MPUTER SOFTWARE R.N **MUSIC WEEK Simon quits Zomba** INSIDE ZOMBA CO-FOUNDER Roloh STRUGGLE TO aimon is leaving the company, ending a 20-year partnership with Clive Colder. "It's ridiculous to say we SURVIVE

Simon is believed to be making the move of his own volition ar 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 Colder's

He is not, however, severing all links with Zomba as he will be re-tained as a consultant until the end

Zomba UK managing director

function was not one of line man-ogement. His job in the group in

of contacts throughout the world.

e last few years has been to find suitable acquisitions and set up deals for us using his amazing set

ohn Fruin comments

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We never see reps, say dealers

RECORD COMPANIES are failing nicate with the retai to co 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 mailout

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

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

Overall, the independent dis-tributors did much worse than the ajors. 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 receiv-

ed weakly visits. Some 73 per cent of respon-dents claimed never to see Rough Trade representatives pre-selling albums. Rough Trade Distribution managing director George managing director Geor Kimpton-Howe says this is due George 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 a Music Week reader survey distri-buted 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 mak-ing buying decisions. The results of the survey may re-

TO PAGE THREE

Retailers' verdict on store visits

Q. How often are you visited by the following record com-pany representatives pre-sell-

	Wildy	M'thly o	it never	
	(%)	(%)	(%)	
Rough Trade	5	8	73	
opartan	-	14	72	
NEA/EW	9	16	61	
CBS	6	23	58	
/irgin/AVL	7	20	58	
Pinnacle	1	29	56	
BMG	6	23	56	
PolyGram	5	28	54	
M	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 ters of respondents make hus

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 suc-cessful music publishes and, with money mode at home, set up in publishing here. Later they moved into monage-ment and their handling of a num-ber of record producers led to their

buying what is now Battery Studios in north London.

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

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 be-tween Wembley Stadium and BBC Television, major rock gigs would be transmitted to video recorders in homes between 1 am and 6 am. The service would be part of the

BBC's new subscription television division which aims to provide specialist programming. Trans-missions would be scrambled, with a decoder needed for reception. To activate the decoders, cus-

tomers 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 The Independent Bradcasting Authority council, which met on September 15, has now postpon-ed any decision until its next meet-ing on October 17. Meanwhile, the record industry and the Shadow Radio Authority

oppear to be nearing agreement on a definition. At an informal meeting, the two parties reached non view that the definition should be chart-related.

should be chart-related. A general conclusion made by the BPI was that the term pop rep-resents any single that is in or has been in, the tap 40. "We agreed that it was difficult to get a defini-tion other than one which is chart-related," says the BPI's legal adviser Sora John

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 shaps

BPI poised to sian chart deal

THE BPI and Chart Information THE BPI and Chart Information Network, the company commis-sioning the charts from Gallup, have reached agreement in prin-ciple on a joint venture.

The arrangement will give ac-cess 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 ex-pected that the signing of the

agreement is imminent. Meanwhile, CIN chief executive Adrian Wistreich says he is looking to convene as soon as possible the first meeting of the chart supervis-ory committee which will steer the

The committee will comprise rep-resentatives from the BPI, BARD the BBC and CIN and is likely to consider recent controversies at its inquaural meeting

Webster slams council's 'lack of thought'

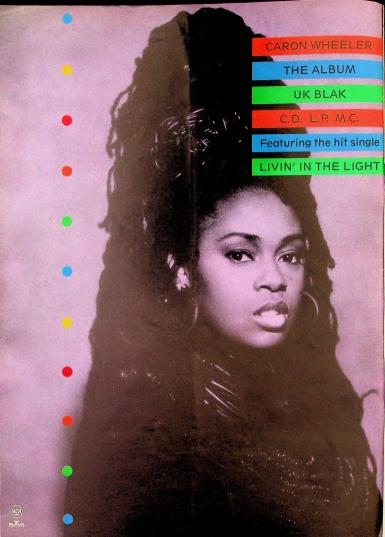
A BPI council member is hitting of at what he sees as the organis-ation's lack of clear thinking when it comes to making chart rules. Until Chart Information Network

took over the commissioning of the charts in June, the BPI council was charts in June, the BPI council was solely responsible for decreeing what was legal and what not. Now Virgin monoging director Jon Webster states: "There's never been enough thought about the what happens if . situation Prompted to speak out by the

row over the placing of Steve Mil-ler at number one in the singles

TO PAGE THREE





Dealers EROM PAGE ONE

flect 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, perhaps 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

stores with more business (See News Analysis, p6). More than half report an in-crease in sales of dance product in the past 12 months, reflecting the dominance of the form in the charts, 45 per cent report an in-crease in sales of chart product and 43 per cent say classical sales

and 43 per country are up. On the negative side country music suffers the worst reported fall with 35 per cent of respondents months ago.

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

Webster

FROM PAGE ONE

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

to number 28' Miller was placed above Deee-Lite even though both records had the same panel sales because Mil-ler's had the faster-growing sales. "We had the same situation at 28 with Phil Collins and Banana-rama," Webster says. "Phil Collins

ranta, "webster says. "Phil Collins was eventually placed at 27 but what would have happened if he'd got Top Of The Paps and Banana-rama hadn'!?

"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 exam-ine 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 Wool vorths increased by £5.4m during worths increased by £5.4m during the 1989/90 linonical year from £50.2m to £55.6m. The figure contributed 22 per cent of parent company Kinglikher's total profit of £275.6m, an increase from £168.9m in 1989. Turnover in-creased from £2,660.4m to £2,910m. The company refuse to specific

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

Big Wave chairman guits 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. <u>Tony, Calder left</u> 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 suc-cess of Jive Bunny, took the action following "recent speculation as to Big Wave's financial position". A statement from Music Factory,

nys: "Music Factory demanded and were allowed access to Big SOVS: Wave's financial accounts and rec Chart shops

bolster BARD

membership

BARD'S INDEPENDENT member

ship has virtually tripled after the organisation invited all chart return

organisation invited all chart return shops to join free-of-charge. Some 250 stores took up the of-fer, giving BARD a total member-ship of 350, if each of the national

multiples is counted as one. These figures were revealed by out-going chairman Andy Gray in his address to the organisation's annual general meeting where he

annual general meeting where he also authined other issues promi-nent during his year of office. He spake 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

Ine meeting aids ser up a work-ing party to examine the issues fac-ing BARD and to draw up a list of priorities. The AGM was attended by representatives of each of the national chains and six indepen-

dent retailers. All full members had

McLaughlin (HMV) as chairman, Mike Sommers (Woolworth) as

deputy chairman, Ken Sackolov (Tower) as treasurer and Chris Ash

packaging. The meeting also set up a work

en invited New officers elected are Brigh

multiples is counted as one

"Following this examination and assurances from the directors that e trading forecasts are the trading forecasts are viable, Music Factory is optimistic that with certain administrative changes Big Wave can trade out of their prob-lems and meet such financial obli-gations as they have."

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

A statement from Calder says Bill A statement from Calder says Bill Kimber is taking on the role of sole chairman, Calin Ashby is manag-ing director of the group and Jimmy Coate is financial director.

fices and retain his business man nces and retain his business man-agement and music publishing company <u>Marylebane</u> Music. This will be run by Pete Corrish and Martin Humphries. Diffection Bill Kimber confirmed that Music

Factory auditors had examined the Big Wave accounts and that Cal-Big Wave accounts and that Cal-der was leaving the company. "There will be other structural changes over the next two weeks," he adds.

We will sort out any differences

"We will son our dry american that we have. "The situation is now looking very good for us and we are looking forward to a positive



tivity — international." In the UK, WEA and East West In the UK, WEA and East West Records will continue to trade un-der 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 fol-lowing an article which questions the studio's ex-chairman's City dealing

use the familiar W' logo of Warner

Communications, a

identity Wa nor Music Internation

The magazine says it has receiv-ed a solicitor's letter on behalf of anyard and expects a

But a spokesman for Private Eye

says the publication will contest

any action. We are going to resist as vigor-

"We are going to resist as vigor-ously as possible," he says. The offending article, published on August 31, centred on City busi-nessman RAL Hamilton who was chairman of Swanyard at the time of its flotation on the Stock Ex-change in January 1988.

MCPS launches help line

A HELP LINE is being set-

A HELP LINE is being service to be of record companies who urgently need copyright clearance. The Mechanical Copyright Pro-tection Society's standard request form for fast track clearance can many be found to Hidedard now be faxed to Helpdesk asking for three-day or, in very urget

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 6961/7163.

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B R 1 E \$

MUSIC AND video represent. ed 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 2.88DM to the pound). RADIO ONE is extending its in-

terest in new talent by broadcast-ing performances by acts from all over Europe. The station will be at Eurorock '90, the International European Broadcasting Union rock festival, in Cork, Eire, on Octo-ber 18-20, Radio One will record hlights for tra Peel's show and Mark Goodier's

 new evening show.
 ALMEIDA THEATRE founder Pierre Audi is the 1990 winner of the Performing Right Society's Les-ley Boosey Award.

Entertainment UK) as secretary More space at Midem '91

MORE EXHIBITION space is bei created of 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. created at Midem '91 to cope with

Danuary 20-24.
 UK companies wanting to qualify for a Department of Trade and Industry subsidy must book be-fore October 30 this year.

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

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

The European Laser Disc Associ ation, a group formed by Philips, PolyGram, Pioneer, Panasonic, Telemedia, Bertelsmann and and Warner Home Video, is targeting the north of the European conti-nent this year with the UK, Spain and Italy following next. The UK launch will be the third

attempt to persuade British conattempt to persuade British con-sumers to buy video discs following the failure of LaserVision at the be-ginning of the Eighties and the abortive launch of CDV at the end of the decade.

This time, thou h music will not be the principal force in the soft-ware 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 re-

Profits up at Wembley group

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

The results reflect an incre the number of events at the Wem-bley complex, the company says, including the Nelson Mandela concert and Paul McCartney's 15 nights and Prince's 16 nights at Wembley Arena.

Polydor sets up new dance arm

URBAN RECORDS is being estab-lished as a new, separate A&R divi-sion 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 motion executive

Scottish initiative aims to educate new music talent

FORMER SIMPLE Minds mi Bruce Findlay is lounching a pro-ject 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-fi-nancing venture but will be based on the concept of providing as much support for emerging talent as possible. To do that at less-than-commer-

cial rates, Findlay hopes the music industry will help with subsidies. "I believe the rich should help the

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

at the bottom end." He also hopes that support will come from schools, colleges and councils who he intends to per-suade that music is "a proper careet

Findlay is currently looking for suitable premises in Leith in which he will build studios, a theatre and a cofe-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 t younger acts. Within the complex will be

ic in the UK" yet its inte aration into the mainstre

industry is hampered by piracy, parallel imports and pricing diffi-culties.

"We've had two sell-out con

"We've had two sell-out con-certs at Wembley Arena and we sold 40,000 tickets for this event within 12 days," says Trivedi. "We've proved there's huge po-

ntial for Asian music

see Analysis p34

housed a lawyer, a representative of the Musicians Union and some body with managerial experience

body with managenal experience. Findlay is conscious of the sig-nals the siting of the project in Edin-burgh 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 large their tende 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 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. Anderson returns:

at 'Fame' school FORMER EMI director of corpor-ate press Terri Anderson is to be-

come the director of vocationa studies at the music industry-funded Performing Arts and Technology School.

Anderson, who left EMI earlier

this year, will establish time throughout the entertainment busi

throughout the entertainment busi-ness and ensure the school's cur-riculum reflects their demands. Jo The school in Selhents/ Surrey, is set to open in September 1991. The official topping-out ceremony was due to take place with Educa-tion Secretary John McGregor this Tuesday (September 25).

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dent David Fine estimates th current worldwide music man den i David rinke esimilier me current wordfwide music me-ket to be worth \$20bin omwolly — double it is volue of seven years age, han bei Securities Analysti, fin de climited a 15 gene cent sharo of the global mer-ket for PolyCeron last year. The company is positioning itself for expansion into the East European market, he said, adding thet PolyCeron enjoys a 21 per cent market share in Europe.

LOS ANCELES: Geffen Rec-ords has terminated its manu-facturing and distribution deal with Del American following Geffan's desizion not to re-clined to put its logo alongside Del American's on albums by comedian Andrew Dice Clay, metal land Slayer and nock selves increasingly at odds with Del American's creative LOS ANGELES: Geffen Recselves increasingly at odds with Def American's creative philosophy," says Geffen.

BRUSSELS: The Belgian tape announced its plans to oppose the introduction of a levy on blank tapes here.

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

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

Asian music proves its huge potential

A HUGE demonstration of the popularity of Asian music is high-lighting the question: why has this aterial never been in the charts? Last week's concert by Indian

Last week's concert by Indian film star Amitabh Bachchan drew 40,000 people to Wembley Sta-dium in the largest event of its kind ever staged in the UK. Marshall Arts associate organ-iser Kirit Trivedi says the event has proved there's a huge market for

EMI'S INROADS into the classical EMIS INKOADS into the classical sector were top of the agenda when manoging 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) a strategic marketing general as 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 pic-ture is director of sales Keith Staton.





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Indie retailers suffer brunt of sales slump

NDIE RETAILERS' specialist knowledge and interest in new music has been the vein carrying the lifeblood of the since records became

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.

wondering what went wrong. Was it pressure from the ever-growing multiples or o lack of busi-ness acumen that lad to the shap clasures? From 1.792 indie stores in January 1989, there are now only 1.350 according to Gallup figures, o fall of neorly 25 per cent. In 1978, Rob Bird set-up the Hi-tension chron of five shore in Broil.

on chain of five shops in Basil don. His business provides a typical case study of the factors contributing to the recent decline in indepe ndents

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

was a case of over-induling, 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 favour-

and conditions are more fevour-able for bigger shops. They will strongly deny that," he says. Richard Hondwer colls this a spe-cious orgument because "size does not determine advantage". He adds: "Anyone with a volume ad-vantage will seek to utilise that in the deals they do. "The advance of the seek to utilise that in "The advance of the set of the "The advance of the set of the set of "The advance of the set of the "The advance of the set of the set of the "the set of the set of the set of the "the set of the set of the set of the "the set of the set of the set of the "the set of the set of the set of the set of the come of the set of the set of the set of the set of the "the set of the set

cannot compare the two." But it is the introduction of the

poll tax, and the rise in interest and mortgage rates that has hit inde-pendents like Hi-Tension the hard

est. "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 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 tr with in the youngsters who were buying records in Basildon are now payrecords in Basildon are now pay-ing £45 a month poll tax with the money they would have spent on music, he says. Unless Hi-Tension has a profit-

able 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 bade well, says Bird. But what really scores Bird is what he colls the supermarket syn-

drome. "I can see a time when the multiples will be dictating wh records can and can't be stocked.

THE DECLINE OF THE INDEPENDENT

Shops selling records Feb 87 Mar 88 Jan 89 Sep 90 and tapes Large (1,000 + units per week) 330 641 821 401 437 316 420 Medium (500 to 1,000) Small (100 to 500) 778 792 763 632 846 2.025 1.992 1.792 1.368 TOTAL Source: Gallup

Handover rejects this theory. "It Handover rejects this theory. If all comes down to something very basic that everyone seems to for-get at times. While it is easy to say that shops like Our Price and HMV call the tune, the truth is that ulti-mately it is the customer that de-cides," he says.

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

Mike Hargreaves, of the Lancas-ter-based DMC chain of 10 stores, is also feeling the squeeze but is oplimist

He believes the public will soon 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 ofter Christmas people will get used to paying it and they will have spare cash," he

Handover contends that the cur-

rent poor trading is not the begin-ning of the end for the indepen-

"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 experienc-ing a downword trend but that, unfortunately, is the way of world," he says.

