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MUSIC WEEK



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PETER BLAKE, artist of the celebrated Sgt Pepper cover, receives an award to recognise his services from Paul McCartney at the launch party for the album's CD debut. Looking on is EMI managing director Rupert Perry.

Dire record for Sgt Pepper?

A CLAIM that Sgt Pepper's Lonely Hearts Club Band is now the UK's biggest-selling album is being made by EMI despite stiff competition from Phonogram's Brothers In Arms.

Phonogram marketing director

Tony Powell declines to reveal exact sales figures of Dire Straits' octuple-platinum album, but when told that Sgt Pepper was expected to have sold 2.8m units by the end of last week, he said: "We have done in excess of that."

In the event, Sgt Pepper — boosted massively by its release on compact disc and the attendant publicity — could claim a total of more than 2.9m by Saturday night. The album had sold 2,773,010 units in all formats in the UK before the CD was released and EMI shipped a further 135,000 units last week.

Tony Wadsworth, general manager of TV and catalogue marketing, comments: "I would claim it to be the biggest selling album — to the best of my knowledge."

INSIDE

New product: Pinnacle and Penguin's spoken word tape deal, Lesgo's CD box sets, and CFP/EMI Menem's budget CD lines

Cartel gets two; more bootlegging sweeps

A&R: The thumbs up for Warren Zevon, Fairhead and Mathilde Santing (pictured)



[LP reviews], plus the power and glory of U2 live (Performance); also Talent, singles reviews, dance news, James Hamilton, indie news/ chart and the folk and roots chart starts

Singles, albums charts 14, 23
Classical album reviews 24
Low price/mid-price: Closing the budget divide as low-price product moves into a new era 25-31
Feature: The tapes of wrath 34
Ozley's Diary, plus Gallup's chart attack 35

Dual pact tackles US import squeeze

FEARS THAT the US authorities are pulling up the shutters against the flow of records into the country have prompted UK exporters and American importers to join forces in a bid to keep trade moving. British indie labels which rely on exports as their way into the US market are being particularly badly hit.

Fifteen companies on both sides of the Atlantic have come together to form the Recordings International Trade Committee at a time when

the US customs service is about to introduce a system for automatically informing copyright holders of all imported titles.

The RITC has protested to the US Senate that such a scheme would be "arbitrary and capricious" and is now seeking to have a whole new set of import and export procedures introduced. As a first step, representatives met for exploratory talks with the Mechanical Copyright Protection Society on Monday.

RITC committee member and Caroline Exports managing director Jonathan Gilbride says: "Our main objective is to work out a way in which importers, exporters, wholesalers, distributors and retailers can co-exist and co-operate with record companies, publishers and copyright holders to our mutual benefit. It is not our intention to compete with record companies by handling parallels; we have no wish to abuse the rights of copyright holders."

"We want to work with copyright holders to establish a fair system which will allow us to continue trading while at the same time protect their copyright."

"The whole problem of the moment is one of lack of information. What we want to do is to fill that information gap. We need to work with the relevant organisations to try to get a workable system."

Trading conditions for exporters to the US have been getting steadily worse since 1982 when a court case brought by CBS led to new interpretations of US law.

Pirates sail through legal loophole

THE DEPARTMENT of Trade's powers to close down pirate radio stations have been drastically cut by a House of Lords ruling.

Five law lords unanimously dismissed an appeal by the DTI and ruled that it did not have the power to confiscate records and tapes from stations convicted of broadcasting without a licence. They upheld a Court of Appeal ruling that forfeiture was wrong because

music carriers are not broadcasting "apparatus" under the 1949 Wireless Telegraphy Act.

A DTI spokesman said later: "The Lords' ruling is quite a significant decision for the radio community, particularly pirate operators, and is definitely in their favour. Records are often the most expensive part of their equipment — transmitters being worth only pennies in comparison."

Roxy Chart takes airplay into account

THE FIRST showing of ITV's new music show, The Roxy, was broadcast last night using a chart that contains both a radio and television airplay element.

Roxy producer Alastair Pirrie had sought to negotiate out the radio airplay factor before the MIB1-compled chart was televised but, having failed, he pressed for all broadcasting action to be considered. "It had to go one way or the other," he comments.

"I have made my feelings known that, overall, the airplay element may not be a good thing. But, if airplay is going to be taken into account — and it makes a difference in the lower reaches of the

Island moves distribution to PolyGram

ISLAND IS switching distribution to PolyGram as of July 1 after 16 years with EMI.

Island chief executive Tom Hayes maintains: "The new deal with PolyGram was certainly not precipitated by any dissatisfaction over EMI's services. We have moved to PolyGram because they are the only major to fully cover Island's audio-visual philosophy. We have had a long and friendly association with EMI."

Ted Harris, managing director of EMI's manufacturing and distribution arm, adds: "We regret we will no longer be servicing the Island account in the future but we are happy to have played a vital role in the company's success."

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Pop Shop Boys "It's a sin" (Seven inch, twelve inch and cassette single on Parlophone.)

MUSIC WEEK



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Editor: David Dalton. **Deputy Editor:** Stuart Pugh. **Managing Editor:** Nigel Hunter. **News Editor:** Jill Clark-Morris. **ARR Team:** Danny Wynne, Enderle (Photo), Cliff Cook-Morris, David Davies, Duncan McLeod, Nigel Hunter, Karen Tove, Chris White. **Features/Editing:** Chris White. **Music Video:** Sue Sillito. **S&P Editor:** Duncan McLeod. **Special Projects Editor:** Karen Foston. **Contributors:** James Hennessy and Barry Lazer (Photo & Design), Jerry Smith (Singles), Martin Scamman (Charts), Dave Henderson (Teaching/Info), US Correspondents to Maxon 483 Box, 18th Street, Houston TX 77076, USA (Tel: 713-487 9230). **Research:** Barry Adair (Images), Lynn Freely (Illustration), Janet York, Gerald Thompson. **Advertisement Manager:** Kathy Ingham. **Assistant Advertisement Manager:** Tony Linn. **Ad Executives:** Ruth Elliott, David Howell. **Classified:** Cathy Murphy (Inquiries). **Ad Production Manager:** Keith Miles. **Managing Director:** Jack Harlin. **Publishing Director:** Vito Shannon. **Publisher:** Andrew Brown.

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Next Music Week Directory free to subscription sent on January 1987.

Penguin titles now out on tape

DEALERS ARE to be offered a range of children's spoken word cassettes from next month in a deal between distributor Pinnacle and book publisher Penguin.

The titles will be those that are Penguin's biggest sellers in book form, and marketing director Barry Cunningham comments: "We feel there is room for a premium brand in this market. There is a significant audience that will want to buy

complete stories on tape."

The cassettes will be between one and two hours and will retail for either £3.99 or £6.99. A £20,000 press advertising campaign is being mounted to launch the series.

Pinnacle managing director Trevor Eyles adds: "Because of Penguin's reputation, this is an exciting venture."

Lasgo CD box sets

LASGO EXPORTS is launching a series of eight compact disc box sets, each containing four CDs.

Each box set follows a theme, and they include folk, Sixties, heavy metal, film soundtracks, jazz and orchestral interpretations of rock anthems.

The sets are all limited editions and are being released under the banner of The Original Compact Collection. Lasgo believes the collections will tap the unexploited CD gift market as well as appealing to collectors and impulse buyers.

● ACE IS re-launching the Stax label this month with an initial batch of six singles carrying the original artwork. The releases are being backed by advertising in *MW*, *Q*, *Underground*, *NME*, *Echoes*, *Blues* and *Soul* and *R&B*. In-store material, including counter boxes and posters, will also be available. A further 14 single releases are planned during the next four months.

● SMALLTOWN ELEPHANTS are playing 13 UK dates later this month to support their new single in Polydor, *Walking On Ice*.

● A NEW mid-price series of jazz cassettes and compact discs is being launched by PolyGram. Under the titles of Walkman Jazz and Compact Jazz, the first 20 releases are out on June 22.



TERRAPLANE BEGIN a 12-date tour on Saturday (13) to promote their new single on Epic, *Good Thing Going*.

Classical CDs come on line

AFTER FOUR years of waiting for CD manufacturing capacity, Classics For Pleasure, the original budget label, and its sister label EMI Eminence, are at last to appear in CD form.

Classics For Pleasure will have a retail price of £6.99, but will maintain its differential with EMI Eminence which will have a retail price of £7.99. The compact disc programmes of both CFP and EMI Eminence begin in July with a 10-title launch.

The titles from CFP are headed by the popular orchestral compilation conducted by Mackerros, with Tchaikovsky's 1812 Overture, Mussorgsky's Night On A Bare Mountain and other works. There are also other pops — Vivaldi's

Four Seasons played by Sillito and the Virtuosi Of England.

But there are also some much younger recordings, including the much-praised recording of Elgar's Cello Concerto played by Robert Cohen coupled with other works, Tchaikovsky's Piano Concerto Nos 1 and 3 played by Philip Fowke, and Carl Orff's Carmina Burana conducted by Maurice Handford.

The EMI Eminence recordings similarly vary in age and popularity of programme. Jill Gomez sings Cantelube's Songs Of The Auvergne; William Bennett and the ECO play Flute Concertos by Vivaldi; there are two important Vaughan Williams recordings, Job and The Lark Ascending, both feature the LSO under Handley.

WAR 'LOW RIDER'

Simon Harris Remix
Arthur Baker Remix
12" XLAX 100 7" XLAX 1



D I S C O

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TOP DANCE SINGLES

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Mercury/Phonogram
- 3 — SULLY STRANDBERG, Sussie Vega
A&A
- 4 — KISS ME KISS ME KISS ME, The Cars
Atlantic
- 5 — THE JOSHUA TREE, U2
Island
- 6 — 2 TANGO IN THE NIGHT
Polygram
- 7 — BURNING IN THE PARADISE, Level 42
Polygram
- 8 — HEEL AND HORN, Supply Road
WEA
- 9 — BANGORING, Alison Moyet
CBS
- 10 — INVISIBL' TOUCH, Genesis
Virgin
- 11 — F.A.M., Mel & Kim
Sire/mercury
- 12 — KEEP YOUR DISTANCE, Coast
Mercury/Phonogram
- 13 — DANCING ON THE COUCH, Geena
Chrysalis
- 14 — 50, Peter Gabriel
Virgin
- 15 — BROODERS IN ARMS
Blue Steel
- 16 — LOUDER THAN BOMBS, The Smiths
Rough Trade
- 17 — GRACELAND, Paul Simon
Woman Brothers
- 18 — LICKED TO BIL, Beatrice Bles
DeJazz
- 19 — ME, The Beatles
Polyphonia
- 20 — NUMBER SOUL, The Beatles
Polyphonia

Compiled by
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Labels in switch to Cartel distribution

TWO LABELS who have been with Pinnacle since the company's relaunch at the beginning of 1985 have switched to exclusive distribution through the Cartel.

Strike-Back and 4AD have signed deals with Rough Trade, and 4AD managing director Ivor Watts-Russell comments: "The decision to move does not come from a criticism of the company or the

system. I actually think that Steve Mason has done a fantastic job there."

"I want to be responsible for our destiny. There are a few labels that have dual distribution, and they have been getting pressure to end that dual distribution."

● Strike-Back's new Hi! The Mark label is to be distributed by PRT.



GEORGE MICHAEL lends a hand as Lippman and Kahane join forces.

Big names back new venture

A NEW label, publishing and artist management company has been set up by former Arista vice-president Michael Lippman and Rob Kahane of Triad Artists.

Lippman-Kahane Entertainment will handle George Michael,

Andrew Ridgeley and Bernie Taupin and says it is soon to establish a record label with major distribution. The company adds that it expects to release several albums this year. The company will be based at 1 Star Street, W2.

MUSIC VIDEO

Rank	Title	Description (Tracks)	Timing	Recommended Retail Price
1	THE MUSIC	Cowboys	3:59	Charted 5 CVR433
2	KATE BUSH: The Whole Story	Compilation (14 tracks)	20:00:00	Charted 1 WIP 11432
3	UB40: CCOP THE VIDEO MIX	Live	1:00:00	Charted 5 VIR 90245
4	U2: Under A Blood Red Sky	Live	2:00:00	Charted 2 VIR 90245
5	BOB JOY: Breakout	Live	1:00:00	Charted 3 CVR 0112
6	LEVEL 42: Live At Wembley	Live	1:00:00	Charted 5 CVR 0112
7	DIE STRAITS: The Live	Live	1:00:00	Charted 5 CVR 0112
8	NOW: Greatest Hits I	Compilation (11 tracks)	1:00:00	Charted 1 CVR 0112
9	QUEEN: Queen II	Compilation (11 tracks)	1:00:00	Charted 5 WIP 11432
10	QUEEN: Live In Budapest	Live	1:00:00	Charted 5 WIP 11432
11	IRON MAIDEN: Live After Death	Live	1:00:00	Charted 5 WIP 11432
12	CHLIPTRUCK: The Time	Live	1:00:00	Charted 5 WIP 11432
13	KISS: Animalize Live... Unleashed	Live	1:00:00	Charted 5 WIP 11432
14	DAVID BOWIE: Day In Day Out	Live	1:00:00	Charted 5 WIP 11432
15	EUROPE: Live At 100	Live	1:00:00	Charted 5 WIP 11432
16	FIVE STAR: Live At 100	Live	1:00:00	Charted 5 WIP 11432
17	DIE STRAITS: Live At Wembley	Live	1:00:00	Charted 5 WIP 11432
18	THE COMRADES: THE KILLERS	Live	1:00:00	Charted 5 WIP 11432
19	WHITNEY HOUSTON: No 1 Video Hits	Compilation (11 tracks)	1:00:00	Charted 1 WIP 11432
20	LEZ EPSON: The Song Remains The Same	Live	1:00:00	Charted 5 WIP 11432
21	ELTON JOHN: Live In Australia 2	Live	1:00:00	Charted 5 WIP 11432
22	ELTON JOHN: Live In Australia 1	Live	1:00:00	Charted 5 WIP 11432
23	MEAT LOAF: Heat Set Turn	Live	1:00:00	Charted 5 WIP 11432
24	QUEEN: Who Wants To Live For Ever? It's A Kind Of Magic	Live	1:00:00	Charted 5 WIP 11432
25	DAVID BOWIE: Serious Moonlight Tour 1	Live	1:00:00	Charted 5 WIP 11432
26	ROVING BOWLS: Venues Moonlight Tour 2	Live	1:00:00	Charted 5 WIP 11432
27	OZZY OSBOURNE: The Ultimate Ozzy	Live	1:00:00	Charted 5 WIP 11432
28	...YES: 90210 Live	Live	1:00:00	Charted 5 WIP 11432
29	BANANARAMA: Valleys On Fire	Live	1:00:00	Charted 5 WIP 11432
30	ELVIS PRESLEY: Memorabilia	Compilation (11 tracks)	1:00:00	Charted 5 WIP 11432

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Bootlegging: second raid hits suppliers

HAVING STRUCK at the heart of bootlegging activity in Camden Lock, London, the music industry has followed this up with further raids which it reckoned have broken up a whole chain of distribution — an alleged mass duplicator and van service supplying London stalls.

More than 9,000 tapes were taken from a Transit van and premises in Shepperton and North London under an Anton Piller search and seize order served on Mark Turner of Tregon Avenue, N8. An order was also used to seize cassette at another North London address believed to be the home of Alex Dart.

Among the plates seized were live recordings of The Police, Dire Straits, Prince's Rock Trust Glaston from 1985, Echo & The Bunnymen's concert for Greenpeace and U2's Britton Academy gig in 1984.

The High Court order was granted to five music publishers suing on behalf of themselves and all other members of the Mechanical Copyright Protection Society and included detailed observation by the BPI Anti-Piracy Unit acting for MCPS. The van, from which more than 3,000 tapes were seized, was seen several times to carry up to 15 High Street tapeporters, and more than 5,000 tapes were found in a garage to the rear of those premises.

The orders restrain the defendants from reproducing copyright material licensed to any MCPS member until final judgement or further order and requires that they provide information on the extent of their activities and relevant contacts.

Outlaw director goes it alone

OUTLAW EXECUTIVE director Paul Crockford is leaving the company after nine years to set up his own venture.

Crockford, who will be taking Level 42 and Andy Kershaw with him, comments: "I felt it was about time I pursued my own concept, not having been given the gool by Outlaw managing director Paul King. Level 42 provided the paddle."

Paul Crockford Management will be based at Avon House, 360/1 Fife Street, London W1R 1FB (01-402-9748).

● ARISTA IS seeking new staff for its promotions department following the departure of Mike Most to pursue his publishing interests.

Most was employed on a consultancy basis and his leaving means that the department now consists of Kim Glazer and John Fisher.

● THE HENRY Hadaway Organisation has announced plans to build a studio at its new, larger premises in Blackburn Road, London. The company's new telephone number is 01-435 8036.

● FOLLOWING ITS heavy presence in Mantraux, Music Box has been busily selling highlights of the Mantraux rock gala around the world, and not MTV as was wrongly reported in Music Week's June 6 issue.

Roxy Chart

◀ FROM PAGE ONE

chart — it ought to be all anyway."

Piracy says further discussions are to be held over the removal of the airplay factor.

