

## MUSIC WEEK

## Row hits classical chart

INSIDE

A ROW over one of the UK's biggest selling albums could lead to changes to the classical charts.

In Concert by the three tenors, Pavarotti, Domingo and Carreras, reached number one in the pop albums chart in its second week. But PolyGram Classics was furious when the album was officially classified as a "cross-over" record and consequently excluded from the classical chart.

"This is absolute nonsense," says Peter Russell, divisional director of PolyGram Classics. "Here are the three greatest classical tenors in the world singing music which is 90 per cent classical and because of one or two items it is relegated to the crossover chart."

"It should be number one in the main classical chart as well as the pop chart — that is where everyone expects it to be."

Gallup chart manager John Pinder, who made the decision, says he had no choice. "The rules strictly lay down that if a record includes popular works by classical artists it should go into the crossover chart," he explains.

"But I do agree that it is a bit of a grey area and it is something that the new Chart Information Network will need to look at."

"There is so much crossover nowadays that a separate chart may be past its sell-by date."

He suggests the time may now have come for a different chart structure — one overall classical chart and a specialist classical chart. "It is up to the industry," he adds.

● The VHS video of In Concert has already become the most successful classical video ever with sales of more than 30,000. The whole project is expected to receive another boost this week following the repeat broadcast on Channel Four on September 16, and the single release O Sole Mio/Nessun Dorma on September 17.

"We are on course for a million sales in the UK," says Russell.

CIN chief executive Adrian Wainwright says, "We are open to developing a different classical chart but not until a chart supervisory committee can discuss it."

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# Indie stores go bust at rate of one a day

ONE INDEPENDENT retailer is going out of business every day, a situation worse than the depressed years of the early Eighties.

Distributors say around seven per cent of indie accounts have ceased trading during 1990, victims of the squeeze on consumer spending and company finances.

Gallup figures are even worse, indicating that the number of independent record stores has fallen a massive 25 per cent in less than two years.

Brian McLaughlin, who was officially elected the new chairman of the British Association of Record Dealers on Friday, says the decline in independent stores is "very worrying". The HMV managing director says: "Multiples like ourselves cannot specialise in everything and it is not good for the industry for the independents to suffer."

Pinnacle boss Steve Mason, who is also chairman of the BPI's retail liaison committee, says, "A day hasn't gone by in the last month when we haven't had at least one bankruptcy, sometimes two. One

hundred shops have gone down so far this year.

Gallup says the number of independents has dropped from 1,792 in January 1989 to just 1,350.

Mason argues that the indies are suffering from a lack of capital. This means that they cannot invest in stock and, consequently, are less attractive to customers who are already short of cash.

Mason cites the old Red Records store in London's West End which he bought a month ago. "Before we moved in, Red was in trouble," he says. "But we did £12,000 of business last week just by having the muscle to put stock in."

He says the future would be brighter for the indies if record companies were more flexible. Mason is not optimistic about the future. "A lot of people are on the verge. Come January and February, we're going to see some serious problems."

Out-going BARD chairman Andy Gray also sees no respite until interest rates fall. "It's very, very simple," he says. "While interest rates are high, there's a squeeze



BRIAN McLAUGHLIN, replacing Andy Gray as BARD chairman on spending power.

"What's happening at the moment is very, very sad but there's a certain inevitability about it, I'm afraid."

"A lot of independent stores tend to be in secondary shopping areas and they're now surrounded by empty shops. That means that there's a lot less customer traffic passing by."

# WEA attacks the ruling it helped make

WEA — the company which challenged last week's singles chart — was party to the very rules it is complaining about.

The company challenged the placing of Deee-Lite's Groove Is In The Heart at number two to Steve Miller's The Joker. The two titles had recorded exactly the same panel sales, but Chart Information Network, which runs the chart, placed Miller at number one because it had the fastest growing sales.

WEA publicly challenged the ruling, although WEA chairman Bob Dickens was on the BPI Council which introduced the rule.

Dickens maintains that it was never meant to apply to the number one and number two positions. He says the aim was to allow rapidly-rising singles better access to the lower reaches of the chart.

But CIN is emphasising that all existing chart rules will continue to apply.

Says CIN chief executive Adrian Wainwright: "Both singles registered the same panel sale index, but Steve Miller's The Joker registered the greater sales growth over the previous week and, according to the existing chart rules, this put it at number one."

GLASGOW SMILES  
On The New Music World seminar

YELLOW FEVER  
Deutsche Gramophon signs Abbado

ON THE MOVE  
Music Enterprises five years on

# Telstar buys juke box arm

TV MERCHANDISER Telstar has bought the Solo Sound/Lighting juke box operation and Lighting's export arm from the administrators of the Parkfield group.

Telstar chairman Sean O'Brien says the move is part of his company's diversification policy. He explains to say how much he paid for the operations.

The juke box company is the main part of the acquisition, made attractive to O'Brien says, because it supplies around 95 per cent of all juke box singles and CDs.

The operation will now be run by former Tellyfish financial controller Chris Webb.

Lighting's export division will continue to be run by its existing management, O'Brien states. He adds that "a majority" of the 52 staff will be retained.

# MCA grows as others cut back

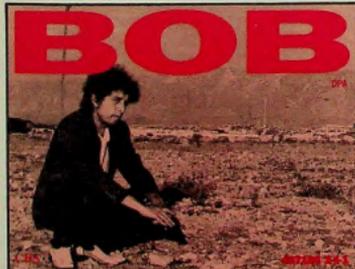
MCA IS to take on more staff at a time when many of its competitors are cutting back.

The size of the sales force will rise by 50 per cent before the end of the year and there will be additional staff in other departments, managing director Tony Powell told the company's annual conference on Saturday.

The reason for the increase in numbers is the acquisition of Geffen whose catalogue and repertoire will be handled by MCA from the new year.

Powell said that while last year had been one of growth for MCA, 1990 was a time for artist development.

In what is being interpreted as a response to then BARD chairman Andy Gray's comment that the market is being "swamped by no names" (MUSIC, September 15), Powell stated: "I don't see MCA as a purveyor of plastic but a purveyor of fine artists and fine music."



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## PolyGram takes reins of Island finances

POLYGRAM IS taking Island's accounts department in-house to increase efficiency but insists that a full merger is not planned.

The move comes just a week after Island's first redundancies since PolyGram bought the record company a year ago.

Island has confirmed the closure of its art department with the loss of four staff members, including Mango label sales manager Colin Jones.

Meanwhile, Nick Angel has left Phonogram after six years to join Island Records as head of A&R. Angel was responsible for developing Wet Wet Wet and Swing Out Sister, among others.

## WEA, Virgin make up

WEA AND Virgin Retail have settled their trading dispute which resulted in the retailer taking only a minimum of product from the company.

WEA sales director Jeff Beard says the quarrel arose when WEA changed its trading terms to take account of "market conditions".

"The offer that was made to Virgin was always seen by us to be a very fair one in the current climate," he states. "During the period of dispute, we were able to convince Virgin Retail of this and we have now resumed our trading relationship."

Virgin managing director Simon Burke will say only: "We are very pleased that the matter is settled. We look forward to working with WEA over the next year."

## Allo floats retail chain

INDEPENDENT RETAIL chain Allo is to be floated under the Business Expansion Scheme.

The company is offering 675,000 shares intended to bring in £750,000 in new capital. With this money, Allo intends to open six new shops while consolidating its nine existing sites.

Allo sells only cassettes and CDs. Its turnover grew from £21,000 in 1986 to £2m last year.

## Gear up for Christmas

RECORD COMPANIES are gearing up for Christmas with a raft of releases from major artists.

WEA has a Madonna greatest hits package. Virgin releases a Phil Collins live set and EMI has a Pet Shop Boys album for the vital pre-seasonal sales period.

Full details of these and other important music and video releases will appear in Music Week's Autumn Product Special free with Music Week on October 6.

## G&M goes down

DANCE MUSIC importer and exporter G&M Records And Tapes has gone into receivership. Peter Copp and Raymond Hacking, of Stay Hayward, have been appointed as the administrative receivers for G&M, which was first a shop before it moved into distribution last year.

# K-tel is split into two after Winter buy-out

K-TEL'S UK operation is to become two separate companies following its acquisition by Ron Winter.

The US parent company said the majority of its UK interest to Winter but has retained its video merchandising arm. It will continue trading under the name K-tel Entertainment.

The new Winter-led company is called European Entertainment, but both companies will continue to use the K-tel label on product to avoid confusion.

European Entertainment's new group managing director Hasan Akhtar, formerly head of K-tel Distribution, says Winter made K-tel an irresistible offer.

"I don't think K-tel was searching for someone but, as it often is the case if someone comes along interested, we give it serious consideration. What was offered seemed to make sense," he says.

K-tel's recent releases have not matched profits of past years, so the management had cut output. European Entertainment will focus on three areas, says Akhtar. Firstly K-tel will continue its in-



RON WINTER, Taking a back seat role in K-tel Entertainment

volvement in TV merchandising with four main projects planned before Christmas.

The second is to maintain strong audio product through its stock catalogue and the company also intends to extend its third-party distribution service for audio and video releases.

Since K-tel's distribution deal with Entertainment UK ended earlier in the year, the company has been keen to use warehouse space left by the move by offering its services to labels.

Former K-tel general manager Pat Broderick is the new managing director of K-tel Entertainment which has new premises in west London with eight staff. It will concentrate on video product and direct response marketing.

Winter says he will keep his Whittington Entertainment Group in operation for the foreseeable future but some staff will move to European Entertainment. There will be no redundancies at any of the companies, he says.

Of the takeover, Winter comments: "I had wanted to move into distribution and wanted to have a far more active role in a record company rather than the reissue market."

"I don't intend to get involved with the day-to-day business. Hasan is qualified to do that. But overall I intend to expand our compilations activity."

## Dickins hints at third label

WEA MAY form a third company, chairman Rob Dickins has hinted.

Addressing the company's sales conference, he said: "Three wouldn't necessarily be a crowd." Should the existing companies continue to expand, he added, another label may be formed.

WEA managing director Jeremy Marsh said WEA's immediate future would be boosted by albums

during the Christmas period by releases from Madonna (Greatest Hits), Paul Simon and Eric Clapton (double live).

New label East West's managing director Max Hole said the company would continue to develop artists within the rock and dance markets "who can write songs as opposed to one-off gimmick records".

He added: "The gimmick-ridden singles chart this summer, with a few notable exceptions, was as appalling as any other that I can remember since I started buying records in the early Sixties."

Winter releases scheduled from the East West label include albums from the Sisters Of Mercy, AC/DC and two Led Zeppelin compilations.

## Room for all three say publishers

PUBLISHERS OF three music magazines competing for older readers believe the market is growing and can handle a trio of titles.

Vox, launched by IPC Magazines last week, joins fellow newcomers *Select* and the established *Q* magazine. The publishers of the three say all of them will survive — at least in the short term.

Andy McDuff, publisher of Vox, says the adult market for music magazines is growing. "The fact that rock music is now two generations old, means that the market should have doubled," he says.

"What our selves and *Select* are doing is moving into an expanding market. I don't envisage *Q* ever not existing and I seriously think there is room for all three titles."

But McDuff says next summer will be the decisive period; if any magazine is likely to fold, it will be *Select*, he says.

John Stewart editor of Spotlight Consumer Magazines title *Select*, counters that the magazine appeals to a marginally younger audience and competes more with

the weekly titles.

"I also think we are creating activity in the market rather than taking away readers from the likes of *Q*," picture us as more of a younger brother of *Q*," he says.

Stewart says: "What really bothers me about Vox is that they have taken somebody else's format, Rolling Stone, someone else's name and the contents and writers from NME. That does not strike me as a particularly healthy approach."

Although he says he was impressed with the Vox launch issue,

he in turn, believes that it will be the first magazine to go if any are to fold.

*Q* publisher David Hepworth is indifferent about the threat of the two new magazines.

"We are not surprised to have competition. But we are surprised it has taken them so long to do it," he says.

"*Q* continues to do very well and we have a great deal of confidence in the fact that it is a very good magazine with a three-year start and an enormous amount of support."

### THREE BATTLE FOR MONTHLY MARKET

	Targeted circulation/audience initial print run	No. of full-page pages	Full-page ads	Ad cost colour	Cover price	
<i>Q</i>	Primarily early to mid 20's	160,000	164	83	£4,900	£1.60
<i>Select</i>	18-24	75,000	164	37	£2,850	£1.50
<i>Vox</i>	18-30	150,000	164	39	£1,995	£1.50†

● Figures based on the last issues of each magazine. † Offer price 95p.

## Maxwell plans new teenage magazine

ROBERT MAXWELL is to launch a new magazine next month aimed at readers too old for *Smash Hits* and too young for NME.

Maxwell Consumer Magazines will publish *Rage* fortnightly from October 24 with a cover price of 65p. The full colour, 68-page magazine will have a first print run of 185,000 supported by a £1.8m advertising campaign.

The title is aimed at 13 to 16-year-olds, says publisher "Moggy" Keene-Dawson.

The magazine is edited by GLR DJ Gary Crowley. Features editor is Adrian Thrills, formerly of NME and *Smash Hits*.

The magazine is the first of three projects planned by Maxwell Consumer Magazines.

● BBC Magazines is planning to relaunch Number One on September 26 after a month-and-a-half's absence. The weekly is being retargeted at a younger audience of 11 to 16-year-olds.

# Reverse. We must give artists time to grow'

THE SURVIVAL of the music industry is dependent on giving artists time to develop to their full potential, the chairman of the UK's largest record company is arguing.

Addressing PolyGram's annual conference in Brighton, Maurice Oberstein said: "The business is about development of artists and repertoire."

"The INXS first album, the Dave Struts first album and the Bon Jovi

first album — none did more than five figures in their first selling. But, from those acorns grew the giant superstars of today."

Oberstein told sales staff that they should 'support A&R development with the same eagerness as you go for 100,000-unit orders'.

Of PolyGram Distribution, he said: "Service has been third world, but with the new team we intend to make Chadwell Heath a first world,



MAURICE OBERSTEIN: 'support A&R development'

first class operation."

He said two-thirds of distribution business in August was done through the Electronic Retail Order-

ing System (EROS), adding that he could not understand why some "major dealers" are not using the technology.

## Modest start for Glasgow's New Music World Seminar needs more cash

INCREASED PARTICIPATION from the majors plus an injection of cash are needed if Glasgow's New Music World is to establish itself as the UK's answer to the New Music Seminar.

According to Simon Frith, organiser of last week's gathering of independents in Glasgow, the event is well-placed to give it a significant feature of the UK industry calendar, particularly for those small operators "who can't necessarily afford to go to New York or Cannes and aren't likely to have access to a whole range of corporate officers."

New Music World began modestly, attracting less than 200 del-

egates from across Europe and North America who discussed aspects of promotion, industry training and international markets. Panelists included Factory boss Anthony Wilson, NMS international co-ordinator Una Johnston and former Simple Minds manager Bruce Findlay.

Frith says that there's definitely a need for a British-based gathering of this sort, "Frith: "We have to make sure that the next one is considerably bigger and well-attended by people who are mostly vocal people from the majors."

Frith, the *Beatclub* columnist of *New York's Village Voice* and direc-

tor of Glasgow's John Logie Baird Centre, adds that 1991's seminar will be billed as a UK forum. "We won't pretend to be debating European issues — that's already covered for by the BID seminar in Berlin."

The first New Music World was partly funded by the Scottish Development Agency and presented as part of Glasgow's European City of Culture programme. Frith reveals that future seminars will also be located in the city: "Perhaps surprisingly, the location proved to be a plus point," he says. "People are less inhibited about discussing things away from home."

## French showcase

FIFTEEN FRENCH bands are to be showcased in London at the end of the month. Concerts featuring emerging talent will be held at the Moon Fiddler, Powertours and Subteronia from September 30 to October 5. Organised by Fall For France, co-ordination in the UK is being handled by Real Time Promotions.

● PACIFIC RECORDS is setting up a new dance label, Planet Pacific. The company says it is seeking new UK acts for the label.

● WESTWORLD HAVE LEFT RCA and signed with dance independent Tom Sam/Savage.

## MUSICAL

# Chairs

CHANGES AT Molinare: Simon Hughes, formerly of Radio Lymx, joins as head of output. Lisa Brown is the new operations manager of the post production and graphics department; Eddie Menez is audio engineer and Luis Gutierrez joins as senior editor... Stan Thomas has been promoted to senior international marketing manager at Phonogram... David Ellender has been appointed commissioning editor of BSF's Power Station channel... Al Samuelson: Roger Dix joins the board as managing director of the new lighting and sound division, Brian Croft becomes his deputy and Alan Thompson is appointed as general manager lighting operations... Charlotte Falconer joins Lasgo Exports as senior sales executive.

