Rough Trade rescue fails

Rough Trade Distribution has finally gone into administration after a four-month battle to rescue the ailing indie. The collapse of its US company and the falling value of The Smiths catalogue have hammered the final nail in the distribution company's coffin. However, it will not affect the setting up of the new RTD2 company by its distributed labels.

The labels effectively called in the administrators by rejecting a plan to accept equity in the company's distribution business in return for wiping out its £3m debt.

Rough Trade had planned to maintain an interest in the company, with cash raised by selling its US company and The Smiths catalogue. But although The Smiths catalogue will raise some money, its value has dropped sharply in recent weeks. The US company by its distributed labels.

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Administrators KPMG Peat Marwick McLintock will recover as much as possible of the outstanding debt.

Rough Trade Music has sold its entire publishing catalogue to Complete Music, the publisher set up by Cherry Red Records.

The catalogue, which includes Cabaret Voltaire, early Fall and Robert Wyatt tracks, will have cost between £50,000 and £100,000.

Death by committee: See MW on the move.
AUGUST 1986 DEACON BLUE sign a recording contract with CBS and are supporting Lone Justice on university gigs in the north of England and Scotland.

MARCH 1987 The band embark on an extensive British club and college tour corresponding with the release of their first single, DIGNITY.

MAY 1987 The first album, RAINTOWN, is released. It meets with favourable press reviews. The band play a further 11 dates; part of a plan to build a committed live audience. By end of 1987 DEACON BLUE will have played 90 shows.

NOVEMBER 1987 DEACON BLUE re-record DIGNITY, this time with American producer Bob Clearmountain at the controls. The band resume their live work, playing a series of dates in Scotland.

JANUARY 1988 The new version of DIGNITY is released as a single. It eventually reaches number 31 on the British chart: clear evidence of the band's rising popularity. At the end of the month DEACON BLUE return to Europe for shows in Italy and Spain.

FEBRUARY 1988 The RAINTOWN album is re-released, this time as a double-pack with RICHES, an 11-track collection of b-sides, unreleased tracks and live recordings.

OCTOBER 1988 A new single, REAL GONE KID, is released as a prelude to the new album. REAL GONE KID is, at this point, DEACON BLUE'S biggest hit, reaching number eight in the UK singles chart. The band also embark on a 15-date tour of theatres throughout the country.

FEBRUARY 1989 WAGES DAY is released as a new single. It reaches number 13 in the UK chart. REAL GONE KID is nominated for a BRIT.

APRIL 1989 DEACON BLUE'S second album, WHEN THE WORLD KNOWS YOUR NAME, is released. The album, mixed by Bob Clearmountain, enters the British chart at number one the following week replacing Madonna's Like A Prayer.

DECEMBER 1989 The band return to Britain for a 13-date tour which includes two nights at the SECC in Glasgow (December 9, 10), a concert at the National Exhibition Centre in Birmingham (16) and two shows at Wembley Arena (17, 18).

JUNE 1990 The band headline The Big Day (June 3), the biggest free concert in Britain (in front of 250,000 people - more than three times the size of a Wembley Stadium show). The Big Day is also screened live on television. It is part of Glasgow's European City of Culture Year.

AUGUST 1990 DEACON BLUE'S e.p., Four Bacharach & David songs, is released. It features I'LL NEVER FALL IN LOVE AGAIN, LOOK OF LOVE, MESSAGE TO MICHAEL and ARE YOU THERE WITH ANOTHER GIRL. The e.p. reaches number two in the British chart.

SEPTEMBER 1990 The release of OOH LAS VEGAS, a double-album comprising 23 b-sides, film tracks and sessions. The album reaches number 3 in the British charts. By this time RAINTOWN has sold over 500,000 copies in the UK (it has reached number 14 in Britain, staying on the chart for 74 weeks) while WHEN THE WORLD KNOWS YOUR NAME has passed the 800,000 sales mark.

JANUARY 1991 DEACON BLUE reunite with producer Jon Kelly to record their new album, FELLOW HOODLUMS.


MAY 1991 A new single 'YOUR SWAYING ARMS' is released.

JUNE 1991 DEACON BLUE release their third studio album entitled 'FELLOW HOODLUMS.'
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2 DISPLAY
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c) National poster sites
d) Billboard super sites in Glasgow, Manchester, + Birmingham.

3 MEDIA
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The Stone Roses are finalising a deal with Geffen and planning a new album following the dramatic end to their High Court battle with Silvertone.

The band and manager Gar- eth Evans were waiting for confirmation from the US company that the deal, said to be worth £4m, was going ahead as MW went to press.

The move comes at the end of a five-week court fight by the band against an injunction by Silvertone and its parent company, Zomba, to prevent them recording for another label was a restraint of trade.

In two separate injunctions, relating to the group's recording and publishing contracts, Zomba/ Silvertone tried to stop the group from releasing material until it had signed a revised agreement.

Judge Humphries heard that the original contracts dated back to 1988, but since that time the group, its manager and Zomba had been negotiating revised terms.

The judge said Zomba was trying to make major changes in the contracts but tried to pass it off as "tidying up".

The changes would give the company control over the Stone Roses for at least seven years, said the Judge.

But a clause in the group's 1988 contract made it clear that amendments to the contract could not be made without the band's full agreement.

At one stage Zomba sent Evans a cheque, which he later cashed, in a bid to persuade him to get the new agreement signed.

"The plaintiffs knew full well what Evans was like. They knew full well that they had signed the cheque as a bait hoping to hook him," he said.

At no stage was the new agreement binding as neither band nor manager had signed the revised contract.

The existing terms, added the judge, amounted to "a contract in restrictive trade that allowed the plaintiffs to prevent the Stone Roses from making records".

The contract would virtually "sterilise The Stone Roses for seven years". Zomba had taken advantage of The Stone Roses' lack of legal advice until lawyer John Kennedy was contacted in 1989.

On dismissing the injunction, the judge also awarded £180,000 to the band as costs, saying The Stone Roses had won the "best case of a precedent than was ever seen".

Yet the public will be the ultimate judge of whether that is acceptable.
Rock Aid Armenia is again attempting to raise relief funds after its first project was scuppered by the collapse of its distributor.

A version of Led Zeppelin's Rock 'n' Roll, featuring tennis stars Pat Cash and John McEnroe, is due for June release on a major label.

Roger Daltrey has recorded vocals to complete the line up which also features Iron Maiden's Steve Harris and Nicko McBrain.

Charity organiser Jon Dee hopes the single will allow the charity to send its first relief package to the troubled Soviet republic. The demise of Big Wave wiped out proceeds of earlier projects.

"Not a penny got through," says Dee who estimates the lost revenue at £200,000.

Dee is currently negotiating with two UK majors over the release of the single to be billed as Pat Cash and John McEnroe with The Full Metal Rackets.

A video for the single has already been completed and producer Ian Levine is to mix a dance B-side version.

The charity is trying to trace debts from overseas obscured by the financial confusion surrounding Big Wave's collapse.