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

Record retailing has traditionally provided scope for the gifted ama teur to grow a business from a market stall to the High Street. But business acumen is now a more es-sential prerequisite than a simple lave 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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* EXCLUSIVE "ROCKERS VS RAVERS" PROMO EP *

TOP • 20 • ALBUMS C O U N T R Y

		THE HARD WAY	
1	1	Steve Eorle & The Dukes	MCA MCG 6095 (F) C-MCGC 6095/CD-DMGC 6095
2	6	COPPERHEAD ROAD	MCA MCF3426 (F)
		Steve Earle	C:MCFC3426/CD:DMCF3426
3	4	I NEED YOU Daniel O'Donnell	Ritz RITZLP0038 (SP) C-RITZLC0038/CD:RITZCD104
4	3	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C:STAC2327/CD:TCV2327
5	2	THOUGHTS OF HOME Daniel O'Donnell	Telstar STAR2372 (BMG) C:STAC2372/CD:TCD2372
6	7	FAVOURITES Daniel O'Donnell	Ritz RITZLP 0052 (SP) C:RITZLC 0052/CD:RITZLD 0052
7		DISTRACTED The Liberties	Cizchrysalis CHR 1787 (E) Cizchr 1787/CD:3217872
8	13	EXIT 'O' Steve Earle & The Dukes	MCA MCF 3379 (F) C:MCFC 3379/CD:DMCF 3379
9	12	DON'T FORGET TO REME Daniel O'Donnell	
10	16	GUITAR TOWN Steve Earle	MCA.MCF 3335 (F) C:MCFC 3335/CD.DMCF 3335
11	14	ONE FAIR SUMMER EVEN	ING MCA.MCF3435 (F) C:MCFC3435/CD:DMCF3435
12	8	STORMS Nonci Griffith	MCA MCG6066 (F) C:MCGC6066/CD:DMCG6066
13	9	HERE IN THE REAL WORLD	Arista 210817 (BMG) C:410817/CD:260817
14	11	LONE STAR STATE OF MIN	ND MCA MCF3364 (F) C-MCFC3364/CD:MCAD5927
15	RE	OLD 8 X 10 Randy Travis	Warner Bros WX 162 (W) C-WX 162C/CD-WX 162CD
16	10	NO HOLDIN' BACK Randy Travis	Worner Bros WX292 (W) C:WX292C/CD:WX292CD
17	NEW	THE REST OF THE DREAM Nitty Gritty Dirt Band	MCA MCG 6106 (F) C-MCGC 6106/CD-DMGC 6106
18	10	TWO SIDES OF DANIEL O' Daniel O'Donnell	C:RITZLC 0031/CD:RITZCD 0031
19	RE	LAST OF THE TRUE BELIEV Nanci Griffith	ERSRounder Europa REU 1013 (P) C:REUC 1013/CD-REUCD 1013
20	19	ABSOLUTE TORCH AND T k d long & The Reclines	WANG Sire WX 259 (W) C-WX 259C/CD-WX 259CD



COUNTRY







t country? Demon artists, post and present: Jimmie Dale Gilmore. David Halley

Playing devil's advocate

by Andrew Vaughan

EHIND the bluster sur-rounding country music over the past five years, there has been one company, Demon Records, which has consistently and quietly supported a batch of country artists.

Andy Childs, marketing director at Demon is himself a country muat Demon is himself a country mu-sic fan, but is not keen to be de-scribed as such. "I'm not happy with labels," he says. "I like singer sangwriters and some of the best songwriters and some of the best happen to play in the country id-iam. 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. that

Demon along with its subsidiary Edsel has long been involved in li-censing the more obscure US country artiste, notably Butch Han-cock and Jimmie Dale Gilmore

"The interesting thing for us w them was 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 put out his own albums himself and sold them at gigs. And then we got involved with Jimmie Dole Gilmore who'd been part of the Flatlanders with Butch and Joe Ely years ago. "He'd kind of moved away from music for a while but then he sign-ed, with Hi Jone in the States, who

make bot a trunk pair flag. The significant of the But she was another example of o Texas songwriter, some country, some folk who we found a market for in Europe perhaps before it was established properly in Amer-

Demon has kept to the "cred-Demon has kept to the crea-ible" side of country music through-out its legitimate growth in the UK steering clear of the yearly Country Music Association Route 88, 89 Music Association Route 88, 89 and 90 campaigns. "I don't like campaigns," says

Childs. "It means tying 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 sur-face 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 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 commit-

bettern has shown a commi-ment throughout its catalogue to blues, soul, rock, R&B and country music. "The thing that ties all of them together," says Childs, "is probably that the acts we deal with

probably that the acts we deal with have to be good live acts." As far as signing UK country acts, Childs has definite reserva-tions. "I just don't think it works," he says. "I know a lot of people are really talented over here and are really talented over here and would probably be worthy af re-leasing material but somehow the kind of music we concentrate an is intrinsically linked with America. s intrinsically linked with America. When you get British guys singing about Texas it jut doesn't work for me. So don't expect any signings from Swindon just yet." Very much a collector's label, Demon is committed to vinyl, boosting its mail arder business across the board and extending moves into Europe. On the country front the next big time logik ite Dravit Holley. no

On the country tront the next big thing looks like Dovid Halley, an-other Texas songwriter whose debut album Siray Dog Talk is al-ready a fovourite with critics. "Well be bringing him over "Well be bringing him over some time in the outurn 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 no comparisons needed We're all very excited because he's great live and once again has some excellent songs.



1	1 DUETS Emmylou Horns Reprise 7559257911 (W)
2	2 GREATEST HITS Doly Parton RCA PL90407 (BMG)
3	5 THE COLLECTION Im Reveal Collector Ser. CCSLP 183 (BMG)
4	3 THE KENNY ROGERS STORY Kenny Rogers Liberty EMTV39 (6)
5	ANTHOLOGY Kenny Rogers Compliance VSDPLP 148 (P)
6	RE ANINIVERSARY - 20 YEARS OF HITS Tommy Wynete Epic 450393110
7	7 IT'S GOTTA BE MAGIC Don Williams Feloret PWIS 535 PK
8	6 BEST OF WILLIE NELSON-ACROSS.
9	RE THE COMPLETE GLEN CAMPBELL Clen Compbell Styles SMR 979 (51)
0	RE SPECIAL COLLECTION Capatri EST 2117.6

THE NEW ALBUM 11 TRACKS INCLUDING SUIC DE BLONDE' PRODUCED BY CHRIS THOMAS

6

UK TOUR NOV/DEC 1990 NOV. 25TH - LONDON, LONDONARENA 26TH - LONDON, LONDONARENA 28TH - LONDON, WEMBLEY ARENA 28TH - LONDON, WEMBLEY ARENA 28TH - DONNOR AMBLE CRISTIC - DRIMINGHAM NEC 5TH - BIRMINGHAM NEC 5TH - BIRMINGHAM NEC 9TH - GLASGOW SE & CC

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by Phil Hardy A MARK of just how much ma-

A MARK of just how much mo-terial is being reissued on CD is that this column can be entirely devoted to UK popular music from the Thirties to yesterday.

ARR IP REVIEWS

trom the I hinties to yesterday. The first thing to be said obout EMI's Cedor Series is just how sprightly and clean the record-ings of Carroll Gibbons, Ivor Novelle, Joe Loss and Gracie Fields sound. Hopefully all his-toric recordings will be so treat-ed. The Carroll Gibbons (On The Wirelaus d J. Zone Each Thursdrow Wireless At 7pm Each Thursday, CDP 7943212) shows the influ-ence of US dance band music as ence of US dance band music as Gibbons and company run through a selection of US hits of the mid-Thirties, giving them clip-ped British rhythms and even more clipped accents. Loss's The Hits Of The 40s (CDP 7943342) is more hearty, if still sub-Ameri-can, but Fields' Sing As We Go (CDP 7943222) is firmly British. especially on such comic songe as I Took My Heart To A Party and My Little Bottom Drawer and

the classic Sing As We Go. Equally British and decidedly bizarre is the selection of cost re the operatta tradition meets patriotism to charming, not quite compelling effect. Ma compelling is Britain At W compelling is Britain At War IFM(CDP 7 946162) which collects tagether responses to Brit-ain's darkest hour from the comic

an's darkest hour from the comic to the sentimental, Fifty years on the result is still moving. If Goon Show Classics Vol 2 (EMI ECC6) sees the war still hanging heavily over the Fifties and confirms the Goons' surreal humour as essentially British, The Peter Sellers Callection (EC5) sees Sellers spreading his net wider, aping things American sees Deliers spreading his net wider, oping things American (the glorious Balham-Gateway To The Sauth, the previously un-released Dance With Me Henry) as well as British (The Critics, A Hard Days Night), Both are mar-

And then came the Sixties and British Beat which gave a decidedly unclipped accent to rhythms borrowed from the US. Much of borrowed from the US. Much of it was poppier than one thought at the time: for example **The Honeycombs**, two of whose al-bums are collected together on Sequel's Best Of (NEX CD 125), **The Fortunes** who feature on a The Fortunes who teature on a 20-track Deram set (You've Got Your Troubles, 820 929-2), and the lacklustre naivety of Mer-man's Hermits, all of whose many his are featured on The Collection (Castle, CCSCD 246) which will probably do huge business. More profoundly British is the double CD Complete Anirack set including all their EMI hits and several unreleased re-cordings. Almost as good is the 24-track set from Manfred Mann (The Collection, CCSCD 245). Again, it's got all the hits. But most revealing (although it amits the anthemic You'll Never mits the anthemic Walk Ale ne) is Gerry And The kers'. The Collection Walk Alone) is **Cerry And The Pacemakers**, The Collection (CCSCD 247) which from its first track, the still affecting Ferry Across The Mersey, to its last, a version of Whole Lotto Shaking tial amateurish approach that

characterised much of British Beat. The solo singers of the per-iod were for more produced, be it the pop of Engelbert Humperdinck, a smattering of Engelbert whose hits feature on Release Me (Pickwick PWKS 584), the simplicity of Sandie Shaw, star of A Golden Hour Of (Knight Records, KGH CD 108) or Marianne Faithfull in fo mode on North Country Maid (Deram 820 631-21 A more ed Dusty (Philips, 842 699-2), a abt reissue of the first albun by Dusty Springfield on which her powerful voice is, only just, overshadowed in Ivor Ray-monde's conservative pro-The aftermath of British Beat

The attermath of British bear saw a flurry of movements within UK rock. Chief among these were the various second gener-ation blues bands. The best of these were Fleetwood Mac. o selection of whose Albatross era recordings are collected together recordings are collected together on the budget Looking Back On (Pickwick, PWKS 533). Even bet-ter is The Original (Essential ESSCD 026), recorded before Albatross and showing the band at its bluesiest. Always more of at its bluestest. Always more of a purist, Looking Back (Deram 820 33)-2] is a retrospective of John Mayall's Decca days fea-turing the likes of Eric Clapton, Jack Bruce, Peter Green and Mick Taylor. Also from Deram re the first three albums from Sevoy Brown, a hard racking second generation blues-based band that fared better in the US than the UK, Getting To The Point (820 922-2), Shake Down (820 1-2) and Blue Matter (820

By the end of the Seventies the By the end of the Seventies the blues had given way to notions of rock as the basic template for most groups. Thus macho story-telling was the mode adopted by Lynott's Thin Lizzy who Phil Lynoth's Thin Lissy who have a quartet of alboms out on CD, Renegade [Vertigo 842 435-2), Chinatown (830 393-2), Bad Reputation (842434-2) and best of all the double Live And Dangerous (812 882-2), More primitive was the hard rock of Nazareth who have three of their lesser albums reissued: Mal-Wonderland CLACD 181), Expect No Mercy (188) and Close Enough For Rock'n'Roll (182), Rather grand-er and further from the blues is the pomp of Deep Purple as And Orchestra (EMI CDP 7 94886-2) and the harder-edged Come Taste The Band (CDP 7 94032-2).

But what was rock? Fairport But what was rocks **Pairport Convention** on their epony-mous debut album (Polydor 835 230-2), the one with Judy Dyble, espaused folk-rock, but still bas-ed mostly on US models (Joni Mitchell, Bob Dylan). Folk would groups, particularly when given an English edge, but initially the progressive/art-rock sounds of

Procol Harum, whose innovative A Whiter Shade Of Pale (Costle CLAD 188) is a welcome reissue, seemed more interesting.



the wake of Procol Harum were the works of Procol Harum were in the main more indulgent than eccentric. Thus Cernel (I Can See Your House Trom Here, Deram 820 614-2), Ceratven (Woter-loo Lity, Deram 820 919-2), Gentle Gisnt (Acquing the I cate, Vertige 842 917-2) and Correed Air (Lovechid, Essentia) ESSCD 124, previously unre-leased material from the period of Air Cat, 1973 in their various ways are more representative than essential. Of them, the sible. Even more overblown is the Lou Reizner produced allstar ver sion of Tommy (Castle ESSCD 029) on which The Who's crashing chords are supported by the London Symphony Or

In welcome reaction to such access came the cool wit of **10** CC, two of whose classic albums (10 CC, CLACD 185 and Sheet Music, CLACD 186) are reissued by Castle, the primitive sweat and vigour of **Dr Feelgood** (who have reissued a clutch of albums of their own Grand label, includ ing Malpractice, Grand O9 and A Case Of The Shakes, Grand 10) and the carefully soulful anger of soulful anger of Graham Parker. Vertigo has reissued two of his best albums, his debut Howlin' Wind (826 273-2) and the even more impassioned Stick To Me (824 808-2).

Trailing in the wake of punk came a whole new notion of excess. Lene Lovich, whose early recording are collected together on The Stiff Years Vals 1 and 2 Great Expectations PIPCD 007 & 008), exploited her quirky singing to perfection, while Mal-colm MoLaren in **Bow Wow** Wow fashioned the UK Monkees of the Eighties, with the difference that, as on See Jungle (Great Expectations PIPCD 013). stre. Even more ttomboyant (and decidedly her own creation) was **Toych**, whose frontic Sheep Farming In Barnet (PIPCD 014) and gothic The Blue Meaning (PIPCD 015) are reissued by Great Expectations. Toych slipped easily from music to film and theatre which was the new es-sential of a rack performer at a time when, courtesy of Andrew Lloyd Webber and company, the UK finally conquered Broad-way. Thus Song And Dance (Polydor 843 617-2), a back to back reissue of Tell Me On Sun-day and Variations is a fitting end to this British column.

PUBLISHING

The wizard of Oz

by Dave Laing FOUNDED OVER a century ago by a Swiss immigrant, J Albert & Son is the oldest surviving publish-ing company in Australia. Since January, it has also been one of west companies in the UK the ne music business.

Running the London office is general manager Peter Dawkins, himself a producer and publisher best known for his close associ-ation with Albert's most famous artists, AC/DC and Harry Vanda and George Young, creators of The Easybeats. He first met that dy-namic duo in 1966 in London (at a Viv Prince gig in a club in Soho Square) as a member of a forgot-ten Australosian band Me & The Others.

Others. The company's growth from a respected publisher with standard catalogues like those of Irving Ber-lin was engineered by Ted Albert, great-grandson of the founder. From the Fifties, he expanded into radio, into recording studios and fi

radio, into recording studios and fi-nally a production company. "I met Ted when I left EMI to start my awn label, which he backed," says Dawkins. The label is called Giant, a name which has suddenly become desirable since the dim tive ex-MCA chief Irving Azoff chose it for his own "boutique" op-eration. "Irving's been anxious to buy the name from me," confides Dowkins.

Giant has enjoyed some (whose lead singer Craig Morrison is the son of the man who wrote I've Been Everywhere). But it was Productions Albert which paydirt with Billy Thorpe and the Aztecs, The Easybeats and AC/DC, making a label deal with CBS Aus-

'Alberts bankrolled AC/DC for six albums before they broke in the US," says Dawkins. The AC/DC songs are a mainstay of the Albert publishing catalogue, along with Vanda-Young material and tracks by The Angels and Rose Tattoo, who have had a recent cover with Guns N' Roses.

Guns NF Roses. However, it is old Easybeats and Flash & the Pan songs by Vanda and Young that have proved to be rock standards. Love Is In The Air has been used to advertise sham poo in France and shoes in Italy poo in Prance and shaes in Italy. Together with a Portuguese car ad using Friday On My Mind, they've netted us over \$100,000," says Dawkins, underlining the continu-Dawkins, underlining the commu-ing demand for this material in Eur-ope, where Chrysalis Scandinavia, Warner Chappell (France and Italy) and EMI (Germany, Spain, Benelux) are among Albert's sub-publishers. In the UK, says Dawkins, "We're getting a feel of the mar-ketplace, and we may well hive off the catalogue to a company with

incentives." Meanwhile, CBS International has reissued a Flash & The Pan calhas reissued a Plash & The Pan col-lection (outside the UK) for which Dawkins produced a video of Be-cause Of You starring George Young and model Denise Lewis.

At present, however, exploita-tion of back catalogue is taking second place to a search for new talent. Despite the rise of INXS and Midnight Oil, Dawkins still believes that the lack of radio exposure in Australia makes it desperately hard for anyone, especially an indie, to break a new band there. He also candidly admits that the quality of the demo tapes he's heard here "is on the whole much higher than in

With George Young, Dawk has sifted through over 1,000 demos, most sent in response to an article in the muso's monthly Mak ing Music. Their aim is "to take five so acts to the next stage, to evaluate their management and so on. Then we'll probably sign one or two bands." The role of Young, according to Dawkins, is much like a coach or a traditional A&R mar "he really understands the art of rock 'n' roll. He has an overall, global feel for how a group should sound and he can make all the parts fit.

The Albert UK plan calls for Dawkins to spend 1990 setting up an operation involving "a group good managers, a group of top engineer-producers with whom we nurture new bonds from broad perspective and then do deals." By the sound of it, he's get-ting close to achieving his goal.

US heavyweights at MPA seminar

THE YANKS are coming to the 1990 Music Publishers Association conference. Among the speakers will be EMI's Martin Bandier will be EMI's Martin Bandier, Freddy Bienstack of Carlin Music and Music Sales MD Bob Wise. The two-day event, with takes place in London on October 17 pruce in London on October 17 and 18, will also feature presenta-tions from MCPS, PRS and instru-ments industry body the Music In-dustries' Association. Full details from the MPA office on 071 831 7591.



