

MUSIC WEEK

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Simon quits Zomba

ZOMBA CO-FOUNDER Ralph Simon is leaving the company, ending a 20-year partnership with Clive Calder.

Simon is believed to be making the move of his own volition and after amicable discussions with Calder. It is understood he wants to spend more time on his own projects and with his family.

Simon was out of the country and unavailable for comment as *MW* went to press, but sources within Zomba say Simon simply felt it was "time to go his own way" and that he does so with Calder's blessing.

He is not, however, severing all links with Zomba as he will be retained as a consultant until the end of 1992.

Zomba UK managing director John Fram comments: "Ralph's function was not one of line management. His job in the group in the last few years has been to find suitable acquisitions and set up deals for us using his amazing set of contacts throughout the world."

"It's ridiculous to say we won't miss Ralph because we will, but structurally nothing will change dramatically."

Simon and Calder came to the UK from their native South Africa in 1975. They were already successful music publishers and, with money made at home, set up in publishing here.

Later they moved into management and their handling of a number of record producers led to their buying what is now Battery Studios in north London.

Zomba's record company was established in 1982 and now sits alongside music interests as diverse as studio equipment hire and music libraries.

INSIDE

STRUGGLE TO SURVIVE
Independent retailers fight to stay in business

MAKING THEMSELVES HEARD
Why popular Asian music isn't featured in the charts

FUN AND GAMES
Computer software in today's record shops

BPI poised to sign chart deal

THE BPI and Chart Information Network, the company commissioning the charts from Gallup, have reached agreement in principle on a joint venture.

The arrangement will give access to chart data to BPI members and will provide the framework in which marketing and sponsorship opportunities can be exploited on behalf of both parties.

No details of the deal are being revealed at this stage but it is expected that the signing of the agreement is imminent.

Meanwhile, CIN chief executive Adrian Westreich says he is looking to convene as soon as possible the first meeting of the chart supervisory committee which will steer the charts.

The committee will comprise representatives from the BPI, BARD, the BBC and CIN and is likely to consider recent controversies at its inaugural meeting.

Webster slams council's 'lack of thought'

A BPI council member is hitting out at what he sees as the organisation's lack of clear thinking when it comes to making chart rules.

Until Chart Information Network took over the commissioning of the charts in June, the BPI council was solely responsible for decreeing what was legal and what not. Now Virgin managing director Jon Webster states: "There's never been enough thought about 'what happens if... situation'."

Prompted to speak out by the row over the placing of Steve Miller at number one in the singles

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BBC plans pay to view TV gigs

PAY-PER-VIEW rock concerts may come on to the UK's national TV network next year.

In a proposed joint venture between Wembley Stadium and BBC Television, major rock gigs would be transmitted to video recorders in homes between 1am and 6am.

The service would be part of the BBC's new subscription television division which aims to provide specialist programming. Transmissions would be scrambled, with a decoder needed for reception.

To activate the decoders, customers would pay by telephone and credit card at any time up to two hours before transmission.

IBA postpones pop decision

A DECISION on the definition of pop music has been delayed to give priority to talks on the future of television.

The Independent Broadcasting Authority council, which met on September 15, has now postponed any decision until its next meeting on October 17.

Meanwhile, the radio industry and the Shadow Radio Authority appear to be nearing agreement on a definition. At an informal meeting, the two parties reached a common view that the definition should be chart-related.

A general conclusion made by the BPI was that the term pop represents any single that is in, or has been in, the top 40. "We agreed that it was difficult to get a definition other than one which is chart-related," says the BPI's legal adviser Sara John.

We never see reps, say dealers

RECORD COMPANIES are failing to communicate with the retailers who sell their products, according to a *Music Week* survey.

Most dealers say they never see representatives from the six majors pre-selling albums. Many do not receive telephone sales calls and some do not even receive mail-outs.

WEA tops the poll among the majors for weekly visits, reaching nine per cent of the 480-strong sample every week. Paradoxically, it also received the highest score for never visiting retailers. However, this may mean the company's efforts are more highly targeted than others.

EMI topped the list for monthly visits at 32 per cent and scored by far the highest for total retailer contact — weekly plus monthly visits seldom — at 44 per cent.

Overall, the independent distributors did much worse than the majors. Pinnacle did best. Its total of monthly and weekly visits was better than those of CBS, WEA,

BMG and Virgin, but only one per cent of the sample said they received weekly visits.

Some 73 per cent of respondents claimed never to see Rough Trade representatives pre-selling albums. Rough Trade Distribution managing director George Kimpton-Howe says this is due to the company not having its full sales force in place yet.

"It is only since we moved that we intended to pre-sell albums anyway. It had always been done on the phone," he says, adding that the sales force should be fully operational in a month's time.

The results come from the annual *Music Week* reader survey distributed with the magazine in August. Of the 480 retailers who replied, 66 per cent were independents and 51 per cent were chart return shops. 76 per cent of respondents were directly responsible for making buying decisions.

The results of the survey may re-

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Retailers' verdict on store visits

Q. How often are you visited by the following record company representatives pre-selling albums?

	Often	Wkly	Seldom
	(%)	(%)	(%)
Rough Trade	5	8	73
Spartan	—	14	72
WEA/EM	9	16	61
CBS	6	23	58
Virgin/AVL	7	20	58
Pinnacle	1	29	56
BMG	6	23	56
PolyGram	5	28	54
EMI	7	32	49

Based on a sample of 480 retailers who responded to *MW*'s 1990 reader survey. Half of respondents were chart return shops. Two thirds were independent retailers. Three quarters of respondents make buying decisions.

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Dealers

► FROM PAGE ONE

fract the different priorities of different sales forces, some of which are biased more towards telephone selling than dealer visits. As the recession bites, record companies are responding to the high number of retail failures by stopping visits and supplies to retailers about whom they have doubts.

Nevertheless, many respondents say sales are buoyant, a reflection that the dramatic 25 per cent reduction in the number of independent retailers (MW last week) is leaving the remaining stores with more business (See News Analysis, p6).

More than half report an increase in sales of dance product in the past 12 months, reflecting the dominance of the form in the charts, 45 per cent report an increase in sales of chart product and 43 per cent say classical sales are up.

On the negative side country music suffers the worst reported fall with 35 per cent of respondents saying sales are down on 12 months ago.

● The survey reveals that Music Week remains the biggest single influence on retailers' buying decisions. A huge 79 per cent of respondents say it influences their stocking decisions. Britain's most successful pop show, Top Of The Pops, scores just 67 per cent.

Webster

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chart over Dee-Lite (MW, September 22), he says: "Most sane people don't think this rule should apply to number one and number two, but then why should it apply to number 28?"

Miller was placed above Dee-Lite even though both records had the same panel sales because Miller's had the faster-growing sales. "We had the same situation of 28 with Phil Collins and Bananarams," Webster says. "Phil Collins was eventually placed at 27 but what would have happened if he'd got Top Of The Pops and Bananarams hadn't?"

"We've got to have rules but they're just not thought through. We need people on the BPI council who are a bit closer to the action."

CIN has emphasised that all existing chart rules will remain in place until its chart supervisory committee has had time to examine them. This committee will include representatives from the BBC and the retail sector as well as from record companies.

● See Letters, p35.

Profits up at Woolies

OPERATING PROFITS at Woolworths increased by £5.4m during the 1989/90 financial year from £50.2m to £55.6m. The figure represents a 22 per cent of parent company Kingfisher's total profit of £225.6m, an increase from £168.7m in 1989. Turnover increased to £2,260.4m to £1910m.

The company refuses to specify music's contribution to sales or profits.

Big Wave chairman quits after creditor's intervention

ONE OF Big Wave's two chairmen has resigned from the company following the intervention of one of its creditors, Music Factory.

Tony Calder left the company after Music Factory examined Big Wave's accounts and later insisted on specific departmental changes at the company.

Music Factory, which left the Big Wave/Trax Music fold earlier this year and masterminded the success of Jive Bunny, took the action following "recent speculation as to Big Wave's financial position".

A statement from Music Factory, says: "Music Factory demanded and was allowed access to Big Wave's financial accounts and rec-

ords together with their trading forecasts.

"Following this examination and conferences from the directors that the trading forecasts are viable, Music Factory is optimistic that with certain administrative changes Big Wave can trade out of their problems and meet such financial obligations as they have."

Music Factory chairman John Pickles adds: "Naturally, we shall continue to monitor the situation closely."

A statement from Calder says Bill Kimber is taking on the role of sole chairman, Colin Ashby is managing director of the group and Jimmy Coote is financial director.

Calder will move into new offices and retain his business management and music publishing company Muzylabans Music. This will be run by Pete Corrish and Martin Humphries.

Bill Kimber confirmed that Music Factory auditors had examined the Big Wave accounts and that Calder was leaving the company. "There will be other structural changes over the next two weeks," he adds.

"We will sort out any differences that we have."

"The situation is now looking very good for us and we are looking forward to a positive future."

Chart shops bolster BARD membership

BARD'S INDEPENDENT membership has virtually tripled after the organisation invited all chart return shops to a free-of-charge.

Some 250 stores took up the offer, giving BARD a total membership of 350, if each of the national multiples is counted as one.

These figures were revealed by outgoing chairman Andy Gray in his address to the organisation's annual general meeting where he also outlined other issues prominent during his year of office. He spoke of BARD's involvement with Chart Information Network in commissioning the charts and of the organisation's discussions with the BPI on the standardisation of packaging.

The meeting also set up a working party to examine the issues facing BARD and to draw up a list of priorities. The AGM was attended by representatives of each of the national chains and six independent retailers. All full members had been invited.

New officers elected are Brian McLaughlin (HMV) as chairman, Mike Sommers (Woolworth) as deputy chairman, Ken Sockolov (Tower) as treasurer and Chris Ash (Entertainment UK) as secretary.

More space at Midem '91

MORE EXHIBITION space is being created at Midem '91 to cope with increasing demand. Organisers claim a further 5,000 sq ft has been necessary for the number of exhibitors wanting to attend the 25th anniversary event in Cannes on January 20-24.

● UK companies wanting to qualify for a Department of Trade and Industry subsidy must book before October 30 this year.

● A NEW concert venue, The Waterfront, opens in Blackfriars Street, Norwich, on Oct 24. It can be contacted on (0603) 632717.



WARNER MUSIC INTERNATIONAL
WEA changes name

WEA INTERNATIONAL is no more. From this week, the operation is to be known as Warner Music International.

According to company chairman Roman Lopez, the move is intended to give the operation a clearer and more comprehensive identity.

Warner Music International will use the familiar "W" logo of Warner Communications, a marque which

became available when Warner merged with Time last year.

Says Lopez: "Our new name really encapsulates our origins — Warner Communications; our activity — music; and our sphere of activity — international."

In the UK, WEA and East West Records will continue to trade under those original names with the holding company taking on the new title.

Private Eye to fight Swanyard legal action

SWANYARD STUDIOS has begun legal action against Private Eye following an article which questions the studio's ex-chairman's City dealing.

The magazine says it has received a solicitor's letter on behalf of Swanyard and expects a writ to follow.

But a spokesman for Private Eye

says the publication will contest any action.

"We are going to resist as vigorously as possible," he says.

The offending article, published on August 31, centred on City businessman RAI Hamilton who was chairman of Swanyard at the time of its flotation on the Stock Exchange in January 1988.

MCPS launches help line

A HELP LINE is being set-up to aid record companies who urgently need copyright clearance.

The Mechanical Copyright Protection Society's standard request form for fast track clearance can now be faxed to Helpdesk asking for three-day or, in very urgent

cases, overnight clearance.

Helpdesk manager, Malcolm Tibber, says: "We ask people not to abuse the service and to only request fast track clearance in genuinely urgent cases."

Helpdesk can be contacted on 081-664 6961/71/73.

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BRIEFS

● MUSIC AND video represented one of the Bertelsmann Group's biggest growth areas, according to the company's preliminary results. Sales rose by 11 per cent to £1.1bn (at 2.88D to the pound).

● RADIO ONE is extending its interest in new talent by broadcasting performances by acts from all over Europe. The station will be at Eurocor '90, the International European Broadcasting Union rock festival, in Cork, Eire, on October 18-20. Radio One will record highlights for transmission on John Peel's show and Mark Goodier's new evening show.

● ALMEIDA THEATRE founder Pierre Audi is the 1990 winner of the Performing Arts Society's Lesley Boosey Award.

UK Laser Disc launch delayed until next year

LASER DISC, the format which has grown out of the ashes of CD Video, will not be launched in the UK until next year.

The European Laser Disc Association, a group formed by Philips, PolyGram, Pioneer, Panasonic, Telemedia, Bertelsmann and Warner Home Video, is targeting the north of the European continent this year with the UK, Spain and Italy following next.

The UK launch will be the third attempt to persuade British consumers to buy video discs following the failure of LaserVision at the beginning of the Eighties and the abortive launch of CDV at the end of the decade.

This time, though, music will not be the principal force in the software campaign. That role is being taken by feature films, although some classical titles — an area in which CDV did well — and a number of pop compilations will be released.

Profits up at Wembley group

WEMBLEY LEISURE group increased pre-tax profits by 37 per cent to £5.7m in the six months to June 30. Turnover rose from £28.2m to £66.1m.

The results reflect an increase in the number of events at the Wembley complex, the company says, including the Nelson Mandela concert and Paul McCartney's 15 nights and Prince's 1.6 nights at Wembley Arena.

Polydor sets up new dance arm

URBAN RECORDS is being established as a new, separate A&R division by Polydor.

Urban will seek out and develop its own acts as well as overseeing all dance product from Polydor and new labels Slam and Love. Heading the division will be Eddie Gordon, with Johnny Walker as A&R manager and Suzanne Jeoffroy as promotion executive.

Scottish initiative aims to educate new music talent

FORMER SIMPLE Minds manager Bruce Findlay is launching a project aimed at educating and advising the next generation of musical talent.

He is planning to build a centre in Edinburgh where young bands will have access to rehearsal rooms, demo studios, a live venue and legal and financial advice.

The operation will be a self-financing venture but will be based on the concept of providing as much support for emerging talent as possible.

To do that at less-than-commercial rates, Findlay hopes the music industry will help with subsidies. "I believe the rich should help the

poor," he says. "We should be investing in the future. When the industry makes money, it should be prepared to put some of it back at the bottom end."

He also hopes that support will come from schools, colleges and councils, who he intends to persuade that music is "a proper career".

Findlay is currently looking for suitable premises in Leith in which he will build studios, a theatre and a cafe-bar. All the facilities will be open for use by established acts and some of the profit from hirings will be used to keep rates low for younger acts.

Within the complex will be

housed a lawyer, a representative of the Musicians' Union and somebody with managerial experience.

Findlay is conscious of the signals the siting of the project in Edinburgh will give, but says: "It's an international venture. I'm hopeful that we will get a lot of people coming over from the Eastern Bloc to learn their trade."

"I'm an internationalist at heart but I'm also a Scottish person. First and foremost, this is for local folk. I anticipate 70 or 80 per cent of business to be generated from people resident within Scotland."

Findlay says it will be 'a year to 18 months' before the first phase of the centre is open.

Asian music proves its huge potential

A HUGE demonstration of the popularity of Asian music is highlighting the question: why has this material never been in the charts?

Last week's concert by Indian film star Amitabh Bachchan drew 40,000 people to Wembley Stadium in the largest event of its kind ever staged in the UK.

Marshall Arts associate organizer Kirti Trivedi says the event has "proved there's a huge market for

Asian music in the UK" yet its integration into the mainstream record industry is hampered by pricing, parallel imports and piracy difficulties.

"We've had two sell-out concerts of Wembley Arena and we sold 40,000 tickets for this event within 12 days," says Trivedi. "We've proved there's a huge potential for Asian music."

● see Analysis p34

Anderson returns: at 'Fame' school

FORMER EMI director of corporate press Terri Anderson is to become the director of vocational studies at the music industry-funded Performing Arts and Technology School.

Anderson, who left EMI earlier this year, will establish links throughout the entertainment business and ensure the school's curriculum reflects their demands.

The school, in Selhurst, Surrey, is set to open in September 1991. The official topping-out ceremony was due to take place with Education Secretary John McGregor this Tuesday (September 25).

EMI'S INROADS into the classical sector were top of the agenda when managing director Rupert Perry addressed the company's annual sales conference. He stated: "EMI continues to dominate in the areas of classical and catalogue. Also, this year our massively improved share of the pop singles and albums market shows no sign of slowing down."

Perry is pictured (above, right) at strategic marketing general manager Barry McCann receives an award from Nigel Kennedy for the division's campaign of the year. On the left of the picture is director of sales Keith Stator.



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World BRIEFING

NEW YORK: PolyGram president David Fine estimates the current worldwide music market to be worth \$20bn annually — double its value of seven years ago. In an address to the New York Society of Securities Analysts, Fine claimed a 15 per cent share of the global market for PolyGram last year. The company is positioning itself for expansion into the East European market, he said, adding that PolyGram enjoys a 21 per cent market share in Europe.

LOS ANGELES: Geffen Records has terminated its manufacturing and distribution deal with Def American's new albums by comedian Andrew Dice Clay, metal band Slayer and rock group Danzig. "We find ourselves increasingly at odds with Def American's creative philosophy," says Geffen.