But Dee fears most licensees had already channelled money through to Big Wave and it has now been lost. "We are making certain that the same won't happen again," he adds.

Dee says a US release of the single will be timed to coincide with the US Open.

Three bid to take INR franchise

Hit classics or easy listening stage and film music will be the focus of the UK's first national commercial radio station.

Only three acceptable bids came in for the franchise last Wednesday, with most interest来自 re-emergence of the Classic FM bid by David Astor and David Macker, who announced their withdrawal in March.

Recent research shows there is more chance of a viable classical station than earlier believed because of the interest among young people, says Macker.

The bid, supported by Wiltshire station GWB, is based on hit classics during the day with more specialist classical concerts in the evening. It will aim at a 25-45 year age group, says Radio Clyde Holdings director Richard Findlay.

This third bid came from The Showtime Station, backed by Sir Peter Parker and former Capital Radio board member Brian Kennedy.

As a "showbiz station" it would focus on stage and film music with star interviews and presenters. It aims to take Radio Two's listeners in their early twenties upwards, says Kennedy. The 40 shareholders of the bid include Channel 4, British Radio and Sir Brian Rix.

Radio Authority chief executive Peter Baldwin said the bid had been put together by Stephen Games, who has completed an application for the licence. He said: "It is expected to be announced at the end of July."
**BPI recovers stars’ demos**

The BPI’s Anti-Piracy Unit has seized more than 5,500 illegal recordings, including rare studio demos, in a raid on a pirate.

The haul — which included demos by artists such as Paul McCartney, Prince and The Rolling Stones — has a possible street value of around £10,000.

The action against defendant Robin Jury was brought by Sony Music, MPL Communications, Warner Music on behalf of other BPI members, and Bill Wyman.

Most of the vinyl LPs and CDs, with street prices of £10 to £30, had been imported from a company called TNT.

There was also a large amount of product left behind, because it involved artists signed to non-BPI labels such as Mute and Factory.

The non-BPI recordings included work by Happy Mondays, Joy Division and Depeche Mode.

BPI anti-piracy co-ordinator Tim Dabin estimates that Jury had been operating illegally for up to six years.

An injunction was granted in the High Court to freeze Jury’s assets which included a Corvette Stingray sports car.

BPI legal affairs director Sara John comments: “It took over a year to prepare for this action which resulted in a major success for the BPI’s anti-piracy campaign.”

Dabin adds: “We have raided record fairs and bootleg fac-
tories here in the UK. Now we have begun to hit at importers.”

Dabin’s team has begun to work with its counterparts in Germany and Belgium in tracing the origin of the seized bootlegs.

**Indie gurus speak out**

Factory’s Tony Wilson, PWL’s Pete Waterman, Creac’s Ray Cooper and Phonogram’s Norman Jay are lined up to speak at Music Talks, four days of seminars next week, which will focus on the music business.

The event is the first of its kind organised by Music Industry Centre, which was formed at the start of the year to set up seminars and talks for the indie sector.

The series of 11 talks — held at the Vox in Brixton, south London — between June 10 and June 14, will cover ARMs, marketing & promotion, merchandising, artist management as well as entertainment law and accounting.

**Sheffield unveils US-style venue**

Sheffield Council this week unveils a new purpose-built 12,000 seat venue, which is set to provide a northern counterpart to Wembley Arena.

The Sheffield Arena is due to be opened by the Queen this Thursday (May 30) and hours later is set to stage a concert by Paul Simon.

The US-style £34m complex has been funded by Sheffield City Council and is managed by SMG, a leading US venue company.

Built to host the World Student Games, the arena doubles as an indoor sports venue and exhibition hall.

Seating capacity is 12,000 and the Arena claims to offer customers “a new era of comfort and convenience”.

MCP director Stuart Galbraith says: “From a promoter’s point of view things have been thought out much better than at London Arena.”

Sheffield Arena general manager Bob Sullivan says: “Every major city in the US has an arena of the kind we are about to open here. It is a format people in Sheffield have yet to experience but when they do they will wonder why it took them so long.”

Bookings for future events will include appearances by Rod Stewart, Sting and Chris Rea.

Brixton Academy’s future as a concert hall has been secured in a takeover by venue management company Magstack. It says it is committed to improving facilities and maintaining The Academy as a live venue.

**BBC in music shake up**

BBC TV is to cut production of one-off music programmes in favour of more specialist series, according to its new head of music and arts Michael Jackson.

Jackson, 33, becomes BBC TV’s youngest department head. He is currently editor of The Late Show.

Former assistant head of music and arts Dennis Marks moves into the newly created post of head of music programmes to signal an increased emphasis on music, says Jackson.

But Jackson says he is against generalist music programming. “As someone who listens to a lot of music, I get frustrated by shows like Friday At The Dome — however good it is — because I don’t see who wants to watch Alexander O’Neal followed by the latest independent band.”

The answer is to focus on more specialist programmes looking at world music, new country and classical programmes. “In a multi-channel system with lots of competition you have to make sure you are noticed,” he says. “The best way to achieve this is through a series, rather than one-off specials.”

Dennis Marks, 42, who will be responsible for the department’s music output, agrees. He says chart music will continue to be handled mostly by Janet Street-Porter’s youth programming department, but there will still be room for documentaries on major artists in shows such as Omnibus and Arena.

“There has always been serious treatment of pop stars. It is not going to change in that respect.”

Jackson replaces Leslie Megahey, who returns to programming making.

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**MUSIC WEEK 1 JUNE 1991**
Rough Trade has paid the highest price for its mistakes. The final nail in the coffin of its distribution company came on May 17 with the High Court administration order. But many wonder how Geoff Travis's empire survived so long. Martin Talbot traces the rise and fall of RTD and asks whether its unique management style in fact contributed to its demise.

When Geoff Travis set up Rough Trade's first fully-fledged distribution service in the late Seventies, a benevolent Steve Mason lent him £15,000 to open his first warehouse. In 1991 Mason is helping out again, but this time the company is being dismantled.

Steve Mason's Pinnacle is paying a film advance to the main labels which operated under the now-begleagured Rough Trade Distribution.

In return, the labels are going ahead with their own reincarnation of the business, but with shipping to be handled by Pinnacle. The new company, tentatively entitled RTD2 or Rough Trade Newco prior to administrators being called in the last week, will offer only sales, marketing and label management.

With the simultaneous collapse of Rough Trade US, the remaining parts of the group - Rough Trade Records, its publishing arm and German sister company - will all be sold off along with the Smith catalogue. Travis's empire will be in pieces.

As the first dedicated indie distributor, Rough Trade was the founder of an ideal which set the independent music scene apart from the rest of the industry. The question is whether its stubborn adherence to its unique philosophy eventually caused its downfall.

Rough Trade's insistence on being a workers co-operative gave it a "brown rice and sandals" reputation in its early days. The soul and reggae shops, where Travis opened at 202 Kensington Park Road, west London, in February 1976 was as much a collecting place for musicians and artists as it was a business.

