

MUSIC WEEK



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Hungry Chrysalis doubles profit

CHRYSLIS GROUP has delighted the City with interim profits more than doubled at £5m, yet remains hungry for further acquisitions in the leisure field, any acquisitions are unlikely to include other record companies because, explains chairman Chris Wright simply, "there are no record companies available for sale".
 So, resigned to growing Chry-

salis Records "organically", he is looking for "another string to our bow, another profit earner" before the end of this year and has up to £20m to spend. Part of that organic growth will happen abroad with Chrysalis opening its own record operations in Germany and Holland when local licensing deals end on June 30. The company has also looked at opening independently in Australia, though is happy with its representative Festival Records for the moment, while Canada and France are possible for the future.

Wright cites stronger performances from the record company, exporter Logso and the amusement machines division as prime reasons for pre-tax profits of £5.04m on turnover of £68.6m for the six months to December 31 and forecasts that the group is "on course to meet its targeted profit for the year".

He reckons that the label is less reliant on just one or two artists now than it has ever been and has high hopes for the next Go West

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The Walkman single — Obie's got it taped

THE CASSETTE single is coming to the UK, banging another nail in the coffin of black vinyl. As singles sales spiral inexorably downwards, a consumer test is being instigated by the BPI, co-ordinated by PolyGram Leisure chairman and chief executive Maurice Oberstein.

Set to begin in June or July and running for up to six months, Oberstein proposes that all BPI member companies should make repertoire available on cassette when they have a single in the top 50 as the essence of the experiment.

Packaging could be jewel box,

cardboard or some other type of container, but should conform to existing dimensions so that they can be racked and displayed easily in store.

Oberstein says that dealer prices would be the same as a current 12-inch single, thereby yielding an improved profit margin for the manufacturer as cassette costs overall are less than that of a 12-inch equivalent. For chart purposes, the same standard as for the 12-inch single would make the cassette single automatically a

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Chappell buy out looms

RUMOURS INTENSIFIED last week about an imminent change in ownership of the Chappell/Intersong music publishing group. Front-runner in speculation about the purchaser is Warner Brothers, with MCA Music and SBK Entertainment World also known to be interested parties.

Warner Bros Music international vice president Peter Reichardt says he has no knowledge of any deal and no comment was forthcoming from the group's American headquarters.

Irwin Z Robinson of US Chappell/Intersong says there has been no confirmation of the group's sale to anyone.

"No deal has been made with anybody to my knowledge," he comments. "We've started this year so well that anyone buying us would have to pay a lot of money."

A spokesman for the Chappell/Intersong staff in West Germany had been officially notified of the group's sale to Warner Bros was refuted by Chappell UK MD Jonathan Simon. But he remarks that "we know there's something going on".

MCA Music UK MD John Brands confirms that the company has been looking at the possibility of acquiring Chappell/Intersong, but adds that the asking price was considered too high.



THE CASSETTE single: Let's try it, says Maurice Oberstein.

Munns confirmed as new Polydor MD

IT HAS been confirmed that EMI's A&R director David Munns is making the expected switch to Polydor to take over the managing director's chair vacated by Richard Ogden.

Munns left last week after 15 years with EMI in which he has been general manager of Capitol in London and artistic development director, as well as doing a stint in Canada. He becomes the second

head of A&R at the company to leave within the past year, following Dave Ambrose's departure to MCA.

EMI MD Rupert Perry has acted quickly to fill the post, promoting Nick Gaffield to A&R director, effective from Monday (27). Having enjoyed success as a musician with Dexys Midnight Runners, Gaffield moved into A&R with EMI in July, 1985. After 18 months as an

A&R manager he became director, talent acquisition and recording, in December last year.

● SIGGI LOCH has resigned as president of WEA Europe, effective from June 30, to pursue "new interests within the music business". He took over the European division in 1982 after more than 10 years at the head of WEA's German operations.



Appearing on BBC1 "It's Wicked!" Saturday 9th May

EG

EOG 31 EGX 31 Marketed by Virgin

echo beach
TOYAH

Taxing problems for US artists

AS THE dreaded new withholding tax initiative comes into force this week, there are renewed fears of damaging effects on the UK music and recording industry.

Although the removal of record royalties from the scope of the new tax regulations was recently hailed as a great political "victory" for the industry, the BPI is still resigned to the Inland Revenue adopting a "far more vigorous approach" to the scrutiny of UK earnings by foreign performers.

"The UK climate for visiting entertainers has changed significantly," warns Arthur Young, the accountancy firm which helped to alert the music industry by inviting the Inland Revenue's Bob Reed to speak at a seminar during Midem.

Those tax regulations in their amended form now conform much more to existing withholding arrangements around the world. The new threat comes in the form of a stricter interpretation of existing tax laws which, bearing in

mind the relatively high tax rates in the UK of up to 60 per cent, could yet turn foreign entertainers away from the UK.

Specialist entertainment solicitors Oppenheimers is continuing the education process started by Arthur Young with a tax forum this week (29) featuring Nigel Clay, head of the new foreign entertainers unit of the Inland Revenue based in Birmingham, and warns that tax officials are questioning the position of royalties, traditionally exempt from UK tax under double tax treaties with territories such as the US.

"Few foreign artists are likely to choose to record in the UK if as a result of that commercial activity they find that the profits from record sales are liable to rates of tax of up to 60 per cent when by recording in another location they can avoid UK tax," cautions Oppenheimers.

Performers may choose instead to choose to record in the UK if as a result of that commercial activity they find that the profits from record sales are liable to rates of tax of up to 60 per cent when by recording in another location they can avoid UK tax," cautions Oppenheimers.



MUSICAL Choices

SILVA SCREEN Records has appointed David Stoner as general manager of the label and distributor while James Fitzpatrick is promoted to sales and marketing director. Replacing Stoner as TER's production manager is Roy Rowlinson... Frank Neilson, previously with DJM and Polybor, has joined Balatteam Publishing... Former Wynd UP sales director Bob Lewis (above) has joined Terry Blood Distribution as national accounts manager. Legal and business affairs matters at London Records are taken in house with the appointment of director Robert Horsfall who was previously with entertainment solicitors Lee & Thompson... Since joining Polybor as promotion videos manager, Chris Johnson has wound up his production company Art Means Business, recently responsible for a long-form video for 4AD featuring all their artists.

We'll gather Ivors in the spring...



THE SINGER and the songwriter — Dame Vera Lynn with Hugh Charles, who penned several of her huge wartime hits such as 'We'll Meet Again' and 'There'll Always Be An England', and who won the Jimmy Kennedy Award at the Ivor Novello Awards.



DONT GIVE UP — and Peter Gabriel never does, clutching his Ivors for the Best Song Musically & Lyrically of that title at the Grosvenor House Hotel ceremony.



GIBB, GIBB, Gibb — Robin Gibb represents brothers Barry and Maurice as well in receiving the Most Performed Work awards for Chain Reaction.

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Talent looks to Mecca

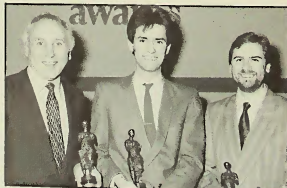
MECCA INTERNATIONAL is backing a new rock music agency Worldwide Talent headed by Albert Samuel, and which represents Allen Sex Fiend, O'Ch, Brown, Bucks Fizz, Divine, David Grant, Boris Gardiner, Mel and Kim, and Princess among others. Samuel is joined by David Levy, Mark Richardson, Jacqui Shields and Kim Fuller, and the company is based at 14 Oxford Street, London W1 (01-631 1976).

Directory

The Henry Hadaway Organisation, Satril Records and Music, and Crash Records to 3 Blackburn Road, West Hampstead, NWS (01-425 8063)... Sae Rolfe PR to 24 Wellington Street, London WC2 (01-379 4910)... Martin Lee Music to 51 Drax Terrace, Westminster, London SW20 (01-946 1769)... Rainbow Records to Friese Green House, 7 Chelsea Manor Street, London SW3 3TW (01-351 2366)... Were Records and Red Herring Music to 363-365 Harrow Road, London W9 3NA (01-969 9222 fax: 968-4897)... Networking PR to Camelit Production Studios, Suite 131, Kensal Road, London W10 5BN (01-968 3757)... Big Time Records to 34/35 D'Arbly Street, London W1V 3PE (01-734 2712)



FIDDLERS TWO — Sir Yehudi Menuhin holds his trophy for Outstanding Services To British Music and receives congratulations from its presenter Stephane Grappelli.



A REALLY Useful line-up — Brien Broly (left), Charles Hart and Mark Rowles display their Ivors received for The Phantom Of The Opera as Best British Musical.

MUSIC WEEK



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Sporting chance for Chas & Dave singles

CHAS & DAVE are making new bids for the top 30 with help from the World Snooker Championships and the Tottenham Hotspur football team. The Cockney duo have produced two singles which are being rush-released by Rainbow Records through CBS — The Romford Rap by The Matchroom Boys and Hot Shot by the Spurs team.

The Matchroom Boys features snooker players Steve Davis, Willie Thorne, Dennis Taylor, Jimmy White, Terry Griffiths, Tony Meo and Neal Foulds, and The Romford Rap (which follows their top 10 hit Snooker Loopy) is released to coincide with the World Snooker

Championships. Chas & Dave have also produced Hot Shot by the football team who will be competing in the FA Cup Final later this month.

● Tottenham's Cup Final rivals Coventry City are celebrating their first ever Wembley appearance with a single Go For It!, released on the Sky Slicks label through PRT. The single was apparently recorded in the front room of a small semi-detached house after local soccer fan Steve Taylor decided they shouldn't be beaten by Tottenham in the recording stakes, and is described as having "a party atmosphere".



CHAS & DAVE with Spurs' hot shot boys.



NONNA HENDRYX who recently signed to EMI America has her first single for two years *Why Should I Cry* released on May 5. It's taken from her forthcoming album which will coincide with her European tour.

● JUAN MARTIN who had a hit with The Horn Birds theme has a single, *Christina's Theme*, from the film Personal Services released on the First Night label. The film which stars Julie Walters goes on national release from this Friday (11).

● BRITISH COUNTRY artist Jim Whitham has his first album The Green Fields Of Ireland released on Postpart Records through RCA/Ariola/Priority, and he's donating his artist royalties to MENCAP. Chairman of the charity Sir Brian Rix has written the sleeve note and Whitham is supporting the release with a nationwide promotional tour.

● BEN E KING'S comeback continues with the WEA re-release of Spanish Harlem, originally a hit in 1950, and ties in with his UK tour in June.

Dancing in Urban streets

POLYDOR RECORDS' new dance label Urban hits the streets with two singles, *Mooce & The Macs' Cross The Track* (We Better Go Back) which was originally released in the Seventies and has been changing hands among collectors for "ridiculous prices", and Manu Dibango's *Makossa 87* (Big Blow), a mix of his *Soul Makossa* and *Big Blow*. Both are available in 7 and 12-inch formats.

● GARY MOORE revives the Eazybeats a laie Friday On My Mind for his latest single on 10 Records. He appears of *Hammersmith Odeon* on May 26 as part of an European tour.

● FM-REVOLVER Records releases a double-album *Waiting For A Miracle* by Bruce Cockburn who has had five gold albums in North America. The cassette version will include extra tracks, and it will also be available as a double-play compact disc retelling for the price of a single CD.

● MAGNET RECORDS launches *Play To Win*, the debut single from Gungo-Ho with a promotion campaign that includes in-store displays, fly-posting and national and pop press advertising. The 7-inch version includes a free cassette with a personal message from the band, and it will also be available as a CD single.

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GRELCD 31

Arden's Jet back into the label limelight

DON AND David Arden hope to put recent troubles behind them as they aim to revitalise Jet Records, the once booming label anchored by the success of ELO.

"We're going back to basics," says David Arden, who reveals that four acts are already signed to recording, publishing and management deals.

First new product comes from The Creation, with a single — Spirit Called Love — out this week, followed by an album in June. The Creation first found fame in the States and founder members Eddie Phillips and Kenny Pickett decided to get back together.

The other three signings are Newcastle band Darkness And Jive Liverpool singer Maria Coughan and heavy rock act Shotgun. They all come under the Jet banner, though a fresh label identity was considered. "We realised that dealers in particular still know Jet, and the media still know it," says David Arden, and the renewed

product flow continues a 10-year distribution arrangement with CBS. In foreign territories, however, acts will be placed with companies on an individual basis via the Arden's Arena Productions company.

The Ardens have long enjoyed a tough image in the music business but this turned into nightmare

reality for David Arden last year when he spent several months in open prison. Legal wrangles are still going on but David Arden says: "Hopefully they will be cleared up by the end of this year," and adds: "One of the things that was a joy to me was the support I got from within the business."



THE JET set: Don Arden (right) and his son David aim to revitalise Jet by "going back to basics."

Last stop for The Tube

TYNE TEES Television's The Tube pop programme bowed out in style last Friday (24) with a line-up that included Boy George, Tina Turner, U2, The Cure and Fourteen Carol Sull, the US o'capella band. The final programme dinovised five series and 200 hours of live music

which has earned it 10 international awards.

Turner, Boy George and U2 all recorded special tributes for the programme while Boy George also gave a "one-off" performance of the Blue Mink classic Melling Pot. Studio guests included The Cure, Fourteen Carol Sull, Skin and New York band the Swans and Mark Wurdz, a presenter on an early Tube series, introduced a selection of musical highlights from the archives.

The first programme of The Tube went out on November 5, 1982, and among the names whose careers it has helped to launch have been Paul Young, Frankie Goes To Hollywood, Fine Young Cannibals and Twisted Sister.

Replacing The Tube on the channel four Friday seven-minute programme schedules are Solid Soul, Revid reviewing the latest film releases out on video, and The Chart Show.

HMV skips a Beat

A SUMMER RElaunch is planned for the Beat, the HMV-distributed monthly glossy magazine which claims a big circulation. The current issue will be the last in the present format, and it is likely that it will reappear as two publications in July.

Editor Johnny Black says: "The two magazines will be aimed at separate sections of the HMV store rather than at different age groups and, while plans are still being finalised, it's probable that there will be more emphasis on the compact disc market, more record reviews and less feature space."

The magazine was launched in 1984 by the team behind Blitz magazine and doubled its print run from 100,000 in less than 12 months.

Japan fails to decide on tape levy

WHILE JAPAN continues to suffer from a "bad boy" image in the copyright fraternity, a discussion group set up in Tokyo under the auspices of the Cultural Affairs Agency has failed after five years to reach any firm view about a home taping levy on blank tape and tape machines.

Recommending that the Copyright Council should discuss the levy proposition, the group states the obvious by saying that copyright holders with the levy to be introduced as swiftly as possible while equipment manufacturers are reluctant for any action to be taken.

Chrysalis

FROM PAGE ONE

album in May, as well as releases from the likes of The Housemartins, Pat Benatar and The Waterboys later in the year.

Both Chrysalis and its rival Virgin have been active in the television and video services business. Chrysalis has expanded its interests in the field with the purchase of Recording & Production Services Ltd, based in Nottingham. The company is a regular contractor for both the BBC and ITV companies, and the price Chrysalis will eventually pay, subject to the company's profits, will be between \$2m and \$3m.

Virgin Group's acquisition of Rushes Pot Production is on a larger scale in a deal worth more than £6m in shares and cash. As part of the deal Godfrey Fry, who set up the Rushes video and film editing and computer graphics company in 1977, becomes managing director of Virgin Television.

Walkman

FROM PAGE ONE

cassette single automatically a valid component of chart sales.

He points out that the best used can be ferric, clear or "whatever they like". Up to 20 minutes can be put on one side of a tape and repeated on the other side, or alternatively 10 minutes of tape can be used for each side. There will be no additional cost of repertoire.

"Single sales are in irreversible decline," declares Oberstein, "partly because of the current demographic shortfall of teenagers. They're buying cassettes, which save over ten LP sales, so let's see if they'll go for cassette singles. There are an estimated 30m players in the UK with a cassette deck, and investigating cassette singles and their potential is the logical thing to do."

He cites the prevalent Walkman habit as further justification for making cassette singles available and suggests they could be retailed for £2.99 or less. "Depending on the packaging, it could sell for under £2."

Oberstein has already obtained agreement from WEA, CBS, RCA and the PolyGram group for participation in the experiment, and believes EMI will also take part. He has circumscribed BPI members generally, and the responses so far have been 100 per cent in favour of the test marketing scheme. A meeting of the BPI executive committee later this month will seek the co-operation and support of the retail trade in the experiment.

"If the dealer doesn't get behind it, there's no point in doing it," says WEA's Rob Dickens who, as BPI chairman, instigated the initial research. "We're going to give it a top and bottom priority. The dealer should be able to see a rack of the top 50 cassette singles in their local record shop."

"Many people just don't have the equipment for playing vinyl singles in their homes any more — they either play tapes or buy CDs. The reason we're trying this is to see if there is a viable alternative."

Oberstein is not predicting the demise of the record single at this stage, nor does he anticipate CD singles suffering unduly from the introduction of the cassette single.

"We must remain in the singles business in one way or the other. It's the supreme promotion format."

A NEW monthly magazine for musicians is being launched by Colchester-based publisher Accelivis in May. Edited by former Sounds writer and Chartmagazine editor David Brown, Music Mart will review instruments and equipment and carry a classified advertising section.