MICHIGAN: Censorship battles continue to crop up around the country. A record store here was charged with "displaying obscene material showing women's privates" for hanging a poster of the cover of the new *Jane's Addiction* album. The charges were dropped, but can be raised any time within one year. Warner Bros. Jane's Addiction store here has promised to pay any court costs incurred by the store should the case go to trial.

Separately, Charisma now stiches its album with the following: "The First Amendment of the United States Constitution protects an artist's right to make music freely and your right to own the music you want. WE SUPPORT BOTH."

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# Directory

## Education is key to future

THE RECORD industry has been urged to invest in its future by spending more on education.

"The record industry's profile is atrocious, no-one takes it seriously," said Jack Adams of Topco One Studios. "We're a collage industry that turns over more money than many other small businesses that are treated very, very seriously."

Mark Featherstone-Witty, the inspiration behind the Croyd and Liverpool Schools For The Performing Arts, believed the answer was education. "Education is expensive, but ignorance is even more so."

Featherstone-Witty described the record industry's £1.1m input into the schools as "small in relation to how much money it makes".

"Our part of the proceeds from Knebworth was over double the money given by the British record industry," he said.

The BPI's Jeremy Silver responded by pointing out that other CFC colleges had a 20 to 30 per cent input from their sponsor.

"The School For The Performing Arts is the only one in which the sponsor is expected to put 40 per cent in," he said.

But Gordon Campbell, who runs his music management course for less than £5,000 and with an 80 per cent success rate, complained: "I find it really frustrating that so much money can go into a scheme that isn't proven when we are struggling to get a few thousand."

people began saying, 'I hate that house stuff. I go to gigs, up yours!'"

The Mean Fiddler's Neil O'Brien added that the live scene could benefit from the dance boom, as long as gigs were adapted accordingly.

"The change was highlighted this year at Reading — people were just going to dance," he said. "We tried to bring James and The Soup Dragons in at the last minute, and next year there will be much more dance on the bill."

## World music condemned as 'cynical tool'

WORLD MUSIC has been dismissed as a cynical marketing tool likely to damage the careers of artists it purports to support.

Speaking on a panel which looked at the promotion of indie music overseas, the chairman of the Scottish Record Industry Association, Robin Marton, stated "world music is over."

"It has been a cynical marketing tool which is insulting and patronising to the artists involved," he said.

"The problem with the world image is that it does die once the media loses its taste for it — and the people will die with it. It's cultural colonisation."

Christian Ulif-Sanson of the PRS retorted that "someone like Solif Keito will run and run — world music will be absorbed into the mainstream."

NMS International co-ordinator Una Johnston said: "People are really sick and tired of bland shit — this is something new and exciting."

But Steve Dickson of Pinnacle added a cautionary note: "World music is very, very difficult to sell," he said.

## Techno dance keeps music live

HI-TECH indie dance music has been hailed as an unlikely saviour of the live music scene.

Panelists dismissed suggestions that the rise of dance music had contributed to a declining interest in gigs.

"Live music on a club level started declining long before house came along," said Scottish promoter Stuart Clumpus. "But over the last two years the rise of dance has split the trendy crowd so that a lot began championing gigs again. A lot of

## World BRIEFING

BONN: A law harmonising copyright protection in East and West Germany will come into force on October 3, the date when the two countries become one nation. The new legislation will mean that throughout Germany artists' rights in sound recordings will be protected for 50 years and producers' for 25 years, instead of the present 10 in each case.

PARIS: Two top appointments have been made at PolyGram France. In the wake of Alain Levy's departure, Gilles Paire is named president and chief executive officer of PolyGram France, a national marketing company, while Paul-Rene Albertini is the new president of PolyGram Disques, the newly-formed division to oversee the activities of labels Polydor, Phonogram and Barclay. Paire is currently head of PolyGram's French mail order company and Albertini is general manager of Phonogram here.

NEW YORK: Retailer WaxWorks has dropped the NWA EP 100 Miles And Runnin' from all 130 outlets because of the record's references to oral sex and racial violence. Mark Cerami of distributor Priority Records says of WaxWorks' decision: "If we're made to sticker out our product, we should be in those stores."

TOKYO: Japanese artists' society JASRAC is taking its first action against users of Karaoke equipment here. It is demanding the removal of the sing-along systems from a disco and two snack bars following the venues' refusal to sign royalty agreements.

MICHIGAN: Censorship battles continue to crop up around the country. A record store here was charged with "displaying obscene material showing women's privates" for hanging a poster of the cover of the new *Jane's Addiction* album. The charges were dropped, but can be raised any time within one year. Warner Bros. Jane's Addiction store here has promised to pay any court costs incurred by the store should the case go to trial.

Separately, Charisma now stiches its album with the following: "The First Amendment of the United States Constitution protects an artist's right to make music freely and your right to own the music you want. WE SUPPORT BOTH."

NEW YORK: Rick Dobbs is expected to be named president of a new division of PolyGram covering sales, marketing, promotion and distribution for most of the PolyGram-distributed labels, Mercury, A&M and Island excepted. Dobbs reportedly resigned from RCA.

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# Giving radio the Kiss of life

by Stu Lambert

UNTIL KISS FM was launched it seemed that exciting music was either being sold out or scored off. The incremental stations are in danger of failing in their first purpose — to represent the music and the voice of their community and Kiss comes as a surprise, paradoxically because it has retained its baseball cap atmosphere.

According to broadcasting panelists at last week's New Music World Seminar in Glasgow, deregulation does not herald an explosion of new music on radio — probably not much innovative presentation, advertising or scheduling either.

The predominant view was that although there are innovative, musically aware people on broadcasting's fringes, good ideas and good management can't seem to find each other.

Ironically Manchester, despite its record industry success, has been dealt the biggest disappointments in radical radio. Early this year, KFM's ex-plate programme controller Steve Toon gave passionate promises of "ass-kickin' hip-hop" for south Manchester. Now Toon is long gone, a victim of Signal Radio's boardroom

sweep which has diluted the output of Stockport's community music station.

The dust had barely settled before Mike Shaft, long-time radio compaigner and Coronation Street extra, was sacked from Sunset, Manchester's multi-ethnic station. Shaft nursed the idea for years and won the franchise, less than a year later the station is in the hands of Greg Edwards, an old-style radio veteran.

There's been a constant drizzle of disappointment elsewhere: Choice seems intent on showing how jolly nice and ordinary the black people of Britain can be rather than pumping out seismic reggae. And other incremental stations, a majority of those on air, have gone soft or had to sell some of their independence to mainstream radio.

Observers have noted these developments with alarm. Earlier this month (M1W, September 8) PWL boss Pele Wolterman warned that stations outside London would become "local advertising rags", with no musical independence. At New Music World Keith Harris, MD of Keith Harris Music, said the life chances of small, independent stations were almost negligible because a viable station can cost up to £3m to set up and small opera-



BURNING SPEAR, one of the specialist music styles under threat from the men in suits

tors will inevitably be bought up by large, existing stations.

"There's no scope for people to set up small shoestring stations in

the same way that people can set up small record labels," says Harris. "To have strength in depth, you need £2m to 3m behind you."

At the heart of these problems has been the IBAs' "shut your eyes, hold your nose and dive in" approach to deregulation. IBA radio officer David Vick suggests that the very boldness of the franchise awards has occasioned some of the trouble.

"People who've got good programming ideas aren't necessarily the best at running a business — a lot of incrementals suffer from an unskilled management team," he says. So the contracts didn't go to the suits from ILR, but the IBA made no provision for business consultation or advice when setting up the scheme and ILR conglomerates are buying in now that the hard work has been done.

It is disappointing to see the values of good new music and close service of the community bought out by larger operators before the new ideas even get a year to prove themselves. An examination of European broadcasting during the Eighties should have stimulated the IBA to set up stabilising mechanisms and support structures for those who want to breathe life into commercial radio.

The music should have been safe

because new stations are bound by a promise of performance, which stays if the station is sold. Vick states that, while leaving room for responses to changes in music, the IBAs' definitions were "extremely rigid" but given the well-publicised difficulty of even defining rock, it's not surprising that promises of performance have been seen as malleable by incoming money-men.

At worst, future innovators in radio will find their opportunities restricted because the current situation has put off investors and regulators. The music industry badly needs Kiss to succeed to give radio people faith in a bold future.

**There's no scope for people to set up small shoestring stations in the same way that people can set up small record labels**

POP Choral Cajun 70s COUNTRY & WESTERN  
Swing Calypso WORLD MUSIC HF  
HAMMER MUSIC 80s 90s ROCK  
PROGRESSIVE 25th ANNIVERSAIRE 25th Anniversary  
K Jazz Ska 125th Anniversary ypsos Gold  
Acid Jazz Jit Jive MUSIC RAB  
ROLL FUNN MUSIC SIVE DUB  
HIP HOP SOCA 125th Anniversary Ska BLUES  
ai Light Orchestra Acid Jazz Jit Jive  
GARAGE Tamla-Motown ROCK & ROLL FUNK  
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# DEACON BLUE: the bigger picture



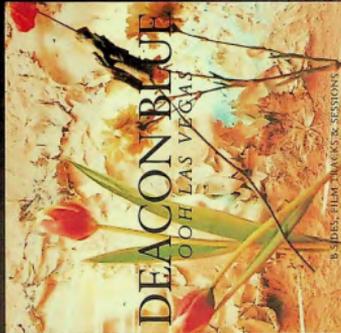
## the big picture live video

- Over 80 minutes long.
- The band captured live in front of a sold out home crowd at Glasgow SECC in December '89.
- Includes live versions of all the hits and much more.



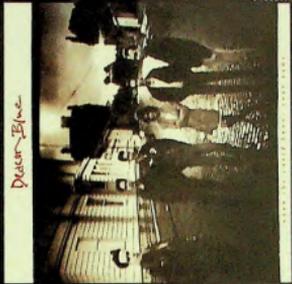
## RAINTOWN

- The debut CD/CASSI LP
- 450,000 copies sold so far.
- Includes the hit singles 'When Will You Make My Telephone Ring', 'Loaded' and 'Dignity'.



## OOH LAS VEGAS

- 'B' SIDES, FILM TRACKS AND SESSIONS.
- 23 tracks on Double CD/CASSI/Double LP



## WHEN THE WORLD KNOWS YOUR NAME

- The Bands' first No. 1 CD/CASSI LP.
- 750,000 copies sold so far.
- Includes the hit singles 'Real Gone Kid', 'Wages Day', 'Fergus Sings The Blues', 'Love and Regret' and 'Queen Of The New Year'.

FOLLOWING A NO.2 SINGLE, A 2ND SOLDOUT UK ARENA TOUR, LOOKOUT FOR MAJOR RE-PROMOTION ON THE DEACON BLUE CATALOGUE UNTIL CHRISTMAS.

## Classical

1	VIVALDI FOUR SEASONS	CFP
	Various	CFP40016/TCFP4006 [E]
2	DUETS FROM FAMOUS OPERAS	CFP
	Various	CFP4144981/CFP4144984 [E]
3	PUCCHINI ARIAS	CFP
	Various	CDCFP4569/TCFP4569 [E]
4	HOLST THE PLANETS	CFP
	James Loughran/HO	CFP40243/TCFP40243 [E]
5	TCHAIKOVSKY 1812 OVERTURE	CFP
	Chorfas Madarras/LPO	CFP101/TCFP101 [E]
6	DVORAK SYMPHONY 9 (NEW WORLD)	CFP
	Zdenek Macoul/LPO	CFP4382/TCFP4382 [E]
7	SCIALOJA/PIACCI/VERDI DUETS	RCA Victor
	Merrill/Milano/Albanese/Tecl	GL87799/GK87799 (BMG)
8	RULE BRITANNIA	CFP
	Charles Groves/RLO	CDCFP4567/TCFP4567 [E]
9	PUCCHINI TURANDOT (HIGHLIGHTS)	Decca Opera Gold
	Raymond Leppard/ECO	4213202/4313204 [E]
10	CHORAL FAVOURITES	CFP
	KINGS COLLEGE CHOIR	CDCFP4570/TCFP4570 [E]
11	HOLST THE PLANETS	Imp Classics
	Richard Hickox/LSO	4278022/4278024 [F]
12	ALBINONI/PACHELBEL	DG Galleria
	Herbert Von Karajan/BPO	4190461/4190464 [F]
13	HANDEL MUSIC FOR THE ROYAL FIREWORKS	Philips Silver
	Raymond Leppard/ECO	420352/420354 [E]
14	ELGAR VIOLIN CONCERTO	Emmence
	Nigel Kennedy/Handley/LPO	EMX4120581/EMX4120584 [E]
15	GRIEG PEER GYNT SUITES 1 & 2	CFP
	John Pritchard/LPO/Kahn	CFP160/TCFP160 [E]
16	MENDELSSOHN/BRUCH VIOLIN CONCERTOS	EMI Laser
	Burgali/Boulli/LPO/Menhin	CDZ76251/CDZ76204 [E]
17	PUCCHINI ARIAS AND DUETS	EMI Laser
	Various	CDZ76252/CDZ76204 [E]
18	BEEHOVEN SYMPHONY NO. 9	DG Galleria
	Herbert Von Karajan/BPO	4158321/4158324 [F]
19	HOLST THE PLANETS	Emmence
	Simon Rattle/PO	EMX2106/TCMX2106 [E]
20	WARSAW CONCERTO	CFP
	Kenneth Alwyn/BOSQ/Adni	CFP4144931/CFP4144934 [E]

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CLASSICAL  
DG confirms its strength with Abbado-led signings

by Nicolas Soames

SOME OF Deutsche Grammophon's leading artists have signed significant recording contracts which are intended to confirm the strength of the Yellow Label as the leading international classical company for at least the first half of the new decade.

Principal among them was the signing in Berlin last week of the new recording contract with the Italian-born conductor Claudio Abbado which takes the association as far as 1997 — which will mark 30 years since his debut DG recording.

It was sealed on the same day that Abbado formally affirmed his position as the music director of the Berlin Philharmonic Orchestra, arguably the most prestigious appointment in classical music.

DG had to fend off strong competition from other companies, notably Sony Classical who will record Abbado and the Berlin Philharmonic, but only in less competitive repertoire.

Abbado's DG contract covers his work with three orchestras. With the BPO he is to record Mahler's Symphony No. 1, Brahms, Beethoven's Piano Concertos with



YELLOW LABEL Chief Dr. Andreas Holsteider and Claudio Abbado tells this association as far as 1997.

Pollini, Mussorgsky, Tchaikovsky and Dvorak's Symphonies. With the Vienna Philharmonic Orchestra, he will record seven operas, including Debussy's Pelléas et Mélisande, Wagner's Lohengrin, and Janacek's From the House of the Dead, as well as two operas by Mozart. There will also be a complete Bruckner symphony cycle with the VPO.

And he will continue to make recordings with the Chamber Orchestra of Europe, notably Rossini's Barber of Seville featuring an extraordinary combination of Domingo, Pavarotti and Balle.

In fact, DG's plans for new operatic recordings are especially impressive. Plácido Domingo makes his predicted move into Wagner. He sings the Flying Dutchman with Cheryl Studer, conducted by Giuseppe Sinopoli and Parsifal

conducted by James Levine. Domingo and Studer have also just recorded Donizetti's Lucia di Lammermoor conducted by the Romanian conductor Ion Marin.

Pavarotti will appear again on the Yellow Label, this time in Verdi's La Traviata with Studer, conducted by Levine. The importance of DG places on the American soprano Cheryl Studer is shown by casting her in the title role in Richard Strauss's Salome.

What's more, Domingo will make his DG conducting debut with two ballet scores by Falla, the Three Corned Hat and El Amor Brujo.

With Sinopoli having renewed his contract as music director of the Philharmonia — despite a rough ride given by British critics — until 1994, DG has further recording plans. These include the completion of a Mahler symphony cycle, and Violin Concertos by Tchaikovsky and Sibelius with Gil Shaham.

But the announcement of his appointment as music director of the Staatskapelle Dresden from 1992 has increased his work with the respected East German orchestra and include a cycle of symphonies by Bruckner and Schumann, and Brahms's German Requiem. He will also record with the New York Philharmonic.

Finally, DG has renewed its exclusive contract with the young American cellist Mstislav Rostropovich — and Dvorak's Cello Concerto coupled with Tchaikovsky's Rocooco Variations — conducted by the Philharmonic conducted by James Levine.