SINGER AND songwriter Russ Harrison has signed to Carlin Music. His group, Cygnet Ring, has a new single, Eighteen Days, released on North-South Records. Pictured are (left to right), Lleyd Beiny, Metro Monage-ment. David Jana. ment, David Japp, managing director, Carlin Music, Harrison and Kip Trevor, professional manager, Carlin

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29 SEPTEMBER 1990

Records which wo have appeared to have been of 100 have b Woman to Man €W DISTRIBUTED BY LUGA RECORDS LTD. C A WARNER COMMUNICATIONS CO. FROM THE LUGA TELE-CROER DESK ON 081-028 5929 OR FROM YOUR LUGA SALESPERSON SHE'S SO FINE Thunder (Andy Taylor) Rondor Music/EMI Music EMI EM 158(E) ۸ Kew BODY LANGUAGE Messury/Phonogram MER(0)331(P) Adventures Of Stevie V (Stevie V) MCA Music/Viamer Chappell Music 4 SPIN THAT WHEEL (TURTLES GET.) Brothers Org/12/BORG 16 (BMG) Hi Tek 3 featuring Ya Kid K (Hi Tek 3/J Bogsen) EMI Music 22 6 END OF THE WORLD Chysals CHS (12)357 (c) Sonia (Stock/Aitken/Waterman) Mautoglade Music (3) 2 42 2 MAKE IT MINE One Little Indian 46 TP7 (12"-46 TP12) (RT) The Shamen (The Shamen) Amokshasong 27 5 LIFE'S WHAT YOU MAKE IT Patophone (12)R 6264 (E) Talk Talk (Tim Friese-Greene) Island Music/Zomba Music 40 2 (WHAT'S WRONG WITH) DREAMING? EMI(12/EM 156(E) A 15 NEW IVE GOT YOU UNDER MY SKIN Orca/Virgin YR(1) 53 (P) Nereh Cherry (BA Bambastaa/N Cherry(J Dollar/Booga Bear) Warner C 16 52 2 OMEN Orbital IP Hartnoll/P Hartnoll/ Virgin Music ffm%condon F(A) 145(F) 7 29 6 PRAYING FOR TIME Epic GEO(T) 1 (C) George Michael (George Nichael) Morrison Leshy Music (3) 8 25 13 NAKED IN THE RAIN WAULMMMode/Big Life BLR 23(1) (PT) Blue Pearl (Youth) E.G. Music/Big Life Music (6) 19 EX CAPTURE THE HEART (EP) Runnig (Chris Harley) Chrysalis Music Chrysalis CHS(12) 3594 (E) 54 2 YOU'RE WALKING Mecury/Phonogram MER(0)(328/P) Electribe 101 (Electribe 101) Phonogram Music/PolyGram Music I 30 8 LISTEN TO YOUR HEART/DANGEROUS EM (12/EM 149/E) Roxette (Clarence Ofwerman) Jimmy Fun Music/EMI Music 2 33 6 SILHOUETTES EMI (12EM 152.8) 2 33 6 Clift Richard (2M Richard) EMI Music (0) EMI (12EM 152.8) 5 3 14 WW WOW - NAN Copyright Control Ubtan Period Ullapp (56) 5 41 4 Grand Plaz (DJ Casyfroxe) Copyright Control Case (12,5.86.8) 4 NEW SUPERFLY 1990 Capitol (12)CL 566 (E) Curtis Mayfield & Ice-Ti (Curtis Mayfield) M&M Music 55 NEW COLD HEARTED Vrgn America VUS(1) 27 (P) Paula Abdul (Elliot Wolff/Keith Cohen) Eliot Wolff/Vrgn Music FANTASY Fantasy U.F.O. (Mark Ryder) Virgin Music XL Recording - (ALT 15) (W) 7 39 10 TOM'S DINER O AMMANY See Addabbo/Lenny Kayol Rondor (DNA featuring Suzanne Vega (Steve Addabbo/Lenny Kayol Rondor (56 2 DO ME Bell Brv DeVoe (Carl E.Bourelly/Bell Brv DeVoe) Zomba/MCA Music 19 45 5 HARD TO HANDLE Def America The Black Crowes (George Drakoulias) Carlin Music 58 3 SUNRISE Circa/Vegn/YR(1)51 (F Movement 98/C. Thompson (Davis/Oxkenfold/Osborne) Unpub/Perfecto 50 3 COMING BACK FOR MORE LA. Mix (Les Adams/Emma Freilich) CBS Music 2 NEW UP ALL NIGHT Chrysalis CHS(12)3556 (C) Slaughter (Dana Strum/Mark Slaughter) Chrysalis Music 36 12 Soup Dragons feat Junior Reid (S Dickson/G Shilling) Westminster 37 6 CAN CAN YOU PARTY Music Factory Dance MFD(1007 (BMG)) Jue Burny And The Mastermixers (Andy Pickles/Ian Morgan) Various 5 3 BURUNDIBLUES Go. Best GODQ(45(F)) Bests International (Norman Cook) Gol Discs Music Go. Best GODQ(45(F)) Ge 2 LOVE AND AFFECTION Fantare(12(FAN31(BMG))) Skitta (Barry Andrems) Rondon Music Fantare(12(FAN31(BMG))) 7 43 10 Go West (Peter Wohl Campbel Comely & CoxCamba Music @) 8 80 West (Peter Wohl Campbel Comely & CoxCamba Music @) 8 NEW The Boys (Hakeem Abdulsamad Khry Abdulsamad Bussman Music So CLOSE Andra 113001172-8 (3000) (server) Hall & Other (Damy Konchmar/Jon Ban-Jon) Various Hall & Other (Damy Konchmar/Jon Ban-Jon) Various BAREFOOT IN THE HEAD Garde 8147 Rodgers/Steve Jones) Copyright Domin A Man Called Adam (Sally Rodgers/Steve Jones) Vaga/StE1 271 / P T 75 4 ONLY ONE WORD Vegin VS(T) 1271 (F) Propaganda (Ian Stanley/Chris Hughes) Virgin Music 2 NEW HEADLIGHTS ON THE PARADE The Blue Nile (The Blue Nile) Buchanan Music 3 38 4 THERE SHE GOES AGAIN/MISLED Partophone (12/P)(0)6067 (E) The Quireboys (Cregan/Tutko) A) Survival/Chrysalis AA) PolyGram 38 4 The Curribols were Gee Street 4th EWay Outers 4 ELEVATE MY MIND Gee Street 4th EWay Outers Street AC's Street AC's Fiction Songs Street AC's Street AC's Fiction Songs East West YZ #90(1)(M) East West YZ #90(1)(M) 75 NEW ABEAT CALLED LOVE The Grid (The Grid) Copyright Control

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

Adam on the eve of success

Dance

by Andy Beevers

AS ACCOMPLISHED and com-mercial as Lisa Stansfield and as adventurous and innovative Nu Groave release, A <u>Man Called</u> Adam's new single, Barefoot In The Head, has just been released on

Tread, has just been released on Big Lite. The north London groups dated for as a 10-pince jazz outfit free years ago. "We played live of places like the Wag daing Latin-and soundtrack-influenced jazz" says signed saily. Radgers. "It was all a bit camp, although we did not relise it of the me" by 1988, the big band approach was proving to exceptive so the group slimbig band approach was praving too expensive, so the group slim-med down to a three-piece featur-ing Rodgers along with Steve Lanes, 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 com-position. So we have had to go position. So we have had to go into the studio and immerse our selves in technology." This, she thinks, is not necessarily a bad thing. "With the big band we were ust creating a slavish copy, but with the technology we have a more contemporary sound th our own

The three singles they released he three singles they released before signing to Big Life have helped build a big following. Amoeba, for example, was a club faxonife and reached a huge guidence by being included on the

Deep Heat 6 compilation. Another single, Techno 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 cost of the time track reduces jazz over a house groove, and is includ-ed 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 con-solidate A Man Called Adam's routables as the development of the set of

solidate A Mon Colled Adam's PAUL HAIG'S dance romance flourist reputation on the dancefloor, but Lil Louis all featuring on his latest LP

it is probably too rambling for real chart action. That should come with Want To Know What You Know, At a time when almost average At a time when almost every body is doing cover versions or in-strumentals, A Man Called Adam stand out from the crowd for their imaginative and crafted lyrics. Rodgers sums it up with a statement that few dance acts could honestly repeat. "We are not muso types, we are writers more than anything

Floored Haig

PAUL HAIG has flirted with dance beats throughout his solo career. Now he has taken the romance with the 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 many firms." ground

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 tagether before.

It was not much more diffi 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 collab-

as just been released by

Circa under the banner Paul Haig/ROL The single, I Believe Th You, is a Cocke/Peden production that sounds much as you would excial 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 I cent 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 worped French Kiss. Si Senorita, on the other hand, is pure Lil Louis dancefloor madness. A massive bassline,

floor madness: A massive bassline, Latin-style percussion, wayward symths and flamenco guitar provide the backdrop for a sulty dialogue. It is almost 10 years since Poul Haig embarked on his solito career following the split of Laset K. The has always had the ouro of a true pop star, and has released a string of commercial since no who he of commercial singles on both Is ot commercial singles on both Is-land and Circa to widespread criti-cal acclaim. But his entry in the *Guinness Book Of Hit Singles* re-mains 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 lats and lats of songs to write yet."



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THERE ARE a great many relevant topics to mention, not 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 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 People appears not to due out here at all as instead the You seems to have been scheduled for UK release, closer to Christmas. Mossive selling immediately if

Massive selling immediately it arrived on import (largely thanks t his impact at the **Kiss 100 fm** launch party) has been the album L. COOLJ Mama Said Knock You Out (US Def Jam C 46888). phs to while also on IP the soulful swingbed: **TODAY** The New Formula (US Motown MOT-6309) hos had a lesser tickle, and — out here — the Soul II Soul-ish slinky LOOSE ENDS Look How Long (10 Records DIX94) has attracted

Import singles doing business included **K.A.T.O.** Disco-Tech (US Nugroove NG 058), a possibly future smash bound almost satirical pastiche of various late-Seventies azz-funk disco classics; GWEN GUTHRIE Miss My Love (US Reprise 0-21586), a rambling percussively wriggly canterer with some **Queen Latifah** guest rap, other Ain't N On But The Rent: RON WILSON Prove It To Me (US Alleviated Records ML-2209), a Larry ' Mr Fingers' Neard-produced smoothly loping soulful moaner; TIME CHAMBERS Waiting Room stuttered nervy techno skitterer: TURNTABLE HYPE I'll Bass You

ou congri Record Bandi divide a strain strain strain strain finables: PHALON Dance Roor Of Life (US Bandi Santi Jata hudy guy polem ou folget is in rolling grow grindle: IREAK OUT'S Vollem (US Powertoxx Records PTX-EP.OD2), a variety filled though fairly sprace light sta-new york house missing strains. (Dutch Go Bangl Records BANG 006), a sturdily stompton enisodia New York house nine-tracker; **PROFESSOR GRIFF & THE LAST ASLATIC DISCIPLES** The Verdiet (US Luke Recards GR-150), a powerful The Message-type political rap; **STYLE** The Assossinator; (US Select FMS 62368), a **Public Enemy** Benerad explanation apput (pp) 62368), a **Public Enemy** influenced grinding angry rap; E.U. I Contess (US Virgin 0-96437), a bouncity catchy swingbeat liggler: **QUINCY JONES featuring SIEDAH GARERT I Dan' Go For That (US** Qwest 0-21594), a joling swingbeat jiggler.

PICK OF THE WEFK WENDELL WILLIAMS Everybody (de/Construction Records PT

44072). Powerfully punctuated by bursts of what sounds like **Michael** Jackson's Don't Stop Til You Get Enough along with **Black Box's**

(credited) Everybody Everybody

Baker-produced exciting hip biggest import hit in a long time and should go all the way!

and should go all the way! Other current or imminent UK singles include XPANSIONS Elevation (Optimum Records OPT) 12001, via Primode Recub), a repetitive girls chandle single Islo type brightly bounding much plaged on Kills 100 fm with novel hig demand; ORITAL Onen (Hirr X 145), the garby bleeping 145), the complete single single single better in the complete single single single better of the new stack: WESTERN BLOCK featuring Terrd Symao BLOCK featuring Terri Symon Right Here Right Now (Epic 656182 6), a superb girl wailed street soul med by Rob Manley (of Virgin's AVL division but signed to Epicl), now also in a less effective intery Latin flavoured Society Mix (Epic 656182 5); M.C. TUNES versus 808 STATE Tur The Atom (ZTT ZANIC) Alom (211 ZANG 61), the vaguely **Rolling Stones** We Love You-ishly backed wordy pop rap is now also remixed as the **Cream** Sunshine Of Your Love cho ZANG 6TX): TWENTY 4 SEVEN I Con't Stand II (Club Remix) [au Records BCM R 395], a **Technotronic**-type Dutch pop galloper brightly remixed here b Bruce Forest after being big in Club Remix) (BCM Adventures Of STEVIE V Body

Adventures Of STEVIE V Body Longuage (Mercury MERKR 331), a jerkily jumping staccato wriggler again more girl sung than guy ropped; SHAMEM Make II Mine (One Little Indian 467P 12), a fuzz guitar zowledi India dance hit initiality in sparse jaunty club mixes but now also minus the guitar ar more noisily twittering in 'Evil' Eddie Richards' Remix (46TP 121); FANTASY UFO Fontasy (XLRecordings XLT-15, vie WEA), an LFO-type bleeping electro skitterer; BREAX THE LIMITS Part He Who Seeks Rapid Beats (Break The Limits BTL 01), a fast selling six-tracker full of Lieeping techno Interfactor full of Liceping techno instrumentals; **OMAR** There's Nothing Like This (Kongo Dance DPST 7, via 081-453 0638), a lovely sensuous jagger lifted from the jazzy Herne Bay soulster's big selling album; **AFTER 7** Can't Stop (Virgin America VUST 31), a slinkly oping soul swayer by LA's cousi d Babyface's two brothers. recently big in the US and constituing in London from the Kiss

100 fm aided return to downlempo soul; BELL BIV DEVOE DO ME (Mentally Hip Hoj Mix) (MCA Records MCAT 1440), jerky staccato US black pop much management hustone ingling swingbeat The S & P Jerv Full Rub Mix (MCAX 1440); CURTIS MAYFIELD & ICE-T Superfly 1990 (Capitol 12CL 586), a typically squeaky and drily o vpicelly squeeky and drily muttering sinuous jiggly update (for a new film) of Mayfield's old 1972 subject matter, **L&M** A Rhythm To Make U (Desire WANTX 35, via Pocific), a Tubular Bells tinkled 1983 (this ensured) Pacific), a rubular bells invited 1983-style pure electro instrumenta, **HARDCORE** I Like John (XL Recordings XLT-13, via WEA), a repetitive comments prodded ratiling sparse throbber

DANCE SING 0

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

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ista 113596 (12° 613596) (BMG)	CULT OF SNAP	7 29
R MORE A&M AM(Y)579 (F)	COMING BACK F 3 LA. Mix	8,
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E? (LIVE AT) Communications KLF 004(X) (RT)		0,
ampion CHAMP[12]258 (BMG]		11 .
Little Indian 46TP(46TP12) (RT)		2 42
BCM BCMR 395(X) (P)	I CAN'T STAND IT 2 Twenty 4 Seven/Capt	3 50
Epic 6561827 (6561826) (C)	RIGHT HERE RIGH 2 Western Block/Terri Syn	4 31
HEAD Big Life BLR 28(T) (RT)	BAREFOOT IN TH 2 A Man Called Adam	15 ,
cury/Phonogram MER(X)328 (F)		6 45
Produce MILK 102(T) (P)	GROOVY TRAIN 5 Form	7 10
A Urban/Polydor URB(X)60 (F)	WOW WOW - NA 3 Grand Plaz	8 21
Circa/Virgin YR(T)51 (F)	SUNRISE 2 Movement.98/C Thomps	9 11
MCA MCA(T)1435 (F)	THE SPACE JUNG	20:

	WORLD CLIQUE Deee-Lite Elektro EKT77/EKT77C (W)
2	THIS IS TONGUE 'N' CHEEK Tongue 'n' Cheek Syncopate SYLP6006/TCSYLP6006 (E)
3 111	LOOK HOW LONG Loose Ends Ten/Virgin DIX94/CDIX94 (F)
4 000	
5 DIN	
6 3 12	THERE'S NOTHING LIKE THIS Omor Kongo Dance KDLP2/KDCT2 (GAM)
7	BOOMANIA Betty Boo Rhythm King LEFTLP12/LEFTC12 (RT)
8 2 2	MARIAH CAREY Mariah Carey CBS 4668151/4668154 (C)
9 📖	CHIMES The Chimes CBS 4664811/4664814 (C)
10	WAREHOUSE RAVES 4 Various Rumour RUMLD104/ZCRUMD104 (P)