The Roxy's first programme was broadcast at different times in different parts of the country. Most ITV companies put it out at 7.30pm, opposite the BBC's highly popular EastEnders. STV scheduled it at 6.30 to accommodate an election programme but will go to 7.30 from next week, leaving only Thames and Central to use the earlier time slot.

MUSICAL

THE POP marketing division at EMI has been re-structured and the separation of responsibility for UK and international labels has been removed. Mike Andrews is appointed general manager for EMI/EMI America and Marjhanat label division, while Jill Wall is now general manager for Capitol/Eurodisc and Malcolm Hill head of promotion for the pop marketing division. Lasgo Exports chairman Peter Lessman has been appointed to the board of the Chrysalis Group. David Evans has been appointed director of strategic marketing for WEA Europe. Kim Lyster has been re-appointed to the board of the Pinnacle sales manager. Mel Gayle has been appointed general manager at the company's ISS pressing plant.

Sound BREFING

WASHINGTON: The expected launch of digital audio tape in the US before Christmas could yet be postponed, says Robert Cole's manufacturers are understood to be concerned about opposition to the system on copyright grounds.

There are several anti-DAT bills before Congress, including Tennessee Democrat Senator Albert Gore's Digital Audio Recorder act calling for a three-year ban on hardware sales of machines not containing a copycode device to prevent home-taping. Another bill sponsored by the Reagan administration demands a permanent ban on machines not equipped with the device.

Japanese DAT firms will monitor the progress of these bills closely before deciding their US marketing strategy. Another inhibiting factor is the lack of pre-recorded DAT software, with the GRP jazz label the only American company to have expressed a definite intention to produce pre-recorded DAT tapes.

SYDNEY: The first all-Australian compact disc is the Whistling Jack album by John Farnham, recorded and mixed at Metropolis Audio's Studio One and manufactured at the Distronics plant in Melbourne. Whistling Jack has made additional history by being the biggest-selling Australian album of all time.

BANGKOK: The Democrats, the largest participants in Thailand's four-party coalition government, have attacked amendments proposed for the country's copyright legislation, claiming them to be the result of American pressure.

Democrat spokeswoman Supatra Masdit claims copyright payments would worsen the Thai trade deficit with the US. The latter took 100 years to adopt a copyright system she points out, and Thailand needs more time.

IPFI regional director Neil Garnett reports that international repertoire sells about 10 units annually in Thailand. Sales will be cut off that total is legitimate product. IPFI rates the country as the worst copyright infringer of the region after Indonesia.

NEW YORK: BMG, A&M, Arista, MCA and WEA are funding the RIAA-sponsored roll-out and sales research study of the cassette single this summer. Sales will be monitored in 1,000 chain and independent locations, and several major singles have been released in cassette form in both vinyl and cassette form, including ones by Whitney Houston, Prince and George Michael.



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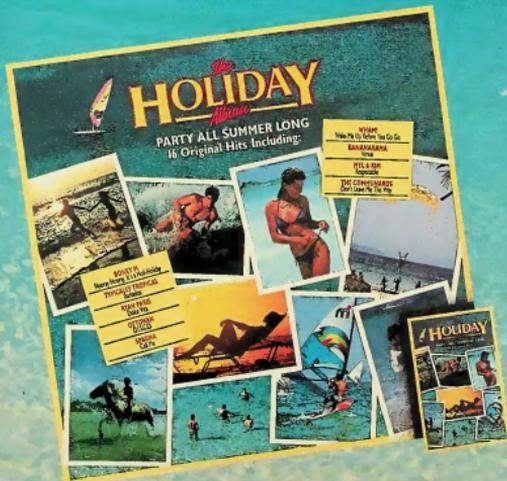
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CACOPHONY

& R INDIES

T R A C K I N G

by Dave Henderson

THE WORLD and Brighton would like it recounted to the world and his wallet, that **Honey's** More Than Wild Honey on Instant Audio, through Red Rhino and the Cartel, actually exists and is finally out. What's more it's pretty good too. Staying firmly rooted on the "dancefloor", the sound of distorted Welsh rap and keyboard interplay comes from **Thomas The Voice** whose Stone Cutter Boy is out on North West Records (through Red Rhino). It features the distinctive sound and production skills of **Sieve Beresford** who previously turned out with **The Frank Chickens**. Still dancing after all these years, **Lip Machine's** Our World on DDT (through Fast Forward and the Cartel) is well worth your attention. As is the polly splendid single from **The Resistance** on Timebox (through Pinnacle) — a thorny piece of female vocalisation that really goes some in the potential commercial crossover department.

ALSO RECOMMENDED and just arrived is the debut single from **The Hepburns** who sing a kind of offbeat variation of modern day life on Cherry Red through Pinnacle. As do **Section 25**. This long absent 25ers turn out a weider than weird version of **Hedgehoppers Anonymous'** Good News Week for Factory. It really has to be heard to be believed. Keen stuff that might even make it in the novelty stakes if they're not careful.

JEGSY DODD And **The Sons Of Harry Cross** finally get their four track 12 inch, **The Jewel In The Flat Cap**, released on, and



FELA KUTI: in the hands of Rough Trade

via, Probe Plus and the inevitable wordplay is in evidence along with some exceptional blues, like **Psycho Nazi Police Cadet In...** "Where's Your Muzzy Shock!". Neat. Also from the probing Probe people, there's the debut album from Irish outfit **St Vitus Dance**. Entitled *Love Me, Love My Dogma*, it's a classic of new European pop with a touch of underproduction adding the immediacy of the sounds. Why, they even mention **Roy Castle**.

STILL IN L'pool and with Probe, who is also heading off in a seriously folk-rock vein with Scots outfit **The Doonicians** whose debut 12 inch reminds me, for some reason of **Wire** backing **Steelye Span** — or something like that. Pretty good it is though. Also strange is **53rd And 3rd's** 12 inch package from self-styled surf instrumentalists **The Beat Poets**. Entitled *Glasgow, Howard, Missouri*, it's the kind of honkier fare that's been associated with **Lord Rockingham's II**, **The Sheds** and other such precision dance combos.

I FOUND the debut album from **The Vyllies** a slightly less than inspiring affair when it came in a flurry of lace and mascara last year. Not so, their new platter. **Scared Game on Fun After All**, through Pinnacle, is a much more refined listen which still retains the gothic air and delicate production. Also reasonably delicate are **Factory's Kalima** who have just returned from Hungary (how the mighty have travelled) and have their **Weird Feelings** 12 inch released for public consumption. From across the sea, **Phantom Tollbooth** head a new vinyl invasion from Homeshead (through the Cartel) with a gular explosion of an LP called **One Way Conversation**. Also from the States, **Red Rhino** will be handling an album from a New York percussionist called **Beslio** (we wait with breath around our cheeks on that one).

AT THE Backs ranch, **Sally Timms** and **The Driving Cowgirls'** collaboration with **Marc Almond** finally sees vinyl. **The House Is A House Of Trouble** is a TIM release, as is **Big Zap's** cover of **Psychédélic**. Shock (which features several Leicester renegades plus a **Cool Note**). The Shelter organisation follows up its **Ideal Guest House** tape with an album, **Let's Try Another Ideal Guest House**, featuring the cream of independent pop (it's on the Shelter label through



GUANA BATZ, sweatably fun

Backs). Prime motivators on this one include **A Witness**, **The Passmore Sisters**, **Laugh**, **14 Ice Bears**, **AC Temple**, **1,000 Violins**, **The Stars Of Heaven**, **Close Lobsters**, **Three Action** and a lot more.

MEANWHILE, BACK in the States, those cuddly **Residents** have a cover of the **Roy Charles'** classic **Hit The Road Jack** which turns out on the **Torso** label (through Rough Trade). It's understandably strange. RT will also be handling the UK release of the **Calluloid** catalogue which features stuff from **Fela Kuti**, **The Last Poets**, **Genda Murti**, **The Last Poets**, **Frank Zammit**, **Bill Laswell's** collaboration on **Low Life**, **Ginger Baker's** **Horses And Trees**, and a couple of compilations — one concentrating on rock acts, called **Hard Call**, and the other centring around **Calluloid** hip hop fodder, called **Beat Freaks**.

UNICORN RECORDS, through **Nine Mile** and the Cartel, has a couple of new seven inches planned and they include the **Underground Arrows'** **No Chance To Escape** and a re-release of **The Times** cover of **David Bowie's** **London Boys**. Following Anagram's reasonably controversial punk politico comp, **Maggie, Maggie, Maggie**, **Out Out Out!** the label now has a torrid display of sweatability featuring tracks from **The Meteors**, **Guana Batz**, **De-motated Are Go**, **Frenzy** and **Bad Karma Beckons**. All that and more... and it's called... For **A Few Pussies More**. Pretty risque stuff, eh?



THE RESIDENTS: Indies' most handsome performers take on Roy Charles' Hit The Road Jack

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...1971

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1968 - 1971

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PLASTIC ONO BAND T REX
JIMI HENDRIX ROD STEWART
DEEP PURPLE JETHRO TULL
THE WHO FREE ELTON JOHN

LP REN 634 CASS ZCN 634

THE NEW
LAST CHANCE
WEEK (last)



- 1 4 **I WANNA DANCE WITH SOMEBODY**
Whitney Houston Arista R15(T) 1 (R)
- 2 49 **FAKE**
Alexander O'Neal Tabu 650891 7 (12) — 650891 6 (C)
- 3 42 **LIFETIME LOVE**
Joyce Sims London LON(X) 137 (F)
- 4 49 **SERIOUS**
Danna Allen Portrait 650744 7 (12) — 650744 6 (C)
- 5 **NEW** **NO WAY BACK/DO IT PROPERLY**
London LON(X) 136 (F)
Adorn/Inst. 2 Puerto Ricoes, a Dominican & A Dominican
- 6 9 **M.I. BAD**
L.L. Cool J Def Jam 650856 7 (12) — 650856 6 (C)
- 7 5 **JACK MIX II**
Mirage Debut/Passion DEBT(X) 3022 (A)
- 8 **ROCK STEADY**
Whispers Solar/MCA MCA(T) 1152 (F)
- 9 **NEW** **JACK MIX III**
Mirage Debut/Passion — (DEBT 3022) (A)
- 10 14 **IT'S TRICKY**
Ron-D.M.C. London LON(X) 130 (F)
- 11 2 **I'M IN LOVE**
Lilla Thomas Capital (12) CL 450 (E)
- 12 30 **GOODYBY STRANGER**
Pepis & Shirie Polydor POSP(X) 865 (F)
- 13 30 **NO SLEEP TILL BROOKLYN**
Beastie Boys Def Jam BEAST(T) (C)
- 14 **LOOKING FOR A NEW LOVE**
Jody Watley MCA MCA(T) 1107 (F)
- 15 7 **ROOM BOOM (LET'S GO BACK TO MY ROOM)**
Paul Lekakis Champion CHAMP (12) 42 (R)

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- 16 26 **DIAMONDS**
Herb Alpert Breakout/A&M USA(T) 605 (F)
- 17 3 **CROSS THE TRACK (WE BETTER GO BACK)**
Macaco & The Makis Urban/Polydor URB(X) 1 (F)
- 18 20 **SWEETHEARTS**
Leslie & Rakim Funkie's Marellos/Priority (12) MAR 7 (F)
- 19 6 **BACK & FORTH (Remix)**
Comco Club/Phonogram JAB(X) 49 (F)
- 20 8 18 **LET YOURSELF GO**
Spill Champion CHAMP (12) 42 (R)
- 21 23 **I KNOW YOU GOT SOUL**
Eric B. and Rakim Cooltempo/Chrysalis COOL(X) 146 (F)
- 22 30 **COME ON OVER**
Alex Charles New York ACT 1 (US)
- 23 20 **I'AIN'T INTO THAT**
Cooltempo COOL(X) 145 (F)
"The Koppin' Reverend" C. Dexter Wise III feat. The Hoytates
- 24 27 **ALWAYS**
Atlantic Starr Warner Brothers WB455(T) (W)
- 25 **NEW** **THE JACK THAT HOUSE BUILT**
Jack O'Chill Oval/10 Virgin TEN (T) 174 (E)
- 26 11 **A TOUCH OF JAZZ**
DJ Jazzy Jeff & Fresh Prince Champion CHAMP (12) 47 (R)
- 27 19 **JUNGLE FEVER/SCRATCH FEVER**
Kinkia Champion — (CHAMP 12) 45 (R)
- 28 67 **DANCING IN THE NIGHT**
Loner & Co. Waylo 122011 (Import)
- 29 50 **THIS BRUTAL HOUSE**
Nellee Delaive Cooltempo/Chrysalis COOL(X) 142 (F)
- 30 25 **INFIDELITY**
Simply Red WEA/Elektra NY 214(T) (W)
- 31 24 **SOUTHERN FREEZE**
Freeze Total Control/EMI (12) TOCO 14 (E)
- 32 2 **FUNKY NASSAU**
Black Brain 10/Virgin TEN(T) 171 (E)
- 33 46 **ROCK THE HOUSE**
Rhythm King/Mute Left 10(T) (U/R)
- 34 72 **MIRACLE WORKER**
First Circle EMI America (12) EA 232 (E)
- 35 13 10 **LIVING IN A BOX**
Living in a Box Chrysalis LIB(X) 1 (F)
- 36 **NEW** **I WANT YOUR SEX Rhythm 1**
George Michael Lust Epic LUST (T) (C)
- 37 18 **BOOFS (HERE TO GO)**
Sly & Robbie Fourth & Broadway/Island (12) BRW 61 (E)
- 38 37 **MAGIC**
Movement Debut/Passion DEBT(X) 3023 (A)
- 39 45 **UNDER THE BOARDWALK**
Bruce Willis Motown ZB 41349 (ZT — 41350) (R)
- 40 **NEW** **MAKOSSA '87**
Mina Dibongo Urban/Polydor URB(X) 2 (F)
- 41 42 **(CELEBRATE) THE DAY AFTER YOU**
Saw Monkeys with Curtis Mayfield RCA MONK(T) 6 (R)
- 42 31 **SURPRISE, SURPRISE (REMIX)**
Zushii Debut/Passion DEBT(X) 3005 (A)
- 43 47 **JACKO**
T. Jam Hot Meli (12) TC 009 (P)
- 44 43 **FASCINATED**
Company B Bluebird BR 1735 (E)
- 45 58 **SUCKER FOR CANDY**
Run-DMC (Atlantic 9-847541) (Import)
- 46 **NEW** **WHEN SMOKEY SINGS**
ABC Neutron/Phonogram N1(X) 111 (F)
- 47 31 **MR RIGHT**
Elegance Muz Debut/Passion DEBT(X) 3020 (A)
- 48 29 **ROCK THE BEAT**
Derek B Music Of Life — (NOTE 3)
- 49 **NEW** **AM I THE SAME GIRL**
Barbara Acklin Debut/Passion DEBT(X) 3024 (A)
- 50 59 **FANTASIZE ME**
Pleasure Pump State St. SSR 1003 (Import)
- 51 40 **HOUSE NATION**
Magnetic Dance MAGD(T) 1 (R)
The Housemaster Boyz and The Rude Boy Of House
- 52 36 **GET READY**
Coral Hickcock A&M AM(Y) 391 (F)
- 53 68 **RISING STAR**
Debbie Sharp Debut/Passion DEBT(X) 3025 (A)
- 54 50 10 **SO FINE**
Feedback Production House/Priority — PN(T) 003 (R)
- 55 34 **LOW RIDER**
War Lux XLAX 1 (06) (A)
- 56 **NEW** **ALL WORK NO PLAY**
Priority 1/ Epic 650888 7 (12) — 650888 6 (F)
- 57 41 **CAN'T BE YOUR PART-TIME LOVER**
Nanette Frank Total Control/EMI (12) TOCO 12 (E)
- 58 39 **DOUBLE-X—POSURE**
Mason Elektra EKR 56(T) (W)
- 59 69 **PLEASEUR PRINCIPLE**
John Jackson Breakout/A&M USA(T) 604 (F)

- 60 60 2 **JALOUSY**
Club Nouveau King Jay/Warner Brothers WB851(T) (W)
- 61 **NEW** **DIRTY LOOKS**
Diana Ross EMI (12) EM 2 (E)
- 62 41 6 **TURNTABLE TERROR TRAX VOL. 2**
Bluebird — (BRT 42) (E)
- 63 75 2 **THE GIRL NEXT DOOR**
Bobby Brown MCA MCA(T) 1153 (F)
- 64 74 5 **NEW GENERATION**
Classical Two Rooftop RT 003 (Import)
- 65 51 7 **WET MY WHISTLE**
Midnight Star Solar/MCA MCA(T) 1127 (F)
- 66 **NEW** **YOU GOT IT ALL**
The Jets MCA MCA(T) 1157 (F)
- 67 **NEW** **LOVE GOT ME ON A MERRY-GO-ROUND**
T.C. Curtis Hot Meli — (12) CT011 (F)
- 68 71 9 **THIS IS THE NIGHT**
Sweet Heat Newark MLK 1 (Import)
- 69 42 4 **IT FEELS SO GOOD (TO BE BACK HOME)**
Bobby McClure Debut/Passion DEBT(X) 3022 (A)
- 70 54 10 **CAN'T BE WITH YOU TONIGHT**
Jody Boucher Orbison OR 72 (12—OR 1221) (J) 50 (R/F)
- 71 **NEW** **SAME OLD LOVE**
Anita Baker Elektra EKR 57 (T) (W)
- 72 **NEW** **SLICE ME NICE**
Fancy Greyhound GRY 10 (GY) (A)
- 73 **NEW** **SCAMS OF JUSTICE**
Living in a Box Chrysalis LIB(X) 2 (F)
- 74 44 5 **BALE BOO**
Lenny & Tommy Musto Magnetic Dance MAGD(T) (R)
- 75 56 2 **TOUGHY DANCER**
Fatback Band Viste Sounds International VS INT 08 (Import)