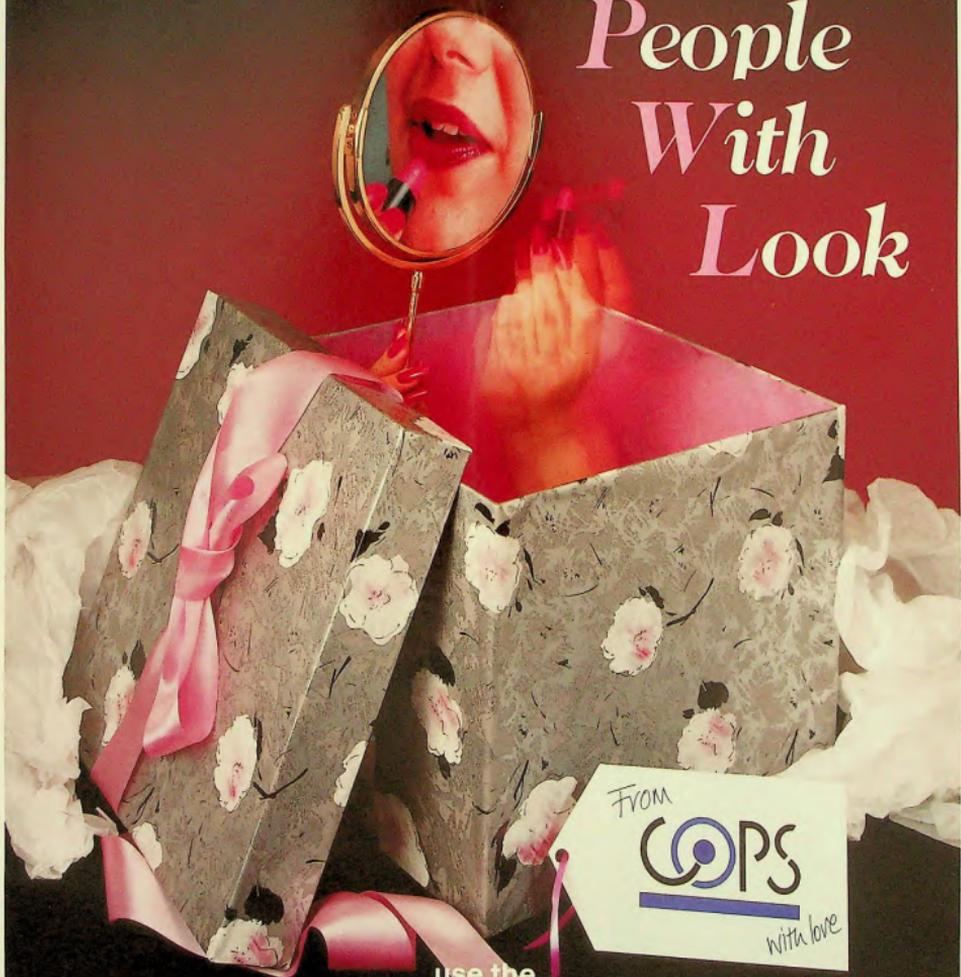
BRUSSELS: The Belgian tape manufacturers and importers trade association has formally announced its plans to oppose the introduction of a levy on blank tapes here.

NEW YORK: The 110-shop WaxWorks chain has received a lease from a shopping mall developer which warns against carrying music or music video titles which do not satisfy local community standards governing obscenity or pornographic material.

NEW YORK: Norby Walters, former president of General Talent International, has been cleared of five charges resulting in his activities as a sports agent. On the music side, Walters most recently represented Luther Vandross, Jazzy Jeff and the Fresh Prince. He currently manages Frankie Valli.

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Indie retailers suffer brunt of sales slump

INDIE RETAILERS' special knowledge and interest in new music has been the vein carrying the lifeblood of the industry ever since records became a household item.

But now that sector is one of the prime casualties of a downturn in sales. The sudden drop has prompted fears of a total demise of the independent and left dealers wondering what went wrong.

Was it pressure from the ever-growing multiples or a lack of business acumen that led to the shop closures? From 1,792 indie stores in January 1989, there are now only 1,350 according to Gallup figures, a fall of nearly 25 per cent. In 1978, Rob Bird set-up the Hi-Tension chain of five shops in Bostidon. His business provides a typical case study of the factors contributing to the recent decline in independents.

"I suppose in our case we suffered from too rapid expansion. It was a case of over-trading," he says.

"When you start with one shop you are paying out about £1,000 a month but when you have five shops you are talking more in the region of £70,000 a month."

Bird believes that the big chains have a trading advantage over the independents. "No matter how much they deny it, I am convinced that record company trading terms and conditions are more favourable for bigger shops. They will strongly deny that," he says.

Our Price managing director Richard Handover calls this a spurious argument because "size does not determine advantage". He adds: "Anyone with a volume advantage will seek to utilise that in the deals they do."

"Having said that, to say it is unfair is ridiculous. A multiple has a much higher cost base and you cannot compare the two." But it is the introduction of the poll tax, and the rise in interest and mortgage rates that has hit independents like Hi-Tension the hardest.

"We really noticed it in April this year," says Bird. "Up until March, we were 26 per cent up on figures for last year and we were looking to expand. But then trade started dropping. We thought it would pick up but it didn't."

The sudden collapse in the market has left Bird stunned. "You start thinking, well maybe Our Price are

'No matter how much they deny it, I am convinced that record company trading terms and conditions are more favourable for bigger shops'

just better than us but the truth is the youngsters who were buying records in Bostidon are now paying £45 a month poll tax with the money they would have spent on music," he says.

Unless Hi-Tension has a profitable Christmas this year, the chain may not survive to see 1991. A third of its 30 staff have already been made redundant and a lack of strong product at present does not bode well, says Bird.

But what really scares Bird is what he calls the supermarket syndrome. "I can see a time when the multiples will be dictating which records can and can't be stocked."

THE DECLINE OF THE INDEPENDENT

Shops selling records and tapes	Feb 87	Mar 88	Jan 89	Sep 90
Large (1,000+ units per week)	401	437	330	316
Medium (500 to 1,000)	778	792	641	420
Small (100 to 500)	846	763	821	632
TOTAL	2,025	1,992	1,792	1,368

Source: Gallup

Handover rejects this theory. "It all comes down to something very basic that everyone seems to forget at times. While it is easy to say that shops like Our Price and HMV call the tune, the truth is that ultimately it is the customer that decides," he says.

Handover is quick to acknowledge the importance of the specialists, however. "Every healthy market requires at broad a spectrum as possible. The more operators, the more product is exposed."

Mike Hargreaves, of the Lancaster-based DMC chain of 10 stores, is also feeling the squeeze but is more optimistic.

He believes the public will soon be spending more on records and that the poll tax will not have a long-term effect.

"The poll tax has definitely made a difference. But after Christmas people will get used to paying it and they will have spare cash," he says.

Handover contends that the current poor trading is not the beginning of the end for the independent. "If you average out the trends

over a number of years you can see that it is a regular function of the economy. We are experiencing a downward trend but that, unfortunately, is the way of the world," he says.

That is not much consolation for the independent. That fatal combination of ever-increasing rent and rates and fiercer and fiercer competition from multiples seems unlikely to go away in the current economic climate.

Record retailing has traditionally provided scope for the gifted amateur to grow a business from a market stall to the High Street. But business acumen is now a more essential prerequisite than a simple love of music. It looks like those days are over forever.

'We are experiencing a downward trend but that, unfortunately, is the way of the world'

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C.MCGC 6095/CD.DMCG 6095 |
| 2 | COPPERHEAD ROAD
Steve Earle | MCA MCF 3426 (F)
C.MMFC 3426/CD.DMCF 3426 |
| 3 | I NEED YOU
Daniel O'Donnell | Ritz RITZLP 0038 (SP)
C.RITZLP 0038/CD.RITZLP 0104 |
| 4 | FROM THE HEART
Daniel O'Donnell | Telstar STAR2372 (BMG)
C.STAC2372/CD.CD2372 |
| 5 | THOUGHTS OF HOME
Daniel O'Donnell | Telstar STAR2372 (BMG)
C.STAC2372/CD.CD2372 |
| 6 | FAVOURITES
Daniel O'Donnell | Ritz RITZLP 0052 (SP)
C.RITZLP 0052/CD.RITZLP 0052 |
| 7 | DISTRACTED
The Libertines | Chrysalis CHR 1787 (E)
C.ZCHR 1787/CD.ZCI 1787 |
| 8 | EXIT 'O'
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C.MMFC 3379/CD.DMCF 3379 |
| 9 | DON'T FORGET TO REMEMBER
Daniel O'Donnell | Ritz RITZLP 0043 (SP)
C.RITZLP 0043/CD.RITZLP 0105 |
| 10 | GUITAR TOWN
Steve Earle | MCA MCF 3335 (F)
C.MMFC 3335/CD.DMCF 3335 |
| 11 | ONE FAIR SUMMER EVENING
Nanci Griffith | MCA MCF 3435 (F)
C.MMFC 3435/CD.DMCF 3435 |
| 12 | STORMS
Nanci Griffith | MCA MCG 6066 (F)
C.MCGC 6066/CD.DMCG 6066 |
| 13 | HERE IN THE REAL WORLD
Alan Jackson | Arista 210817 (BMG)
C.410817/CD.240817 |
| 14 | LOVE STAR STATE OF MIND
Nanci Griffith | MCA MCF 3334 (F)
C.MMFC 3334/CD.DMCF 3334 |
| 15 | OLD 8 X 10
Randy Travis | Warner Bros WX 162 (W)
C.WX 162/CD.WX 162CD |
| 16 | NO HOLDIN' BACK
Randy Travis | Warner Bros WX 292 (W)
C.WX 292/CD.WX 292CD |
| 17 | NEW THE REST OF THE DREAM
Nitty Gritty Dirt Band | MCA MCG 6106 (F)
C.MCGC 6106/CD.DMCG 6106 |
| 18 | TWO SIDES OF DAN O'DONNELL
Daniel O'Donnell | Ritz RITZLP 0031 (SP)
C.RITZLP 0031/CD.RITZLP 0031 |
| 19 | RE LAST OF THE TRUE BELIEVERS
Nanci Griffith | Rounder Europa REU 1013 (F)
C.REUC 1013/CD.REUC 1013 |
| 20 | ABSOLUTE TORCH AND TWANG
Ed Lang & The Reclines | Sire SW 259 (W)
C.CWX 259/CD.WX 259CD |

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BUT IS it country? Demon artists, past and present: Jimmie Dale Gilmore, David Halley and Nanci Griffith



Playing devil's advocate

by Andrew Vaughan

BEHIND the bluster surrounding country music over the past five years, there has been one company, Demon Records, which has consistently and quietly supplied a batch of country artists.

Andy Childs, marketing director at Demon, is himself a country music fan, but is not keen to be described as such. "I'm not happy with labels," he says. "I like singer-songwriters and some of the best happen to play in the country idiom. I mean Butch Hancock is country to me, but I don't know if those fans who go to Wembley every year would class him as that."

Demon along with its subsidiary Edsel has long been involved in licensing the more obscure US country artists, notably Butch Hancock and Jimmie Dale Gilmore.

"The interesting thing for us with that is that we supported their records over here in Europe while back in the States they were pretty much ignored," says Childs. "Butch put out his own albums himself and sold them at gigs. And then we got involved with Jimmie Dale Gilmore who'd been part of the Flanlanders with Butch and Joe Ely years ago."

"He'd kind of moved away from music for a while but then he signed with Hit Tone in the States, who we'd dealt with anyway with Robert Gray and we put his stuff out as well."

Of the bigger country names Demon has also licensed Nanci Griffith albums, though the label showed remarkable goodwill in letting the situation rest once she signed with MCA.

"We had Nanci's fourth album on Rounder, Last Of The True Believers," says Childs, "but then she signed with MCA and we didn't want to embarrass her or embarrass MCA by getting into a dispute. But she was another example of a Texas songwriter, some country, some folk who we found a market for in Europe perhaps before it was established properly in America."

Demon has kept to the "credible" side of country music throughout its legitimate growth in the UK, steering clear of the yearly Country Music Association Route 88, 89 and 90 campaigns.

"I don't like campaigns," says Childs. "It means lying everyone together and I don't think that works. All the artists are different and by putting them in one bracket it seems that one or two will surface to the exclusion of others."

"The CMA is aimed at finding crossover material, looking for hits and a mass market and, to be honest, I don't like a lot of the acts they support. We work much better in a small way with our artists. The beauty of artists like Jimmie, Butch and the new signing David Halley is that they can come over, play a few gigs with just a guitar — and that keeps the cost down — and they'll sell quite a few records."

Demon has shown a commitment throughout its catalogue to blues, soul, rock, R&B and country music. "The thing that lies all of them together," says Childs, "is probably that the acts we deal with have to be good live acts."

As far as signing UK country acts, Childs has definite reservations. "I just don't think it works," he says. "I know a lot of people are really talented over here and would probably be worthy of releasing material but somehow the kind of music we concentrate on is intrinsically linked with America. When you get British guys singing about Texas it just doesn't work for me. So don't expect any signings from Swindon just yet."

Very much a collectors' label, Demon is committed to vinyl, boosting its mail order business across the board and extending moves into Europe.

On the country from the next big signing looks like David Halley, another Texas songwriter whose debut album Stray Dog Talk is already a favourite with critics.

"We'll be bringing him over some time in the autumn on the strength of that first album," says Childs. "He's got great songs, the

'I don't like campaigns . . . all artists are different and by putting them in one bracket it seems that one or two will surface to the exclusion of others'

album was very cheap to make and again he isn't straight country. He's played guitar on the road for Nanci Griffith but his own stuff is unique, no comparisons needed. We're all very excited because he's great live and once again has some excellent songs."

TOP-10
COMPILATIONS
LPS

- | | | |
|----|---|------------------------|
| 1 | DUETS
Various Artists | Reprise 75923-7911 (W) |
| 2 | GREATEST HITS
Dolly Parton | RCA PL 70427 (BMG) |
| 3 | THE COLLECTION
Jim Reeves | Coleman CSC 113 (BMG) |
| 4 | THE KENNY ROGERS STORY
Kenny Rogers | Mercury EMI 7079 (E) |
| 5 | ANTHOLOGY
Kenny Rogers | Columbia VCS 917 1 (E) |
| 6 | ANNIVERSARY - 30 YEARS OF
Emmylou Harris | East West 45002 (C) |
| 7 | IT'S GOTTA BE MAGIC
Don Williams | Fiddlers PWS 525 (F) |
| 8 | BEST OF WILLIE NELSON ACROSS
Willie Nelson | Capitol STAR 217 (BMG) |
| 9 | THE COMPLETE GLEN CAMPBELL
Glen Campbell | Sony SML 879 (S) |
| 10 | SPECIAL COLLECTION
Anne Murray | Capitol EST 211 (E) |

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UK TOUR NOV/DEC 1990

NOV. 25TH - LONDON, LONDON ARENA
26TH - LONDON, LONDON ARENA
28TH - LONDON, WEMBLEY ARENA
29TH - LONDON, WEMBLEY ARENA
DEC. 3RD - BIRMINGHAM NEC
4TH - BIRMINGHAM NEC
5TH - BIRMINGHAM NEC
9TH - GLASGOW SE & CC
10TH - GLASGOW SE & CC



WOULD YOU Adam and Eve If A Man Called Adam began life as a 10-piece jazz ensemble

Adam on the eve of success

by Andy Bevers
AS ACCOMPLISHED and commercial as Lisa Stansfield and as adventurous and innovative as a Nu Groove release, A Man Called Adam's new single, *Barefoot In The Head*, has just been released on Big Life.

The north London group started life as a Latin jazz outfit five years ago. "We played live at places like The Wag doing Latin and soundtrack-influenced jazz," says singer Sally Rodgers. "It was all a bit camp, although we did not realise it at the time." By 1988, the big band approach was proving too expensive, so the group slimmed down to a three-piece featuring Rodgers along with Steve Lange on keyboards and Paul Daley on percussion.

The reduction in numbers has not stopped them thinking big in terms of sound. "We are still into multi-layered music," says Rodgers. "Orchestration and thematic composition. So we have had to go into the studio and immerse ourselves in technology." This, she thinks, is not necessarily a bad thing. "With the big band we were just creating a slavish copy, but with the technology we have a more contemporary sound that is our own."

The three singles they released before signing to Big Life have helped build a following. *Amoseba*, for example, was a club favourite and reached a huge audience by being included on the Deep Heat 6 compilation.

Another single, *Tachos Powers*, recently made the top 100 dance records of all time, as voted for by listeners of London radio station Kiss FM. The track features jazz over a house groove and is included as an added bonus on the B-side of the Terry Farley and Pete Heller remix of the new single.

Barefoot In The Head will consolidate A Man Called Adam's reputation on the dancefloor, but

it is probably too rambling for real chart action. That should come with its more coherent follow-up, *I Want To Know What You Know*. "At a time when almost everybody is doing cover versions or instrumentals, A Man Called Adam stand out from the crowd for their imaginative and crafting lyrics. Rodgers sums it up with a statement that few dance acts could honestly repeat. "We are not music types, we are writers more than anything else."

Floored Haig

PAUL HAIG has flirted with dance beats throughout his solo career. One step he has taken the romance one stage further by teaming up with Curtis Mantronik, The Chimes and Lil Louis. "I wanted to do a real dance LP and they were the best people to work with," he says. "They were the ones breaking new ground."

Working with The Chimes' James Locke and Mike Peden presented no problems for Haig: all three live in Edinburgh, are long-standing friends and have worked together before.

It was not much more difficult to link up with the US artists. "We sent them demos and they agreed to do it," explains Haig. "I was surprised that it was that easy — perhaps they were attracted by the idea of mating dance beats to a white male monotone voice."

The first product of these collaborations has just been released by

Circa under the banner Paul Haig/ROL. The single, *I Believe In You*, is a Locke/Peden production that sounds much as you would expect, with a smooth and commercial sound.

It is not one of Haig's best songs, however, and there is much more of interest on the forthcoming LP. Mantronik's remixes of *Born Innocent* and the old favourite *Heaven Help You Now* make them stronger songs, beefed up in the drum and bass department.

Lil Louis' two productions could not be more different from each other. *Stop And Store* is a straightforward example of Haig's classy pop writing. All cyclical guitars and an understated beat, there is little to suggest the involvement of the mind responsible for the warped French Kiss. Si Senorita, on the other hand, is pure Lil Louis dance-floor madness. A massive bassline, Latin-style percussion, wordy riffs and flamenco guitar provide the backdrop for a sultry dialogue.

It is almost 10 years since Paul Haig embarked on his solo career following the split of Janet K. He has always had the aura of a true pop star, and has released a string of commercial singles on both London and Circa to widespread critical acclaim. But his entry in the *Guinness Book Of Hit Singles* remains a dismal number 74 in 1983 for *Heaven Sent*.

Not that it seems to bother him too much. "I have been through this so many times now, but I have never thought of giving up," he says. "I have still got lots and lots of songs to write yet."



PAUL HAIG'S dance romance flourishes with Mantronik, The Chimes and Lil Louis all featuring on his latest LP

C O L U M N

THESE ARE a great many relevant topics to mention, not the least the impact on London's specialist black music stores of *Kiss 100 fm* and the difficulty said stores currently have in obtaining stock without opening expensive credit accounts now that so many "one stop" independent distributors have gone under. But unfortunately there is still an enormous amount of material to review and hopefully this week I might just break the back of it!