UNDER The provisions of the BPI/MCPS joint import licensing scheme, no licence will be granted until further notice for Still A Thrill by The Waites (American MCA 53081) — 7-inch; MCA 23747 — 12-inch.

FEWER RECORD shops and more consumer knowledge about releases are blamed by Tony Hibbs, publisher of French magazine Les Disques, for the fact that many Danes travel to West Germany to buy such goods at much cheaper prices.

World BRIEFING

NEW YORK: The record divisions of CBS and Warner Communications have been given the credit for the improved sales and earnings of the groups for the first quarter of 1987.

CBS Records Group profits hit \$67.9m on revenues of \$413m, compared with profits of \$52.2m on sales of \$355.1m for the same period last year. WCI reports income of \$47m on sales of \$326.6m for the first quarter as opposed to \$31.4m income on sales of \$236.1m in come on sales of \$236.1m in 1986. WEA Distributing enjoyed its best month ever in March, registering a 13 per cent sales increase on the previous all-time high.

International record sales were instrumental in achieving the good results in the case of both groups.

NEW YORK: Ron Dante, former record producer for Barry Manilow, is suing the singer for \$1m in alleged back royalties and \$3m in damages. According to the lawsuit, Dante was to be paid a minimum of \$1.2m from the proceeds of three Manilow albums following the settlement of a previous grievance in 1980.

If royalties fell below \$400,000 on any of the three Arista LPs, Dante alleges that Manilow was to pay the difference, but never fulfilled that condition.

PARIS: Tina Turner, Phil Collins and Duran Duran are among the artists featured in the initial releases of the Video Collection here, channelled through a French affiliate headed by former CBS Records executive Jacques Ferrari.

launched in the wake of the UK success was to pay the difference, but never fulfilled that condition.

Also included are French classic films featuring stars like Brigitte Bardot, Alain Delon and Jean-Paul Belmondo.

COPENHAGEN: The Danish Government has halved the "luxury" tax on records, blank video tapes and a range of hardware including turntables, CD players and radios.

The tax reduction to 15 per cent of wholesale cost has been welcomed as a move likely to boost retail sales. It was prompted partly by the fact that many Danes travel to West Germany to buy such goods at much cheaper prices.

COMPACT



DIGITAL AUDIO

1. BARRACLOUGH, Alison Hoyet CBS
2. TANGO IN THE HEART, Florence Mac Warner Brothers
3. THE JOSHUA TREE, U2 Island
4. J.L.B., Red & Blue Supreme
5. HOW TRUTH SHALL I CALL MUSIC & Lyrics: David Byrne PolyGram
6. A BURNING IN THE FURNACE, Level 42 Polydor
7. MURPHY, Paul Simon CBS
8. GARCILAUD, Paul Simon Warner Brothers
9. A MAN AND WOMAN, Simply Red WEA
10. INVISIBLE TOUCH, Genesis Virgin
11. I DON'T THINK, Culture Club Virgin
12. BROTHERS IN ARMS, Die Straussen Virgin/Phonogram
13. I CHUCK, Erasure Mute
14. TO BE TRUE, Madonna Sire
15. 10, Peter Gabriel Virgin
16. THE VERY BEST OF HOT CHOCOLATE, Hot Chocolate EMI
17. MIDNIGHT FIRE, Bryan Adams EMI
18. 606 — '77 THE TIME, Prince Paisley/Warner Bros
19. SHE WAS ONLY A GARDNER'S DAUGHTER, The Blue Bunches RCA
20. CONTROL, Janet Jackson A&A

Compiled by Music Week Research © 1987

Gūng~hō

PLAY TO WIN



Gūng~ON

Debut single available as 7" (with free cassette) and 12",
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a personal message from Gung-ho plus
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12" - GUNG I
CD - CDGUN I



AWG: it's all go on the pro front

AWGO, THE acronym for the video production/direction company formed in March, 1985, by Marcelo Anciano, Martin Wyn Griffith and Stuart Orme is the union of three video professionals from disparate backgrounds. Wyn Griffith had worked for EMI for six years, the first three in product management, after which he became head of video production for the company's newly formed video department, commissioning production companies to make clips for EMI, including the celebrated Duran Duran promots. Towards the end of his time at Manchester Square, the video department was renamed Picture Music International.

Explains Wyn Griffith: "Stuart

Take Marcelo Anciano, Martin Wyn Griffith and Stuart Orme and you've got AWGO. Take AWGO and you've got an aggressive alternative to "safe" promos. John Tobler's on the receiving end.

Orme was a mature TV director for Granada and Thames, and was responsible for a Saturday morning children's show called the Mersey Pirate. He also did (Victorian) Wood and (Julie) Walters, won a BATA Award for Afrisco, and did a lot of music specials." A couple of years before he joined AWGO, Orme also launched his



AWGO BOYS: top left to right, Toby Courlander, Greg Maszuk, Marcelo Anciano, bottom left to right, Martin Wyn Griffith and Stuart Orme

own production company, Rooster, with his wife, making clips as a producer and director with Genesis, Phil Collins, Frida and Lloyd Cole, as well as directing promos for Whitney Houston, Level 42, Pretenders and Sade.

"Marcelo Anciano started as a video scriptwriter for Mushi Mulcahy of MGMM, and wrote scripts for Duran Duran, Olivia Newton-John's Physical video album, Fleetwood Mac and Led Zeppelin, culminating in writing the script for Peter Gabriel's Shock The Monkey. He developed a good rapport with Peter, who asked him to direct the next video, I Don't Remember. That was his first video as a director, and it was quite a landmark, so he came to notice quickly. He left MGMM as a writer and went to Direct Productions which changed its name to Fugitive Films, as a director, and left there when we started AWGO. So we started with a producer and two directors."

Wyn Griffith adds that the company was formed "to attack the pop video market, but with the financial ability to develop our own feature films and TV projects as independent producers". His trip to London was to announce that not only is this potential about to be realised, but also to formally report the addition of some notable video industry names to AWGO's team.

"Maurice Phillips directed the video of When The Goings Gets Tough, and has just finished his first feature film, American Way, starring Dennis Hopper and Michael J Pollard." He describes this as "a rock 'n' roll control movie, a black comedy, a political satire, very fast and very funny, to be released in the summer". Additionally, Greg Maszuk has joined as a director, his past credits having included Hipswytch's The Honeyhive! (MTV clip of the week), two clips each for Kim Wilde and Berlin, and Modern Day Cowboy for Tesco, which is currently the longest running clip on MTV. Anciano, Phillips and Maszuk are to be based largely in the US, with Toby Courlander, who has often shared Maszuk's successes as senior producer, while Nick Myers (ex Alcatraz in London and N Lee Lucy in America) will join as executive producer.

The London end of the business will be expanded by the addition of director Andrew Gillman, an experienced video editor whose past credits include promo clips for his like Roxy Music's Avalon, the Human League's Mirror Man and

many others, as well as having directed an impressive list of commercials for such diverse products as pet food, beer and batteries. "He specialises in hi-tech graphic post-production rather than purist cinematic stuff."

Gillman will be based in London with directors Carol Fletcher and Phil McDonnell. Wyn Griffith notes that this infrastructure will provide a base on both sides of the Atlantic which will concentrate on music videos, occasional commercials and no doubt other items as the opportunity arises.

Since Wyn Griffith is a comparative veteran in the video industry, and has an impressive track record, it seemed opportune to ask his views on some aspects of the industry. He contends that it will not be long before audio and video CD will replace vinyl and tape. "It will be a nostalgic and sad day in one sense, but it also ought to be a bright new day, because of the huge possibilities it provides", adding that he recently worked with Jim Steinman (composer of Meat Loaf's Bat Out Of Hell album), "who can embrace new technology with all his might".

He also has strong views on what he views as conservatism in the promo video field — "Everyone's playing safe to a degree" — but adds that the positive side is this is the polarisation which has occurred. "The novelty has worn off. While my view is that 80 per cent of what's seen on video channels is boring the other 20 per cent is really innovative, interesting and challenging, and would demand that everyone watch that channel 24 hours a day if the other 80 per cent were as good". This leads him to the conclusion that video clips will be seen for what he believes they are.

"Promotional format. People try to talk about it as an art form, and it isn't. They also say you can sell a video clip, and that's true to a degree — if you stick several together, you can sell a few units, together, you get a little more money back, but what no-one has really done is apply the filmic grammatical lessons learnt from music video to the longer form video". He cites recent one hour specials made for HBO (Home Box Office) in America, featuring Don Johnson and Bruce Willis as "one hour pieces of music and visuals which can be watched like going to see a movie".

Clearly, creating such concepts is not cheap, and Griffith estimates them at £1m for an hour long show, although he notes that CBS were behind the Don Johnson special, "so the blueprint's already there". He also speaks with enthusiasm about the advent of CDV (compact disc video), which he says PolyGram has suggested will be introduced in June. "Then you'll be able to have a five minute clip of Peter Gabriel's Sledgehammer, or a 20 minute, or even 40 minute programme, which would mean that for the first time, you could have a proper video album. That will either extend the standard video clip to Thriller proportions or strangle the medium with 10 clips of four minutes each. With 35mm and digital sound becoming standard, and great care taken over lighting, plus increased production effort and cost, you'll also come away knowing that there's an outlet for these clips. With VHS and Beta, it's already there, but it's limited — it's been an educational process, because the market wasn't really ready, but I think that in the same way that vinyl records have gradually moved towards audio CD, video tapes will be replaced by CD video."

Fine, but what about DAT? "It's a horrendous problem. As a critic and a copyright owner, it's a major nightmare, because there is no solution. We've been through this argument about piracy from vinyl to audio cassettes, and we're still nowhere. I don't think there is a solution, and I think copyright holders and the industry are going to have to accept that the market is limited to people who want to possess the original product in its original packaging. The packaging's going to be essential to make it attractive, and that's as far as it can go."

"It's going to be impossible to stop people copying CDs or DVDs, and nothing can be done short of levies, which are still only compensation. It's a vicious circle which technology creates. If the price is right and the packaging's attractive, there must be a point on a graphic curve where it's preferable to buy a pre-recorded item rather than DAT it, but that requires a huge gamble. Many of the people who are trying to protect their software are the same people who manufacture the hardware. It's all part of the market becoming more sophisticated — in the early days, piracy was a huge problem, but now it's of much less concern."

MUSIC VIDEO

Rank	Artist	Title	Label	Release Date	Notes
1	LEVEL 42	Live At Wembley	Mercury	1985.07.12	Chart 5
2	KNOW, THAT'S WHAT I CALL MUSIC VIDEO	Various	Virgin	1985.07.12	Chart 7
3	RAT BUSH: The Whole Story	Various	EMI	1985.07.12	Chart 11
4	CULTURE CLUB: The Time	Various	Virgin	1985.07.12	Chart 12
5	UZ: "Under A Blood Red Sky"	Various	Virgin	1985.07.12	Chart 13
6	FLEDDO MERCURY: The Great Pretender	Various	EMI	1985.07.12	Chart 14
7	QUEEN: We Will Rock You	Various	EMI	1985.07.12	Chart 15
8	QUEEN: Live In Budapest	Various	EMI	1985.07.12	Chart 16
9	FIVE STAR: Leamy O'Leary	Various	IRCA	1985.07.12	Chart 17
10	QUEEN: Greatest Hits	Various	EMI	1985.07.12	Chart 18
11	NOT CHOCOLATE: Very Best of Hot Chocolate	Various	EMI	1985.07.12	Chart 19
12	BOON-BOY: Breakout	Various	EMI	1985.07.12	Chart 20
13	QUEEN: Who Wants To Live Forever	Various	EMI	1985.07.12	Chart 21
14	IRON MAIDEN: Live After Death	Various	EMI	1985.07.12	Chart 22
15	DIRE STRAITS: Alchemy Live	Various	EMI	1985.07.12	Chart 23
16	NEL: DIAMOND: I'm Glad You Here With Me Tonight	Various	EMI	1985.07.12	Chart 24
17	PIET SHOP MOON: Wakeation	Various	EMI	1985.07.12	Chart 25
18	MEAT LOAF: His Out Of Hell	Various	EMI	1985.07.12	Chart 26
19	OZZY OSBOURNE: The Ultimate Ozz	Various	EMI	1985.07.12	Chart 27
20	WHITNEY HOUSTON: No. 1 Video Hits	Various	EMI	1985.07.12	Chart 28
21	THE CLIF: Live Removal Machine	Various	EMI	1985.07.12	Chart 29
22	ELVIS PRESLEY: Memorial	Various	EMI	1985.07.12	Chart 30
23	WHAMI: The Video	Various	EMI	1985.07.12	Chart 31
24	QUEEN: Bohemian Rhapsody Crazy Little Thing Called Love	Various	EMI	1985.07.12	Chart 32
25	FRANCIS: Purple Rain	Various	EMI	1985.07.12	Chart 33
26	THE COMPLETE BEATLES	Various	EMI	1985.07.12	Chart 34
27	JANET JACKSON: Control	Various	EMI	1985.07.12	Chart 35
28	LED ZEPPELIN: The Song Remains The Same	Various	EMI	1985.07.12	Chart 36
29	MARQUEEN: 1982-1986 The Videos	Various	EMI	1985.07.12	Chart 37
30	STATUS QUO: Rocking Through The Years	Various	EMI	1985.07.12	Chart 38



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Last laughs the longest

CHINA IS the next target in the touring sights of James Last. The German band leader was here for his annual sell-out pilgrimage on an Easter Monday appearance on Wagon with full orchestra and Max Bygraves, and reckons this is the last country to conquer on his world travels, writes Nigel Hunter.

"We would like to go to China, which we have never visited," he says, "and negotiations are taking place for this to happen."

Last's visit here also marks the 20th anniversary of his debut in the UK album chart, where he's been a regular ever since. He's now sold 50m LPs worldwide, and with 51 chart placings in 20 years, only Elvis Presley has done better.

Polydor has released a special album to commemorate the occasion, compiled by marketing executive George McManus and Peter Boosey of the UK James Last Appreciation Society (4,000 paid-up members). There is also a single, *The Lonely Bull*, with which Herb Alpert scored international success four years before Hansi hit the UK LP chart for the first time.

Last runs a large and expensive orchestra of top musicians and ancillary staff. It's a unique enterprise in this day and age without parallel or equivalent — a big band including strings touring round the world. Last sinks when asked if he doesn't feel something of a dinosaur in consequence.

"No, I don't. I like to travel if people like to come and hear the band."

The latter contains no less than 17 different nationalities, a com-

politan distinction of which their leader is obviously proud. The one common factor is the top standard of musicianship and discipline. They are always at rehearsal or concert or broadcasting date on the dot, and Last's economy of effort and movement in conducting them reveals the depth of their well-drilled preparation and the meticulous accuracy of their scores which Last arranges himself with painstaking care and affection.

Such a polyglot collection of musicians — renowned as a breed for hardy individualism — seems a recipe for frequent dissension and upheaval. Last dismisses such thoughts abruptly.

"They are no trouble at all. Some of them get drunk sometimes, but they are no trouble."

He himself appears to be a contented although extremely hard-working soul. He admits to fatigue occasionally, and makes sure that there are sufficient periods for rest and relaxation for everyone involved. It's no mere coincidence that the hotels where the Last entourage stay on their tours usually have a first-class golf course adjacent. Last's golf handicap matches the number of nationalities he employs — 17.

He now has a home in Florida as well as Homburg, but one senses that professionally the USA has been a disappointment to him. His records sell healthily there, but he has never been able to tour with his orchestra and fully register his own brand of musical magic due to the unco-operative attitude adopted by the American Federation of Musicians.

"It would have been nice to play concerts there, but it was not possible because of the union restrictions. Now 25 years later it is too late."

Last has no answer beyond a grin and a shrug when asked what is the secret of his success. He says he chooses music which he likes personally — a classical as well as



JAMES LAST: in jovial mood

popular — and is naturally pleased that his audiences invariably share his taste.

He shrewdly devotes albums to the traditional music of the various countries where he appears — a stratagem which does him no harm at all in popularity and record sales, although one foresees a fairly formidable task ahead where China is concerned.

Last once recorded 12 albums in one year, but the average now is four or five per annum. He anticipates no slackening of the Last orchestra's crowded schedule in coming months and years, and is particularly looking forward to his first appearance in East Berlin during May, which will be an emotional experience for the German members of the band.

When questioned about any eventual retirement plans, there is another Hansi grin and shrug.

"If you're in a profession you like, you carry on doing it. While people still come to the shows and still applaud, there is no reason to think of retirement."

'The band are no trouble . . . some of them get drunk . . . but they are no trouble'

Let It Be the eleventh not the first

FOR SOME reason which I am unable to understand, the Ferry Aid single, *Let It Be*, has encouraged a lot of people to come up with chart "firsts" achieved by the record, which are not chart firsts at all. Your article (MW, April 11) by Maggi Farran on the success of the production team of Stock, Aitken and Waterman, is a good example of chart hype printed as fact.