## Gramophone unveils new-look catalogue

AS GRAMOPHONE prepares for its 1990 Record Awards at the Savoy Hotel on October 3, Managing Director Pollard announced long-term plans for the revised Gramophone catalogue, the most embracing list of classical titles available.

There will be no more issues of the Gramophone Compact Disc Catalogue. Instead, December will see publication of The Classical Catalogue, 700 pages of listings in larger format. It sets out to contain basic information on all records on sale including the album number and date of issue.

There will be a separate operation, with detailed information concerning costs, with sections on DAT, Laser Disc and VHS Video. It will cost £14.95. An updated master edition will be published in July 1991. Thereafter, two master editions will follow each year.

In addition monthly supplements which will keep abreast of the new releases, around 400 classical recordings are issued in the UK every four weeks, or some 5,000 a year. Each of these monthly supplements will be cumulative, so that the previous month can be discarded.

"We are trying to make the catalogue easier to use in a variety of

ways. Our aim is to make it useful not only for the specialist dealer but the general user as well," explains Pollard.

There will even be a full list of classical nicknames to help the general dealer, such as The Tempest (Beethoven's Piano Sonata Op. 3, No. 2) or D minor or the Brahma symphony (Beethoven's Symphony No. 3).

The cost of a year's subscription to the catalogue service will be £75. Gramophone has invested in new computer software to extend its database and make the new catalogue possible.

It is also developing in other areas. October sees the publication of an updated and expanded edition of the Good CD Guide. This sold out of its 25,000 print run last year, and Pollard expects even better results. "There will be 1,250 reviews in the new edition, of which 30 per cent are new," says Pollard. It is also revamping Recommended Recordings, a useful guide, issuing its two editions in January and July with a £6.95 cover price. Each work will contain preferences for full-price and mid-price/budget recordings, and alternatives for period instrument recordings.

## EMI Gramophone Awards Nominations for 1990

**KERN**  
Overtures, Ambrosian Chorus  
National Philharmonic Orchestra  
McGlinn  
© CEC 799326 © EL 799324

**PORTER**  
Anything Goes, Crowned/Gemini  
von Stabile/Estimote Chorus  
London Symphony Orchestra/McLean  
© CEC 799325 © EL 799323

**SCHUBERT**  
Winterreise, Bar/Parsons  
© CEC 799342

**MASSNET**  
Werther, The Valerio/Roque/Ferdly  
Chorus and Orchestra of the  
Opéra-Comique, Paris/Cahuzac  
© CMC 799322

**VARGHUS**  
Opera Arias and Songs, Dame Eva Turner  
© CMC 799322

**CHAISSON, DEBUSSY, RAVEL**  
Piano, Sonate, Trios, etc.  
Neville-Finck Philharmonia/Oberweis  
© CMC 799322

**MONTEVERDI**  
Mass of Thanksgiving, Venice 1631.  
Teatro Carcano, Choir and Players  
Parodi  
© CMC 799322

**BEEHOVEN**  
Violin Concerto, Two Romances  
Friedrich/Berlin Philharmonic Orchestra  
Barenboim  
© CMC 799322 © EL 799324

**BARTOK, BERG, LISZT**  
Piano Sonatas, Peter Janáček  
© CMC 799322 © EL 799324

**BERG, SCHOENBERG, WEBER**  
Lulu Suite, Five Orchestral Suites, Op. 19.  
Six Pieces, Op. 8  
Austriac/City of Birmingham Symphony  
Orchestra/Battle  
© CMC 799322 © EL 799325 © EL 799327

**VAGHAN WILLIAMS**  
A Sea Symphony, London Symphonic  
London Philharmonic, Choir and  
Orchestra/Hallé  
© CMC 799322 © EL 799314



COCTEAU TWINS  
*Heaven or Las Vegas*



Release date **September 17th.**  
Album *Cad 0012*, cassette *Cadc 0012*, compact disc *Cad 0012cd*.



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a beat called love

# THE GRID

new single out now on 12"/7" CD/cassette  
12 includes Gulation (beat by Dinos and DJ Shapes)

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Week	Last Week	Title	Artist (Producers/Publishers)	Label	(12") Number	(Distribution)
1	1	<b>THE JOKER</b>	Steve Miller Band (Steve Miller)	Warner	Capitol 12C(5) 593(B)	
2	2	<b>GROOVE IS IN THE HEART/WHAT IS... Dee-Lite (Dee-Lite)</b>	Dee-Lite	EMM	BXR 1147(W)	
3	NEW	<b>HOLY SMOKE</b>	Iron Maiden (Martin Birch)	Zomba Music	EMI 12EMAP(1) 153(B)	
4	26	<b>SHOW ME HEAVEN</b>	Mark McKee (no producer credited)	Famous Warner Chappell	Capitol 12C(5) 593(B)	
5	4	<b>FOUR BACHARACH &amp; DAVID SONS (EP)</b>	CEB	Capitol	12C(5) 593(B)	
6	5	<b>WHAT TIME IS LOVE?</b>	KLF (KLF Communications KLF 0040)(P) The KLF feat. The Children Of The Revolution	KLF	EGZ02/WG/MCA	
7	3	<b>IT'S BY BITS/TEEN REVOLUTION</b>	Carpet/Polysound (CRPT01)(P) Bombadillo (Neil Young)	Capitol	12C(5) 593(B)	
8	3	<b>THE SPACE JUNGLE</b>	Adamski (Adamski)	MCA/MCA	1435(F)	
9	11	<b>GROOVY TRAIN</b>	The Firm (Graham Macpherson/Mark Saunders)	Producer: MICK 1007(P) Production: PRODUCERS		
10	9	<b>VISION OF LOVE</b>	Maniah Carey (Phyllis Lawrence)	Capitol	12C(5) 593(B)	
11	16	<b>I'VE BEEN THINKING ABOUT YOU</b>	Janet Jackson (Janet Jackson)	A&M	1587(F)	
12	27	<b>WHERE ARE YOU BABY?</b>	Rhythm King (LEFT 430T)(P) Betty Boop (Betty Boop/King Jochym)	Rhythm King		
13	6	<b>FASCINATING RHYTHM</b>	Quinta/Vergin (V501) 1274(F) Bass-O-Matic (William Orbit/Guerrilla/Vergin/Bugle)	Capitol	12C(5) 593(B)	
14	15	<b>BLACK CAT</b>	Janet Jackson (Janet Jackson)	A&M	1587(F)	
15	NEW	<b>THUNDERSTUCK</b>	AC/DC (Bruce Fairbairn)	Atco	East/West B 8607(F)(W)	
16	13	<b>DON'T BE A FOOL</b>	Vanessa Williams (Vanessa Williams)	Capitol	12C(5) 593(B)	
17	14	<b>LIVIN' IN THE LIGHT</b>	Carri Wineke (Alrika Bazy Bazel/Chris Wineke)	Orion	12C(5) 593(B)	
18	NEW	<b>TONIGHT</b>	New Kids On The Block (Starr/Young)	Capitol	12C(5) 593(B)	
19	NEW	<b>CULT OF SNAP</b>	Anita (13356)(12-613966)(BMG) Snap (Snap)	Warner Chappell/Fellow/Zomba/MCA/Songs Of		
20	18	<b>END OF THE WORLD</b>	Christy CN (12037)(C) Sonic Youth (Sonic Youth)	Capitol	12C(5) 593(B)	
21	32	<b>FOOLS GOLD/WHAT THE WORLD IS...</b>	Shelton (12-61741)(P) The Stone Roses (John Leckie)	Zomba Music		
22	10	<b>RHYTHM OF THE RAIN</b>	PWL (PWL710)(P) Jason Donovan (Stock/Aitken/Waterson)	Warner Chappell Music		
23	29	<b>EPIC</b>	Fast No More (Matt Wallace/Fast No More)	Rondor Music		
24	17	<b>NAKED IN THE RAIN</b>	Blue (Blue)	Capitol	12C(5) 593(B)	
25	23	<b>LIFE'S WHAT YOU MAKE IT</b>	Panopticon (12-612614)(E) Talk (Talk)	Fine Line		
26	NEW	<b>I CAN'T STAND IT</b>	BCBM (BCBM136)(E) Twenty 4 Seven (Ruud Van Steen)	Capitol	12C(5) 593(B)	
27	12	<b>PRAYING FOR TIME</b>	EMC (E017)(C) George Michael (George Michael)	Meridian		
28	20	<b>LISTEN TO YOUR HEART/DANGEROUS</b>	EMC (E017)(C) Roxanne (Roxanne)	Meridian		
29	44	<b>TUNES SPLITS THE ATOM</b>	27WYEA(ZYG)(W) MC News Versus 808 State (808 State)	Perfect Songs		
30	40	<b>NOTHING TO LOSE</b>	Rhythm King (SEK1 017)(P) S-Express (Mark Moore)	Chrysalis Music		
31	19	<b>SILHOUETTES</b>	EMI 12EM 153(B) Cliff Richard (Cliff Richard)	EMI Music		
32	35	<b>LA SERENISSIMA</b>	Raw Bass (12RASM 006)(PAC) DVA (DVA)	PolyGram Music		
33	NEW	<b>IT'S A SHAME (MY SISTER)</b>	Cherry/Pop (Cherry)	Capitol	12C(5) 593(B)	
34	24	<b>I'M FREE</b>	Ray (TV18)(LIVE TV)(P) Sue Dragons feat. Junior Reid (S. Dickson/G. Shilling)	Westminster		
35	NEW	<b>CAN YOU PARTY</b>	Music Factory (Dance MCs)	Capitol	12C(5) 593(B)	

### TITLES A-Z (WRITERS)

Includes list of songwriters and their credits for the top 75 singles.

# STRIP Beautiful PEOPLE

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38	37	<b>THEE SHEEP GOES AGAIN/MISLED</b>	Parlophone (12R 8287)(E) The Sheeps (Craig/Turk)	Asylum/Chrysalis	Asylum
39	25	<b>TOM'S DINER</b>	AAA (AAA)	AAA	
40	NEW	<b>WHAT'S WRONG WITH DREAMING?</b>	EMI 12EM 156(E) River City People (Don Gehman)	Capitol	
41	50	<b>WOW WOW - NA NA</b>	Urban/Polytop (URB00 60)(P) Grand Prix (DJ Crazyhouse)	Capitol	
42	NEW	<b>MAKETIME</b>	One Line/Lane 46 (P12-46 719)(P) The Shams (The Shams)	Amoeba	
43	28	<b>THE KING OF WISFULF THINKING</b>	Chrysalis (C2W)(E) Go West (Peter Woolf Campbell Connely & Co/Zomba Music)	Chrysalis	
44	30	<b>TURTLE POWER</b>	EMI 12EM 156(E) Partners In Kryme (Partners In Kryme)	EMI Music	
45	48	<b>HARD TO HANDLE</b>	Def American (DEF 612)(P) The Black Crowes (George Drakoulis)	Capitol	
46	31	<b>BLAZE OF GLORY</b>	Polygram/EMI 151(12)(P) Jon Bon Jovi (Jonas Kotchorn/Jon Bon Jovi)	PolyGram	
47	NEW	<b>ROCK AND ROLL HIGHSCHOOL</b>	Lazy-LAZ(20)(P) Birdland (Phil Tennant)	Capitol	
48	38	<b>ICEBUNK LUMP</b>	4AD ADD(11-12-BAD)001(P) Cocula Twins (Cocula Twins/Beggars Banquet)	Meridian	
49	36	<b>SILLY GAMES</b>	AS 1135(12-12-413452)(BMG) Lucky Seven (Prins Kay/Martin Phillips)	Capitol	
50	58	<b>COMING BACK FOR MORE</b>	AAA (AAA)(157)(P) L.A. Mix (Les Adams/Ernie Fresh)	Capitol	
51	56	<b>URANIUM IDEAS</b>	Go Beat 0000(45) Beats International (Norman Cook)	Go Discs Music	
52	NEW	<b>OMEN</b>	Im-Ton/Orion (IK143)(P) Orion (P. Harmond/P. Harmond)	Capitol	
53	34	<b>NEXT TO YOU</b>	Mango Island (12M305)(P) Acid (Acid)	Capitol	
54	NEW	<b>YOU'RE WALKING</b>	Meridian/Phonogram (MER103)(P) Electro 101 (Electro 101)	Phonogram	
55	33	<b>U CAN'T TOUCH THIS</b>	Capitol 12C(5) 593(B) M.C. Hammer (M.C. Hammer)	Capitol	
56	NEW	<b>DO ME</b>	MCA/MCA 1440(F) Betty Devore (Carl E. Bouley/Betty Devore)	Zomba/Capitol	
57	41	<b>PLEASE THROUGHOUT THE WORLD</b>	Virgin/Ten/Ten (12-61741)(P) Masi Priestess (L. Bruce/Whopper)	Virgin	
58	62	<b>NUFRISSE</b>	Circus/Vergin (V501)(P) Movement 38.C. Thompson (David/Oakland/Ozborn)	Virgin/Perfecto	
59	57	<b>TIMELESS MELLOW</b>	Go Discs/GOLAS 413(F) The S's (Steve Llywelyn)	Go Discs Music	
60	42	<b>COME TOGETHER</b>	Creation CRE 078(P) Prinz (Prinz)	Creation	
61	63	<b>EMPTA WORLD</b>	Chrysalis CHNA 37(12-CHNA 27)(P) Dogs of Malmor (Eric Broadie)	Empire Music	
62	NEW	<b>LOVE AND AFFECTION</b>	Fantasia 12(FAN 31)(BMG) Srita (Barry Anderson)	Rondor Music	
63	72	<b>GREENBANK DRIVE</b>	Island 12EM 156(B) The Christians (Laurie Latham)	10 Music	
64	67	<b>SUMMER IN SIAM</b>	Royal/Monroe (VEA 521)(M)(P) The Poyons (Jay Strydom)	Warner Chappell Music	
65	54	<b>HIGHER GROUND</b>	EMU/EA 12EM 156(B) Red Hot Chili Peppers (Michael Beinhorn)	Jobete/Black Bull	
66	71	<b>YOU DON'T LOVE ME</b>	Polytop P0 907(12-429)(P) Jagged Edge (Jeff Gimmari)	Capitol	
67	39	<b>GET IT UP</b>	EMI 12EM 156(B) New Model Army (New Model Army)	Warner Chappell Music	
68	43	<b>HARDCORE UPROAR</b>	Im-Ton/London 70 143(F) Together (Together)	Capitol	
69	66	<b>WAY DOWN NOW</b>	Empire/Chrysalis (ENY10)(E) Way Down (Karl Wallinger)	PolyGram Music	
70	46	<b>ENGLISHMAN IN N.Y. (Linedance Remix)</b>	AAA (AAA)(580)(P) Sing Lee (Doriam/Sing)	Magnetic	
71	53	<b>HARD UP</b>	Virgin (V501)(P) Aesop Rock (The Awesome Three)	MCA Music	
72	48	<b>HEY VENUS!</b>	Virgin (V501)(P) Patrol Entom (Scott Litt)	Warner Chappell Music	
73	45	<b>LOVER/MONEY</b>	Meridian/Phonogram (MER103)(P) Red Network (N. Rodgers/D. Reed)	PolyGram/AAA Peak	
74	NEW	<b>ANOTHER SLEEPLESS NIGHT</b>	AS 1135(12-413506)(BMG) Mike Himan (Walter)	Warner Chappell Music	
75	73	<b>ANY OTHER WORD</b>	Virgin (V501)(P) Propaganda (Ian Stanley/Chris Hughes)	Virgin Music	

### THE NEXT 25

Includes list of upcoming singles and their details.

### HEADLINES ON THE...

Includes list of featured artists and their upcoming releases.



# Strange Fruit

... now exclusively available from Rough Trade Distribution

New Order / Peel Sessions



The Album / CD / MC

Soft Machine / Peel Sessions



Double Album / CD

Joy Division / Peel Sessions

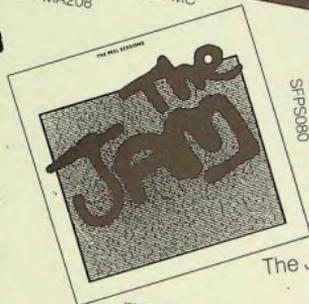


The Album / CD / MC

Extreme Noise Terror



Double Session / CD / MC  
SFPMA208



The Session / CD / MC  
SFP5080

The Jam

The Session / CD / MC  
SFP5078



Prong



Prophesy of Doom

The Session SFP5079





## THE EAR

LAST WEEK we brought you up-to-date about the whereabouts of ex-Microdyssey guitarist Sean O'Hagan. This week it's the turn of the band's vocalist, **Cathal Coughlan**. His outfit, **Fatima Mansions**, have released a few well-received singles and a mini album on Kichenware Records (home of Prefab Sprout), but have never really had the cash tills ringing. The forthcoming *Viva Dead Pansies LP* should alter the situation. Like the Sprouts' latest opus, it's a 19-track epic, and it shows such a depth of songwriting ability that Coughlan is sure to be hailed as a genius. Tunes such as "Home Smack Vicar" indicate a wicked sense of humour at work, but the range of styles on show dismisses any ideas of novelty value. The album is certain to figure highly in end-of-year Best Albums lists, and could even tip the band into the national charts.