Incidentally, last week's *Pick Of The Week*, *Soul II Soul's* pace changing *Impact* appears not to be due out here at all as instead the more typically tempoed *Missing You* seems to have been scheduled for UK release, closer to Christmas. Massive selling immediately arrived on impact (largely thanks to his part) at the *Kiss 100 fm* launch party at the been the album **L.L. COOL J** Mama Said Knock You Out (US Def Jam C4888B), while also on LP the soulful swingbeat **TODAY** The New Formations (MCA) (US 6309) has had a lesser tinkle, and — out here — the *Soul II Soul*-ish slinky **LOOSE ENDS** Look How Long (10 Records) (D1944) has attracted inevitable attention.

Important angles doing business include **K.A.T.O.** Disco-Tech (US 7000) and **NG** (US 858), a possibly future smash bound amidst satirical pastiche of various late-Seventies jazz-funk disco classics; **GWEN** **OUTRIBE** *Miss My Love* (US Reprise 0-21584), a ranging percussively wriggle conifer with some **Queen Latifah** waltz spin; and another other **Angel** *North* (On Bu) **The Rent** **ROX** *Prove It To Me* (US Allayed Records ML-2209), a **Livvy** *Mr Fingers* *Meant* produced smoothly loving soul mooner; **TIME CHAMBERS** *Waiting Room* = 1 (US Requestline Records SLK-101 0), a "don't make me wait" thudded nifty techno skitterer; **TURNTABLE HYPE** *I'll Boss You* (Dutch Go Bang) Records: **BANG** (006), a sturdily blomping episodic thrasher; **PHALANX** *Dance Floor Of Life* (US Elektra 0-666-12), a husky guy spoken and girls choiced groove **Soul II Soul**-ish colling dance grinder; **BREAK** *OUT'S* Volume I (US Powertrax Records PTK-EP-002), a variety filled though fairly typical sparse New York house nine-tracker.

PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES *The Verdier* (US Luke Records GR-150), a powerful LP *The Messygo* political rap; **STYLE** *The Assassinator* (US Select FMS 67368), a **Public Enemy** high-impact grinding may rap; **E.U.** I Confess (US Virgin 9-0943-7), a bouncey catchy swingbeat jiggler; **QUINCY JONES** *Featuring SIEDAH GARRETT* *Don't Go For That* (US Qwest 0-21594), a jolting swingbeat jiggler.

PICK OF THE WEEK

WENDELL WILLIAMS *Everybody* (de/Construction Records WF 44072).

Powerfully punctuated by bursts of that sound like **Michael Jackson's** *Don't Stop* You Get Enough along with **Black Box's**

(credited) *Everybody Everybody* title line. This **Arthur Baker** produced exciting hip house bouncer is already the biggest import hit in a long time and should go all the way!

Other current or imminent UK singles include **EXPANSIONS** *Elevation* (Optimism Records OPT 12001), via Pinnacle Records), a repetitive girls chanted simple Italo-type brightly glowing track; **Orbital** *Orb* (Mfr FX 145), the gently bleeping atmospheric chamberer is now much better in its properly blazing fully electro *Orb* Remixes (Ffr FXR 145), the one to stock; **WESTERN BLACK** *Featuring Terry Symon* *Night Here Right Now* (Epic 656182 2), a superb girl walked street soul jagger from a group formed by **Rob Manley** (of *Wrigley's* *AW*, division sub signed to Epic!), now also in a less effective *Jiffery Lavin* flavoured *Society Mix* (Epic 656182 3); **M.C. TUNES** *Various* *From The Cream Sunshine Of Your Love* chords punctuated *Crematonic* (ZTT ZANG 67), **TWENTY 4 SEVEN** *Can't Stand No Girls* (BGM Records BCM 83954); **Techno**-type Dutch pop galler brightly remixed here by **Bob Forest after being big in Europe all summer last year.**

Adventures Of STEVE V *Body Language* (Mercury MEXR3331), a jerkily jumping staccato wriggle again more girl fun than grogged; **SHAMEN** *Make It Mine* (One Little Lind 461P 12), a fuzz guitar yowled indie dance hit initially in sparse sunny club mix but now also minus the guitar and more noisily twittering in **Revil** *Bodie Richards* *Remix* (461P 12); **ENTASTASY** *UFO Fantasy* (XL Records XL-15), via WEA), an **LFO**-type bleeping electro skitterer; **BREAK** *The Limits Part 1* (The Limits 101), a fast selling six-tracker full of **DMAR** there's instrumental; **OPAR** *There's Nothing In This Kongo* *Dance* *DPST 7*, via 081-453-018, a lovely sensuous (ogger) lifted from the jazzy *Herbie Boy* soulster's a big selling album; **ALTER 31** *Can't Stop* (Virgin America VUST-31), a slinkily tripping soul swayer; by **L.B.'s** cousin and **Babyface's** two brothers, recently big in the US and benefiting in London from the *Kiss 100 fm* aided return to downtempo soul; **BLB** *Believe* (US MC (Mentally Hip Records M44-04), Mx) (MCA Records MCA 4404), a jerky staccato US black pop much improved by its separate funkily jiggling swingbeat *The S & P* *Jeniver* Full Bus Mix (MCA 4404).

CURTIS MAYFIELD & ICE-T *Superfly 1990* (Capitol 12CL 586), a typically squeaky and zycl melting sinuous jiggly update (for a new film) of Mayfield's old 1972 subject matter; **L&M** *A Rhythm To Make U* (Desire WANIX 35, via Pacific) and **Tobias** *Belts Inlaid* 1983-style pure electro instrumental; **HARDCORE** *I Like John* (XL Recordings XL-13), via WEA), a repetitive comments prodded rattling sparse throber.

T O P D A N C E S I N G L E S

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

THIS WEEK LAST WEEK		ON CHART	
1	1	DON'T BE A FOOL Loose Ends	Ten/Virgin TENX1 312 (F)
2	15	IT'S A SHAME (MY SISTER) Monie Love/True Image	Capitolmo COOLX1219 (E)
3	4	LIVIN' IN THE LIGHT Caron Wheeler	RCA PB 4393/112 PT 43940 (BMG)
4	7	GROOVE IS IN THE HEART, WHAT... Deee-Lite	Elektra EER 1144 (T) (W)
5	5	FASCINATING RHYTHM Bess-O-Motic	Gaerilla/Virgin VS121 1274 (F)
6	18	OMEN Orbital	Hfr/London F1X145 (BMG)
7	29	CULT OF SNAP Snap	Arista 113596 (12) 613596/1 (PAC)
8	3	COMING BACK FOR MORE L.A. Mix	A&M AMY1579 (F)
9	NEW	FANTASY Fantasy U.F.O.	XL (XL151) (W)
10	9	WHAT TIME IS LOVE? (LIVE AT...) KLF	KLF Communications KLF 004 (X) (R)
11	6	DANCE Earth People	Champion CHAMP121258 (BMG)
12	42	MAKE IT MINE Shee-Like	One Little Indian 46P/46P12 (R)
13	5	I CAN'T STAND IT Twenty 4 Seven/Capt.	BCM BCMR 395 (X)
14	31	RIGHT HERE RIGHT NOW Western Block/Terri Symon	Epic 656182 (656182) (C)
15	2	BARFOOT IN THE HEAD A Man Called Adam	Big Life BLR 201 (R) (T)
16	7	YOU'RE WALKING Electra 101	Mercury/Phonogram MERX1328 (F)
17	10	GROOVY TRAIN Farm	Produce MILK 101 (T) (P)
18	3	WOW WOW - NA NA Grand Plect	Urban/Polygram URBX160 (F)
19	11	SUNRISE Movement 98/C Thompson	Circa/Virgin YR1751 (F)
20	8	THE SPACE JUNGLE Adamski	MCA MCA11435 (F)

21	13	2	ANOTHER SLEEPLESS NIGHT Mike 'Hinton' Wilson	Arista 113506 (12) 613506 (BMG)
22	NEW	1	DON'T EVEN KNOW IF SHOULD Self Family Separation	One Little Ind. 42777/42712 (R) (T)
23	23	2	TUNES SPLITS THE ATOM M.C. Tunes Vt 808 Slate	ZTT ZANG 6 (T) (W)
24	NEW	1	DO ME Bell Biv DeVoe	MCA MCA(T)1440 (F)
25	32	4	I'VE BEEN THINKING ABOUT YOU Londonbeat	Arista AN121 14 (BMG)
26	17	3	BLACK CAT/RHYTHM NATION 1814 Janet Jackson	A&M AMY1587 (F)
27	14	7	LA SERENISSIMA DNA	Raw Boss 121/RBASS 006 (PAC)
28	19	2	NOTHING TO LOSE S'Express	Rhythm King/Mute SEXY 01 (R) (T)
29	NEW	1	HEAVEN The Chimes	CBS CIM(T)1 (CBS)

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LAST WEEK		THIS WEEK		REGGAE DISCO CHART	
1	1	1	1	GET READY Michael Prophet & Ricky Sully	Fusion FE7
2	1	2	2	THE OFFICER Cory Spinks	Passion PAD 574
3	11	3	3	SLIP DOWN Horse Collection	White Label WFL 052
4	5	4	4	RYKA RHYTHM Cass Tate	Mr. Disco MDR 214
5	7	5	5	DRUM PAN SOUND Eugene Stepper	Steady & Cleave SC19
6	16	6	6	MY TIME Buckskin Lory	Tone TOR 32
7	7	7	7	STAMINA Ricky Sully	Passion PE9
8	14	8	8	SHES OUT OF MY LIFE Wayne Windsor	Saga SGT 13
9	33	9	9	SPECIAL GUEST Anthony Kiki	Tone TOR 81
10	12	10	10	RETREAT Cory Spinks	Steady & Cleave SC19
11	10	11	11	ZIG ZAWYA Dudley Tor	Uppa UPP 001
12	14	12	12	RETREAT SOUND BOT Cory Spinks	Steady & Cleave SC19
13	16	13	13	LOVING FAUPER Hedden McGeorge	Steady & Cleave SC19
14	11	14	14	MILKERS BEEM Ragga	Steady & Cleave SC19
15	13	15	15	NO TIME OUT Judgments	White Label WFL 057
16	18	16	16	CASSANDRA Fusion Pub	White Label WFL 052
17	23	17	17	CU OONUN Eugene Stepper	Techniques TRT 12
18	20	18	18	SECRET GARDEN Dennis Brown & Friends	White Label WFL 057
19	11	19	19	BEEN AROUND THE WORLD Dee-Dee	Sugar Fever SFD 220
20	24	20	20	WATNE WONDER WILL WALT	White Label WFL 052

REGGAE ALBUM CHART

1	1	1	PURE LOVERS VOL 2 Various	Champion CUP 102
2	8	2	SILLY GAMES Joni Jay	C&J CAS 002
3	2	3	GOLDEN TOUCH Shabba Ranks	Greenhouse GR 141
4	10	4	LEGAL TENDER Various	Sofa S&P 1
5	3	5	REGGAE HITS VOLUME 8 Various	Jetset JEP 1008
6	7	6	PRaises Various	R&B Records R&B 2054
7	13	7	MIR DOO VOL 2 Various	Mr. Disco MDR 202
8	5	8	GREEN LEAVES SAMPLER 4 Various	Greenhouse GR 224
9	4	9	SUGGESTIVE MOVEMENTS Azzurra B	Dance CR 4
10	12	10	CRUCIAL VIEW Gusrol Robbie	Arise AMP 054
11	9	11	TOUCH IS A MOVE Eugene	Huge HP 108
12	6	12	LOVERS FOREVER VOL 3 Various	Jay Fisher JFP 5000
13	15	13	CUT PORN BALL Horsemen	Edinburgh EDR 19
14	22	14	PUNNANT TREGRE VOL 1 Various	Shocking Vibes VVB 1139
15	22	15	12 KITS OF BUFG STUFF Various	Moing Lab MALS007
16	26	16	BLOWING WITH THE WIND Augusta Public	Greenhouse GR 149
17	30	17	EXTERMINATOR PRESENTS VOL 3 Various	Edinburgh EDR 149
18	19	18	NATURAL SUN TAN Nuts B	Arise AMP 058
19	11	19	CUT PORN BALL Horsemen	R&B Records R&B 202
20	16	20	GREGORY MEETS THEM All Gregory Issues & Friends	Sing SING 1

30	NEW	7	HERE'S NOTHING LIKE THIS Kongo Dance	(DPS7) (SP)
31	12	1	PEACE THROUGHOUT THE WORLD Real Front Line Jazzz B	Ten/Virgin TENX1 312 (F)
32	12	1	ELEVATE MY MIND Sister MC's	Gee Si/4-B (12) BRW186 (F)
33	7	4	VISION OF LOVE Maniari Carey	CBS 6559320 (12) 6559320 (C)
34	30	2	HARD UP Aweesome 3	A&M AMY1591 (F)
35	26	5	FOOLS' GOLD/WHAT THE WORLD IS... Stone Roses	Silvertone ORE1213 (P)
36	NEW	1	JUST THE WAY YOU LIKE IT Mono George Ireal Derek B	London LONX1227 (F)
37	20	2	DANCE, DANCE Dislike	Big One VIV(B)X22 (RT)
38	NEW	1	ITALY'S ANTHEM Ital Rockers	Basic-B (BASS 37) (RT)
39	NEW	1	IT'S A MOMENT IN TIME For Money	Tom Tam 71TT030 (12) TT030 (PAC)
40	6	5	HEAVEN KNOWS Loloh Hathaway	Virgin America VUS127 (F)
41	25	1	SUN WORSHIPPERS (POSITIVE...) Diana Brown/Bonnie K Sharpe	Hfr/London F1X144 (F)
42	2	2	NEXT TO YOU Awead	Mango/Island 12MNG 753 (F)
43	NEW	1	BODY LANGUAGE Adventures Of Steve Y	Mercury/Phonogram MERX0331 (F)
44	NEW	1	ANYONE... Smith & Mighty	3 Stripe/London SNM(X)3 (F)
45	24	4	THE BOOMIN' SYSTEM LL Cool J/Ireal Uncle L	Del Jam 6561337 (6561338) (C)
46	NEW	1	A BEAT CALLED LOVE The Grid	East West YZ 498 (T) (W)
47	NEW	1	SPEND THE NIGHT (REMIX) Coolnotes	Swanyard SVD175 (BMG)
48	NEW	1	BREAK DOWN A Selection	Vendetta (75021170401) (Imp)
49	NEW	1	HEATER SKELTER Meat Beat Manifesto	Play It Again Sam (BIAS 172) (APT)
50	NEW	1	SO YOU LIKE WHAT YOU SEE Samuella	Atlantic AT8441 (W)

T O P 1 0 A L B U M S

1	1	1	WORLD CLIQUE Deee-Lite	Elektra EKT77/EKT73 (W)
2	NEW	1	THIS IS TONGUE 'N' CHEEK Tongue 'n' Cheek	Synco/Saga SYLPA006/TC SYLPA006 (E)
3	NEW	1	LOOK HOW LONG Loose Ends	Ten/Virgin DIX94/CDIX94 (F)
4	NEW	1	MAMA SAID KNOCK YOU OUT LL Cool J	Columbia/CBS USA 146888 (IMP)
5	NEW	1	TALKIN LOUD SAMPLER Various	Talkin Loud 8467921/8467924 (F)
6	3	1	THERE'S NOTHING LIKE THIS Kongo Dance	KDL2P/KDCT2 (GAM)
7	NEW	1	BOOMANIA Bony B	Rhythm King LEFT121/LEFTIC2 (R)
8	2	2	MARIAH CAREY Mariah Carey	CBS 4668151/4668154 (C)
9	NEW	1	CHIMES The Chimes	CBS 4664811/4664814 (C)
10	NEW	1	WAREHOUSE RAVES 4 Various	Romour RUMLD104/2CRUMD104 (P)

T O P 1 0 B U B B L E R S

1	1	1	SUPERFLY 1990 Curly Mayfield & Ice-T	Capitol (12) CLS586 (E)
2	NEW	1	FLOWERS Tina Turner	Arista 1132212 (12) 613212 (BMG)
3	NEW	1	LOVE AND AFFECTION Sinitia	Forefront (12) FAN 31 (BMG)
4	1	1	I LIKE JOHN/GET A LITTLE... Hardcore	XL (XL131) (W)
5	NEW	1	THE ASSINATOR Select	FMS 62268 (IMP)
6	NEW	1	LIVING ON SMOKE Bad Behaviour	Atmosphere (AT 3) (IMP)
7	NEW	1	KEEP ON GIVING ME LOVE Ronnie McNear	(IMOTC 35) (CH)
8	NEW	1	PEOPLE (LET'S GET ALONG) Jettie	Collagemag/Crysalis COOLX0212 (E)
9	NEW	1	INTERSECTOR (EP) Nitro	White Label (IN20) (I)
10	NEW	1	MISS MY LOVE Gwen Guthrie	Reprise (USA) (12) 92680 (IMP)

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cle blossom

ARISTA'S FUNK revue at **Subterranea** was billed as a one-off performance by its still-budding Swedish vocalist **Titiyo**. It was disappointing. Titiyo wears trainers with her designer rompers, but lacks the hard street confidence of her half-sister Neneh Cherry.

Cherry was bopping enthusiastically near the front as Titiyo sang songs from her debut LP, a Minneapolis-influenced fusion of soul, funk and sugary pop. Where Wendy Ann Lisa has progressed to their rockier West Coast connections, Titiyo has taken the Minneapolis sound further into the modern dance arena.

After *The Rain, Flowers and Man in the Moon* are all notable pop songs, the former having made waves on dancefloors if not the charts, and the latter a flosy yet irresistible ballad with more than its title reminiscent of Michael Jackson's *Thriller*, Titiyo has the vocal appearance and connections to earn Arista significant chart success, but as yet her performance and a good proportion of her songs lack the dynamism to make the passage an easy one.

This gig was memorable on another level, however. Titiyo's innocuous-looking band of Swedish musicians knitted a lightweight funk groove which, once their appearances and performance had been reconciled, caused this thrang to shake their things in an uninhibited manner.

The groove was augmented when Titiyo's father, the charismatic **Ahmadu Jai**, appeared on stage to play percussion. The leader of the African High Orchestra threatened to steal the show, but he was repeatedly snatched from Titiyo's hands every time **Papa Dee**, her ragga-rap cohort, took the stage.