Stock, Aitken and Waterman are a very successful production team but they are not the first production team ever to knock themselves off the top. They are, in fact, the eleventh. Three producers have achieved the producers hat-trick, namely Mitch Miller (twice), Normie Panama (twice) and George Martin (three times). Other production teams to knock themselves off the top spot since the chart began in 1952 are: Dick Rowe (the first to achieve the feat, in 1953), Lee Gillette in 1956, Mike Smith in 1968 — with discs with consecutive catalogue numbers (CBS 3124 and CBS 3125), Chapman and Chinn in 1974, also with consecutive catalogue numbers (RAK 166 and RAK 167), Alan Parsons in 1975, Richard Perry in 1977 and Lennon/Ono in 1981. Normie Panama virtually managed four consecutive number ones when, after consecutive number ones with *Wayward Wind* (Frank Ifield), *Summer Holiday* (Cliff & The Shadows) and *Foot Tapper* (The Shadows), *Summer Holiday* climbed back to the number one spot for a further week. The next three number ones after that were all produced by George Martin.

We have also heard the statement that Mel & Kim are the first act to knock themselves off the top. This is also not true. Apart from the case of the Shadows listed above, consecutive number ones by artists have been achieved by The Beatles and John Lennon. Holly Johnson featured on the Band Aid single that knocked FGTH's *Powder* off Love off the top, and I am sure there are plenty of session men who have been featured on consecutive chart-toppers.

The record set by Ferry Aid, which most chartologists have missed, is that it is the first cover of a



GEORGE MARTIN: Scores the producers hat-trick

Beatles single ever to reach a higher chart placing than the original version. The Beatles' *Let It Be* was kept at number two by Simon & Garfunkle's *Bridge Over Troubled Water*.

Ja Rice, co-author, Guinness Book Of British Hit Singles.

Good value for whose money?

YOUR POST-script to the letter by Tony Martin (MW, April 18) in which you advisedly employed inverted commas around "good value for money" deserves comment, since those four little words came from the mouth of WEA.

I must presume that the Prince double album set recently issued was the product of another WEA, since its inexpensive packaging — no gatefold, poster etc — bears the motto "specially priced" yet cost me, the dealer, £6.49 and a lot of wasted time explaining the joke to my customers. Boots, my closest "competitor", were asking £10.99 for the set, having no doubt paid far less than my £6.49 since they would have bulk discount. And they say people aren't buying records so often anymore?

The same uncaring greed of the WEA that Mr Martin experienced will ensure the demise of our great tradition in the music world — meanwhile I shall keep selling the likes of Chuck Brown's great new double album for £5.99 at a healthy profit margin. Good value for money indeed.

Richard Foley, Revolution Records, St Leonards Road, Windsor, Berks.

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MCA RECORDS

In the back

by Barry Lazell
RICHARD STEVENS and Lorenzo Hall, Virginia's dance/funk duo Well Red, follow up the buzz about their Billboard US dance chart hit of last year, *Limit Of Your Loving*, with one new self-penned song in strictly Eighties funk-pop style. The initial 12-inch release is in



WELL RED: spreading the buzz with Honey deluxe double-pack format (VSD 943), with the first disc coupling Bryon "Chuck" New's 2 Min Mix Edit of Honey with a Martin Rushent Garage Mix of the standard 8-inch Saturday, and the second 12-inch

carrying further disparate (and lengthy) remixes of the A-side, namely the 8.08 Mix and the Bass Drum Head Mix.

In an offbeat promo pramove, this latter coupling has already been circulating around leading specialist shops in the London area for two or three weeks on Virgin-distributed white label — though at least semi-incognito as by Double U-R for "double U" read "WV"; "WV" — Well Red).

While promoting pointed comments from a couple of dance industry observers, the convoluted play has certainly had the desired effect of creating a buzz. The double-pack 12-inch will reduce to a single record, alongside a standard 7-inch edit release, when initial stocks are gone, but by then Well Red will be hoisting their own profile with a series of four gigs, not least of which are two prestigious support slots with visiting black US big-nomads, they are open for James Brown at Wembley Arena tonight (29th) and on the following three nights likewise for the Gap Band at the Birmingham and Hammersmith Odeons.

Well Red's album is also nearing completion, and should be a late spring release after Honey has had its run.

COLORMAN

I'VE ALREADY mentioned the music currently gripping London's DJs who seem keener to play "raw groove" oldies than material much to the amusement of the "northern soul" crowd, who lived through this a decade ago, and now the main rare groove bootleg hit is out here, the James Brown-produced naggingly catchy **MAGEO & THE MACKS** *Cross The Truck* (Urban URBX 1). Launching Polydor's new dance music label, as a 4-tracker with a brand new extended version, this early Seventies funk jiggler was also by the biggest hit at

Live Wire Promotions' extremely successful four day Easter soul weekend at Prestlynn in North Wales (my legging from which is a streaming cold!), some of which, including a Roy Ayers concert, was broadcast live during Robbie Vincent's specialty extended soul show on BBC Radio One. Now, if only they'd pay as much attention to soul during their daytime shows!

Maceo's extended version was created by Simon Harris, who has also joined Arthur Baker in creating limo new mixes of the Beastie Boys-revived 1975 classic **WAR** *Lower Rider* (LA International XLAX 100, via PRT), while other new UK 12-inches include **BLACK BRITAIN** *Funky Necessu* (10 Records TENT 171), strong scratching electro remake of Beginning Of The End's 1971 Bahamian classic, **MASSON Double-X-Passure** (Elektra EKR561), Whispers-ily remix from their hot LP, **NONA HENDRIX** *Why Shonda* (EMI America 12EA234). The Time-banked jitter like a Janet Jackson track with more mature soul singing, **JACK 'N' CHILL** *The Jack That You Built* (10 Records TENT 174), homegrown Steve "Silk" Hurley-type jack track pastiche.

THE GAP BAND Going In *Circles* (Total Experience ET496 1), pleasant enough remake of the Friends Of Distinction's 1969 smoother, coupled with the jogging Keep Holding On and older more typical Duresepac, **CAIQUE** *Dressed To Kill* (Pointsound PTS 002), via 01-659 41 05, a episodic sinuous Soul and pitter with female vocal and sax, **SYLVESTER** *Mutual Attraction* (Warner Bros WB382L), quite pleasant semi-falsetto soul swayer in aitty remix, **MIRAGE** *Jack* (Jimmy

[Debut DEBTX 3022], remake of their recent jack track melody, now including extra tracks; **HOLLYWOOD** *Funk Me, Jack Me* (Kool Kool T2, via PRT), emulating the funk of **PRINCE BUSTER** Al Capone (Sportan 12SP 145), perennial mid-Sixties soul classic coupled with One Step Beyond, sure to be a steady seller even though the T-Tone era is long since past. **D.J. ZAPP** *Jeff 12-inch* over

N.W. JAZZY IMP & FRESH PRINCE *A Touch Of Jazz* (live 1040-1-1D), much re-cratched and extended new mixes of their album's sizzling jazz-funk oldies melody; **ERIC B. AND RAKIM I** *Know You Got Soul* (4th & B-way WAVE 438), casually chatted about 'n scratch set to Bobby Byrd's 1971 hit of the same name, a right in the rare groove, **DUN & DUN** *Care On The One* (Dance Mania Records DM 004), similarly groovy continuation of earlier 'J.B. Traxx' with James Brown cut into a house rhythm; **THE HOUSE *Don't Take You Love Away* (Philadelpia International Records V-56049), tramped-up urgent gospel-ish swinger with chords, and also adding a house-type touch, **THE HOUSE** *Give Me Back The Love* (Trax Records TX136), churning typical house already creating a buzz.**

THE HOUSE *Give Me Back The Love* (Trax Records TX136), churning typical house already creating a buzz. **THE HOUSE** *Give Me Back The Love* (Trax Records TX136), churning typical house already creating a buzz.

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DISCO TOP ALBUMS

- 1 **LEVEL 42** *Running in the Family* (Polygram PCOM 423)
- 2 **MEL & KIM I.M.** *Various* (Sire 527)
- 3 **PRINCE Sign 'O'** *The Love* (Pony Boy Records/BMG WEA 38)
- 4 **JANET JACKSON** *Control* (A&R Music USA 578)
- 5 **VARIOUS** *The House Sound Of Chicago* (Mercury LONDON 272)
- 6 **ATLANTIC STARR** *All the House* (Mercury Brothers & 825 181 100)
- 7 **ULLO THOMAS** *Ugo* (Mercury LONDON 272)
- 8 **PIV STAR** *So And Forth* (TeaTime PL 7100 10)
- 9 **LUTHER VANDROSS** *Mr. Davis* (A&R Music USA 578)
- 10 **KENI STEVENS** *Blue Heaven* (Mercury LONDON 272)
- 11 **JETS** *Crash On The Beach* (Mercury LONDON 272)
- 12 **CHUCK STANLEY** *The Jazz* (Deluxe 459-182)
- 13 **HERB ALPERT** *Keep Your Soul* (Mercury LONDON 272)
- 14 **VARIOUS** *Deluxe Volume 1* (Mercury LONDON 272)
- 15 **JURCH** *System The One* (Cap 65890-1)
- 16 **JOCYLLIN BROWN** *One From The Heart* (Mercury Brothers 825 181 100)
- 17 **PUBLIC ENEMY** *My Ad* (Mercury LONDON 272)
- 18 **BLURT TURNER** *Women Hold Up The World* (Mercury LONDON 272)
- 19 **PATRICIA KUSHEN** *Wash Out* (Mercury LONDON 272)
- 20 **CHUCK BROWN & THE SOULBOYS** *Various* (Mercury LONDON 272)

War breaks out

WAR, one of America's foremost funk/dance groups of the Seventies returns to the UK scene next week, along with Jerry Golden's LA International label which now holds the rights to all their material, both old and new.

LA International has a manufacturing and distribution agreement with PRT, and bows in on May 4 with a 12-inch release featuring War's first and biggest UK success (in the spring of 1976), *Lower Rider*. The record is to be a 33rpm 4-track EP, and will include two new and very different 1987 remakes of *Lower Rider*, a 7min 45sec version from the US by Arthur Baker, and a 6min 20sec UK reworking by Music Of Life's Simon Harris. Also included will be the original 1976 hit version, and as an additional bonus, the earlier War classic *Slippin' Into Darkness*, which was the band's first US Top 20 hit in 1972.

War first came to notice when they teamed up with Eric Burdon after he abandoned the Animals at the end of the Sixties. They made two albums with Burdon on lead vocals, and had a million-selling single with the sparsely fluffy *The Wine*, in 1970. Current news is that the band's forthcoming recording plans include a reunion with Burdon, and with War planning to move back into live work as well as into the studio bluesman will also tour with them.

● **The Lower Rider EP** is on LA International XLAX 100 on 12-inch, SWR PRT. The label's UK office is at Suite 2, 25 Ricketts Street, London, W6. Telephone: (01) 385 7965.

RADIO LONDON

- ALIST**
- DONNA ALLAN** *Sensation* (Parlophone)
 - CANDICE** *Back And Forth* (Club/Parlophone)
 - KOOL MOUVAU** *Learn On My Feet* (Mercury)
 - FIVE STAR** *The Slight Touch* (TeaTime)
 - THE JETS** *Crash* (Mercury)
 - CAREY JOHNSON** *Red Fashion* (Mercury)
 - LIVING IN THE** *Living In The* (Mercury)
 - SALVA** *REPA* *My Sister* (Mercury)
 - STYL** *Let's Travel* (Mercury)
 - MIDNIGHT STAR** *Star* (Mercury)

CLIMBERS

- BREAKFAST CLUB** *Right On Track* (US Import MCA)
- MICK FRANCIS** *Paradise Of Love* (EMI America)
- NANETTE FRANK** *Can't Be The Only One* (EMI America)
- FREZZ** *Southern France* (TeaTime)
- HINDSIGHT** *Hey Girl A Breath Away* (Capitol)
- LA CHANONIA** *Just Say It* (J&M)
- ONE WAY** *The New One* (Mercury)
- WHIPPERS** *Black Beauty* (Mercury)
- ROBBIE WOMACK** *How Could You Break My Heart* (Mercury)

As featured on the **TONY BLACKMAN** *New, Radio London* *Monday-Friday (20th/21st/22nd)*

IMPORT 12" AND LP'S FROM THE USA

- US 12"**
- REGINO BELL** — Show Me The Way (Steep) — D Y O B
 - DONNA ALLAN** — Softened (Aerobic) Frankie — Rock A Lot — RMX
 - CLAY NOVACEK** — Why You Treat — RMX
 - Ulla Therese** — In My Love
 - Nona Hendrix** — Why Shonda — Remix
 - Eric Burdon** — It's Easy
 - Grown My Affairs** — Never Give Up
 - Strikers** — Give Me A Break
 - Deborah Wright** — Happy 7 & Wish U O'bye — Come To Me
 - Joyce Sims** — In My Warm Arms
 - Jeanie Christie** — Candy Love — RMX
 - O Jays** — Don't Take Your Love Away
 - RAP**
 - Falboys** — Follow In Love
 - HIP HOP**
 - Safes** — How Be Be The One
 - Safees** — Won't Take These Lies
 - HIE**
 - Requiem** — Every Beat Of My Heart (New US Remix)

- US LP'S**
- Snoopy O** — *Insecurity*
 - Nicki Johnson** — *Look To A Dream*
 - CLUB**
 - Naes Hayes** — *If You Want My Lovin*
 - Amphibone** — *Black Girl*
 - Charlotte McKinnon** — *Thief In The Night*
 - Joyce Sims** — *Lifetime Love*
 - Chloroform** — *Tell Me*
 - Earl Zee** — *WAG*
 - Pamela Grier** — *Be Mine Tonight*
 - Joe Raposo** — *Music Ambush* (Parlophone)
 - Ann To M. Jefferson**
 - Jay Lewis** — *Love Of My Own*
 - Stevley Ward** — *Take*
 - Yerby** — *You Ain't Boozy House*
 - Julian Junipia Perez** — *Jack Me*
 - Fred Eddie** — *Jack The Hood*
 - Bad Boy** — *Jack The Hood*
 - HOUSE**
 - POP DANCE**
 - Clare Debarge** — *I Like My Body* (12")
 - Chic** — *Chicago House* (Mercury 12")

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The Whispers

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TOP DANCE SINGLES

2 MAY 1987

THE NEW
LAST WEEK ON CHART

WWW

- 1 **LIVING IN A BOX**
Living In A Box
Chrysalis LIB(X) 1(F)
- 2 **CAN'T BE WITH YOU TONIGHT**
Judy Boucher
Orbitone OR 721 (12—OR 1221) JS/OR(F)
- 3 **THE SLIGHTEST TOUCH**
Five Star
Fantasy FA 41265 (12—PT 41266) (R)
- 4 **LET YOURSELF GO**
Sly & Robbie
Champion CHAMP (12) 42 (A)
- 5 **LA ISLA BONITA (REMIX)**
Madonna
Sire WB378 (T) (W)
- 6 **LEAN ON ME**
Club Nouveau
King Jay/Warner Brothers WB420 (T) (W)
- 7 **BOOPS (HERE TO GO)**
Sly & Robbie
Fourth & Broadway/Island (12) 28(W) 61(F)
- 8 **KEEP YOUR EYE ON ME—SPECIAL MIX**
Herb Alpert
Breakout/A&M USA (T) 602(F)
- 9 **BACK AND FORTH**
Conseo
Club/Phonogram 1A8(X) 49 (F)
- 10 **TO BE WITH YOU AGAIN**
Level 42
Polydor POSP(X) 855(F)
- 11 **SERIOUS**
Doomy Allies
Parrot 450744 7 (12—450744) 6 (C)
- 12 **IF YOU LET ME STAY**
Terence Trent D'Arby
CBS TRENT (T) (C)
- 13 **LET'S WAIT AWHILE — REMIX**
Janet Jackson
Breakout/A&M USA (T) 601(F)
- 14 **RESPECTABLE**
Mal & Kim
Supreme SUPR(T) 111 (A)
- 15 **SURPRISE, SURPRISE (REMIX)**
Zohmi
Debut/Passion DEBT(X) 3095 (A)