REGGAE RECORDS 1987

2 Library Parade, Crown Park Road, Harlesden, London NW10 8SG

- Reggae Disc Chart
- 1. STOP ACTING STRANGE Delroy Wilson LLD 41
 - 2. PUNNANY Adornal Bailey LLD 31
 - 3. DON'T SAY NO Ernest Wilson LA 137
 - 4. COVER YOUR MOUTH Frankie Paul LLD 39
 - 5. AGONY Fishers LLD 29
 - 6. YES MAMMA Little John LLD 30
 - 7. NAW LEFT YA Josey Welton LLD 37
 - 8. NO RIN LEFT YOUR MAN Michael Prophet LDD 3
 - 9. DOG BITE Wailing Soul LLD 47
 - 10. BIG BELIEF MAN Adornal Bailey SPD 6
 - 11. ROCK THE YAH ONE Johnny Clarke SPD 2
 - 12. RUN AROUND GIRL Chuck Turner LLD 43
 - 13. COOL NOW KING JAMMY'S Frankie Paul LLD 40
 - 14. EMMA NUJEE ROAD Eka Minott LLD 36
 - 15. MUST HAVE TO GET IT Horace Andy LLD 38
 - 16. POSTMAN AT YOUR GATE Tappa Lee & Rappa Robert SPD 5
 - 17. DEVIL SEND YOU Come Little Twister SPD 1
 - 18. MOVING FORWARD Rod Anthony LLD 8
 - 19. WE KILL THE SNAKE Chuck Turner LLD 44
 - 20. IDEL JACK HORSE Chris Wayne SPD 7

- Reggae Album Chart
- 1. GOT TO BE ME Fishers LAIP 13
 - 2. COME AGAIN Coco Tea SRP 2
 - 3. SUPER STARTS HIT PARADE VOL 2 Various LAIP 11
 - 4. JAMMING IN THE HILLS Tyrone Taylor WENP 3033
 - 5. HISTORY Dennis Brown LAIP 09
 - 6. CLASSIC TOUCH John Holt/Slim Smith WENP 3022
 - 7. DOUBLE TWIN SPRING 1 Various Artists SRP 1
 - 8. PRINCE JAMMY PRESENTS VOL 3 Various LAIP 012
 - 9. LINE UP AND COME UP Barry LTP 001
 - 10. MOVING DOWN THE ROAD Junior Delgado LAIP 007
 - 11. WE READ FE DEM Super Block LAIP 08
 - 12. PERFDIA Pam Hall WENP 3015
 - 13. RAGGAMUFFIN Tappa Zuke TLP 002
 - 14. KICK BOY FACE Prince Jazzbo TWP 109
 - 15. EVERYBODY GO SO GO General Free BSCP 001
 - 16. LEGAL WE LEGAL King Kong LAIP 010
 - 17. DON'T WANT TO LOSE YOU Randy Thomas WENP 3034
 - 18. CLARKS BOOTY Little John LAIP 03
 - 19. 5 THE HARD WAY DJ Clash '86 Various Artists LALD 005
 - 20. THE VERY BEST OF OSSIE SCOTT Civic Scott ENPD 101

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THOMAS

- 1 **VICTIM OF LOVE**
Erasure Mute (12)MUTE 6 (1)RT/SP
- 2 **FIVE GET OVER EXCITED**
The Housemartins
Gold Discs GODX 18 (1)F
- 3 **LIL' DEVI**
The Gull
Beggars Banquet BEG 188 (1)W
- 4 **STRANGELOVE**
Depeche Mode
12 (1)BONG 13 (1)RT/SP
- 5 **EVERY KINDA PEOPLE**
Miki Jofas
SIR BUY IT! 257 (1)E
- 6 **THERE'S A GHOST IN MY HOUSE**
The Fall
Beggars Banquet BEG 187 (1)W
- 7 **LOVE MISSILE FI-11**
Foxy Mill Craft
Chapter 22 (12)CHAP 13 (1)N/W
- 8 **NOSEVIDE KARMA**
Goye Bykers On Acid
Intempo IT (1)46 (1)R/K
- 9 **SHEILA TAKE A BOW**
The Smiths
Rough Trade RTT 196 (1)RT
- 10 **PLEASE Bobbin'**
Beggars Banquet BEG 189 (1)T
- 11 **ROCK THIS HOUSE**
Hollies
Rhythm King/Mute (1)EFT 10 (1)RT/SP
- 12 **THE IRISH ROVER**
The Pogues and The Dubliners
SIR BUY IT! 258 (1)E
- 13 **IT DOESN'T HAVE TO BE**
Erasure Mute (12)MUTE 56 (1)RT/SP
- 14 **LOVE REMOVAL MACHINE**
The Gull
Beggars Banquet BEG 182 (1)W
- 15 **WHAT GIVES YOU THE IDEA THAT**
Crazyhead Food (1)SNAK 6 (1)RT
- 16 **OUR SUMMER**
All About Eve
Eden EVEN'N 3 (1)N/W

- 17 **SECRET CEREMONY**
Scio
Cocteau (1)COQT 21 (1)F
- 18 **ALL YOU NEED IS LOVE**
Justified Ancients of Mumu
KLF Communications 1AM 23 (1)J
- 19 **A TOWN CALLED BIG NOTHING**
Dywan D1052 (1)F
- 20 **BRIAN RIX**
Briann Rix
S20 55 57 (1)R/E
- 21 **HEY LOVE**
King Sam D Moest
Flame/Mute (1)MELT 5 (1)RT
- 22 **HUNTING SHOOTING AND FISHING**
Dr Feelgood
SIR BUY IT! 259 (1)E
- 23 **BUILT LIKE A CAR**
Mickey Murphy
Chapter 22 (12)CHAP 012 (1)N/W
- 24 **ROCK THIS TOWN**
Guns N' Bz
I.D. EYE 13 (1)R/E
- 25 **PREGAR MAN**
Fields Of The Nephilim
Situation Two SIT 46 (1) (1)RT/FP
- 26 **THE KRAY TWINS**
Bennyday Sound Ways
Rhythm King/Mute LEFT 6 (1) (1)RT
- 27 **DO NOT IT MAKE YOU FEEL**
Bambi: Slam
Product Inc. PROD 4 (1) (1)RT
- 28 **CRAWLING MANTRA**
The Lorries
Rad Radio RED (1) 76 (1)R/K
- 29 **BLUE MONDAY**
New Order
Factory (1)FAC 73 (1)RT/FP
- 30 **THE WAKE UP (EP)**
Wake Up (1)WOMBE 1 (1) (1)RT
- 31 **EVERYTHING'S GROOVY**
Goye Bykers On Acid
In Tape IT (1)040 (1)R/K
- 32 **HAPPY ALL THE TIME**
The Flatmates
Subway SUBWAY 9 (1) (1)RT
- 33 **TO DROWN A ROSE**
NERVO BADVUCIO (1)R/E
- 34 **CHERNOBYL BABY (Who Needs The Government)**
Baby Amphoterium
Creefion CRE 041 (1) (1)RT

- 35 **BLOW UP**
James Taylor Quartet
Rn-Elect The President FORD 5 (1)R/K
- 36 **IT'S TOO HIGH**
The Front
Rough Trade RTT 202 (1)RT
- 37 **ROCK THE BEAT**
Derek B
Music Of Life (1)NOTE 3 (1)F
- 38 **TAKE THE SKINHEADS BOWLING**
Camper Van Beethoven
Rough Trade RTT 161 (1)RT
- 39 **SHINE ON**
Haze Of Love
Crescent CRE 043 (1)RT
- 40 **I CAN SMELL YOUR THOUGHTS**
Wire
WRS 014 (12) - WRS 014 (1)N/W
- 41 **IRON GULL (EP)**
Greening Trees
Nerve 7NTV 23 (12) - 12NTV 23 (1)R/K
- 42 **HAND OF LOVE**
The Sound
Play It Again Sam 781AS 63 (1)R/K
- 43 **TODD YEARS**
Skins
Product Incorporated PROD 3 (12) - 12PROD 3 (1)R/K
- 44 **REFRESH YOURSELF**
Three Wise Men
Rhythm King/Mute LEFT 7 (1) (1)RT
- 45 **KISS**
Age Of Chance
Fon AGE (1) (1)RT
- 46 **CUT IT OUT**
The Go-Betweens
Beggars Banquet BEG 190 (1) (1)W
- 47 **SIGN ON THE LINE**
The Flashbacks
Nonesuch NNX 003 (1)F/P
- 48 **SUNNY SUNDAE SMILE**
My Bloody Valentine
Lery LAZY 04 (1)F/P
- 49 **ANATOMY OF LOVE**
Shelleyan Orphan
Rough Trade RTT 207 (1)RT
- 50 **TECHNOCRACY**
Corrosion Of Conformity
Metal Blade (1)R 2547 (1)F

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- 3 (16) **MICKIE TERRY HOOKER** SEE 92
I Couldn't Believe My Eyes
- 4 (1) **JOHN LEE HOOKER** SEE 89
Never Get Out Of These Blues Alive
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Psychodelic Vol 1
- 10 (NEW) **VARIOUS** SEE 91
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- 12 (13) **THEM** SEE 31
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- 16 (18) **THE CRICKETS** SEE 79
The Cricket Fire
- 17 (8) **DON LANG AND HIS FRANTIC FIVE** CAM 119
Rock, Rock, Rock
- 18 (11) **THE JAMES GANG** SEE 88
The True Story Of
- 19 (20) **THE ZOMBIES** SEE 30
The Zombies
- 20 (10) **MARVIN WELCH & FABBAR** SEE 78
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TOP 25 ALBUMS

- 1 **THE CIRCUS** Mute STUMM 25 (1)RT/SP
Erasure
- 2 **ELECTRIC** Beggars Banquet BEGA 80 (1)W
The Gull
- 3 **LOUDER THAN BOMBS** Rough Trade ROUGH 225 (1)RT
The Smiths
- 4 **CRACKBEAT 2** Various
Rhythm King/Mute LEFT 12 (1) (1)RT
- 5 **SATURDAY NIGHT** Rhythm King/Mute MELTP 2 (1)RT
School D
- 6 **DAWNRAZOR** Situation Two SITUP 18 (1)RT/FP
Fields Of The Nephilim
- 7 **THE WORLD WON'T LISTEN** Rough Trade ROUGH 101 (1)RT
The Smiths
- 8 **LONDON O HULL 4** Gold Discs AGOLP 2 (1)F
The Housemartins
- 9 **WONDERLAND** Mute STUMM 25 (1)RT/SP
Erasure
- 10 **RUM SODOMY AND THE LASH** Shift SEE 58 (1)E
The Pogues
- 11 **HELLEBORINE** Rough Trade ROUGH 97 (1)RT
Shelleyan Orphan
- 12 **ROCKIN AND REELIN IN AUCKLAND NZ** Vengeance V659 (1)F
Cramps
- 13 **HATFUL OF HOLLOW** Rough Trade ROUGH 76 (1)RT
The Smiths
- 14 **SISTER** Blastfirst BEFP20 (1)RT
Sonic 3outh
- 15 **BAN STUPID** Vinyl Solution SOL 2 (1)F
Stupids
- 16 **HIGH PRIEST OF LOVE** Food WARP 1 (1)F
Zodiac Mindwarp & The Love Reaction
- 17 **HYPONOTIC LIVE** Rough Trade ROUGHPL 117 (1)RT
The Woodentops
- 18 **THE SINGLES 81-85** Mute MUTE 1 (1)RT/SP
Depeche Mode
- 19 **BLOOD WOMEN AND ROSES** Product Inc. PROD 4 (1) (1)RT
Skins
- 20 **INDIE TOP 20** The Band Of Joy Music TT01 (1)R/E
Various
- 21 **UNY BROTHERS** Awesams AOR 13 (1)R/E
Danielle Dar
- 22 **THE TEXAS CAMPFIRE TAPES** Cooking Vinyl COOK 002 (1)N/W
Michelle Sheffts
- 23 **DEP BEATS 1** Music Of Life MODE 1 (1)F
Various
- 24 **THE IDEAL COPY** Mute STUMM 42 (1)RT/SP
Wire
- 25 **SQUIRREL & G MAN** Factory FACT 170 (1)RT/FP
Happy Mondays

REGGAE DISCO CHART

- 1 (1) **DON'T TOUCH MY FEELINGS** Fusion
Joseph Cohen
- 2 (3) **PROMISE ME** Techniqua
Ernest Wilson
- 3 (2) **SO AMAZING** Body Music
Janet Kay
- 4 (5) **CALL ME RAMBO** Heavenly
Adrian
- 5 (7) **SETTLING DOWN** Ocean
Beverly Harwood
- 6 (6) **DON'T HURT MY FEELINGS** Power House
Freddie MacGregor
- 7 (4) **CAN'T BE WITH YOU TONIGHT** Children
Judy Brown
- 8 (10) **I WANT YOUR LOVE** Children
Paul and Senior Delgado
- 9 (11) **DON'T STOP STARING** Children
Paul and Senior Delgado
- 10 (12) **MABANTI ZABANDA** Line And Love
Mabanti
- 11 (7) **TRUE LOVE** Light Light
Cameo Capital
- 12 (8) **MY GUY** Arnie
Savins Cross
- 13 (5) **STOP ACTING STANGE** Line And Love
Delroy Wilson
- 14 (12) **LOVE IS A DANGEROUS THING** Body Music
Ishia Taylor
- 15 (20) **FEELING OF LOVE** Fusion
Michael Cortes
- 16 (1) **MUSICAL REVENGE** Line And Love
Emergency Tapes
- 17 (18) **PUNNANTY** Line And Love
Adrian Bailey
- 18 (14) **KUFF N' DEM** Digital
Hickey Gang
- 19 (15) **WINNIE MANDELA** Goodtimes
Carlene Davis
- 20 (17) **DON'T BEND DOWN** (150)
Londoner

REGGAE ALBUM CHART

- 1 (1) **CAN'T BE WITH YOU TONIGHT** Children
Judy Brown
- 2 (4) **THE NAME TIGER** Island
Experience
- 3 (2) **THE ULTIMATE EXPERIENCE** Island
Unlabeled Roots
- 4 (3) **THE TWO TANGO** Children
Delgado
- 5 (5) **COME AGAIN** Line And Love
Cameo
- 6 (15) **SUPERSTAR HIT PARADE VOL 3** Line And Love
Various Artists
- 7 (7) **JUST YOU, JUST ME** Children
Andrey Hall
- 8 (11) **FENCE TOW TALL** Line And Love
Al Campbell
- 9 (11) **WHICH WAY IS UP** Children
Delroy Wilson
- 10 (9) **HANDICART MAN** Blue Top
Frankie Paul

NEW RELEASES — 12 INCH

- SWEET ROSIE Don Bachel
Sirenia
- LOVE IS A...
Discaria
- DON MAN Fusion
Black Solidarity
- FISH AND BREAD
Liquor
- STICKING TO MY GUNS The Fabians
Liquor

NEW RELEASE — 12 INCH (SOUL)

- LOVE'S GOT ME ON A MERRY GO ROUND 12
Hot Hot
- YOU GOT ME RUNNING
Production House
- MASTERGROOVE
Production House

NEW RELEASE CDs

- COMPUTER CORN Various Artists
Uman



The Perfect Number Ones



Whitney

*The Single: "I Wanna Dance With Somebody
(Who Loves Me)"*

No. 1 In Gallup & The Network Charts

The Album "Whitney"

No. 1 In Gallup & The Network Charts

Album: 208 141 Cassette: 408 141 Compact Disc 258 141

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

TOP 75 SINGLES

ERROL BROWN

NEW 7" & EXTENDED 12" SINGLE OUT NEXT WEEK

PERSONAL TOUCH

WEA YZ 130/T

ERIC CLAPTON

WITH TINA TURNER

TEARING US APART

NEW 7" 3-TRACK 12" 12" PICTURE DISC OUT NOW! WB299/T/TP

12" FEATURES "RUN" RECORDED LIVE AT THE NEC, BIRMINGHAM - 1986
PRODUCED BY PHIL COLLINS (IN ASSOCIATION WITH TOM DOVONO)