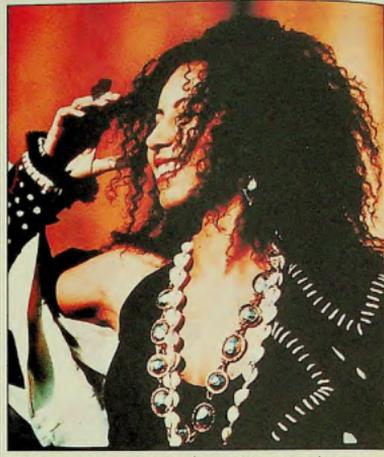
This stylish MC shook the cobwebs off the reggaemint style and delivered two tracks which threatened to divert the entire course of these proceedings. Tonight's package was impressive, but the calibre of the lesser players overshadowed the star.

SELINA WEBB

Hansen scores Gamma plus

KAI HANSEN is a man of principle. Hence, despite a looming EMI contract, when his musical vision failed to coincide with that of his Helloween compatriots, the German guitarist decamped to put his effort into **Gamma Ray**.

At **The Decks, Hamburg**, the question was how the heavy rock complexity of the Heading For Tomorrow debut album would come across live. Ultimately, it was a rather mixed experience. Launching into the first three tracks from the LP, including Heaven Can Wait (recently re-recorded and issued on a new EP), the sound was impressive, with some of the subtleties of Hansen's speedy style being submerged. But credit to the band for playing the whole thing live



TITIYO: the voice, appearance and connections to earn chart success

and not falling back on tapes and samples.

There is plenty of natural character within their sound which combines the adventurousness of early Queen (Money in particular), the traditional rock values of late Seventies Scorpions (Heading For Tomorrow) and the speed metal attack seen in Hansen's work with Helloween; indeed I Want Out, Future World and Ride The Sky are drawn from their ranks.

Then there's vocalist Ralph Schepers. On this, just the third date of Gamma Ray's European tour, the frontman was seemingly still establishing his stage persona, but there is no denying his vocal capabilities.

How Helloween fare without one of their creative forces remains to be seen, but Gamma Ray have the potential to provide some stiff competition. KIK BLOWS

Country's new boy on the rock

STEVE EARLE's days as country's new boy seemed a distant memory as the tattooed, long-haired and stubby guitarist ambled on stage at London's **Town And Country Club**.

Earle's rich San Antonio drawl and the slide guitar backing made sure that authentic country sound filtered into many of the songs, but these days it's more of a rock affair.

Stories of everyday people are what Earle is best at, whether it's justice for an Ontario bikers gang, a plea to help homeless children or the tale of a man on death row. He knows how to get the message across. Thankfully, he steers clear of too much banner-waving and nationalistic fervour — preferring to talk about smalltown America rather than his country's political ambitions.

What was particularly impressive was his ability to sustain interest in a 135-minute set by combining a wide variety of styles from country to rock and roll and rhythm and blues.

Even older tracks such as *Guitar Town* and *I Ain't Ever Satisfied* sounded fresh and gaily alongside the newer rock songs like *Copperhead Road* and *The Other King*. Overall, it was a consummate performance from an artist whose passion for his music was reflected in every song. NICK ROBINSON

Chapterhouse and verse

THESE ARE still a handful of UK bands who have resisted updating themselves with Soul II Soul rhythms. One of them is **Chapterhouse**, the Dedicated Labels' latest signing to add to *Crimet, Spocemen 3* and *Spiritualized*.

The view from *The Borderline* was pure 1969; haircuts were long, straggly and centre-parted, effects pedals were wash-wash-fuzzbox, reverb, you name it — were turned to 10 and each member looked in need of a dose of vitamins.

Though distinctly progressive, the five leading boys have taken the alternative route, following *My Bloody Valentine's* example of how to decorate a guitar with dissonant noise and sweet psychedelia. But unlike their peers, who include *Ride*, *The Telescopes* and *The Boo Radleys*, *Chapterhouse* are having great trouble finding their own way beyond imitation. By trying not to mimic *Valentine's*, they simply sound like a poorer version, albeit with three guitarists. Not even the occasional breathtaking chord change can save them, although *Down's* neat wash-wash into momentarily perks them up, while the closing distortion festival could have been anyone.

True, these are early days for the band, but the music press would be mad to make *Chapterhouse* leading contenders. It's likely they will set records for *Dedicated*, but there has to be more than this disappointing, generic stuff. MARTIN ASTON

THE EAR

IF YOU want to get called a hippy, why not call your band **The Butterfly Child**, and sign your letters off with "love and dusty chains". It was with some irrediplian then, and with thoughts of Nick Drake, that *The Ear* approached the band's demo, Eden Is. However, the Belfast three-piece open with the rather wonderful *Sarcasm Drips Off You*, an enticing slab of indie rock aided by a well-programmed drum machine which recalls a more straightforward *My Bloody Valentine*. The following *Playfair Steps* is very much in *Cure* territory, but the singer, Joe, has a voice distinctive enough to stamp personality on the track. A&R people in need of a trip to the Emerald Isle should check them out when they support *Ride* in October.

Jonathan Perkins comes what they use to call *Adult Orientated Music*. But his music isn't boring, just extremely polished, considered sounds which will appeal to those not enthused by the indie/dance craze. He started his career as a member of an early 70s line-up and can now be found playing guitar in Dave Stewart's *Spiritual Cowboy*s — an association which led to him signing to Stewart's *Antenna* label as a solo artist. His debut single, *I Can't Say No*, is a classy affair in the Iggy Pop mould and should find favour with radio programmers around the country, but another track, *Take A Little Love*, should have greater hit potential. And now that David Bowie appears to have gone off the boil, Perkins could become very well needed.

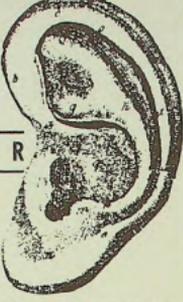
The *No Mercy Record Company* in Edinburgh has provided two vastly different types of bands associated with the label. First up was a three track demo from four-piece **Baby's Got A Band**, featuring what will be the band's first two singles.

Take The Ride, due to be released as the first single, is a hard rocker which falls just on the right side of straight metal. It improves with every listen and should impress *Kerrang!* types.

The proposed follow-up, *Come Back Baby* is a stronger track and should gain them some prominence on release.

The second tape from *No Mercy* features three tracks from four-piece **McDougal** who doubles as co-songwriter with Sharon Mitchell. The opener, *Find Your Strain* is an excellent pop ballad which begs comparison with *Texas* (that is not just because they are Scottish). It is an obvious single, and there are no certainties in this business, it stands a more than even chance of being a national hit. The following *uptempo* *I'm Not Love* shows it's no fluke and *The Ear* can see a bright future ahead for its new duo.

Horizon Records is a new Hull-based label, "looking particularly for commercial type artists". The label is offering *Sandwich*, by **Working Hour** certainly fits the



bill. A pre-production tape of the song shows a band aiming for the classy soul/pop end of the market in the manner of *Simply Red*. It is a catchy song that will benefit further from some producer's muscle, but which stands as pleasant in its own right.

The Spoons' recent debut single, *Show Me How on Tunnel Records*, drew a mixed reaction from the critics, many of whom thought the use of *Sympathy For The Devil*-type woo-woos was cashing in on a Bonanorama and *Primal Scream's* use of the same. However a multi-tracked demo sent in by manager Adrian Lillywhite shows that first impressions are often wrong. They have a wealth of fine indie pop songs which indicate a wide range of influences, including *House Of Love* and *Blue Aeroplanes*. *She Don't Need You* Love especially impresses, as does the harder *Genevieve* which includes some impressive fireworks. Titiyo's brother, Steve's remix of *Show Me How* (minus those woo-woos) is set for release and this time they just might get some credit.

Best rental demo of the week comes from **Diva**, a five-piece Sheffield outfit. Their use of keyboards recalls Van Halen's *Jump* period, and while the guitar isn't quite in Eddie's league, it's nonetheless impressive. It's nice to occasionally come across acts in this genre playing for the fun of it, and avoiding lads like *Death* and *Speed Metal*. The UK market will ignore this, but US companies will love it.

Bang Bang Machine are a Cheltenham based four-piece, featuring current Blur guitarist Steve Eagles. They are a much more commercial prospect than *Ted Milton's* band however, and have produced a couple of demos for *TV's* new children's blockbuster which include delightfully offbeat pop tunes like *Aim For The Heart (Romano)* and *A Love That Burns*. Eagles' playing is of a high standard throughout all good indie labels should have a listen.

On a less noisy front... **Mike Bott** is back, and it should be with a bang. He has written the music for *TV's* new children's blockbuster *The Dreamstone*, and the initial single from the cartoon series, *Better Than A Dream* sounds like it's going to be a monster hit. The music is written, produced and orchestrated by Bott, with the **London Philharmonic Orchestra** providing the music. Earlier successes with *The Wombles* and *Waterdog* seem set to be repeated. Even if the initial single fails, a second with guest appearances by Frank Brakes, Billy Connolly and Ozzy Osbourne should do the trick.

Channel 5 eases Medusa into sell through

A PACKAGE of horror, comedy and fantasy titles marks a new joint venture between Channel 5 and Medusa Communications.

Medusa is moving into sell through to expand its existing video rental activities and chairman David Hodgins says he is looking to Channel 5 to provide the "sell through expertise".

The first three titles from the deal are due for release on October 8. They are the classic Dickens story *A Christmas Carol*; the 18-certificate *Maniac Cop* and *Recruits*, an adult comedy. October 22 sees the release of *The Gate*, a children's supernatural adventure, and *The Wizards Of The Lost Kingdom*.

Channel 5 is co-ordinating a national display and PR campaign to book the October 22 release of *Go To California*, a 90-minute live video featuring Tears For Fears. Other music titles due in October are *Pavarotti In Concert* — Distant Harmony and *Carmel — Cool And Collected*. Dealer prices are £6.95 with the exception of the Tears For Fears title which goes out at £9.04.



LOOSE ENDS: a sharp dance performance

Tying up the Loose Ends

MEDIA LAB DIRECTOR Pete Cornish has proved his talents extend from teen pop to sophisticated dance in his latest promo for Loose Ends' *Don't Be A Fool*.

Cornish has captured the group's studio performance with a water's video effect and colourisation techniques. "AVL's brief was for a sharp

dance performance, but Pete's style gives it extra momentum," says Media Lab general manager Geoff Faulkes.

Cornish, who has made promos for a broad range of artists including PWL's Kylie Minogue and Jason Donovan, is now working on a video for The Art Of Noise's Anne Dudley.

Island launches penis film

ISLAND VISUAL Arts is courting controversy with a film which shows 1,000 different penises in just 15 minutes.

The film explores women's thoughts on the penis. It is to be distributed by PolyGram despite initial fears that dealers would find

Alton tie-in for kids' videos

FREE TICKETS to Alton Towers are being offered by Pickwick as part of its campaign to back the release of its latest Animated Classics titles.

Free entrance vouchers are being shrink-wrapped to every copy of its new Jungle Book, Jack And The Beanstalk and Cinderella titles in which it is being distributed as a

its contents too hot to handle.

"Initial dealer response was cautious, but when we showed them the press reaction they realised it wasn't porn," says IVA marketing manager Alex Sartore.

Directed by award-winning film maker Jo Menell, Dick is described

as "a piquant short in which no two women have the same point of view" and includes 1,000 black and white "mugshots" of penises in repose.

"We've had an awful lot of enquiries about it," says Sartore, who reveals that IVA picked up Dick's video rights after Chris Blackwell saw the film at the Edinburgh Festival.

"It appeals mainly to women because of the humorous side of it, although the message is fairly serious — the director felt there was some sort of conspiracy against selling the male member," says Sartore.

Dick, which appears under a discreet sleeve modelled on *Blue Paper*, has a dealer price of £4.86.

marketing coup. All under-14s are entitled to use the voucher, which is worth £7.99.

New ship-outs of back catalogue animated Classics titles also feature free admission to the theme park, and Pickwick is planning further cross promotions with Pizza Hut and Sketchley.

R E V I E W S

VARIOUS ARTISTS: Metal XS Issue One: Fotodisk Video MXS 001. Running time: 100 mins approx. Dealer price: £6.95.

Comment: The latest in what is becoming a long line of metal-based video magazines, Metal XS hopes to emulate the success of Hard 'N' Heavy by providing an alternative for what it terms "the intelligent rock fan". Shunning rock's often sexist undertones, the interviews deal with worthwhile issues while the reporting adopts a Snub TV-like text and narrator style. However, Metal XS locks character and style, the most entertaining moment being provided by Love/Hate's degrading and possibly drunken ramblings.

The musical boundaries are also far too narrow, hardly touching on thrash, speed and the punk/hardcore crossovers. It is early days for Metal XS and if Fotodisk could add some of HNH's irreverence to its undeniably

sound principles then it could be onto a genuine winner.

Sales: Apart from Faith No More, Jon Bon Jovi and Lita Ford, Metal XS has far too few big names to pose a threat to HNH but considering the current enthusiasm surrounding video publishing, sales could be healthy.

TED NUGENT: Ted Nugent's New Year's Eve Whiplash Bash. Atlantic/Hendring. Running time: 90 mins.

Comment: Wit, panache, originality: not adjectives one would normally associate with a heavy rock concert video. But Ted Nugent has always been something of an oddity. Now one of US rock's elder statesmen, Nugent retains his youthful exuberance. With tongue bating in cheek, Nugent descends on a rope, tiger tail protruding from his rear, into one of those faceless auditoria that litter North

America. This time, however, it's Detroit, Ted's home town. The ecstatic response is predictable, the rest of the set is not. Elegantly filmed, Whiplash Bash moves apace as the relentless guitar solos begin to sag. Ever the wag, Nugent punctuates most of the songs with wry observations on life. There are also glimpses of Nugent at play, hunting with his three dogs. Here he treats a fine line between humour and dark reality. Comparing his gun to a guitar may lack sense considering the rough time Judas Priest had with alleged subliminal messages. Yet Nugent manages to deflate the gung-ho by saying that he can get his lynch with either implement.

Sales Forecast: Nugent has never done significant business in the UK but the increasing popularity of heavy metal and the luddite quality of this concert video may lead to respectable sales.

SELL THROUGH VIDEO

Description (track) Tenney/Dealer Price		
1	2	COCKTAIL Touchstone D406262
2	3	PAVARI/DOMIN/CARRER: In Concert PMW/Channel 5 CWF11122
3	2	NEW KIDS ON THE BLOCK: Step By Step CMV 49869.2
4	4	DIE HARD CBS/Fox 1464.50
5	8	TEENAGE...TURTLES... It All Began Abbey Home Ent Children's Cartoon/50mins/£6.95 9902
6	7	LAND BEFORE TIME CMC VHR1385
7	NEW	DEACON BLUE: The Big Picture — Live CMV 49833.2
8	NEW	DEACON BLUE GOES FORTH: Private Plane... BRC Comedy/1hr 27mins/£6.95 88CV4350
9	NEW	DEACON BLUE GOES FORTH: Captain Cook... BRC Comedy/1hr 29mins/£6.95 88CV4249
10	20	RED HEAT RCA/Columbia CV11022
11	6	TEENAGE...TURTLES... Killer Pizzas Abbey Home Ent Children's Cartoon/45mins/£6.95 99012
12	NEW	SHANKLY Telstar TV E408
13	16	THE BFG Thames CV11106
14	10	ENGLAND WORLD CUP HEROES Stylus Sport/1hr/£6.95 SV3723
15	8	GALLANETICS Virgin Special Interest/60mins/£6.95 VHR1335
16	NEW	DOCTOR WHO: The Dominators BRC Comedy/1hr/£6.95 88CV4406
17	13	INDIANA JONES AND THE LAST CRUSADE CMC Action/2hr 1min/£9.04 VHR2372
18	4	GOOD MORNING VIETNAM Touchstone Comedy/1hr 50mins/£6.95 D406203
19	2	BEGINNING GALLANETICS CMC Comedy/1hr/£6.95 VHR1380
20	NEW	SHORT CIRCUIT 2 RCA/Columbia Comedy/1hr 46mins/£6.95 CV121623

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MUSIC VIDEO

Description Tenney/Dealer Price		
1	4	PAVAROTTI/DOMINGO/CARRERAS PMW/Channel 5 Live (1hr 43mins)/1hr 26mins/£10.43 CWF11122
2	3	NEW KIDS ON THE BLOCK: Step By Step CMV Competition (13 tracks)/35mins/£6.95 49869.2
3	NEW	DEACON BLUE: The Big Picture - Live 49833.2 Live/1hr/£6.95 CMV
4	3	ERASURE: Wild! BMG Live (23 tracks)/1hr 30mins/£6.95 790.407
5	4	FAITH NO MORE: Live At Brixton PMW/Channel 5 Live/1hr 6mins/£6.95 0825243
6	NEW	CHRIS DEBURGH: High On Emotion A&M/Channel 5 Live (1hr 43mins)/1hr 26mins/£6.95 A49173
7	23	NEW KIDS ON THE BLOCK: Hangin' Tough CMV Live/50mins/£6.95 4930.20
8	47	PHIL COLLINS: Singles Collection Virgin Compilation (14 tracks)/55mins/£6.95 VHR10574
9	6	TINA TURNER: Foreign Affair PMI Compilation (5 tracks)/32mins/£6.25 MW159.008.7
10	8	LUCIANO PAVAROTTI Music Club/Video Col Live/1hr 17mins/£4.47 MC2003
11	3	KNEWORTH THE EVENT VOL 2 Castle Music Picture Live (1hr 13mins)/1hr/£6.95 CWF4007
12	11	KNEWORTH THE EVENT VOL 3 Castle Music Picture Live (1hr 43mins)/1hr/£6.95 CWF4008
13	18	SMILE MINDS: Verona Virgin Live (1hr 43mins)/1hr 30mins/£8.34 MW £10
14	12	PINK FLOYD: The Wall PMW/Channel 5 Compilation (14 tracks)/55mins/£6.95 CP10872
15	26	THE CARPENTERS: Only Yesterday A&M/Channel 5 Live (1hr 43mins)/1hr/£6.95 AW1847
16	17	GLORIA ESTEFAN: Evolution CMV Compilation/1hr 41mins/£9.04 49032.2
17	3	KNEWORTH THE EVENT VOL 1 Castle Music Picture Live (1hr 43mins)/1hr/£6.95 CWF4006
18	1	BON JOVI: New Jersey PMW/Channel 5 Compilation (14 tracks)/55mins/£6.95 CWF0892
19	3	U40: Labour Of Love II Virgin Compilation (14 tracks)/1hr/£6.95 VHR1347
20	1	JASON DONOVAN: Jason The Videos PWL Live (1hr 43mins)/1hr/£6.95 VHC.7