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HINDSIGHT



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YAS YAT3 YAD3

- 16 **LET ME KNOW**
Maxi Priest
10/Virgin TEN(T) 156 (E)
- 17 **SEXY GIRL**
Lily Thomas
Capitol (12) CL 445 (E)
- 18 **ANOTHER STEP (CLOSER TO YOU)**
Kenny Rogers & Janie
MCA KIM(T) 5 (F)
- 19 **MY MIKE SOUNDS NICE (REMIX)**
Sala & Pepo
Clompion CHAMP (12) 39 (A)
- 20 **ART OF DEK**
True Mathematics
Champion CHAMP (12) 44 (A)
- 21 **I'D RATHER GO BLIND**
Ruby Turner
Jive KTS (T) (R)
- 22 **CAN U DANCE**
Kenny Rogers & Janie & "Fest" Eddie Smith
Champion CHAMP (12) 41 (A)
- 23 **WATCH OUT**
Patricia Rushen
Arista R15(T) 12 (R)
- 24 **NO LIES**
S.O.S. Band
Tabu 650444 7 (12—650444) 6 (C)
- 25 **DAY BY DAY**
Chuck Stanley
Def Jam 650499 7 (12—650499) 6 (C)
- 26 **I WANT YOUR GUY**
Soul Club
Cooltempo/Chrysalis COOL(X) 135 (R)
- 27 **SEE ME**
Luther Vandross
Epic LUTH (T) (C)
- 28 **SO FINE**
Feedback
Production House/Priority—(PNT 003) (R)
- 29 **WET MY WHISTLE**
Midnight Star
MCA/MCA(T) 1127 (F)
- 30 **LOVE IS A DANGEROUS GAME**
White Jackson
Jive JIVE (T) 115 (F)
- 31 **AND THE BEAT GOES ON**
5 Whispers
Solar/MCA/MCA(T) 125 (R)
- 32 **EASTENDERS**
Micron
SG SG 045 (White Label)
- 33 **WAX THE VAN**
Lola
Syncope/EMI (12) 51 (Y)
- 34 **CURIOSITY**
The Jabs
MCA/MCA(T) 3119 (F)
- 35 **SCREAMING AT THE MOON**
Phyllis Hyman
Philadelphi International/EMI (12) PIR 4 (E)
- 36 **AFTER LOVING YOU**
Juicy
Epic 650431 7 (12—650431) 6 (C)
- 37 **SELA**
Lionel Richie
Motown LOT(T) 4 (R)
- 38 **I JUST TO SEE HER**
5 Smokey Robinson
ZB 411477 (12—ZT 411478) (R)
- 39 **RHYMES SO DEF**
5 Numax
BlueBird—(BRT 39) (E)
- 40 **SEXY**
Masters Of Ceremony
London LON(X) 129 (F)
- 41 **THANK YOU FATHER**
Fashion
Def Jam 650779 7 (12—650779) 6 (C)
- 42 **THE NEW STYLE**
FX-1111 (White Label)
- 43 **U + ME (The Einstein Song)**
Lee Prentiss
Funkin' Marvellous/Priority (12) MAR 6 (R)
- 44 **SPANISH HARLEM**
Ben E. King
Atlantic ZY 118(T) (W)
- 45 **PUBLIC ENEMY NO 1**
Public Enemy
Def Jam 650497 7 (12—650497) 6 (C)
- 46 **WORKIN' UP A SWEAT**
Full Circle
EMI America (12) EA 229 (E)
- 47 **THIS BRUTAL HOUSE**
Nitro Deluxe
Cooltempo/Chrysalis COOL(X) 142 (F)
- 48 **SEX APPEAL**
George
Motown ZB 41209 (12—ZT 41210) (R)
- 49 **COMMUNICATE**
Full Circle
DJ International DJ 916 (Import)
- 50 **SIGN "O" THE TIMES**
Prince
Paisley Park/Warner Brothers WB399(T) (W)
- 51 **MOONLIGHTING "Theme"**
Al Jarreau
WEA International UA407(T) (W)
- 52 **NEW GENERATION**
Classical Two
Roatop RT 003 (Import)
- 53 **(YOU GOTTA) FIGHT FOR YOUR RIGHT**
The Beat Boys
Def Jam 650418 7 (12—650418) 6 (C)
- 54 **JAM ON ME (REMIX)**
Company B
BlueBird—(BRT 27) (E)
- 55 **MR RIGHT**
Eleanore Mills
Debut/Passion DEBT(X) 3020 (A)
- 56 **REAL FASHION REGGAE STYLE**
Caray Johnson
Oval/10/Virgin TEN(T) 170 (E)
- 57 **RESPECT YOURSELF**
Brace Miller
Motown ZB 41117 (12—ZT 41118) (R)
- 58 **SLICE ME NICE**
Foncy
Greyhound GR 10 (GT) (A)
- 59 **WHO KNOWS WHAT EVIL**
Man Two Man
Nightmare MARE 3 (12—MARE 3) (A)

- 60 **THE DREAM (REMIX)**
David Sanborn
Warner Brothers WB414(T) (W)
- 61 **LOOKIN' FOR A LOVER**
Lorain Boyz
Cooltempo/Chrysalis COOL(X) 141 (F)
- 62 **LOCK ME OUT**
Shack
Polydor POSP(X) 851 (F)
- 63 **THE GAME (YOU'LL NEVER WALK AWAY)**
Tackhead
Fourth & Broadway/Island (12) 8R(W) 6 (F)
- 64 **HAPPY SURFACE**
CBS 650393 7 (12—650393) 6 (C)
- 65 **SUCH A JOY HONEY**
Carol Jiani
MCA/MCA(T) 1130 (F)
- 66 **TO THE BEAT OF THE DRUM**
New Q Nine
Nine 2 (RH) (A)
- 67 **EVERY 1'S A WINNER (Groove Mix)**
Hot Chocolate
EMI (12) EMI 5607 (E)
- 68 **FACTS OF LOVE**
Jeff Lorber featuring Kary White
Club/Phonogram JAR(X) 48 (F)
- 69 **CAN'T LET YOU GONewt
MCA/MCA(T) 1115 (F)**
- 70 **MUTUAL ATTRACTION (REMIX)**
Sylvestre
Warner Brothers WB382 (T) (W)
- 71 **I FOUND A FRIEND**
C.T. Sartin
New Q Nine Nine 3 (RH) (A)
- 72 **CROSS THE TRACK (WE BET YOU GO BACK)**
Maceo & The Jonz
Urban/Polydor UR(X) 5 (F)
- 73 **ONN "Julius" James**
Def Jam 650780 7 (12—650780) 6 (C)
- 74 **IMMIX (JACK YOUR BODY TO THE BEAT)**
Denise Motta
Kool Kai KOOL(T) 11 (A)
- 75 **EGO MANIAC**
Jocelyn Brown
Warner Brothers W 8698 (T) (W)

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- MAY 3 - BUDDIES GLOUCESTER - RADIO TAX
- MAY 4 - MADISON NEWCASTLE/LEITH - METRO RADIO
- MAY 5 - MADISON MIDLESEX/BUCH - RADIO TEE
- MAY 6 - RITZ NEWCASTLE/LEITH - METRO RADIO
- MAY 7 - BURGESS BRISTOL - RED ROSE RADIO
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MUSIC WEEK

W

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Viggo GEM 2

3 F.L.M. ● CDMell & Kim
Sageone 522**4** RAINDANCING * CDAlicia Moya
CBS 49115-1**5** RUNNING IN THE FAMILY * CDLevel 42
Nipper POLA 42**6** NEVER LET ME DOWNDavid Bowie
EMI America MALS 3117**7** THE JOSHUA TREE ** CDU2
Island 1208**8** THIS TIME ● CDCulture Club
Virgin 1011**9** TANGO IN THE NIGHT ● CDFleetwood Mac
Warner Brothers WESS**10** GRACELAND **** CDPaul Simon
Warner Brothers WESS**11** TRUE BLUE **** CDMadonna
Sire NW 54**12** MEN AND WOMEN * CDSimply Red
WEA WKS 85**13** MOVE CLOSER ● CDVarious
CBS MOCDD 1**14** SILK AND STEEL *** CDFive Star
Fonteca R 1130**15** CONTROL ● CDJonni Jackson
A&M AAM 5198**16** OUTLANDSpear Of Destiny
101/Virgin 01539**17** ELECTRIC ○ CDThe Call
Bigtop/Esquire RCA B**18** SIGN 'G' THE TIMES ● CDPrince
Paisley Park/Warner Brothers WKS 8**19** ORIGINAL CAST 'PHANTOM OF THE OPERA' * CDVarious—Michael Crawford, Sarah Brightman & Cast
Polygram 10519**20** THE CIRCUS ● CDVarious
Polygram 10519TOM PETTY
& THE
HEARTBREAKERS**59** LET ME UP (I'VE HAD ENOUGH)Tom Petty and The Heartbreakers
MCA MCA 6014**60** DIFFERENT LIGHT * CDBangles
CBS 56899**61** EVERY BREATH YOU TAKE — THE SINGLES *** CDThe Police
A&M A&M 51971**62** PRIVATE DANGER *** CDTina Turner
Capitol 11041**63** THE DUBINIENS 25 YEARS CELEBRATIONThe Dullsters
Sire 5188721**64** ORIGINAL SOUNDTRACK, Blues BrothersThe Blues Brothers
A&M A&M 52015**65** DISCO ● CDPeri Gilpin Boys
EMI 100 1001**66** WORLD MACHINE ** CDLevel 42
Nipper POLA 42**67** BACK IN THE HIGH LIFE ● CDSteve Winwood
Herald 105 9944**68** THE PAVAROTTI COLLECTION ● CDLuciano Pavarotti
Sire 5188 88117**69** RUMOURS ***** CDFleetwood Mac
Warner Brothers WESS 514**70** BOYS NIGHT OUTFirst Circle
EMI America AML 3118**71** BREAKING GLASS ●Hazel O'Connor
A&M A&M 54520**72** WILD FRONTIER ○ CDGory Moore
101/Virgin 016 55**73** LIKE A VIRGIN *** CDMadonna
Sire WKS 20**74** ALCHEMY — DIRE STRAITS LIVE * CDDire Straits
Mercury/Phonogram 108711**75** STANDING ON A BEACH — THE SINGLES ● CDThe Cure
Fiction 10341**76** RAPTURE ● CDAriana Baker
Elektra EKT 37**77** CRUSH ON YOUThe Jets
MCA MCF 3312**78** NOW, THAT'S WHAT I CALL MUSIC 6 *****Various
Vegetable/Popcorn NOW 6

Right side of the tracks

by Martin Aston

A MANAGER on the brink of euphoria answers the phone... "here's a good chance the album will be in of number one in the independent charts," he pants before handing over to star elect, Gary Newby, writer and singer of The Railway Children. Can this be true, Gary?

"I'll believe it when I see it. This is totally out of the blue. I've only just been told."

And it's all happened so fast for them as well. Since signing to Factory, The Railway Children's first single, *A Gentle Sound*, was a good-sized independent hit, but no-one expected this snowball effect. What's happening?



WELL CHUFFED: The Railway Children

"I think perhaps it's because the whole climate in the independent and especially in the major market, is so bad," says Gary. "I'm not trying to be really arrogant but if you come along with a set of strong material, then you've got a chance of doing really well. In more competitive times, it would have been really difficult."

"We are a young band, you know [all only 20]. This isn't the peak of our abilities. It's just a mini-album."

But at least *Reunion Wilderness* is an excellent debut; seven songs deep, which included the latest hit single, *Brighter*, it's gorged with rich, lasting melodies, framed by seductive, subtle guitars and strengthened by Gary's mahogany voice. Courtesy of Gary's ongoing graphics degree—which he has no intention of giving up—even the group's record sleeves are up to Factory's usual Saville-designed excellence. All in all, perfect for

new independent champions.

Still, going by Factory's media-fashioned image of shrouded gloom, the Railway Children's bright guitar-pop doesn't quite fit. "Well it's this Factory gets maligned a bit. You've got all these clichés about Manchester music, but Factory don't ever try to construct this image of being really down and moody. When a band comes along and they like them, then they'll sign it."

In line with previous Factory policy, the label gave the group total freedom of choice. "Yes, that was what we needed because when we were talking to 10 Records, we were even more naive than we are now. They were doing what most majors do with bands who aren't complete units, like The Smiths, who are self-contained and you just sign them up and they carry on like normal. We were uncertain in direction and 10 would have just started us up. They probably wouldn't have let us put out the record as it is, especially not in the way they were recorded. There's been so much involvement on our side."

"I'd suggested Paul Staple O'Duffy who produced *Hisway* and *Swing Out Sister*, you know, a trendy name and we'd mould you into some new big act, which is just not the way we wanted to do it. So we backed out."

What The Railway Children have got on with is crafting songs, arrangements and injecting new ideas. In opposition to simply stating "here are the songs" in what he calls "the indie, off-the-chuff, shambling way, as they say," Gary wants to use ideas and images in a live setting. "It'll probably get dismissed as an arts-school, wanker" he sighs. "It'll probably be a success."

Should all its pure-pop fanatics reach for the Kiessens theme? "No, it's not as funfuf but it's getting more complicated, more layered and fractured. As a band, we've got pretty diverse tastes. We're not into being a traditional guitar-band—we'd like to push it more than that."

Which explains the unusual mix of those Postcard-principle guitars with percussion, the rolling marimbas and Latin rhythms which push through the music.

"We're getting into dance stuff rather than plodding. We're into these retro big beats, but keeping it pop. That's why we released a mini-album because we didn't want to make a statement of our old material as a debut because we've moved on from there."

But the music's not out-and-out dance stuff. It's more atmospheric, and adds texture. It's getting the most of it as we can. Some guitars kick and fidget like the very early Haircut 100 did; can the marriage of melody, rhythm and Gary's looks move The Railway Children one step beyond?

At this precise moment Gary's more concerned with expanding his musical vocabulary. This boy has sense as well.

"I just think if the whole indie thing is going to evolve into something serious and lasting, then it's got to have some lasting basis rather than just a first-in-the-pan style and content. All these big groups in the charts aren't going to be around forever, so it would be nice to think that some of the bands in the indie charts crossed over."

The buck starts here?



LEMON DROPS: sour note

Strange fruit

LAST YEAR saw so much **Mighty Lemon Drops** pop — actually ahead of any releases — that it's hard to think of them in the present tense now.

At the critical stage in their career the band themselves seem to have similar time-warping problems when it comes to songwriting, and having come up with one excellent song, *Like An Angel*, they're now reluctant to move away from that formula, turning a fair enough kinship with Echo & The Bunnymen into something of a fixation — so much so that at the **Town & Country Club** it was hard to believe that what you were hearing was not a set of rather monotonous covers.

But it's not even as if they could match their models. While The Bunnies offer inspirational voices and celestial guitars, the Lemon Drops while rousing in the bass and drums department, alarmingly mundane lyrics-wise and, basically, too many songs sounded the same. In all, it seems that a choice between credibility and sales has been made; the possibility of both not arising.

Strange, then, that the capacity crowd loved them madly — maybe they have no Bunnymen albums to draw comparisons with, or the three-year wait for Ocean Rain's follow-up is too much or perhaps the Lemon Drops are shrewd enough to know that you can be too brilliant — after all, The Bunnies are not exactly the global force they deserve to be.

When a change in pace finally broke the treadmill of rockers we got a sort of early period *Teardrops* ballad, again without that vital spark of something special to nullify comparisons and suggest that last year's plaques were more than show-clutching in thin times.

DANNY VAN EMDEN

Turner in perspective

PIERCE TURNER is the gifted child of a strange marriage between Irish romanticism and New York funk/glam. In London to record a single *Long session* and to promote his new single, *Orange Coloured Sun*, Turner chose *Soho's The Breogon* to perform songs from last year's LP. It's a Long Way Across, on *Beggars Banquet*. A curious evening in many ways.

HEAVY METAL ALBUMS

This Month's Last Month's	Title, Artist	Label, Catalogue No.
1	WHITESNAKE 1982 <i>Whitesnake</i>	EMI (EPC) 3228 (D)
2	INTO THE FIRE <i>Breathless</i>	ASARMA 202 (F)
3	SLEEPY WHEN WE'VE BEEN AWAKE <i>Phenomenon</i>	Vertigo/Phonogram (VEM) 32 (F)
4	AMONG THE LIVING <i>Archaia</i>	Island (EPS) 936 (S)
5	THE FINAL COUNTDOWN <i>Europe</i>	Epic (EPC) 3438 (S)
6	WILD FRONTIER <i>King Harvest</i>	101 (Kings) 008 (S)
7	BIG GIP <i>High Voltage</i>	ABC 330 (D)
8	BON JOVI <i>Run Just Keep Runnin'</i>	Vertigo/Phonogram (VEM) 4 (F)
9	7800 FAHRENHEIT <i>Don Juan</i>	Vertigo/Phonogram (VEM) 24 (F)
10	BECKESS <i>Breathless</i>	ASARMA 503 (F)
11	EXCESS ALLAREAS <i>Excess</i>	ASARMA 1722 (F)
12	MASTER OF PUPPETS <i>Metallica</i>	Music For Nations (MNF) 82 (F)
13	VIGILANTE <i>Phenomenon</i>	Polygram (EPC) 518 (F)
14	THE HOUSE OF BLUE LIGHT <i>Deep Purple</i>	Polygram (EPC) 321 (F)
15	LET'S WEAVE KNOW IT <i>AC/DC Spin Doctors</i>	ABC 450 (S) (C)
16	THIRD STAGE <i>Black Sabbath</i>	MCA (MCA) 6047 (F)
17	READY TO ROCK <i>Van Halen</i>	Atlantic (ATL) 723 (S)
18	ELIMINATOR 2 <i>Iron Maiden</i>	Warner Brothers (WOT) 3 (M)
19	MECHANICAL RESONANCE <i>Thin Lizzy</i>	Atlantic (EPC) 412 (M)
20	EAT 'EM AND SMILE <i>Dance Les Bains</i>	Warner Brothers (WOT) 5 (M)
21	BURNING THE WITCHES <i>Wendell</i>	Vertigo/Phonogram (VEM) 2 (D)
22	FIGHTING THE WORLD <i>Proclaimers</i>	Allegria (EPC) 1795 (S) (M)
23	LICENSE TO KILL <i>Iron Maiden</i>	Atlantic (ATL) 714 (M)
24	SPREADING THE DISEASE <i>Archaia</i>	Music For Nations (MNF) 62 (F)
25	BAT OUT OF HELL <i>Hell</i>	Cleveland International (EPC) 0241 (S) (C)
26	AFTERBURNER 22 <i>Force</i>	Music For Nations (MNF) 60 (F)
27	THE UNSTOPPABLE FORCE <i>Archaia</i>	Vertigo/Phonogram (VEM) 27 (F)
28	NIGHT SONGS <i>Archaia</i>	EastWest (EPC) 21 (F)
29	SOMEWHERE IN TIME <i>Proclaimers</i>	Vertigo/Phonogram (VEM) 27 (F)
30	INDECENT <i>Primal Fear</i>	Primal Fear (SMT) 02 (C)
31	MIND'S EYE <i>Scorpions</i>	Reprise (R) 9632 (D)
32	LOOK WHAT THE CAT DRAGGED IN <i>Proclaimers</i>	Music For Nations (MNF) 67 (F)
33	FISTFUL OF METAL <i>Archaia</i>	MCA (MCA) 331 (F)
34	CONSTRUCTOR <i>Proclaimers</i>	Music For Nations (MNF) 14 (F)
35	DOMSDAY FOR THE DECEIVER <i>Iron Maiden</i>	Atlantic (ATL) 714 (M)
36	TRIOLOGY <i>Travis</i>	Polygram (EPC) 513 (F)
37	TO HEEL WITH THE DEVIL <i>Unguis</i>	Music For Nations (MNF) 29 (F)
38	PEACE SELLS... BUT WHO'S BUYING? <i>Megadeth</i>	Cosmos (EPC) 02 (F)
39	LET THE WALLS FALL <i>Iron Maiden</i>	Atlantic (ATL) 714 (M)
40	THE RETURN <i>Iron Maiden</i>	Atlantic (ATL) 714 (M)

Compiled by Music Week Research from a nationwide panel of 50 shops.