Fuelled by the explosion of punk, Travis's operation expanded into mail order. And a distribution service began to operate from the shop's back room in 1977. In the same year, Panic by Metal Urbane, France's answer to the Sex Pistols, became the first release on the record label.

The company still lacked a basic business sense, however; Steve Mason, MD of exporter Windsong, recalls a distribution system which couldn't even provide sales figures.

By the time it teamed up with Backs, Revolver, Probe, Past and Nine Mile in 1982 to form an "alternative" national distribution network, The Cartel, Rough Trade had already opened a US store in San Francisco. Licensing deals were set up to cover North America, Japan, Australia and most of Europe.

The company was expanding beyond the limitations of the unique management structure and this would later prove its fatal flaw.

Rough Trade had committees for everything, recalls David Murrell, head of KPMG Peat Marwick Mcintosh's media and entertainment division. Born out of a desire for democracy, Murrell says such committees simply slowed down the decision-making process.

Rough Trade also lacked major international successes. Travis lamented last year: "We haven't had a four-million seller. We haven't had a Mike Oldfield to finance a Yasuo or Erasure who have sold millions worldwide."

However, it was a situation which evolved almost through necessity: "It was always based on art rather than commerce," says Martin Mills, managing director of Situation Two and a member of the new RTD2 board.

One early story about Rough Trade tells how a member of Blondie came into the shop with a solo tape. "It was very commercial, very slick," says Travis's one-time sidekick Richard Scott. "We told him he would be better taking it to a major."

Everyone knows what happened to Blondie but Rough Trade was more interested in spawning cult artists such as The Smiths, who gave the company its biggest success. Signed in 1980 and disbanded in 1987, they have remained the group's biggest asset, thanks to the lucrative catalogue they left behind.

Travis had turned his empire into a workers co-operative. Robert Thurston, the first chairman, recalls how he had been left out of some of the company's most crucial meetings in recent months. It seems he is not at ease dealing with lawyers and accountants.

"He preferred to let the achievements of his company speak for themselves."

Colleagues believe that behind the pain of seeing Rough Trade torn apart, Travis may seek consolation in the fact that he still has his record company.

"Maybe now he can go back to concentrating on what, for a self-confessed 'vinyl junkie', matters most — the records."

Rough Trade:c

FROM VINYL JUNKIE TO MUSIC MOGUL

Everyone agrees on one thing about Geoff Travis: he is driven by music, not business.

His Rough Trade group grew to expand the audience of its music, rather than to satisfy any entrepreneurial spirit. Quiet and unassuming, it is hard to believe the Cambridge graduate ever considered the more extraneous occupations of teaching and acting before events thrust the role of music mogul upon him.

Travis took the reins at Rough Trade only when his original partner, Osman Eralp, Davidson left just three months after they had opened the first shop in 1976. From the beginning Travis pursued principles before power; principles which led him to ban The Stranglers' records in 1977 because vocalist Jean Jacques Burnel had beaten up a critic, and also refuse to stock a single by the band Raped until they changed their name.

Even then he demonstrated a gift for finding talent, going on to launch the musical careers of "a dozen of the best British acts of the last decade", according to Mute's group general manager Osman Erkal.

In 1981 Travis was still taking home the same £72 weekly salary as the rest of his workers and five years later Rough Trade ceased to be his personal empire when, in a typically eccentric move, he handed a majority share in the company over to his workers.

Like Mute chairman Daniel Miller, Travis has never enjoyed being pushed by lawyers and accountants. Friends such as business "rival" Steve Mason insist: "He has gone through the toughest three months of his life."

Colleagues believe that behind the pain of seeing Rough Trade torn apart, Travis may seek consolation in the fact that he still has his record company.

"Maybe now he can go back to concentrating on what, for a self-confessed 'vinyl junkie', matters most — the records."
Eighties. The rest of the indie sector was tightened up by the near collapse of Pinnacle and the demise of IDS. Rough Trade meanwhile believed it was on a roll and refused to come to terms with changed circumstances. The accounts may still have shown a "big profit" until the middle of 1989, as David Murrell points out, but the damage had already been done.

When, in 1988, Rough Trade decided to pull itself together it was probably about three years too late. With turnover at about £22m, the decision was taken to use the surplus to fight for the top indie distributor crown which had been snatched by Pinnacle and its lucrative PWL releases. The uncharacteristic bullishness which followed is regarded as the turning point in Rough Trade's fortunes.

A five-year US expansion budget of almost £3m was swallowed up in just nine months by the Stateside label. Minor success with Lucinda Williams was not enough, particularly as Rough Trade did not benefit from Depeche Mode's US distribution rights, as it did in Germany.

Last spring, Rough Trade decided it could not afford to spend any more money in the US. Back home it decided to fold The Cartel, close five regional warehouses and move to a "more efficient" national warehouse in Finsbury Park, north London. But this too was plagued with difficulties.

From a tiny warehouse where excess stock had often had to be left in the street, Rough Trade now moved to a base too big for the company's needs. To compound the growing problems, rent was still owed on the old base while only an expert could say how much.

Rough Trade had survived money problems before, but this time they were deep in a serious recession which was closing retailers at the rate of one a day. The company became a Frankenstein's monster, says Kimpton-Howe, who left last month. "One day it suddenly stood up and started walking around, out of control."

Rough Trade managed to trade as normal throughout autumn 1989, with payments and deliveries being made on time and the management confident that the promises of a potential investor would come to fruition. They never did.

In December, Cartel founder Revolver left to form its own distribution company with Pinnacle. An otherwise good year ended with the distribution arm's December profits half the size expected. Suddenly, unable to pay all its bills in January it decided to pay none of them. The group was in the bizarre position of owing £3m but owing nothing to the bank, and KPMG was called in to assess the damage and build a secure future.

Remarkably, Rough Trade has retained the loyalty of its labels. Had normal business practice been followed, the big labels could have jumped ship and gone to majors in January. Instead, they elected to support Rough Trade and set up a negotiating committee to guarantee regular payments for the smaller labels while shouldering their own huge debts — Mute is owed a "high six figure sum" while Big Life is £312,000 out of pocket.

Four months later the Rough Trade board accepted the worst and last week appointed KPMG as administrator.

The company has paid for the mistakes of its past. The parts of the Rough Trade empire which survive will do so autonomously. Who will own them is uncertain, but there is no doubt they will be run on a more solid, businesslike footing.

The Rough Trade group is dead. But many may wonder how it managed to survive so long.

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**THE END IS NIGH**

**January 1990:** Dave Whitehead leaves as head of distribution after more than 10 years with the group.

**May 1990:** George Kimpton-Howe joins as head of distribution from rival Parkway.

**July 1990:** Rough Trade Distribution replaces The Cartel. Moves to increase its label roster to 70 are announced. Parkway collapses owing £500,000. RTD moves to a new national base in Finsbury Park, London, and invests in a £750,000 computer system.

**September 1990:** Complaints from retailers reveal problems with the new computer at RTD.

**November 1990:** Will Keen resigns as group MD after more than 10 years with the company.

**December 1990:** Cartel founder Revolver quits to set up its own distribution service. Almost 40 redundancies at RTD spark vandalism attacks. The company finishes the year with a record turnover of £40m.