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SINGLES

TOP 75

MUSIC WEEK

1 SHOW ME HEAVEN

- 4 Maria McKee Epic 65603T (C)
 1 THE JOKER Steve Miller Band Capitol (72CL 583 (E))
 3 GROOVE IS IN THE HEART/WHAT ... Elektra/EK 1147T (W)
 4 I'VE BEEN THINKING ABOUT YOU Londonbeat Anxious ANKT 14 (BMCA)
 5 HOLY SMOKE Iron Maiden EMI (12)EMW 91 53 (E)
 6 GROOVY TRAIN The Firm Products/MLK (102T) (P)
 7 WHAT TIME IS LOVE? The Killers/The Children Of The Revolution M/G Comm. M/G 000A (RT)
 8 CHUP OF SNAP Ansa 113596 (12-6) 13596 (BMCA)
 9 FASCINATING RHYTHM Bass-O-Matic Guerilla/Virgin VST (1) 1274 (F)
 10 THE SPACE JUNGLE Adamski MCA/MCA/T 1435 (F)
 11 I CAN'T STAND IT Twenty 4 Seven BGM/BGM/R 3500A (P)
 12 THEN The Chieftains Dead/Dead Good/Situation 2 Two ST 747 (RT)
 13 THUNDERSTRUCK AOR/CDC Also: East West B 9907T (W)
 14 FOUR BACHARACH & DAVID SONGS (EP) Deacon Blue CBS DEACT (1) 12 (C)
 15 NEVER ENOUGH The Cure Fiction/Polydor/FCSW 338 (F)
 16 BLUE VELVET Bobby Vinton Epic 65624 (C)
 17 VISION OF LOVE Miriam Carey CBS 6569320 (12-6) 6569320 (C)
 18 SUICIDE BLONDE INXS Mercury/Phonogram INXS 14129 (F)
 19 TUNES SPLITS THE ATOM M/C/Tunes Versus Bob Slatk ZTT/WEAZANG 507 (W)
 20 IT'SY BITSY TEENY WEENY YELLOW POLKA ... Bonellaires Capitol/Capitol/Capitol (1) 1 (F)
 21 IS A SHAME (MY SISTER) Maric Love feat. Tubi Indigo Coonimex/Chrysalis/COLLO 012 (B)
 22 FOOLS GOLD/WHAT THE WORLD IS WAITING ... Situation/CAPT 13 (P)
 23 WHISKEY AND YOU BANN? Betty Boo Polygram/EMI 4371 (P)



36 HEAVEN

- The Chimes CBS CHEMT (C)
 37 LA SERENISSIMA DNA Raw Blast (12)RBLSS 006/PAC
 38 SHE'S SO FINE Thunder EMIEM 159 (E)
 39 BODY LANGUAGE Adventures Of Steve V Mercury/Phonogram/MEP90331 (F)
 40 SPIN THAT WHEEL (TURTLES GET REAL) Hi Tek-3 featuring 'Ia' and K Brothers OG (12)RIG 16 (BMCA)
 41 END OF THE WORLD Sonia Chrysalis CHS 120357 (E)
 42 MAKE IT MINE The Shamen One Little Indian/46 TP (12-46) TP (12) (RT)
 43 LIFE'S WHAT YOU MAKE IT Talk Talk Polygram (12)R 6264 (E)
 44 (WHAT'S WRONG WITH) DREAMING? River City People EMI (12)EM 159 (E)
 45 I'VE GOT YOU UNDER MY SKIN Neneh Cherry Clava/Virgin/VRT 53 (F)
 46 OMEN Ifni London/PW 145 (F)
 47 PRAYING FOR TIME George Michael Epic GEOMT 1 (C)
 48 NAKED IN THE RAIN W.A.U. Ivor Moberg/Luke BLR 230T (RT)
 49 CAPTURE THE HEART (EP) Burning Chrysalis CHS (12) 3594 (E)
 50 YOU'RE WALKING Electric 101 Mercury/Phonogram MERO 1328 (F)
 51 LISTEN TO YOUR HEART/DANGEROUS Roxette EMI (12)EM 149 (E)
 52 SILHOUETTES Cliff Richard EMI (12)EM 152 (E)
 53 WOW WOW - NA NA Grand Plaz Urban/Polydor/URB (K) 6 (F)
 54 SUPERFLY 1990 Curtis Mayfield & Joe-T Capitol (12)COL 566 (E)
 55 COLD HEARTED Paula Abdul Virgin/America VUS (1) 27 (F)
 56 FANTASY Fantasy U.F.O. XL Recording - (XL) 159 (W)
 57 TOM'S DINER DNA featuring Suzanne Vega AAM AMV 1592 (F)
 58 DO ME Bell Biv DeVoe MCA/MCA/T 1440 (F)
 59 HARD TO HANDLE The Black Crowes Def/American DEFA 6 (12) (F)
 60 SUNRISE Movement/96 feat. Carroll Thompson Circa/Virgin VMT 5 (F)
 61 COMING BACK FOR MORE L.A. Mix AAM AMV 1579 (F)
 62 UP ALL NIGHT Slaughter AAM AMV 1579 (F)
 63 FM FREE

the chimes

heaven

the re-mixes

7 12 CD CASSETTE

36	THE SOUP DRAGON feat. Junior Reid Raw TV/Ryg. Live (RV 97) (RT)
64	CAN YOU PARTY Jill Bunny And The Madmen Mood Factory Dance (MF 10) (BM)
65	BURUNDI BUES Beats International Go Beat (GO 00) (5) (F)
66	LOVE AND AFFECTION Sinitia Fantasy (12) (AN 3) (BM)
67	THE KING OF WISHLIF THINKING Go West Chrystal's GO (W) (8) (E)
68	CRAZY The Boys McLown ZB 44037 (12" 2T 44038) (BM)
69	SO CLOSE Hail & Ooties Arista (13) 5001 (12" 4) (5000) (BM)
70	BARFOOT IN THE HEAD A Man Called Adam Big Life BL (L) 28 (RT)
71	ONLY ONE WORD Propaganda Virgin VS (T) 127 (F)
72	HEADLIGHTS ON THE PARADE The Blue Nile Linn/Virgin UKS 41 (2) (F)
73	THERE SHE GOES AGAIN/MISLED The Queerbays Parade (12) (G) (28) (E)
74	ELEVATE MY MIND Stereomc's Gee Street (4) (F) way (12) (BRW) (86) (F)
75	A BEAT CALLED LOVE The Grid East West YZ 488 (M)



re-released by popular demand

CBS CHIM 3, T3, C3, M3

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TWELVE INCH

1	GROOVE IS IN THE HEART	21	HEAVEN
2	HOLY SMOKE	22	FANTASY
3	FASCINATING RHYTHM	23	WHAT THE WORLD IS ...
4	GROOVY TRAIN	24	OHEN
5	NEVER ENOUGH	25	SHE'S SO FINE
6	THE ONE I WANT	26	POWER
7	WHAT TIME IS LOVE?	27	MAKE IT MINE
8	WORLD IN MY EYES	28	BODY LANGUAGE
9	3 SONGS (EP)	29	CAPTURE THE HEART (EP)
10	FALL (EP)	30	SUICIDE BLONDE
11	THE CHRYSLERS	31	THE WALKING
12	CULT OF SNAP	32	LA SERENISSIMA
13	I'VE BEEN THINKING ...	33	SUPERFLY 1990
14	IT'S A SHAME (MY SISTER)	34	ANNIVERSARY WALTZ
15	PUNISHMENT DUE	35	WOW WOW - MA NA
16	UNDERSTUCK	36	GOING TO LOSE
17	DON'T BE A FOOL	37	SPIN THAT WHEEL (TURTLE...)
18	WHEELS THE ATOM	38	SHOW ME HEAVEN
19	THE SPACE JUNGLE	39	SHOW ME HEAVEN
20	LIVIN' IN THE LIGHT	40	LIVE GOT YOU UNDER MY SKIN

33	WHERE ARE YOU BABY? Betty Boo Rhythm King (RF 3) (RT)
24	HOLY WARS... THE PUNISHMENT DUE Megadeth Capitol CLP 588 (12" 1) (CLC) 588 (E)
25	BLACK CAT Janet Jackson A&M AM (V) 587 (F)
26	LIVIN' IN THE LIGHT Caron Wheeler RCA PB 43939 (PT 43940) (BM)
27	DON'T BE A FOOL Loose Ends Tenn/Virgin TR (V) 312 (F)
28	WORLD IN MY EYES Diploche Mobile Mute (12) (BX) 20 (RT)
29	3 SONGS (EP) The Wedding Present RCA PB 4402 (12" PT 4402) (BM)
30	TONIGHT New Kids On The Block CBS BLOCK (T) 7 (C)
31	THE ANNIVERSARY WALTZ - PART ONE Status Quo Vertigo/Phonogram QAO 28 (2) (F)
32	NOTHING TO LOSE S Express Rhythm King SBX (V) (T) (RT)
33	EPIC Faith No More Shan/London LASH (X) 28 (F)
34	FALL (EP) Ride Creation CHE (6) (T) (F)
35	RHYTHM OF THE RAIN Jason Donovan PWL PWL (T) (6) (F)

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US TOP FORTIES

SINGLES

1*	4	I CAN'T LIVE WITHOUT YOU (Love... Nelson)	DGC
2	5	CLOSE TO YOU, Maxi Priest	SBK
3	1	RELEASE ME, Wilson Phillips	Mercury
4	2	BLAZE OF GLORY, Jon Bon Jovi	Columbia
5*	8	PRAYING FOR RAIN, George Michael	Atlantic
6*	7	SOMETHING HAPPENED ON THE WAY TO... Phil Collins	MCA
7	3	DO ME!, Bell Biv DeVoe	Pasley Park
8	6	THIEVES IN THE TEMPLE, Prince	Columbia
9*	11	OH GIRL, Paul Young	Motown
10*	13	MY, MY, MY, Johnny Gill	Warner Brothers
11*	19	I DON'T HAVE THE HEART, James Ingram	Arista
12*	14	HEART OF STONE, Taylor Dayne	Island
13*	17	ROMEO, Don	Virgin
14*	16	CANT STOP, Aha	RCA
15*	18	EVERYBODY EVERYBODY, Black Box	SBK
16*	23	ICE ICE BABY, Vanilla Ice	Enigma
17	10	UNSKINNY BOP, Pauson	Capitol
18	9	HAVE YOU SEEN HER, MC Hammer	Verve
19*	24	UNCHAINED MELODY, The Righteous Brothers	Sire
20*	21	POLICY OF TRUTH, Depeche Mode	Epic
21	12	CANT STOP FALLING INTO LOVE, Cheap Trick	MCA
22*	29	GIVING YOU THE BENEFIT, Peabbles	Atlantic
23*	32	SUICIDE BLOWN, INXS	ABM
24*	33	BLACK CAT, Janet Jackson	Mercury
25*	26	DIRTY CASH (MONEY TALKS), The Adventures Of Steve V	Arista
26*	28	THIS IS THE RIGHT TIME, Lisa Stansfield	Atco
27*	15	IF WISHES CAME TRUE, Sweet Sensation	Chrysalis
28*	36	FLY TO THE ANGELS, Slaughter	African
29*	25	TIC-TAC-TOE, Kyper	ABM
30*	35	SAY A PRAYER, Breathie	Columbia
31*	20	VISION OF LOVE, Mariah Carey	Wing
32*	38	FEELS GOOD, Tony Toni Tone	Motown
33*	37	CRACK!, The Roots	Slash
34*	27	EPIC, Faith No More	MCA
35*	31	ALL I'M MISSING IS YOU, Glenn Medeiros	Columbia
36*	34	LOVE TAKES TIME, Mariah Carey	MCA
37*	31	TELL ME SOMETHING, Indecent Obsession	Reprise
38*	40	TIME FOR LETTING GO, Jude Cole	Columbia
39*	—	CHEERY PIE, Warrant	EMI
40*	—	MORE THAN WORDS CAN SAY, Alias	

ALBUMS

1	1	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol
2	2	WILSON PHILLIPS, Wilson Phillips	SBK
3	4	MARIAH CAREY, Mariah Carey	Columbia
4	3	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury
5	5	POISON, Bell Biv DeVoe	MCA
6	6	GRAFFITI BRIDGE, Prince	Pasley Park
7	7	FRESH AND BLOOD, Poison	Capitol
8	10	SOUL PROVIDER, Michael Bolton	Elektra
9	8	COMPOSITIONS, Anilo Bole	EMI
10	9	EMPIRE, Queenyache	Capitol
11	11	I'VE GILL ALL MY LOVE TO YOU, Keith Sweat	Valentertainment
12	11	STEP BY STEP, New Kids On The Block	Columbia
13	13	THE REAL THING, Faith No More	Sire
14	20	GHOST, Original Soundtrack	VS
15	18	TIME'S UP, Living Colour	Epic
16	15	BUT SERIOUSLY, Phil Collins	African
17	17	AFTER THE RAIN, Nelson	DGC
18	16	JOHNNY GILL, Johnny Gill	Motown
19	21	STICK TO IT YA, Slaughter	Chrysalis
20	14	PRATTY WOMAN, Original Soundtrack	EMI
21	—	LISTEN WITHOUT PREJUDICE, George Michael	Columbia
22	23	DETONATOR, RAT	African
23	21	RITUAL DE LO HABITUAL, Jane's Addiction	Warner Brothers
24	24	PERSISTENCE OF TIME, Anthrax	Island
25	26	JANIS JACKSON'S RHYTHM NATION 1814, Janet Jackson	ABM
26	22	IN THE HEART OF THE WINGER, Winger	African
27	22	DO NO MORE WHAT I'VE HAVEN'T GOT, Sneed O'Connor	Enigma
28	27	100 MILES AND BUNNING, N.W.A.	Bruff
29	28	PUMP, Aerosmith	Geffen
30	33	DR FEELGOOD, Malley Crue	Elektra
31*	—	NO FENCES, Brook Brooks	Capitol
32*	—	CHEERY PIE, Warrant	Columbia
33*	25	I'M BREATHELESS, Madonna	Sire
34	30	BANNED IN THE USA, Luke featuring 2 Live Crew	Luka
35	29	CHARMED LIFE, Billy Idol	Chrysalis
36	37	WORLD POWER, Snap	Arista
37	—	THE GREATEST HITS, The Righteous Brothers	Capitol
38*	—	END OF THE INNOCENCE, Don Henley	Geffen
39	31	BOB TO SING, En Vogue	African

A&R LP REVIEWS

ALBUM OF THE WEEK

INXS: X, Mercury, 846 668. Michael Hutchence denies there was any pressure to produce an album that would sell as well as Kick, a course he was wrong — they just re-recorded another Kick. There's very little progression reflected on X, just lots of innocuous pop songs and pseudo-psycho funk. At the moment, INXS sound like they are simply exchanging basic goods to market demand. Start filling the racks. **NR**

STOCK IT

MEGADETH: Rust In Peace, Capricorn! EST2132. Their straightforward treatment of No More Mr Nice Guy recently might have suggested a following within the Megadeth camp, but Rust In Peace is the perfect counterstroke. Maimon Dave Mustaine leads another new line-up on an enterprising and intriguing journey through a metallic jungle full of pace, verve and invention. The guitars battle and the drums crash as Mustaine imports the lyrics with his usual demonic sneer, resulting in a record that's arguably their best yet. **KB**

DOGS D'AMOUR: Straight, China 843796-1. The surprise about Straight, the Dogs third album proper (excluding Unauthorised Bootleg and the acoustic mini), is the questionable choice of the two singles so far. Neither Victims Of Success or Empty World reflect the energy and spark shown on the first half of this record, as the songs lean towards two general groups: the obvious bar room rockers and the milder, acoustic driven introspectives. They fail to sustain it enough, diminishing the overall effect to one of general patchiness. **KB**

TACKHEAD: Strange Times, SBK One, SBK LP1003. Tackhead are five of the most respected and distinguished musicians in the funk/underground dance scene and their collaboration has seen a somewhat sporadic output. This is their first album with vocalist Bernard Fowler and his contribution gives the album a distinct rough edge to complement the slick funky rhythms. A fascinating and compelling album. **NR**

AC/DC: The Razors Edge, Atco WX364. While some may be critical of AC/DC's uncompromising determination to stick to their guns in hammering out their familiar concrete boogie, they somehow always manage to introduce a few subtle nuances, a fine re-tuning process that consistently makes each new album sound as fresh as the last. This time around, it's producer Bruce Fairbairn who is chiefly responsible for minor adjustments, as indicated in the Thunderstruck single, but nevertheless, it stomps and crunches in dynamic fashion. **KB**

SLAYER: Seasons In The Abyss, Def American 846871-1. A barbaric, high velocity assault from the US thrashers. This highly anticipated, Rick Rubin produced, audio release displays all Slayer's traditional menace, but amid the chaotic, lightning charge there's a

disciplined tightness that will impress more than just committed fans. And there are plenty, enlivened by the band's pursuit of the ultimate in rollercoaster speed metal. **KB**

STEREO MC'S: Supernatural, Gee Street/Island, BRP 556. With an impressive debut album already under their belts, the Stereo MC trio have given themselves time to slip into a slightly mellower groove that kicks hard when it comes to funk licks. Their smooth and neat sampling makes this a highly acceptable collection. **NR**

JIMMY BARNES: Two Fires, Atlantic, 756782141-1. Having gorged on a fresh packet of razor blades and feasted on a few six packs of epic sentiments, Jimmy Barnes appears in this profile among UK rock fans. This bristles with fevered melodies and crackling-lunging riffs. Yet Barnes has smoothed some of the bar room rough edges that gave his music a distinctive Australian character; at times, this sounds mid-Pacific. Two Fires is, however, set to blaze new and richer riffs for Barnes in the UK. Worth giving a XXXX for. **AM**

