchangeable.

That kind of MTV approach creates a viewing pattern where people watch for three minutes then change channels. What a good is that to an advertiser?

We create specific programmes

to hook specific audiences. If someone starts watching, say The Smash Great Video Race, which is aimed at seven to 17-year-olds, the action is fast and interesting enough to keep them hooked until the end. We never have a link that runs over three minutes, so things keep happening.

Who are the other shows aimed at?

Well, Mick Wall's Monsters Of Rock has a very clearly defined audience in terms of the music they like, the lifestyle they lead, the commodities they consume, but surprisingly the viewing age ranges from about 11 to 50 years old. There's no shortage of ageing metal fans out there these days.

You have a very specific policy about your presenters, don't you?

Well, yes. I've chosen all the newer ones for their personality.

We were very lucky in the start to

get people like Tony Blackburn and Gary Davies, who are ultra-professionals. If the studio falls down, they'll continue to broadcast as if nothing's happening.

On the other hand, there are times when you want a bit of panic on the screen, just to make it real.

Isn't that a bit risky?

That's the point. It makes the shows interesting. In fact, Clare is incredible. She radiates a warmth and... an innocence that makes you like her immediately.

Why should anybody advertise with you? It is, after all, an untried medium.

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Kids in Europe, including Britain, are very badly served for pop TV shows. Why should we only be able to see pop music two days a week? Why not every day?

Ian Wiener

MUSIC CONSULTANT

IAN WIENER, music consultant to Sky Trax, was one of the team instrumental in setting up the whole operation, and in devising its format and philosophy.

Coming from a background of journalism and the record business (CBS, K-tel) he set up his own company, Wienerworld, in 1981 in what was then the ground-breaking new area of pop video compilations.

How did you get involved with Sky Trax?

Back in 1983, at MIDEA, I began to feel that the pricing structures on videos was all wrong, it was too high.

That thought, however, led me to another realisation — that I was less interested in the medium by which the videos reached the consumer, and more interested in the actual programming itself. As a result, I started thinking of other ways to get the videos out to the public.

I ran into Nik Powell, who runs

Palace Video, and was a former partner of Richard Branson's. Nik and I seemed to be thinking along similar lines so, when we came back we made a pilot music show, at our own expense, designed to go out via cable or satellite.

And your role has changed too?

Well, in the early days we actually did the production of the shows from scratch, but a body of talent has grown up within Sky Trax which means that they can handle that side of things themselves.

My role now is more advisory. At the start of the week, Gale Claydon and I devise the playlists.

Very much a chart-orientated thing?

That's a fair comment. If you had to compare the whole Sky Trax set up with a music paper, it would have to be Smash Hits, although some of us might personally prefer to tend towards an NME approach. Realistically, however, we have to play what people want to see, and that means the charts, be they American, British or European.



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and wish them many more

We have also been privileged to produce the *Coca-Cola Eurochart* ● *Pat Sharp Show* ● *Popformule* ● *D.J. Kat Show* ● and many other programmes for Europe's **NUMBER ONE** Satellite Station.



On reflection the sky is never the limit.

CBS Records International.



Stella Briley: Associate Producer
LIKE GALE Claydon, Stella previously worked at Arista but in international promotion.

"I actually produce three shows a week myself — The Smash Great Video Race, Tony Blackburn's Heartline and Gary Davies' Young Free And Single, while Sue Wealthdale and I together do First Run.

"The atmosphere here is hectic, but great fun. Once, on the live phone-in show, we heard after we'd started that the phones had gone dead! After several minutes of dumbstruck panic we realised we happened to have a studio audience that day, which we don't usually, so we got them to request their favourite videos, and went on as usual.

"Still, that's the kind of adrenalin rush that binds the team together, isn't it?"

Sue Wealthdale:

Production Co-ordinator

Ex-international manager at Rondor Music Publishers, Sue has the 'cred' music taste on the production team, scorning pure pop and preferring Lloyd Cole, REM and Depeche Mode.

"I'm responsible for getting in the videos, plus the artists and guests for the shows. I also take care of them while they're here.

"My other thing is organising the outside broadcast days, because we have a couple of shows which use location interviews and vox-pops."

Lorna Scott:

Production Secretary

Lorna (21) has never worked anywhere other than Sky, and com-

● **STELLA BRILEY:** 'The atmosphere here is hectic, but great fun'

● **LORNA SCOTT:** 'Basically I sort out everyone else's problems'

● **DUNCAN WALKINSHAW:** 'I have about 4,500 videos in the library and I have to know where they all are, all the time'

● **MARTIN TURNER:** 'I think we make the best chart show on the air'

Production team

mutes in daily from Brighton.

"Basically I sort out everyone else's problems. "I tell you something. You come here Monday morning, you turn round and it's Friday afternoon."

Duncan Walkinshaw:

Tape Librarian

Duncan arrived at Sky Trax almost straight out of Bristol Poly, where he graduated in humanities. Maybe that explains why he's a Joy Division fan.

"I have about 4,500 videos in the library and I have to know where they all are, all the time.

"During the Smash Great Video Race, it's actually me, not Ronnie The Runner, who finds the videos. He's just the front man, although we really don't know which videos the kids will pick, so it gets frantic

sometimes."

Martin Turner:

Engineer Crew Director

With a background in engineering and directing in-house trailers and promos, Turner is a recent addition to the full-time staff.

"I run the ENG (Electronic News Gathering) team, and I direct the Nescafé Top Forty Show.

"I think we make the best chart show on the air."