ANOTHER CLEENINGS AND	
21 ANOTHER SLEEPLESS NIG	HI
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23 23 2 MC Tunes Vs 808 State	ZTT ZANG 6(T) (W)
24 DO ME Bell Biv Devoe	MCA MCA(T)1440 (F)
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26 BLACK CAT/RHYTHM NAT	10N 1814
20 17 3 Janet Jackson	A&M AM(Y) 587 (F)
27 LA SERENISSIMA	
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28 19 2 S'Express Rhythm Kin	
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1 (9) GET READY Michoel Prophet & Ricky Sully	Passon PE 7
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3 (1) SLOW DOWN Prively Collection	White Lobel PSP 013
4 (5) RYKERS ISLAND Colo Teo	Mr Doo MCD 014
5 (7) DRUM PAN SOUND Reggie Stepper	Steely & Cleavie SCT 9
6 [6] MY TIME Scinigton Lavy	Tere TOR 32
7 (2) STAMINA Reiny Tully	Person 22.02
8 (4) SHE'S OUT OF MY LIFE Woyne Wonder	
9 (3) SPECIAL GUEST Anthony Rich	Sweet Music AR1
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30	7HERE'S NOTHING LIKE THIS Omor Kongo Dance - (DPST 7) (SP
31 12 3	PEACE THROUGHOUT THE WORLD Maxi Priest feat Jazzie B Ten/Virgin TEN(X) 317 (F
32	
33 27 6	VISION OF LOVE Mariah Carey CBS 6559320 (12: 6559326) (C
34 30 4	HARD UP Awesome 3 A&M AM(Y) 591 (F FOOLS GOLD/WHAT THE WORLD IS
	Stone Roses Silvertone ORE(T)13 (F
	Mona George feat Derek B London LON(X)271 (I DANCE DANCE
	Deskee Big One V(V)BIG22 (R)
38	Ital Rockers Bass-ic -(BASS 3T) (R1
	4 For Money Tom Tom 7TTT030 (12" TTT030) (PAC HEAVEN KNOWS
	Lalah Hathaway Virgin America VUS(T) 28 (F SUN WORSHIPPERS (POSITIVE)
	Diana Brown/Barrie K Sharpe ffrr/London F(X) 144 (F NEXT TO YOU
	Aswad Mango/Island (12)MNG 753 (F
43 📖	Adventures Of Sterie V Mercury/Phonogram MER(X)331 [1
44 💷	ANYONE Smith & Mighty 3 Stripe/London SNM(X)3 (F
	THE BOOMIN' SYSTEM LL Cool J feat Uncle L Def Jam 6561337 (6561338) (C
46	
47	SPEND THE NIGHT (REMIX) Coolnotes Swonyord SYD(T)S (BMC
48 41 3	BREAK DOWN Seduction Vendetta - (75021170401) (Imp
49 📖	HELTER SKELTER Meat Beat Manifesto Play It Again Sam - (BIAS 172) (AP
50 EE	SO YOU LIKE WHAT YOU SEE Somuelle Atlantic A7864(T) (W

TOP 10 BUBBLERS

1	SUPERFLY 1990 Curtis Mayfield & Ice-T Capitol (12)CL586 (E)
2	FLOWERS Titiyo Aristo 113212 (12: 613212) (BMG)
3	LOVE AND AFFECTION Sinitta Fanfore (12)FAN 31 (BMG)
4	I LIKE JOHN/GET A LITTLE Hordcore XL-(XLT 13) (W)
5	THE ASSINATOR Style Select -(FMS 62368) (IMP)
6	LIVING ON SMOKE Bod Behaviour Atmosphere -(AT 3) (IMP)
7	KEEP ON GIVING ME LOVE Ronnie McNeir Motorcity -(MOTC 35) (CH)
8	PEOPLE (LET'S GET ALONG) Intime Cooltempo/Chrysolis COOL(X)217 (E)
9	INTERSEPTOR (EP) Nitrous White Lobel -(N20) ()
10	MISS MY LOVE Gwen Guthrie Reprise (USA) - (9215850) (IMP)



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KEY A=Radio 1 'A' list B=Radio 1 'B' list	RADIO 1 sig sig 219 139 RCDAL FLATI A or need	84010 1 113 113 PLX05760	REGIONAL NV NV 21.9 12.9 PLANITINGS ISD Indianal	LASP HEARS CAMAT
29 PALMS Magic Man I.R.S.	4 -		21 15	-
ABDUL, PAULA Cold Hearted Virgin AC/DC Thurdentruck Arco	4 10		21 15	15
ALEX, MARC Queck Queck PWL			11 -	
A MAN CALLED ADAM Ecrefool is The Head Big Life BAD ENGLISH Don't Wolk Away Epic	5 5		13 19 21 16	80
RAD ENGLISH Don't Wolk Away Epic RASSOMATIC Fascing Rhythm Virgini	18 16	A A	30 26	14
BEATS INTERNATIONAL Burundi Blues Go! Discs	- 5		15 15	51
BEAUTIFUL SOUTH, THE A Line Time Gol Discs BELL BIV DEVOE Do Me MCA			15 -	
REACK CROWES THE Bard To Boads Del American	10 9	8 8	16 17	45
BLUE NILE Hecclights On The Parade Virgin	8 11	8 8	20 21	76
BOLTON, MICHAEL Soul Provider CBS BOOKER, STEVE Every Time Too Wolk. Perfophene			20 -	-
CARLISLE, BELINDA We Want The Some Thing Virgin			15 15	-
CHARLATANS THE Dee Studies Two	5 5	 B B	25 10	1.19
CHERRY, NENEH I've Got You Under My Skin Chrysalis CHIMES, THE Heaven CES	14 12 8 15	6 8 8 8	14 - 20 16	-
CHRISTIANS, THE Greenbork Drive (Remor) Island	9 5	8 8	29 32	63
COLLINS, PHIL Hang In Long Enough Vingin CONNICK JR, HARRY Recipe Of Love CBS	10 -	A -	31 -	
CRAVEN, BEVERLEY Womon To Womon Epic	- 4	5 5	21 24	- 03
CLIRE THE Neuro Encurch Eiction	7 4			
DEACON BLUE IT Never Foll In Love Again CBS DEEE-LITE Groove Is In The Heart Elektron	5 12 20 20	8 A A A	45 48 38 36	5
DEPECHE MODE In My Eyes Multe	20 20	A A 8 -	23 18	
DETROITSPINNERS Ghetto Child (Remov) Alfontic			21 15	
DNA to Serenissimo Row Boss DON FAELO'S ANIMALS Long Train Running Runneur	8 7		13 9	34
DURAN DURAN Serious EMI			17 13	-
ELECTRIBE 101 You're Wolking Mercury	7 5	8	18 14	54
ENERGY ORCHARD Somebody's Brother MCA FAITH NO MOBE Epic Slash	7 - 9 7	8 -	9 -	- 25
FARM, THE Groony Train Produce	13 18	A A	31 29	1
GRID, THE A Rest Caled Love East West	6 -	-	4 -	
HALL & OATES So Gose Aristo HARBEET Woman To Han East West	13 14	8 8	36 34	
HU-TEK 3/YA KID K Spin That Wheel Brothers Org.	7 -	8 -		
INDS Suicide Blonde Mercury IRON MAIDEN Holy Snoke EMJ	20 22	A A	40 40	
JACKSON, JANET Block Cot A&M	15 23	A A	31 34	
IAGGED EDGE You Don't Love Ma Polydar	4 -			
JAMES, COLIN Jult Cone Book Virgin JK2S Lei Ir Al Hong Out 90 MCA	6 10 4 10	8 8		91
LA MIX Coming Back For More A&M			18 17	50
LOIS LANEIrs The First Time Hirr		÷	11 13	
LONDONBEAT I've Been Durking About You ECA LOVE, MONIE I's A Shore (Wy Sitter) Cooliempo	18 19	A A	44 43 20 17	12
LOVE, MONIE IS: A Shone (My Sizer) Costierapo LYNNE, JEFF Lik Ma Up Regrise MAYFIELD, CURTIS/ICE-I Superly 1990 Copital	9 7		26 25	
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MC HAMMER How you Seen Her Copinal MCKEE, MARIA Show Mit Proven Epic	17 14	A B	45 45	-
MC TUNES/BOB STATE Tunes Sole The Alom 2TT	5 -		13 -	
MEDEROS/PARKER AT I'm Musing Is You London			17 22	
MILLER, STEVE The Johns Milecury MOREISON, VAN Real Real Gong Polydor	13 13	-	45 47	-
MOVEMENT 98 Suntse Circa			11 -	
NELSON Contract Without You Gellen NEW YORK SWEET SENSATION IT Writes Arco			15 11 22 24	
PARTS MICA Contribution 4th & B'way	5 -	-		-
PET SHOP 8 OYS So Hard Parlophone	18 -	A	30 ~	-
POGUES, THE Summer In Som Pogue Mehane RIVER CITY PEOPLE Whork Writing Wilk. EMI	4 B		40 35	40
RUBY BLUE Con I Be Fortons	- 4		16 16	-
RUFFELLE, FRANCES Stronger To The Rom London S*EXPRESS Notine To Low Rhyther King		-	14 13 33 26	-
SHAMEN, THE Moke It Mine One Little lastice	9 5	8. 2		42
SIMON PAUL The Obviour Child Warrer Brothers	6 -	7	10 -	-
SINGTYA Love And Affection Feature Qual Conversion Advisor	12 11	4	29 21 27 14	67
STONE ROSES Feels Gold/Adultise Saventere			13 -	-
STRESS Besuids (Poople WEA	1 -	8		-
1111YO Roven Anto TOTO Alico Con't You Have What I'm Savera C&S	7 -	-	14 12	- 85
TWENTY 4 SEVEN (Car) Stored 1 BCM	6 5		24 -	28
VALENTINO, BOBBY The Mon Who Invented . Big Life VEGA, SUZANNE Men In A Work AAM	5 -	1000		-
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WILSON PHILLIPS Relation May \$\$80	11 18	8 6	13 23	
TOUNG FAUL Prevention Wat 1985	- 4	1000	21 21 31 13	
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A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Graham Walker on 071-583 9199 extra

Records are eligible for the grid if they a) are on the current Radio 1 playfint, or b) had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or c) are featured on 11 or more current ILR playfulk (A & B lahl.)

Former Smash Hits trio aunch BBC dance assault

BBC-2 HAS commissioned a for mer publisher and two journalists from the LIK's most successful pap mogazine Smash Hits to launch its autumn assault on the dance mar-

Former publisher Former publisher Mary Calderwood and deputy editors Derrin Schlesinger and Jacqui Doyle left Smash Hits publisher EMAP Metro earlier this year to launch their own production compony Activote

THE IBA now accepts its target of 30 new local radio stations over the next few years is optimistic. At the IBA's council meeting on September 15, Lord Chalfont on-nounced plans for the next 10 new

stations, but no mention was made

we liked to start with. Thirty is shill the torget, although optimistic," says the IBA's principal radio de-velopment officer David Vick. "As we got further into it, 30 seemed a little ambitious as the BBC has lots

of frequencies and we have very

The final list of priorities and geographical areas for the next 10

on offer. "Ten frequencies is the number we liked to start with. Thirty is still

few

IBA rethinks target

for new radio stations

The 10-nort Dance series which begins on Monday October 15 in the Def II slot is their first commission. Each show will be recorded the preceding Thursday and repeated the following Sun-

day. The 40-minu te progran include three PAs, one full-length promo and excerpts from others, giving dance labels yet another outlet for their acts. Channel Four is already including dance music in

Word, and is set to launch its Dance Daze series from the Academy Broadcasting Company on November 9

November 9. Dance Energy will be club-bas-ed, with guest DJ presenters, re-ports on the dance scene in Euro-pean cities and features on club fashion, but Activate director Jacqui Doyle maintains it will not

be elitist. "We perceive dance as attract-ing a very wide audience," she

"The fact that the British dance market so dominates the Top 40 shows if's not something restricted to shuke"

While the show will include at least two chorts, the selection of trocks to be played will not be chart based. "The lead time between a dance

track coming out on a label and getting into the chart is very short, so we have to be up-front," says

Doyle. Since the programme will be so with strong up-to-date, labels with strong dance tracks due out in October and November still have time to be included on the show, she says.

The three Activate partners first made contact with the BBC and their backer. Allied Entertainments' their backer, Allied Entertainments' chief Harvey Goldsmith, when working on the *Smash Hits* Poll Winners' Party, which Goldsmith promoted and BBC-1 televised.

COMPACT

ing on October 17 and the options checked with IBA engineers. The li-cences will then be advertised early next year by the Radio Auth-ority which will take over from the IBA on January 1, 1991. stations is currently being drawn up by the IBA. Its conclusions will be reported at the next council meet-KFM's programme output queried by former staff

officer

KFM's PROMISE to programme a high mix of local and non-chart music is being flouted, according to the station's former managing di-rector and programme controller.

The Stockport station has already had one verbal warning from the IBA, but its output now contains double its allowed chart music quota according to a moni-

music quota according to a moni-toring exercise conducted by Chartes Turner and Steve Toon. Turner and Toon, who ron the troubled station until ousted by new owners EMAP and Signal Radio, have been monitoring KFM output over several 24-hour per-ieds. They claim its content of local

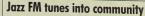
music is reduced to 11 per cent from its 35 per cent agreement with the IBA.

DAVID VICK: IBA development

ing on October 17 and the ac

KFM head of music Neil Cossor maintains that there are just eight maintains that mere are just eight Top 40 records on the station's playlist, and blames a "forcical Promise Of Performance" agree-ment with the IBA for the apporent lack of local music.

'It describes local music as any-"It describes local music as any-thing that has been written, pro-duced, recorded or performed within a 90-mile radius of Man-chester. Next month INXS perform in Birmingham - does th at mean we can then play any of their rec-ords?" he asks.



CRITICISM FROM the iga nity has prompted jazz FM to es-tablish a special advertising pack-age for small jazz-related business-

The station is starting a "comm nity billboard" in conjunction with the Saho Jazz Festival which runs from September 27 to October 7. but the package is expected to be-come a permanent service.

"The world of jazz is full of little

people," says Jazz FM spokesman Jonathan Abbot. "We have been criticised for not responding to them and for not having special rates for jazz shops and pubs

The new service is open to clubs, promoters, music retailers, record promoters, music retailers, record shops and theatres. It brings Jazz FM in line with other specialist radio stations in fulfilling its "com-munity interest" Promise Of Performance to the IBA

GITAL AUDIO 2 IN CONCERT, Verious 2 1 USTEN WITHOUT PREJUDICE VOL 1, - ROOM TO ROAM, The Waterboys 4 4 SLEEPING WITH THE PASE, Elice John 3 OCH LAS VICAS DAAma Blas - HEAVEN OR LAS MEETE Contrary Turing 7 7 MARIAH CAREY, Muriah Corey 8 5 STEPPING OUT - THE VERY BEST OF. - SLAMMIN', Verious 10 12 SOUL PROVIDER MIN - MIDNIGHT STROLL, Robert Croy 12 9 HIGH ON EMOTION - LIVE FROM CUELIN Onis Do Bargh ALM 13 11 WILSON PHILLIPS, Wilson Phil 14 6 BOOMANIA, Betty Boo 15 15 FOREIGN AFFAIR, Ting Torne - UNDER THE RED SKY, Bob Dylos 17 10 LOOK SHARPS, Roughter THE WALL - LIVE IN BERLIN, Roger Waters/Vorious 19 18 _ BUT STRIDUSLY, Phil Coll 20 & RAGGED GLORY, Nel To CIN. Compiled by Gallup for Music Week and BBC.

29 SEPTEMBER 1990



INCORPORATING LP, CASSETTE & CD SALES

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PERFORMANCE

H E E A

IF YOU want to get called a hippy, why not call your band **The** Butterfly Child, and sign you letters off with "love and daisy chains". It was with some trepidation then, and with thoughts of Nick Drake, that The Ear approached the band's demo, Eden Is. However, the Belfast three-pice open with the rother 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 en they support Ride in

Jonathan Perkins makes what ey used to call Adult Orientated Music. But his music sn'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 XTC line-up member of an early XIC line-up and can now be found playing guitar in Dave Stewart's Spiritual Cowbays — an association which led to him signing to Stewart's Anxious label as a solo artist. His Anxious label as a sole artist. Itis 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, Hate And Love, seems to have greater hit potential And now that David Bowie appears to have gone off the boil, Perkins could become very well deed.

The No Mercy Record Company in Edinburgh has provided two vastly different topes of bands associated with the lobel. First up was a three track demo from fourpiece Baby's Got A Gun. t will be the boad'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 rocker which talls 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 hould gain

snouia gain them some prominence on release. The second tape from No Mercy features three tracks by **Ruby Suft** who boast a fine singer in Donna McDougall who doubles as co-songwriter with Sharon Mitchell. The opener, Find You Strange is an excellent pop ballod which beas comparison with Texas (and that is not just because they are Scottish). It is an obvious single and while there are no certainties in this business, it stands a more than even chance of being a national hit. The following uptempo It's Not Love shows it's no fluke and The Ear can see a bright future ahead for the group. Horizon Records is a new Hull-

Honzon Records is a new Hull-based label, "looking particularly for commercial type artists". The label's first offering, Sundown, by **Working Hour** certainly fits the

R

bill. A pre-production tape of 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 eosont in its own right. The Spoons' recent debut

gle, 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 Bananarama 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 luences, including House Of Love and Blue Aeroplanes. She Don't Need Your Love especially presses, as does the h Genevieve which includes some impressive fretwork. Lillywhite's her, Steve's remix of Show Me How (minus those woo-woos) is set ight get some credit. Best metal demo of the week

mes from **Diva**, a five-piece Sheffield outfit. Their use of keyboards recalls Van Halen's Jump periad, and while the guit isn't quite in Eddie's league, it's nanetheless impressive. It is nice to occasionally come across acts in this genre playing for the fun of it, and avoiding fads like Death and Speed metal. The UK market will ignore this, but US companies will

Bang Bang Machine are a Cheltenham-based four-piece, featuring current Blurt guitarist Steve Eagles. They are a much commercial prospect than Ted Milton's band however, and have produced a couple of demos for Chaos Theatre Promotions which include delightfully offbeat pop tunes like Aim For The Heart none) and A Love That Burns Eagles' playing is of a high standard throughout, and all good indie labels should have a listen.