**February 1991:** Rumours circulate that Rough Trade has gone into receivership. Forty redundancies announced as KPMG Peat Marwick McLintock is called in. All assets frozen and all payments received after February 8 held in trust to pay back labels.

**March 1991:** Two-thirds of RT label staff are axed. Plans to move from the Finsbury Park warehouse are revealed.

**April 1991:** Rhythm King pulls its biggest acts out of Rough Trade and goes to Sony. John Best is appointed financial director. 10 months after leaving Polygram, distribution head George Kimpton-Howe quits. Big Life begins distributing most of its re-releases through Polygram.

**May 1991:** Survival plan is revealed to close down RTD and replace it with RTD/Rough Trade Newco with John Best as managing director. All shipping to be sub-contracted to Parkway with the new company maintaining sales, marketing and label management.

**May 17, 1991:** Rough Trade Distribution put into administration at the High Court after the collapse of the US company and the fall in value of The Smiths' catalogue reduced the value of its assets.
**MAINSTREAM Albums**

Purists frown, but TV-merchandised albums help to stimulate business and create sales opportunities that wouldn't otherwise exist. Dino is particularly adept at otherwise exist. Dino is Luther Vandross and Sade soul/jazz cuts, Anita Baker, includes a further 17 typical. Taking its title from thematic albums, and their in Italian style by Vivaldi string concertos played of Chopin.

**PICK OF THE WEEK**

**RAY CHARLES.** The Classic Years. Essential ESBLP 144. Ray Charles has suffered. Yet despite the indications of being born black and blind, going blind and being orphaned, and chronically abusing drugs, he somehow created a staggeringly consistent and awesomely ecstatic body of work of the highest calibre. The Classic Years puts the spotlight on his 13-year tenure with ABC Records. A three-album set with 45 US hits, 15 UK hits, his syncopated pop style and raspy vocals never sounded better.

**SINGLES**

Gulf hostilities over, Massive once more become Massive Attack, and should have no problems establishing their original name with Safe From Harm, a Bass-O-Matic-like groove with a Diana Ross-like vocal. They score heavily in the clubs.

Optimistic by Sounds Of Blackness on the new compilation The New Shooters. It features the sublime vocal and instrumental ensemble. Optimistic is a spiritually uplifting and heady mixture of dance rap and feel with the accent on melody. With one Dancin' Danny D pens high in the Top 10 (Cathy Dennis guesting on the Munks Of Funk), issues a debut single on Danny's Slam Jam label.

Based on the old Kid Creole hit, Wonderful Things lives up to the promise of a sparkling groove with a pronounced Gary Byrd-type rap.

**PICK OF THE WEEK**

**MIKE & THE MECHANICS.** Word Of Mouth (East West Mix). Virgin VS 1351. Appealing as a ballad, it briefly reshapes their AOR anthems into the best dance single of the week. Steve Trevor and Geoff Callingham's fully retained Paul Young's vocals, which are set against a rock rhythm, with acid underpinning and bearing no resemblance to the original. The pity is that they didn't appear to have been serviced to club DJs, and is likely to remain largely unheard.

*Alan Jones*

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**CLASSICAL**

The latest label to be Conifer's UK distribution portfolio is one which has "real legs," says classical marketing manager Richard Wynn.

Opus III, the offspring of Yolanta Skura, the engineer/producer responsible for more than 600 recordings for labels such as ECM, RCA, BMG, Virgil and Erato. Her philosophy for Opus III has, in fact, four legs: to fill in the repertoire gaps of established artists; to record baroque music on period instruments; music from the American heartland; and the works of Chopin.

Conifer's first four releases exemplify each of the strands: Valentine string concertos played in Italian style by L'Europe Galante, conducted by Fabio Biondi, topped last year's International Vivaldi awards. Le Concerto Francais, directed from the keyboard by Pierre Haitian, offers something different in Mozart — the child prodigy's compositions played on harpsichord.

Classic Of The Americas, from pianist Georges Rabol, presents some of the great works of the 18th century. The Frontier label compiles, the new outlet for creative talents and feted under one banner — independence as an attitude rather than a division between record labels.

Other releases worthy of attention are the debut LP by The Wendys, Gobbledygook (Factory) and twin from Peter Astor who crops up on 87, a live Weather Prophets compilation, and his second solo effort, Zoo, Unholy Soul, from The Orchids (Sarah Records).

The Frontier label compilation Burns From The Valley, featuring Circle Jerks and Thin White Rope, is a greater target. The Pixies white hot Planet Of Sound backing noise tune along with Northside's Take 5 (Factory), Thousand Yard Stare's engaging Keepake EP (Sfilte, Aardwark), The Cranes' freaky Adoration (Dedicated) and a superb debut LP, Unholy Soul, from The Orchids (Sarah Records).

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**REISSUES**

Among the numerous blue releases on offer, Ace's 24 track selection of Guitarist Slim's The Things I Used To Do (CDCHD 318) stands out. Few of his other recordings match the pop coolness, and calculated distorted electric guitar sounds of the Ray Charles-arranged track title track, but all terrific. A perfect example of the theatricality of one strand of the post-war blues.

In the case of Jimmy Witherspoon's 1961 album Modern man on the Label are celebrated on Blowin' In From Kansas City (CDCHD 279), jazz, phrasing and feel were the determining elements of his particular blues style.

Best of the various artists compilations is Columbia's Kings Of The Road (46894-2): 16 tracks this country artist from Roger Miller to Kris Kristofferson via Willie Nelson. Our would-be purchaser of Kings knows what he's getting, but with Old Gold's collection it's harder to know which tracks blend with each other. On Rediscover The Sixties (OG 3215), for example, do Unchained Melody, Green Green, Black Is Black and I Had Too Much To Dream Last Night fit together? On the radio unconfirmed, but on this range is too wide for most people! Also in the series is At The Hop (The Fifites) (3214) and If It's In The Sixties and Seventies (3213). New to Old Gold's Juke Box collection is Get It One (OPUS 257), 14 tracks from the Seventies.

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**INDIES**

The pop sound makes a notable comeback, with the gauntlet with endless indie/dance remixes.

Apart from the superlative Electronic debut, see right, the Wonderland offer their consummate brand of irreverent pop on Never Loved Elvis (Polydor), their most coveting offering to date.

*Nick Robinson*
The instantaneous appeal of Crystal Waters' single Gypsy Woman is also its worst enemy. It may be one of the most popular singles of the moment, but you can bet your life it’s also one of the most disliked. Constant exposure is more likely to alienate than endure it, a theory that seems to be borne out by the fact that its sales dip sharply this week, as it loses its chance of reaching number one. In fact, it slips to number three, being overtaken by the new heirs apparent Color Me Badd and I Wanna Sex You Up.