**Stress** are a three-piece London band who like to describe their sound as Ladbrooke Grove blues. Their debut single, **Beautiful People** on WEA/Dermal, is a lovably produced dance rocker which encompasses a plethora of styles. Think of Lenny Kravitz backed by Inspiral Carpets, with a dash of the Stone Roses and you're nearly there. *Flowers in the Rain*, on the flip, is more psychedelic but benefits from the star-shir guitar work. But by far the best track, *The End of the World*, promotes a Red Sun — a seven minute affair which manages to recall the Beatles of their strangest with the best of the current Manchester groove. With the weight of WEA behind them, **Stress** should soon be making a very big name. **Seivom**, which ain't nothing but mooves spelt backwards, are a male/female duo with a rather nifty little single out on KR Records. It's a bouncy little gem, with an annoyingly catchy chorus, but enough spunk to be an end of summer hit if given any daytime radio play.

A decade ago, music publisher David Vinn achieved major success when his Graduate label provided a launchpad for the hit making skills of UB40. It was an arrangement that kept him busy for a few years, but since the band left Graduate has kept quiet. The interim period saw another Vinn label, *Revue Steady Go*, have a huge hit with "The Manometer". Heatche Avenue and he also did marketing for Ruby Turner's first release. Now Graduate has re-entered the fray with former MCA boss frontman Mick Tibbenham's new band **The Animal Stream**. Their debut, *Cavalry Band*, was released in July but failed to hit despite airplay and TV appearances. *The Ear* has received a demo of a new Animal Stream song which indicates that they are worth keeping an eye on. It's a promising effort, with more than a hint of Tears For Fears' perfectionism to it. There are no plans to release it as a single just yet but as works in progress go, this has quality stamped all over it.

Glasgow indie, **Burn 1**, has released the debut EP, *1*, by three-piece **The Light**. And although their name would suggest another Roses/Mondays-inspired outfit, their's is much more a classic rock sound with a stridency recalling *USA* and *Simple Minds* at times. It's produced by Kenny MacDonald, of Gun, Dal Amtri and Texas fame, and the quality achieved could gain a large adult audience. *The A-side*, *No Forewells*, is worth a listen, and its strong vocals and country feel should guarantee major interest.

**Jays Ella Rutka** has been a session vocalist with the likes of Michael McDonald, Jermaine Stewart and Jonathan Butler, but it's as guest vocalist with **Brend Newheavels** that she has made her name. Now she's stepping further into the limelight with her debut solo single on Hi Note records. It was written by Jays and producer Mazda, and it marks her down very much as a star of the future. Her vocals have always been of a high standard, but by far the best track, *The End of the World*, has the personality to back it up.

Cricketing knights aside, Kiwis have been keeping a pretty low profile. Across the other side of the world, however, local ball Flying Nun and new partners, Australian independent Mushroom, are churning out the releases, a few of which are surfacing on import over here. Top of the list must be the new **Baifair Space** album, if only for the fact that it is essentially a reunion of the Gordons. **Thermax**, **Baifair Space** are still mining that harsh, industrial noise but the relentless riffing has been replaced with a spicier sound. Excellent stuff. Also new on import is the first full length album from **Jean Paul Sartre Experience**, *Size Of Food* — a sweet pop cut up with some weird samples and the "not to reuse stuff by Liverpool". **B.P.U.D.** is a new Liverpool label founded by Skateboard contributor Meanie to license "stuff from small American labels", and "not to reuse stuff by Liverpool bands". But in true indie style, the debut release is a first single for Scouse hardcore merchants, **Excuse My UK** distribution debut!

**Body & Soul** is a new Liverpool label founded by Skateboard contributor Meanie to license "stuff from small American labels", and "not to reuse stuff by Liverpool bands". But in true indie style, the debut release is a first single for Scouse hardcore merchants, **Excuse My UK** distribution debut! Like Jellyfish EP strongly recalls the frantic punky funk of New Fast Automatic Daffodils, albeit in a more thumping form. The lyrics are fun too. "You've got lips, a big goldfish/Kiss my lips, you're a big goldfish". It's certainly one of the stranger love songs of the year, but could cross over to indie stardom, with ease.

**PICK OF THE WEEK**  
**Soul II Soul**, *People* (10 Records TENX 320). Not necessarily due here yet but released already in both the US and Europe (the latter with this UK catalogue number sleeve), their album's **Marcie Lewis** sung "garage"-type track bounds brightly through **Jazzie B & Nellae Hooper's** piano plonked remix or more sharply through **Jimmy Regisford's** equally good alternate B-side, further mixes being included in the US, this uptempo change from the act's now overly imitated normal pace probably being a wise strategy.

I'm not sure of the current chart rules — does a 12-inch pressing running at 33 1/3rpm still qualify as a single? That's the boarder kind of edge I awaited **SNAP** Cut Off Snap (World Power Mix) (Arista 613 596), or "koomba yay" type pseudo Afro chant.

But I'm sure of the current UK releases including **NENE CHERRY** I've Got You Under My Skin (Circo Records RT 53), from an AIDS research charity album, **Cole Porter's** title takes on new significance in a bossily chugging stark message rap adaptation, **THE SCIENTIST** The Exorcist (GT/Kickin Records GT1 0137, up 071-221 8698), an excitingly frantic instrumental gallop by a 17-year-old keyboardist, similar to **Adam's** with bleeps, and apparently much in demand: **A MAN CALLED ADAM** Barefoot In The Head (Big Life BLS 281), in similar style, **Lise Stanfield** style, **Sally Rodgers** slinkily breathes a calmly trotting ambient swayer with a mystically mumbled male track, **DETROIT SPINNERS** Chica Child (Boilerhouse Music) (Atlantic A78142), obviously a pop hit as plugged for weeks already on **Radio One**, their 1973 litery shuffling electro-instrumental in three different treatments; **THE CHIMES** Heaven (CBS CHIM T3), a classily sung rolling jiggler turned into three different types of good driving groove rather

than a strong son on its 12 inch **TRUTH LIFE** (Frrr-FX 146), a **Ten City** created sinewy strider guitarly preached in a cross between **Martin Luther King** and **Screaming Jay Hawkins** styles through soulfully harmonised choruses; **MELBA MOORE** Do You Really Want My Love (Capitol 12CL 592), a **Surface** members created pleasant **Soul II Soul**-ish jiggy swingbeat soul swayer of the type that is proving still to have a faithful market here while other trendy hyped dance fads fall to do as well as expected; **HARLEM GEM** Missing You (Missing Mel) (Boss Records BOSS 12-003), an attractive "street soul" groiner grinder by two guys from Huddersfield (so not everything out of Yorkshire has bleeps!);

**THE INTERESTED HOODLUM** Back To Reality (A&M PM 598); **CJ Mackintosh** remixed US rapper; **Soul II Soul** based so obviously with instant familiarity; **slinky raver**; **PIONONERO** Piononero (Honky Tonk Remix) (Epic 656081 8), the Going Back To My Roots-slinky piano jugged and chanted slinky Italian jiggler more smoothly remixed and returned here in the hope that returned holidaymakers will now make it the hit it always should have been.

**B.S.O.G.** featuring **ELAINE HUDSON** Bow Wow Wow (RCA PT 44008), a breezy **Betty Blue**-type rapped/sung and sampled studied vigorous chummer, originally promoted as part of a twin-pack along with **Elaïne's** No More The Fool; **MIMMO MIX** featuring **Valerie Bienne** Chants (Sweeney Dances Ltd SV272, via Totol/Disco), an insistent girl warbled clinched but bright gallop from Italy, with lyrics that paraphrase **Donald Byrd's** Change (Makes You Want To Hustle) as "chains, money, you want to dance floor" (shit); **GEMSIDIE** Death Of Pumpin' (12TOT 8), a rumbling and throbbing underground electro hit, not really a bleeper but certainly a sleeper as it has been around for a while; **M.I.C.** Oobe 1 (Slappy Gimbo Records SLIMB0 1), this one is a bleeper, though, the wriggly primitive fruit of a £50 recording session from Newcastle upon Tyne; **TFO** (TT-01), a presumably LFO inspired but less blatantly bleeped cool sinuous synth instrumental on a mysterious

black (rather than white) label; **SUNSONIC TWO** We Go Subsonic (Unity Records Unity 1), a sparse drumkit thrashed fast bomber with a bragging rapper or instrumental flip, big ground Manchester (which is probably where it's from); **UNIT 93** Trust No One (Basic BASS IT, via Rough Trade), an appropriately basic bleeper (that's all it does) from Leeds; **3RD BASS** Sleppin' To The AM (Def Jam 5602025 5), a UK remixed double-sideder with this **DJ Crypt** remixed trically tempoed jerky tripper and **Dave Darroll & CJ Mackintosh's** possibly stronger **Sympathy For The Devil**-ish *The Cactus*. I can't be entirely up to date with the current imports but recently big have been **CoCo ROGERS** All Join Hands (US Atlantic 0-861 65), a mournfully belted smoothly message of peace in implicitly bounding **David Morales** remixes, selling strongly more for the **Paul Shapiro** lute trilled duos while others have included **BASIC BLACK** She's Mine (US Sound Of New York MOTO-4724), a **Gene Griffin** produced swingbeat jumper from the soulful male quarter's expository album (MOT-6307), strong in its predictable style; **DIGITAL DISTORTION** Certain State Of Mind (US Atmosphere Records AT-2), a Brooklyn recorded (and still rambly) US styled) though UK inspired twittry bleeper; **THE BRAXTONS** Good Life (US Ariston AD-2066), a gospel singing family's five daughters; **WAGNER** and **Barry White's** I'm Gonna Love You Just A Little More Baby; **J.V.C. FORCE** I's A Force Thing (US laders WAR-082), a "get down everybody" and "accied" punctuated wordy fast rap in three different treatments, with three further tracks too; **JULIE WRIGHT** It's Alright With Me (US Pamphers Records PANIUS 1023), a calmly wailed infectious jittery lurching canterer, warmest so far in Manchester.

# Indies stumble over rights

by Ian Watson  
OF LAST week's top 20 music videos, just two were released on labels unconnected with record companies. The independents are kept on the fringe of the music video market by the difficulties they face when securing rights to artists already tied to record companies.

A notable exception is the Video Collection's Kylie Minogue title *On The Go... Live*, which has sold 150,000 copies and is now enjoying its 22nd week in the top 20. "Kylie's management were impressed with us and as we are the sell through market leaders they decided to go with us," explains Nick Gregor on the reason why *On The Go* did not come out on a PWL-affiliated video label. He believes other artists may follow suit as they realise that their record

companies may not offer the best video service.

Gregor, VCI's marketing manager, will not reveal details of the deal but he will admit that securing it was "a coup and a half". The chart provides evidence that not all the independents have been so successful. As long ago as 1985, Ikon showed interest in releasing Granada Television's documentary *The Doors Are Open*, but found it self coming up against portals of a more closed nature.

Ikon's Malcolm Whitehead says: "They said it was complicated because it had news footage in it and by the fact that *The Doors* company was based in America. But it was eventually released with a really awful cover which is a great shame. I presume they just came up with the money."

Two independent companies are on very different stories, but the fact remains that concert videos and compilations — which often contain vintage or non-affiliated footage — can represent a worthwhile area of exploitation for small video labels.

Licensing archive television specials and concert films presents its share of difficulties as labels working within a tight budget, but the production of compilations based on vintage footage throws up the majority of the problems.

Wenerswiler's Ian Wiener explains: "I prefer getting completed repertoire from third parties because in the main there's just one contract and one licensee. Competitions are more of a headache." Tracing the material's rights owners, and in some cases the material itself, is also a tiresome job. "Most people are still sorting out their archives so even the best clue that something was broadcast by somebody on such a date isn't really a guarantee that you'll find it, because the tape might have been lost. It's not that easy," asserts John Tabler of CCTV which recently produced the California Screaming compilation for Castle. Securing the rights for the footage is where many video indies come up against a brick wall. Either the artist isn't happy about the nature and quality of the footage or the rights holder wants to hold out for a better offer.

With a few exceptions, companies tend to start considering offers after a few years and a compromise is reached. But even then there can still be problems.

Wiener says: "Once you've secured the repertoire the problem is getting it on a format which isn't too archaic."

The progressive deterioration of quality heightens the competition for footage, although some companies build a reputation and are approached with material.

"Major labels tend not to approach us," admits Wiener. "Usually it's the management or members of the band — it's just a matter of the right person at the right time."

and trombonist Uriah Green. Just as appealing, though, is the Bryan self-thanks mostly to George Auld's firm yet laid-back tenor, the drumming of the under-rated Mouse Alexander, and the series executive producer Bryan's fetching Les Paul/Django-influenced guitar playing.

**Sales forecast:** Even with Virgin's sales abilities, it will be no easy task to sell these initial titles to the burgeoning youth jazz audience, but the long-established fraternity will need little urging to respond. Positive recommendations to all. **SB**

**VARIOUS ARTISTS:** Underground USA Volumes One and Two. Castle/Hungry. **HEN 2 270 HEN 2 271.** 60 minutes. Dealer price: £6.95.

**Comment:** Hosted by the ever-smiling Sheila Melody, Underground USA consists mainly of performance promos from new bands. Despite the title Acid Plus, cassette

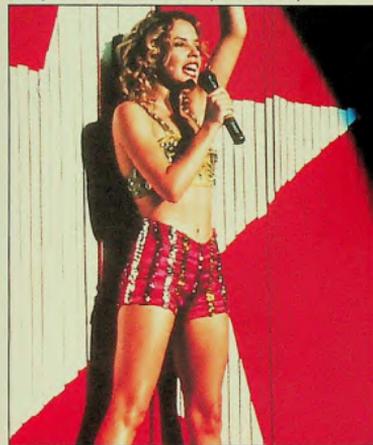
one has very little to do with dance music, concentrating on a clutch of bands who seem to be stranded artistically in the late Seventies/early Eighties new romantic/cgpl pop movement. Fans 4AM, the origin's only dance act, Love Tractor, a fun version of Lloyd Cole, and Two Hindu Surfers, an exciting jazz psych-rock duo. Cassette two is a considerable improvement, featuring a selection of promising young rap talent. High points include MC Big Boy's hilarious over-weight rhyme in *I'm Married To My Mike*, Camelot Two's Beverly Hills Cap-type ego massage, *Sinister* Rhyme's anti drug rant and Marks Krone's impressive rapping. Only the live material lets this compilation down, being almost unwatchable and some of the promos did lack spark, missing in a host of graffiti-strewn walls being a popular theme.