On a less noisy front ... Mike Bett is back, and it should be with a bang. He has written the music for ITV'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 Batt, with the London Philharmonic Orchestra providing the music

orlier successes with The Wombles and Watership Down seem set to be repeated. Even if the initial single fails, a second with guest appearances by Frank Bruno, Billy Connolly and Ozzy Osbourne should do the trick.

Cherry blossom

ARISTA'S FUNK Subterrania was billed as a o off performance by its still-budding Swedish vocalist Titiyo. It was dis Sweach vocals **Imyo**. It was as-appointing. Titlyo wears trainers with her designer rompers, but lacks the hard street confidence of her holf-sister Neneh Cherry.

Cherry was bopping enthusiasti-cally near the front as Titiyo sang songs from her debut LP, a Minn apolis-influenced fusion of so soul funk and sugary pop. Where Wendy And Lisa have progressed to their rockier West Coast connec-tions, Titiyo has taken the Minne-apalis sound further into the modn dance areno

After The Rain, Flowers and Man In The Maon are all notable pop songs, the former having made waves on dancefloors if not the charts, and the latter a flossy yet irresistible ballad with more that title reminiscent of Michael Jackson. Titiyo has the voice, appear ance and connections to earn Arista significant chart success, but as yet her performance and a good proportion of her songs lack an easy one

This gig was memorable on an-other level, however, Titiyo's in-nocuous-looking band of Swedish musicians knitted a watertight funk groove which, once their appear-ances and performance had been reconciled, caused this throng to shake their thangs in an uninhibited

The groove was augmented when Titiyo's father, the charis-motic Ahmadu Jah, appeared on stage to play percussion. The leader of the African Highlife Or-The nestra threatened to steal the show, but it was repeatedly snatch-ed from Titiyo's hands every time Papa Dee, her ragga-rap cohort, ok the stage. This stylish MC shook the cob-

webs off the raggamuffin style and delivered two tracks which threatened to divert the entire threatened to divert the entire course of these proceedings. To-night's package was impressive, but the calibre of the lesser players overshadowed the star. SELINA WERR

Hansen scores Gamma plus

KAI HANSEN is a man of principle. Hence, despite a loaming EMI con-tract, when his musical vision failed coincide with that of Helloween compatriots, the Ger-man guitarist decamped to put his efforts into Gamma Ray. At The Docks, Hamburg, the

question was how the heavy rock complexity of the Heading For To-morrow debut album would come across live. Ultimately, it was a rother mixed experience. Launch-ion into the first theme to Turchrather maxed experience. Launch-ing into the first three tracks from the LP, including Haaven Can Wait (recently re-recorded and issued on a new EP), the sound was messy with some of the subtleties of Hansen's speedy style being submerged. But credit to the bond for playing the whole thing live



TITIYO: the voice, appearance nections 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 rack 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 Scheepers. 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 canabilities

How Helloween fore without one of their creative forces remains to be seen, but Gamma Ray have he potential to provide son ne 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 tattaged, long-haired and stubby guitarist ambled on stage at idon's Town And Country Club. Earle's rich San Antonian dray

and the slide guitar backing mode sure that authentic country sound filtered into many of the songs, but these days it's more of a rock af-

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 rother than his country's political ombitions

ambitions. What was particularly impres-sive was his ability to sustain inter-est in a 1.35-minute set by combin-ing 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 gutsy alongside the newer rock songs like Coppe head Road and The Other Kind Overall, it was a consummate performance from an artist whose passion for his music was reflected in every song. NICK ROBINSON

Chapterhouse and verse

THERE ARE still a handful of UK themselves with Soul II Soul rhythms. One of them is Chapterhouse, the Dedicated label's latest signing to add to Cranes, Spacemen 3 and Spiritual ized

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

vitamins. Though distinctly progressive, the five Reading bays have taken the alternative route, following My Bloody Valentine's example of how to decorate a guitar with dis sonant noise and sweet psyche sonant noise and sweet psycfie-delia. But unlike their peers, who include Ride, The Telescopes and The Bao Radleys, Chapterhouse are having great trouble finding their own way beyond imitation. By trying not to mimic the Valen-tines, they simply sound like a poorer version, albeit with three guitarists. Not even the occasional breathtaking chord change con Save them, although Falling Down's neat wah-wah intro mo-mentarily perks them up, while the closing distortion festival could have been anyone.

have been anyone. True, these are early days for the band, but the music press are bound to make Chapterhouse leading contenders. It's likely hey will sell records for Dedicated, but there have to be more than this disthere has to be more than this disappointing, generic stuff. MARTIN ASTON

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 Medusa is moving into sell through to expand its existing video rental activities and chair-man 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-certifi-cate Maniac Cop and Recruits, an

cate Maniac Cop and Recruits, an adul comady. October 22 sees the release of the Gate, a childraft's supernotural adventure, and The Waards Of The Lost Kingdom. © Chanel 5 is co-ordinating a national display and PR compang to back the October 22 release of Going To California, a 99-minute line video featuring Teors for Foars. Other music lites due on in October are Pavarotti In China — Distant Harmony and Carmel — Coal And Collected. Dealer prices are £6.95 with the exception of the Tears For Fears title which goes out ot £9.04



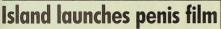
LOOSE ENDS: a shar

Tying up the Loose Ends

MEDIALAB DIRECTOR Pete Corr ish has proved his talents extend from teen pop to sophisticated dance in his latest promo for Loose Ends' Don't Be A Fool.

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

Cornish, who has made pro Ends Uont Be A root. Cornish who has captured the group's studio performance with a votery Mirzey wideo effect und a usan porcean, snow vorking on colouritation techniques. "AVL's brief was for a sharp Anne Dudley.



of back cate

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 in-itial fears that dealers would find

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 what is being described as a

its contents too hot to handle. "Initial dealer response was cau-tious, 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 marketing coup. All under-14s are

entitled to use the voucher, which is worth £7.99

logue animated Classics titles also

feature free admission to the theme park, and Pickwick is planning fur-ther cross promotions with Pizza Hut and Sketchley. as "a niquant short in which no two women have the same point of view" and includes 1,000 black and white "mugshots" of penises in

"We've had on 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 app als mainly to wa cause of the humorous side of it, although the message is fairly seri-ous — the director felt there was some sort of conspiracy against seeing the male member," says

Dick, which appears under a dis-creet sleeve modelled on brown paper, has a dealer price of £4.86

R E F W

New ship-outs

Alton tie-in for kids' videos

VARIOUS ARTISTS: Metal XS Issue One: Fotodisk Video MXS 001. Running time: 100 mins ap-prox. Dealer price: £6.95. Comment: The latest in what is be-

coming a long line of metal-based coming 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 rack fan". Shunning rack's often sexist undertances, the interviews deal with worthwhile issues while the second terms advent or Sewh TV. the reporting adopts a Snub TV-like text and narrator style. How-ever, Metal XS lacks character and style, the most entertaining moment being provided by Love/Hate's de-mande and particular ranged 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 Fotodisc could add some of HNH's ir-reverence to its undeniably sound principles then it could e onto a genuine winner

Sales: Apart from Faith No More, Jon Bon Jovi and Rita 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. IW

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

time: 90 mins. Comment: Wit, panache, original-ity: not adjectives one would nor-mally associate with a heavy rock concert video. But Fed Nugant has alweys been something of an add-ity. Now one of US rock's elder statesmen, subsequere. With hongue volume to beach Nurent decrements bulging in check, 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 ec-The ecstatic response is predictable, the rest of the video is not. Eleganly filmed, Whiplash Bash moves apace as the relentless guitar solos apace as the relentess 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 dags. Here he treads a fine line between hu-mour and dark reality. Comparing mour and dark reality. Companing 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 lunch with either im-Sales Forecast: Nugent has never

done significant business in the UK but the increasing popularity of heavy metal and the laudible qual-ity of this concert video may lead to respectable sales.

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20 - 1 JASON DONOVAN: Jason The Videos PWI Complation (4 tracks)/19mn/156.25 VHF 7
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He He	LA SERENISSIMA DNA Raw Bass (12)RBASS 006 (PAC)	SHE'S SO FINE EMIEM 158(E)	BODY LANGUAGE Adventures Of Stevie V Mercury/Phonogram MER00331 (F)	SPIN THAT WHEEL (TURTLES GET REAL) Hi Tek 3 featuring Ya Kid K Brothers Org (12/BOHG 16/BOHG	END OF THE WORLD Chrystelis CHS(12)057 (E)	MAKE IT MINE The Shamen One Lattle Indian 46 TP7 (12:-46 TP12) (RT)	LIFE'S WHAT YOU MAKE IT Talk Talk Partophone (12)R6264 (E)	(WHAT'S WRONG WITH) DREAMING? Hiver City People EMILIZ/EM 156(E)	I'VE GOT YOU UNDER MY SKIN Neneh Cherry Circavirgin YR(1) 53 (F)	OMEN Orbital firr/London F(X) 14S (F)	PRAYING FOR TIME Epic GEO(T) 1 (C)	NAKED IN THE RAIN Blue Pearl WAUMMOdou Big Like BLR 23(1) (RT)	CAPTURE THE HEART (EP) Chrysalis CHS(12)3594(E)	YOU'RE WALKING Electribe 101 Mercury/Phonogram MER(0) 328(F)	LISTEN TO YOUR HEART/DANGEROUS Roxette EMI(12)EM 149(E)	SILHOUETTES Cliff Richard EMI(12)EM 152 (E)	WOW WOW - NA NA Grand Plaz Urban/Polydor URB0060 (P)	Curtis Mayfield & Ice-T Capitol (12)CL586(E)	COLD HEARTED VrgnAmerica VUS(1) 27 (F)	T Fantasy U.F.O. XL Recording - (XLT 15) (W)	TOM'S DINER O DNA featuring Suzanne Vega A&M AM(M 592(F)	56 Bol ME MCAM 1440(F) MCAMCAM 1440(F)	45 The Black Growes Def American DEFA 6(12)(7)	58 SUNRISE Movement.98 feat. Carroll Thompson Circa/Vigin YR(7) 51 (F)	50 COMING BACK FOR MORE ASMAMP)579(F)	Pim FREE Participant function of the transmission of transmission of the transmission of transmission of the transmission of transmission of transmission of the transmission of transmiss
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E INCH	2 I THE CHINES	22 TEM FANTASY Fantasy U.F.O.	23 IT WHAT THE WORLD IS	24 24 OMEN	25 THURSES SO FINE	26 10 THE JOKER	27 19 MAKE IT MINE The Shamen	28 TH Adventures Of Sterie V	29 Tan CAPTURE THE HEART	30 18 SUICIDE BLONDE	31 31 YOU'RE WALKING	32 2 LA SERENISSIMA	33 Tan SUPERFLY 1990 Ourts Mayned And Ice-T	3.4 TA PART 1 SUL	35 22 WOW WOW - NA NA Grand Plaz	36 27 NOTHING TO LOSE SExpress	37 THAT WHEEL (TURTL	38 16 BLACK CAT	39 TET SHOW ME HEAVEN	40 THINE GOT YOU UNDER
TWELVE INC	I 2 GROOVE IS IN THE HEART Deer-Lite	2 i HOLY SMOKE Iron Maden	3 6 FASCINATING RHYTHM Bass-O-Malic	4 7 GROOVY TRAIN	5 TH NEVER ENOUGH	6 11 I CAN'T STAND IT Twenty 4 Seven	7 3 WHAT TIME IS LOVE?	8 TH WORLD IN MY EVES	9 TEL 3 SONGS (EP)	10 THE FALL (EP)	11 4 THEN The Charlanans	12 9 CULT OF SNAP	13 15 I'VE BEEN THINKING	14 H IT'S A SHAME (MY SISTER) Monie Love (leal True Image)	1 5 TAT HOLY WARS THE Megudeth	16 13 THUNDERSTRUCK	17 5 DON'T BE A FOOL	18 21 TUNES SPLITS THE ATOM MC Tunes Versus 820 State	19 12 THE SPACE JUNGLE	20 & LIVIN' IN THE LIGHT

TELESALES ON 081-848 9811

MY Cherry

FROM ET

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mior Reid Raw TV/Big Life RTV 9(1) (RT)	RTY IXers Masic Factory Dance MED(T) 007 (BMG)	Go.Bear GOD(x) 45 (F)	TION Fanfare (12)FAN31 (BMG)	HFUL THINKING Chrysalis GOW(0) 8(E)	Motown ZB 44037 (12°-ZT 44038) (BMG)	Arista 113600(12"-613600)(BMG)	E HEAD Big Life BLR 28(7) (RT)	Virgin VS(f) 1271 (F)	THE PARADE Linn/liginLKS4(12)(F)	AGAIN/MISLED Parlophone (12)PI(S) 6267 (E)	Gee Street/4th+B'way (12)BRW 186 (F)	OVE East West YZ 498(T) (M)
The Soup Dragons leat Junior Reid	CAN CAN YOU PARTY Jive Bunny And The Mastermixers	BURUNDI BLUES Beats International	LOVE AND AFFECTION Sinitta	THE KING OF WISHFUL THINKING GoWest Chrys	CRAZY The Boys	SO CLOSE Hall & Oates	BAREFOOT IN THE HEAD A Man Called Adam	ONLY ONE WORD Propaganda	HEADLIGHTS ON THE PARADE The Blue Nile	THERE SHE GOES AGAIN/MISLED The Quireboys	ELEVATE MY MIND Stereo MC's	A BEAT CALLED LOVE The Grid
36	37	51	62	43	MEW	NEW	NEW	22	NEW	38		
9.0	64	65	99	63	68 8	89	70 1	11	72 🖪	73	74 1	15 1



US TOP FORTIES

SINGLES

1.	4	(CAN'T LIVE WITHOUT YOUR) LOVE Nelson	DGG
2'	5	CLOSE TO YOU, Maxi Priest	Charisma
3	1	RELEASE ME, Wilson Philips	588
4	2	BLAZE OF GLORY, Jon Bon Jovi	Mercury
5.		PRAYING FOR TIME, George Michael	Columbia
6.	7	SOMETHING HAPPENED ON THE WAY TO Phil Collins	Atlanti
7	3	DO MEL Bell Biv Devoe	MC
8	6	THIEVES IN THE TEMPLE, Prince	Pasley Parl
9"	11	OH GIRL, Paul Young	Columbia
10*	13	MY, MY, MY, Johnny Gil	Molows
11*	19	I DON'T HAVE THE HEART, James Ingram	Warner Brother
12*	14	HEART OF STONE, Taylor Dayne	Arista
13"	17	ROMEO, Dino	Island
14"	16	CAN'T STOP, After 7	Virgi
15*		EVERYBODY EVERYBODY, Block Box	RC
16*	23	ICE ICE BABY, Vonila Ice	581
17	10	UNSKINNY BOP, Poison	Enigm
18	9	HAVE YOU SEEN HER, MC Honmer	Copito
19*	24	UNCHAINED MELODY, The Righteous Brothers	Verv
20*	21	POLICY OF TRUTH, Depeche Mode	Sin
21	12	CAN'T STOP FALLING INTO LOVE, Cheap Trick	Ep
22*	29	GIVING YOU THE BENEFIT, Peobles	MC
23*	33	SUICIDE BLONDE, INXS	Allanti
24*	32	BLACK CAT, Jonet Jackson	A&A
25	26	DIRTY CASH (MONEY TALKS), The Adventures Of Stevie V	Mercur
26*	28	THIS IS THE RIGHT TIME, Liso Stansfield	Arist
27	15	IF WISHES CAME TRUE, Sweet Sensation	Aic
28*	36	FLY TO THE ANGELS, Sloughter	Chrysol
29	25	TIC-TAC-TOE, Kyper	Alloni
30*	35	SAY A PRAYER, Breathe	A&A
31	20	VISION OF LOVE, Mariah Carey	Columbi
32*	38	FEELS GOOD, Tony! Tonil Tone!	Win
33*	34	CRAZY, The Boys	Motow
34	27	EPIC, Faith No More	Slas
35"	37	ALL I'M MISSING IS YOU, Glenn Medeiros	MC
36"		LOVE TAKES TIME, Mariah Carey	Columbi
37	31		MC
38	40		Repris
39*			Columbi
40*		MORE THAN WORDS CAN SAY, Alios	EA