THE DRAMATIS PERSONAE of LEE's latest opus are Act (above), the label's answer to Peters & Lee in the designer shape of Thomas Leer (left over the irresistible *Sea Of Ten album* for Arista) and Claudia Bruckner, former *enfant terrible* of Propaganda and first lady of ZTT.

Lee's certain opens with Bruckner doing her best Elaine Paige on *Snobbery & Decoy*, a single awash with sweeping string and Heaven 17-y bits, whose 12-inch version also features Poison and, in inimitable ZTT good taste, the Rice/Olley Webber de-composition (sic) *I'd Be Surprisingly Good For You*. Forthcoming attractions include an album later in the year.

A bit thin on character development and denouement, but it should run and run.

DVE

an up-market wine bar, full of whooping Turner fans and relations, then the man himself armed with backing tapes on an enthusiastic trombonist. But for one who left his native Ireland, hung out in New York and later roped in Philip Glass to produce the debut LP, such incongruity is hardly surprising.

There's little profit in discussing the music here, the tapes were in excellent form throughout, hardly put a foot wrong in fact, but Turner's singing was a revelation, especially considering he was but an arm's length from passing wine waiters. A dervish, wooing sort of figure, Turner bobbed between bubbling rhythms and Glass' structured meanderings.

In enjoying the strictness of Glass and applying a spot of homespun passion, Turner's success was in proving that each requires the other. With a live band behind him, one suspects this man would be dynamic.

A possible highlight was the cover of The The's unimpeachable Uncertain Smile, also on the LP. Matt Johnson's original reading put the band in the position of urbane disquiet, the feeling never fully slipping into rage (in truth the song's strength). Turner, however, went straight for it, a rework of howling intensity. The man, for sure, can sing a song.

Let's see Turner back soon and with a band. He's done the LP, and so good one of the best he's proved it at this little showing, the breakthrough now looks possible. A pleasing lesson in lifting an unconventional artist to their own level.

DUNCAN HOLLAND



PIERCE TURNER: revelations

Familiar territory

THE NINETEENTH annual three day Easter **Country Festival** at **Wembley Arena**, sponsored by Silk Cut and promoted by Mervyn Conn, was a definite success, although at times, the inevitable inability to please everyone all the time was strongly evident.

Its absence would, of course, have been very strange — fans of the entertaining but hardly progressive **Boxer Willie** would certainly have found the almost impenetrable musical genius of **New Grass Revival** the equivalent of Einstein's theory, or relatively speaking, the terms of appreciation, although it was odd to see people leaving during **Emmylou Harris'** excellent festival closing set which that was country.

No, it was New Country, as were a number of acts on the bill, including New Grass Revival, this stunning bluegrass trio of Mark O'Connor on fiddle, Jerry Douglas



NEW GRASS REVIVAL: almost impenetrable genius

on dobro and Peter Rowan (guitar, vocals) and one of the festival's great successes, **David Allen Coe** — upon being invited back next year by Mervyn Conn, who came onstage during Coe's positively humilous reception, the latter sang an unaccompanied Take This Job And Shove It.

All this about seven boxes! did we eventually, although it was hard to suppress the thought that the applause at the end of the New Grass Revival's set was due to respect on the part of "old" country fans.

The major find of the weekend personally was **Patti Loveless**, whose debut MCA LP hardly approaches the magnetic qualities of her live act. After all has hit written all over it. **Jerry Lee Lewis** was surly, but played many of his rock 'n' roll hits as well as some latterday country songs, a mixture which prevents the rockers getting equally surly. Somewhat ironically, one of his backing singers was his daughter Phoebe, the product of the union which caused such controversy and greatly diminished his following nearly 30 years ago.

Bobby Bare was curiously un-magnetic, but he did sing Dropkick Me Jesus through The Goatskins of **Life**. **Tanya Tucker** was reminiscent of Lena Zavaroni, the **Bellamy Brothers** sang If I Said You Had A Beautiful Body Would You Hold It Against Me as well as their biggie, Let Your Love Flow, and had a heavy metal lead guitarist who's mastered the poses of Jimi Hendrix perfectly. **Sleazy LaBeef** song Don't Mess With My Cadillac, several people played **Orange Blossom Special**, including a Japanese lute fiddle player, **Toyko Mats**.

A harmony quartet, the **Foster Sisters**, who actually are sisters, veered from their unreleased debut LP's very credible truck country to the current Mo'ash Perfume, Ribbons & Pearls.

At this point, Loveless was the greatest prospect, David Allan Coe the least expected triumph, but many of the crowd, who often make it possible, preferred **Robert Boxie** (the Vol Doonician type) or one of the religious/country stars like the wonderfully prepared **Connie Smith**, or maybe **Jerry Lee** or **Emmylou**.

The key to this festival's survival is in providing American acts which include some bluegrass, some gospel, some rock 'n' roll, some easy listening and some "Nash-trash." It would be excellent for the New Country campaigns to be more strongly reflected at Wembley, but why should Mervyn Conn, whose organisation leaves little to be desired, kill his golden goose so that someone else can sell records?

Woolworth's underlined its

growing reputation as the place to buy country records with several stalls, and much vinyl changed hands overall. It's promised that next year's twentieth festival will be the best yet, and if country's higher profile can be reflected in record sales during the rest of the year, maybe the New Country campaign will exert more influence than is currently allowed them.

JOHN TOBLER

Room at the top?

AN OUTFIT with the best line in song titles this side of The Smiths and Half Man Half Biscuit, **House** continue to slog away in Dublin while their debut single Kick Me Again Jesus (RIP/Cartel) tests in its own charts.

So it's unfortunate that at this stage the band haven't the resources to travel and build upon this foundation, but they appear to be in no rush to be the indie flower of the month.

The Underground, at this point in time, has become their true name as it is the base from which they sprang and is eminently suitable to their intimate and personalised approach to performing. Quirky is probably the best description of their sound, and singer **Dave Couso** is not averse to coining humorous and provocative lyrics. To wit: "A stupid poxy journalist sitting on my shoulder" (Truth). Does this mean that A House never use the same journalism twice, one wonders?

But, then, A House are consistent in their excellence at such an off-beat approach. **Tunes like Hit Me With Your Handbag, Dear and On Your Bike** Wench are not all that they seem and reveal that the band's real worth lies in their unorthodox pop adorned as it is with choppy guitar lines and infectious rhythms — most notably on **Snowball Down, Freakout, and Y.O.U.**

Twenty songs in an hour may be indicative of A House's three-minute pop philosophy, but room exists for more thought to arrangements, and while they are on a slow upward trend in career terms, content to develop the greater plot naturally, then they can take some solace in the fact that the world has already begun to listen.

PAUL O'MAHONY

Tak show

ON THURSDAY April 2, Douglas Campbell, a Canadian, attended the Sony Radio Awards. He was nominated for the British Academy Award for Creative Use of Radio, although he didn't win — his educational comedy program, Pro-

essor Grammar, which he wrote and produced for BBC World Service, was pipped by a Capital Radio item.

On Friday April 3, singer/songwriter **Doug Campbell** fronted a four-piece rock band called **Say** at **Herne Hill's Half Moon** hospitality between a Jam-like combo and a group of Shadow-devotees. With no disrespect to either the **Weller** or **Marvin** disciples, Say seemed the most interesting and commercially viable of the three.

Campbell's melodic pop/rock originals like **Simona, Venetian Blind** and **The Quiet Kind**, along with a sole cover, a pretty faithful rendition of **Fred Neil's Everybody's Talking** as performed by **Nilsen**, impressed most of the punters.

His proven ability as a scriptwriter is something he regards as neither more nor less important than his songwriting. Names that come to mind include **Bruce Hornby** (without the piano, of course — **Doug** plays rhythm guitar), **Lloyd Cole** and the like, but with a country tinge.

Say excite clubs, both in performance and original material. They'll be round the London club/pubs again this month and are worth a look.

JOHN TOBLER

The dirty voice shines

THE CLASSIC cliché line that the concerned client is always supposed to ask the lady of the night is something like "why do you do this?" While there's no intention, whatsoever to draw **Millie Jackson** into the comparison, you come away from her display of often gratuitous bowdies wondering why she doesn't concentrate more on the other thing she's good at: soul singing.

The truth of it is, Millie's been talking dirty so many years now she probably thinks and accurately, that's what's expected of her. While there's always a live audience waiting to be initiated (and if that's your cuppa, she's the best), she has to water it down on record. But the records are a compromise for more than just that reason. Millie's a damn fine singer and hasn't always encouraged that image of

herself. In fact she's a stronger vocalist now than even a few years ago, and all her **Hammertits** **Odessa** show recently you just wished she'd let the singing, not the swearing, earn the money. Imitation of **Love**, from her live debut LP, is a great example of how good she can be, and left's here she continues down that road; personal taste says it beats the hell out of taking fun at members of the audience who don't particularly like being embarrassed with a couple of thousand people shoring the joke.

Old Millie loves like **Kiss You All Over** and **Sweet Music Man** were there, of course, and well received, but almost as an interruption to the verbal entertainment. Everyone seems to love **Millie Jackson's** personal services, but singing's an almost incidental part of the act.

PAUL SEXTON

Fire power

TO A non-aficionado the excitement of flamenco lies quite simply in the dual presence and also in a guitarist and a dancer performing. At the **London Palladium**, **Paco de Lucia** bent the rules, developed and elaborated on the original formula but was unable to better it.

For the first 20 minutes of the set the audience was treated to his solo abilities as he set, framed by a line of illuminated potted palms, sketching a mysterious study landscape in which the imagination could run riot.

When the sextet, including brothers **Pepe** and **Ramon**, joined him on stage, the drama and authenticity were inevitably diluted. That's not say the band as a whole were not enjoyable — and it was interesting to hear the flamenco form manipulated into something more mellow and soft — but the scorching intensity evaporated.

The band did, however, come together for some superb crescendos which took one of the musicians on to the minute dance platform to give a stirring demonstration of flamenco dance.

Paco de Lucia — probably best known in the UK for his soundtrack for **The Hill** — is an awesome performer and his latest album **Sirocco**, through **Phonogram**, thankfully does him justice. **KAREN FAUX**



MILLIE JACKSON: a fine soul singer... 100

TOP 50 SINGLES

MUSIC WEEK



move over
darling

7

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



1	LA ISLA BONITA (Remix) ○	ZZ Top 5/27/86	See W 827(81)
2	CAN'T BE WITH YOU TONIGHT	Ochiene 081211(12) — 081(221)	
3	NOBODY'S GONNA STOP US NOW	Quinn 081618(12) — 081(221)	
4	THE SLIGHTEST TOUCH	Tommy 081618(12) — 081(221)	
5	LEAN ON ME ○	King Jay/Memphis Brothers W 842(87)	
6	LIVING IN A BOX	Chryslers 081618(12) — 081(221)	
7	A BOY FROM NOWHERE	Tom Jones 5/27/86	Epic 042(71)
8	IF YOU LET ME STAY	Terrence Trent D'Arby 5/27/86	Capitol 081618(12) — 081(221)
9	ANOTHER STEP (Closer To You)	Kim Wilde & Junior 5/27/86	MCA 081618(12) — 081(221)
10	SHEILA TAKE A BOW	The Simlins 5/27/86	Rough Trade 081618(12) — 081(221)
11	RESPECTABLE ●	Mei & Kim 5/27/86	Supreme 081618(12) — 081(221)
12	DIAMOND LIGHTS	Glenn & Chris 5/27/86	Record Shack KCCX (71)
13	EVER FALLEN IN LOVE	London (LON) 081618(12) — 081(221)	
14	TO BE WITH YOU AGAIN	Five Young Comrades 5/27/86	Poljor POP 081618(12) — 081(221)
15	LET'S WAIT AWHILE — REMIX ○	Janel Jackson 5/27/86	Brookside/MAM USA 081618(12) — 081(221)
16	(SOMETHING INSIDE) SO STRONG	Labl Siffre 5/27/86	5/27/86 Chua WOK 081618(12) — 081(221)
17	LET IT BE ●	Ferry Aid 5/27/86	The Sun/Zenobee Disaster Fund Aid 1
18	WITH OR WITHOUT YOU	U2 5/27/86	Island 081618(12) — 081(221)
19	APRIL SKIES	The Jesus and Mary Chain 5/27/86	Mercury 081618(12) — 081(221)
20	WANTED DEAD OR ALIVE	Bon Jovi 5/27/86	Mercury/Phonogram JOV 081618(12) — 081(221)
21	BIG LOVE	5/27/86	Verity/Phonogram JOV 081618(12) — 081(221)

53	EVES VOLCANO (Covered In Sin)	Novel 02051318(CD) — CD 318	
54	ECHO BEACH	EG Virgin 02051318(CD) — CD 318	
55	YOU GOTTA FIGHT FOR YOUR RIGHT (...)	Beehive Boys 081618(12) — 081(221)	
56	SERIOUS	Donna Allen 081618(12) — 081(221)	
57	AIN'T THAT LOVIN' YOU BABY BOSSA NOVA BABY	Evis Presley (A) with The Jordanaires/The Amigos (AA) 081618(12) — 081(221)	
58	I'D RATHER GO BLIND	Ruby Turner 081618(12) — 081(221)	
59	THE GREAT PRETENDER	Freda Payne 081618(12) — 081(221)	
60	BIG TIME	Paul Gabriel 081618(12) — 081(221)	
61	EVERYTHING I OWN ○	Boy George 081618(12) — 081(221)	
62	SHAME (Re-recorded Version)	Orchestral Manoeuvres In The Dark 081618(12) — 081(221)	
63	DOMINOES	Robbie Nevil 081618(12) — 081(221)	
64	WET MY WHISTLE	Midnight Star 081618(12) — 081(221)	
65	OUT WITH HER	The Blow Monkeys 081618(12) — 081(221)	
66	OUT OF HAND	The Mighty Lemon Drops 081618(12) — 081(221)	
67	THE LAND OF RING DANG DO	King Kurt 081618(12) — 081(221)	
68	LIVE IT UP ○	Mental As Anything 081618(12) — 081(221)	
69	JUST TO SEE HER	Snapey Robinson 081618(12) — 081(221)	
70	LOVE & MONEY	Love & Money 081618(12) — 081(221)	
71	FOLLOWING	Bangles 081618(12) — 081(221)	
72	NO LIES	S.O.S. Band 081618(12) — 081(221)	
73	I KNOW	Faith King 081618(12) — 081(221)	

of the
TOP 50

5/27/86

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

081618(12) — 081(221)

74 **THE PASSENGER**
Suzanne & The Bambinos
Pool King

75 **SELA**
Lionel Richie
The Seeds Record Industry Corp. (S) Several Singles (G) Single (R) Full LP, 1987.
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T W E L V E

14 **BIG FISH** Elizabeth Arden
15 **ALONE AGAIN OR** The Donnas
16 **ORDINARY DAY** Courtney Ford, The Cat
17 **NEVER TAKE ME ALIVE** Special-OK
18 **KEEP YOUR EYE ON ME** Special-Mix
19 **WHY CAN'T I BE YOU?** The Cure
20 **CARRIE** Europe
21 **ALONE AGAIN OR** The Donnas
22 **BOOPHS (HERE TO GO)** The Donnas
23 **BOOPHS (BACK & FORTH (REMIX))** Sly & Robbie
24 **LET ANY PEOPLE GO-GO** The Reinkemakers
25 **LIL' DEVIL** The Cult
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IT BITES

NEW SINGLE
THE OLD MAN AND THE ANGEL
AND A TABLE ON THE WALL
LENGHTH VERSION 12"
(LIMITED EDITION 12"
IN SPECIAL SLEEVE)
VE994 1 (3)

NEW HOT 12" VINYL FROM
Five O Five RECORDS

JIMMY JAMES NOW IS THE TIME IT'S ALL GO WHERE THE MUSIC TAKES ME (12" VINYL 5)
C. T. SATIN LOVE YOUR BODY (12" VINYL 3)
EAST INDIA COMPANY MASS PRODUCTION "SHE'S GOT TO HAVE IT" (12" VINYL 4)

ALSO FROM THE NINE O NINE LABEL "WIRED" TO THE FORTH COMING RELEASE MASS PRODUCTION "SHE'S GOT TO HAVE IT" (NINE 6).