Gordon French:

Head of programme development

"Sky Trax owes an enormous debt to Sky's former head of television, Gary Davey, who initiated, developed and supported the series with great creative flair. I look forward to carrying on his work."

CONGRATULATIONS
SKY TRAX
FROM
YOUR FRIENDS AT JIVE

THANKS FOR MAKING
GREAT PROGRAMMES



MCA

THANK YOU

SKY

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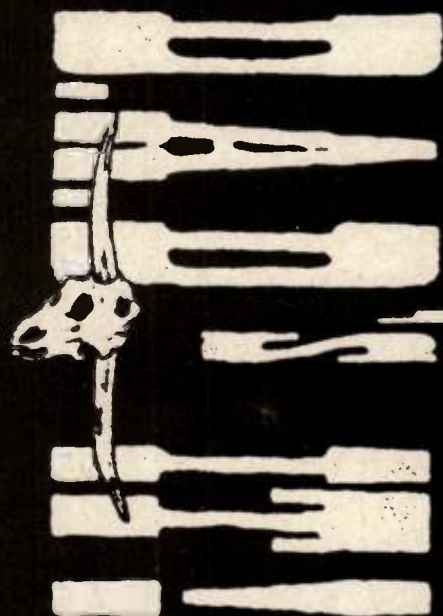
MCA ARTISTS

TO EUROPE AND

CONGRATULATIONS

ON REACHING YOUR

10,000,000th HOME



MCA

Veejays

Pat Sharp

Hosts The Smash Great Video Race and Bondstec Here Comes The Weekend, but can also be heard on Capital Radio and BFPS.

According to sources within Sky Trax, Pat never had a normal life as a child. He spent all his time collecting radio jingles.

"It's true. I went on holiday to Los Angeles recently and spent three weeks by the pool taping the jingles from all the local stations."

Tony Blackburn

The consummate professional, it was Blackburn whose dulcet tones opened Radio One way back in the dark ages, and he's also currently on BBC Radio London.

For Sky Trax he hosts Heartline, of which Gale Claydon says, "Believe me, nobody could do it like Tony does. He manages somehow to bring total sincerity to it while simultaneously flirting with the callers. He's a law unto himself."

Gary Davies

A regular Top Of The Pops presenter, Gary also hosts Radio One's lunchtime show, and fronts Young Free And Single plus First Run for Skytrax.

"The advent of Sky Trax has made me an extraordinarily busy person, especially as I also go to Amsterdam most Tuesdays to host the Coca Cola Eurochart, which is

a European equivalent of Top Of The Pops.

Clare Grogan

Ex-Altered Image, current solo performer and actress, Clare is one of Sky Trax's newest presenters, and co-hosts The Bondstec Here Comes The Weekend Show with Pat Sharp.

Mick Wall

Host of the Monsters Of Rock, heavy metal show, Mick is also a well-respected Kerrang! writer.

"It's odd in a way, having a show that's only about heavy rock, because really music is just music, and this tends to ghettoise it, but people also forget that there is a huge audience out there for this stuff."

Carolyn Marshall

Best known as presenter on BBC TV's It's Wicked, Carolyn has a degree in psychology, but that didn't stop her from working as an ice cream seller when she spent some time living in America.

She presents the Nescafé UK Top Forty show.

Ronnie The Runner

A brand new Euro-hero created entirely by Sky Trax, Ronnie (real name Donald Wright) is actually an assistant floor manager.

"Ronnie is a non-speaking character, which is just as well, because I'm liable to say the wrong things."

Anita Chellamah

Ex-lead singer of the Cherry Bombz now embarking on a solo career, Anita presents The American Show.



CLARE GROGAN



TONY BLACKBURN



ANITA CHELLAMAH

Overview

SKY CHANNEL schedules a wide range of family entertainment, including drama, action and comedy series, films, sport, current affairs and children's shows, totalling an average of 18 hours a day, Sky produces 40.2 per cent of its weekly output itself.

As a result, the channel attracts advertising aimed at a much wider audience than its competitors, from multi-nationals like Proctor and Gamble, Ford, Philips, Nissan and IBM.

Sky Trax provides Sky channel's music output, in stereo, and in January 1987 Sky Channel produced the first World Video Music Awards, jointly with Much Music/Musique Plus and West Nally

Group plc. The show was seen across four continents.

Other Sky programmes include such series as Country Practice, Emerald Point, Fantasy Island and comedy from The Paul Hogan Show to The Monkees and My Favourite Martian. The entire history of television is plundered for such great classic shows as Batman, Wagon Train, Well Fargo and there's science-fiction action in The Time Tunnel.

Ask Dr Ruth features the leading sex therapist, Dr Ruth Westheimer speaking candidly about sex, and there is also no shortage of sport, as evidenced by the fact that Wrestlemania is the channel's most popular show.

The recent PETAR (Pan-European Television Audience Research) study showed that Sky Channel has 92 per cent penetration of all European homes which

have access to satellite TV, and during the four weeks of the study, 9.24m viewers in 12 countries watched it, as opposed to only 5.67 watching Superchannel.

Rupert Murdoch's News International Plc owns almost 82 per cent of SATV, which confirmed its intention to go all the way with Sky by raising a further £22.63m in funds in September.

The future, with higher-powered satellites on the way, also holds the possibility of DBS (Direct Broadcasting by Satellite), by which means the current 10m homes could potentially be increased to a staggering 100m.

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CONGRATULATES

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(SO WHAT HAPPENED TO WATFORD?)

LOOKING FORWARD TO THE NEXT 10 MILLION

Best wishes

Mo Darbyshire and Brian Wade

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