Crystal's crush means that Cher is number one for a fifth week with The Shoop Shoop Song. Only one single by a female soloist has spent so long at number one in the past decade—Jennifer Rush's 1985 hit The Power Of Love. It's actually another great week for the fairer sex, with solo women grabbing a best-ever seven of the top 11 places in the singles chart. Ironically, Dannii Minogue, who holds at number 11, would have secured her second consecutive Top 10 hit but for sister Kylie's new single. Shocked which debuts a place higher at number 10. Dannii's single would most likely have performed better had it been released on 12-inch. Dance fans would surely have lapped it up — and the fact that it wasn't issued in this format is bizarre, given that the record was remixed in a much harder version, complete with a male rap, in a mix actually tagged 12-inch.

Kylie's latest, incidentally, is her 13th consecutive Top 10 hit. Eurythmics' nine week reign at the top of the album chart is over. Their Greatest Hits album is pushed into second place this week, as Seal's self-titled debut enters at number one. It's both the first number one album on Chart and the first produced by Trevor Horn since 1984, when Frankie topped with Welcome To The Pleasuredome. This column got totally confused about Mariah Carey last week, suggesting that I Don't Wanna Cry was her fourth US number one from five singles, and that it was her new UK single. In fact, her UK release, which debuts this week at number 54, is There's Got To Be A Way, while I Don't Wanna Cry is actually her fourth US number one from six singles. Only one other act in the whole of US chart history has topped the chart with its first four singles. The only other act is the one that reached the summit with I Want You Back, ABC. The Love You Save and I'll Be There, all in 1970.

Alan Jones

**ANALYSIS**

**AMERICAN TRADE MAGAZINE BILLBOARD**

**Americal trade magazine Billboard** has begun to scrap its outdated chart return system in a move towards accurate UK-style piece counts. The US music weekly is phasing in a Soundscan EPOS computer counting system tracing sales directly from the till. Formerly, retailers had been asked to provide an ad hoc list of product they thought to be their best sellers. The first chart under the piece count system has revealed the inadequacy of the old method with an unprecedented number of re-entries taking their rightful place in the Top 100. Country product, notably by Garth Brooks, has also soared.

Entertainment Research and Analysis general manager Graham Walker says, "Retailers just didn't tell Billboard about un fashionable product. They did not want their stores to have the wrong profile for fear of being dropped."

**ARTISTS BENEFIT FROM NEW BILLBOARD CHART**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>TW</th>
<th>LW</th>
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<tbody>
<tr>
<td>GARTH BROOKS, No Fences</td>
<td>4*</td>
<td>16</td>
</tr>
<tr>
<td>GARTH BROOKS, Gart (Capitol)</td>
<td>24</td>
<td>40</td>
</tr>
<tr>
<td>DOLLY PARTON, Eagle</td>
<td>24*</td>
<td>53</td>
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<tr>
<td>YANNI, Reflections Of Passion (Private Music)</td>
<td>41</td>
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<tr>
<td>ORIGINAL LONDON CAST, Phantom Of The Opera (Polydor)</td>
<td>65</td>
<td>179</td>
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<tr>
<td>ORIGINAL CAST, Phantom (R)</td>
<td>35</td>
<td>91</td>
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But Billboard's chart analyst Michael Ellis claims the reason the chart has been changed is that different stores are being monitored. The US's major chain, Musicland, is now being used for the first time and independent shops have been dropped while they await installation of EPOS systems. But Ellis admits the old system was flawed. "Retailers do not always report low product profile," he says. The new system is currently used only on Billboard's pop album and country chart only. As it is thought these are the markets best suited to analysis of only major chains.

As more stores introduce EPOS technology Ellis says Billboard will adjust other charts. Billboard has heralded its move towards electronic piece counts as a step "into the future", claiming its system to be more advanced than that used by any other magazine. But Graham Walker says, "The truth is Billboard is finally stepping into the twentieth century."

Gallup began using electronic piece counts in 1983 and has been phasing in direct EPOS links for the past three years.

Matthew Cole

**UPDATE**

**SALES**

<table>
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<tr>
<th>Index of unit sales 100=weekly average in 1990</th>
<th>Last week</th>
<th>This week</th>
<th>% diff</th>
<th>This week last year</th>
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<tr>
<td>Singles</td>
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**SHARE OF ALBUMS MARKET BY CHART POSITION**

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**EVERGREENS**

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<td>LEGEND, Bob Marley And The Wailers, Tuff Gong (Capitol)</td>
<td>267</td>
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<td>SOUL PROVIDER, Michael Bolton (Columbia)</td>
<td>54</td>
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<td>THE BEST OF ROD STEWART (A&amp;M)</td>
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<td>RED SHIRTS, WEA (EMI)</td>
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<tr>
<td>LOOK SMART, Roxy Music (EMI)</td>
<td>63</td>
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<tr>
<td>HEART OF STONE, Cher (EMI)</td>
<td>104</td>
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</table>

Albums must have appeared in the Top 200 artist chart for 52 weeks or more. Bracket denotes weeks in chart. Compiled by ERA from Gallup data. Based on Top 200 album charts 22 April to 18 May.

**MAKE A BIGGER SPLASH IN THE BIG APPLE**

The New Music Seminar provides an unrivalled opportunity to reach multi million dollar professionals from around the world. And in our July 13 issue, Music Week will be printing a unique guide to the UK at the NMS. For further details of the Dixie, Imprint Export Business Affairs and Marketing Directors workshop on 23rd July, please contact Sarah Baldor or Karen Foulkes on 071-583-9199.

For more information on our NMS editorial pack and back issues, please contact our editorial pack and back issues, please contact our editorial pack and back issues.
## NEW RELEASES: ALBUMS

Week commencing 3 June 1991 - 10 June 1991 — to 4:702 * Import

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### HIGHLIGHTS

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<tr>
<th>ARTIST/TITLE/LABEL/CAT. NO.</th>
<th>DEALER/CITY</th>
<th>DISTRIBUTOR</th>
<th>CATEGORY</th>
<th>LAST 3 CHART PLACEMENTS</th>
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The Official List is:  

**Top 75 Singles**

1. **The Shoop Shoop Song (It's In His Kiss)** - Sister Sledge
2. **Walking On Madison** - Michael Jackson
3. **Love Is A Wonderful Thing** - Michael Bolton
4. **You're In Love** - Wilson Phillips
5. **Highway 5** - The One And Only
6. **Touch (All Night Long)** - Cathy Dennis
7. **Coast Is Clear** - Eurythmics
8. **Ringo Ring (Ring Ring)** - De La Soul
9. **Take Five** - Norah Jones
10. **The Whole Of The Moon** - The Waterboys
11. **Quo** - Queen
12. **My Salt Heart** - Lee Hazlewood
13. **Loves In The Open Seas** - Simple Minds
14. **Senza Una Donna (Without A Woman)** - Tuscans
15. **Whenever I Need You** - Karen Morris
16. **I Call What You Want** - New Kids On The Block
17. **One Two Three** - Gang Of Four
18. **Fading Away** - Eurythmics
19. **Enjoy The Silence** - Depeche Mode
20. **Sit Down** - James
21. **Ruby Tuesday (Live)** - Steely Dan
22. **Classic Girl** - Janis Joplin
23. **I Want To Be Your Lover** - Roberta Flack
24. **No One Can Love You More Than Me** - Grace Jones
25. **Can't Stop** - Red Hot Chili Peppers
26. **Broccoli** - The Prodigy
27. **Solid Gold** - Donna Summer
28. **Waking In Memphis** - Mark Cohn
29. **Take It Easy** - Eagles
30. **One Love People Get Ready** - Bob Marley
31. **Rescue Me** - Tom Jones
32. **I Don't Even Know If I** - Queen
33. **Wishing You Were Here** - Pink Floyd
34. **Nikki Does It Better** - Nikki
35. **You Love Us** - Steve Miller Band