**Sales forecast:** Cassette two may fare well pending decent press and marketing support. **TW**

## SELL THROUGH VIDEO

	Description (track)	Time/Label	Dealer Price
1	<b>NEW</b> COCKTAIL Drama/1hr 39min/£6.95	Touchstone D406602	
2	<b>1</b> <b>NEW</b> KIDS ON THE BLOCK: Step By Step Music/55min/£6.95	CAV 498629	
3	<b>4</b> PAVAR/DOMINGO/CARRER: In Concert Music/1hr 26min/£10.43	PMW/Channel 5 CFV11122	
4	<b>2</b> <b>DIE HARD</b> Action/2hr 46min/£9.04	CBS/FOX 166650	
5	<b>3</b> <b>TEENAGE TURTLES: ... It All Began</b> Abbey Home Ent. Children's Cartoon/50min/£6.95	ABC 19532	
6	<b>5</b> <b>TEENAGE...TURTLES: ... Killer Pizzas</b> Abbey Home Ent. Children's Cartoon/45min/£6.95	ABC 19912	
7	<b>LAND BEFORE TIME</b> Children's Cartoon/1hr 56min/£6.95	CIC VHR 1385	
8	<b>10</b> <b>30</b> <b>CALANITICS</b> Special Interest/60min/£6.95	CIC VHR 1335	
9	<b>NEW</b> <b>STAR TREK: Episodes 55 &amp; 56</b> Sci-Fi/1hr 38min/£6.95	CIC VHR 2381	
10	<b>6</b> <b>ENGLAND WORLD CUP HEROES</b> Sport/1hr 28min/£6.95	5th/US 592783	
11	<b>NEW</b> <b>STAR TREK: Episodes 57 &amp; 58</b> Sci-Fi/1hr 38min/£6.95	CIC VHR 2382	
12	<b>NEW</b> <b>BEGINNING CALANITICS</b> Special Interest/30min/£6.95	CIC VHR 1380	
13	<b>7</b> <b>INDIANA JONES AND THE LAST CRUSADE</b> Action/2hr 20min/£10.43	CIC VHR 2322	
14	<b>8</b> <b>GOOD MORNING VIETNAM</b> Comedy/1hr 56min/£6.95	Touchstone D406602	
15	<b>NEW</b> <b>STAR TREK: Episodes 59 &amp; 60</b> Sci-Fi/1hr 38min/£6.95	CIC VHR 2383	
16	<b>NEW</b> <b>THE BFG</b> Children's Cartoon/1hr 28min/£6.49	Thames TV 8106	
17	<b>2</b> <b>ERASURE: Wild!</b> Music/1hr 30min/£6.95	BMG 790 407	
18	<b>NEW</b> <b>STAR TREK: The Next Generation 5</b> Sci-Fi/1hr 29min/£6.95	CIC VHR 2396	
19	<b>11</b> <b>ET...THE EXTRA TERRESTRIAL</b> Sci-Fi/1hr 30min/£6.95	CIC VHR 1319	
20	<b>NEW</b> <b>RED HEAT</b> Action/1hr 40min/£6.95	RCA/Columbia CV11622	

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KYLIE MINOGUE'S *On The Go* video. 22 weeks in the top 20

## R E V I E W S

**VARIOUS: The Good Years Of Jazz, Virgin Vision.** Dealer price: £5.56.  
**Comment:** The initial releases of what promises to be an eminently rewarding jazz-video series are a quintet of traditional/mainstream releases — recorded originally by the Goodyear Tyre Company between 1961-1962. Selected from Carl-Erik Knudsen's Storyville Films catalogue, the first of Virgin's jazz-video titles feature various bands fronted by Louis Armstrong (VVC-742), Duke Ellington (VVC-746), Bobby Hackett (VVC-745), Eddie Condon (VVC-743), and Mike Bryan (VVC-744). Tracks for colour and sound quality, and the overall standard of performance is also excellent. Armstrong's is more a showcase, whereas Ellington's allows virtually all the Duke's sidemen a chance to shine. Will Bill Davison's ebullient cornet-playing dominates the Condon programme, Hackett shares solo spotlight with clarinetist Bob Wilber, pianist Dave McKenna,

## MUSIC VIDEO

	Description	Time/Label	Dealer Price
1	<b>2</b> <b>NEW KIDS ON THE BLOCK: Step By Step</b> Compilation/1hr 44min/£6.95	CAV 498629	
2	<b>3</b> PAVAROTI/DOMINGO/CARRERAS Live/1hr 26min/£10.43	PMW/Channel 5 CFV11122	
3	<b>ERASURE: Wild!</b> Live (23 tracks)/1hr 30min/£6.95	BMG 790 407	
4	<b>2</b> <b>NEW KIDS ON THE BLOCK: Hangin' Tough</b> Live/50min/£6.95	CAV 490302	
5	<b>FAITH NO MORE: Live At Brixton</b> Live/1hr 56min/£6.95	PMW/Channel 5 0825343	
6	<b>TINA TURNER: Foreign Affair</b> Compilation/1hr 33min/£6.25	MVI 99 00873	
7	<b>PHIL COLLINS: Singles Collection</b> Compilation/1hr 44min/£6.95	CAV 491791	
8	<b>LUCIANO PAVAROTTI</b> Live/1hr 17min/£10.47	Music Club/Video Col MC 2003	
9	<b>KNEB WORTH THE EVENT VOL 1</b> Live/1hr 16.95	Castle Music Picture CMF 6206	
10	<b>KNEB WORTH THE EVENT VOL 2</b> Live/1hr 16.95	Castle Music Picture CMF 6207	
11	<b>KNEB WORTH THE EVENT VOL 3</b> Live/1hr 16.95	Castle Music Picture CMF 6208	
12	<b>PINK FLOYD: The Wall</b> Compilation/1hr 35min/£6.95	PMW/Channel 5 CFV 08762	
13	<b>KYLIE MINOGUE: On The Go...Live</b> Live/56min/£6.95	Video Collection VC 4093	
14	<b>THE ROLLING STONES: 25 x 5</b> Compilation/2hr 59.04	CAV 490272	
15	<b>19</b> <b>SIMPLE MINDS: Verona</b> Live/1hr 1hr 30min/£6.95	Virgin VVD 5019	
16	<b>QUEEN: We Will Rock You</b> Live (21 tracks)/1hr 30min/£6.47	Music Club/Video Col MC 2002	
17	<b>18</b> <b>GLORIA ESTEFAN: Evolution</b> Compilation/1hr 44min/£9.04	CAV 490322	
18	<b>22</b> <b>THE CARPENTERS: Only Yesterday</b> Compilation/1hr 30min/£6.95	A&W/Channel 5 54041	
19	<b>UB40: Labour Of Love II</b> Compilation/1hr 14min/£6.95	Virgin VVD 5047	
20	<b>CLIFF RICHARD &amp; THE SHADOWS...</b> Live/53min/£3.47	Music Club/Video Col MC 2012	

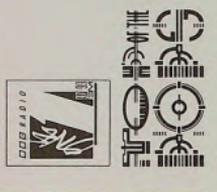
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# SINGLES

## TOP 75

MUSIC WEEK

- 1 THE JOKER**  
1 Steve Miller Band  
Capitol (179CL 881) (E)
- 2 GROOVE IS IN THE HEART/WHAT ...**  
2 Deee-Lite  
Elektra/EK (1 47) (W)
- 3 NEW HOLY SMOKE**  
3 From Maiden  
EMI (12)EMPO 153 (E)
- 4 SHOW ME HEAVEN**  
4 Maria McKee  
Epic 6563007 (C)
- 5 FOUR BACHARACH & DAVID SONGS (EP)**  
5 Dionco/Billy  
CBS (15)ACT (12) (C)
- 6 WHAT TIME IS LOVE?**  
6 The KLF/7 The Children Of The Revolution  
KLF Comm. 65 (94) (PT)
- 7 IT'S BITSY TEENY WEENY YELLOW ...**  
7 Bombaluna  
Capitol/PolyGram (PT) 1 (F)
- 8 THE SPACE JUNGLE**  
8 Adamski  
MCA (MCA)T 1435 (F)
- 9 GROOVY TRAIN**  
9 The Farm  
Produce MILK 1027 (P)
- 10 VISION OF LOVE**  
10 Mariah Carey  
CBS 6559320 (12-6559326) (C)
- 11 SUICIDE BLONDE**  
11 INXS  
Mercury/Phonogram INXS 14 (12) (F)
- 12 I'VE BEEN THINKING ABOUT YOU**  
12 Betty Boo  
Anxious ANX (1) 4 (BMG)
- 13 WHERE ARE YOU BABY?**  
13 Rhythm King (LPT 437) (RT)
- 14 FASCINATING RHYTHM**  
14 Queen/Virgin (VST) 1274 (F)
- 15 BLACK CAT**  
15 Janet Jackson  
A&M AMV1587 (F)
- 16 THUNDERSTRUCK**  
16 AD/DC  
Alco/Eas West B (8077) (M)
- 17 DON'T BE A FOOL**  
17 Loose Ends  
Ten/Virgin (EMX) 317 (F)
- 18 LIVIN' IN THE LIGHT**  
18 Caron Wheeler  
RCA PB 43939 (PT 4394) (BMG)
- 19 THEN**  
19 The Charlatans  
Situation Two - (SIT 747) (RT)
- 20 TONIGHT**  
20 New Kids On The Block  
RCA PB 43939 (PT 4394) (BMG)
- 21 CULT OF SNAP**  
21 Snap  
CBS BLOCK (1) (C)
- 22 END OF THE WORLD**  
22 Aventura 113596 (12-6) 13596 (BMG)
- 23 FOOL'S GOLD/WHAT THE WORLD IS WAITING FOR**  
23 The Stone Pinner  
Savoyance (SPT) 13 (C)

**36**I'M FREE  
24 The Soup Dragons feat. Junior Reid  
Raw TV/Bala (L) RTV 9 (PT)**37**CAN YOU PARTY  
21 Jive Bunny & The Mastersixers  
Music Factory/Dance (M) 007 (BMG)**38**THERE SHE GOES AGAIN/MISLED  
37 The Chubbies  
Parade (12) 6297 (E)**39**TOM'S DINER  
25 DVA featuring Suzanne Vega  
A&M AMV1592 (F)**40**[WHAT'S WRONG WITH] DREAMING?  
40 River City People  
EMI (12)EM 156 (E)**41**WOW WOW - NA NA  
50 Grand Plaz  
Urban/PolyGram (URB) 9 (B) (F)**42**MAKE IT MINE  
42 The Shaman  
One Little Indian 48 (PT) 12-48 (PT) (PT)**43**THE KING OF WISHFUL THINKING  
43 Chrysalis GOO (W) 8 (E)**44**TURTLE POWER  
30 Partners In Kryme  
SBK (12)TURTLE (E)**45**HARD TO HANDLE  
48 The Bachelors  
Del American DEFA 6 (12) (F)**46**BLAZE OF GLORY  
31 Jon Bon Jovi  
Venglo/Phonogram (BU) (12) (F)**47**ROCK AND ROLL NIGGER  
47 Britland  
Lazy Lady 720 (PT)**48**ICEBLINK LUCK  
38 Cocteau Twins  
4AD AD 001 (12-6AD 001) (PT)**49**SILLY GAMES  
36 Lindy Layton feat. Janet Kay  
Arista 113452 (12-6) 13452 (BMG)**50**COMING BACK FOR MORE  
58 L.A. Mix  
A&M AMV1579 (F)**51**BURUNDI BLUES  
56 Beats International  
Go Beat GOO (W) 45 (F)**52**OMEN  
52 Orbital  
Imm. London (F) 146 (F)**53**NEXT TO YOU  
34 Aswad  
Mango/Island (12)MANG 753 (F)**54**YOU'RE WALKING  
41 Electric Blue  
Mercury/Phonogram (MER) 328 (F)**55**U CAN'T TOUCH THIS  
55 M.C. Hammer  
Capitol (12)CCL 578 (E)**56**DO ME  
56 Bell Biv DeVoe  
MCA/MCA (T) 1440 (F)**57**PEACE THROUGHOUT THE WORLD  
57 Maxi Priest (feat. Jazze B.)  
Ten/Virgin (EMX) 317 (F)**58**SUNRISE  
62 Movement 388 feat. Carroll Thompson  
Circus/Virgin (VPT) 51 (F)**59**TIMELESS MELODY  
59 The La's  
Go! Discs GOO (AS) 4 (12) (F)**60**COME TOGETHER  
42 Primal Scream  
Creation CRE (7) 8 (F)**61**EMPTY WORLD  
63 Dope D'Amour  
Creation CRE (7) 8 (F)**62**LOVE AND AFFECTION  
62 Sintra  
Chad CHAMA 27 (12-CHINA 27) (F)**63**GREENBANK DRIVE  
72 The Christians  
Farlane 12 (F) FA 31 (BMG)**63**The Christians  
Island (12)IS 466 (F)

BOBBY VINTON

7" AND CASSETTE

## 7" AND CASSETTE

- 23** FOOLS GOLD/WHAT THE WORLD IS WAITING FOR  
The Stone Roses  
Survivor (S) (RE) 19 (P)
- 24** RHYTHM OF THE RAIN  
PJ&J (P) (D) (P) (P)
- 25** EPIC  
Pain! No More  
Siren (London) (AS) (P) (P) (P)
- 26** NAKED IN THE RAIN  
Blue Pearl  
W.A.U. Mr. Moooo! Big Life (L) (2) (P) (RT)
- 27** LIVES WHAT YOU MAKE IT  
Talk Talk  
Parlophone (12) (R) (2) (E)
- 28** I CAN'T STAND IT  
Twenty 4 Seven  
BMG (BMG) (3) (P)
- 29** PRAYING FOR TIME  
George Michael  
Epic (DE) (1) (C)
- 30** LISTEN TO YOUR HEART/DANGEROUS  
Roxette  
EMI (12) (EM) (4) (E)
- 31** TUNES SPLITS THE ATOM  
MC Tunes Versus Bob Stone  
ZTT (ME) (2) (G) (RT)
- 32** NOTHING TO LOSE  
S'Express  
Rhythm King (S) (V) (1) (RT)
- 33** SILHOUETTES  
Ciff Richard  
EMI (12) (EM) (1) (E)
- 34** LA SERENISSIMA  
DNA  
Raw Blast (12) (RB) (AS) (0) (P) (A) (C)
- 35** IT'S A SHAME (MY SISTER)  
Morris Love feat. Truie Image, Coastpool, Chrystal (COOL) (2) (1) (E)

- 63** GREENPANK DRIVE  
The Clash  
Island (12) (IS) (4) (P)
- 64** SUMMER IN SIAM  
The Pogues  
Polygram (Multi-tone) (ME) (2) (5) (1) (W)
- 65** HIGHER GROUND  
Red Hot Chili Peppers  
EMI USA (12) (AT) (G) (8) (E)
- 66** YOU DON'T LOVE ME  
Jagged Edge  
Polygram (P) (9) (1) (2) (P) (2) (P) (P)
- 67** GET ME OUT  
New Model Army  
EMI (12) (NM) (A) (G) (1) (E)
- 68** HARDCORE UPROAR  
Together  
frnt, London (FX) (1) (4) (P)
- 69** WAY DOWN NOW  
World Party  
Ensign/Chrystal (EN) (X) (8) (4) (E)
- 70** ENGLISHMAN IN NEW YORK (REMIX)  
Sino  
A&M (A&Y) (5) (6) (P)
- 71** HARD UP  
A&M Army (5) (1) (P)
- 72** HEY VENUS  
The Petrol Emotion  
Virgin (VS) (12) (9) (P)
- 73** LOVER/MONEY  
Dan Reed Network  
Mercury/Photogram (DR) (N) (5) (12) (P)
- 74** ANOTHER SLEEPLESS NIGHT  
Mike Hittman/Wilson  
Arista (13) (5) (6) (1) (2) (6) (3) (5) (6) (B) (M) (G)
- 75** ONLY ONE WORD  
Propaganda  
Virgin (VS) (12) (7) (1) (P)

Epic

650524 0 4

THE ORIGINAL SOUNDTRACK  
AS USED BY NIVEA LOTIONS

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CBS

## TWELVE INCH

- 1** HOLY SMOKE  
Van Morrison  
21 19 MC Tunes Versus Bob Stone
- 2** GROOVE IS IN THE HEART  
22 27 WOW WOW - NA NA
- 3** WHAT TIME IS LOVE?  
23 17 LA SERENISSIMA
- 4** NEW  
24 19  
NEW ORDER
- 5** DON'T BE A FOOL  
25 11 BACHARACH/DAVID (EP)
- 6** FASCINATING RHYTHM  
26 35 COMING BACK FOR MORE
- 7** GROOVY TRAIN  
27 13 NOTHING TO LOSE
- 8** LIVIN' IN THE LIGHT  
28 21 NAKED IN THE RAIN
- 9** NEW  
29 19  
NEW WORLD
- 10** THE JOKER  
30 15 I'M FREE
- 11** NEW  
31 19  
NEW I CAN'T STAND IT
- 12** THE SPACE JUNGLE  
32 21 LIFE'S WHAT YOU MAKE IT
- 13** THUNDERSTRUCK  
33 19 WHERE ARE YOU BABY?
- 14** NEW  
34 19  
NEW IT'S A SHAME (MY SISTER)
- 15** I'VE BEEN THINKING ...  
35 29 SUNRISE
- 16** BLACK CAT  
36 31 BLACK CAT
- 17** THE WORLD IS ...  
37 19
- 18** SUICIDE BLONDE  
38 19 EPIC
- 19** MAKE IT MINE  
39 19 ANOTHER SLEEPLESS NIGHT
- 20** VISION OF LOVE  
40 22 PEACE THROUGHOUT ...