Week	Artist	Title	Label	Chart
1	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	4	Arista (R) (1)	1
2	HOLD ME NOW	3	MCA Music (1)	2
3	NOTHING'S GONNA STOP US NOW	2	Mercury (R) (1)	3
4	I WANT YOUR SEX Rhythm 'n' Lust	4	Mercury (R) (1)	4
5	JACK MICK II (II)	5	Decca/Parsons DERT (1)	5
6	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	6	Island (1)	6
7	SHATTERED DREAMS	7	Yingie (1)	7
8	VICTIM OF LOVE	8	MCA (1)	8
9	GOODBYE STRANGER	9	Polygram (1)	9
10	WISHING I WAS LUCKY	10	J&R (1)	10
11	NOTHING'S A GONNA STOP ME NOW	11	Chrysalis (1)	11
12	SERIOUS	12	Parade (1)	12
13	STAR TREKKING	13	Bark (1)	13
14	NO SLEEP TILL BROOKLYN	14	Capitol (1)	14
15	YOU'RE THE VOICE	15	Mercury (1)	15
16	IT'S TRICKY	16	London (1)	16
17	LOOKING FOR A NEW LOVE	17	SBC (1)	17
18	FIVE GET OVER EXCITED	18	Capitol (1)	18
19	A BOY FROM NOWHERE	19	Capitol (1)	19
20	WHEN SMOKEY SINGS	20	Mercury (1)	20
21	IT'S LOVE	21	EMI (1)	21
22	IT'S NOT UNUSUAL	22	Decca (1)	22
23	CANT BE WITH YOU TONIGHT	23	Capitol (1)	23
24	LUKA	24	ARM (1)	24
25	SOMETHING IS SO STRONG	25	Chase (1)	25
26	LET'S DANCE	26	Magnet (1)	26
27	THE GAME	27	WEA (1)	27
28	KEEP ME IN MIND	28	Virgin (1)	28
29	INCOMMUNICADO	29	EMI (1)	29
30	BIG LOVE	30	Mercury (1)	30
31	BACK & FORTH (REMIX)	31	Capitol (1)	31
32	LIVING IN A BOX	32	Chrysalis (1)	32
33	DON'T DREAM IT'S OVER	33	Capitol (1)	33
34	DIAMONDS	34	Mercury (1)	34
35	FAKE	35	Capitol (1)	35
36	INFIDELITY	36	Mercury (1)	36

TITLES A-Z (WRITERS)

A Boy From Nowhere	1	John Taylor
Alan Smithee	2	Alan Smithee
Another Day In The Sun	3	John Taylor
Back & Forth (Remix)	4	John Taylor
Back Street	5	John Taylor
Back Street	6	John Taylor
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Back Street	75	John Taylor

38	ROCK STEADY	38	Solar (MCA) (1)	38
39	PLEASURE PRINCIPLE REMIX	39	Mercury (1)	39
40	COMIN' ON STRONG	40	EMI (1)	40
41	FRIDAY ON MY MIND	41	Capitol (1)	41
42	SALES OF JUSTICE	42	Chrysalis (1)	42
43	ORDINARY GUY	43	CBS (1)	43
44	LIFETIME LOVE	44	London (1)	44
45	BORN TO RUN (LIVE)	45	CBS (1)	45
46	EVERY RULE	46	Capitol (1)	46
47	PRIME MOVER	47	Mercury (1)	47
48	LONDON TIMES	48	Capitol (1)	48
49	LIV' DILL	49	Capitol (1)	49
50	BOOPS (HERE TO GO)	50	Capitol (1)	50
51	THE SILEIGHTEST TOUCH	51	Capitol (1)	51
52	NO WAY BACK/DI' PROPERLY	52	Capitol (1)	52
53	ISLA BONITA (Remix)	53	Capitol (1)	53
54	ANOTHER STEP (Clear To Jay)	54	Capitol (1)	54
55	THE JACK THAT HOUSE BUILT	55	Capitol (1)	55
56	GET READY	56	Capitol (1)	56
57	DIRT LIPS	57	Capitol (1)	57
58	EVERY KINDA PEOPLE	58	Capitol (1)	58
59	NEVER TAKE ME ALIVE	59	Capitol (1)	59
60	BOOM BOOM (LET'S GO BACK TO MY ROOM)	60	Capitol (1)	60
61	LABOUR OF LOVE	61	Capitol (1)	61
62	ALWAYS	62	Capitol (1)	62
63	SWEET SIXTEEN	63	Capitol (1)	63
64	CRIMINALLY INSANE (REMIX)	64	Capitol (1)	64
65	YEARS GO BY	65	Capitol (1)	65
66	REAL FASHION REGGAE STYLE	66	Capitol (1)	66
67	ALONE	67	Capitol (1)	67
68	WHEN YOU'LL BE IN THE ROOM	68	Capitol (1)	68
69	RESPECTABLE	69	Capitol (1)	69
70	MIL IN LOVE	70	Capitol (1)	70
71	RED HOT	71	Capitol (1)	71
72	PRINCESS	72	Capitol (1)	72
73	CROSS THE TRACK (WE BETTER GO BACK)	73	Capitol (1)	73
74	HOVERVILLE AND IT PROMISED US THE WORLD	74	Capitol (1)	74
75	THIS BRUTAL HOUSE	75	Capitol (1)	75

THE NEXT 25

76	SOUTHERN FREEZE	76	Capitol (1)
77	CANT LET GO	77	Capitol (1)
78	LET'S GO ON FURTHER	78	Capitol (1)
79	BOY NEXT DOOR	79	Capitol (1)
80	BETTER LOVE	80	Capitol (1)
81	SOBER FOREVER	81	Capitol (1)
82	CANT SAY IT	82	Capitol (1)
83	WHEN YOU'LL BE IN THE ROOM	83	Capitol (1)
84	LET'S GO ON FURTHER	84	Capitol (1)
85	LET'S GO ON FURTHER	85	Capitol (1)
86	LET'S GO ON FURTHER	86	Capitol (1)
87	LET'S GO ON FURTHER	87	Capitol (1)
88	LET'S GO ON FURTHER	88	Capitol (1)
89	LET'S GO ON FURTHER	89	Capitol (1)
90	LET'S GO ON FURTHER	90	Capitol (1)
91	LET'S GO ON FURTHER	91	Capitol (1)
92	LET'S GO ON FURTHER	92	Capitol (1)
93	LET'S GO ON FURTHER	93	Capitol (1)
94	LET'S GO ON FURTHER	94	Capitol (1)
95	LET'S GO ON FURTHER	95	Capitol (1)
96	LET'S GO ON FURTHER	96	Capitol (1)
97	LET'S GO ON FURTHER	97	Capitol (1)
98	LET'S GO ON FURTHER	98	Capitol (1)
99	LET'S GO ON FURTHER	99	Capitol (1)
100	LET'S GO ON FURTHER	100	Capitol (1)

Top 75 chart starts on June 22 (week 1) - 75%
Singles chart starts on June 22 (week 1) - 75%

TOP · 100 · ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

- №1** **WHITNEY** CD •
Whitney Houston Atco 28 141
- 2** **LIVE IN THE CITY OF LIGHT** CD
Simple Minds Vega 58011
- 3** **SGT. PEPPER'S LONELY HEARTS CLUB BAND** CD
The Beatles Parlophone CD 0077444.2
- 4** **THE JOSHUA TREE** ** CD
U2 Island 128
- 5** **SOLITUDE STANDING** * CD
Suzanne Vega A&M 52012
- 6** **IT'S BETTER TO TRAVEL** * CD
3 String Out Sister Mercury/Phonogram 04171
- 7** **LICENSED TO ILL** * CD
Beastie Boys Dolby 45 66.1
- 8** **KEEP YOUR DISTANCE** * CD
Caroleen Kelly/The Cot Mercury/Phonogram 04171
- 9** **TANGO IN THE NIGHT** * CD
Fleetwood Mac Warner Brothers WBS
- 10** **RAINDANCING** * CD
Allison Moyet CR 450 155.1
- 11** **MEN AND WOMEN** * CD
Simply Red W&A W18
- 12** **F.L.M.** * CD
Miki & Kim Siregama 512
- 13** **TRUE BLUE** ***** CD
Madonna Sir WFS 4
- 14** **RUNNING IN THE FAMILY** * CD
Level 42 Polygram P01H42
- 15** **THE CIRCUS** * CD
Eisouter Mus 57UMW 35
- 16** **NOW THAT'S WHAT I CALL MUSIC 9** **
Various Vanguard/Red Ocean WCH9
- 17** **ATLANTIC SOUL CLASSICS** CD
Various A&M 5141 05
- 18** **KISS ME KISS ME KISS ME** CD
The Cure Picnic P00413
- 19** **THE GREATEST HITS** CD
Tom Jones Telstar 514K 2296
- 20** **INVISIBLE TOUGH** ** CD
Gangster Mercury 49115



- 59** **THE DUBLINERS 25 YEARS CELEBRATION** CD
The Dubliners Sony 5467 231
- 60** **SUZANNE VEGA** * CD
Suzanne Vega A&M A&M 5107
- 61** **SWEET FREEDOM: BEST OF MICHAEL McDONALD** * CD
Michael McDonald Warner Brothers W&A 47
- 62** **DANCING ON THE CEILING** * CD
Lionel Richie Motown ZL 27012
- 63** **THE UNFORGETTABLE FIRE** ** CD
U2 Island 128
- 64** **UPPERCUT 6**
Various Sirena 14715
- 65** **TRIBUTE**
Ozzy Osbourne Epic 430 475.1
- 66** **THE WHOLE STORY** ** CD
Kate Bush EMI 0871.1
- 67** **LOUDER THAN BOMBS** CD
The Smiths Real Gone Music 255
- 68** **BY REQUEST** * CD
James Last Polygram P01H74
- 69** **WOMEN HOLD UP HALF THE SKY**
RUBY TURNER Am HP 36
- 70** **JUST GETS BETTER WITH TIME**
The Whispers Sadler/MCA MC 2381
- 71** **ENYA** CD
Enya SIR EBB 655
- 72** **AUGUST** * CD
Eric Clapton Duck/Dinner Books WB71
- 73** **QUEEN GREATEST HITS** ***** CD
Queen EMI DMV 20
- 74** **SHE WAS ONLY A GROCER'S DAUGHTER** * CD
The Blow Monkeys KCM 47185
- 75** **RUMOURS** ***** CD
Fleetwood Mac Warner Brothers 8 5344
- 76** **ANNIVERSARY — 20 YEARS OF HITS** CD
Tommy Wynette Epic 430 303.1
- 77** **RAISING HELL** CD
Ram D.M.C. Pasha/London 10MP 21
- 78** **RED HOT RHYTHM 'N' BLUES** CD
Diana Ross S&W 1753



THERE are usually three steps to heaven, so we should assume that Hards Corps have finally arrived with *Lucky Charm* (an Transglobal/Rhythm King through the Cartel).

Their first single *Dirty* came out on *Survival* in June '84 causing enough cancellations for *Polystar* to sign them. It took another whole year until step two with the single *Je Suis Possé* (precognitive stuff, this) which never launched the group as all had hoped.

Two years on and it's not too cruel to say that *Lucky Charm* is definitely their last chance dance. It's a luscious marriage of Kraftwerk and European disco, all polo-necks and backing tapes, sounding not unlike a very commercial, poppy Protopop.

Given the night club atmosphere, Hards Corps should at last have that heavenly hit. MA

Boys with a thorn in their side

by Jerry Smith

THE ROSE OF Avalanche — now there's a name to conjure with — and an apt one too, for a band who combine raw power with a rare beauty in their bald, atmospheric sound, and admit to being romantics at heart!

This admission comes from lanky frontman Phillip Morris, whose predominantly black dress sense and mirror shades belies the colourful and moody flavour of the Roses' music, and is not the sort of statement you would associate with wild rock-'n-roll, but then the Rose Of Avalanche are no ordinary band, which accounts for their steady and stealthy rise into the big time.

Formed in Leeds, they made their mark in '85 with their very first single, the magnificent *LA Rain*, and recorded a John Peel Session, all before ever playing a live date.

Now, five singles later and they have broken into the *Gold* Top 100 with their latest, *Always There* on burgeoning indie Fire Records, and are preparing to record what will be their first proper album. So the future looks rosy and Morris knows it. "Yeah, things are going well, no doubt, helped by bands getting through like

The Mission and The Cult making people more aware of the indie scene."

The Rose Of Avalanche have been lumbered with many comparisons in their time, due as much to sharing a brown-tan in common with the Sisters Of Mercy and the Mission and their initial use of a drum machine as anything to do with their cinematic, on-the-spot sound and its sharp, red streak touched with a hint of gothic mystery.

"We're really fed up with that oldsters tag, it's just not relevant anymore," they say. "We've never settled into one particular type of sound and we can't seem to write two songs that even sound the same!" Which should make for a diverse and pretty interesting LP.

Before then though, and by public demand, Fire Records is releasing two of their previous, and now deleted, singles together on six track 12-inch EP. This takes in their finest moments from the raucously epic *Too Many Castles* in *The Sky* and by contrast the dark and sultry *Velveten* with all their respective B-sides, including the stage favourite *Assassin* and a version of *Dizzy Miss Lizzy*, just to prove how wide ranging their influences are.

The current flurry of success is not confined to Britain either, as they have a compilation LP, unavailable in the UK, presently heading the prestigious American College Radio Charts.

So with the stage all set for the big league, the long-awaited debut LP is going to be an important landmark, although they are not going to rush things. As Phillip Morris explains: "We've put our whole lives into this and we want to get it right. We've built things up quite nicely in the indie sector without any help from the majors and if you can do it independently you can do it independently what the majors can do for you."



PRICKLY CHARACTER'S? Rose Of Avalanche on their way up



FROM THE pens of Poison: million-selling mayhem

This band is Poison

by Maggi Farran

IN A plush hotel suite in the heart of Mayfair, CC Deville, guitar; Bert Michaels, lead vocals; Ricki Rocket, drums; and Bobby Dull on bass, are causing so much mayhem that the 5th floor has virtually been declared a no-go area by hotel staff.

Poison, for 'tis they, are signed to Enigma/Capitol in America and Music for Nations here and both companies have high hopes for these guys despite the band's single, *Talk Dirty To Me*, missing out on the massive Radio 1 play list. It was hoped for following its Top 10 success in the US. Maybe it was a case of 'nice linc shame about the lyrics'.

Wrenched from the back streets of LA by Enigma, Poison recorded their million-selling debut album, *Look What the Cat's Dragged In*, in the most glam bands take to apply their make-up — just under two weeks!

It makes you wonder just what some bands find to do in a million-dollar room, so it can take them to complete an album. Lead vocalist Bert has no doubt in his mind just how the ball got rolling.

"Right from the beginning when we formed the band, three years ago, having acquired a bunch of songs and a clapped-out camper we got out on the road gigging. We laid down a hell of a lot of ground work before we even thought about recording, by constantly touring the States. To say we lived on a shoestring is an understatement but now look, by the time the album came out everyone was aware of us."

So was Enigma a bit misled when Capitol home in 'CC' Nat at all. Enigma being an independent, realise they can only take us so far. They are a very respected indie label who have a good reputation for spotting bands early on, having signed Ratt and Mötley Crüe to name just two.

"Anyway, they are still involved with the band, we are signed to Enigma in Europe it's just that in the States Capitol which distributes Enigma have taken over the driving seat a little."

This system is happening more and more with the small indie rock labels acting as A&R to the majors. "That's it exactly," Bert continues. "The major labels are ultimately the investors, the small labels go out there and have the balls to take a chance, they go out there and do the risks with the chance of falling down. The major label took it all happening then home

in on the tried and tested acts. I'm not complaining it's just a fact!"

And it's a system that is pushing more good rock acts to the fore, viz Poison and the Beastie Boys both occupying the Top Five positions in the US album chart recently.

And the make-up, is that here to stay? "Yeah!" chorus the whole band, but Bert adds: "Music so often gets segregated because of clothing. The way I wear my hair isn't going to alter the way I sing."

But don't be fooled, underneath this scenic exterior is a deadly organised band who take their success very seriously indeed. And the next album? "Well," laughs CC, "we'll just take 15 days instead of 12!" just take.

The time of their lives

by Danny Van Emden

YOU MAY have already heard the dazzling single, *All The Time In The World*, but that's not half of it; say Steve Hogarth and Colin Woore, collectively the voice, guitar, words, music, spirit and everything else that makes up *How We Live*, with the sort of pride that in the circumstance is pretty justified.

The circumstances being that this is the pair's first release since quitting The Europeans, a feisty, melodic bunch most notable, in retrospect anyway, for being shredded alive by an overly cynical rock press.

By the time the split occurred, the tensions were obvious to anyone who saw the band live, with Colin and Steve taking the limits of the band musically and Steve, in particular, outgrowing his role as keyboardman and occasional frontman, a position that *How We Live* has obviously put right.

Now they're luxuriating in the

HOW WE LIVE: depth of feeling



feeling of being totally in control again — flexing their musical muscles with a new cadre of musicians, and writing the sort of songs that it seems just weren't on within the old set-up. So what's the difference?

Steve: "Well we're trying to get a depth of feeling across on the LP — the recently released *Dry Land on Portral* — "getting out to move people — but enough we're not trying to change the world in a Red Wedge sort of way."

And although both are quick to point out that the carfree *All The Time In The World* is their second melody is something of an odd room out among the allegorical vignettes on the LP, that's not to say that the rest are heavy going, more that the content is weightier which somehow suits the plaintive clarity of Steve's voice down to the ground, with more than a hint of Peter Gabriel in their ears.

The current band there is producer David Lord with whom Steve and Colin had worked extensively with at Crescent Studios in the West Country as the Europeans. "We knew he knew how to make a record sound good and as there were so many other variables at the time we recorded the album we wanted a producer we knew."