AUGAE

1	1	PLEASE HAMMER DON'T HURT 'EM, M.C. Hommer	Copital
2	2	WILSON PHILLIPS, Wilson Philips	SBK
3	4	MARIAH CAREY, Mariah Carey	Columbia
4	3	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury
5	5	POISON, Bell Bry Devoe	MCA
6	6	GRAFFITI BRIDGE, Prince	Paisley Park
7	7	FLESH AND BLOOD, Porson	Copitol
8	10	SOUL PROVIDER, Michael Bolton	Columbia
9	8	COMPOSITIONS, Anita Baker	Elektro
10*	35	EMPIRE, Queensryche	EMI
11	9	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Vintertainment
12	11	STEP BY STEP, New Kids On The Block	Columbia
13	12	VIOLATOR, Depeche Mode	Sire
14	13	THE REAL THING, Faith No More	Slash
15.	20	GHOST, Original Soundtrack	VS
16"	18	TIME'S UP, Living Colour	Epic
17	15	BUT SERIOUSLY, Phil Collins	Atlantic
18	17	AFTER THE RAIN, Nelson	DGC
19	16	JOHNNY GILL, Johnny Gill	Motown
20	19	STICK TO IT YA, Sloughter	Chrysalis
21	14	PRETTY WOMAN, Original Soundtrack	EM
22"		LISTEN WITHOUT PREJUDICE, George Michael	Columbia
23.	23	DETONATOR, Rott	Atlantic
24	21	RITUAL DE LO HABITUAL, Jane's Addiction	Worner Brothers
25	24	PERSISTENCE OF TIME, Arihrax	Island
26"	26	JANET JACKSON'S RHYTHM NATION 1814, Jonet Jockson	A&N
27	22	IN THE HEART OF THE YOUNG, Winger	Afonia
28"	32	I DO NOT WANT WHAT I HAVEN'T GOT, Sneed O'Connor	Ensign
29	27	100 MILES AND RUNNIN', N.W.A.	Ruthles
30	28	PUMP, Aerosmifis	Geffer
31	33	DR FEELGOOD, Motley Crue	Elektro
32*		NO FENCES, Gorth Brooks	Capito
33"		CHERRY PIE, Warrant	Columbic
34	25	I'M BREATHLESS, Madonna	Sire
35	30	BANNED IN THE USA, Luke featuring 2 Live Crew	Luke
36	29	CHARMED LIFE, Billy Idol	Chrysoli
37	37	WORLD POWER, Snap	Aristo
38*		THE GREATEST HITS, The Righteous Brothers	Verve
39.		THE END OF THE INNOCENCE, Don Henley	Geffer
40	31	BORN TO SING, Envoque	Afanti

A&R LP REVIEWS

A	L	B	UI	٨	0	F
T	H	E	W	E	E	K

INKS: X. Mercury, 246 668. Michael Hatchere was any pressure to produce an album that would sell as Will as Kick. Of course there wasn't — they just recorded another Kick. There's very little progression reflected on X, just lass of innocuous pop songs and pseudo while boy funk. At the month, INKS sound like they are simply upplying basic goods to morket demand. Start filling the recks.

STOCKIT

MEGADETH: But In Peace. Capitol EST12. Their straightforward treatment of No More Mr. Nice Guy recently might have suggested a mellowing within the Megadent carpy but Rut In Facet Maximen Dave Mustaine leads another new line-yo an an enterprising and interpid journey through a machine runke full of prace, verse and the drums crash as Mustaine imparts the lyrax with his usual demonits uneer, resulting in a record tha's arguebly ther bat yet.

DOGS DYMOUR: Streight. Chine 84376-11. The service about Streight, the Dogs hind album proper (excluding Innuthmest ef Boarding and the acoust minit, is the questionable choice of the is the questionable choice of the first hold of this record, as the songs lean towards how general groups, the milder, acoustic driven introspectives. They foll to sustin al floady, diminishing the overall effection on a dipencil patients.

TACKHEAD: Stronge Things. SRK One. SRK UP1003. Tackhead are five of the most respected and distinguished musicians in the funk/underground dance scene and their callaboration has seen a somewhat sporadic output. This is and their callaboration has seen a gives the album a distinct raw edge and fower and his contribution gives the album a distinct raw edge to complement the slick funky rhythms. A fascinating and competling album. NR

AC/DC: The Recors Edge, Atco WX341. While some moy be cnical of AC/DC's uncompromising determination to ack to their guar in home fing, out their foundar oliverys manage to intraduce a low solverys manage to intraduce a low suble nounces, a fine re-buring process that considerity makes to their solution of the solution ducer Brouce Fairbarn who is chiefly responsible for mixer adjustment, scindlocide in the Flunders, and a ment, scindlocide in the Flunders and the investments in dynamics.

SLAYER: Seasons In The Abyss. Def American 846871-1. A barbaric, high velocity assault from the US thrashers. This highly anticipated, Rick Rubin produced, fifth studio release displays all Slayer's traditional menace, but amid the chaotic, lightling charge there's a disciplined tightness that will impress more than just committed fans. And there are plenty, enticed by the band's pursuit of the ultimate in rollercoaster speed metol. KB

STEREO MC'S: Supernatural. Gee Street/Island, BRLP 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 wants to. Their no-nonsense raps and next sampling makes this o highly accessible collection. NR

JIMMY BANNES, Two Fires. Atlante: 755622111. Howing gargiad on a fresh packet of rezor blodks and feasted on a flew is a blodks and feasted on a flew is a bornes oppears in determined spiris to lift hap cofile among UK rack flams. This brutles with fewred middles: and corochile angen flams, the bor room roogh edges, that gave his music of danctive Australand Packet. Two frees is, however, and Packet. Two frees is, however, for Bannes in the UK. Worth priving a XXXX for

VARIOUS ARTISTS: The Third Mind. Third Mind TMLP 50. Distribution: PT. Third Mind never blows its own trompel, letting the music make a noise, like this compilation. With an identity rooted in deventurous electro-beal, if Front Line Assembly and Ganzheit (techno-body/beal), fraction (electro-pop), Solar Enemy (spacey House) and Beautiful Pea Green Boat (soulful House) are five out of eight names (six more tracks on the CD) that mean more on the continent, then imminent releases (such as Courage Of Lassie) are going to raise and broaden Third Mund's, profile.

SIMON TURNER: Simon Turner, Creation CREH 094. Distribution: Financle. Uncelegorable builtery bowkhiching, the former child actor and King Of Luzemborg who like Manus, has shifted from all to Creation), has learned from withing sourches to Dereproduced free extended, multifaceted tracks that mange classic, choral and what sounds, like Worldbect at 16 rm. File under Maguide Genius. The resi sup to Creation.

D-NICE: Call Me D-Nice, Jive HP 104, D-Nice is already known to rap's cognoscent, and nat just because he's of bander member of the BDP crew. On his debut sold album D-Nice takes KRS One's uncompromising stance but tempers a with some cool and seriously catchy tunes. Call Me D-Nice is siting pretty in the US black charts and looks likely to envilate that success over here. SD

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

HEAVY METAL ALBUMS

North North Title, Artist	Label, Catalogue No.
this Los Month Tille, Artist	
1 NEW EMPIRE Queensryche	EMI USA MTL 1058 (E)
2 1 BLAZE OF GLORY/YOUNG GUNS II fon Bon Jon	Verigo 8454731 (F)
3 & THE REAL THING Forth No More	Sigih London 8281541(7)
4 NEW TIME'S UP Living Colour	Epr: 4669201 (C)
S NEW PERSISTENCE OF TIME Andreas	Mand ILPS 9967 (F)
6 7 FLESH & BLOOD Poison	Copasil Enigno ESE 2126 (E)
7 3 STILL GOT THE BLUES Gory Moore	Vingin V 2612 (F)
8 NEW RITUAL DE LO HABITUAL Jone's Addiction	Women Bros WX 306 (W)
9 NEW TYR 6'ock Sobboth	(RSERSA 1038 (E)
10 7 THE WALL Rok Royd	Howest SHOW 411 (E)
11 14 PASSION AND WARFARE Store Vo	Feedfor Thought GRUB 17 P
12 NEW HARMONY OF CORRUPTION Nopoln Death	Ecrecke MOSH 19(87)
13 12 PUMP Aeroseth	Gelfen WX304 (W)
14 to APPETITE FOR DESTRUCTION Gum N Rout	Geden WX125 (W)
15 11 UN-LED-ED Dread Zappelo	185 ERSA 1042 E
16 SE SLIP OF THE TONGUE whremose	EN1 END 1010 (E)
17 32 A BIT OF WHAT YOU FANCY The Queetion	Parlophone PCS 7335-81
18 23 SLAM Dan Reed Network	Mexury E388681(F)
19 4 REVITUP Vices	ENLUSANT, 1054 E
20 29 INTRODUCE YOURSELF feet No More	Slath London SLAP 21 (P)
21 5 THE WILD ONE Various	EMIEMTV 52 E
22 NEW DETONATOR Rot	Adaptic 7567821271 (W)
23 17 BACK STREET SYMPHONY Thurder	1W1WC 3530 E
24 at 7800 FAHRENHEIT Bondom	Vertop VER1 24/2
25 20 FOUR SYMBOLS Led Zeppelin	Adapte X 50008/W
26 19 GOODNIGHT L.A. Moonum	Polydor 8435681 //
27 16 MOLTEN METAL Venezi	Tolase STAR 2429 BMG
28 16 BRIGADEricot	Cenard FSTU 2121 E
29 26 HYSTERIA Def Leppond	SkossonRHola HISU71 F
30 28 BAT OUT OF HELL Meet Logi	Develope Int EPC82419 (C)
31 34 PERMANENT VACATION Account	WEA WXI26/W
32 15 HELL TO PAY Jul Hepley Bond	Anth 210815 BMG
33 9 AGAINST THE LAW Struer	Engmo ENVLP 1010 #
34 13 NEVER, NEVERLAND Association	Readmaner R2 92741 P
35 8 NO SWEAT No Smoot	Readment RE 93741 P
36 27 BLACKOUT IN THE RED ROOM	
37 24 LEATHER & LACEVana	CBS 4663501 K
38 NEW UP FROM THE ASHES Don Doxian	Deo Devity 9.
39 21 DELICATE SOUND OF THUNDER Practice	GeBcx 7599242011 (M
40 33 HITS OUT OF HELL Med Log	Evel EO 500918
Med Log	Epic 4504471 (C

MUSIC WEEK 29 SEPTEMBER, 1990

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

SINGLES

Reviewed by Nick Robinson

SINGLE OF THE WEEK

UPHOLSTERED ELDORADOS: 1 Wanne Talk Like Igay Pop, (Box 22 EUMP 1), Bit of a liver his one valit a gas he vote for sheer imagination and some hilariaux vocals. Sampled from a recent Radia One Roundlable guest appearance by the Ig. his immortal words drawl over a great dance track. As the man soys, "I's a little wild turkey kind of groove". Soys it all, really.



PET SHOP BOYS: So Hard. (Parlophone r6269). A welcame return, this line with Harold 'Axel P' Follermeyer co-producing, and a bypical semi-orchestral pop song with those familiar heavy dance beets and another cathy charus. Not exactly a great departure for them, but expect it to storm the charts.



NC HAMMER: Heve You Seen Her, (Capitol CL 590), The Hommer success story continues with this coal gently-rapped cover of the wonderful Ch-Lites hit of 1972. Like LI CoJI's I Need Love, it's a track that punters of all ages will want to buy, so keep it wellscoved. With a cover of Maxim Scoved With a cover of Maxim Scoved With a cover of Maxim Scoved Charles and Capiton Scoved Charles and Capiton Touch This on the extended formost it can't fail to ga top 10.



NENEH CHERRY: I've Got Yau Under My Skin. (Circa YR 53). Fram tha Chrysolis Cole Porter Inbute album Red, Hot & Blue, to benefit AIDs research, this sparse bass-led dance cut has Cherry raping a serious message about the disease. With its dark almosphere and subject matter, it's grim but effective.



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

THE BEAUTIFUL SOUTH: A Little Time. (Gol Discs GODX 47). Destined to bring a semblance of order to a dance crazy char, this beouful ballad could easily go all the way. Brinan Carrigan and Dave Hermingway duet on a tole of a crumbing relationship softly sung aver a light rhythm complete with stings and piano. A thoroughly pleasing taster 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: on enlightened return

tured in a Nivea lations of should follow if 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 Y252). The ex-Closh man teams up with Roddy Frame and to the perform cubugging ode that bath hyrically and muscally owes more to Janes' musical past. One of the rockier tracks from Aztec Camera's Stray album, it might just be the one to get the band back in the chorts.

THEY MIGHT BE GIANTS: Don't Let's Start. (Elektra: EKR 115). One of the du's first singles is rereleased 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 bolistered by its wonderful video.

VAN MORRISON: Real Real Gone. (Polydor. VANX 6). This toster for the new album, Enlightenment, has an uptempo feel and horn accompaniment that gives it a similar moad to his classic Bright Side Of The Road. The consistency of his work should keep fans hoppy but don't expect a big bit.

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 clobs. This time the funky drum, subtle piano and waiting yacal track should make a sizeable dent in the pop chart, building on the success of Still Hoven't Found ... earlier this year.

STATUS QUO: The Anniversary Waltz. (Vertigo QUOG 28), Prepare yourselves for a Quo modia teast celebrating the group's 25 years in the business. This medlay of old rock and roll hits is only the start of a mojor campaign so expect heavy promotion and yet another too 10 hit.

JT AND THE BIG FAMILY. Foreign Alfair. (Champion. CHAMP 254). The BHF production team certainly have a knack for his and his looks set to match the success of Moments. In Soul. It is another mellow groove with a similar feel to Beats International's Dub Be Good To Me with some suitably mesmeric vacals.

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 topicallytilled and finely-executed melodic mosh clocks in at over six minutes but that won't stop armice of fans from flocking to the shops.

MAD JACKS: Feel The Hit. (Bad Trip Records CREED 67), Lovers of all things Manchester will revel in this indie dance track that combines Mondays-style vocals with some wild guiter freak out. For dance purist, there is a more restrained mix on the B-side, but either way it makes for a testy second single.

COLIN JAMES: Just Came Back. (Virgin America VUS 24). He's been around a while furrowing a rother sub-Bryan Adams groove but his is a magnificent slice of horns a-wailing, blistering rack that could well brings the James name to the fore. All badds well for the 25-year-old Candian's forthcoming album, Sudden Stop.

SUZANNE VECA: Men. In A War, (A&M AM S84), Yes, it's o remix, but not that sort of remix) Vego's desire to experiment further in the donce market, fallowing the success of the DNA-treated Tom's Diner, has been postponed in fovour of this Boc Icermountain mix of one of her last album's better tracks. More uptemps and with a distinct character of its own, it should get the airplay it deserves.

SLAUGHTER; Up All Night. (Chrysalis CHS 3556). Aiming Io succeed where Toro Nage have so for failed, Chrysalis continues to try and get o metol act in the charts. This lot are already making it big time in the US and this Gwns 'N' Roses-meets-Kiss stomper has enough muscle and infectious here.