VARIOUS ARTISTS: The Third Mind, Third Mind TMLP 50. Distribution: A&T. This Mind never blows its own trumpet, letting the music make a noise, like this compilation. With an identity rooted in adventurous electro-beat, off front line Straight, the Dogs and newer techno-bodybeat, Faction (electro-pop), Solar Energy (space

House) and Beautiful Pie Green Boal (soulful House) are five out of eight names (six more tracks on the CD) that mean more on the continent, than immigrant releases (such as Courage Of Lions) are going to raise and broaden Third Mind's profile. **MA**

SIMON TURNER: Simon Turner, Creation CREP 064. Distribution: Creation. Uncongruous but utterly bewitching, the former child actor and King Of Luxembourg (who like Momus, has shifted from alt to Creation), has learned from writing soundtracks for Derek Jarman. Turner and friends have produced five extended, multi-faceted tracks that merge classical, choral and what sounds like WorldBeat at 16 rpm. File under Misguided Genius. The rest is up to Creation. **MA**

D-NICE: Call Me D-Nice, Live Hip 104. D-Nice is already known to rap's cognoscenti, and not just because he's a founder member of the BDP crew. On his debut solo album D-Nice takes KRS over, compromising stance but tempers it with some cool and seriously catchy tunes. Call Me D-Nice is sitting pretty in the US black charts and looks likely to emulate that success over here. **SD**

X-RATED: Martin Aston, Kirk Blows, Sarah Davis, Andrew Martin and Nick Robinson

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
12	NEW	EMPIRE, Queensrÿche	EMI USA 100388
2	1	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury 804717 JF
3	4	THE REAL THING, Faith No More	Slyak London 8281 EP 1
4	NEW	TIME'S UP, Living Colour	Epic 4897291 EP
5	NEW	PERSISTENCE OF TIME, Anthrax	Manal US 9982 P
6	2	FLESH & BLOOD, Pauson	Capitol/Enigma EP 21766
7	3	STILL GOT THE BLUES, Gary Moore	Virgin 2412 P
8	NEW	RITUAL DE LO HABITUAL, Jane's Addiction	Warner Bros WX 299 B
9	NEW	TYR BONES, Network	WEA USA 10038
10	7	THE WALL, Faith No More	Mercury SH409 4113
11	14	PASSION AND WARFARE, Steve Vai	Fanfare/Thought Group 17
12	NEW	HARMONY OF CORRUPTION, Napalm Death	Reprise MCD94 19047
13	17	PUMP, Aerosmith	Geffen 100329 EP
14	NEW	APPRÉTI FOR DESTRUCTION, Guns N' Roses	Geffen 100329 EP
15	11	UNLINED-ED, Sweet Savage	EMI 100327 P
16	NEW	SLIP OF THE TONGUE, Whitehouse	EMI 100327 P
17	32	A BIT OF WHAT YOU FANCY, Queensrÿche	Polygram 7572325
18	23	SLAM, Dash Network	Mercury 828882 P
19	4	REV IT UP, Pauson	EMI USA 10038
20	NEW	INTRODUCING YOURSELF, Faith No More	Slyak London 8281 EP 1
21	5	THE WILD ONE, Anthrax	EMI 100327 P
22	NEW	DETONATOR, RAT	Atlantic 100327 P
23	17	BACK STREET SYMPHONY, Thunder	EMI/INC 10030
24	48	7800 FAHRENHEIT, Jon Bon Jovi	Virgin/VEP 2176
25	30	FOUR SYMBOLS, Ice Cube	Atlantic 520068 P
26	NEW	GOODNIGHT, LA Megarm	Polaris 432838 P
27	16	MOLTER METAL, Yngwie	Telstar 5148 129 BMS
28	NEW	BRIDGEWENT, Network	Epic 4897291 EP
29	26	HYSTERIA II, Leprous	Bluesway/B&W 957 P
30	38	BAT OUT OF HELL, Meat Loaf	Columbia/EP 832419 P
31	34	PERMANENT VACATION, Aerosmith	WEA USA 10038
32	13	HOW TO FLY, Neil Heyday/Rod	Arista 750155 BMS
33	8	AGAINST THE LAW, Bruce	Enigma 5282 P
34	12	NEVER, NEVERTHELESS, Network	Reprise/NER 9193 P
35	8	NO SWELT, LA Megarm	Capitol 82828 P
36	24	BLACKOUT IN THE RED ROOM, Live/Weir	Capitol 82828 P
37	27	LEATHER & LACE, Aerosmith	Dun 04079 P
38	NEW	FROM THE ASHES, Run D.M.C.	Geffen 1003291 P
39	21	DELICATE SOUND OF THUNDER, Primal Scream	EMI 100309 P
40	33	HITS OUT OF HELL, Meat Loaf	Epic 404417 P

Charts courtesy of Billboard, 29 September 1990 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

SINGLES A & R

Reviewed by Nick Robinson

SINGLE OF THE WEEK

UPHOLSTERED ELDORADOS: I Wanna Talk Like Iggy Pop. (Box \$2 PUMP 1). Bit of a flyer this one but it gets the vote for sheer imagination and some hilarious vocals. Sampled from a recent Radio One Roundtable guest appearance by the Ig, his immortal words draw over a great dance track. As the man says, "It's a little wild turkey kind of groove". Says it all, really.

STOCK IT

PET SHOP BOYS: So Hard. (Parlophone #6267). A welcome return, this time with the "Axel" Folsomeyer co-producing, and a typical semi-orchestral pop song with those familiar heavy dance beats and another catchy chorus. Not exactly a great departure for them, but expect it to storm the charts.

STOCK IT

MC HAMMER: Have You Seen Her. (Capitol CL 590). The Hammer success story continues with this cool gently-rapped cover of the wonderful Chu-Lies hit of 1974 like LL Cool J's I Need Love, it's a track that punters of all ages will want to buy, so keep it well stocked. With a cover of Marvin Gaye's Help The Children on the B-side and a remix of the A, Cap'n Touch This on the extended fare, this one can't fail to go top 10.

STOCK IT

NENEH CHERRY: I've Got You Under My Skin. (Circa YR 53). From the Chrysalis Cole Porter tribute album Red, Hot & Blue, to benefit AIDS research, this sparse boss-led dance cut has Cherry rapping a serious message about the disease. With its dark atmosphere and subject matter, it's grim but effective.

STOCK IT

TECHNOTRONIC: Megamix. (Swanyard Records, SYR 17). Not much you can say about this except that it's a megamix of all their hits and it will sell by the crateload.

THE BEAUTIFUL SOUTH: A Little Time. (Go! Discs GDDX 47). Destined to bring a semblance of order to a dance crazy chart, this beautiful ballad could easily go all the way. Briana Corrigan and Dave Hemmingway duet on a tale of a crumbling relationship softly sung over a light rhythm complete with strings and piano. A thoroughly pleasing toster for an album and tour in November.

BOBBY VINTON: Blue Velvet. (Epic 6505240). If the success of Steve Miller's The Joker is anything to go by, this track — currently fea-



VAN MORRISON: an enlightened return

lured in a Nivea lotion ad — should follow it to the top of the chart. Expect this classic Fifties ballad to appeal to a wide age group.

AZTEC CAMERA AND MICK JONES: Good Morning Britain. (WEA Y7521). The ex-Closh man teams up with Roddy Frame and goes to perform a chugging ode that both lyrically and musically owes more to Jones' musical past. One of the rockier tracks from Aztec Camera's *Siroly* album, it might just be the one to get the band back in the charts.

THEY MIGHT BE GIANTS: Don't Let's Start. (Elektra, EKR 115). One of the duo's first singles is re-released in a bid to maintain the chart profile of a band which at first might seem gimmicky but actually produces some subtle bursts of inspired pop. Incredibly catchy, its potential will be bolstered by its wonderful video.

VAN MORRISON: Real Real Gone. (Polydor, VANX 6). This toster for the new album, Enlightenment, has an up tempo feel and horn accompaniment that is similar mood to its classic Bright Side Of The Road. The consistency of his work should keep fans happy but don't expect a big hit.

THE CHIMES: Heaven. (CBS CHIM 3). This cut from the group's well-received debut album was released last year to great acclaim in the clubs. This time the funky drum, subtle piano and wailing vocal track should make a sizeable dent in the pop chart, building on the success of Still Heaven's Found earlier this year.

STATUS QUO: The Anniversary Walks. (Vertigo QUOG 28). Prepare yourselves for a Q10a media feast celebrating the group's 25 years in the business. This medley of old rock and roll hits is only the start of a major campaign so expect heavy promotion and yet another top 10 hit.

JT AND THE BIG FAMILY: Foreign Affair. (Championa CHAMP 254). The BHF production team certainly have a knack for hits and this looks set to match the success of Moments In Soul. It's another mellow groove with a similar feel to Beats International's Dub Be Good To Me with some suitably mega-mix vocals.

MEGADETH: Holy Wars... The Punishment Due. (Capitol CLP 588). With a new line-up and a new album that is being touted as

their best yet, Megadeth look set to reaffirm their position in heavy metal's big league. This typically-filled and finely-executed melodic mosh clocks in at over six minutes but that won't stop armies of fans from flocking to the shops.

MAD JACKS: Feel The Hit. (Bad Trip Records CREED 47). Loveds of all things Manchester will revel in this indie dance track that combines Mondays-style vocals with some wild guitar freak-out. For dance purists, there is a more restrained mix on the B-side, but either way it makes for a tasty second single.

COLIN JAMES: Just Came Back. (Virgin America VUS 24). He's been around a while furrowing a rather sub-Bryan Adams groove but this is a magnificent slice of horns-cum-wailing, blistering rock that could well bring the James name to the fore. All bands well for the 25-year-old Canadian's forthcoming album, *Sudden Stop*.

SUZANNE VEGA: Men In A War. (A&M AM 584). Yes, it's a remix, but not that sort of remix (Vega's desire to experiment further in the dance market, following the success of the DNA-treated Tom's Diner, has been postponed in favour of his Bob Clearmont mix of one of her last album's better tracks. More up tempo and with a distinct character of its own, it should get the airplay it deserves.

SLAUGHTER: Up All Night. (Chrysalis CHS 3556). Aiming to succeed where Toro Nagao has so far failed, Chrysalis continues to try and get a metal act in the charts. This lot are already making it big time in the US and this Guns 'N' Roses-meets-Kiss stomper has enough muscle and infectious hookiness to do the business here.

WHYTE: Purple Haze. (Big Wave BWRT 43). Meanwhile, back in cover version city, we find this colourful dancefloor interpretation of the Hendrix classic. Expressive vocals are high in the mix and, along with an upflitting keyboard and rhythm section, makes this one of the better and more interesting covers around.

RUNRIG: Capture The Heart (Chrysalis CHS 12 3594). A four-track EP is set to be the band's only vinyl output for the rest of the year and features all new songs the least track Stepping Down The Glory Road sounds like a more authentic and convincing Big Country and this release will only expand their huge following.

DISTRIBUTION

TOP 40 SINGLES

1	7	WHAT TIME IS LOVE?	KLF Communications KLF 06405 (87)
2	4	GROOVY TRAIN	Prod. Mike 10027 (87)
3	NEW	THEN	Shirley Bassey 551 740 (87)
4	5	POOL'S GOLD/WHAT THE WORLD... The Stone Roses	Silverman OMB10 (87)
5	2	WHERE ARE YOU BABY?	Rhythm Kings LEFT 430 (87)
6	NEW	I CAN'T STAND IT	MCN BCBM 3550 (87)
7	9	NOTHING TO LOSE	Rhythm Kings SEXY 610 (87)
8	4	LA SIRENISSIMA	New Box 172845 006 (79A)
9	4	RHYTHM OF THE RAIN	PWL PA151 (87)
10	NEW	MAKE IT MINE	One Life Incom 46 TP7 (87)
11	16	NAKED IN THE RAIN	W.A.G. Me/Media/Epic Life BR817 (87)
12	NEW	ROCK 'N' ROLL NIGGER (EP)	Lazy LART 20 (87)
13	8	I'M FREE	New TVG Life REV 910 (87)
14	10	ICEBINK LUCK	4AD JBAD 001 (87)
15	6	COME TOGETHER	Crescent CREO 781 (87)
16	25	BARFOOT IN THE HEAD	Warp/Other Rhythm LEFT 30 (87)
17	16	STEP ON	Warp/Other Rhythm LEFT 30 (87)
18	12	LFO	Warp/Other Rhythm LEFT 30 (87)
19	14	TRICKY DISCO	Big One NYVING 001 (87)
20	3	DANCE, DANCE	121 (M)272 111 (87)
21	NEW	FUN TO BE HAD (EP)	Silverman OMB10 (87)
22	18	ONE LOVE	Rough Trade RT7 249 (87)
23	NEW	FOURTH OF JULY	Factory FAC 2772 12 FAC 2772 (87)
24	22	SHALL WE TAKE A TRIP/IMODY...	Factory FAC 281 (87)
25	24	STEPPING STONE/FAMILY OF MAN	Prod. Mike 1015 (M)K15 (87)
26	43	MADCHESTER EAR ON E.P.	Factory FAC 287 (12 FAC 287) (87)
27	14	CULT OF SNAP/SIMBA GROOVE	Remain RUMAT1 (87)
28	NEW	I DON'T EVEN KNOW IF I SHOULD	Remain RUMAT1 (87)
29	29	4 LEPHANT	Shirley Bassey 551 740 (87)
30	26	13 SHE COMES IN THE FALL	Silverman OMB10 (87)
31	36	9 LAMBORGHINI	Cow/Media 10001 (87)
32	NEW	KILL YOUR TELEVISION	Shot Up And Dance SUND4 A (PAC)
33	NEW	LONG TRAIN RUNNING	Chapter 22 (2)CHAP 22 (87)
34	19	2 KING MY BELL	Remain RUMAT1 (87)
35	17	WORD IN MOTION...	Free Style (12) FRS 1 (87)
36	NEW	YOU'VE GOT TO LOOK UP	Factory/MCA FAC 2072 FAC 2072 (87)
37	33	17 SHE BANGS THE DRUMS	Half/Full Audio HAF13 (1) (87)
38	38	6 LOADS	Silverman OMB10 (87)
39	31	3 DEATH OF THE KAMIKAZE	Crescent CREO 780 (87)
40	39	9 IT'S ON	Jungla & Pimpol (12) J1018 (87) Hercules (12)HCL 1 (87)

TOP 20 ALBUMS

1	NEW	BOOMANIA	Rhythm Kings LEFT 110 (87)
2	6	LOVEGOD	New TVG Life SOUND 18 (87)
3	1	BOSSANOVA	4AD CAD 0010 (87)
4	7	THE STONE ROSES	Silverman OMB10 (87)
5	3	THAT WING FEELING VOL II	Dino DMV1 2 (87)
6	13	THERE'S NOTHING LIKE THIS	Kanga Dance KDCP 7 (6)KANG 07 (87)
7	4	BETWEEN THE LINES	Mike STUMB 51 (87)
8	2	LIFE	Cow/Media 10001 (87)
9	11	VIOLATOR	Mike STUMB 64 (87)
10	18	PASSION AND WARFARE	Foed For Target GEAR 12 (87)
11	6	HARMONY OF CORRUPTION	Enigma MOC17 001 (87)
12	7	THE SUMMER OF LOVE	Dino DMV1 3 (87)
13	4	7 WILD!	Mike STUMB 51 (87)
14	4	BUMMED	Factory FAC128 (87)
15	15	THE HEALER	Silverman OMB10 (87)
16	4	THE DOMINO CLUB	Silverman OMB10 (87)
17	2	THE CIRCUS	Mike STUMB 51 (87)
18	5	THE INNOCENTS	Mike STUMB 51 (87)
19	17	3 CAUSE OF DEATH	Remain RUMAT1 (87)
20	NEW	THE BATTLE OF BRITAIN - 50TH	Rizz PZARD 50 (87)

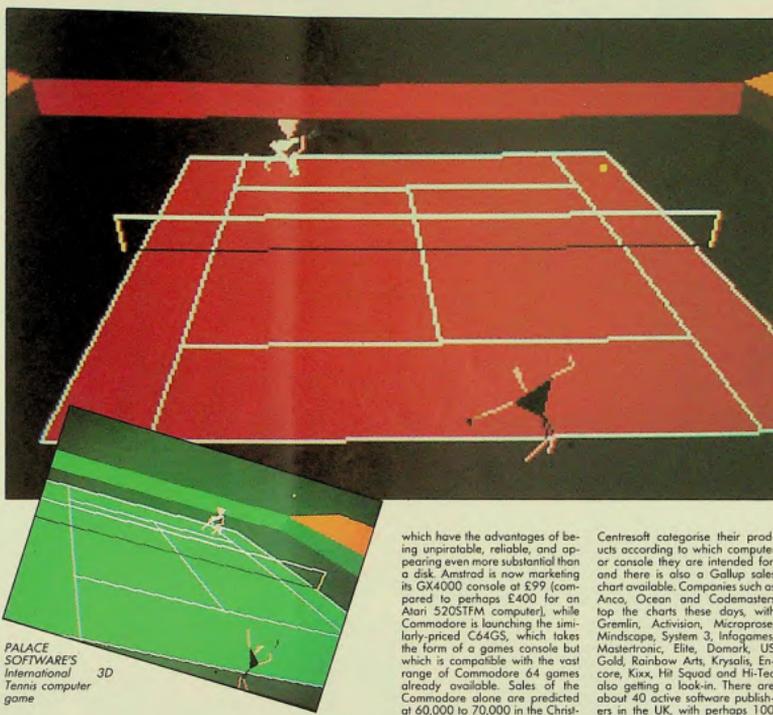
Compiled by Music Week from Gallup Data

Choosing the software option

Some record companies got their fingers badly burnt after cashing in on the computer games boom of the Eighties. But while sales have fallen there are still rich rewards to be made in software by canny retailers, says Mark Jenkins

THE OVERLAP between the markets for recorded music and games software is so substantial that stocking computer games can seem an obvious move for many music retailers. Granted, purchasers of computer software are only infrequently female — one recent consumer computer shop had a 97 per cent male attendance — but the 12- to 25-year-old males buying heavy metal, rock and dance music are frequently the same ones who spend much of their leisure time plugged into an Atari ST, Spectrum or Commodore 64 playing "19 Stealth Fighter" or "Double Dragon II". Cross-media tie-ups between films, TV programming or albums and successful computer games, as in the cases of *Batman*, *Italy 1990* or *Robocop*, also emphasise the possibilities.