Before that, though, *How We Live*, who had worked in the interim with the likes of Matt Johnson, Hugh Mazzola, Julian Cope and PIL, had little trouble getting noticed — even after the Europeans' very public problems with the press: "We played anywhere that would take us last summer so I could adjust to being a singer and had representatives from virtually every major there," says Steve. When the field narrowed down to Chris and Portral, they finally plumped for the CBS label. "They were one of the first to respond to our demos and they seemed really sympathetic with our songs. We kept doing showcases and they kept turning up ..."

"Also, we were worried because Chris had had success with *Go West* and we didn't want to be slotted into the machinery with a tried and tested formula.

"We do feel we've got potential round the world," they add, not modestly, "and CBS has got the machinery go get us to a lot of people."

As with any group outside the obvious band of fashion or food *How We Live* know well that selling records abroad might ironically be the initial catalyst to making an impact here, and they intend to do so! "It's only happen here after hit

SINGLES

Reviewed by Jerry Smith



NO, THE Dolphin Brothers aren't exactly brothers, but one listen to their shining single on Virgin, quickly confirms another sort of brotherly connection. The Dolphins are no other than Steve Jansen and Richard Barbieri of erstwhile elegant pop combo Japan and indeed Jansen's wraithlike vocals could easily pass for those of big brother David Sylvian. In complete contrast with the isolation chamber ambience of last year's *Worlds In A Small Room*—recorded as the more sensible Jansen & Barbieri—*Shining* is an insidiously bubbly single, complete with heartful soulfully backing vocals... and you can even dance to it. The album follows next month and locks all set to banish a few ghosts from the past. **DVE**

THE CHRISTIANS: Hooverville (Island 12125 326). Not as striking as the fabulous *Forgotten Town*, but its particularly polished soul harmonies and scintillating Laurie Latham production will ensure an even bigger hit.



THE SHAMEN: Something About You (Moksha SOMA 27). These psychedelic sons of Aberdeen whip up yet another astonishingly invigorating slice of strange pop. If anyone mentions the summer of love, beat them over the head with their Collectors' will want the set, with their debut LP, Drop, out later this month.



HEAD: I Am The King (Demco DIS011). A great debuting collection of mutant funk groove and leery guitars for its first release from Pop Group and Rip, Rig & Panic reformed Gareth Sager and ex-Cash guitarist, Nick Sheppard's new group. Essential listening, from their forthcoming LP, A Snag On The Rocks.



CAROL KENYON: only average
THE JACK RUBIES: Be With You (Ideal IDT 004). After a much-maligned support slot on the Blow Monkey tour, here at last, is their debut single and mighty fine it is too. Its vigorous approach and glistening veneer should attract plenty of attention.

GEORGE MICHAEL: I Want Your Sex Rhythm 1 Lust (Epic LUST1). The straight talking might have offended the prudish of the innuendo-loving Radio 1, but it's still sure to do well although it shows a distinct move away from the instant frothy pop of his days with/as Wham!



TERENCE TRENT D'ARBY: Wishing Well (CBS TRENT12). Mister Wonderful's korny and Most Outstanding Talent Of 1987—already issues his second, chart-bound piece of sultry, smooth soul, emphatically produced by himself and Martyn Ware.

CLARE CROGAN: Love Bomb (London LON1X 134). One-time Altered Images singer returns with this instant, if disappointing, pop number that will take a lot of effort from the media if it's to make an impression.

THE PET SHOP BOYS: It's A Sin (Parlophone 12162186). The Pet Shop Boys return with a slick new track, given their characteristic high-energy production, and sure to receive media overkill in the next few weeks.

LIVING IN A BOX: Scales Of Justice (Chrysalis LIB(X) 2). Similar formula to their Top 5 hit, *Living In A Box*, but not as memorable, although its juddering dance beat should ensure more success, if not on the same scale.

ADONIS: No Way Back (London LON(X) 136). Currently the hottest thing in the clubs, this is the first single to be taken from the House Sound Of Chicago, Volume II compilation, double LP, it's sure to cross-over.

NATURAL ITES: Cry For You (Realistics RR 06). Top Nottingham reggae band issues a brilliant, hozy lovers tune, whose seductive rhythms could even make you think summer's arrived.



MAXI PRIEST: Woman In 10 (TEN12 175). Reggae that's more likely to make an impression on the main charts is this loping, catchy tune from his excellent Intentions album. He's certainly due a big hit.

DIANA ROSS: Dirty Ladies (EMI EM12 1). Slick and sassy, this dramatic tune from her recently released new album, *Red Hot Rhythm 'N' Blues*, is just right for mass media exposure; so one to watch.



CLIFF RICHARD: My Pretty One (EMI 121EM 4). The irrepressible Cliff bounces back after the awful, but successful, *Time* with his best number since *We Don't Talk Anymore*, and funnily enough written by the same person, Alan Tarney, so should be young.

NEIL YOUNG AND CRAZY HORSE: Long Walk Home (Geffen GEF 24). Neil Young returns Crazy Horse and releases this long, drawn out track to promote his new LP, *Life*, and to coincide with his rec UK dates.



JEFFERSON AIRPLANE: White Rabbit (RCA JEFF 171). With its B-side, *Somebody To Love*, two of their best ever tracks. And with the interest in the 20th anniversary of the Summer of Love, their forthcoming 2400 Fulton Street—An Anthology LP and its presence in Oliver Stone's film *Fathead* this single fairly covers the nostalgia angle!

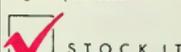
HARD CORPS: Lucky Charm (Trons Global/Rhythm Kings/Time TYR 121). Tripping slide of typical sounding electro pop that's warm and evocatively produced by the venerable Daniel Miller.

THE BIG SUPREME: Remind Me (Polygram POSPRE1) Still looking for a type: breakthrough, Barry Flynn and his big voice are sadly buried in the over-fussy and too glossy production to make an impression.

52ND STREET: I'll Return (Imperial INT121) 136). Very slick and ultra smooth track, produced by



TERENCE TRENT D'ARBY: sultry 'n' smooth!
the renowned Lenny White and distinguished by Diane Charlemagne's superb vocals.



THE COMPANY SHE KEEPS: What A Girl Wants (Cold Harbour COLD 517). Bright and lively title tune that skitters about in an engaging and enthusiastic manner which should guarantee plenty of attention.



MAXI PRIEST: a big hit is due.
CAROL KENYON: Give Me One Good Reason (Chrysalis CHS12 3131). Well known session singer gives it another try under her own name, but despite her excellent voice it's only an average dance track.

SOPHIE AND PETER JOHNSTON: Torn Open (I Major/WEA V2 12871). Sister and brother pop duo release another surprisingly polished, if lightweight, summery number for one recorded in a bedroom. Catchy enough to make its presence known.

PRINCE: If I Was Your Girlfriend (Paisley Park/WEA W 83341). The true King of Pop issues this brilliantly seductive track, written, produced, arranged and performed with his Purpiness as usual, and taken from his suggestive double LP, *Sign 'O' The Times*. Its mesmerising rhythm and evocative vocal should take it to the top of the charts in time for his Wembley Stadium shows.

FOLK & ROOTS ALBUMS

TITLE	Artist	Label/Catalogue No. (Distributor)
1 (—)	SOUTHWESTERN, Suzanne Vega	RAM SDCP 3 (F)
2 (2)	GRACELAND, Pearl Street	Warner Bros WBS 37 (N)
3 (8)	SHAKA ZULU, Led Zeppelin Black Warriors	Warner Bros WBS 36 (N)
4 (6)	HAPPY HOUR, Ted Hawkins	Windsong On The World WOP 2 (F)
5 (—)	HILLBILLY DELUXE, Dwight Yoakam	Capitol CA 130 (N)
6 (2)	SHABINI, The Bluebelles	Discharge ARB LP 02 (DORLAND)
7 (15)	TIRED AND EMOTIONAL, Alan Casselman	Reptile RAY 001 (N)
8 (1)	PATRICK STREET, Patrick Street	Gene Lane GEN 020 (N)
9 (2)	THE TEXAS CAMPFIRE TAPES, Michelle Johnson	Cooking Vinyl COOK 002 (3/3)
10 (1)	RUM, SODOMY & THE LASH, The Pogues	SWE 5182 (5/4)
11 (—)	SQUARE ROOTS, Various Artists	Folk Roots FR027 001 (3/3)
12 (—)	TSUBO, Wiganpagan	WPS WPS022 (3/3)
13 (26)	THE DUBLINERS 25 YEARS CELEBRATION, The Dubliners	Sony SAS 731 (37)
14 (8)	STRONG PERSUADER, Robert Clay	Mercury/Phonogram MER 91 (7)
15 (8)	TRIO, Dolly Parton, Linda Ronstadt & Emmylou Harris	Warner Bros WBS 475-1 (3)
16 (—)	PRIMITIVE DANCE, Paul Brady	Mercury/Phonogram MER 36 (3/3)
17 (8)	SUZANNE VEGA, Suzanne Vega	RAM RAM 5071 (7)
18 (26)	LE MYSTERE DES VOIX BULGARES, Various Artists	4AD 040 862 (3/3/17)
19 (1)	HOME AND AWAY, One Group & Christine Collister	Cooking Vinyl COOK 001 (3/3)
20 (7)	BORDERLANDS, Andrew Olden	Black Low 002 (2) (4/3/3)
21 (—)	THE CUTTING EDGE, Various Artists	Cooking Vinyl CV101 (3/3) (3/3)
22 (—)	BOAT TRIPS IN THE BAY, Brendon Coakley & The O'Slack Showband	Red Bull RED LP 17 (3/3)
23 (21)	SKILLIE BEAT, The Easy Club	RED REDS 442 (3/3/3/3/3)
24 (—)	SIGNS OF LIFE, The Penguin Cafe Orchestra	Editions EG 002 50 (3/3)
25 (8)	TIN RELIANT, Steve Selvey & The Chieftains	WEA WE 8728 (3)
26 (—)	STEP OUTSIDE, The Open Band	Cooking Vinyl COOK 004 (3/3)
27 (1)	INALA, Led Zeppelin Black Warriors	Shonaka 63346 (London/Phonogram) SELL 1 (3)
28 (76)	BY THE LIGHT OF THE MOON, Leo Lathan	London/Phonogram SLLP 12 (3)
29 (—)	LOVE, DEATH AND THE LADY, Shirley & The Chieftains	R.C.O. RED LP 11 (3/3/3/3)
30 (14)	TALKING WITH THE TAXMAN ABOUT POETRY, Bill Fung	Red Bull RED LP 02 (3/3)

Compiled by Folk Roots Magazine (0252) 724638 from a national panel of specialist and general dealers

TOP 75 SINGLES

13 JUNE 1987

MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

No 1	1	WANNABE DANCE WITH SOMEBODY (WHO LOVES ME)	Act 1	ACT 1	
	2	HOLD ME NOW	Johnny Logan	EPIC	EPIC LOC 1
	3	NOTHING'S GONNA STOP US NOW	Stevie Nicks	GEAR	GEAR RCA FR 6732 (12) - FT 6736
	4	I WANT YOUR SEX RHYTHM 1	Lust	EPIC	EPIC LUST 11
	5	JACK MIX II/III	George Michael	DECCA	DECCA PENSION DEBIT 3822
	6	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	ISLAND	ISLAND 1243 528
	7	SHATTERED DREAMS	Johnny Hates Jazz	VIRGIN	VIRGIN VSJH 12
	8	VICTIM OF LOVE	Erasure	WEA	WEA WMT 41
	9	GOODBYE STRANGER	Pepsi & Shirley	POLYGRAM	POLYGRAM POPS 11 865
	10	WISHING I WAS LUCKY	Wet Wet Wet	THE PRECIOUS ORGANISATION	THE PRECIOUS ORGANISATION/PROGRAM PVEL 3 172
	11	NOTHING'S GONNA STOP ME NOW	Seminoles	FOX	FOX FOM 115
	12	SERIOUS	Donna Allen	PERNOD	PERNOD 659242 (12) - 659246
	13	STAR TREKKIN'	The Firm	BUCK	BUCK TEEK 1
	14	NO SLEEP TILL BROOKLYN	Bee Gees	ACT 1	ACT 1 WEA BEA 111
	15	YOU'RE THE VOICE	John Earnham	WHITNEY	WHITNEY RCA FR 41033 (12) - FT 41034
	16	IT'S TRICKY	Ron-D-J-K	ACT 1	ACT 1 LONDON LON 11 120
	17	UNDER THE BOARDWALK	Bruce Willis	ACT 1	ACT 1 MCA WCA 11 107
	18	LOOKING FOR A NEW LOVE	Jody Watley	ACT 1	ACT 1 MCA WCA 11 107
	19	FIVE GET OVER EXCITED	The Housemartins	ACT 1	ACT 1 GULF DISC GDD 11 184
	20	A BOY FROM NOWHERE	Tom Jones	ACT 1	ACT 1
	21	WHEN SMOKEY SINGS	ABC	ACT 1	ACT 1

W

JENNIFER RUSH & ELTON JOHN DUET WITH



FLAMES

of The TOP Pops

TOP 75 SINGLES

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

53	35	LA ISLA BONITA (Remix)	Madonna	Sire	W 62761
54	26	ANOTHER STEP (Closer To You)	Kim Wilde & Junior	MCA	RM 115
55	50	THE JACK THAT HOUSE BUILT	Jack 'n' Chill	Q&A	101 Virgin TEN 11 174
56	56	GET READY	Carol Hitchcock	ACT 1	ACT 1 MCA AM 11 31
57	NEW	DIRTY LOOKS	Diana Ross	EMI	123 642
58	59	EVERY KINDA PEOPLE	Mimi Juleps	S&W	BM 110257
59	38	NEVER TAKE ME ALIVE	Spears Of Destiny	101 Virgin	101 182
60	69	BOOM BOOM (LET'S GO BACK TO MY ROOM)	Paul Lekakis	Champion Champ	12143
61	NEW	LABOUR OF LOVE	Hue & Cry	Circus	Virgin 1181 4
62	NEW	ALWAYS	Atlantic Starr	Warner	Brunswick W 8521
63	NEW	SWEET SIXTEEN	Billy Idol	Chrysalis	100 1119
64	NEW	CRIMINALLY INSANE (REMIX)	Slayer	Dul	Jam Geffen London LON 11 113
65	71	YEARS GO BY	Stan Campbell	WEA	Y22711
66	41	REAL FASHION REGGAE STYLE	Curly Johnson	Q&A	101 Virgin TEN 11 170
67	NEW	ALONE	Heart	Capitol	1121 448
68	57	WHEN YOU WALK IN THE ROOM	Paul Carrack	Chrysalis	GS 112 319
69	46	RESPECTABLE	Mel & Kim	Supreme	SUPRE 111
70	54	I'M IN LOVE	Lillo Thomas	Capitol	1121 450
71	NEW	RED HOT	Princess	Polygram	POSP 11 888
72	67	HOUSE NATION	Housemaster	ACT 1	ACT 1 MCA 11 107
73	60	GROSS OF THE BACK (WE BETTER GO BACK)	Usher	ACT 1	ACT 1 MCA 11 107
74	60	WOODVILLE (And Those Promised Us The World)	Usher	ACT 1	ACT 1 MCA 11 107

- 21** **37** **ABC** WHEN SMOKEY SINGS
Humor/Photogram NTR 111
- 22** **30** **IS THIS LOVE**
Whitesnake
EMI 12EM 3
- 23** **34** **IT'S NOT UNUSUAL**
Tom Jones
Decca/London FX 183
- 24** **14** **CAN'T BE WITH YOU TONIGHT**
Judy Boucher
O'Brien OR 71 (12 — OR 121)
- 25** **33** **LUKA**
Suzanne Vega
A&W VEGA 121
- 26** **15** **(SOMETHING INSIDE) SO STRONG**
Labi Siffre
Globe WOKKI 12
- 27** **39** **LET'S DANCE**
Chris Rea
Mercury MAG 17 299
- 28** **THE GAME**
Echo & The Bunnymen
WEA 75 13K7
- 29** **40** **KEEP ME IN MIND**
Boy George
Virgin BOY 110 21
- 30** **12** **INCOMMUNICADO**
Morrison
EMI 12 748E 1 &
- 31** **19** **BIG LOVE**
Fishwood Music
Homer Books W 838 17
- 32** **17** **BACK & FORTH (REMIX)**
Cometo
Columbia/Photogram JAR 36 49
- 33** **20** **LIVING IN A BOX**
Living In A Box
Chryslers (UK) 1



KING SUN-D MOËT
NEW 7" & 12" SINGLE
'HEY LOVE'
CAT NO MELT 5(T)
DISTRIBUTED SUCCESSFULLY THROUGH PRIORITY/RCA

FLAMES OF PARADISE

OUT NOW ON 7" & 12"