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ORCHESTRA  
7" DK4 12" DK 47

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# US TOP FORTIES

## SINGLES

1	1	RELEASE ME, Wilson Phillips	SBK
2	2	BLAZE OF GLORY, Jon Bon Jovi	Mercury
3	3	DO ME BEL, Boyz II Men	MCA
4	4	"CAN'T LIVE WITHOUT YOUR LOVE...", Nelson	DCG
5	10	CLOSE TO YOU, Maxi Priest	Charisma
6	7	THIEVES IN THE MEXICO, Prince	Paisley Park
7	11	SOMETHING HAPPENED ON THE WAY TO... Phil Collins	A&M
8	18	PRAYING FOR YOU, George Michael	Columbia
9	4	HAVE YOU SEEN HER, MC Hammer	Capitol
10	5	UNSKINNY BOB, Poson	Enigma
11	15	OH GIRL, Paul Young	Columbia
12	13	CAN'T STOP FALLING INTO LOVE, Cheap Trick	Tor
13	19	MY, MY, MY, Johnny Gill	Epic
14	20	HEART OF STONE, Taylor Dayne	Motown
15	8	IF WISHES CAME TRUE, Steve Seayton	A&M
16	21	CAN'T STOP, After 7	Virgin
17	24	ROMEO, Dino	Island
18	25	EVERYBODY EVERYBODY, Black Box	RCA
19	27	I DON'T HAVE THE HEART, James Ingram	Warner Brothers
20	12	VISION OF LOVE, Monifah Corey	Columbia
21	26	POLICY OF TRUTH, Depeche Mode	Sire
22	9	TONIGHT, New Kids On The Block	Columbia
23	3	ICE ICE BABY, Vanilla Ice	S&W
24	20	UNCHAINED MELODY, The Righteous Brothers	SBK
25	17	TIC-TAC-TOE, Klymaxx	Mercury
26	28	DIRTY CASH (MONKEY TALKS), The Adventures Of Steve V	A&M
27	26	EPIC, Faith No More	Slush
28	23	THIS IS THE RIGHT TIME, Lisa Stansfield	Anast
29	32	GIVING YOU THE BENEFIT, Peabbles	MCA
30	14	COME BACK TO ME, Jonico Jackson	A&M
31	31	TELL ME SOMETHING, Indiscreet Obsession	A&M
32	32	BLACK CAT, Janet Jackson	A&M
33	3	SUICIDE BLONDE, INXS	SBK
34	36	CRAZY, The Boys	Motown
35	39	SAY A PRAYER, Breathe	A&M
36	3	FLY TO THE ANGELS, Slaughter	Chrysalis
37	3	ALL I'M MISSING IS YOU, Glenn Medeiros	MCA
38	28	FEELS GOOD, Tony Toni Tonè	Wing
39	23	JEK OUT, The Time	Paisley Park
40	4	TIME FOR LETTING GO, Jude Cole	Reprise

## ALBUMS

1	1	PLEASE HAMMER DON'T HURT EM, MC Hammer	Capitol
2	2	WILSON PHILIPS, Wilson Phillips	SBK
3	3	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury
4	4	MARIAH CAREY, Mariah Carey	Columbia
5	6	POISON, Bell Biv DeVoe	MCA
6	10	GRAFFITI BRIDGE, Prince	Paisley Park
7	14	FLESH AND BLOOD, Jonico	Columbia
8	7	COMPOSITIONS, Anita Baker	Eletra
9	8	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Vintertainment
10	11	SOUL PROVERB, Michael Bolton	Columbia
11	9	STEP BY STEP, New Kids On The Block	Columbia
12	13	VIOLATOR, Depeche Mode	Sire
13	14	THE REAL THING, Faith No More	Slash
14	12	PRETTY WOMAN, Original Soundtrack	EMI
15	17	...BUT SERIOUSLY, Phil Collins	Atlantic
16	15	JOHNNY GALT, Johnny Galt	DCG
17	18	AFTER THE RAIN, Nelson	Capitol
18	21	TIME'S UP, Living Colour	Epic
19	21	STICK TO IT, Slaughter	Chrysalis
20	31	GHOST, Original Soundtrack	YS
21	19	RITUAL DE LO HABITUAL, Jone's Addiction	Warner Brothers
22	16	IN THE HEART OF THE YOUNG, Whigfield	Atlantic
23	23	DEFONSTATION, Run	Atlantic
24	26	PERSISTENCE OF FATE, Anthrax	Island
25	15	101 BREAKTHROUS, Modest Country	Sire
26	29	JANET JACKSON'S SYNTHMATIC NATION 1814, Janet Jackson	Mercury
27	22	100 MILES AND RUNNIN', N.W.A.	Ruffless
28	22	CHAMP, Aerosmith	Geffen
29	25	PURMED LIFE, Billy Idol	Columbia
30	24	BANNED IN THE U.S.A., Luke featuring 2 Live Crew	Luke
31	27	BOB TO BING, En Vogue	Atlantic
32	30	I DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Enigma
33	30	DR FEELGOOD, Mollay Crue	Island
34	27	FOUNTAINHEAD, Boogin Down Productions	Jive
35	27	EMPIRE, Queensrÿche	Epic
36	23	PANDEMONY, The Time	Paisley Park
37	36	WORLD POWER, Snap	Arista
38	28	BRIGADE, Heat	Enigma
39	39	AGAINST THE TOWN, Strayer	Enigma
40	34	A NIGHT ON THE LAWN, Bruce Hornsby & The Range	RCA

## ALBUM OF THE WEEK

**NEIL YOUNG & CRAZY HORSE: Ragged Glory. Reprise/WEA. WX 374.** Last year's Freedom album marked a splendid return to form for Young and his blistering set only enhances his impressive stature. In what could be a cheeky dig at today's grunge guitar bands, Young's first live album, recorded over 60 minutes of momentous riffs and melodies that make an immediate impression. The distinctive live sound makes the thought of an impending European tour an exceedingly exciting prospect. **NR**

**JOE JACKSON: Speaking Out. A&M 397 052-1.** The thinking person's pop star of the late Seventies and Eighties, returns with a Best Of compilation. Supported by two video releases, this should have wide appeal. **KS**

**CHRIS DE BURGH: High On Emotion — Live From Dublin. A&M 307 081-1.** The crowds that enthused during De Burgh's Irish eight-night stand last year will all want this double-album, if only to hear themselves singing along to Lady In Red and the rest: it's a well-recorded rundown of the epic songwriter's best-known material which all his followers will want to own. **DL**

**BOB DYLAN: Under The Red Sky. CBS. 467188-4.** Not another mopesterie like last year's *Oh Mercy*, this is a different beast. Dylan itching to get a few down-to-earth rock and roll tracks off his chest of the cost of any moments of outbursts of inspiration. But that doesn't make it a dull album and although it may seem a little run-of-the-mill in part, particularly the few pearls are uncovered after a few listens, particularly the driving, unbelievable and the rambling *Yinc* of *Talkin' John*. **NR**

**ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS: Midnight Strul. Mercury 346 652-2.** The amiable Robert Cray has carved himself out a blues niche that fits cosy next to the envolving music of Eric Clapton while retaining a deal of credibility. Cray's music is undoubtedly honest, his lyrics sincere. Yet *Midnight Strul* seems an amble along a darkened path, marking little progress from his last LP. Nonetheless expect vigorous sales, particularly on CD. **AM**

**NEW ORDER: Peel Sessions. Strange Fruit. SFRP 110. JOY DIVISION: Peel Sessions. Strange Fruit. SFRP 111. SOFT MACHINE: The Soft Machine Turns On — The Peel Sessions. Strange Fruit. SFRP 201.** Both New Order and Joy Division LPs feature eight tracks, some previously released as Session 12-inch singles, with all the recordings being pretty faithful to the originals. The Soft Machine double set is more of a collector's item and features lengthy addments recorded by the Wyatt, Hopper and Redgate line-up around the time of *Soft Machine Vol 2*. Lovers of the group's free-form approach to jazz/rock will bliss-out to this album while others may consider it a bizarre curio best left in the BBC vaults. **NR**

**JUDAS PRIEST: Painkiller. CBS 467290-1.** Foster and neither than Ram II Dovers, this album has already been raved about by metal's inner sanctum of pundits. The fans will notice it because of Priest's recent publicity and the likely result of a long-term discipline, its power and its rage. Those familiar with the band will also spot re-working of *Exciter* and *Blood Red Skies*. **JC-AR**

**RATT: Detonator. Atlantic 7567-82127-1.** Ratt's lack of sustained impact over their five album career has much to do with the short comings of their live shows, failing to establish an essential nucleus within their repertoire. The LA rockers have consequently brought in hit-maker Desmond Child, who in the capacity of executive producer and co-writer throughout has injected greater life into their free-way crusin' hard rock, comprising the album's sound to a far more subtle degree than on his more obviously commercial work with Bon Jovi, Alice Cooper and Aerosmith. **KB**

**THREE MUSTAPHAS THREE. Soup Of The Century. Fez-A-Bomb/Globevision. FELP 004.** Distribution: Stern. The Mustaphas have an image and identity problem—they're English, and have therefore missed a sizeable chunk of World Music press interest for their multi-flavoured soup. The sextet are popular enough to survive the snub, skilful enough to imbibe several ethnic strains—from Indian and Balkan to Japanese and American—without sounding dilettant and humorous enough to provide another angle to the genre. Maybe this third album will be one to read just to the truer picture. **MA**

**CHINA CRISIS: Collection. Virgin TVC 2613.** Perhaps one of Liverpool's more overlooked bands, China Crisis have always remained in and around the charts with their endearingly passive pop songs. The lyrical American duo, White (soon to be remixed and re-released) began the story with *Christian, Black Man Ray and King In A Catholic Sky* providing later highlights. While their smoother recent work may have made less of an impression, last year's efforts *Arizona Stand Up* and *Si Savour* surely stand up well on this CD-friendly set. **NR**

**RUSH: Chronicles. Vertigo. 8389361.** Despite a 15-year history, including unremarkable live concert recordings, Canada's Rush remain respected stalwarts within the heavy rock scene. While their late Eighties material may have veered perilously close to bland rock radio territory, their recordings as a whole—represented on this triple album compilation—shows an ability to add something to the genre that has never been flouted many, whether it be the 20-minute fantasy epic 2112, the classic *Trees* or their biggest chart hit *The Spirit Of Radio*. Occasionally labelled pop-rock, their often complex song structures and lyrical visions, Rush have remained unmoved by such criticism and continue to write, considered and polished material while providing visually extravagant live shows. Fans will revel in this collection, but not expect any more sales than usual. **NR**

**CHEAP TRICK: Busted. Epic EPC 466876-1.** An album that makes

for fewer compromises than the previous top 40. Luxury who? I saw the band forsaking much of the eclectic and wacky pop metal kitsch as they depended on a crop of in-vogue outside songwriters, to great US success. It's a type of cheap Trick, with cheeky tunes, bouncy guitars, dollops of melody with a dash of humour and, yes, a couple of formations of a type we're used to by hit songster Diane Warren—as if they successfully go for the best of both worlds. **KB**

**KINGS OF THE SUN. Full Frontal Attack. RCA PD 90470.** Imagine an amalgam of AC/DC, the Georgia Satellites and the Black Crowes, and that's Australia's King Of The Sun. This second album lacks some of the instant infectiousness of their excellent debut a couple of years ago, but their sonic ruckus, headed by a thick, thick dose of harmonies and a wacky, thick guitar pile-drive, is sure to win many fans. **KB**

**THE HUMAN LEAGUE: Romantic. Virgin. V262.** The late Eighties provided few highlights in terms of this group's output but Romantic sees them with at least one foot on the right track. The single *Heart Like A Wheel* is a prime example of pure pop at its most effective and while an obnoxious cover of *Let's Get Together Again* lets side two down, overall the songs are easy on the ear and typically catchy. Hardly a stunner but it marks a steady return to form. **NR**

**THE LILAC TIME. & Love For All. Fontana. 846 190.** Since their distinguished debut album, Stephen Duffy's Lilac Time have matured gracefully. Here, XTC's Andy Partridge has been brought in to add English touch to the production and overall tone. The end result is an album of substance, variety and heart-warming pop songs. But it's not the ear and heart to match the enjoyment this LP provides. **NR**

**VARIOUS: War Party. 4th & B'Way. BRLP 554. VARIOUS: Slammim. A&M SLAMM 1.** War Party is the second compilation from Island's dance label in a month, the difference being that this is a double set of predominantly house/hardcore tracks rather than hip hop and rap. Slammim sees A&M new boy (formerly Cooltempo) Steve Wynn and A&M into the dance compilation market with 18 mainly club-oriented tracks, including The Soup Dragons, Technocrat and Primal Scream. Suzanne Vega, Dina Carroll, 3 and Sting represent the label's own acts. Both albums make great value for money, the latter can be expected to do particularly well. **NR**

**THE FALL: 458469 A Sides. Beggars Banquet. BEGA 111.** If you're gonna do a single, you should do something topical, somewhat topical. The Fall are doing it. Smith recently. Indeed, whatever your views on the Fall it's hard to deny that their singles have been interesting. This set combines bizarre, obscure errors with a touch of whimsy, such as *Hill The North*, and makes a perfect sampler for those who find the Fall's other albums too much to handle. **NR**

**LISTENERS: Martin Aston, Kirk Blows, Jeff Clark-Meads, Dave Luing, Andrew Martin, Nick Robinson, Kay Sinclair.**

Charts courtesy of Billboard, 22 September, 1990 \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

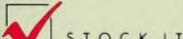
Reviewed by David Giles



RARE GROOVE: former Undertone and That Petrol Emotion man Sean O'Neil and three other chops from Derry debut with Set Me On Fire

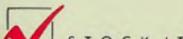
## SINGLE OF THE WEEK

**RIDE: Fall EP.** (Creation 12/CD) CRE 087. The third outstanding collection of songs from Oxford's finest. Their last EP reached the top 40 in the first week of release, so a high chart entry is predicted for this one. The languid neo-psych-delic haze of Dreams Burn Down is enough to enhance their reputation further. A huge success story is unravelling here.



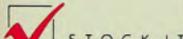
## STOCKIT

**SNAP: Cult Of Snap.** (Arista 12) 113 956. The best record from this outfit yet. Snap top into a slightly salsa-based groove that stands out a mile among all the Funky Drummers, and decorate it with rapping. Afro-harmonies, and oriental melodies. A huge hit.



## STOCKIT

**WILDSKI: Wonderful World.** (Arista 12) 113 478. With some help from the Beats International posse — notably Norman Cook and Wildski's labelmate Lindy Layton — this is a powerful rap over a musical backing based around the Clash's cut reggae B-side Armageddon Time.



## STOCKIT

**THE CURE: Never Enough.** (Fiction/Polydor 12/7/CD) FICS 35. First performed of this year's Glastonbury Festival, this track (in some form) will appear on the band's forthcoming Mixed Up LP. Expect considerable sales from the ever-growing legions of Cure fans, and plenty of others who will enjoy its pulsating blend of funk, latin and pop with a sophisticated veneer that could make Carroll one of the stars of the Nineties.

**CATH CARROLL: Beast EP.** (Factory 12/7/CD) FAC 255. Excellent solo debut from "the first artist ever to get a contract out of Tony Wilson". The three songs here are a pulsating blend of funk, latin and pop with a sophisticated veneer that could make Carroll one of the stars of the Nineties.

**RARE: Set Me On Fire.** (Setanta 12) SET 005. Another promising release from the label that unleashed into Paradise and The Divine Comedy on the world. The debut from this Derry quartet (featuring ex-Undertone and That Petrol Emotion man Sean O'Neil) doesn't have the power or melodic sensibility of either of those bands, but it's a fair start.

**TIPPA IRIE & PETER SPENCE: Stand By Me.** (Mango 12) MNG 761. Reggae cover of the Lieber & Stoller chestnut made famous by Ben E King that doesn't make for a great record but might be considered amusing enough to cross over.

**THE PARACHUTE MEN: Every Other Thursday.** (Fire 12) BLAZE 405. Another pleasant release from the Leeds guitar popsters. Even more Sixties-influenced than their previous singles, with a very strong chorus, though the band have yet to develop a distinctive enough sound to bring them major success.

**SMITH & MIGHTY: Anyone...** (3 Stripe/FFRR 12) SNM 3. Inventive and bizarre re-working of the Cilla Black classic by Bristol's foremost dancefloor production team, with local singer Jackie Jackson on vocals. Clever but not contagious enough to be a hit.

**THE IT: Rainforest Serenade.** (Black Market/Big Life 12) BCK 4. From the highly-acclaimed debut LP by two prominent members of the Chicago dance scene, Hori Dennis and Larry Heard. Pleasingly funky but mellow, and deserving of plenty of airplay.

**BARRINGTON LEVY: Too Experienced.** (Mango 12) MNG 758. A very fine single from one of the most consistent reggae artists of the last decade. It will undoubtedly be huge in reggae circles, and is strong enough melodically to cross over, making no concession to current UK trends.