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

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

T	DPIN	DIE
TC	P-40-SIN	NGLES
1 1 7	WHAT TIME IS LOVE?	KLF Communications KLF 064(0) [87]
2 3 4	GROOVY TRAIN	Produce MILK 102(T) (P)
3 1111	THEN The Charlotere	Situation Two SIT 74(T) (RT)
4 5 2		Silvertone ORE(1) 13 (7)
5 2 7		Rhythes King LEFT 43(1) (RT)
6 1111	I CAN'T STAND IT Tweety 4 Server	BCM BCMR 355(0) (7)
7 9 2		Rhythan King/Marte SEXY 01(T) (RT)
876		Row Bass (72)RBASS 006 (PAC)
944	RHYTHM OF THE RAIN	PWL PWL (1) 40 (P)
10 1111	MAKE IT MINE The Shames	One Little Indian 46 TP7 (12) (RT)
11 6 14	NAKED IN THE RAIN the Peol ROCK 'N' ROLL NIGGER (EP)	W.A.U./Mr Mode/Tig Life RLR23T (RT)
12	Birdland I'M FREE	Lony LATY 20 [RT]
13 8 11	ICEBLINK LUCK	Rew TV/Big Life RTV S[T] [RT]
14 10 3	Control Twins COME TOGETHER	4AD (8) AD 0011 (81)
15 11 6	BAREFOOT IN THE HEAD	Creation CREO 78(T) (P)
16 15 2	AMan Colled Adem	Rig 17e 818 28(T) (RT)
17 16 25	Hoppy Mondays	Factory FAC 2727 (12"-FAC 2721 (P)
18 12 11 19 14 9	LFO LFO TRICKY DISCO	Werp-Outer Rhythm LEFT 39(T) (RT)
	Tricky Disco	Worps'Outer Rhythm-(WAP 7) (RT)
20 13 3	FUN TO BE HAD (EP)	Big One (V) VIII G 22 (RT)
21 1111	ONE LOVE	Mate (12)WUTE 115 (RT)
22 18 11	The Stoce Roces FOURTH OF JULY	Silvertore ORE(T) 17(P)
	Galeria 500 SHALL WE TAKE A TRIP/MOODY	Rough Trade-(RTT 249) (RT)
24 22 16 25 24 2	STEPPING STONE/FAMILY OF MAN	Fectory - (FAC 268) (P)
26 20 43	MADCHESTER RAVE ON E.P.	Produce MILK 1015 (MILK 101) (P)
20 20 43	CULT OF SNAP/SIMBA GROOVE	Fectory FAC 2427 (12"-FAC 242) (P)
28 1112	HIPEWER	Ramour RUMA(T) 24 (M
29 29 4	ELEPHANT STONE	One Little ladice 42TP 7 (RT)
30 26 13	The Stone Roses SHE COMES IN THE FALL	Silvertona ORE(T) 1 (P)
31 36 9	Inspiral Corpets LAMBORGHINI	Cow/Mute DUNG 10(1) (RT)
37 103	Shat Up And Derce KILL YOUR TELEVISION	Shirt Up And Dance SUADE A [PAC]
33 1132	LONG TRAIN RUNNING	Chapter 22 (12)CHAP 48 (RT)
34 19 2	RING MY BELL	Rampur RUMA(T) 23 (P)
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DISTRIBUTION



MUSIC WEEK 29 SEPTEMBER, 1990

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FOCUS ON COMPUTER GAMES

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

HE OVERLAP between the markets for recorded music and games software is so substantial that stocking computer games can seem an ob vious move for many music retailrs. Granted, purchasers of puter software are only infre quently female — one recent consumer computer show had a 97 per cent mole attendance — but the 12- to 25-year-old males buy-ing heavy metal, rock and dance music are frequently the same ones who spend much of their leave time plugged into an Atori ST, Spectrum or Commodore 64 play-ing "F 19 Stealth Fighter" or "Double Dragon II". Cross-media theure between films. DV. asso Double Dragon II". Cross-media tie-ups between films, TV pro-gramming or albums and success-ful 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 soft-ware field themselves. Top 100 software charts were all the rage, software charts were all the rage, young programmers collected megabuck rayalities (aften 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 Mineties has seen a harsh weeding out of the software stars of the Eighties. Activision, a prime mover in the Eighties, is now reduced virtually to a two-man oper-ation in the UK, while Ariolasoft UK disappeared a couple of years back, and CBS Software, which 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 as hopeless as it may appear. In the days when the software field seem

ed at its most active, huge numbers ed 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 re-cently, the software companies



PALACE SOFTWARE'S 30 International Tennis computer gome

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

Boots, Virgin Games and WH Smith are enthusiastic software stockers. Virgin is especially committed and plans to add a further 10 stores to its two existing stand-alone outlets within the next 12 months

Spectrum micros, have started t Spectrum micros, nove standa 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 E24.99 or more, with advanced copy protection often making pi-racy impossible; so profils are more substantial now than they have been for some time, even if volume of soles may be smaller. Virgin, one of the few survivors among the record companies which dabbled in the field, has also been intermental in the resur-

been instrumental in the resurgence of the games console. The ability of computers to double as word processors, music systems or ward processors, music systems or databases was initially considered desirable, but when it became clear that a hugh percentage of purchasers used their computers for nothing but games, the more specialised and cheaper games console began to fight back. Virconsole began to hight back. Vir-gin/Mastertronic now distributes the Sega games console, which claims a user base of 250,000 in the UK alone. Games consoles load almost in-stantly from software cartridges,

which have the advantages of be-ing unpiratable, reliable, and appearing even more substantial t a disk. Amstrad is now marketing is GX4000 console at £99 (com-pared to perhaps £400 for an Atari 520STFM computer), while Commodore is lounching the simi-larly-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 re-cent 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. Markups on games cartridges such as those from Sega are those from Sega are comparable to hase on records and lapes, ac-cording to Sega brand manager Philip Ley, and the Sega system of-fors 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 W H Smith are enthusiastic software stockers. Virgin is es-pecially committed and plans to add a further 10 stores to its two existing stand-alone outlets, within the next 12 months. But how to decide the best-selling games to stock? Distributors such as

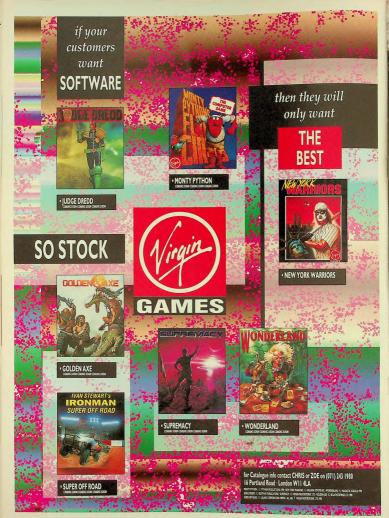
Centresoft categorise their prod-ucts according to which computer ucts according to which computer or console they are intended for, and there is also a Gallup sales chart available. Companies such as Anco, Ocean and Codemasters Anco, Ocean and Codemasters top the charts these doxs, with Gremitin, Activition, Microprose, Mindscope, System 3, Infogames, Mastertronic, Elite, Damark, US Gold, Rainbow Arts, Kryslis, En-core, Kinx, Hif Squad and Hi-Tee about 40 active software publish-interacting UK, with petween them thereing disk and tope versions for all machines into account. In many nines 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 "free bies" to be had. US Gold, for in stance, recently organised a mys-tery weekend in a country house to support the launch of its Murder are 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 gering into the 10-bit field and worried about margins. At other price points, System 37's Amos manages to figure in the Amiga charts at as much as £49.99.

The retailer

uying controller for Boots Sound Centres, Chris Leckenby, is responsible for both music and computer products, and feels that profit mar-gins on software can be "enorgins on software can be "enor-mously more healthy" than on mu-sic — although Boots has no speci-

TO PAGE 25



COMPUTER GAMES

FROM PAGE 23

fic plans to increase the amount of floorspace devoted to software in the wake of its decision to stop

the woke 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 leads to indiscipline in stores — we do all our own promotional ma-terial in corporate style." In the past, the desire of soft-ware manufacturers to make their

products stand out led to the reproducts stand out led to the re-lease of games in large and com-plex packages which were almost impossible to display. Retailers ol-ready experiencing problems with the need to display LPs, CDs, cas-ture and where recommission will settes 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 soft-ware sales involve for the retailer? One major hurdle may be the hought 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 videoipes demonstrating the latest nomes with a voice-over emphasising their selling points. Nothing more than a VCR and

Top 10 full-pr Tile Shadow Warriors Carporotion Stack Off Stack Off Shadow Of The Beast 2 Shidhigh Resistance Turnican T Manchester United Balman — The Movie O Chese HQ Source: Galup	Publisher/ Label Ocean Care Design Anco Psygnosis Ocean Rainbaw Arts Chrysalis Ocean Ocean Ocean	Formats SP/CO/AM/ST/AG AG CO/ST/AG AC SP/CO/AM/ST/AG SP/CO/AM/ST/AG SP/CO/AM/ST/AG SP/CO/AM/ST/AG/OT SP/CO/AM/ST/AG/OT SP/CO/AM/ST/AG/OT
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5	Poperboy	Encore	SP/CO/AM/ST/AG/OT
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television is needed and, in the

Source: Gollup

television is needed and, in the case of a store stocking sell through music videos, these will al-ready be available. Retailers not intending to stock hordware, however, will have to be prepared to take on trust a cer-tion number of software returns which won't load into the cus-tamer's machine. Even checking tomer'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 cortridge loading system is practically 100 per cent reliable. As for stacking, it's easy to go to specialised software distributors

such as Leisuresoft, Centresoft or USD, but there are companies bet-ter known to the record business already handling software — such as Terry Blood (sales and market-ing director David McWilliam is responsible for software) or Enter-UK Matthew

McSamnee). Hardware specialists McSamnee). Hardware specialists such as SDL are the top suppliers of Amigas and Ataris, while Vir-gin/Mastertronic, as mentioned previously, has exclusive distribu-tion for the Sega consoles for most of Europe

w/n 1/9/90

of Europe. Virgin's Philip Ley is convinced that this year is going to be an eigh-bit Christmas, with the exist-ing Seag systems (the £7.9 Master, £89 Plus and £1.29 Super vorsions) raing to 500,000 sales by 1991 and 30,000 sales of the upwardly more expensive) 16-bit Megadrive morheine on to of that, Nintendo's more expensive) 16-bit Megadrive machine on top of that. Nintendo's eight-bit Entertainment System, on the other hand, has the advantage of caming packaged with a Tean-age Mutant Hero Turlles game and o price of £79. Overall, it seems there is more

profit and less complication involv ed in stacking computer games than many retailers imagine. Just enough time, perhaps, to think of stocking up before Christmas?

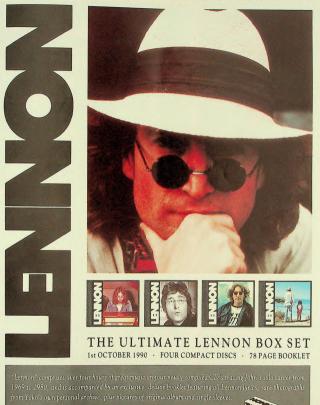
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THE NO.1 DISTRIBUTOR IN HOME ENTERTAINMENT.

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by Dave E Henderson

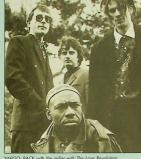
BUFFALO TOM, who seemed to be creating a reasonable amount of major label interest after their Crawl single last June, have sign d to Situation Two, through the Rough Trade Group, and release Birdbrain as a 12-inch only single this week. The three-track-er was produced by **Dinosaur Jmr**'s J Mascis. Similarly astute Jar's J Mascis. Similarly asfulte Americans, My Life With The Thrill Kill Kult, 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 danceoor groove with a new alb for Wax Trax colled Naive. Both releases are available through e new single from inifesto at Beat Me Out is released on Play It Again Sam. Almost spelt the same, The Seers release a new single on Cherry Red this week called Psych Out and that is available rough Pinnacle,

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

THERE'S AN exceptional psyche delia and wah-wah-ed out single from The Mad Jacks on Creed Records through the Rough Trade Group. Unsurprisingly, the band come from Manchester and their single is colled Feel The Hit. Their second 12 inch, it features some neat dissections of their sound and some multi-layer neur sound and some multi-layer-ed work outs. More soulful and sounding slightly dated next to The Mad Jacks, **Higher Ground's** Dicemon is a smooth debut on the Dangerous label through Backs. Soulful to the exof Mancunian veterans Yar Yargo found life with London ins Yargo to much and have returned to the indie sector for their new re-lease, the single, The Love Revol-ution, on Bodybeot.

GETTING LOUD, Das Damen release a live album on City Slong through Southern Record ution and that is called Entertaining Friends. Much-talked about New York funk rackers about New York funk rackers Heads Up precede their UK visit with the release of an excellent debut album, Soul Brother Crisis Intervention, on Emerge through Pinnacle and Hotalacia unleash their new others (January 1997) heir new album Big Kiss through Southern.

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



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 And Dance mixed in with sought-after rare items like On A Love Groove by Orchestra JB, Stop Bajon by Tullio De Piscopo and Groove Me by Fern Kinney. Rumour also re-leases a new stoole for leases a new single from Don Pablo's Animals, Long Train running, while there is donce ac-tion from the Step Off label, through the Rough Trade Graup, with a single from **KSDS** called Maniac. There is a movement to bring songs back into UK dance music from Ashley And Jack-son on their DFM Records 12inch Solid Gold and there is another slab of powerbours e 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 E cuse. There is more angst-ridden noise from the Shakin' Street label which goes on a veritable release overdase with plenty of product scheduled through Southern. First off there's **The** Barracudas' Grammar Of Misery 12-inch and a seven inch single from **The Jeff Dahl Group** called Aint Got Nothin' and they will be followed by an album from The American Ruse called Hard Junk Meat and a 12-inch three tracker from Use called And Then? These will be occompanied by an Angry Samoans' album called Return To Samoa, plus a seven-incher from the group called D For The Dead, an EP from **Two Saints** led Tequila 213 and an album from The Queers - a legendary Boston punk outfit — called Graw Up. Also unanimously loud and aggressive are The Dream

who release their self-titled debut album on the FM Revolver sub-sidiary Black Records through

THERE IS an interesting package from the Squeal label which fea-tures 12 independent female bands of varying degrees of mu-sical auality. The compilation, sical quality. London Girls: Postcard From Paradise, is available from APT and it has som e inspi and it has some inspired mo-ments from Dead Famous People, Anna Palm, Coming Up Roses, Anne Clark and Whores Of Babylon.

THE JETTISOUNDZ video label has formed a video manufactu and distribution company called reVision and has arranged a disibution deal with Connoisseur Video. It will still be dealing with music videos and h ones including CUD's When At Home, Film Me and Blurt's Live At The Subs, but it will also be branching out into the film mar-ket with its set of **Kenneth** Anger videos joined by De-coder, Psychic TV's Three Films and a couple of Derck Jarman titles. The catalogue will be avail-able through the Rough Trade Group.

RECENTLY RELEASED: Senator Flux's Bake The Hall In The Candle Of Her Brain four track The 12-inch EP on Roadrunner's Emergo Insight subsidiary Emergo through Pinnocle; Parachute Men's second album Earth, Dogs And Eggshells on Fire Records through the Rough Trade Group; Ride's third EP Fall on Creation through Pinnacle; Sweet Tooth's debut album Soft White on Foroche throug Revolver: Alice Donut's third of Revolver, Alice Donu's third di-bum Mule on Alternative Ten-tacles 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.

MUSIC WEEK 29 SEPTEMBER, 1990

1	1	WHAT TIME IS LOVE? KUT least The Children Of The Revolution	KLF Communications KLF 004 (RT)
2	2	GROOVY TRAIN	Preduce NALK 102 (P)
3		THEN The Declators	Silvation Two SIT 74 (RT)
4	3	FOOL'S GOLD/WHAT THE WORL	D IS WAITING FOR Shertone ORE 013 (7)
5	5	EPIC Faith Na More	Landas LASH 26 [F]
6		MAKE IT MINE	Ore Linie Indian 46 TP7 (BT)
7		ROCK 'N' ROLL NIGGER (EP)	Losy LATY 20 (RT)
8	8	ICEBLINK LUCK	4AD AD 0011 (RT)
9	13	TIMELESS MELODY	Gal Dists GOLAS 4 (7)
10	11	COME TOGETHER	Greation CREO 78 (P)
11	16	SUMMER IN SIAM	Peque Mohore 17 519 (W)
12	14	WAY DOWN NOW	Ension/Chrosolis ENT 634 (F)
13	12	HIGHER GROUND	EMILUSA MT 68 (E)
14	6	GET ME OUT	ENI NMA TOTE
15		FUN TO BE HAD	Mate MUTE 115 (RT)
16		FOURTH OF JULY	Result Trade BTT 247 (BT)
17	9	HEY VENUS That Pastol Employ	Virgin VS 1290.771
18	7	LOVER/MONEY	Men(ary DRN 5 (F)
19	10	ROLLERCOASTER (EP)	Manco y negro NEG 45 (W)
20	15	WHITE LIGHTNING	Con Simister SIN 6 (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 Bragons'** Love God albums re-turns 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, as The Inspiral Carpets and Depeche Mode both move back to the

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 Ince where **The Linertarias** brand of Mancunian Rock arrives on their third single, Then. At number six **The Shamen's** 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.



1 3 LOVEGOD Rew TV Ris Life SOUPLP 2 (RT)

2	1	TIME'S UP	Epic 46692011C
3	5	THE REAL THING	Steph/London 8281541 (F)
4	2	BOSSANOVA	4AD CAD 0010 (RT)
5	6	THE STONE ROSES	Sheetees ORILF 502 (7)
6	4	45 84 89 The Full	Beggen Banguet BEGA 111 (W)
7	7	RITUAL DE LO HABITUAL	Warner Bros WX 206 (W)
8	13	LIFE Inspired Corports	Com Male DUNG 8 (RT)
9	12	VIOLATOR December Mode	Nucle STLAWIN 64 (RT)
10	10	GOLD MOTHER	Fastore 8451891 (F)
11	8	HARMONY OF CORRUPTION	Earache MOSH 19 (RE)
12		THE DOMINO CLUB	Silvertane ORELP 512 (P)
13	15	'GOO'	Geller 7599242973 (W)
14	14	FOR WHOSE ADVANTAGE?	Rondrecer RD \$3(61 (P)
15	17	LOVELY	Adaptic 7367821373 (W)
16	9	WAKING HOURS	AEM AMA 9906 (F)
17	16	FLIPPED Devel Fact West	Food DPW 1001 (8)
18	19	CLEOPATRA GRIP	Over Little Indian TPLP 23 (RT)
19		HATS The East Nite	Line/Virgin UKH 2171
20	18	BLACK SHEETS OF RAIN	Virgin America VUSUP 21 (E)
-		Compiled by Music Week from C	

CLASSICAL

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

OR THE past nine months WEA has purposely kept a low profile as it set up its classical infrastructure based on the three labels, Nonesuch, Ergto 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, Polyform Classic, WEA Classics will be the company's 'holding company' in the sector. Bill Holland, WEA Classics UK chief, is keen to see that Nonseuch, Erato and Teldee will compete with each other as do Decco, DG and Philips of Poly-form. In fact, the very dfoconsiderably easier task. Howwer, details of the three labels will be contained in one catalogue.

be contained in one catalogue. But Holland is under no illusions about the tosk that faces him. He has to convince the classical industry that VHA — which disped its toes in classics with Enigme a few years ago before pulling away sharply — really means business this time.