A few years ago the similarities between the pop and software games markets were even more marked with many major record companies even entering the software field themselves. Top 100 software charts were all the rage, young programmers collected megabuck royalties (often invested in sports cars which they were too young to drive) and software houses took on all the glamour of the music business. But the start of the Nineties has seen a harsh weeding out of the software stores of the Eighties. Activision, a prime mover in the Eighties, is now reduced virtually to a two-man operation in the UK, while Ariolasoft UK disappeared a couple of years back, and CBS Software, which tried to avoid using the established software distributors and was in turn spurned by them when sales slumped, is now only a memory. However, the scenario is not all as hopeless as it may appear. In the days when the software field seemed at its most active, huge numbers of games were being sold on data cassette for the Commodore 64 and Spectrum micros at budget prices as low as £1.99. More recently, the software companies



PALACE SOFTWARE'S International 3D Tennis computer game

have realised that there's no real profit to be made at such a level and a budget point of £2.99 has become established.

More importantly, the simple eight-bit Commodore 64 and

Spectrum micros, have started to give way to the sophisticated 16-bit Commodore Amiga and Atari ST, which load only from floppy discs. A 16-bit disc in quality colour packaging can command prices of £24.99 or more, with advanced copy protection often making piracy impossible; so profits are more substantial now than they have been for some time, even if volume of sales may be smaller.

Virgin, one of the few survivors among the record companies which dabbled in the field, has also been instrumental in the resurgence of the games console. The ability of computers to double as word processors, music systems or databases was initially considered desirable, but when it became clear that a high percentage of purchasers used their computers for nothing but games, the more specialised and cheaper games console began to fight back. Virgin/Mastertronic now distributes the Sega games console, which claims a user base of 250,000 in the UK alone.

Games consoles load almost instantly from software cartridges,

which have the advantages of being unportable, reliable, and appearing even more substantial than a disk. Amstrad is now marketing its GX4000 console at £99 (compared to perhaps £400 for an Atari 520STFM computer), while Commodore is launching the similarly-priced C64GS, which takes the form of a games console but which is compatible with the vast range of Commodore 64 games already available. Sales of the Commodore alone are predicted at 60,000 to 70,000 in the Christmas period.

The profit line

Just how much money is there to be made from stocking computers and software? Attendees at the recent All Formats Computer Fair spent an annual average of £488 on their hobby, according to a *Computer Trade Weekly* survey, which compares to an average purchase of just over one unit a year for all UK inhabitants. Mark-ups on games cartridges such as those from Sega are comparable to those on records and tapes, according to Sega brand manager Philip Ley, and the Sega system offers huge potential for repeat sales, with a designer joystick, 3D glasses and light gun already available, as well as more than 100 games cartridges, many based on games found in amusement arcades.

Of the retail chains, Boots, Virgin Games and WH Smith are enthusiastic software stockers. Virgin is especially committed and plans to add a further 10 stores to its existing stand-alone outlets, within the next 12 months. But how to decide the best-selling games to stock? Distributors such as

Centrasoft categorise their products according to which computer or console they are intended for, and there is also a Gallup sales chart available. Companies such as Anco, Ocean and Codemasters top the charts these days, with Gremlin, Activision, Microprose, Mindscape, System 3, Infogrames, Mastertronic, Elite, Domark, US Gold, Rainbow Arts, Krysalis, Encore, Kixx, Hit Squad and Hi-Tec also getting a look-in. There are about 40 active software publishers in the UK, with perhaps 100 releases per month between them (taking disk and tape versions for all machines into account). In many cases their operations are similar to record companies, and retailers will be pleased to hear that there are similar promotions and "freebies" to be had. US Gold, for instance, recently organised a mystery weekend in a country house to support the launch of its *Murder* software package.

Full-price Amiga and ST games retail from £14.99 — there is some Amiga and ST budget product as well, at £4.99 for the optimistic, £6.99 for those such as Hi-Tec just getting into the 16-bit field and worried about margins. At other price points, System 3's *Amos* manages to figure in the Amiga charts at as much as £4.99.

The retailer

Buying controller for Boots Sound Centras, Chris Leckenby, is responsible for both music and computer products, and feels that profit margins on software can be "enormously more healthy" than on music — although Boots has no speci-

TO PAGE 25 >

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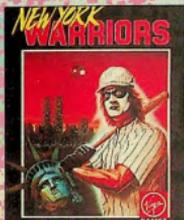
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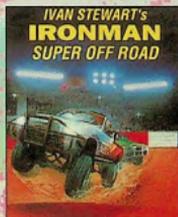
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FROM PAGE 23

fic plans to increase the amount of bootspace devoted to software in the wake of its decision to stop stocking singles.

Leckenby also has some hints on display philosophy: "Boots tends not to use supplier material as it leads to indiscipline in stores — we do all our own promotional material in corporate style."

In the past, the desire of software manufacturers to make their products stand out led to the release of games in large and complex packages which were almost impossible to display. Retailers already experiencing problems with the need to display LPs, CDs, cassettes and videos economically will be pleased to hear that Boots' efforts have now largely put a stop to this practice. "We've taken a very firm line on packaging, and insist that suppliers use consistent sizes, we simply won't deal with companies which don't conform now that they know the rules," says Leckenby.

Stocking

So what does setting up for software sales involve for the retailer? One major hurdle may be the thought of having to invest in the hardware to demonstrate games in-store — but this is solved by companies such as Bulletin 1000, which regularly produces videotapes demonstrating the latest games with a voice-over emphasising their selling points. Nothing more than a VCR and

Top 10 full-price game formats

Title	Publisher/Label	Formats
1 Shadow Warriors	Ocean	SP/CO/AM/ST/AG
2 Corporation	Care Design	AG
3 Kick Off 2	Anco	CO/ST/AG
4 Shadow Of The Beast 2	Psygnosis	AG
5 Midnight Resistance	Rainbow Arts	SP/CO/AM/ST/AG
6 Turrican	Chrysalis	SP/CO/AM/ST/AG
7 Manchester United	Ocean	SP/CO/AM/ST/AG
8 Batman — The Movie	Ocean	SP/CO/AM/ST/AG
9 RoboCop	Ocean	SP/CO/AM/ST/AG/OT

Source: Gallup

w/e 1/9/90

Top 10 budget game formats

Title	Publisher/Label	Formats
1 Quattro Adventure	Code Masters	SP/CO/AM
2 Rastan	Hit Squad	SP/CO/AM
3 Pro Boxing	Code Masters	SP/CO/AM/OT
4 Temple Of Doom	Kixx	SP/CO/AM
5 Paperboy	Encore	SP/CO/AM/ST/AG/OT
6 Daley Thompson's Olympic	Hit Squad	SP/CO/AM/ST/AG
7 Yogi's Great Escape	Hit Squad	SP/CO/AM/ST/AG/OT
8 Fantasy World Dizzy	Code Masters	SP/CO/AM
9 Salamander	Hit Squad	SP/CO/AM
10 Match Day 2	Hit Squad	SP/CO/AM/OT

Source: Gallup

w/e 1/9/90



THE SEGA Master system (above and right), with light Phaser and control pads, offers huge potential for repeat sales as well as more than 100 compatible games cartridges

television is needed and, in the case of a store stocking sell through music videos, these will already be available.

Retailers not intending to stock hardware, however, will have to be prepared to take on trust a certain number of software returns which won't load into the customer's machine. Even checking software in-store isn't a solution, as slight differences in tape head or disc drive alignment can prevent loading on certain machines. This is one advantage of opting for games console stocks — their cartridge loading system is practically 100 per cent reliable.

As for stocking, it's easy to go to specialised software distributors such as Leisuresoft, Centross or USO, but there are companies better known to the record business already handling software — such as Terry Blood (sales and marketing director David McWilliam is responsible for software) or Entertainment UK (Mathew

McSamnee). Hardware specialists such as SDL are the top suppliers of Amigas and Atlaris, while Virgin/Mastertonic, as mentioned previously, has exclusive distribution for the Sega consoles for most of Europe.

Virgin's Philip Ley is convinced that this year is going to be an eight-bit Christmas, with the existing Sega systems (the E79 Master, E89 Plus and E129 Super versions) rising to 500,000 sales by 1991 and 30,000 sales of the upwardly compatible (and considerably more expensive) 16-bit Megadrive machine on top of that. Nintendo's eight-bit Entertainment System, on the other hand, has the advantage of coming packaged with a Teenage Mutant Hero Turtles game and a price of £79.

Overall, it seems there is more profit and less complication involved in stocking computer games than many retailers imagine. Just enough time, perhaps, to think of stocking up before Christmas?

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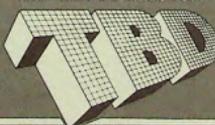
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TRACKING

TOP • 20 • SINGLES

1	WHAT TIME IS LOVE?	From <i>The Culture Of Revolution</i>	KLF Communications KLF 004 (RT)
2	GROOVY TRAIN		Profile NAK 102 (P)
3	THEN		Situation Ten Set 74 (RT)
4	FOOL'S GOLD/WHAT THE WORLD IS WAITING FOR		Silverstone OMB 013 (P)
5	EPIC	From <i>Blue Man</i>	London L804 26 (P)
6	MAKE IT MINE	From <i>Shamans</i>	One Little Indian 48 777 (RT)
7	ROCK 'N' ROLL NIGGER (EP)		Loxy L427 20 (RT)
8	ICEBLINK LUCK		AAP AD 4011 (RT)
9	TIMELESS MELODY		Gal Discs G0144 (P)
10	COME TOGETHER		Creation CREO 78 (P)
11	SUMMER IN SIAM		Pygma Motion 12 519 (NS)
12	WAY DOWN NOW		Eastgate/Chrysalis ENT 634 (P)
13	THE OTHER GROUND		EMI/GMA 80 80 (P)
14	GET ME OUT		EMI/NMA 10 81 (P)
15	FUN TO BE HAD		Mute MUTE 117 (P)
16	FOURTH OF JULY		Rough Trade RT 249 (RT)
17	HEY VENUS		Virgin VS 1399 (P)
18	LOVER/MONEY		Mercury MCR 5 (P)
19	ROLLERCOASTER (EP)		Moscow progno NEG 45 (NS)
20	WHITE LIGHTNING		Cap. Sirenia SNA 13 (P)

CHART COMMENTARY

There's little or no movement in the Other Chart this week, with the albums section containing just one new entry, while **The Soup Dragons'** *Love God* albums returns to the number one spot. The highest and only new entry comes from **The Men They Couldn't Hang** with their new album *The Domino Club* and **The Inspiral Carpets** and **Depeche Mode** both move back to the top five.

In the singles section, **KLF's** domination at the top of the chart continues with **The Farm's** *Groovy Train* in close attention. The highest new entry is at number three where **The Charlatans'** brand of Mancunian Rock arrives on their third single. Then at number six **The Shamans'** swirling dance psychedelia makes an appearance with *Make It Mine* and at seven **Birdland's** controversial cover of Patti Smith's *Rock 'n' Roll Nigger* thuds into view. At 15 **Nitzer Ebb** continue to groove the Euro dancefloor and, finally, one place below at 16, **Galaxie 500's** latest EP, *Fourth Of July*, enters the chart.

TOP • 20 • ALBUMS

1	LOVEGOD	From <i>The Soup Dragons</i>	Rev. Tri-Big Life SOUNP 2 (RT)
2	TIME'S UP	From <i>Love God</i>	Cap. 446591 (LS)
3	THE REAL THING	From <i>The Men They Couldn't Hang</i>	Sliper London SLS 541 (P)
4	BOSSANOWA	From <i>The Farm</i>	A&C CAD 8018 (RT)
5	THE STONE ROSES	From <i>The Stone Roses</i>	Silverstone OMB 022 102 (P)
6	45 84 89	From <i>The Cult</i>	Cap. 4584 89 (RT)
7	RITUAL DE LO HABITUAL	From <i>Love God</i>	Wanna Bear WE 206 (NS)
8	LIFE	From <i>Inspiral Carpets</i>	Cap. Mute DUNG 9 (RT)
9	VIOLATOR	From <i>Depeche Mode</i>	Mute STUM064 (RT)
10	GOLD MOTHER	From <i>Janet</i>	Fanfare 844 811 (P)
11	HARMONY OF CORRUPTION	From <i>Republic</i>	Sanctuary MSC91 19 (NS)
12	THE DOMINO CLUB	From <i>The Men They Couldn't Hang</i>	Silverstone OMB 012 12 (P)
13	GOOD	From <i>Smile Train</i>	Cap. 77932 0297 (NS)
14	FOR WHOMSE ADVANTAGE?	From <i>Janet</i>	Redwood RW 0366 (P)
15	LOVELY	From <i>Love God</i>	Adonis 238 9273 137 (NS)
16	WAKING HOURS	From <i>Janet</i>	A&M JANA 9901 (P)
17	FILIPPED	From <i>Janet</i>	Cap. DPM 1986 (P)
18	CLOFAYLA GRIP	From <i>The Heart Throbs</i>	One Little Indian TPL 21 (RT)
19	HATS	From <i>The Sea Mats</i>	Loxy Lox 119 (P)
20	BLACK SHEETS OF RAIN	From <i>Janet</i>	Virgin America VJSP 71 (P)

Compiled by Music Week from Gallup Data

by Dave E Henderson

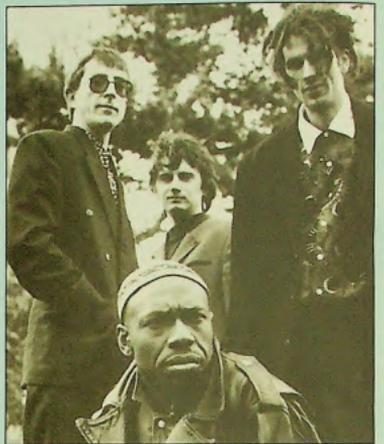
BUFFALO TOM, who seemed to be creating a reasonable amount of major label interest after their *Crowl* single last June, have signed to Situation Two, through the Rough Trade Group, and release *Birdbrain* as a 12-inch only single this week. The three-tracker was produced by **Dinosaur Jr's** J Mascis. Similarly astute Americans, **My Life With The Thrill Kill Club**, release a new 12-inch single/CD single on Wax Trax and that couples *Cuz It's Hot* and *Daisy Chain 4*. And **KMFDM** continue the dance-floor groove with a new album for Wax Trax called *Naive*. Both releases are available through APT, as is the new single from **Meat Beat Manifesto**. *Psyche Out* is released on Play It Again Sun. Almost spells the same. **The Seers** release a new single on Cherry Red this week called *Psych Out* and that is available through Pinnacle.

LAWNMOWER DETH's lengthy 24-track opus *Ooh Criskey* is *Lawnmower Deth* is released on Earache through Revolver and features a further eight tracks on the CD version. The album illustrates the band's distinctive brand of wit with titles including *Spook Perv Happenings In The Snooker Hall*, *Can I Cultivate Your Garden* and *Seventh Church Of The Apocalyptic Lawnmower*. Swedish favourites, **The Leather Nun**, return with a new album on *Wire Records* through the Rough Trade Group. The set is their first for three years, was produced in the US by legendary psychedelic loner Kim Fowley and is called *International Heroes*.

THERE'S AN exceptional psychedelic and wah-wah-ed out single from **Mad Jacks** on Creed Records through the Rough Trade Group. Unsurprisingly, the band come from Manchester and their single is called *Feel The Hit*. Their second 12-inch, it features some neat dissections of their sound and some multi-layered work outs. More soulful and sounding slightly dated next to **The Mad Jacks**, **Angry Ground's** *Diceman* is a smooth debut on the Dangerous label through Backsoul. Souful to the extreme, it is mirrored in delivery by the new product from another set of Mancunian veterans **Yargo**. *Yargo* found life with London just too much and have returned to the indie sector for their new release, the single, *The Love Revolution*, on *Bodybeat*.

GETTING LOUD, **Das Damen** release a live album on City Slang through Southern Record Distribution and that is called *Entertaining Friends*. Much-talked about New York funk rockers **Heads Up** precede their UK visit with the release of an excellent debut album, *Soul Brother Crisis*. Intervention, on Emule through Pinnacle and **Motocade** unleash their new album *Surveillance* on Big Kiss through Southern.

THE RUMOUR label continues to infiltrate the dancefloor with its quality 12-inches and for those more in the swing of the album



YARGO: BACK with the indies with *The Love Revolution*

groove, it has compiled Volume Four of its Warehouse Raves series, through Pacific. This set is another double with new tracks from **KLF**, **Juno** and **Shut Up And Dance** mixed in with sought-after rare items like *On A Love Groove* by **Orchestra JB**, *Stop Bajan* by **Tullio De Piscopo** and *Groove Me* by **Fern Kinney**. Rumour also releases a new single from **Don Pablo's Animals**, *Long Train running*, while there is dance action from the *Step Off* label, through the Rough Trade Group, with a single from **KSDS** called *Monica*. There is a movement to bring songs back into UK dance music from **Ashley And Jackson** on their DFM Records 12-inch *Solid Gold* and there is another slab of powerhouse electronics from **Nitzer Ebb** with their *Fun To Be Had* on Mute through the Rough Trade Group.

THE BEYOND release a new single on the Big Cat label through the Rough Trade Group. It is their second 12-inch single for the label and is called *No-Excuse*. There is more angst-ridden noise from the *Shokin' Street* label which goes on a veritable release overdose with plenty of product scheduled through Southern. First off there's **The Barreccodes'** *Grammar Of Mystery* 12-inch and a seven inch single from **The Jeff Dahl Group** called *Aint Got Nothin'* on an album. They will be followed by an album from **The American** *Ruse* called *Hard Junk Meek* and a 12-inch three tracker from **Use** called *And Then?* These will be accompanied by an **Angry Samoans'** album called *Return To Samoa*, plus a seven-inch from the group called *D For The Dead*, an EP from **Two Saints** called *Tequila 213* and an album from **The Quoers** — a legendary Boston punk outfit called *Grow Up*. Also unanimously loud and aggressive are **The Dream**

who release their self-titled debut album on the FM Revolver subsidiary. **Black Records** through Pinnacle.