**THIS PICTURE: With You I Can Never Win.** (Dedicated 12) ZT4398A. Clearly the band Dedicated has earmarked for the studios, this EP being their first release for the label (having made their debut for Rough Trade last year). An impressive performance, but musically rather empty, redolent of too many over-serious and over-ambitious rock acts.

**BIRDLAND: Rock'n'Roll Nigger.** (Lazy Seven/inn-only) LAZY 20. Lengthy version of the Patti Smith

song (from the 1978 LP *Easter*) interpreted in typically boisterous fashion as the traditional live set-closer it has become. While the use of the N-word may restrict airplay, it must be stressed that the song is essentially anti-racist.

**THE GUN CLUB: The Great Divide.** (Fire 12) BLAZE 47. Possibly the best Gun Club record to date, and their first for the Fire label (it's three years since the last one). Sounding very fresh, with some fine guitar work from Kid Congo.

**YARGO: The Love Revolution.** (Bodybeat 12) BODY 006. First single from this Manchester outfit since their departure from London. Now on their own label, this is a skilful and subtle blend of reggae vocal and dance rhythms, with some mellow African-style harmonies.

**NEW FASH AUTOMATIC DAFODILS: Fishes Eyes.** (Play It Again Sam 12/CD) BIAS 162. Another Mancunian band who have recently changed labels. This is New Fash in rather less comfort than on their last Playtime release, Big, but it still displays an intricate rhythmic sense and powerful hooklines.

**PAUL HAIG/R.O.L.I Believe In You.** (Circa 12/CD) YR 47. Startling change of direction for the one-time Jase & K mainstay, as he teams up with two of the Chimes on one side, and Mantronic on the other. The result of the former collaboration is a pleasant Blow Mankeys-style soul ballad which might get picked up by radio.

**2 LIVE CREW: The Funk Shop.** (Skywalker 12) WALS 34. Second British single from the notoriety Miami rappers, issued in two versions — a "clean" seventh and one a "dirty" 12-inch, the main difference being the alteration of a letter in the word funk. Nowhere near as clever as their equally outrageous West Coast rivals.

**DARYL HALL & JOHN OATES: So Close.** (Arista 12) 113 600. Jon Bon Jovi co-produced this rock for the disc who played some successful LP dates recently, giving them a rockier feel which detracts considerably from their usual soul-folkness. But it may not improve the record's commercial progress.

**THE PERFECT DISASTER: Rise EP.** (Fire 12) BLAZE 43. First release for some time from this otherwise rock'n'roll band. The first two songs find them in top form, though there's nothing here to suggest a widening of their audience.

**IGGY POP: Candy.** (Virgin America 10/12) VMS 291. A bit of on-site collaboration, featuring Kate "B-52" Pierson duelling on vocals and Don Was in the production slot, backed on the various formats by acoustic demo versions of songs from the Brick By Brick LP. Interesting, but still not really hit material.

## So. Farewell then . . .

David Giles is off to Manchester and will no longer be reviewing the singles. Send all reviews copies to Music Week.

# TOP 40 SINGLES

1	6	WHAT TIME IS YOUR LOVE?	KIP Communications (KIP) 064/01 (KIP)
2	4	WHERE ARE YOU BABY?	Rhythm Kings (RT) 017/01 (RT)
3	6	SO MANY TRAINS	The Firm (Production) MILK 103/01 (P)
4	3	RHYTHM OF THE RAIN	PWA (PW) 07/01 (P)
5	2	FOOL'S GOLD/WHAT THE WORLD... <small>The Love Train</small>	Silverstone (SILV) 11/01 (S)
6	4	NAKED IN THE RAIN	W.A.U./Ug (Heads) Eps (L) BLAZZ 21/01 (P)
7	8	LA SERENISSIMA	New Beat 12 (B&S) 056 (P&C)
8	5	FM FREE	New (W) Eps (L) RTV 01/01 (RT)
9	NEW	NOTHING TO LOSE	Rhythm Kings (RT) 017/01 (RT)
10	9	ICEBLINK LUCK	4AD (RAD) 013/01 (A)
11	7	COME TOGETHER	Creation (CRE) 78/01 (P)
12	10	LFO	Warp (W) (L) 30/01 (W)
13	12	DANCE DANCE	Big One (VIRG) 28/01 (B)
14	11	TRICKY DISCO	Warp (W) (L) 30/01 (W)
15	NEW	BAREFOOT IN THE HEAD	Eps (L) BLR 01/01 (B)
16	15	STEP ON	Rampage (RAM) 31/01 (P)
17	13	CULT OF SNAP/SIMBA GROOVE	Factory (FAC) 27/27 (FAC) 27/01 (P)
18	14	ONE LOVE	Silverstone (SILV) 17/01 (S)
19	NEW	RING MY BELL	Free Style 12 (FS) 31/01 (F)
20	42	MADCHESTER RAVE ON E.P.	Factory (FAC) 31/27 (FAC) 31/01 (P)
21	5	RAGGA TRIP/HOOLIGAN '89	Shut Up And Dance (SUAD) SA (SUAD) 01 (P&C)
22	16	SHALL WE TAKE A TRIP/MOODY ...	Fantasy (FAC) 28/01 (P)
23	17	IT'S ON	Heavenly (HVN) 93/01 (H)
24	NEW	STEPPING STONE/FAMILY OF MAN	Profile (MUS) 1015 (MUS) 101/01 (P)
25	NEW	YOU'VE GOT TO LOOK UP	Howl (H) Audio (HAW) 37/01 (A)
26	19	SHIE'S COMES IN THE FALL	Come (M) (DUNG) 18/01 (D)
27	16	WORLD K&K MOTION...	Factory/NCA (FAC) 29/27 (FAC) 29/01 (P)
28	22	DREAM	Creation (CRE) 83/01 (P)
29	23	ELPHANT STONE	Silverstone (SILV) 01/01 (S)
30	27	11 PERFUME	Shine Jay (SHEER) 02/27 (SHEER) 02/01 (P)
31	23	DEATH OF THE KAMIKAZE	Junglist & Pumpkin (J) 32/20/01 (P)
32	4	LET'S GET BUSY/WORLD OF MUSIC	Silverstone (SILV) 17/01 (S)
33	30	BE SHAKING THE DRUMS	Supernova (SUP) 01/01 (P)
34	NEW	EVERYTHING'S ALRIGHT	Black (M) (Arista) 12 (B&S) 81/01 (A)
35	RE	BITING MY NAILS	New (W) 12/20/01 (W)
36	8	LAMB ORGHINI	Shut Up And Dance (SUAD) A (P&C)
37	2	A FLOCK WITH A NAME	Real Gone (RGR) 61/01 (P)
38	35	LOAD	Creation (CRE) 80/01 (P)
39	26	BEYOND YOUR WILDEST DREAMS	Silverstone (SILV) 17/01 (S)
40	29	JOE	Cow (M) (DUNGS) 27/01 (D)

# TOP 20 ALBUMS

1	4	ROSSANOWA	4AD (AD) 81/01 (A)
2	2	LOVEGOD	New (W) (L) 30/01 (W)
3	7	THE STONE ROSES	Silverstone (SILV) 02/01 (S)
4	16	BETWEEN THE LINES	PWA (PW) 14/01 (P)
5	12	LET'S HAVING FEELING VOL II	Dine (DINN) 19/01 (D)
6	NEW	HARMONY OF CORRUPTION	Essence (ESM) 19/01 (E)
7	4	THE SUMMER OF LOVE	Dine (DINN) 19/01 (D)
8	5	21 LIFE	Howl (H) Audio (HAW) 61/01 (A)
9	11	WILDI	Howl (H) Audio (HAW) 37/01 (A)
10	17	PASSION AND WARFARE	Howl (H) Audio (HAW) 37/01 (A)
11	8	VIOLATOR	Fear For Thought (FFTH) 17/01 (P)
12	14	BUMMED	Factory (FAC) 27/01 (P)
13	10	THERE'S NOTHING LIKE THIS	Kings Dance (KID) 1 (KID) 05/01 (P)
14	7	THE DOMINO CLUB	Silverstone (SILV) 01/01 (S)
15	16	THE HEALER	Silverstone (SILV) 01/01 (S)
16	NEW	THE CIRCLE	Howl (H) Audio (HAW) 37/01 (A)
17	2	HOUSE OF DEATH	Redwood (RD) 03/01 (P)
18	9	FOR WHOSO ADVANTAGE?	Redwood (RD) 03/01 (P)
19	4	THE INNOCENTS	Howl (H) Audio (HAW) 37/01 (A)
20	17	DOOLITTLE	4AD (AD) 78/01 (A)

Compiled by Music Week from Gallup Data





# TOP DANCE SINGLES

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	1	DON'T BE A FOOL	10/Virgin TEN(X) 312 (F)		
2	3	LIVIN' IN THE LIGHT	RCA PB 43939(12) PT 43940 (BMG)		
3	4	FASCINATING RHYTHM	3 Bass-O-Matic	Quesada/Virgin YS(T) 1274 (F)	
4	3	GROOVE IS IN THE HEART/WHAT...	3 Dree-Lee	Elektra EKR 114(T) (W)	
5	NEW	BAREFOOT IN THE HEAD	1 A Man Called Adam	Big Life BLR 28(T) (RT)	
6	52	DANCE	2 Earth People	Champion CHAMP1(12)258 (BMG)	
7	16	COMING BACK FOR MORE	1 L.A. Mr	A&M AM(Y)579 (F)	
8	1	THE SPACE JUNGLE	2 Adamski	MCA MCA(1)1435 (F)	
9	4	WHAT TIME IS LOVE? (LIVE AT...)	4 KLF	KLF Communications KLF 004(X) (RT)	
10	22	GROOVY TRAIN	4 Form	Produce MILK 102(T) (P)	
11	NEW	SUNRISE	Movement 98/C Thompson	Circa/Virgin YR(T)51 (F)	
12	9	PEACE THROUGHOUT THE WORLD	4 Maxi Priest feat. Jazzie B	10/Virgin TEN(X)312 (F)	
13	21	ANOTHER SLEEPLESS NIGHT	3 Mike 'Nikmat' Wilson	Arista 113506 (12) 613506 (BMG)	
14	14	LA SERENISSIMA	4 DNA	Raw Back 12/RBASS 006 (PAC)	
15	NEW	IT'S A SHAME (MY SISTER)	Manie Love/True Image	Cooltempo COOL(X)219 (E)	
16	NEW	HEAVEN KNOWS	4 Leilah Hadley	Virgin America VUS(T) 28 (F)	
17	20	BLACK CACTY/RHYTHM NATION 1814	2 Janet Jackson	A&M AM(Y)145 (F)	
18	NEW	OMEN	Orbital	London FX(X)145 (F)	
19	NEW	NOTHING TO LOSE	3 S'Express	Rhythm King/Mexi SEXE Q1(T) (RT)	
20	13	DANCE DANCE	2 Deee Dee	Big One VIVIBIG2(12) (RT)	

21	20	WOW WOW - NA NA	Urban/Polydor URB(X)650 (F)
22	12	NEXT TO YOU	Mango 1(12)MANG 753 (F)
23	NEW	TUNES SPLITS THE ATOM	MC Tunes Vs. BOB Stone ZTT ZANG 4(T) (W)
24	23	THE BOOMIN' SYSTEM	3 LL Cool J feat. Uncle L Def Jam 6561337 (656)1338 (C)
25	5	SUN WORKSHIPPERS (POSITIVE...)	4 Diana Brown/Bonnie K Sharpe Hrr/London FX(X) 144 (F)
26	NEW	FOOT'S GOLD	3 Sade Roses Silverstone ORE(T)113 (P)
27	NEW	VISION OF LOVE	5 Mariah Carey CBS 659320 (12) 659326 (C)
28	1	DO YOU REALLY WANT MY LOVE	3 Mikiel Moore Capitol 1(12)CL92 (F)
29	NEW	CULT OF SNAP	4 Snap Arista 113596 (12) 613596 (BMG)

JET STAR RECORDS		ADVERTISEMENT	
081-961 5818		REGGAE CHART	
PREVIOUS WEEK'S REGGAE DISCO CHART		THIS WEEK'S REGGAE CHART	
1	(1)	SLOW DOWN/Fresh Collection	White Label PSP 013
2	(2)	STANKIN' YA Toots	Pressure PR021
3	(2)	SPECIAL GUEST Anthony Rich	White House AB1
4	(4)	SHE'S OUT OF MY LIFE/Wipeout Back	Sofa Soft 501
5	(6)	EYKERS ISLAND/Cheer Tea	Mr. Dem 0010 4
6	(8)	MY TIME/Burgundy Lory	Time TOR 32
7	(10)	DRUM PAN SOUND/Reggae Stepper	Steak & Cheese SC79
8	(9)	COLDEN TOUNG/Anthony Rich	Greenhouse GR02 384
9	(19)	GET READY/Michael Prophet & Ricky Kelly	Pressure PR12
10	(7)	ZIG ZAGGY/Daddy Far	Uptown UMD 201
11	(13)	BEEN AROUND THE WORLD/Echo Heart	Super Power SP0 220
12	(17)	RETRIEF/Cuba Radio	Steak & Cheese SC13
13	(15)	NO TIME TO LOU/Outcasts	Maka & Henry MR 017
14	(16)	RETREAT SOUND BOY/Cuba Radio	SOLO ST 13
15	(21)	MURDER DEM/Noiseman	Steak & Cheese SC11
16	(20)	LOVING PALUPER/Prudis McGregor	Steak & Cheese SC10
17	(5)	PUNNANY TEGEGE/Link Library	Shooking Vibes SV1 13
18	(22)	CASSANDRA/Explosion Pool	White Label SC12
19	(11)	STEPHANIE/Reggie Black	Paradise PH052
20	(23)	SECRET GARDEN/Donna Brown & Patrick	White Label PR 020

JET STAR RECORDS		REGGAE ALBUM CHART	
1	(1)	PURE LOVERS VOL 2/Venues	Charm CH1 042
2	(1)	GOLDEN TOUCH/Hubba Bubs	Greenhouse GR02 384
3	(3)	REGGAE HITS VOLUME 8/Venues	Charm CHP 1008
4	(4)	SUGGESTIVE MOVEMENTS/Ananya B	Charm CHP 4
5	(2)	GREEN LEAVES/SAMBER B/Fusion	Greenhouse GR02 4
6	(7)	LOVERS FOREVER VOL 3/Venues	Jax Pressure WJ 0500
7	(8)	PAUSES/love/Venues	RAS Records RAS 2024
8	(37)	SILLY GAMES/Janet Reg	C&E CUP 100
9	(14)	TOUCH IS A MOVE/Ego	Always SP1 008
10	(1)	CRAZY TENDER/Venues	Sofa Soft 501
11	(11)	LOVE IS FAIR/Ego	Blue BIRD 7787
12	(19)	LEGAL TENDER/Venues	Always SP1 008
13	(14)	MR OOO VOL 2/Venues	Mr Ooo MOP 020
14	(17)	PUNNANY TEGEGE VOL 1/Venues	Shooking Vibes VRL 119
15	(20)	OUT ON BAIL/Equation	Steampunk SLP 5
16	(18)	GREGORY MEETS THEM ALL/Gregory Isaacs & Friends	Steampunk SLP 1
17	(22)	LOVERS CHOICE VOL 2/Venues	Orbitone Records OLP 34
18	(19)	IN FINE STYLE/Smasher	Charm CHP 2
19	(6)	NATURAL SUNTAN/Hubba B	Always AB1 P202
20	(23)	EXTERMINATOR PRESENTS VOL 3/Venues	Exterminator EXP 4

30	10	HARD UP	3 Awesomes A&M AM(Y) 591 (F)
31	NEW	RIGHT HERE RIGHT NOW	3 Various Black & Teard Symone Epic 6561827 (656)1826 (C)
32	42	I'VE BEEN THINKING ABOUT YOU	3 Londonbeat Anxious ANX(T) 14 (BMG)
33	21	RAGGA TRIP/HOOLIGAN '69	3 Regga Twins Shut Up & Dance SUADS5 (SUADS) (PAC)
34	6	COME TOGETHER	3 Various Creation CREO 78(T) (P)
35	NEW	BURUNDI BLUES	3 Beats International Gol GOO(X) 45 (F)
36	27	SILLY GAMES	3 Various Lindy Layton/Janet Kaye Arista 113452 (256)13452 (BMG)
37	15	STEP OFF	5 Justice Grocombe MCA MCA(T) 1432 (F)
38	9	TOM'S DINER	3 DNA featuring Suzanne Vega A&M AM(Y) 592 (F)
39	25	CULT OF SNAP/SIMBA GROOVE	3 Hi Power Ramour RUMA(T) 24 (P)
40	19	CUBIK	2 BOB Stone Tammy Boy (USA) - (TB) 959 (Imp)
41	46	BREAK DOWN	2 Vendetta - (VS021)7040(T) (Imp)
42	NEW	MAKE IT MINE	3 Shamen One Little Indian 46TP(46)12 (RT)
43	34	THE PATROL EMOTION	3 The Patrol Various A&M AM(Y) 1290 (F)
44	29	LFO	3 Warp/Outer Rhythm 7WAPS (WAPS) (RT)
45	41	PEOPLE	2 Soul J Soul Virgin (USA) - (D96445) (Imp)
46	NEW	YOU'RE WALKING	3 Escribe (B) Mercury MER(X)328 (F)
47	NEW	A.S.T.	3 Art Science Technology Debut/Skratch - (D8TX 3100) (P)
48	NEW	WONDERFUL WORLD	3 Wildski Arista 113479 (12) 613479 (BMG)
49	17	MIND BLOWING DECISIONS	3 Heathcote Brothers ORC (12)HW 1 (BMG)
50	NEW	I CAN'T STAND IT	3 Twenty 4 Seven/Capt... BCM BMR(X) 395(X) (P)