Produced by Andy Goldmark & Bruce Roberts

CBS

650865 7
650865 6

- 34** **DO NOT DREAM IT'S OVER**
Crowded House
Capitol 1731CL48
- 35** **DIAMONDS**
Herb Alpert
Breakout/AAAM USA 17 05
- 36** **FAKE**
Alexander O'Neal
Island 65817 12 — 65817 6
- 37** **INFIDELITY**
Simply Red
WEA/Elektra 72 14 17
- 38** **ROCK STEADY**
Whispers
Saber/MCA/MCA 17 132
- 39** **PLEASE PRINCIPLE REMIX (The Shep Pettibone Mix)**
Janet Jackson
Breakout/AAAM USA 17 04
- 40** **COMIN' ON STRONG**
Broken English
EMI 12EM 5
- 41** **FRIDAY ON MY MIND**
Gerry Marsden
10 High T/M 17 14
- 42** **SCALES OF JUSTICE**
Living In A Box
Chryslers (UK) 2
- 43** **ORDINARY GIRL**
Alison Moyet
CBS MOTIV 1 3
- 44** **LIFETIME LOVE**
Joyce Sims
London LON 137
- 45** **BORN TO RUN (LIVE)**
Bruce Springsteen
CBS BRUCE 17 2
- 46** **BREAK EVERY RULE**
Tina Turner
Capitol 1731CL 45
- 47** **PRIME MOVER**
Zodiac Mindwarp
Mercury/Photogram ZOD 1 12
- 48** **LONDON TIMES**
Radio Hear featuring Gary Numan
GFM GFM 17 12
- 49** **LIL' DEVIL**
The Call
Beggins/Beggins BEG 18K 17
- 50** **BOOPS (HERE TO GO)**
Sly & Robbie
Fourth & Broadway Island 12 18W 6 1
- 51** **THE SLIGHTEST TOUCH**
Five Star
Tent/PCA PR 4736 12 — PR 4736 6
- 52** **NO WAY BACK/DO IT PROPERLY**
London/Long TM
Adonis (feature, 2 Puerto Ricans, A Blackman And A Dominican)

- 74** **HOVERVILLE (And They Promised Us The World)**
The Christians
Challenge/Columbia/COL 113 12
- 75** **THIS BRUTAL WORLD**
Nirva Deluxe
This is Back Record Industry (Chart) Social Services (Chart) Top 100 (Chart)
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- 1** **SWAN DANCE WITH LONGBOY**
IMMIGRANTS
Whisper Records
- 2** **JACK MY BELL, MERRY**
Gloria Estefan
A&W
- 3** **LETTER BY LETTER**
George Michael
Polygram
- 4** **STILL HAVEN'T FOUND WHAT I'M**
SODAS
SODAS
- 5** **NOTHING'S GONNA STOP US NOW**
Sodas
Sodas
- 6** **NEED DREAMS**
Johnny Hates Jazz
A&W
- 7** **VICTIM OF LOVE**
Lovers
A&W
- 8** **IT'S TRICKY**
R-E-D
A&W
- 9** **NO SLEEP**
The Jacksons
A&W
- 10** **THE GAME**
ECHO & THE BUNNYMEN
WEA
- 11** **NO STOPPING GONNA STOP ME NOW**
Sodas
Sodas
- 12** **SMOOTH TALKER**
Sodas
Sodas
- 13** **GOODBYE STANGER**
Sodas & Lovers
A&W
- 14** **LET ME LOVE YOU**
Lovers
A&W
- 15** **LET ME LOVE YOU**
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- 16** **LET ME LOVE YOU**
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- 50** **LET ME LOVE YOU**
Lovers
A&W
- 51** **LET ME LOVE YOU**
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- 52** **LET ME LOVE YOU**
Lovers
A&W

STAX

is back!

JUDY CLAY & WILLIAM BELL PRIVATE NUMBER STAX 801
JOHNNIE TAYLOR WHO'S MAKIN' LOVE STAX 802
BOOKER T. & THE M.G.'S. TIME IS TIGHT STAX 803
JEAN KINGST MR. BIG STUFF STAX 804
THE STAXE SINGERS RESPECT YOURSELF STAX 805
SHIRLEY BROWN WOMAN TO WOMAN STAX 806

DISTRIBUTED BY PENSACOLA

Who is Rob King?

NEW DISCS

STOCK IT

FIREHOSE: Ragin', Full-On SST S57079. The Minutemen were one of the most innovative American hardcore bands alongside Mink. Do when their singer and guitarist D. Boon was killed in a car crash. Ohio Minuteman fan Ed Fromo (gueddi) has joined the remaining two of the trio and Firehose are a revelation. The music is far less manic, ranging from swift, jazz-like rock arrangements to solemn, acoustic ballads to reflective REM-style rock'n'roll, but always played with melody, muscle and a rare inventiveness. The record has already had a marvellous press reception as an import, and a proud debut release for SST's new UK distribution deal through Pinnacle. A magnificent album, no less. **MA**

VARIOUS ARTISTS: Mast Magas, Maggie; Out! Out! Anagram GRAM 28. Distribution: Pinnacle. A surprisingly level-headed collection from 16 artists who're mostly known for their heads down thrash and nonsense. A special edition release which, with sentiment in the correct position, works best on the more recent releases. Mast Magas assaults from the likes of the Angelic Upstarts, Vice Squad and more. With a sleeve featuring Maps in New gear, this is bound to be a controversial platter that'll be sought after by pin and punkettes, everywhere. **DEH**



JACQUES LOUSSIER: formidable! **JACQUES LOUSSIER: Reflections Of Bach.** Start Records STL9. Distribution: PRT. After a brief foray into the less successful meanderings of his own compositions, Loussier is back doing what he does best — jazzing up Bach. He's covered the material, which spans Concerto in F Minor, Gavotte in B Minor, Pastorale in C Minor and Minuet in G Major, but never with such alacrity. His jazz intuition has given way to a greater sense of mood and invention; the feel is altogether more tense and intelligent. Reflections Of Bach probably won't win him many new fans, although the sizeable amount he already has will positively delight in his joie de vivre. **KF**

STOCK IT

JOSEF K: Endless Soul/Young And Stupid. Supreme International Editions EDN 87-6. Distribution: Fast Forward and the Center. One of the early Eighties' greatest unsung bands, who were constantly overshadowed by mighty labelmates Orange Juice, Josef K are sadly no more... but at least the world can remember. This classic collection, lovingly pre-

sented and perfectly formed, features deleted pop icons from vinyl at Postcard and Circus, vibrant Peel out-takes and tracks from the group's never released debut LP. A gem of many proportions for collectors and new guitar pop fans everywhere. **DEH**

FLESH FOR LULU: Long Live The New Flesh. Bangors 'Bonquet BEGA 82. The Lulus' third LP, not counting the mini-LP Blue Sitters Swing, is by their very best. Producer Mike Hedges has managed to capture the swaggering raw energy of their live sound without losing the striking, insistent hooks of their epic anthems. It is also their most diverse set yet, taking in not only the raucous Bolan boogie of their last single, *Swamee Twist*, but also the polished pop of Postcards From Paradise, and the sweeping, dramatic strings of *Way To Go*. In the UK disc it upped the pop attention the Americans, who know a good thing when they see it, will steal them. **JS**



DAVE ALVIN: surprising

JOHN ROCCA: "Extra Extra". City Beat CBP 0013. The man behind *Fronts* sets the tone for a strange adventure featuring hybrid dance tracks which provide some surprisingly interesting listening. There's a frightening array of producers roped in to help, too, like Arthur Baker on a version of *IOU*, and Farley 'Jackmaster' Funk on the most obvious funk shifter, *Move*. What it aims to be is unclear, since it's neither chart aimed nor out and out disco inferno. But it does have a quirky accessibility, and no doubt has a home on the more discerning dancefloor.

VARIOUS ARTISTS: First Things First. One By One FIRST 1. Distribution: Red Rhino and the Cartel. Compilations held together as shakily as by 'area' tend to be forever apologetic for their lack of direction. But, while introducing the world to a plethora of talented musicians from Ireland, this 12-tracker also provides something of a cohesive listen for the uninitiated. Choosing sides will be difficult, but some acts stand above others, and others are obviously better served in delivery than their contemporaries. Suffice to say, this set features the brilo: Unicorn Trumpet, the majestic Soniche and the admirably nomic Manawline in Czechoslovakia, and the not so good too, Ireland may not be a very ideal holiday haven, but as a listening pleasure it's a bona fide sound-track. **Nice.** **DEH**

HAWKWIND: Out And Intake The World. SHARP 04. Distribution: Spartan. A brand new album from ever hardy Hawkwind which should keep regulars faithful, and may possibly entice a few wayward souls who're hunting for their true direction in life. Hawkwind,

although originally quite subversive and inventive seem to have stuck in that looping groove for decades now and their homely new age/folose avante-garde does little to enrage their rapidly decreasing circle of inspiration. Going on as ever, getting nowhere. **DEH**

SONIC YOUTH: Sister. Blast First BFFP 20. New York's wild and wonderful dilettantes issue a fitting follow-up to the masterful *EVOL*. Saturated by lush, bop-y pagging [I Got A] Catholic Black is thrown into sharp contrast by the haunting atmospherics of *Beauty Lies In The Eye*. Scratchy guitars collide over a whirlpool of rhythm as they wallow in the mire, creating a napalm-burning brilliance that ensures numbers like *Hot Wire My Heart* get under your skin and never let go. Imminent UK tour should help focus attention on this striking album and band. **JS**

STOCK IT

VARIOUS ARTISTS: Hip Hop 16. StreetSounds ELCS1 16. Back from the bank manager, StreetSounds resumes the Electro-Hop series with another sternly caustic collection of hot dance tracks. With the furure around The Beastie Boys — plus big sales figures — it's a must for any music buyer as a buyer's market for hip hop compilations. Volume 16 of this succinct series is an upwardly mobile collection which focuses around the essential New Generation cut by The Classical Two and a mix of Marley Marl's current MCA single *He Cuts So Fresh*. Value for money and a real positive tapper, too. **DEH**

DAVE ALVIN: Every Night About This Time. Demon FEND 90. Producers: Steve Barile & Mark Linnet. Distribution: Pinnacle. Following last year's quirky solo LP by his big brother Phil, ex-Blastor Dave Alvin has assembled a more mainstream album with some fine split-penned songs. Sometimes reminiscent of John Fogerty (Fourth Of July), sometimes of George Jones (reprise of *Steal A Car*), and R&B influenced country singles like *T. Graham Brown*, this is also akin to the best moments of the Blazers. A seller if enough expense. (Kershaw, Long concurs. **JK**

PAUL ROLAND: Dance Macabre. Bam Caruso KIRI 052. VARIOUS ARTISTS: Beyond The Wood: A Tribute To Syd Barrett. Imaginary Records Illusion 001. Linked by whimsy and a particularly English love of psychedelia, both Syd Barrett and Paul Roland pass as fashionable. Roland sings, writes and conceives in style not a million miles away from Barrett, whereas the compilation takes a whole 'ninal Barrett songs are like the likes of *The Shamen*, *The Soup Dragons* and Roland again run riot in what they consider to be Syd style. Roland's effort was better as it's more uniform in its concept: *Wildwood* is a good idea, but it's unlikely the fans of the individual bands would consider the whole pleasant or. **DEH**

● Reviewers: Martin Aston, Karen Faux, Dave E Henderson, Duncan Holland, Carole Linfield, Jerry Smith, John Tobler, Danny Van Emden, Chris White.

GENERAL

WARREN ZEVON: Sentimental Hygiene. Virgin V2433. Back from Detox Mursion (sic) with a new deal, Zevon, the belle noir of West coast songwriters has surrounded himself with enough big names to publish a *Who's Who* and *Who Was Who* of US recording and raise cynical question marks. But Dylan, Neil Young, various REMs, Eagles and even Jennifer Warnes add more credible contributions than is usually the case and it's Zevon's show all the way. Softer, raucously caustic and melancholy and the rockiest we've heard him yet. The album to establish him both with the trendy and those who just appreciate superb songwriting. **DVE**

VARIOUS: Matador. Epic VIVE 11. Concept albums can be a notoriously difficult to chart, but Mike Leander and Eddie Seago's *Matador*, based on the life of the Spanish bullfighter El Cardobos, must have an excellent chance of succeeding thanks to the huge success of Tom Jones' *Bay From Nowhere* single. This set's offer of a new James album, but his strong presence throughout will give it appeal among his vast following, and there is solid support from others including narrator Robert Powell. There's at least two other potential hit singles included, so expect big sales. **CV**

HOLLYWOOD BEYOND: If. WEA 242119-1. A streak of imagination comes like a breath of fresh air on Hollywood Beyond's debut album and while it's not exactly defying current music convention, it certainly tends to introduce something rather more interesting. Every track — from his Colour Of Money and *Save Me* to the neatly written *Shadows* I Remember — has an upbeat intensity that sticks in the mind. The production is ultra slick, but nevertheless it is a mysterious and pleasant assault on the senses. **KF**

ROBBIE NEVIL: C'est La Vie. Manhattan Records MTL 1006. A solid dance beat underlines most of the material on *C'est La Vie* which succeeds in lending cohesion and compensates for Nevil's rather ordinary voice. It's a pleasant surprise, though, and sounds good on radio — as his *Dominoes* and the track *Back has testified*. The formula is straightforward and performed with admirable gusto; you could almost

dance all the way through it and that can't be bad. **KF**

THE MATHILDE SANTING ENSEMBLE: Out Of This Dream. WEA WK96. Producer: Hal Willner. Clear-voiced Mathilde is no unknown quantity away from her vivacious Amsterdam home, and here, it's yours and an album here, and Out Of This Dream could take things a stage further. If it's a sensitive and imaginative anthology of acoustic covers — from Tom Waits to David/Boscharch and even the poetess Sylvia Plath — which has her at her best in the more delicate reflective pieces like *Once Upon A Tree* and *There's Only One Way Out Of This Dream* (originally sung by Crystal Gayle, so there's some kind of indication of her ability) you're not forgetting on the punchier, jazzier numbers which sound too MOR-ish. Though the single, *Touch Rudgiger's Love Of The Common Man*, falls into this category, it's not a bad teaser for the LP, but it will need live appearances here to show Santing at her charming best and sell this LP. **DVE**

TOYAH: Desire. EMI Records EGP171. Producer: Mike Hedges. An album that confronts us with a surety one of the basic laws of music: that a singer's voice should in some way entertain or stimulate. No matter that hubbie Robert Fripp and the ever more incongruous Ron Wood add their bits, this pretentious muddle simply doesn't work — although much is more bearable than the barking Echo Beach single which is included. Hard to see who it's aimed at, too. **DVE**

STOCK IT

MARSHALL CRENSHAW: Mary Jane and 9 Others. Warner Bros 92583-1. Producer: Don Dixon. Respected Crenshaw tops the rich seam of slow motion American pop — glorious melodies and the sort of breezy vocals which still have him sounding like a high school innocent — and makes it all sound so easy. Which makes it all the more annoying that it took Owen Paul to make one of his songs (the standard Crenshaw number *You're My Favourite Waste Of Time*) a hit, and the inclusion of a cover of *Steel Strings* by Peter Cetera, made in the year in papers like the *Guardian* and *Q*, should provide clues on the quality of Mary Jane and the quantities it deserves to sell in. If you heard, Gorgeous. **DVE**



MATHILDE SANTING: sensitive interpreter

- 21** **GRACELAND** ***** CD
Paul Simon
Warner Brothers WB 52
- 22** **SILK AND STEEL** *** CD
17 Friends Sister
Telarc/RCA RT 2110
- 23** **FRIENDS AND LOVERS** CD
Various
K&L NE 1525
- 24** **SO** *** CD
13 Peter Gabriel
Virgin 105
- 25** **DANCING ON THE COUCH** CD
19 Go West
Crybaby CDL 1559
- 26** **HIS FINEST COLLECTION** CD
29 Roger Whittaker
Telarc/RCA/RCA 87171
- 27** **MATADOR** CD
Various featuring Tom Jones
Epic WVA 1
- 28** **ONE VOICE** CD
30 Bronco Stevenson
CBS 6528111
- 29** **BEAT ANIMALS** CD
23 Heart
Capitol ESD 3232
- 30** **NEVER LET ME DOWN** CD
46 David Bowie
EMI America/AMCS 5117
- 31** **ORIGINAL CAST "PHANTOM OF THE OPERA"** * CD
31 Various—Michael Crawford, Sarah Brightman & Carl Lumbly 19019
- 32** **WHITNEY HOUSTON** *** CD
22 Whitney Houston
A&M 208 978
- 33** **ELECTRIC** * CD
22 The Call
Hegren/Bergent/ESCA 81
- 34** **BROTHERS IN ARMS** ***** CD
33 Dire Straits
Vertigo/Phonogram VEH 13
- 35** **THE RETURN OF BRUNO** CD
50 Bruce Willis
MCA/WEA 12 2921
- 36** **CONTROL** * CD
24 Janet Jackson
A&M A&M 5154
- 37** **COMING AROUND AGAIN** CD
38 Carly Simon
A&M 208 140
- 38** **SLEEPY WHEN WEI** * CD
34 Bon Jovi
Vertigo/Phonogram VEH 13
- 39** **LIVING IN A BOX** CD
28 Living In A Box
Crybaby CDL 1547
- 40** **STREET SOUNDS HIP-HOP ELECTRO 16**
Various
Street Sounds ECST 14
- 41** **MOVE CLOSER** * CD
37 Various
CBS/MCA 0011
- 42** **THE VERY BEST OF HOT CHOCOLATE** * CD
39 Hot Chocolate
Epic 841114