THERE IS an interesting package from the *Squeal* label which features 12 independent female bands of varying degrees of musical quality. The compilation, *London Girls: Postcard From Paradise*, is available from APT and it has some inspired moments from **Dead Famous People**, **Anna Palm**, **Coming Up Roses**, **Ann Clark** and **Whores Of Babylon**.

THE JETTISOUND video label has formed a video manufacture and distribution company called *reVision* and has arranged a distribution deal with *Commsuure Video*. It will still be dealing with music videos and has some new ones including **CUD's** *When At Home*, **Film and Blur's** *Live At The Subs*, but it will also be branching out into the film market with its set of **Kenneth Anger** videos joined by *Decoder*, **Psychic TV's** *Three Films* and a couple of **Derek Jarman** titles. The catalogue will be available through the Rough Trade Group.

RECENTLY RELEASED: **Senior Flux's** *Boke The Holl In The Condit Of Her Brain* four track 12-inch EP on *Roadrumer's* *Emergo* insight subsidiary through Pinnacle; **Parachute Men's** second album *Dogs And Eggshells* on *Fire Records* through the Rough Trade Group; **Ride's** third EP *Fall On Creelion* through Pinnacle; **Sweet Tooth's** debut album *Soft White Underbelly* on *Earache* through Revolver; **Alizee Damsel's** third album *Mule* on *Alternative Tentacles* through the Rough Trade Group; and **Sonic Violence's** debut album *JAGD* which is just out on album, cassette and CD on *Peaceville* through Revolver.

WEA Classics gears up for High Street fighting

Under the baton of Bill Holland, WEA has regrouped its classical activities and, as Nicolas Soames discovers, this time the company really means business

FOR THE past nine months WEA has purposely kept a low profile as it set up its classical infrastructure based on the three labels, Nonesuch, Erato and Teldec.

But now, it is eager to raise its status in the UK (under three per cent in the last MW market share report) and is preparing to do battle in the High Street.

Like the market leader, PolyGram Classics, WEA Classics will be the company's "holding company" in the sector. Bill Holland, WEA Classics UK chief, is keen to see that Nonesuch, Erato and Teldec will compete with each other as do Decca, DG and Philips at PolyGram. In fact, the very different nature of the labels make it a considerably easier task. However, details of the three labels will be contained in one catalogue.

But Holland is under no illusions about the task that faces him: He has to convince the classical industry that WEA — which dipped its toes in classics with Enigma a few years ago before pulling away sharply — really means business this time.

He is helped by a sound management pedigree. Ramon Lopez, chairman and chief executive of WEA, has personally pushed for the development following his experience with classics at both EMI and PolyGram. And Peter Andry, who for decades was the lynchpin of EMI's classical operation, is contracted to oversee the international direction and development of WEA Classics — at least until the end of his current contract in 1992.

Holland has found himself in a very different environment to the long-established classical traditions of PolyGram in general and Deutsche Grammophon in particular. But he is optimistic for the future.

"I have no doubt that there is real growth potential in each of the three labels — they have been seriously under exploited in the UK for some years," he says.

October, is going to be very much an Erato month, with front

covers of most of the classical magazines devoted to the conductor Daniel Barenboim, who starts a Mozart opera series with Così Fan Tutte. Holland has invested in a 70 minute Erato sampler CD on the company cover of *Hi-Fi News* which is printing an extra 10,000 copies (55,000 in total) in anticipation of increased demand.

WEA has a stake in the French label and a contract for worldwide distribution until 1994 — it is the only one of the three labels it does not own outright. But the commitment is still strong: of the 400 titles in the French catalogue, 250 are available in the UK. This includes both the recordings of popular opera films such as *Carmen* with Julia Migenes, Johnson and the *MusFrance* catalogue with specialist repertoire such as Lalo's opera *Le Roi d'Ys*.

Great things are expected of the Nonesuch catalogue, one of the most imaginative in classical music. It ranges from best sellers such as Rifkin's evergreen recordings of Scott Joplin to the Kronos Quartet's startling performances (Black Angels is the top seller at the moment) and more esoteric electronic music. Of the 120 titles in the current US catalogue, around 70 are available in the UK.

Holland reveals that Nonesuch is embarking upon a major project, the complete Gershwin Edition prepared in conjunction with the Gershwin Foundation, starting with the musicals. *Girl Crazy* comes in November and is followed by *Strike Up The Band*.

Teldec, the West German based company, which is also wholly owned by WEA, has undergone a complete facelift for the launch. It has a new logo, newly designed covers, posters and point-of-sale material. Of the huge catalogue of 800 titles, Holland has selected 225 for the UK which includes the admired Complete Bach *Contatas* series and recordings by its principal artist, Nikolaus Harnoncourt.

Holland predicts a bright future for Teldec. The company has just signed a contract with the BBC Symphony Orchestra and Andrew Davis to record English music — starting with Vaughan Williams' *Symphony No. 6*. And among the October releases is *Holst's The Planets* with the New York Philharmonic conducted by Zubin Mehta.

Teldec is also the first of the three WEA Classics labels to bring its video programme to the marketplace. It starts with two historic BBC music programmes made by Christopher Nupon in the Sixties, with *Jacqueline du Pre* playing Elgar's *Violin Concerto* and *Schubert's Trout Quintet* played by *Dr Pre/Barenboim/Zukerman/Pelman* and *Mehta*. They are being issued both on VHS and Laser Disc.

With major record awards already in the bag for WEA Classics, Holland is confident that the company will make an impact on the market. "I think it will take about three years to establish the labels and make a significant penetration in the British market," he says.



BILL HOLLAND: under no illusions about the task that faces him

'I still feel there is something fundamentally wrong with the UK classical record market and there is a lot we can still do'

"New efforts have been made with the recording programmes, and frankly the best is yet to come.

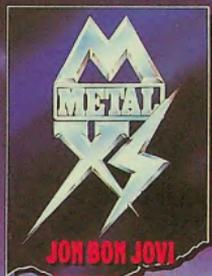
Curiously, he doesn't see PolyGram or EMI as his main targets. "Even when I was at Deutsche Grammophon, I was not really interested in stealing market share from EMI or someone else. Too many companies think only of taking business from each other," he says.

To this end he has appointed a new head of press and art promotion, Harriet Capodoli, whose background is not specialist classical but a leading PR firm, Burston Masteller.

Holland continues: "My concern is to expand the classical market. It still fills me with shame to think that classical recording has only eight per cent of the market in this country — the same as the US — while elsewhere in Europe it is more like 13 or 14 per cent.

"It has been argued that this is not so much because classics is so weak in the UK and the US but because pop is so strong in proportion to the population. But I still feel there is something fundamentally wrong with the UK classical record market and there is a lot we can still do," he says.

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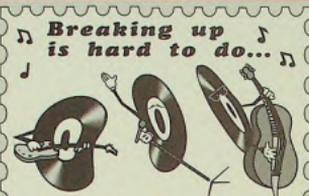
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FABULOUS SET UP IN LONDON SW18
Total lease 1200 sq ft
200 sq ft studio ideal for
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OPPORTUNITIES

Partner required for Record Company

Are you looking to start up on your own but have insufficient capital? Do you want to buy into an existing company thereby cutting out the expensive setting-up costs? Are you on your own and looking to merge?

Are you self-motivated, have an interest in reggae, world music or spoken word (any or all) and are able to work within tight budgets? Do you have a small amount of equity capital?

I am largely a one-man-band established over eight years with 50 released albums and looking to expand.

I have offices in NW10, two good national record distributors, and a very open mind.

If interested, please call me, Clive Stanhope, on 081-960 8466 (fax: 081-968 8808) around the clock a line to 101 Chamberlayne Road, London NW10 3ND

MY NAME IS ALICE SPINER AND I AM NOT LICENSING FOR

MONEY, A JOB, A MANAGER, OR A RECORD DEAL

I started in the entertainment industry at the age of two with "THE CRAY GALS". Since then, I have enjoyed success at all levels. Both in the UK and overseas. I have received the word of the top night and daytime on the rock radio, "SAX KISS" and "SABRE". I have more records, a huge fan base and the services of the industry, an excellent network, publicity, awards, and touring opportunities. I know people. I have a great team to help me in the excitement and glamour of the music industry.

I have now discovered that there is, and I'm raising a brand before you see BEN EDWARDS, and I can teach you to do the same.

I am looking for people who should be energetic, highly-motivated, business-minded, hard-working, entrepreneurial, disciplined, and trackable with a burning desire to be successful.

Be advised you have been asked to participate in an exciting and profitable venture. The industry is not the same as it once was. It is now a very competitive and fast-moving industry. You are invited to be ESTABLISHED IN THE industry, you are invited to become a CAREER CHANGER. Do not miss this opportunity to learn, see and do it all in one sitting.

This is NOT A GET RICH QUICK SCHEME, but I will be able to get you on the ROAD TO SUCCESS.

(081) 761 6264

"In a Life of Chance — Don't Miss the Chance of a Lifetime"

MERCHANDISING

'The One Stop'

FOR ALL YOUR PROMOTIONAL PRODUCTS: From Concept, Artwork and Design, to Production and Delivery. We can handle the whole project for you.

See major advertisement in next week's Music Week Marketplace

Stage 1 Ltd is now
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Stage 3 Promotions

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RETAIL, WHOLESALE AND ONLINE DISTRIBUTION IN HOUSE
AND CLIENT PROMOTIONAL MARKETING

Stage 3 International

DISPLAYS

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A PRIVATE OFFICE

available in prestigious W1
music consultancy. Would
suit professional company.

Call Anabela on
071-487 5044

APPOINTMENTS



We are one of Britain's leading distributors of independent music products, working with such exciting acts as Front 242, Fatima Mansions, The Mock Turtles, Paris Angels and The Young Gods. To meet just a few, and are currently expanding our field sales team.

We are seeking a

SALES REPRESENTATIVE

to cover the SOUTH EAST of England, including the counties of Bedfordshire, Hertfordshire, Huntingdon, Cambridgeshire and Kent. The ideal home location for this position is the Guildford area.

The job involves selling many different styles of music — albums and singles — to independent and multiple retailers, working closely with about 150 customers on the territory.

The successful applicant will probably be aged 21-30, with some previous sales experience (though age, gender or ethnic origin, good or sound knowledge of mathematics for a wide variety of music, and a clean, current driving licence).

Personal qualities will be: energetic, self-motivated, confident personality, systems and presentation, creative flair, a systematic, professional approach — and the ability to SELL, not just talk the product!

We must offer a good basic salary and company car, together with a stimulating and challenging working environment. As part of a rapidly growing organisation, Applications are invited from all areas, with full CV to:

Andy Stephenson, Sales & Marketing Manager,
APR Distribution Ltd, Lynch House, North Road,
Isleham, LONDON W17 5DP.
Closing date: October 5

KARAOKE

1000'S AND 1000'S OF QUALITY SOUNDALIKE TRACKS

WE PRODUCE 15-20 BRAND NEW UK AND US CHART COVERS PER MONTH. WE SUPPLY 1/4", DAT, STEREO OR 4 TRACK CASSETTE.

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Specialising in CDs and Cassettes

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Prime position, 21 year lease.
Turnover: £160,000 net per year

Offers in the region of £180,000
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DISCS

UNLIMITED SELECTION

We've a huge choice of quality records readily available, and buy records worldwide and constantly updating stocks and making our customers

CLASSIFIED ADVERTISEMENT RATES

Music Week Classified Advertisement rates at £12.00 per single column centimetre + VAT. Recruitment £18.00 per single column centimetre + VAT.

Spot colour — prices available on request.

Box number charge £7.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. Artwork Thursday 5pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

Further information contact: Tim Jones Tel: 071 583-9199 Ext. 331 — 23-27 Tudor Street, London EC4Y 0HR

Music Week cannot be held responsible for claims arising out of advertising on the classified pages.

APPOINTMENTS

S.U.C.C.E.S.S.

"THE SPECIALIST RECRUITMENT CONSULTANTS TO THE MUSIC INDUSTRY"

RECEPTIONIST

Means, capable receptionist for this prestigious music publishers. Must have exceptional presentation and communication skills with a friendly helpful manner. c £12,000 AAE

PA/SECRETARY

Shorthand is essential to work for this artist/producer management company. Although experience in the music industry would be an advantage, flexibility and professionalism is a must! c £12,500 AAE

PUBLISHING ASSISTANT

If you have two years plus royalty/copyright experience with the ability to work on your own initiative you could be the person this well known publishing company needs. Extensive knowledge of Lotus 123 essential. c £11,500 AAE

Success Appointments

12/14 Arroyl Street, London W1V 1AB
Tel: 071-734 7722 Fax: 071-734 1652

FINANCIAL CONTROLLER

for Dynamic Management/Record Group

This rapidly expanding group of small companies is seeking a young qualified accountant with at least one years PQ experience outside the profession.

The candidate will prepare budgets, cash forecasts, accounts, and provide management information for the principals on a regular basis.

The ability to communicate face to face with artists and deal with their financial problems is of particular importance, and a knowledge of royalty procedures would also be an advantage.

This is an excellent opportunity for an ambitious accountant to grow within the group.

Based in London, the position offers a commencing salary of c£18,000 plus benefits.

Please reply to Box number 2063.

ROUGH
TRADE

PRESS & PROMOTIONS OFFICER

Rough Trade Records enjoys a reputation for its roster of critically-acclaimed new artists and we require a press and promo person to join the department of three, to help us maintain this profile.

Duties will include press, TV and radio coverage plus club promotion. Some relevant experience in this area eg journalism/promotion - is essential plus the ability to work effectively as part of a team in a busy and pressurised environment. An active interest in independent music and knowledge of the Rough Trade roster would be an advantage.

Applications, in writing, to the Personnel Department, Rough Trade House, 229
Seven Sisters Road, London N15 8RD.
Closing date: October 6th 1990

ROUGH
TRADE
GROUP

**TO ADVERTISE IN
MARKETPLACE
PHONE TIM JONES
071-583 9199**

BBC BBC BBC

Gramophone Librarian

The BBC Gramophone Library is probably the largest collection of commercial recordings in the world. Based in Central London, it supplies 1000 records every day to programme-makers across the BBC. It is entering the most exciting period in its history, with a major automation project currently under way and a move to new premises in the planning stages. Its Librarian is soon to retire, and we are seeking a new manager to maintain and develop the first-class service the library supplies to the BBC.

You will be responsible for every aspect of the library operation, including maintaining its vast index, developing acquisition policy, preserving the stock, managing a tight financial budget, liaising with production departments and BBC Enterprises, and leading a dedicated 45-strong team.

Applicants must demonstrate excellent management and organisational skills, have the ability to exploit new technology fully, an understanding of library methods and the copyright laws as they apply to music broadcasting, and a broad musical knowledge. Awareness of the needs of production departments and the workings of the record industry would be an advantage. A unique range of skills for a unique job.

A salary up to \$27,000 p.a. and attractive conditions of service are offered, along with the reward of heading a world-respected cultural resource.

For further information, contact Dave Price, Head of Recording Services, Radio on 071-927 4757.

Application forms and job description can be obtained from (quote ref. 2644MS and enclose s.a.c.) BBC Corporate Recruitment Services, London W1A 1AA. Tel: 071-927 5799.

Application forms to be returned by October 12th.

WE ARE AN EQUAL OPPORTUNITIES EMPLOYER

BBC RADIO

Technical manager required. Own attractive, spacious apartment close by studios. In rural location. Also can provide employment for wife/friend if needed. Good salary and great working environment.

Speak to Andy Ferabach or Mary O'Reilly on (0252) 723518.

Managing Director

Winterland from £35,000 pa

Winterland Productions is highly successful in marketing and licensing merchandise for musical artists, particularly on worldwide tours. From our London office, we manage our activities throughout Europe.

We now need someone to direct our busy team of 20 office and road personnel. You will need to feel comfortable making swift but crucial merchandising decisions, based on sound judgement and always aware of our key operational procedures. Our environment is informal, so you must be versatile and willing to handle routine tasks occasionally.

You should have experience in working to tight deadlines in European distribution, and if this has been gained in the music industry, then we would be particularly interested to hear from you. A business degree or MBA would be an advantage.

If you are interested, please contact our advising consultant, Stewart Wright, on 071 439 5780 (071 494 1093 evenings/weekends) or write to him at Austin Knight Selection, 20 Soho Square, London W1A 1DS, quoting reference 247/SW/90.

Austin
Knight

THE
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NAME

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Permanent and
Temporary Secretarial
Consultants in the
Music Industry
071-493 1184

Livingston Studios has a vacancy for a

Co-Ordinator

Position involves many and varied duties including helping organise our busy studio schedule (not bookings) inputting and checking purchase invoices on the computer and some reception and telephone duties. Hours are shared on a three day on and three day off basis. Applicant must look presentable, have cheerful personality and have basic office skills.

Please contact Mary Boys on 081-889 6558

PROMOTION ASSISTANT Recorded Music Publishers

A rare opportunity has arisen for a young enthusiastic person, good at communicating, self-motivated and with a broad musical knowledge, to join Production Music publishing company. Duties include: active promotion of our recorded music to the advertising, TV and video industries; use of tape/cassette copying and computer equipment; and general assistance within this small but busy department. Previous related experience (non-retail) preferred. Salary negotiable. Written applications, including full CV should be sent to:

George Barker, Josef Weinberger Ltd, 12-14 Mortimer Street, London W1N 7RD.

SOUNDS

AUTUMN '90 - BACK TO THE STREETS
A MASSIVE 10-WEEK PROMOTION FOR
THE WORLD'S GREATEST ROCK WEEKLY



- ★ Bigger issue sizes
- ★ More colour
- ★ Wall posters
- ★ Big prize competitions
- ★ And a damn good read



Starting with the first issue of October and running all the way through to December, Sounds goes back to the streets with major consumer features on the issues that matter most to music fans.

We kick off with a series of lid-lifting investigations into the seamy side of the rock biz. We'll finger the sleazeballs, catch the swindlers and fast operators in the act and generally ask: are you being ripped off?

Then there's a series of fan's eye specials on the most important bands around. We'll have profiles, photo histories, fact files, wall posters and more, all angled to the punter's point of view.

And throughout the period, there'll be big prize competitions, plus all of our regular interviews, reviews and piss-taking - and no boring twaddle. It's only 60p, it's out on Wednesday, and it's the best read in rock every week.

SOUNDS

SEE YOU DOWN THE FRONT!