Cretek (CRETEK)
ONE SOUTH LAKE AVENUE, SUITE 100, WEST WINDSOR, ONTARIO, CANADA M2W 3M4
MADE IN CANADA

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SINGLES

Reviewed by Jerry Smith

HINDSIGHT: Heaven's Just A Breath Away (Circa/Virgin YR/T D) 3. Hindsight offers your excellent club hit Small Change with a superb and totally infectious number whose smooth harmonies sink by on a summer breeze of a seductive melody. Absolutely essential!

ACT: Snobbery & Decay (ZTT/Interscope) (12) ZTAS5. The God-like genius of Thomas Leer is back on this, the first fruit of his collaboration with Propaganda singer Claudia Bruckner, a drama duet of striking intensity that sweeps and soars above all else.



STOCK IT

ZODIAC MINDWARP & THE LOVE REACTION: Prime Mover (Mercury/Phonogram ZOD 112). Zodiac Mindwarp is all set to go—crash the charts with this horny slice of sleaze and its attendant glam horror trappings.

THE FALL: There's A Ghost In My House (Beggars Banquet BEG 187). These irrepressible Mancunians come up with a most disturbing version of the old R Dean Taylor classic complete with hologram sleeve. Put this to a jean advert if you dare!

THE JESUS AND MARY CHAIN: April Skies (blanco y negro NEG 24 (T/F)). Forsaking candy for a change, these cuddly popsters deliver a subdued slice of saccharine mayhem that is sure to increase their hit ratio despite lacking their usual spiky edge.

WELL RED: Honey (Virgin VS (D) 943 (12)). Sweet and sticky, this super funky pop number is already creating a heavy buzz in dance circles and is sure to monopolise the airwaves on its way to the charts.



STOCK IT

THREE WISE MEN: Refresh Yourself (Rhythm King/Mute LEFF 7 (T)). Bright and bubbling British hip hop that's real contender as its punning beatbox fights it out with a whiplash bass line.

DEPECHE MODE: Strangelove (Mute 12) BONG 13. After an eight-month absence Depeche Mode return in their usual style with this hauntingly melodic number, invariably produced with Dave Bascombe.

LITTLE STEVEN: returns with rambling salsa



WORD OF MOUTH: That's The Way God Planned It (Columbia/EMI (12) DB 9144). Six talented soul singers including Paul Johnson come together for a one-off collaboration on a great stirring rendition of Billy Preston's classic gospel anthem.

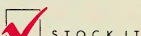


STOCK IT

SUBTERRANEANS: Slum (Moth/Island (12) MUM 6). No, not the legendary Nick Kent band, but the vinyl debut of a highly promising Dublin band whose strikingly original sound springs from myriad sources that have been effectively corralled here by producer Stephen Street.



SUBTERRANEANS: strikingly original



STOCK IT

SALVATION SUNDAY: Heart In Motion (Polydor SALLY (X) 2). Having caused a ripple of excitement with their debut single, Cold Grey Eyes, this captivating Byrdian epic should open the flood gates.

HOW WE LIVE: All The Time In The World (Parfait 450088 7 (650088 6)). Exceptional pop song given a highly polished American-style sheen that should ensure that, although arriving out of the blue, this duo lives its mark.

GUNG HO: Play To Win (Magnet GUNT) 1). From Boomtown Rats, Johnny Fingers and Simon Rows, team up with Japanese singer Yoko (not Ono) for a slick and impressive number.

ANDY WHITE: Vision Of You (Decca/London F (X) 101). Not the most obvious choice of single on this Irish balladeer's Reve On LP, but still gives a good indication of his sparse, expressive style.

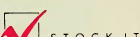
ANNE CLARK: Hope Road (10/Virgin TEN (T) 167). Intriguing musical accompaniment fails to rescue the rather twee delivery of a naive tale taken from this Clayton palette's recent album, Hopeless Cases.

THE LORRIES: Crawling Mantra (Red Rhino RED (T) 76). Those whirling Northern darlings, Red Lorry Yellow, streamline their name from the charming to the ridiculous, whilst their sound creeps towards a more insidious pop noise.

ED KUEPPER: Not A Soul Around (Hot HOT 1231). Founder member of two of the most influential Australian bands, The Saints and The Laughing Clowns, issues this recent, brightly number from his recent LP, Rooms Of The Magnificent.

THE NOMADS: 16 Forever (Wire II WIMS 001). Manic Swedish trash band forsake their normal psychedelic leanings for an uninhabited romp through this old Seventies Dictators number.

ALL ABOUT EVE: Our Summer (Eden EVEN (X) 3). A surprisingly sweet and dreamy single this, full of glistering crescendos, especially for a band produced by Mission man Wayne Hussey and Simon Hinkler.



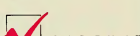
STOCK IT

THE BRIDGE: Shame Is A Girl (Backs NCH 112). Bright, effervescent pop set on a sprightly beat and backed up by strong harmonies. The fresh spontaneity positively oozes off the grooves.

CRY BEFORE DAWN: Gone Forever (Epic GONE(T) 1). Strong, atmospheric underflow and the enthusiastic, if not so effective, vocals help to make an impression for an unremarkable song on this Irish band's debut.

THE FORCE: Tomorrow May Never Come (Valentino/WEA 8 9452). Memorable if lightweight tune from this Scottish band's self-titled LP, that shows a tendency to follow Big Country just a little too closely.

TALKING HEADS: Radio Head (EMI EM 12) 1. A hard-boiled boogie wogie, coo and country surfaces on this exuberant number from their last LP, True Stories.



STOCK IT

LITTLE STEVEN: Bitter Fruit (Manhattan 12)/MT 21). Famed guitarist and Bruce's former right hand man returns in his solo career with this lively, rambling salsa track with Ruben Blades on vocals, from his upcoming new LP, Freedom-No Compromise.

BEN E KING: Spanish Harlem (Atlantic/WEA YZ 118(T)). The Ben E King revival continues unbroken with the re-release of yet another legendary old soul tune, this time the classic old Lieber & Stpector number from 1960.

FRANK SIDEBOTTOM: Salutes The Magic Of Freddie Mercury And Queen (In Tape IT 045). Podgy Frank stuffs countless Queen hooks into one song, let alone the other six versions crammed on here, with such neat panache that Freddie would turn pale. Ludicrous fun!

BLYTH POWER: Ixion EP (All The Madmen MAD (T) 015). Rough Trade/Carthage) typical English folk energy on a bizarre collection of songs that certainly fits their tag of medieval post-punk power pop.

LP REVIEWS



CURIOSITY KILLED THE CAT: Keep Your Distance. Mercury CAT LP 1. As sleek an album as one would expect from a band which has the ability to get image and sound so succinctly, the general feel is upbeat and jazzy—although there's not that much which is actually danceable—and a soulful saxophone lends character to Ben Volpeleri-Pierro's ultra smooth croonings. The songs have the benefit of snappy lyrics and while the material is not earth shatteringly original it is tastefully digestible for the fans who have already taken the group to the top of the charts. Includes the singles *Mafti* and *Down To Earth*. **KF**

GENERAL

REM: Dead Letter Office. A&M SP 7005A. Tying up the loose ends from the A&M days, REM offer a clutch of covers, a few ill-fitting instrumentals and a gaggle of Velvet Underground songs, proving why they remain critics' favourites and again shouting out for more attention. Clearly a must for those already entranced by the spiky splendour of REM melodies and a fine point for the curious to begin. Depending on the extent to which A&M chooses to promote this, a chart contender, it not dig it out anyway for the latest-ever version of King Of The Road. Dead Letter Office is first class. **DH**

STOCK IT

THE PROCLAIMERS: This Is The Story, Chrysalis CHR 1602. A novelty—twin brothers—but not a gimmick, the Proclaimers are the sound of folk clubs being dragged into the pop arena and if that feels uncomfortable, and well there's certainly a degree of tension about their simple acoustic songs, bumped up by telling lyrics and a performance that puts all emphasis on excitement. The ballads come up on these Collectionian contenders: an excellent Tube appearance, sound press and strong promotion, hence stock it and see. **DH**

SUZANNE VEGA: Solitude Standing. A&M SUZLP 2. That voice, sweet as birdsong and intriguingly confidential, could be singing about anything and still please. As it is, with her obvious reflective leanings, smart cookie lyrics, Vega has become a cipher for an audience who actual-



REM'S Michael Stipe: stamp of approval

ly provide the real reflection themselves. A lovely sound—much of which will be familiar to those who have seen her perform over the last year and who won't be surprised by the more structured, less acoustic feel—and a very commercial, but one that avoids any risk or momentous insights. UK dates should push this as high as Top 10. **DVE**

STOCK IT

THE WEATHER PROPHETS: Mayflower. Elevation ELV1 242104-1 (via WEA). Producer: Lenny Kaye. Creation boss Alan McGee launches his major indie (or is it indie major?) with his strongest hand. Prophet-on-high Pete Astor knows the value of simplicity, which he employs to the full here, and has no intention of getting stuck in the hip but hopeful groove inhabited by some of his less far-fought peers. And while some of his songs (Naked As The Day and Sleep) take the softly softly touch too far and end up mawkish, for the main part it's an impressive array that somehow brings to mind the word "rhymes" as much as tunes and speaks of big times ahead. Recommendable on the strength of the classic single, *Almost Prayed*, and, but that's not where the Weather Prophets' story begins and ends. **DVE**

JOE JACKSON: Will Power. A&M AMA 3908. Joe does like to set A&M's promotion people these fine teasers, he's done live revivals, film soundtracks, three-side live sets, now's the most ambitious to date, an all-instrumental LP with a 50-piece classical-cum-electronic orchestra, a task quite a bit of listening to get into it, but that process is absorbing, and Jackson's piano solo on *Nocturne* is particularly poignant. An album to reveal just how open-minded the rock business really is. **PS**

T R A C K I N G

LIGHT A BIG FIRE: Surveillance. Siren LP 6. Producers: Craig Leon. LABF approach tradition: dance-rock from a wide enough angle to allow their loaded imagery to blend happily with a genuine good time element with over formalization or the slur of old-fashioned spooling thins. And the rendition of Mr Twilight — with its passionate Patii. Smith stream-of-consciousness intro — suggests that a single apart (and there are a few contenders here) the best way of fanning this feisty Irish band's flame here and in the US will be on the road. **DEH**

SPEAR OF DESTINY: Outland 10 Records (C) DIX (CD) 59. Spear Of Destiny return in their third incarnation, with their fourth album, on their second label with Kirk Brandon still delivering songs about strangers, shores and badlands in that distinctive voice of his. Gone is the impotent posturing of old, replaced by a more atmospheric sound that doesn't need hard rock to be powerful. It has already given him his most successful single ever, with Never Take Me Away nestling comfortably in the Top 40, where this LP will no doubt join it. **JS**

STOCK IT

SUICIDAL TENDENCIES Join The Army Virgin V2424. Plugging into the current UK post-punk/sleazeboard frenzy, Virgin has snaffled one of the prime acts from one of the earlier skate timewarps. San Francisco slam dancing speed-core music is the game, and the tendencies were the masters around four years back. After a split, they're here again with an even faster, more heavy metal galloping sound than they've been headbutting the aisles. Whether the UK press exposure will elevate Suicidal Tendencies to mass money is questionable, all the same this is a noisy epic of some note. **DEH**

INDIES

MODERN FOLK QUARTET: Moonlight Serenade. Off Beat WIK 55. Rarely can a group name have been so misleading, as this is a tasty helping of barbered-up quartet versions of standards like As Time Goes By, September Song and the title track. The group made two rare LPs in the Sixties and the same members retired 20 years on for this nostalgic exercise, which is recommended to anyone who has had a hard day. This could only happen in 1987, so part of it was before, left field becomes commercial. Off Beat is a nutter, this album perfectly underlines that. **JT**

IAN SMITH The Vagabond King: Gales Grates, Cold Harbour COLDLP 4. Distributions: Revelver and the Cartel. Wacko Smithy does fourth form japes and recounts some occasional witty reports. This is demented folk music that is lyrically clever and infectious but eventually raises the question where is it all going and just what does it mean. Smith is a nutter, this album perfectly underlines that. **DEH**

Reviews: Karen Faux, Dave E Henderson, Duncan Holland, Paul Sexton, Jerry Smith, John Tobler, Danny Van Erden.

by Dave Henderson

WEIRD STUFF: Yes, these people mean it. Check these dudes and make your own mind up. From a simple 12 inches of black plastic came outbursts as unconventional and irrational as **Kerly Ackler**, **Robert Anton Wilson**, **Esquer**, **Robert Anton Wilson**, **Esquer**, **Plendor Geometrica** (Spanish industrialists no less), **Z'ev** (an American metal percussionist), **Call** and many more. What can you say? Through Red Rhino and the Cartel, do not take last thing at night. **Jah Shaka** thinks different, though. His poetically named Commandments Of Dub Part Six, is as it sounds and on **Jah Shaka** through Revelver, meanwhile, **Muslimaaze** have a new album called **Jazziz-Ul-Arab** on limited. Further developments into Eastern rhythm research, no less, while **Ipanima Ketz** offer Sister Resister in a purely rock-out vein, on official, as a single. Mus is through **Rhino**, while the LP comes from Revelver.

STILL GLAD to see that **Daniel Dax** has returned from **Company Of Wolves** or wherever she's been. She has a new album on Awesome set for the start of May through Rough Trade and the Cartel. It'll be called **Inky Blotchers** and it sounds rather Sixties-cum-evil-popism if the

truth be told. Neat all the same. More comps. And the word here is **hardcore**. Digging in The Water is, of course, fast and furious, and it's all set out in grubby plastic on the **Monic Ears** label. Included speed merchants on **Disorder**, **Chaos UK**, **Concrete Sox**, **CCM**, **ENT**, **Dr & The Crippens** and more, and more, and yet more.

STILL WITH all the post Easter excitement, there's still the new album from **The King Of Luxembourg**. In fact, it's Luxx's debut but hang for it (through Pinnacle) and it's debbed Royal Bastard and features some of the man's fave covers, like **The Monks**, **Vallen**, **Pit's Pop-tones**, **The Turtles**, **Happy Together**, **The TV Personalities**, **A Picture Of Dorian Gray** and a whole bundle more.

IN THE UK, as we dribble, are French hardcore heroes **Fixed Up** who have their album **Vital Hours** released by ID quite soon, and to continue the loud and noxious spirit, Swedish comrades **The Nomads** release a 12-inch second which will be followed in five minutes by the group's new album **Hardware** on Wire LI through Nine Mile and the Cartel. In simple terms, it's psyche pop with a thrashy edge, a touch of melody and a few other bits and pieces thrown in for good measure.

HULA: stepping out with a new album



BUT WHAT about **The Membranes** cries a voice from the back of the room. Yes, what indeed. Well, they've teamed up with **Pig Bros** for a 12-inch on Coke which includes four tracks with a special tribute (I) to **Cameo** on a cover of **Ward U**. More better than **Age Of Chance's Kiss** Well, weird anyway. Check it on Coke through Nine Mile. **JS**

THE BURNING question this week must be, just who is **Steve Phillips**? And the simple answer comes courtesy of **UnAmerican Activities** through Red Rhino and the Cartel, on the man's **Best Of** ... see, it seems he's a blues singer and master guitar builder, but more of that when we hear the thing. Red Rhino has also picked up back catalogues of several labels and will be handling their new material too. For instance, **What's So Funny About** — that precise West German label — have records due from **Mateo's** (a group who feature ex-members of **Malaria**) and **Kastriete Philosphon**, Ekakt offer some thrash guitar stuff from **Gore** on their **Hort Gore** album plus **Oh! Dev!** Don't Push **Birthday Party** esque outing, which will be promoted by a UK visit from the group.

RHINO WILL also be handling the **Fever** catalogue with releases from **Kill Ugly Pop**, **Gassette** and others as well as some psychedelic garage stuff from Dutch label **Resonance** — featuring US bands like **The Not Quite**, **The Skeptics** and more. On Red Rhino's own label, there's the **Hula** album, **Voice**, which was mentioned a couple of weeks back and a new seven and 12 inch from **The Lovries** called **Crawling Mantra**.

SCOTTISH FOLK -oggo combo (neat term, eh?), **We Free Kings** have their most recent single, **Oceans**, turned into a 12-inch with the addition of the two tracks from their first single. **Mad and Fiddle**-trussed stuff on DDT through Fast Forward and the Cartel. And, there's some well-produced pop from Glasgow from **Wild Angels**. They're both a



THE WOLFHOUNDS: Pebble-dash for Pink label

collection of former members of **Altered Images**, **Jazateers**, **Bourgie Bourgie's** and **Flesh's** in their ranks and their **She's Black And White** is on Supreme International through Fast Forward.

MORE "POP" from **The Wolfhounds** who follow up their current groovy single **Cruelly** with their debut album **Unseen Ripples** from A Pebble Pink through Rough Trade and the Cartel. And talk of strange and wonderful sounds ... The **Cake** label have a couple of oddities to join their **Membranes/Pig Bros** collaboration disc. These are **The Atom Spies'** **Teachercos Pop** on **Microdial 12** and a rather pleasantly crazed 45 from **The Capitols** called **Who Can Tell?** All this is from Nine Mile and the Cartel, I believe.