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40 Run-DMC
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26 Motley/Cue
Echus BE 739
- 46** **PICTURE BOOK** ** CD
35 Simply Red
Echus BE 727
- 47** **PRIEST LIVE** CD
27 Judas Priest
CBS 520 0311
- 48** **BACK TO BASICS** CD
24 Billy Bragg
Capitol/MCA 029 4
- 49** **U2 LIVE "UNDER A BLOOD RED SKY"** *** CD
72 U2
Island NMA 3
- 50** **THE FINAL COUNTDOWN** * CD
32 Europe
Epic/BEC 2488
- 51** **WHITESNAKE 1987** CD
51 Whitesnake
EMI EMI/C 2328
- 52** **BREAK EVERY RULE** * CD
65 Tina Turner
Capitol ESD 3219
- 53** **OUTLAND** CD
36 Spear of Destiny
10/Epic DM 59
- 54** **STRONG PERSUADER** CD
24 The Robert Cray Band
Mercury/Phonogram/WEA/VP 17
- 55** **SIGN "G" THE TIMES** CD
53 Prince
Polaris/Poly/Warner Brothers WX 88
- 56** **LIVE MAGIC** * CD
48 Queen
EMI EMI/C 2319
- 57** **BIGGER AND DEFFER** CD
58 LL Cool J
Polygram/CBS 529 5151
- 58** **INTO THE FIRE** * CD
58 Bryan Adams
A&M A&M 5780

- 79** **CHICAGO JACKBEAT VOLUME 2**
67 Various
Polygram Epic/MCA ESD 3219 2
- 80** **SHAKA ZULU** CD
66 Ladysmith Black Mambazo
Warner Brothers WA 94
- 81** **FORE!** * CD
61 Huey Lewis and The News
Crybaby CDL 1534
- 82** **RAPTURE** * CD
82 Anita Baker
Echus BE 737
- 83** **FREEDOM NO COMPROMISE** CD
52 Lethi Stevens
Mercury/Phonogram VEH 13
- 84** **WAR** * CD
84 Phil Collins
Mercury 157 9723
- 85** **NO JACKET REQUIRED** ***** CD
85 Phil Collins
Virgin V 2125
- 86** **WILD FRONTIER** CD
69 Gary Moore
10/Epic DM 56
- 87** **THIS TIME** * CD
62 Culture Club
Virgin VTY 1
- 88** **LILLO** CD
87 Lillo Thomas
Capitol ESD 3201
- 89** **PRIVATE DANGER** *** CD
86 Tina Turner
Capitol TMA 1
- 90** **INFECTED** * CD
54 The The
Sire/Kaplan/Epic BEC 2670
- 91** **TALIULAH** CD
91 Go-Betweens
Hegren/Bergent/ESCA 81
- 92** **A KIND OF MAGIC** ** CD
94 Queen
EMI DM 1209
- 93** **CEST LA VIE** CD
93 Robbie Nairn
Mercury/BM MTL 1094
- 94** **REVOLVER** CD
94 The Beatles
Polygram CD-CPT 14 641 2
- 95** **BECKLESS** * CD
95 Bryan Adams
A&M A&M 5212
- 96** **HITS 5** *** CD
96 Various
CBS/RCA A&M/WEA HITS 5
- 97** **RAINTOWN** CD
82 Deacon Blue
CBS 65 547 1
- 98** **EVERY BREATH YOU TAKE — THE SINGLES** * CD
98 The Police
A&M EMI 8711
- 99** **THE FINAL** * CD
99 Wham!
Epic BEC 66881
- 100** **REVENGE** *** CD
83 Eurythmics
RCA/R 1709

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Life beyond the bargain bins

Mid-price and low price product has moved into a new era; cheap and cheerful is no longer an attendant stigma as the emphasis falls on value for money and a more adventurous approach. Nigel Hunter and Chris White report

MID-PRICE and budget — an ever-changing market which embraces a wide range of artists and repertoire, and includes all three configurations, albums, cassettes, and compact disc. The last few years have seen a transformation in what was once looked upon as being the "bargain bin" side of record retailing. The term "budget" is probably something of a misnomer, too, with most of the companies specialising in back-catalogue preferring to describe it as low-price product.

The success of the market has been underlined most dramatically by Pickwick Records' recent flotation. Its share issue was substantially over subscribed — on one day alone there were more than 1,000 calls from members of the public — and more than £500m was offered for the £8.5m of company shares offered. And this was a company which started life back in 1962 retailing albums at 10 shillings!

As Pickwick chief executive Ivor Schlosberg says: "Pricing remains an important part of our strategy — we know that if we release product at the right price, with the right repertoire and the right packaging, then we are going to do very well with it. Pickwick's traditional concept is to provide value-

for-money — we were retailing compact discs at £7.99 long before anybody else came in at that price level and soon we will be releasing an even lower price range retailing at £5.99.

"We dislike the term 'budget' because it has connotations of being inferior and Pickwick certainly isn't that. The days of cheap cover versions have gone; we use original recordings by the original artists but sell them at a lower price."

Schlosberg reports that sales of low-price albums and cassettes are holding up very well and notes that, while cassette sales are in line with general trends (excellent business), black vinyl sales are more than holding up in a market which has seen falling LP sales. "Buyers of catalogue recordings have not yet discarded the album format," he says. "In an era when people are spending more on CDs and cassettes, they still like to buy something for their record player and it's usually older recordings, and that means excellent black vinyl sales for Pickwick."

PolyGram sales director Pete Rezon sees the budget and mid-price market as a volatile area, with no clear-cut conclusions as yet about which format is winning. However, there is no doubt that this market is healthy.



THE YARDBIRDS — on *Charly*.

"The first quarter figures show vinyl sales up by 15 per cent over the PolyGram group as a whole over all price ranges," he says. "CDs have gained by 60 per cent and cassettes by over 20 per cent in the mid-price range group sales have topped 300,000 pieces with 100,000 re-orders within six weeks, including the Galleria, Ovation and Silverline classical series."

Rezon perceives a drop in classical LP sales in favour of CDs and a fall in vinyl sales generally.



TO PAGE 26 ► **SOLID SELLER** Aretha Franklin.

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◀ FROM PAGE 25

although "strong releases" can still sell very well. He forecasts success for the new Pocket line, continuing sales on the Walkman series catalogue and Falcon classics.

WEA sales director Jeff Beard reports healthy results in the group's mid-price range, which is "definitely growing" with LPs accounting for 18 per cent of total album business in 1986 and cassettes 15 per cent of total tape sales. The first quarter this year has confirmed the upward trend.

"Our Prime Cuts series is the market leader," he claims, "and we have a lot of good sellers. With a dealer price of £2.43, it's now one of the most expensive in the mid-price range, but it hasn't suffered at all from that fact."

Beard discloses that WEA will launch a mid-price CD line later this year, but believes this will reach "a totally different market" without necessarily impairing WEA's mid-price vinyl and tape sales. He also points out the prevalence of mid-price product in non-traditional outlets such as garage forecourts and supermarkets.

CBS echoes PolyGram's view of mid-price and budget as a volatile area, with results varying according to type of repertoire with regard to relative shores between vinyl, tape and CD.

"Heavy metal does better on vinyl, but MOR buyers seem to prefer tape," comments CBS spokesman Jonathan Morris. "It's difficult to look into the future and decide how the market will shape



DAVID ESSEX on K-tel's Super Value CD roster.

up in full-price or mid-price. Everything is currently under review here, weighing matters up very carefully. CDs should expand the mid-price market, and the CD buyer is a committed music person.

"Our commitment to our Nice Price mid-price series is as strong as ever, and we're spending a huge amount this summer in promoting it. Where CD is concerned, our Best Of's do well, with the length factor coming into consideration. Among our really big Nice Price sellers are Bob Dylan, Billy Joel, Aretha Franklin, Leo, the Jacksons and Abba."

A cautionary view on the CD sector is expressed by Confer pro-

ducer manager John Wood. Confer has three CD budget lines in Bonica (dealer price £5.45), Vox (£4.86) and Olympia (£6.05).

"My personal view of the budget CD market is that there appears to be a glut of product and repertoire which does not meet the original exciting standards of compact discs," he says. "More or less everything that one would expect to hear on record is appearing on CD. Are there enough devotees to buy this starting off titles? I don't really think so."

"We are surfeiting our own label, and quality and good value for money are the two prime considerations."

The 10-year-old Confer enterprise averages a 50:50 split between classical and other product in its imported and local output. "Other" covers pop, jazz, MOR, spoken word, Berlitz language courses, and a half-fifth volume set of bird calls from Swedish Radio.

K-tel has a high profile through its TV-advertised product, but wishes to stress to those who don't already know that it's been marketing a useful mid-price catalogue throughout its 15 years of existence, shipping over 1m units annually.

"We've always considered our mid-price range to be a vital ingredient in our business," states K-tel managing director Peter Morris. "Currently we have over 40 titles available in each of the album/cassette and Super Value CD ranges, and we're planning at least another 20 titles for each range before the autumn peak trading period."

June 1 was the release date of six new titles in the Super Value CD range. They are Reggae Hits, Shirley Bassey — Solaire, Hooked On Swing, It's Only Rock 'n' Roll, David Essex — Centre Stage, and Romantic Themes. Dealer prices for the Super Value CDs is £4.25, DP for its mid-price albums and cassettes is £3.49 (£3.99 for doubles).

Morris attributes the high mid-price turnover to "the attention we pay to obtaining high quality repertoire and the care we take in its presentation. There's no point skimping on presentation, because the retail price is lower."

Charly Records, of course, fits into a specialist bracket, as deputy managing director Bob Fisher points out. Its Topline mid-price series (dealer price £2) is recycled from catalogues handled by Charly here with names such as Jerry Lewis, Carl Perkins, The Beatles, Dorsey, Little Richard and The Yardbirds among its assets. Most of them are compilations, and there are also the "multi-compilations" from Kilo Music, the K-tel company specialising in re-recordings by various artists of their original hits.

"We also have the Topline CD series now," adds Fisher, "which has 10 releases so far, equivalent to the vinyl albums and with a dealer price of £4.99. I believe CD turnover will be extra business, and regarding LPs and cassettes the latter don't outsell LPs in our sort of repertoire. It's about 75:25 in favour of vinyl."

Music For Pleasure finds that tape is winning the sales battle in both its budget and mid-price ranges. Repertoire marketing manager Roger Woodhead estimates that in MOR budget terms some titles sell a 4 to 1 ratio in favour of cassette.

"Our mid-price contemporary Fromental is also selling at about two cassettes to LP in the catalogues." And our Hour Of Pleasure cassette-only reissue series, launched in May last year with a dealer price of £1.21, sold a million pieces in seven months."

Woodhead anticipates good business over the summer months through the in-car and Walkman trade which will emphasise the sales superiority of cassettes, and mentions MFP's classical CD series set for a July launch which he expects to attract more customers at present buying vinyl. The company will be adding MOR titles to its CD range later in the year.

In contrast, Castle Communica-

'Our commitment to our Nice Price mid-price series is as strong as ever, and we're spending a huge amount this summer promoting it. Where CD is concerned, our Best Of's do well, with the length factor coming into consideration'

tions commercial director Jon Beecher finds mid-price albums are holding their own, with cassette sales "about equal" now.

"CDs are climbing fast, though, and now represent about 30 per cent of our business," he adds. "I think about half the CD trade is extra and half consists of people switching from LPs or tapes. We are launching our own series of classical CDs in the summer called Cirrus and featuring the London Symphony Orchestra."

Other Castle lines doing good business include the Collector Series of double albums (dealer price £4.49, CD £9.99), the rock reissue Castle Classics (£3.49, CD £7.99), and the Unforgettable MOR series drawn mostly from the Stettons and Sevantis.

EMI Records has a fertile repertoire source for mid-price and budget releases, apart from what-ever is channelled through MFP. General sales manager Keith Stilton singles out the mid-price Price Attack line (dealer price £2.36) with 100 titles already available, including contemporary sellers such as Queen, Deep Purple, Paul McCartney, Cliff Richard, Iron Maiden, Stranglers and Thomas Dolby.

"It depends on the product whether tape does better than vinyl," he remarks. "For instance, Iron Maiden are well ahead in vinyl sales. Price Attack is designed to be a good series in its own right, and may start CDs later."

EMI also has the Retrospect

TO PAGE 28 ▶

'CDs are climbing fast, and now represent about 30 per cent of our business. I think about half the CD trade is extra and consists of people switching from LPs or tapes'

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◀ FROM PAGE 26

series (dealer price £2.30), again selling LPs predominantly with reissues from the Thirties, Forties and Fifties, and Stateside (some dealer price) with albums from the US recorded in the Fifties including some Capitol names. Capitol product is also dotted around the catalogue with ED (EP £2.12) and EMS (DP £2.46) prefixes featuring stars of the colouring of Frank Sinatra, Peggy Lee and Nat King Cole.

BMG (formerly RCA) has its Best Buy mid-price series with about 200 titles available at a dealer price of £2.43, and catalogue marketing manager Lee Simmonds reiterates his contemporaries elsewhere when he says it depends on the product as to whether vinyl or cassette sales are in the ascendancy.

"I think the edge is now going towards cassettes," he remarks, "and with our mid-price CDs in the pipeline, I'm expecting a swing to that format." Best Buy comprises reissues and compilations, and its current releases of 10 under the generic title of Great Voices From Victor features 10 prominent women singers — Della Reese, Lena Horne, Dinah Shore, Kay Starr, Helen O'Connell, Les Wiley, Gogi Grant, Ethel Ennis, Gwennie Mackenzie and opera star Grace Moore. Ennis will pilot the release inasmuch as a single The Moon Was Yellow will be available, with a 12-inch version for promotional purposes. An equivalent male release with the same collective title will happen later in the year, including Eddie Fisher, Allan Jones, Dick Todd and

Vaughn Monroe among others.

"Looking at the Best Buy sales results indicates that there is positive interest among younger generations in stars of the past," Simmonds points out. "There's no other way of explaining why artists like Glenn Miller, Jim Reeves and Elvis Presley still sell so well."

Mainline has an impressive budget catalogue of 800 titles, including the Music Power series (dealer price £1.82) in a 20 greatest hits formula, Black Tulip (£1.50) rock 'n' roll, Nostalgia (£1.50) Forties hits, Giants Of Jazz (£1.82), Classic Jazz Masters (£1.82), Big Band Era (£1.50), The Entertainers (£1.50) featuring names such as Frank Sinatra, Nat King Cole and Ella Fitzgerald, two country series — Colorado and Grand Canyon (both £1.82) — box set series of three LPs/cassettes (£4.49) of jazz, pop and MOR, and double album series (£3.05) of Fifties, Sixties and country compilations.

Mainline managing director Peter Collins also draws attention to its CD repertoire of 15 pop classics and 20 MOR orchestral selections (£4.99) and compilations starring Ray Charles, Jim Croce, Glenn Miller, Frank Sinatra, Fleetwood Mac and Louis Armstrong among others (£5.99).

"Cassettes are going ground over the last two years," reports Collins, "but we still sell a lot of black discs."

Counterpoint Distribution is active in the specialist field, as sales office manager Darren Ridgeway explains. It handles the Black Lion

jazz series (£3.91), the Deja Vu nostalgia line of Swiss origin (£1.82), Supraphon classical items from Czechoslovakia (£2.91), CDs (£7.22), Unforgettable (£4.86) featuring various UK product, and Jasmine (£3) which is a jazz and nostalgia line.



"Cassettes now are generally selling better than LPs," reports Counterpoint buyer John Glocker, "and if we're been registering steady growth over the past two

years, CDs are making an impact in this price range, and in some cases are selling better than cassettes."

Steve Brink, sales director of Prism Leisure (formerly Geoff's Records International), also finds cassettes are very much ahead of vinyl album sales.

"Over 50 per cent of our mid-price business is now cassette," he reveals, "and they're doubling our vinyl sales. LPs are losing out significantly now as dealers, who have limited space anyway, make room for cassette and CD displays. I believe quite a few former LP buyers have now switched to CD."

Prism Leisure is a specialist in the mid-price market, with over 500 titles available, "all re-orderable". It publishes a quarterly catalogue of its wares, and its dealer price ranges between £1.50 and £2.50, with CDs from £3.75.

"Our repertoire is mostly hard-to-get re-releases from the Sixties and Seventies," says Brink, "and we also specialise in country and Irish. Our CD series include Object and Dance Band Days."

Arabesque finds its Masters Choice line of European origin about even in terms of LP and cassette sales. Dealer priced at £1.49, it has some impressive MOR and jazz names including Frank Sinatra, Billie Holiday, Muddy Waters and Count Basie, plus the ever-green Beatles, reggae king Bob Marley, Tina Turner and Percy Sledge.

"We also have picture discs at £1.99 dealer price," adds Arabesque managing director Terry Winsor, "featuring people like Elvis

Presley, Tina Turner, Sam Cooke, the Everlys, Abba and Cliff Richard. Our Talking Picture series on Bok To Bok Records are star interview discs with a £2.99 dealer price with the off-the-cuff conversations with U2, Madonna, Kate Bush and others."

Multiple Sound Distributors is also finding the mid-price and budget areas of the market very lucrative. The company's £1.99 label Warwick Reflections has just added new titles to its already considerable catalogue — including Nat King Cole, The Platters and The Drifters — and more than 1m albums and cassettes have been sold during the last year.