As used by Top Of The Pops and Radio One
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THE OFFICIAL CHART
FOOTBALL SONGS
THE SHOP SONG
TOP 75 SINGLES
1 JUNE 1997

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THE OFFICIAL CHART
FOOTBALL SONGS
THE SHOP SONG
TOP 75 SINGLES
1 JUNE 1997
### Playlist Chart

**The Official Music Week Chart**

#### US Top 30 Singles

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Bolton</td>
<td>Love Is a Wonderful Thing</td>
<td>Columbia</td>
<td>51</td>
<td>26.92</td>
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<tr>
<td>2</td>
<td>Amy Grant</td>
<td>Baby Baby</td>
<td>A&amp;M</td>
<td>48</td>
<td>9.05</td>
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<tr>
<td>3</td>
<td>Cher</td>
<td>Shop, Shop, Shop (It's N.I.)</td>
<td>Epic</td>
<td>35</td>
<td>8.39</td>
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<tr>
<td>4</td>
<td>Cathy Dennis</td>
<td>Touch Me (All Night Long)</td>
<td>Polydor</td>
<td>46</td>
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<td>5</td>
<td>Wilson Philips</td>
<td>You're More Like a Woman</td>
<td>S.B.K</td>
<td>49</td>
<td>8.89</td>
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<td>6</td>
<td>Kansas City Caper</td>
<td>No Man's Land</td>
<td>A&amp;M</td>
<td>51</td>
<td>8.89</td>
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<tr>
<td>7</td>
<td>ZZ Top</td>
<td>Sharp Dressed</td>
<td>Atlantic</td>
<td>51</td>
<td>8.89</td>
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<tr>
<td>8</td>
<td>Zucchero &amp; Paul Young</td>
<td>Senza Un Diame</td>
<td>Warner Bros</td>
<td>38</td>
<td>12.74</td>
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<tr>
<td>9</td>
<td>R.E.M.</td>
<td>Shiny And Happy</td>
<td>Sire</td>
<td>44</td>
<td>19.83</td>
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<td>10</td>
<td>U2</td>
<td>Sunday Bloody Sunday</td>
<td>Island</td>
<td>43</td>
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<td>Daring Low</td>
<td>Virgin</td>
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<td>The KLF</td>
<td>Last Train To Trancentral</td>
<td>KLF Communications</td>
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<td>The Ptu</td>
<td>Wherever You Need Me</td>
<td>Sire</td>
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<td>16</td>
<td>Dannii Minogue</td>
<td>Success</td>
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<tr>
<td>17</td>
<td>Tony Banks &amp; Nik Kershaw</td>
<td>I Wanna Change The Score</td>
<td>Virgin</td>
<td>23</td>
<td>48.42</td>
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<td>18</td>
<td>Clive Griffin</td>
<td>I'll Be Waiting</td>
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<td>Chrysalis</td>
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<tr>
<td>22</td>
<td>Dr. Alban</td>
<td>Strike It Up</td>
<td>Virgin</td>
<td>28</td>
<td>45.76</td>
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<tr>
<td>23</td>
<td>The Paul Winter Movement</td>
<td>Into The Future</td>
<td>Polydor</td>
<td>21</td>
<td>43.82</td>
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<tr>
<td>24</td>
<td>The Rascals</td>
<td>Love Train</td>
<td>MCA</td>
<td>33</td>
<td>40.63</td>
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<tr>
<td>25</td>
<td>The Wonder Stuff</td>
<td>Caught In The Rain</td>
<td>MCA</td>
<td>25</td>
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<tr>
<td>26</td>
<td>Ancient Future</td>
<td>Touch Me (All Night Long)</td>
<td>Warner Bros</td>
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<td>45.83</td>
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<td>27</td>
<td>Queen Sheer</td>
<td>Love Train</td>
<td>MCA</td>
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<td>Queen Sheer</td>
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<td>30</td>
<td>Queen Sheer</td>
<td>Love Train</td>
<td>MCA</td>
<td>21</td>
<td>38.01</td>
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#### US Top 30 Albums

<table>
<thead>
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<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales</th>
<th>Date</th>
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<tbody>
<tr>
<td>1</td>
<td>Dolly Parton</td>
<td>Here I Am</td>
<td>Columbia</td>
<td>51</td>
<td>26.92</td>
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<tr>
<td>2</td>
<td>Time Love &amp; Tenderness</td>
<td>Michael Bolton</td>
<td>Columbia</td>
<td>48</td>
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<td>Mariah Carey</td>
<td>Don't Cry</td>
<td>Columbia</td>
<td>33</td>
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<td>4</td>
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<td>Heartbreak Hotel</td>
<td>Columbia</td>
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<td>5</td>
<td>Spellbound</td>
<td>Paula Abdul</td>
<td>Capitol</td>
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<td>6</td>
<td>No Fences</td>
<td>Earth, Wind &amp; Fire</td>
<td>Capitol</td>
<td>24</td>
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<td>7</td>
<td>Olivia Newton-John</td>
<td>Scream &amp; Shout</td>
<td>Capitol</td>
<td>28</td>
<td>45.76</td>
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<td>Nothing</td>
<td>Don't Be mean</td>
<td>Columbia</td>
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<td>Circle Of Love</td>
<td>Touch Me (All Night Long)</td>
<td>Warner Bros</td>
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<td>The Dogstar</td>
<td>Strike It Up</td>
<td>Virgin</td>
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<td>11</td>
<td>The Abyss</td>
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<td>MCA</td>
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<td>Heart In Motion</td>
<td>Amy Grant</td>
<td>Columbia</td>
<td>24</td>
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<td>The Essential Sin</td>
<td>Heartbreak Hotel</td>
<td>Columbia</td>
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<td>Vagabond Heart</td>
<td>Olivia Newton-John</td>
<td>Capitol</td>
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<td>Heart In Motion</td>
<td>Amy Grant</td>
<td>Columbia</td>
<td>21</td>
<td>38.01</td>
</tr>
</tbody>
</table>

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Directory '91

16 MUSIC WEEK 1 JUNE 1991
BY ALAN JONES

BOOM-BANGA-BANG TIME

I nundated by potential customers demanding the Israeli entry to the Eurovision song contest? Plagued by pests determined to add the Austrian entry to their record collection? Probably not; but there can be few dealers who haven't had at least a handful of enquiries about the many and various atrocities served up in the competition.