BACK TO Red Rhino ever so briefly with chat that the **Edicela** label has a new 12-inch from **Eton Crop** called **A Bundle Of Bucks** for **A Dead Dog Is A Bargain**. It's the usual good fun stuff (ohem) with three originals plus two versions of **The Nightingales'** **Porrfin**. **Brno**, **Brno** from up North, **Them Philistines**, from my home town of Carlisle, have a four-track EP of manic tension and strangely frozzed bottleneck fuzz guitar. Moving ever so quickly to Italy, **Seal Hunter** have a brightly coloured seven-inch pic disc on **Contempo** called **Fishes Like Water** and that's a real good listen too, and available through Rhino.

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by
Alex Charles
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CDMP 08822	Royal Philharmonic Orchestra My Friend The Bandleader	CDNSP 07780	Max Bygraves/Victor Silvester Song And Dance Men	PVCD 08381	Halle Orchestra
CDMP 08823	Norrie Paramor Tomato	CDNSP 07781	Royal Philharmonic Orchestra Academy Winners	PVCD 08382	Vaughan Williams Symphony London Philharmonic Orch.
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CDMP 08825	The Robert Farnon Orchestra Sketches Of Tony Bennett	CDPCN 00001	Acker Bilk Some Of My Favourite Things	PVCD 08383	London Philharmonic Orch.
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CDMP 08827	Royal Philharmonic Orchestra Clouds	CDPCN 00004	Michele Campanella Liszt/Wagner Transcription	PVCD 08385	The Pro Arte Orchestra
CDMP 08832	Royal Philharmonic Orchestra & Chorus	CDPCN 00006	New York Philharmonic Orch. Stokowski Spectacular	PVCD 08386	Collection Series: Bach
CDMP 08833	My Friends The Stars The Kinks	CDPCN 00007	National Philharmonic Orch. Stokowski Overtures	PVCD 08387	The Halle Orchestra
CDMP 08834	Kinks Live At The Kelvin The Kinks	CDPCN 00010	Liverpool Philharmonic Orch. Liszt Piano Concertos	PVCD 08388	Collection Series: Elgar
CDMP 08834	Kinks Soundtrack From The Status Quo	CDPCN 00014	Coronation Music London Philharmonic Orch.	PVCD 08389	The Halle Orchestra
CDMP 08837	Ma Kelly's Greasy Spoon Status Quo	CDRBL 07775	Tchaikovsky/Sibelius Viol. Imagination	PVCD 08390	Collection Series: Franz
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CDN 06561	Acker Bilk, His Clarinet & Strings	CDRBLP 01010	Imagination Gold	PVCD 08392	The London Philharmonic Orchestra
CDN 06562	John, Paul & Aker G. Melley & J. Chilterns FWarmers	PVCD 08371	English Chamber Orchestra Mansignor Quixote	PVCD 08393	Collection Series: Brahms
CDN 07777	Running Wild Lena Martell	PVCD 08372	Bela Siki Franck Symphonic Variatio	PVCD 08394	The Halle Orchestra
CDN 07778	Lena's Music Album George Melley	PVCD 08373	Royal Philharmonic Orchestra Alan Bush/Frederick Deliu	PVCD 08395	Collection Series: Brahms
CDN 07779	Many Moods Of Melley Max Bygraves Acker Bilk Together	PVCD 08374	Halle Orchestra Beethoven Symphonies 18 8	PVCD 08396	Philharmonic Orchestra Of London
CDNSP 07770	Robert Farnon & London Philharmonic Orchestra	PVCD 08375	Pro-Arte Orchestra Uboe Concertos	PVCD 08397	Collection Series: Hector
CDNSP 07771	Robert Farnon At Royal Ft David Snell	PVCD 08376	Halle Orchestra A London Symphony	PVCD 08398	London Symphony Orchestra
CDNSP 07772	Harp Transplant Max Bygraves	PVCD 08377	London Philharmonic Orch. Khachaturian/Prokofiev	PVCD 08399	Collection Series: Rimsky
	Sing Along With Max	PVCD 08373	London Philharmonic Orch. Waltos's Symphony No. 1	PVCD 08399	Lond. Phil. Orch./Lond. Phil. Choir
			Halle Orchestra Haydn Oboe Concertos		Collection Series: Willia London Symphony Orchestra

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and ask Cliff Watson or Phil Jenkins for details

TOP 100 SINGLES

- 1** **NEW** SHEILA TAKE A BOW
The Smiths Rough Trade RT(1) 116 (1/RT)
- 2** **1** THE IRISH ROVER
The Pogues and The Dubliners S&W BUY (1) 258 (E)
- 3** **NEW** OUR SUMMER
All About Eve Eden EVEN(3) 3 (1/NM)
- 4** **2** IT DOESN'T HAVE TO BE
Erosione Mute (12) MUTE 56 (1/RT/SP)
- 5** **3** LOVE REMOVAL MACHINE
The Cult Beggars Banquet BEG 182(1) (W)
- 6** **4** ALWAYS THERE
Rose Of Avalanche Fire BLAZE 18(1) (1/NM)
- 7** **5** PREACHER MAN
Fields Of The Nephilim Situation Two SIT 46(1) (1/RT/FP)
- 8** **NEW** SIA'S TWIST
Fish For Lids Beggars Banquet BEG 184(1) (W)
- 9** **6** WHAT GIVES YOU THE IDEA THAT...
Cresthead Food—(SN&K) 8 (1/RT)
- 10** **15** HAPPY ALL THE TIME
The Flaminets Subway SUBWAY 9(1) (1/RE)
- 11** **7** BEYOND THE WALL OF SLEEP
The Smithereens Enigma ENIG 2(1) (1/RT)
- 12** **9** CHAINS CHANGE (EP)
Theocracy Mute 44D—(BAD)(C) 70(1) (1/RT/FP)
- 13** **NEW** ANATOMY OF LOVE
Shelleya Orphan Rough Trade RT(1) 202 (1/RT)
- 14** **11** TAKE THE SKINHEADS BOWLING
Camper Van Beethoven Rough Trade RTT 161 (1/RT)
- 15** **NEW** CHERNOBYL BABY (Who Needs The Government)
Baby Amenities Creation CRE 04(1) (1/RT)
- 16** **13** ASK JOHNNY DEE
The Checkers Subs Subs SUBWAY 11 (1/RE)

- 17** **38** BLUE MONDAY
New Order Factory—(FAC) 73 (1/RT/FP)
- 18** **5** SUNNY SUNDAY SMILE
My Bloody Valentine Lazy LAZY 04(1) (1/RT)
- 19** **4** STOP KILLING ME
The Primitives Lazy LAZY 03(1) (1/RT)
- 20** **21** KISS
Ayn Of Chance Fon AGENT 5 (1/RT)
- 21** **4** WHOLE LOTTA LOVE
Vicious Remour Club 7 NOTE (12—NOTE)(E)
- 22** **5** AHEAD
Wine Mute (12) MUTE 57 (1/RT/SP)
- 23** **11** BRIGHTER
The Railway Children Factory FAC 16(1) (1/RT/FP)
- 24** **13** SWEET SWEET PIE
Pop Will Eat Itself Chapter 22 (12)—CHAP 11 (1/NM)
- 25** **2** SERPENT'S KISS
The Mission Chapter 22 CHAP 67(12)—CHAP 6 (1/NM)
- 26** **15** EVERYTHING'S GROOVY
Gaye Bykers On Acid In Tops (TTI) 640 (1/RT)
- 27** **14** CRAWL BABIES
The Pastels Glass GLASS 12(050) (1/RT)
- 28** **NEW** NEVER SEEN BEFORE
Close Lobbers Fire BLAZE 20(1) (1/NM)
- 29** **17** JUST A CITY
Voice Of The Beehive Food SN&K 9 (1/RT)
- 30** **16** BRIAN RIX
Brilliant Corners S520 55 (1/RT)
- 31** **5** REMEMBRANCE DAY
& Associates Wax 7 WAX 12 (12)—12 WAX 12 (1/RT)
- 32** **8** SOMETIMES
Erosione Mute (12) MUTE 51 (1/RT/SP)
- 33** **22** POPPIE COCK (EP)
Pop Will Eat Itself Chapter 22 (12) CHAP 9 (1/NM)
- 34** **14** THE BOMB SONG
Boffice Boys Boffice Incorporated USS 108(12) (1/RT)

- 35** **14** LAY ALL YOUR LOVE ON ME
Boy LeBOY 01(1) (P)
- 36** **21** CRUELTY/ I SEE YOU
Wolfsounds The Pink Label PINKY 18 (1/RT)
- 37** **15** THE PEEL SESSION (5th December 1977)
Dawn and The Bambihs Strange Fruit—(SFS) 01(2) (P)
- 38** **5** TIMBOMB
Chalk Fon FON 15(1) (1/RT)
- 39** **2** GEBURT EINER NATION (One Nation)
Loibsch Mute MUTE—(12) MUTE (1/RT/SP)
- 40** **2** ROSEMARY SMITH
Band Of Holy Joy Film Flam HARP 6(1) (P)
- 41** **40** IRIKON
Right Power All The Madmen MAD(1) 015 (1/RT)
- 42** **NEW** HEY LOVE
King Sun De Most Flame/Mute—(MELT) 57 (1/RT)
- 43** **17** B&B-B&B
Bambi Slam Product Inc 2(1) 2—(2) 1(2) (1/RT)
- 44** **16** HOLYHEAD
Slits Of Heaven Rough Trade RT(1) 203 (1/RT)
- 45** **14** ALLIGATOR BAIT (EP)
M&W Leisure Compost COMPOST 03 12 (1/RT)
- 46** **11** FRANS HALS
McCarthy The Pink Label PINKY 17(1) (1/RT)
- 47** **22** INTO THE GROOVY
Ciccione Youth Blatfirst—(BFF) 08 (1/RT)
- 48** **20** THE PEEL SESSION (24th April 1981)
The Brifactory Party Strange Fruit—(SFS) 02(1) (P)
- 49** **27** WHEN IT ALL COMES DOWN
Wine Factory FAC 179(12) (12)—FAC 179 (1/RT)
- 50** **15** DID YOU MISS ME!
The Young Gods Organik/Project Inc.—(12 PROD) 7 (1/RT)
- Compiled by Music Week Research

JET STAR REGGAE CHART

- 1** (2) PROMISE ME Ernest Wilson Technicians
- 2** (1) CAN'T BE WITH YOU TONIGHT Judy Boucher Obsolete
- 3** (3) DON'T REMIND DOWN Londoner T-Vision
- 4** (7) NO ONE NIGER STAND Neville Joseph Fashion
- 5** (4) AGONY TROUBLE Live and Love
- 6** (11) DON'T STAY AWAY Deborah Glasgow UK Builders
- 7** (5) HOOKED ON YOU Anselm Simba
- 8** (6) I'VE MADE UP MY MIND Jean Anderton A.J.
- 9** (8) HOMEBREAKER Wessone Fire Side
- 10** (13) TRUE LOVE Cecel Crystal Legal Light
- 11** (5) YES MAMA Life Sals Live And Love
- 12** (10) ME DO DAT Londoner T-Vision
- 13** (12) PUNNANY Adornal Boney Live And Love
- 14** (15) DON'T HURT MY FEELINGS Freddie MacGregor Power House
- 15** (16) SO AMAZING Janet Kay Body Music
- 16** (17) CALL ME RAMBO Adams Hometown
- 17** (18) LOVE IS A DANGEROUS THING Sphix Taylor Body Music
- 18** (19) DON'T TOUCH ME STYLE Joseph Capron Fashion
- 19** (20) MAN LEFT YAH Live And Love
- 20** (—) WINNIE MANDALA Cedric Beale Good Vibrations

- ### REGGAE ALBUM CHART
- 1** (1) CAN'T BE WITH YOU TONIGHT Judy Boucher Obsolete
- 2** (4) SUPERSTAR HARBOLD VOL 3 Vols Africa Live And Love
- 3** (3) ULTIMATE EXPERIENCE Unknown Band Kinetics
- 4** (2) JUST YOU JUST ME Andyah Hill Good
- 5** (5) ME NAME TIGER Terry Noland
- 6** (8) HANDCARTMAN Frankie Paul Good
- 7** (6) THEM A WOLF Sugar Minot Good
- 8** (9) HA FI SAY SO Jason Miles Dynamic
- 9** (7) INTENTIONS Missa Patti Eco
- 10** (—) DOUBLE TWIN SPIN Neville Arnes Super Power

- ### NEW RELEASES — 12 INCH
- DEE DI DOO Beck A House Original Inc.
- I WANT YOUR LOVE Heri Pat Junior Delgado/Power House
- LET'S TWIST AGAIN Chubby Checker Creole
- IT'S LIKE HAPPINESS From Hangovers Sin Wave
- DON'T STOP Swida City Artex
- FIRE Run To The Top Original Sound
- I WANT YOU Dany Green Original Sound
- GLUED TO THE SPOT Cheryl Glasgow Heri Pat

- ### NEW RELEASES — LPs
- STEP BY STEP C. Curtis Heri Pat/Soul
- THE SOUNDS OF AFRICA Bona America Africa
- SONGS FOR LOVERS ONLY George Faux Hawkley
- NEW RELEASES — COMPACT DISCS
- BERES HAMMOND Bona Hammond Chalk
- THE INDISTRICTABLE BEAT OF SOWETO Yvonne Adams Shepperton
- INALA Judge Bona/Blackstone Shepperton

ACE RECORDS BEST SELLERS ★ CHART ★

- 1** JACKIE WILSON Heat Profile
CH 125 ● CHC 125 ● CDCH 302
- 2** BB KING Best of Vol. 2 CH 159 ● CHC 159 ● CDCH 199
- 3** JOE LOUIS WALKER Cold Is The Night CH 305
- 4** TWIST AND SHOUT At The Camden Palace Various
ACT 805 ● ACTC 805
- 5** GLOBESTYLE - WORLDWIDE YOUR GUIDE Various
ORSM 018
- 6** THE CRAMPS A Date With Ed Is
WIK 46 ● WIKAC 46 ● CDWIK 46
- 7** JACKIE WILSON The Soul Years KEAT 027 ● KXNC 027
- 8** ARTHUR ALEXANDER Soldier Of Love CH 207
- 9** STRAWBERRY ALARM CLOCK Strawberries Mean Love
WIK 56 ● WIKC 56
- 10** THE METEORS Teenagers From Outer Space WIK 47
- 11** HOWL WOLF & THE YEE-JAYS Cry WIK 51
- 12** OE LOVE LISTEN Various OHS 014
- 13** BB KING One Nigter Blues CHD 201
- 14** DEXTER GORDON Blows Hot And Cool EOP 6
- 15** ART NEVILLE Back 'n' Roll Man's Grass CHD 188
- 16** LITTLE RICHARD & BILLY WRIGHT Hey Baby CH 193
- 17** RETURN OF THE LIVING DEAD Orig. Soundtrack
WIK 38 ● WIKC 38
- 18** BIG MAMA THORNTON Quit Snoggin' Round My Door
CH 170
- 19** ROCKABILLY PSYCHOSIS Various WIK 18 ● WIKC 18
- 20** ELMORE JAMES Let's Get It CH 192

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TOP 25 ALBUMS

- 1** **1** ELECTRIC
The Call Beggars Banquet BEGA 80 (W)
- 2** **2** THE CIRCUS
Erosione Mute STUMM 35 (1/RT/SP)
- 3** **3** THE WORLD WON'T LISTEN
The Smiths Rough Trade ROUGH 101 (1/RT)
- 4** **NEW** HYPNOBEAT LIVE
The Woodentops Rough Trade ROUGHLP 117 (1/RT)
- 5** **4** REUNION WILDERNESS
The Railway Children Factory FAC 185 (1/RT/FP)
- 6** **5** HAPPY HOUR
Ted Hawkins Windows Of The World WOLF 2 (P)
- 7** **NEW** INDIE TOP 20
Various The Band Of Joy TOT 1 (RE)
- 8** **14** SHABIN
The Bardo Boys Discolique AFRI LP 02 (1/RE/STERN)
- 9** **1** IF YOU WANT TO DEFEAT YOUR ENEMY ...
The Icicle Works Beggars Banquet BEGA 78 (W)
- 10** **13** RUM SODOMY AND THE LASH
The Pogues S&W SEB 58 (E)
- 11** **6** DEF BEATS 1
Various Music Of Life MODEF 1 (P)
- 12** **15** THE QUEEN IS DEAD
The Smiths Rough Trade ROUGH 96 (1/RT)
- 13** **10** BACK AGAIN IN THE DHSS
Hall Man Hoff Biscuits Probe Plus PROBE 8 (1/Probe)
- 14** **11** LIVE: C D BUMPIN' Y' ALL
Chuck Brown Rhythm King/Mute MELTP 3 (1/RT)
- 15** **12** THE TEXAS CAMPFIRE TAPES
Michelle Shocked Cocking Vinyl COOK 02 (1/NM)
- 16** **16** HATFUL OF HOLLOW
The Smiths Rough Trade ROUGH 78 (W)
- 17** **12** WUNDERLAND
Erosione Mute STUMM 25 (1/RT/SP)
- 18** **14** QUIRK OUT
Shump Stuf STUF 02 (1/RT)
- 19** **14** I OUST ABORTION TECHNICIAN
Balthus Surfers Bisatfirst BFFP 15 (1/RT)
- 20** **15** ESPECIALLY FOR YOU
The Smithereens Enigma Enigma 3208-1 (1/RT)
- 21** **11** OPUS DEI
Loibsch Mute STUMM 44 (1/RT/SP)
- 22** **18** OFFICIAL VERSION
Red Rhino R&LP 5 (1/RT)
- 23** **17** WICKED MEN WICKED WOMEN ...
Byth Power All The Madmen MADLP 006 (1/RT)
- 24** **10** UP FOR A BIT WITH THE PASTELS
The Pastels Glass GLALP 21 (1/NM)
- 25** **19** HONKY TONKIN'
The Mekins Sin/Cooking Vinyl SIN 006 (1/NM)

SIMON CLIMIE is a songwriter in the old tradition but there's nothing old-fashioned about his music. Three years after signing with Chrysalis Music, he has now had his biggest international hit with *I Knew You Were Waiting*, a worldwide number one success for Aretha Franklin and George Michael. He's also seeking recording success in his own right with his partnership with Rob Fisher, formerly one half of Naked Eyes — their second single *Keeping the Mystery Alive* has recently been released by EMI Records.