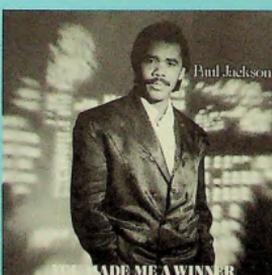
## TOP 10 ALBUMS

1	3	WORLD CLIQUE	3 Dree-Lee	Elektra EKT77/EKT77C (W)
2	NEW	MARIAH CAREY	2 Mariah Carey	CBS 4668151/4668154 (C)
3	11	THERE'S NOTHING LIKE THIS	5 Edemart	Kongo Dance KDLP2/KDCT2 (GAM)
4	5	EDUTAINMENT	5 Boogie Down Productions	Jive HIP100/HIPC100 (C) (BMG)
5	3	POISON	3 Bell Biv DeVoe	MCA MCG5094/MCG5094 (F)
6	2	RARE 5	3 Various	Arista 210928/410928 (BMG)
7	7	BRING THAT BACK	3 Last Enemy	No Groove NG046 (F)
8	NEW	MORE OF THE NIGHT	3 Whispers	Capitol ES72130/TCE51 2130 (E)
9	5	MEGABASS	3 Various	Telstar STAR2425/STAC2425 (BMG)
10	NEW	100 MILES AND RUNNING	3 N.W.A.	Ruthless RVL 7224/E4V7224 (Imp)

## TOP 10 BUBBLERS

1	WAITING ROOM	2 Time Chambers	Requestline - (SLK 1010) (Imp)
2	SO YOU LIKE WHAT YOU SEE	3 Sinemella	Atlantic (USA) - (086)511 (Imp)
3	ALL JOIN HANDS	3 Ce C Rogers	Atlantic (USA) - (086)165 (Imp)
4	GOOD LIFE	3 Brattons	Arista (USA) - (AD2)066 (Imp)
5	PROVE IT TO ME	3 Ben Wilson	Alienated - (ML2209) (Imp)
6	DO ME!	3 Bell Biv DeVoe	MCA MCA(T)1440 (F)
7	FOREVER IN YOUR DREAMS	3 TAS	Profile - (PROFT 308) (P)
8	A BEAT CALLED LOVE	3 East West WZ 498(T) (W)	
9	SUMMER BREEZE	3 Bohila-No Gong	Ronin - (RONIN 4) (PAC)
10	ELEVATE MY MIND	3 Stereo MC's	Gea SH 4 - (12)BRW 186 (F)

Capitone Records



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A WINNER  
(OLP 29)

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YOU MADE ME A WINNER  
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MUSIC

ENTERPRISES

l . t . d

24th September, 1990

Dear Mr Postman,

Please note that as of today's date, we have moved to new premises, therefore, could you please forward all MONIES, CHEQUES, CASH, POSTAL ORDERS, CONTRACTS, LUNCHEON VOUCHERS, OFFERS OF WORK, FLOWERS, CHAMPAGNE, VARIOUS EXPENSIVE GIFTS, MOVING IN CARDS, MORE OFFERS OF WORK TO:—

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Tel: 071-371 5005**

Yours sincerely,

GARY GORDON  
Managing Director



he's jumped with the **Pointer Sisters**  
got retro with **Lou Reed**  
fell in love with **Dionne Warwick**  
did songs for **Barry Manilow**  
relaxed with **Leon Redbone**  
made a montage for **Kenny G**  
and gave away guitars for **Metalhead**

Not bad for a five year old !  
Happy Birthday Gary  
and Music Enterprises  
Keep up the plugs  
but always keep your finger out

 **BMG**  
VIDEO

 **BMG**  
ENTERPRISES

he's jumped with the **P**  
got retro with **Lou Reed**  
fell in love with **Dionne**  
did songs for **Barry M**  
relaxed with **Leon Red**  
made a montage for **K**  
and gave away guitars fo



## MUSIC ENTERPRISES

l . o . d

### TV TRACKING

TV TRACKING is a division within Music Enterprises which documents all music-related items featured on the four main channels.

Gordon reports: "It was Judd Lander's idea, now head of promotions at Chrysalis Records, who originally suggested there was a gap in the market for this service."

"In the last two years we've concentrated on developing it into a marketing tool that is accurate, reliable and very easy to use." The inch-thick document is delivered on a Sunday afternoon to all major record companies and various other clients and covers each week period from Saturday to Saturday, detailing artists, channel, title, programme and length of feature.

Nick Godwin, head of promotions at Virgin, says he finds the TV Tracking service very useful. "It's very beneficial for us to have a total picture and to see the effect that TV has on the charts."

To ensure the system is fool-proof there are two banks of video recorders and televisions permanently whirring away; at the end of each week the details are processed on to computer.

### SPECIAL PROJECTS

UNDER The management of Debi Cochrane this department covers a wide range of both marketing and promotional activities, drawing on the resources within the Music Enterprises Group. Projects handled to date have included chocolate bars, books, board-games, TV advertised albums and drinks.

Cochrane outlines some recent projects. "We were approached by one of Cadbury's agencies Marketing Links to pitch for the pre-launch promotion campaign of the Spiro chocolate bar. With our knowledge of regional radio we were able to put together a very effective two-year campaign; detailed reports were supplied to the client ensuring total co-ordi-

tion and target efficiency.

"Another recent corporate client was Allied Lyons. In conjunction with Marketing Links and James Grant Management we set up the Warninks' Advocat sponsored roadshows. In every area we linked these roadshows with local radio radio stations, and via the DJs we ran competitions to publicise the forthcoming events. We also co-ordinated the Warninks radio advertising campaign."

Other clients include Waddingtons, Sidewick & Jackson and Bantam books. In all instances Music Enterprises has promoted product via national and local radio.

During the past 12 months the Special Projects division has han-

dled the promotion of over a dozen major TV advertised albums at national and regional radio. These include the Dionne Warwick Love Songs project, Heart and Soul III, All Because The Lady Loves and Motown's Dance Party II album.

To demonstrate the diversity and flexibility of the division, Cochrane reports that the department is currently working on the following projects: Phase 2 of the Warninks Roadshow which commences in October; the promotions of the Soul Decade TV album, the continuing Spiro chocolate bar campaign, the co-ordination of regional radio activity surrounding David Essex's forthcoming 60-date tour.



NEW KIDS On The Block: club promotion

### VIDEO AND FILM

THIS IS the newest division, aiming not only to capitalise on video contacts established through Special Projects, but also to provide a professional and highly specialised service to both the major and independent film and video companies.

The promotions are geared to maximise the potential of TV and radio both nationally and regionally for video and theatrical releases. The division has been operational for 10 months and already has an impressive client list which includes RCA/Columbia, Warner Bros, MGM/UA, VCI, Me-

dusa Pictures, Watershed Pictures and BMG Enterprises.

Video marketing manager, Clara Parkes, says: "We submit to our clients a detailed proposal, and once the campaign is approved we plan the launch. We start generally around one month prior to the product's release promoting it via radio and television."

"We undertake a great deal of initial research to ensure the targeted stations will provide the right exposure for our client's product. The stations are supplied with a complete synopsis of the film, to-

gether with a list of suggested competition questions and merchandise. Whenever possible we negotiate corporate company tie-ins which propels the promotion into a bigger league."

Parkes stresses that the approach of the campaign is always carefully angled to complement the nature of the release which ultimately determines the potential for a corporate tie-in. Most of the video titles worked are for rental rather than sell through as budgets for the former are generally larger depending on the box-office suc-

cess of the film release.

With a background in film production, Parkes recently put this experience to good use when she produced RCA/Columbia's trailer tape for this year's major video retailers show, Video '90. "I am currently negotiating with a major record company to produce a monthly video compilation for its latest single releases which would then be distributed to clubs nationally. We aim to develop these sort of projects to undertake both the production and promotions as a complete package."

johnny gill ■ lionel richie ■ stevie wonder  
the boys ■ gerald alston ■ smokey robinson  
blaze ■ milira ■ the temptations ■ basic black  
the red bandit ■ the pointer sisters ■ and  
all at motown wish music enterprises  
a very happy 5th birthday  
thanks for taking care of business





on success



BILLY IDOL: syndicated

## SYNDICATION

THIS OPERATION was recently launched in response to the growth of local radio and the demand for programme material.

"We set up an interview with our freelance presenter Robin Ross and structure it in a way that allows the flexibility for different DJs to substitute their own voices. The interviews can be used either as straight half-hour specials or chopped into snippets," says Gordon.

Gordon is prepared to travel overseas to connect an interview that is likely to provide reasonable mileage. "Recently we did the Bee

Gees in Miami to coincide with the release of the video of their 1989 Australian tour. We flew out for one day and it proved well worth it."

Judd Londer of Chrysalis recently hired Music Enterprises' services for syndicating a Billy Idol interview. He says: "We recognise how important independent radio can be for building an artist's profile, and went with Music Enterprises because it had done its research."

Clients to date include Taylor Dayne, Johnny Gill, Bee Gees, Billy Idol and Tony Toni Tone and the Scottish Widows Organisation.



# HARRY BIRTHDAY

## GARY GORDON AND MUSIC ENTERPRISES

★★★★★ 5 YEARS OLD AND ALREADY LEAVING HOME

*a moving experience indeed!*

Best of luck in the new place from all at Chrysalis and Dover

Chrysalis

# James Grant

Group of Companies  
The Courtyard 42 Colwith Road  
Hammersmith London W6 9EY  
Fax 081 741 8615 Tel 081 741 4484

Gary Gordon  
Music Enterprises Ltd  
Elysium Gate  
126/128 New Kings Road  
London  
SW6

Dear Gary,

Congratulations to you and your staff on making it this far! Here's to continuing our Business association and friendship.

Best wishes for the future in your new offices. From all the staff and Artists at James Grant.

PETER POWELL      RUSS LINDSAY      CATHY CLARK  
PAUL WORSLEY      KEITH TEMPANY

PHILLIP SCHOFIELD      SIMON MAYO      MARK GOODIER      JAKKI BRAMBLES  
CARON KEATING      ANTHEA TURNER      ANDREA BOARDMAN      JOHN LESLIE



Management      Production      Marketing      Publishing

Directors Peter James Powell      Russell Grant Lindsay

James Grant Management Ltd

Registered in England No 1804407      Registered Office Nettleton House      Calthorpe Road      Edgbaston Birmingham







## APPOINTMENTS

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UK LIMITED

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Personnel Department  
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Closing application date: 30th September 1990

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With the support of a copyright manager the role will be predominantly creative and A&R based with equal emphasis on expansion and acquisition.

- Particular requirements will be:
- To assist in the development of existing artists
  - To exploit catalogues in all its aspects
  - To identify, acquire and develop new writers
  - To negotiate contracts, including overseas sub-publishing
  - To oversee the day to day running of the company.
  - Apply in writing with full CV and current salary to:

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Stephen Burt - 071-586 9795

# SOUNDS

**AUTUMN '90 - BACK TO THE STREETS**  
**A MASSIVE 10-WEEK PROMOTION FOR**  
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- ★ Wall posters
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*Starting with the first issue of October and running all the way through to December, Sounds goes back to the streets with major consumer features on the issues that matter most to music fans.*

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

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

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

# SOUNDS

**SEE YOU DOWN THE FRONT!**

# Dooley's

## D I A R Y

IT MUST be the change in the weather, but Dooley can feel a bit of the old hypotheticals coming on. Consider this, then: we all know that file discounts don't exist, but if they did they would probably be given to the national multiples and not the one-off independents. If it follows that most of the multiples' business is chart-based, are record companies hastening the demise of the indies (p1), the very people who are most likely to help them break new bands? ... Talking of independent retailers, when Pinnacle gaffer Steve Mason bought the Red Records store in London (now renamed Unity) he was asked by one major distributor for a personal guarantee before he could open an account. A Pinnacle indemnity was declined despite the fact that the company has considerably more money than the man ... Like WEA, Chrysalis, BMG and PolyGram, MCA is about to think very hard about moving to new premises. Despite generally racking rents in the area, MD Tony Powell doesn't rule out the possibility of staying in the West End ... Funny how MCA sales conferences are always on the south coast (Saturday's was in Eastbourne, last year's was in Brighton). These locations are entirely unconnected with the fact that Tony Powell lives just down the road in Hastings ... One from the here's-a-turn-up-for-the-books department. Do you recall that this column mentioned the coincidence of a new label, World Dance Records, starting up in the former premises of Morgan Khan's crashed Street group? It seems now that Khan, fresh from overseeing the crash of his Westside operation, is spending quite a bit of time in WDR's office, offering the new enterprise the benefit of his advice. Dooley would like to wish Khan and his suppliers the very best of luck.

SAD TIMES at Island, and in such circumstances Dooley always feels for the staff and what the uncertainty does to their morale. There is room for reassurance, though. As the major prepares its new budgets, Dooley has discovered there are no plans to take Island in-house in the next financial year at least ... Meanwhile Island MD Marc Marot insists: 'PolyGram had nothing to do with the changes at Island. It was entirely my decision.' He adds that new appointments are being made in the company's marketing department ... A group of fans in the US have set up an organisation they call the Association To Save Madonna From Nuclear War. They are campaigning for a nuclear-free zone of 200 miles around wherever the singer happens to be ... Well done Telfair for picking up a big chunk of Sato/Lighting (p1). This begs the question, though, of how attractive the rest of the Sato operation will be to potential purchasers. Not very, it is likely to be the sad reality ... Dooley wouldn't like to be in Silverstone boss Andrew Lauer's shoes and having to debate with The Stone Roses. Considering what the band did to FM-Revolver's offices during their last dispute, Lauer would do well to hide the Dulux.



JOINING THE circus: A model of George Michael is the latest addition to the Rock Circus, in London.



IN GOOD Stead: Smiles before the tears as Epic head of press Pat Stead leaves the company.



IF NO-ONE claims it, the dog gets it: Maurice Oberstein wonders who lost their shirt during the PolyGram conference.



PRINCE NUDE at Wembley ... it's a record: Wembley Arena and Prince management staff toss the record 16 nights of the venue.

### MUSIC WEEK



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## Backtracking

Record Retailer, 23 September 1995

WH Smith opens two more record departments, making 86 since it first launched in 1958 ... RR notes 'an increasing awareness' of spoken word discs but suburban provincial stores are reluctant to stock the product ... Top 10 album chart shows two Julie Andrews soundtracks, the folk boom in full swing with two Joan Baez LPs, the Byrds and Bob Dylan, and the Beatles holding off all-comers with Help!

Music Week, 20 September 1995

THE NEMS organisation returns this time as a UK record label boosting Marianne Faithfull and Black Sabbath among artists ... WEA returned to be looking at Island with takeover in mind ... US label Sire makes UK debut via Phonogram ... Bruce Forsyth signs to Warner Bros Records ...

Anchor switches distribution from EMI to CBS ... WEA unveils plans to sell one discount album by mail-order to anyone purchasing a full-price LP in a store.

Music Week, 21 September 1995

EMI Records MD Peter Jamieson delivers stiff warning to EMI's own distribution arm, threatening to have its product distributed by another company if the service does not improve ... Phonogram fined £7,500 by the BPI for breaching chart code of conduct ... Investors trying to reclaim money put up for cancelled Hiroshima Peace Festival, for which Rod Stewart had been signed as headliner ... Our Price in 'very bullish' mood as pre-tax profits climb by 50 per cent to £1.8m ... Rumours flying that Robert Holmes & Co, having sold off ATV Music, is planning to shed PRT.

MARK LEWISOHN

# THE THUNDER YEARS

# SAXON

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