The company also launched a mid-price CD series several months ago, with releases including Howard Keel's previously TV-advertised album And I Love You So, A Classic Case Of Funk, 20 Country Greats and Val Doonican — latest additions to the series include Frankie Laine's Greatest Hits and The Magic Of Nat King Cole. Dealer price is £4.86 with a retailing price of £7.99.

The latest label launch from MSD is Warwick Twins, two cassettes packed in a shrink-wrapped box, retailing for £1.99 and covering a wide range of music. "We're anticipating a lot of demand for Warwick Twins, they represent excellent value for money and there's a big potential market out there for this kind of music," reports MSD audio sales manager Tony Staniland.

TO PAGE 30 ▶

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URIAH HEEP
'The Magician's Birthday'
Record: CLALP109 Cassette: CLAMC109
MAMA'S BOYS
'Plug In'
Record: CLALP111 Cassette: CLAMC111

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'Chestnut Street Incident'
Record: CLALP113 Cassette: CLAMC113
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by Stan Britt

GENERALLY SPEAKING, there seems to be little or no limit to the kind of repertoire that will sell at either budget- or mid-price. And that goes for both cassettes as well as black vinyl. Rock, pop, MOR, country, classical, children's records (or tape equivalents) ... they all stand equal chance of attracting the attention of the keen-eyed punter who could well be on the look-out for an economy buy.

Not surprisingly, the more regular appearances of the big-name acts at this lesser-than-full-price range, and in both configurations, has helped to give this sales area an extra boost. Nationwide, a variety of retailers — large and small — happily report continued and consistent sales of such stellar rock/pop names as Police, Fleetwood Mac, Paul Simon, Queen, Abba, Eric Clapton, Alice Cooper, Joni Mitchell, Bob Marley, Hazel O'Connor, Van Morrison and the Eagles.

Elsewhere, MOR product continues to encourage healthy across-the-counter business. Big-gest names here — once again, no surprises — remain those of Sinatra, Nat Cole, and Streisand, to be joined, more recently, by Elkie Brooks.

Country music, too, is good mid-price business; jazz and folk rather less so. Children's records/tapes, although a virtual black spot in one

Closing budget divide

or two areas, remains a reliable, rather than spectacular, sales potential.

An interesting — if, for some, a predictable — development in recent years, has been the growth, at mid-price, of tape over vinyl.

Bill Gray, director of Andy's Records, emphasises that at his shop today, the ratio is 60 per cent for tapes, 40 per cent for records. Soys Gray: "It's no surprise, really, what with the advent of the Walkman, and the growth and widening range in the field of car stereo systems. As a result, we've certainly continued to clock up encouraging sales among our mid-price classical repertoire, especially with the Philips Silver and DGG's Gallena series."

Pre-recorded music for the very young seems to be another area, like classical, which is gradually moving in terms of sales importance from vinyl to cassette. One valid explanation for this is given by Brian Showell, proprietor of Showell's Record & Tape Market, West Wickham, Kent: "These days, children do have access to little cassette players. As a result, I am convinced that children's records, as a market, is now almost nonexistent."

Of course, there are always exceptions. Dan Domino Records, Portsmouth, whose manager, Lyford Rich admits, "We don't seem



SIMON: CONSISTENT seller.

to sell half as many cassettes as LPs — whatever the price range."

There is an almost complete unanimity among retailers that mid/bargain price product is not destined to be cheap-binned. Most are more than happy to mix with full-price in the appropriate browsers.

Woolworths' Eddie Cunningham stresses that his company is moving more towards racking. "We display within the full-price range. From time to time, we do promotions for certain items of mid-price. For budgets, we display separately. It's conceivable, he says, that the type of person who buys this kind of record/tape is different

from the usual customer. Bob Douglas, product manager for Virgin Ketei, explains his company's policy in this matter. "We rack mid-price product independently across the chain. We live-lier it along all our available wall space, and even cite it as 'mega value' if and when appropriate."

Are customers sometimes not put off — or even perhaps confused — at finding mid-price racked alongside full-price product? Certainly not, states Frank Brody, product manager (music), of John Menzies, in Edinburgh: "People are better-educated these days about such matters."

While strongly opposed to cheap-binning, Mike Isaacs, Our Price's development and marketing director, points out one obvious problem for allocating ample floor-space to mid-price type material. "When you're not blessed with the luxury of enormous amounts of space, opportunities to rack up a complete wall becomes rather difficult. With our style of retailing, and the restrictions on all spaces, we haven't the same kind of scope as a megastore. And that goes for all categories."

There is a uniform thumbs-up for the continued improved packaging for the mid-price ranges. Laurie Donn, of Audiosonic, Gloucester, is one retailer who is sure of this. "As a result, I don't think there is any

'cheapo' stigma at all nowadays. People understand the value, they are getting with the times, an hour of music."

Tony Andrew, owner of Vibes, in Bury, Lancashire, is of a similar mind — although he is equally certain that there remains the kind of customer who isn't interested in being offered something for next-to-nothing. "Yes, we are getting decent packaging these days. Which has really become, in itself, an area of impulse buying."

The future of this price range looks assured, for the foreseeable future anyway. And even now some dealers are not afraid to include in their conversation phrases like "mid-price CD".

Whichever configuration will turn out to be the most important in, say, five years from now, at present there seems to be a feeling in certain quarters that the cassette is quietly ousting its black vinyl rival. As Menzies' Frank Brody summarises: "There is more sales potential with tapes than with black vinyl in this range. Certain categories are identifiable with either vinyl or tape. Heavy metal, for instance, is biased towards LP, country music more towards tape."

Cassettes, vinyl or CD, the future of the mid-price/budget market seems to be at least as secure for the foreseeable future as it is at the present.

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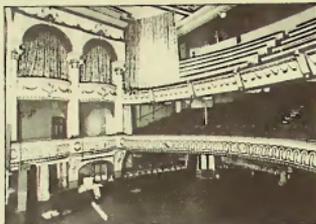


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Tapes of wrath

FROM A building within heckling distance of the House Of Commons, the pilot to prove that the music industry is greedy, stupid and self-defeating is being put into action.

In the offices of the Home Taping Rights Campaign, a team of people is working hard to persuade Parliament that a) home taping is harmless; b) the music industry would not benefit from a blank tape levy; and c) the industry establishment doesn't know what it's talking about.

The campaign is one of the guses of Westminster Strategy, a lobbying company which makes its living out of bringing MPs around to the point of view it is paid to promote. The BPI also uses such a company but when ask campaign co-ordinator Mari Jones how much Westminster Strategy is being paid for its services, I am told that the question is 'slightly ridicu-

Home taping is killing music and it's illegal says the music industry. The music industry doesn't know what it's talking about says the Home Taping Rights Campaign. Jeff Clark-Meads meets campaign co-ordinator Mari Jones and hears how the business could actually benefit from home taping and also how a blank tape levy would harm its legitimate fight against piracy. This is the argument it is actively promoting to UK MPs with the hope that this election's new government disagrees with the last Parliament's stand on the harmful effect of home taping.

'The policy that the BPI and the Government is proposing is really not a benefit to any sector of industry.'

lous'. Asked to sum up the campaign's goals, she replies: "The aim is to persuade British politicians and opinion leaders that home taping is a perfectly reasonable and harmless exercise and should not be penalised.

"Our strategy is to persuade the politicians that it is not in their interest to be slapping an extra tax on tapes."

Nor is it in the music industry's interest, she suggests. Her argument is that the industry loses sympathy for its legitimate fight against piracy because the public perceives that it is seeking to be equally harsh with home tapers. She

feels that record companies defeat themselves by not leaving home-tapers to get on with it and concentrating their efforts on organised pirates.

James wants to see the Copyright Act "clarified", so that it distinguishes between home tapers and pirates. She admits, though: "Piracy is a major problem, not just for record companies but for all sorts of publishers. I do not have an easy solution for stamping out piracy — it is a shame that, although the law seems perfectly clear, no government makes any great attempt to clamp down on piracy."

She says she read with interest

ACT NOW!!



HOME TAPING RIGHTS CAMPAIGN

comments made by IFFI president Nesuhi Ertegun in MW when he accused tapers of stealing what is not theirs, and she adds: "I do not think taping is analogous to theft." She argues that domestic copying could even assist bands by making more people aware of their music.

"I do not accept that home taping leads to a loss of record sales. The way in which people use tapes does not mean that every time they record on a blank tape they would otherwise have gone out and bought a record because they have not got that much money."

The last Government would not necessarily agree with that. Only lack of parliamentary time pre-

vented the introduction of a levy on blank tape, but James dismisses that near miss as due to a lack of awareness on the Government's part.

"If the Conservative Government is aware of the fact that there is a substantial amount of opposition in the party, it could be persuaded to think again." James maintains that there is opposition to the levy at Cabinet level. "We have had active support across the parties. We do find that support increases the more we put the details to people. There are a substantial number of supporters of home taping in all the parties."

"We are confident of having a stronger argument than the BPI. The policy that the BPI and the Government is proposing is really not a benefit to any sector of industry. It is not in the interest of most politicians, of the country or the music industry."

The Home Taping Rights Campaign argues, then, that the Government is unaware of the needs of industry and unaware of the feelings of backbench MPs and that the BPI is unaware of the best interests of its members.

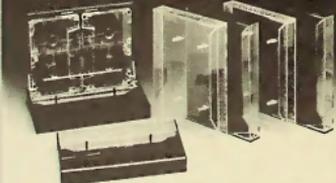
So, would James like to see a change of Government? As a Conservative Party member and activist, she finds that difficult to answer. However, she says eventually: "We do not have enough of a commitment from any of the parties for the campaign to feel comfortable about any of the parties being returned."

That ought to be good news for all those who feel they would benefit from a blank tape levy.

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DARY

THE SIX-MONTHLY Consumer Electronics Show can be a dry old affair — full of new models of existing technology — so the latest exhibition at Chicago was perhaps the most exciting and significant ever for the music business, with a genuine head-to-head confrontation between digital audio tape and compact disc. Marantz was first out of the starting blocks to specify a US DAT delivery date of October with a starting price of between \$1,300 and \$2,000 per machine... The latest CD format — CDV — was more prominent on an official basis, housed in a lavish million-dollar display sponsored by dozens of record, video and hardware companies, which was interpreted as an aggressive response to the DAT invasion... A stunning light show brought everything to a standstill on the opening night of Le Palais (the old amersamith Palais, expensively refurbished that is) — the latest London night spot, which seems to have got its timing just right with impending moves westward by at least two major record companies... Having once been told to shape up or the company would ship out by one recent EMI MD, EMI Manufacturing and Distribution Services has not been without its problems (still isn't, we hear dealers chafe), but the Uxbridge Road centre celebrated its fifteenth anniversary in style on Saturday with a family open day... EMI also tied up an outstanding loose end with Cliff Richard finally re-signing to a new contract and watching copies of his new single roll off the presses the same day... What have John Barry, Tim Rice, Don Black, Lionel Bart and Michael Leeson got in common? They represent a unique collection of James Bond theme writers and lyricists who gathered at Odyssey Studios last week for a digital playback of the new Shirley Bassey album of Bond songs celebrating 25 years of Bond-age in the cinema, organised by Les Lowe of United Artists Music...

ALL RIGHT, I suppose we have to mention the election of some point and while there may be no percentage for any of the parties in pandering to the music business vote, we'll just have to pray that long overdue copyright reform turns up in the Queen's speech, wherever it is power... The Labour Party does at least specifically mention the record industry as one of the responsibilities of a newly styled Ministry of Arts and the media and in its policy document talks of zero rating live performances for VAT, continuing to fund demo tapes for aspirant musicians on a local basis and of encouraging "the setting up of specialist record shops as trading co-operatives or small businesses, with loans available through regional arts organisation or enterprise boards"... Expect news from Walihomlow way of former Virgin Retail head and video mogul Steve Mandy coming back on the scene... RCA/Arista's Rick Blaskey — self-confessed "longest serving member of the old guard" as vice president, international marketing, Europe — is leaving at the end of June after surviving three changes of ownership in eight years.



SIMPLY WONDERFUL: Simple Minds sign albums in HMV Edinburgh.



MOORE, PLEASE: Christy Moore stands with fellow celebrants at a reception in his honour.



SHELL SHOCK: MCA staff found the right tone for impressing Gary Davis with the Breakfast Club's debut single.



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Galup cars halt on Holt's attacks

PETER HOLT, the main music writer for the London Evening Standard, is currently coming in for more flak than most journalists would feel comfortable with.

His comprehensive condemnation of the accuracy of the charts in April brought a stinging rebuke from Gallup [MW May 9] — using words such as "highly irresponsible" and "factually incorrect" — but Holt refuses to retract or even reconsider.

Indeed, asked by MW whether Gallup's letter to his editor had any impact on him, he replies: "No, not much. I know I am accurate."

Holt's latest attack on Gallup's competence (reproduced here) has brought another letter from chart manager Geoffrey Rust, who says: "Once again you have

lip strives to be as accurate as possible. But, unless you have a system whereby every sale of every record is recorded, you cannot have a totally accurate chart.

"When I wrote the first piece about increasing the number of chart shops, Geoffrey Rust insisted that the HMV shop on Oxford Street is not on the computer but somebody who used to work there told me that it was linked to a computer and that must be the Gallup computer. There are a few discrepancies between what I found out and what Gallup were telling me.

"I have spoken to quite a lot of people since that first piece appeared and they tell me that staff in shops are not logging things. A couple of people I spoke

AD LIB Peter Holt

Making 'bingo hits'

I RAN INTO flak recently from chart compilers Gallup after questioning the accuracy of his pop charts. Okay, I accept that Gallup lives by his accuracy as possible but after chiselling in a Kent record shop last week, I still have my doubts.

My contact, whose shop is linked to one of the major retailers, claims that his staff are being severely disturbed by advance orders.

This is how it works: record company reps are given a deadline to stock up the store and

simultaneously when the day of release arrives, advance orders are in place and agreed lines are placed automatically over those records in the chart compilers for the given a high stock position.

My friend maintains that one album to do very early out of this position is a better 2-3 track by being the better, where they will be placed in the chart on the strength of advance orders while others were still bombarded with heavy stocks.

Of course, the fact that it topped the charts encouraged the public to buy it. And, bingo — it was in the top 10. The next day the next

printed absolute nonsense. The story claiming the Swing Out Sister album shouldn't have been number one in its first week is ridiculous.

"Our computers show that Swing Out Sister sold over 60,000 in its first week. The number two album, Curiosity Killed The Cat, sold less than 35,000. To get that wrong would be like producing an opinion poll showing the Alliance getting 75 per cent of the vote and Margaret Thatcher losing her deposit.

You say you accept that Gallup does its best to get the charts right. If our best amounted to that kind of incompetence we would all pack it in today.

A month ago we wrote to the editor of the Standard to complain of the damaging and sloppy way you had reported the charts. We have still not received the courtesy of a reply, let alone any attempt to put it straight.

"What sort of standards does your paper have? To do the minimum of research, print rubbish and just ignore complaints? If the charts were compiled to your standard of professionalism you would have something to write about."

"His letter goes on to remind Holt that he has a standing invitation to visit Gallup. Asked by MW why he has never accepted, Holt says he had to cancel one visit at short notice and since then has not had the time to arrange another.

So, is Holt suggesting that there are huge holes in Gallup's systems? "No, I'm not suggesting that. Gal-

lop is in an O.P. Price just before Christmas and they hung around the counter for about 20 minutes and didn't see the assistants log in one sale or record it or however they do it.

Gallup are extremely efficient but obviously any system is open to abuse. If they think they have got a large-scale discrepancy then they catch up with it but it's not so easy if a dealer is falsifying returns now and again, doing it when they're overstocked and not doing it again for six months.

"I am very confident about my information. I have spoken to a record shop manager and about three people who have worked in record shops. Why should people tell me these things if they weren't happening?"

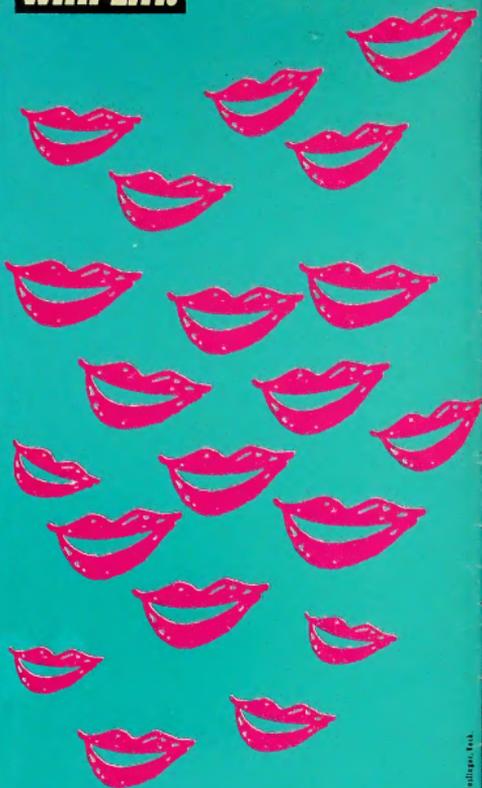


A STORM breaks out over Swing Out Sister

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