He is helped by a sound management pedigree. Romon Lopez, chairman and chief axecuitive of WEA, has personally publied for this development following his extimation of the sound of the sound of the sound of the sound of the Medical personal of the sound of detection and development of Wet do is correct of leads until 97 end of his correct

Holland has found himself in a very different environment to the long-established classical traditions of PolyGram in general and Deutsche Grammophon in particukar. 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 cavers of most of the clossical magazines devoted to the conductor Daniel Barenboim, who starts a Mazart apera series with Casi Fan Tutte. Holland has invested in a 70 minute Erato sampler CD on the frant cover of *HF in News* which is printing an extra 10,000 capies (55,000 in total) in anticipation of increased demand.

WEA has a state in the French label and a contract for worldwide distribution until 1954 — it is the only one of the three labels it for any state of the three labels it commitment is still storage of the 400 titles in the French colladgue, 250 are available in the UK. This includes both the recordings of popular opera films such as Carand the Mustrance colledgue with specialist repertories such as Lolo's opera Le Roi d'Ys.

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

Holland reveals hat Nonesuch is emboring upon a major project, the complete Gershwin Editon prepared in conjunction with the Gershwin Foundation, storting with the musicals. Gill Crazy comes in November and is followed by Snike Up The Bond. Teldac, the West German based company, which is also wholly avoid by WEA has undergoen a bits a new long newly deviated

letider, the West German based company, which is also whally owned by WEA, has undergone a complete facelif for the launch. It has a new logo, newly designed covers, posters and point-of-sole material. Of the huge catalogue of 800 thiles, Holland has selected 225 for the UK which includes the 600 thiles, Holland has selected 225 for the UK which includes the demired Complete Bach Contatos series and recordings by its principal artist, Nikolaus Hornacourt.

Holland predicts a highlif future for Teldec. The company has just signed a contract with the BBC Symphony Orchestra and Andrew Davis to record English music starting with Yaughan Williams' Symphony No 6: And among the October releases is Hold's The Planets with the New York Philhormonic conducted by Zubin Mehta.

Totaloc is also the first of the three Totaloc is also the first of the three WEA Classics labels to bring its video programme to the market place. If starts with two histon: BBC music programmes made by Christepher Nupan in the Statis, with Lacqueline du Pre playing Elgar's Total Council proved by du Per/Barenbourd Zukerman/Pelman and Mehto. They are being issued bah an VHS and Laser Dac.

both an VH3 and take back. 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," the 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 Poly-

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

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

Holland continues: "My concern is to expand the classical market is still fills 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 closics is so weak in the UK and the US but bacause pop is so strong in proportion to the population. But I still feel there is something fundamentally wrang with the UK closical record market and there is a lot we can still day," he says.

ISSUE ONE OUT NOW



NEWALBUMS

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VO POST POST - MODERN MANIWHIG II ENIGMA ERV 23 7' Fic Bog 12ENV 23 12' Fic Bog Boby Dol/DENV 32 CO. (E) XUESS TIM AMANGE ON THE 3' TUPELO TUP 21 12' (RE) TESTCHO COUCHAIlee Detector NON ELCTION YES 3 7' YESX 3 12' YESCD 3 CD (PAC)		DMCAT 1444 CD (F) "SNAF CUT OF SVAPBER Blace ARISTA 613639 12" (Rm A) (BMC) "STATUS QUD ANNIETSAKY WAITZTILE Power OF Beck VERTICO/PHONOGRAM QUOX 28 "STATUS QUD ANNIETSAKY WAITZTILE Power OF Beck VERTICO/PHONOGRAM QUOX 28 "STATUS QUD ANNIETSAKY WAITZTILE Power OF Beck VERTICO/PHONOGRAM QUOX 28 STEPPFODD WIVES 2020 UCHT YEARS FROM HOME/THE Werk levil SAVAGE 75AV 110.7" SAV Dence	My lave is in america Nothing but is party Once for the living Once nation Prace Part pail - moders me Psycho couch
IG, Paul/R.O.L. I BELEVE IN YOU/FIGHT X/ CIRCA TR 47.7: Ac Bog (F) ROMISTRISS EDAN TO BE WILDFIDDS SAID ROCK: SUMNYSIDE STYLE 22.7: (F) REY BAND, BEY WILEF AV GUITAR CENTRY WEES (Find REVTA 113227).7: Ac Bog 413422		110 12' (P) STEWART, Dave, & THE SPRITUAL COWBOYS LOVE SHINES/Vicins Of Fore RCA 98 44009 7' Pic Bog PT 44110 12' Pic Bog PD 44010 CD PK 44009 MC (BMG)	Prychose Prychose Rode Rode Robroan cruste Romba, samba mamb Sense al purpore Sentrel (rems)
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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

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 producton 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 \$22,000 p.a. and attractive conditions of service are offered, along with

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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. 2644/MS d enclose s.a.e.) BBC Corporate Recruitment Services, London W1A 1AA. Tel: 071-927 5799. Application forms to be returned by October 12th.

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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 WIA 1DS, quoting reference 247/SW/90.

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Position involves many and varied duties including helping organise our busy studio schedule (not bookings) inputting and checking purchase in-voices 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

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



The Piracy question is just one of the important issues to be addressed at Keynote '90 in Hono Kono this year. The opportunities in the Asian music industry are enormous "Canto-Pop (Hong Kong's home-grown pop style) offers great scope in view of its popularity around Asia and the continued emigration of people from this part of the world. "Karaoke started in Japan and is becoming a planet-wide phenomenon "Asia's MTV equivalent, EZTV will launch at Keynote '90 *Cable TV in Asia (especially in Hong Kong) also has potential. *The marketing and promotion of Music and Video in Asia will be discussed by experts. *And of course, Copyright will be a major theme. In recent times, Indonesia, Malaysia and Taiwan have all cleaned up their act in terms of copyright protection. Plus the chance to meet and hear presentations from people who know the Asian music industry.* Plus, Plus, Plus *Can you afford not to be there?



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ANALYSIS



ARISHMA RECORDS says its most popular homegrown bhangra ortists Heera sell 80,000 copies per LP

Stores ignore Asian music at their peril

by Selina Webb

OR YEARS Asian music has OK TEAKS Asian music has operated quietly on the fringe of the UK record in-dustry. There was a flurry of attention surrounding the cross-over potential of bhangra in 1988, but otherwise it has been notching up respectable sales via specialist outlets and enterprising corner shops with little or no contact with the rest of the business. Amitabh Bachchan's concert

may not have attracted the media coverage of Madonna's appear-ance at Wembley, but it demon-strated that Asian music has reached a level of popularity that is diffi

ed a level of popularity inclusion cull to ignore. Kinit Trivedi who organised the event for promoter Marshall Arts, says the 40,000 tickets were sold within 12 days on the back of specialist radio and TV advertising. plus a regional poster campaign. Seats cost between £10 and £100 with the £1,500 premium for being in the front row raising £125,000 for charity. Trivedi has promoted Asian con

certs through Marshall Arts for a decade, and has taken the Bachchan roadshow from the Netherlands to Trinidad.

Netherlands to Innidad. "At first it was tough to convince people that Asian music could be successful beyond the smaller venues," he admits. "Now they're vinced."

Alian record tales in the UK are split broadly into Hindi film sound-track by ontise two as Bachchan (the Indian film industry is the largest in the world, producing largest in the world, producing the reliable the analysis of the popular, homogeneous theory on UK tobels like Arshma and Multime — bah distributed firsuigh The Cartel – say they ex-pet their modipole (1) is as all set the modified on the theory of the ris. But Asian music's absorption in the the ministrom is homogeneous

ies But Asien music's obserption into the maintream is homered by a variety of factors. Firstly, with only around five per cent of sales going through main-stream High Street record shops, most sales are not recorded by Gallup's computers. Our Price, which says it stocks thangro with a "strong reasional bias", mames its a "strong regional bias", names its best selling Asian artist as Nusral

Fateh Ali Kham, Yet Gallup data has only 1,920 sales recorded for his latest Snake Dance LP. Other popular performers are not listed "We've spoken to Gallup and

they say we ought to be in the chart with the sort of sales we are chart with the sort of soles we are recording," says Jitesh Gohil of Multitone Records. "It's a problem with us because when we try to get the records distributed to the maintant to stock it unless it is in the charts already."

charts already." Gallup says it put chart return computers into five bhangra shops earlier this year, but the experi-ment failed since most Asian product is not bar coded.

Gohi explains that parallel im-ports, piracy and resulting pricing problems have also kept Asian mu-sic out of the chart. The industry here is strangled by the fact that in India a pre-recorded cossette costs less than a blank tape

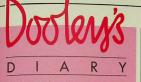
Ram Manjeadria is a specialist dealer operating in Southall dealer operating in Southall Broadway, west London. He says the latest trio of soundtrack re-leases have "gone bingo" and re-ports that his sales are generally parts that his sales are generally split between imports and music from UK bhangra bands like Heera, Halle Halle and DCS, he former taking most shelf space in his shop. "We sell lapse for £2.50 or £3 — why should Asians go to the English shops to py £8 for the same thing?" he asks. Efforts are now being mode to address the problem, Bah Gohli and Deenok Khowaroh of

and Deepak Khazanchi, of Arishma Records, are determined to move closer to mainstream ad To move closer to mainstream ac-livities. They say piracy has virtually been stamped out in the UK and are in the process of forming an Asian Music Producers Association. Arishma Records is a member of the BPI, but Khazanchi says few

Asian operators have faith in its ef fectiveness in sorting out these specialist problems. "They think it will have a bias towards the mainstream," he says.

Sunrise's programme controller Avtar Lit is convinced that the UK record industry is missing out an "much increased profilability" by leaving Asian music to the special ists. And as the retail market feels the effects of a recession, that is a point worth exploring.





IS THERE a connection between these two facts: 1) WEA chair-man Rob Dickins hining a couple of weeks ago that his current bace of UK companies could become a trio; and, 2) Rob Dickins being seen in deep discussion with former Island MD Citier "Im ally considering my options" Banks. Now, Banks is married to WEA director Moira Bellas (who was also present but bodies develop thinks of the company's seles force were swarn to secrecy about the name change from WEA International to Warner Music (p3). Then, on the way out of the meeting they were all given jackets with the words "Warner Music" emblazoned on them. The new name

able. Such is not the case, though, with departing Zomba foun der Raiph Simon (p1). Apparently he really has found some thing more appealing and more enjoyable to do ... Polyda Imag more applicating and more enjoyable to do ... Polydor mounted possible the year's calcel showcare lost week when it stoged Rite MacNeil outside on a biting autumn evening in London. Only her fellow Canadicans, mainy staff from the UK embosay, were suitably protected against the elements, leaving the Brits to shiver and take. Country stor Hank Wangtard and his alter ego, gynaecologitt Sam Hut, are on ban'n Romano assessing the electo of the Coauceux regime's to an in Romano assessing the electo of the Coauceux regime's more than the staff of the staff of the staff of the staff of the staff and the staff of the staff of the staff of the staff of the staff and the staff of the staff and the staff of the st

THERE'S a couple of particularly interesting facts about stocking policies revealed by MW's dealer survey (see also p1). It's true that dance is currently flavour of the month, but it's equally that dance is corrently indivour of the month, but it's equals three that three per cent more retailers slock hard rock and heavy metal than dance product. And, while 73 per cent at slops still have vinyl in the racks, 83 per cent at CDS..., Jus what is CBS UK choirman Paul Russell's position now, follow: while GLS UK channen Faul Ressellt, position nove i chow-ing o terisci cho-ovojeth metingin ju Lo Angelis Ista vaski i cho kan buccesso ya itu i na chan ni ka kan buckesso novel 2000000, comer Egit Andra of pers Fat State and Ressell and angelis and the second of pers Fat State (high second second second second second second second high second second second second second second second high second second second second second second second participation of the second participation of the second second





FOUND your front page article September 22 1990 "WEA at-(September 22 1990 "WEA at-tacks the ruling it helped make") denigrating, misleading and not without a certain amount of bias from Music Week's stance. In the rules of the charts it has

never been greatly discussed about equal positions other than in a situation between the same bars being held by a record going

down and a record going up. If in some discussions this led on to separating equal chart positions then I am convinced there were certainly no discussions regarding ones. I would go on to add that similar negative effects could come on positions 40 and 75 also. hordly the rule that WEA

helped makel nstead a vaguery which was not

tackled in detail at the time, and one that has led to the appalling situation of two records with the same panel sales being discrimi-nated between by statisticians with little feel for the business of selling records, breaking acts and devel oping the music business. This is in no way a sour grape

position as implied by your article, and if the situation had been in re-verse I would have had no problem sharing the number or with Steve Miller.

The position of number one in the British record industry carries with it not only the kudos but the automatic increase in sales that a

new number one always achieves, new number one always ochieves, the increased exposure on Radio One and the coveted weekly slot on Top Of The Pops, all of which guarantee sustained increasing sales. Deee Lite was denied this by Gallup's and CIN's position, and also its place in pop hittory.

Deee Lite ore an exciting group whose debut single Groove Is In The Heart is leading their debut album World Clique steadily up the charts. The music industry never tires of saying "new blood" is the mainstay of our business and it is iranic that your article appears next to the sad state of affairs in retail — a state of affairs we would all like to see reversed and break-

ing new acts can help this. How strange that this extremely loose rule has in fact had the oposite effect. Posite effect. Pob Dickins, chairman,

WEA Records. ndon W8

The Word on new talent

IN RESPONSE to your lead article in MW September 15. I feel that I must add to the comments made by Andy Grov

While I agree with Mr Gray that in general record companies release far too many records, I da not agree that we are currently be-

ing swamped by the no-hopers. In a week when the Top 30 in-cludes both Bombaluring and Jive Bunny it may appear that the current British music scene has reach-ed a stand-still; however in reality this simply is not true. At present there is a greater wealth of tal-ented new artists that have been signed by British record companies than there has been in a long time. On Channel Four's The Word, I

am continually looking for the best new talented ortists around. The hardest part of my job is turning down a number of extremely talented new bands and singers only feature two bands per week, yet I can select from many good bands who are presently on the bands who are presently on the fringe of success. I can single out the following artists as good examples. World Of Twist, Flaw-ered Up, Massive Attack, Sindecut, The High, Ocean Colour Scene, St



Record Retailer, 30 September 1965

ve joins forces with TV animate Gerry Anderson to form Century 21 Records, appointing Clive Sel-wood as marketing manager. First releases, seven-inch discs at album speed, combine theme music with dialogue from Fireball XL5 Stingray, new series Thunderbirds Stingray, new UK licensing of US and others ... UK licensing of US R&B label Sue Records passes from Island to Decco ... EMI group turnover for 1964/36 leaps to top. £100m for first time ... The Na-tional Federation of Gromophone Libraries urges local authorities to begin record lending schemes.

Music Week, 27 September 1975 Bell-Arista celebrates highly suc-cessful first year under Clive Davis presidency by moving to new Up-per Brook Street premises David Rozalla appointed mer-chandising manager at RCA . Quarterly pre-recorded tope sales up by 40 per cent over previous year despite continuing decline of the eight-track cartridge . . . A fire at its Oxford Street office forces Island Music into a temporary move to the Hammersmith HQ of Island

Music Week, 28 September 1985 The BPI retail liaison committee considers launching a generic advertising campaign for the music industry, along the lines of the Waalmark and "go to work on an New chair egg" campaigns ... New chairman and CEO Maurice Oberstein tells PolyGram annual sales conference that it is the real UK market leader, not CBS, of which he was, until recently, MD ... Home Office closing date looms for the UK's 21 community radio station applicants Independent promo company Bul-let celebrates fifth anniversary. MARK LEWISOHN

Etienne, My Jealous God, Ben Chapman, Thirst, EMF, A Man Called Adam.

This is an exciting time for music in Britain and I have that the realth of talent continues. Maybe if record companies did release less records the stronger ones would have more chance breaking through. Tim Byrne, Music Associate, The Word, 45 Millharbour, London E14.

Charts hit **SAW** point

LAST WEEK I had occasion to call the chairman of CIN regarding what I consider to be some strange goings on in the charts, only to be told that the information could not be given to me as I wasn't a subscriber to the chart and also not

You can imagine my surprise when I picked up this week's Rec-ord Mirror to find full detail of how Gallup run the chart.

Gallup run the chart. As chairman of a major com-pany in the industry I am shocked to learn that although I am not allowed to understand how the chart is run, the 50,000 readers of *Record Mirror* are.

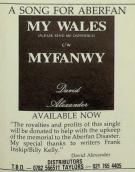
If I don't understand how the chart works then God help the poor dealers who for the last few eeks must have been totally con fused with the charts. Pete Waterman, chairman,

PWL, Sanctuary St, London SE1.



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