SIMON CLIMIE with Rob Fisher: combining talent with the breaks

Climie is one of an increasingly rare breed of pop songwriters — keen to work with other composers, collaborating on songs as well as recording solo and the result has been an impressive array of cover versions including Pat Benatar's huge hit *Invincible*, as well as songs recorded by Leo Sayer, Roger Daltrey, Smokey Robinson and Jeff Beck.

"I co-wrote *I Knew You Were Waiting* with Dennis Morgan, who's a Nashville writer, in January 1984," Climie recalls. "I thought then that it would be a good number for Aretha Franklin, who's somebody I've always admired, so my publishers sent it through to her record company, Arista. Give Davis got to hear the song and thought that it would be even better as a duet, suggesting that either Prince or George Michael might do it with Aretha. Eventually it was George who did it with Aretha, they recorded the song last May but it wasn't until last October when Aretha's album was released that I first got to hear the recording. There was so much secrecy about it, and it was very frustrating for me as the co-composer!"

write the songs

Surprisingly, there were no plans at first for *I Knew You Were Waiting* to be released as a single — it was simply an album track but since it did come out on 45rpm the track has sold several million copies around the world, as well as giving Aretha Franklin her first UK number one. It is also shaping up to be a US chart-topper.

Climie met Dennis Morgan when the latter was in the UK for an Everly Brothers re-union concert. "He'd never had a hit outside of

The art of songwriting's safe in the hands of Simon Climie: worldwide success with the Aretha Franklin/George Michael duet and now his own band, Climie Fisher. Chris White talks to the man who writes songs

Nashville but our songwriting partnership has worked well. I enjoy writing with other people, and with composers who are not necessarily of the same musical ilk — at the moment I'm co-writing with Errol Brown (ex-Hot Chocolate) and I've also worked separately, with Barry Mason and Don Black. It's inspiring working with other writers, and working with Don Black in particular was a dream — he's very calm, confident and positive. Give him a tune, and he's done a lyric and

verse before you know it!"

Climie Fisher, his recording partnership with Rob Fisher, is a main priority at the moment, though. The duo released their first single, *This Is Me*, last autumn and it became a huge airplay hit but didn't make charts. Their second single has just been released and an album is on the way. "We met towards the end of 1984 — Rob had enjoyed a lot of success with Naked Eyes, particularly in the US, but because of management problems we were unable to release anything together on record."

"It was a frustrating situation at the time, writing together but being unable to release anything on record, but in retrospect I give us time to develop and now I believe that we're coming up with a very creative album. Steve Lillywhite, who has worked with Big Country and Simple Minds, is producing. Hopefully the finished album will have a lot of cross-over appeal."

While conceding that the Franklin/Michael success with *I Knew You Were Waiting* has opened up a lot more recording opportunities, Climie is philosophical enough to realise that luck always plays a large part in any songwriter or pop artist's career. "It's like one song I wrote with Dennis. We thought it would be suitable for Robert Palmer and sent it to him — he liked the song but didn't think it suitable for him, so he passed it on to Rod Stewart who's now recording it. Apparently he found himself sitting next to Stewart on an awards ceremony, had the song in his pocket and gave it to him there and then. You need the luck to get the breaks in this business, and the talent to support the breaks."

Keep the talent flowing

by Nigel Hunter

A WARNING against complacency in UK music publishing and talent spotting generally has been sounded by Stuart Hornall, managing director of Rondor Music (London), the publishing arm of EMI Records.

While acknowledging that about 70 per cent of mechanical royalty income in the EEC countries is generated by Anglo-American artists, Hornall points out that neither we nor Americans should expect that situation to continue indefinitely or ignore other sources of talent.

"Britain's not necessarily the hottest place on the map for new talent. There are other places like Germany, Sweden and especially Australia, which I'm visiting for that purpose," he says.

Rondor has offices in Australia,

Canada, Germany, France and Nashville as well as its London operation and its headquarters in Los Angeles. They are all keenly conscious of spotting new talent, and Hornall praises the Australian branch for their involvement with *You're The Voice* and *Take The Pressure Down* by John Farnham, now developing into an international tour.

On the home front, Rondor scouts the UK thoroughly, reaching parts which other talent seekers do not bother about well beyond the usual gig circuit. As well as its own talent staff, the company has people regularly in key areas attending gigs residently and reporting on the bands involved and sending in tapes. A file is kept on every act seen with comments.

Hornall is a leading light in the MPA in the so-called *Craftmen*

group of contemporary publishers, who changed the constitution of the association to reflect the importance and influence of this area of publishing. He is prominent in the deliberations about the prospect of central accounting, and believes Rondor was the only publisher prepared to issue injunctions to prevent mechanical royalties being paid to GEMA and STARA in Germany and Holland for onward distribution elsewhere.

"Societies like those don't go out of bed new bands and writers," he comments. "They tend to be nationalistic, looking after their own writers most of all but using Anglo-American copyright income to do it. About 70 per cent of the copyrights which earn money are Anglo-American, and society commissions in collecting it should be reasonable."



POLYGRAM MUSIC has reached an agreement with Music Sales giving the latter exclusive print rights to the PolyGram Music catalogue. Seen at the signing are, from left, PolyGram Music managing director Lucian Grainge, Peter Evans of Music Sales and PolyGram Music legal and business affairs executive Simon Horley.

Wright turn for EMI

THE LAWRENCE Wright Music Company catalogue has been acquired by EMI Music Publishing in an agreement reached with Michael Jackson. The latter obtained the Wright company when he bought ATV Music, which had in turn acquired the catalogue years before from the late Dick James.

Founded in the early years of this century, the catalogue includes a rich array of standards of the calibre of Stardust, Stormy Weather, Mood Indigo and Ain't She Sweet and songwriters like Duke Ellington, Hoagy Carmichael and Harold Arlen.

Lawrence Wright himself was a legendary figure in British music

publishing over the first four decades of this century, with a flair for showmanship and promotion. He also wrote several standards himself such as *Among My Souvenirs*, *Old Father Thames* and *Shepherd Of The Hills*, using the pseudonym of Horatio Nicholls.

Standard catalogue development manager Chris Ellis is currently sifting through the Wright copyright prior to formulating a policy for their reactivation.

EMI Music Publishing has also signed an international agreement with Andrew Lloyd Webber's latest Useful Group involving his latest hit musical *The Phantom Of The Opera*.

Hillekamp's Grand plans

HAMBURG: Hille Hillekamp, international head of Intersong, German office for the past five years, has left to form his own publishing and production company Grand H Music.

Hillekamp retains his office at Intersong, which is administering his new venture, and will continue working on several UK links for

Intersong such as the Perfect Songs, Magnet and Chartel deals.

He has already scored his first Grand H success with *Face Your Life* by Pierre Cocco, which entered the German chart at No 9, and can be contacted at Grand H Music, Hallerstrasse 40, 2000 Hamburg 13, West Germany (Tel: 40-41 29 31).

● A FREE seminar on music publishing will be held at the Rich Black recording complex in Selly Oak, Birmingham, on May 17, commencing at 8pm.

It will be chaired by BRMS head of music Robin York, and panelists will include Eddie Levy of Chelsea Music, Maggie Aldridge of the MCP's and a PK's representative.

Seats must be booked in advance from Lyn Bruce at Rich Bitch (021-471 1339).

HMV is giving a helping hand to the young and out of work in showing them how to set up their own businesses. Chris White looks at the scheme and its background

Something in store for the unemployed at HMV

HMV STORES is launching a new scheme designed to help the young and unemployed. HMV Jobmaker will help young people in all areas in setting up their own

business, in conjunction with specially trained advisers from the Instant Muscle project, a registered charity that has been successfully creating jobs for the unemployed since 1981.

The Jobmaker scheme was launched last Thursday (23) in Newcastle and will be extended nationally. It proposes to tackle the problem of those without work by helping young people establish their own businesses, taking them from unemployment to self-employment. "There are approximately 3.5m unemployed people and the most frightening statistics are those that involve the young, many of whom face the prospect of never finding a permanent job," says Stuart McAllister, chairman of HMV Music Stores.

"We are hoping that our endorsement of the Jobmaker scheme will help it reach more of the young unemployed and allow it to succeed in establishing businesses and jobs even in the most difficult of circumstances. The mechanics of the scheme will be managed by Instant Muscle. Currently it is advising 300 businesses involving 800 young people who were previously unemployed."

The HMV Jobmaker scheme will be completely free, and open to all young unemployed people, regardless of qualifications or experience. "We'll particularly help young people who can't get help from other agencies. Most young people don't think of self-employment as worth a try — just the thought of accountants, banks and overheads is enough to put them off.

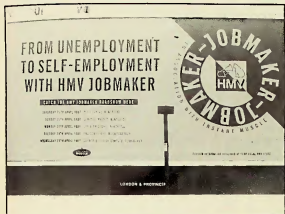
"Advisers from Instant Muscle will see them through all the stages from developing their ideas to increasing their profits. The charity was the idea of four 18-year-olds who were all on the dole, and became a registered charity in 1983 with the first advisory staff joining in 1984. By February this year 255 businesses had been started and 235 were being planned, and around 80 per cent of the businesses set up are still trading a year later. The cost of Instant Muscle helping someone support themselves in business is less than half that of keeping a person on the dole for a year."

Youngsters approaching HMV Jobmaker will be able to discuss their ideas with an Instant Muscle adviser, who will help them identify

their skills and work out their commercial possibilities. They will also help prepare a business plan and cash flow forecast, detailing facilities a new business will need. Advisers will then help present the business plan to the bank and local authorities.

"Instant Muscle can sometimes provide an interest-free, short-term loan to help young people get the Enterprise allowance, and can also provide free basic insurance to start them off in business. And once they are actually trading, advisers will keep in touch to help with book-keeping, improving profits and new ways to expand. Through Instant Muscle there will be contact with other small businesses forming a network of contacts, so that they can help each other to help themselves."

There are approximately 3.5m unemployed people and the most frightening statistics are those that involve the young'



THE HMV Jobmaker Roadshow began a national tour on April 25 in the northeast of England where it will be visiting five key sites in Newcastle, Middlesbrough and Sunderland. Pictured here is the HMV Jobmaker Roadshow 48-sheet billboard poster which has been posted at prime sites in the roadshow areas.

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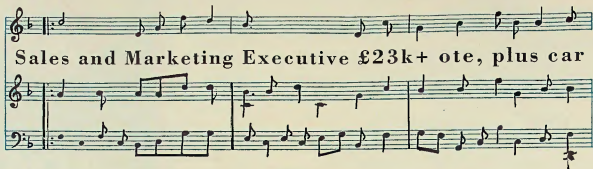
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DIARY

IF YOU thought the music business was cut-throat, you obviously haven't seen television companies at work. The latest murky manoeuvrings on the destination of the TV network chart show contract have led to regional stations digging their heels in. If an "independent" company such as Zenith (owned by Central TV) or Music Box (part-owned by Yorkshire TV and Anglia) gets the contract, regional stations are likely to boycott the show and commission their own from Tyne Tees, which has been developing *The Rocky*. . . WEA Europe's urbane president **Siggi Loch**, whose operational powers have been restricted since the arrival of Ramon Lopez, plans to fulfil a lifetime dream of sailing in the Mediterranean this summer before taking up an unspecified post in the autumn. **Steve Shrimpton** is favourite to take over his job at WEA. . . Could MCA MD **Dave Ambrase** switch to running his own label within the MCA orbit? . . . While all these heady executive heights, it may be worth noting that **David Munnis** is the fourth PolyGram company head to have come from EMI in recent years and is the second former EMI exec to head PolyGram (fourth if you go back as far as **John Fruin** and **A J Morris**). Then there was **Ramon Lopez**, as well as a number of people below MD level. EMI enjoys the implied compliment but is snoring at the persistence. . . Get your chequesbook out — **Tony Harris** of Virgin/Caroline Exports is running the London marathon and looking for sponsors to benefit the Children With Aids charity.

THANK GOODNESS that in all the cassette single promotion we will be spared the awful word "cassingle" — someone already has it registered as a trademark. . . Congrats to **Sky Channel**, celebrating its fifth birthday in style with a party at the Limeghill. . . Addressing financial journalists on the possibility of future acquisitions last week, **Chrysalis** chairman **Chris Wright** said the company would definitely not be buying anything involved in "travel, food or airlines", in a pointed reference to an old rival (can't think who he means). **Wright** also apologised to those who had followed his advice at the last AGM and lost money by backing *The Housemartins* to score with the Christmas number one. . . **Rainbow Records**, handling the Spurs Cup Final theme, co-sponsored the team's match with Oxford United on Saturday, while those top 20 stars in their own right **Hodde** and **Waddie** had to be helicoptered to the TOTP studio for last week's show after being called in for extra training by manager **David Pleat**. . . Just a minute, says **CBS**, questioning the **Dire Straits** "first" octuple platinum disc. **CBS** presented one to a certain **M Jackson** a while ago, though admits it was unofficial at the time. . . If you bump into **Terry Rice-Milton**, it could be worth 500 smackers to you. That is the reward being offered for knowledge of the whereabouts of the former **Cupid's** Inspiration singer by **MBS Records** which is re-releasing the group's top five hit of 1968 — *Yesterday Has Gone*.



THE MAN who laured the world: **David Bowie** and **EMI's** **Malcolm Hill** celebrate the announcement of the singer's *Glass Spider* tour.



GOLDEN MISERY: **First Night Records'** **John Grop** took the opportunity of a New York visit to present a gold disc for UK sales of *Les Misérables* to **Frances Ruffelle** and **Calm Wilkinson**, repeating their London roles on Broadway.



STAND BY him: **Led Zeppelin's** **John Paul Jones** (left) and **Foreigner's** **Mick Jones** are pictured with **Ben E King** whose new *Manhattan* album they are co-producing.



BOWLED OVER: **A-Ha's** **Morten Harket** joined **Korup Cricket** Sports organiser **Limeghill Films'** **Steve Barron** to officiate at the draw of the charity competition.



NOT JUST Rumours: **Mick Fleetwood** and **Christine McVie** caught up with multi-platinum albums for *Rumours* as well as gold discs already for the new release *Tango In The Night*.

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COMMENT



play singles on cassette, they will take to the idea. Retailers will embrace it as the magic "good idea" if the public wants it and the margin is right. The music business is certainly set to attack on all fronts, what with CDV, CD singles, cassette singles and even good old vinyl still. And watch out for a fresh video tape singles initiative. As long as the poor consumer doesn't get too confused by all this activity, the music business could be on to a winner. . . at least with one of them, surely. But don't rely on what I say — as **MUSIC WEEK** found out, a few weeks later it could be a completely different story.

David Dalton

Will the UK music market embrace the cassette single? Depends who you talk to and when you talk to them.

Just a few weeks ago, prompted by the ballyhoo surrounding the cassette single's launch in the States, **MUSIC WEEK** decided to check on the prospects of the format breaking through here so that the poor old vinyl 45 could be put out to grass. We naturally canvassed marketing folk who usually know what's what. "They never look off as hoped," cautioned one wise old hand who remembers previous experiments. "There are no plans. . . to use cassette singles as a regular configuration," said another dismissively, while yet a third at last conceded "plans to do it occasionally, but no more than that."

Well, we were obviously talking to the wrong people because all along there was **Oliver Taiting** away on behalf of the **BPI** for several months putting together a game plan for the wholesale introduction of cassette singles on an experimental basis. More than that, he reckons (and **BPI** chairman **Rob Dickens** reckons) that with a fair wind they could take off in a big way. The fair wind needs to come from retailers reacting positively to displaying and promoting the format, and from consumers who will have to be convinced it is what it is known in plain language as "a good idea". Forget all those fancy marketing ideas on this one — if it seems more convenient and no dearer to



AMAZING GRACELAND: During a reception to mark the end of the London Graceland show, **Paul Simon** and **Josiah Shabotola** were presented with platinum discs for sales of the LP.



WINNING TEAM: **Spurs'** Top 20 duo **Glenn Hoddle** and **Chris Waddie** unfurled their music business manager **Willie Morgan** and **MW's** **David Dalton** at a recent *Spurs* match sponsored by **Record Shock Records**.



GREASE IS the word: That country played host to the annual international product meeting of **PolyGram** International's pop music division and among award winners for marketing excellence were UK executives **Tony Powell**, **John Waller** and **Tim Reid**.

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