Scanning Music Week's new release schedules in an attempt to help these poor, misguided people, you will quickly realise that few of the 22 songs have been released here. In fact, only three have. These are the official winner by Sweden's Carola, the UK entry by Samanlha Janus and the French entry 'Le Dernier Oui A Parle' by Amina, which tied album - currently on a new album 'International Grand Prix 1991'. Available on cassette, CD and vinyl (£9, £10, £12 respectively) it can be ordered from Heto Engres, Postemakuren 8, Oslo, Norway.

Among the priceless contributions to European culture thereon, can be found 'Venedig Im Regen' ('Venice In The Rain'), the Austrian entry. Sung by Thomas Forstner, who represented Austria for the third year in a row, it achieved the ultimate accolade, managing to be so objectionable to every member of the other juries that it scored the legendary no points — this fitting in nicely with the 25th anniversary of Austria's one and only win in the competition.

As noted here last week, Bob Marley & The Wailers' 'Legend' album — currently on the million copies in Britain, spending over 100 weeks in the chart, 12 of them at number one. In Jamaica, it has sold 120,000 — but that's a phenomenal figure for an island with a population of 2.3 million, equating to a sale of three million here.

It's taken some time, but Marc Cohn's brilliant single 'Walking In Memphis' finally climbed into the Top 75 last week. Readers will surely realise that the Elvis in the song is the late Mr. Presley, but how many will recognise the name W.C. Handy, that also appears in the lyrics? Handy was a composer, cornetist and bandleader, who is invariably dubbed 'the father of the blues'. His first hit was 'Memphis Blues' and there is a theatre in the city named after him, thus the references in 'Walking In Memphis'.

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The success of Cathy Dennis's remake of 'Touch Me' has come at a highly opportune moment for the Old Gold label, which was already planning to use the 1984 original by Fonda Rae on Volume 16 of its highly successful series of compilation cassettes and compact discs 'The Best Of 12" Gold'. Apart from the Fonda Rae track, which runs a marathon 9½ minutes, Volume 16 also includes Jocelyn Brown's classic 'Somebody Else's Guy', Sister Sledge's summery 'Thinking Of You', Change's brilliant 'Change Of Heart' plus tracks from the Intruders, Paul Hardcastle and Princess. Old Gold also has a significant number of releases in its rediscover series. The latest to celebrate the Sixties is a 24-track offering entitled 'With A Little Help From My Friends', which, naturally, includes Joe Cocker's chart-topping version of the Beatles' song, and rarely compiled delights like O.C. Smith's 'Son Of Hickory Holler's Tramp', 'I Had Too Much To Dream Last Night' by the Electric Prunes and Barry McGuire's 'Eve Of Destruction'.

Wilson Phillips' recent US number one hit 'You're In Love' peaked at number 29 here a couple of weeks ago, while their self-titled debut album has cracked the Top 40. The album has spent six months in the chart so far, selling over 60,000 copies. That's not bad, but in the US, where the trio have had three number one hits, it has sold an astonishing five million plus, thus becoming the biggest selling album ever by an all-girl group.

Climbing from number eight to number one in America last week, the Mariah Carey single made the biggest surge to the summit of any record since 1977. But there have been bigger moves, as the following list, showing the records that have leapt from outside the Top 10 to number one, shows:

- 'Sherry' by the Four Seasons (climbed from 11 to one, 15 Sept 1962);
- 'Walk Right In' by the Rooftop Singers (11 to one, 26 Jan 1963);
- 'Uncle Albert/Admiral Halsey' by Paul & Linda McCartney (12 to one, 4 Sept 1971);
- 'Paperback Writer' by the Beatles (15 to one, 25 June 1966);
- 'Can't Buy Me Love' by the Beatles (27 to one, 4 April 1964).

Though he is as far away from a hit single of any magnitude as ever, Richard Thompson (right), who left Fairport Convention to pursue a solo career 20 years ago, scores what is easily the highest charting album of a distinguished career, debuting at number 32 with Rumor And Sigh.

Missing in action for far too long, Patti Labelle is back in a big way, duetting with Michael Bolton (We're Not Making Love Anymore) and Ronnie Milsap ('Love Certified') on their new albums, while her own upcoming album will include a song given to her by Prince.

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Lacy J. Dalton, T. Graham Brown
CDMFP 5910 (CDB 7 96212 2)

COUNTRY BOYS
Various Original Artists Inc.
Glen Campbell, Slim Whitman,
Kenny Rogers, Willie Nelson,
Don Williams, Faron Young
CDMFP 5910 (CDB 7 96212 2)

COUNTRY GIRLS
Various Original Artists Inc.
Crystal Gayle, Bille Jo Spears,
Tanya Tucker, Barbara Mandrell,
Dottie West, Juice Newton
CDMFP 5911 (CDB 7 96213 2)

CRYSTAL GAYLE
LOVESONGS
Inc. Talking in Your Sleep,
Don't It Make My Brown Eyes Blue,
Cry Me A River
CDMFP 5629 (CDB 7 96217 2)

CRYSTAL GAYLE
20 Love Songs
Inc. Talking in Your Sleep,
Don't It Make My Brown Eyes Blue,
Cry Me A River
CDMFP 5629 (CDB 7 96217 2)

DOLLY PARTON
COUNTRY GIRL
Inc. Jolene, Joshua,
Love Is Like A Butterfly,
Coat Of Many Colours,
Just The Two Of Us
CDMFP 5614 (CDB 7 96216 2)

BILLIE JO SPEARS
SINGS THE COUNTRY GREATS
Inc. Blanket On The Ground,
57 Chevrolet, Sing Me An
Old Fashioned Song
CDMFP 5784 (CDB 7 96272 2)

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Waylon Jennings, Dolly Parton, Alabama, Willie Nelson

COUNTRY SCENE
Various Original Artists Inc.  
Glen Campbell, Dr Hook, Crystal Gayle, Linda Ronstadt, Billee Jo Spears

Kenny Rogers: Love Songs
Inc. Gentle On My Mind, Reason To Believe, It's Only Make Believe

Don Williams: Country Duets
Inc. You're My Best Friend, Tulsa Time, I Believe In You, I Must Be In Love

Togethers Again: 14 Country Duets
Inc. Glen Campbell & Rita Coolidge, Kenny Rogers & Sheena Easton, Del Reeves & Billee Jo Spears

Best of Country
Various Original Artists Inc.  
Waylon Jennings, Dolly Parton, Alabama, Willie Nelson, Dottie West, George Hamilton IV

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- **Special charts research features**
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- Import albums
- Jazz and Blues
- “gone but not forgotten” titles dropping out of the top75 this week
- Top ten positions for major overseas markets and number ones for secondary markets
- Scottish charts

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Top 20 format chart of the week (rotating each week between vinyl, cassette and CD)

Airplay information
Charts Plus gives you detailed playlist information across all 58 radio stations surveyed by ERA for the Music Week Playlist chart.

Each week, the top 3 singles and a series of marker position singles are selected for review.

Charts extra
The range of sales based music charts extends way beyond those published in Music Week and other magazines and newspapers. Each week charts extra brings you a wide selection of exclusive charts not available elsewhere.

Each chart includes details of title, artist, label and catalogue number.

Pages of vital listings, data and background information all add up to Charts Plus.
Some people have stopped talking to Dan X and Gian Carlo Morroco, aka 11.59. The West London rap duo’s latest single ‘Digi’ pulls no punches with its graphic narrative attack on the kind of chap whose personality changes after a record deal brings big time success. New cars, clothes and portahones seem more important than old friends, vibes and ideals. “You’ve sold your soul,” intones the chorus.

Aided by a wickedly appropriate remix by the Ronin posse, weaving samples from the O’Jays classic ‘For The Love Of Money’ into the original’s steaming hip hop/reggae rhythmic attack, ‘Digi’ has begun to attract its own portion of the limelight with accumulating national radio plays. Despite such potential indications of success, Scream Records might find 11.59 harder to turn into saleable artists than most, and not necessarily because of the duo’s apparent cynicism. Dan and Gian may prefer not to appear in their own publicity shots, but it’s the kind of records that they insist on releasing that makes them misfits.

Dan revels in the results. “I love it when you get a DJ response sheet back where the guy is saying how much he loves the record but how difficult he finds it to programme. I think it shows you’re doing something different.”

As for the duo’s fast diminishing circle of celebrity friends, Dan is philosophical. “The people who are dissing us are the people who wouldn’t be talking to us anyway now, because they’re superstars, they went for the Big trip!”

Dance music has been short of male singers who can touch the high notes, ever since the loss of disco legend Sylvester in the late Eighties.

Recently, however, an import from New York’s Big Beat label has been changing that. Phoenix’s ‘Plaything’ has vocalist David Togan gloriously screaming up a storm in much the same way as Sylvester did on ‘You Make Me Feel (Mighty Real)’ and ‘Do Ya Wanna Funk?’ over a decade ago.

But while Togan’s high emotion delivery may mine similar territory to Sylvester’s, it’s laid over a storming piano-driven house track that has nothing in common with early Eighties disco tack. Like much of the dance music currently coming out of New York, Plaything’s Italian influence is obvious.

Togan, 25, has a follow up due on a Big Beat compilation and an album in the pipeline for later this year. Buoyed by the positive response Plaything has been receiving in the UK, he’s also trying to line up a British club tour.

David Davies

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**Nightlife 10**

**DANCE** A guide to the hottest new club sounds, as featured on Pete Tong’s Radio One FM show, ‘The Essential Selection’, broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: Underground/Eastern Bloc (Manchester); City Sounds/Inferno Zone (London); 3 Beat (Liverpool); and 23rd Precinct (Glasgow).
Son Of Bazerk

Public Enemy's Chuck D has described Son Of Bazerk as the hardest rapper he has ever heard, which is no mean recommendation. Not that Bazerk and his collective, No Self-Control And The Band, need the kudos; their second single, the mesmeric 'Bang (Get Down, Get Down)! is already getting all the credit and club ratings it needs.

'Bang' is released on the S.O.U.L. label, which is run by former Def Jam man Bill Stephney and Public Enemy producer Hank "The Bomb Squad" Shocklee.

Although the core of Bazerk's band hail from the same Long Island scene as Chuck D and Flavor Flav, they are an entirely different musical proposition. 'Bang' is a descendant of James Brown's uptight funk and soul groove, fusing sung vocals with rap.

Godfather of Soul also gets a namecheck on the B-side, The Band Gets Swively On The Wheels', while the band described their debut single 'Change The Style' as "James Brown meets The Delphonics, Delphonics meets Shabba Ranks and Shabba Ranks meets Led Zeppelin".

S.O.U.L.'s Bill Stephney maintains that it is healthy to cross musical barriers. "I think the groups of the future are those who can bring all those varied fragmented musics together and create a coalition," he says.

Stephney even named his label after the coalition: S.O.U.L. stands for the Sound Of Urban Listeners.

Martin Aston

'Bang' is out now on S.O.U.L. Records

SAFE FROM HARM Massive Circa
2 HIT ME WITH YOUR RHYTHM STICK (REMIX) Jan Dury Flying
3 (NEW) THE ENEMY WITHIN Thrust Piano, catchy rhythm, electric guitar and rap combine to produce this massive floorfiller
4 CAN U FOLLOW The Stone Funnies East West
5 (NEW) FAIRY DUST/MUSIC AND NOISE Set Up System Big Time
6 COLOUR ME Paradise Orchestra Pulse B
7 (NEW) COMPOSITE 1 4 Continuity White Label
One of the more interesting and original bootleg breakbeats on the streets
8 (NEW) DE LA SOUL IS DEAD (LP) De La Soul Big Life
9 PERPETUAL DAWN The Orb Big Life
10 NIGHT BY NIGHT Atandra Drake US Columbia
11 (NEW) THE PROMISE Natural Life White Label
First vinyl offering from the hottest live act on the underground dance scene. These boys will go far
12 CIRCLES John & Julie XL
13 (NEW) LET THE BEAT HIT 'EM Lisa Lisa & Cult Jam US Columbia
Clivettes & Cole on the mix again on this pimpin' garage and hip swing track
14 FEED THE FEELING Perception White Label
15 (NEW) FUNGI RHYTHM Vinegar Italian Underground
Euro house meets African singing in a real party atmosphere. Dead catchy
16 (NEW) THE TEMPERATURE'S RISING Monica De Lixie CT Records Piano, piano and a bit more piano (oh yes and some singing too). We just can't get enough of these infectious Italian tracks.
17 TECHNO FUNK Lost Perfecto
18 (NEW) UNNATURAL BBQ Urban BBQ are back with a building rhythm arrangement that will worm its way into your head
19 (NEW) THERE'S NOTHING LIKE THIS Omar Talkin' Loud
Not so much a dancer as just a cool summer tune. Omar is getting the attention he deserves at last
20 SYSTEM OVERLOAD EP Bob US Columbia

Phone now to hear the hot dance tracks

Cool Cuts clubline
0898 334334

Plays excerpts from the No.1 and new entries to the Cool Cuts Chart
45p per minute cheap rate, 45p all other times. Original Artists P.O. Box 174, Brighton.
THE OJpies

Rudy, who has a scholarship to attend college, is a natural leader among the boys. He is known for his intelligence and his ability to empathize with others. Rudy is often seen giving advice to his friends, and he is respected by all of them. He is also a skilled athlete, and he is a member of the school's basketball team. Rudy is a devoted son, and he spends a lot of time with his mother and father. Despite their financial struggles, Rudy dreams of going to college and becoming a successful businessman. He is determined to work hard and make his family proud.
If you want to stay ahead of the beat, you need Music Week. For only a fraction of the cost of one import 12", Music Week brings you all the latest news, new releases, charts and information you need to raise your temperature at your next gig. Music Week’s complete DJ service includes:

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RM UPDATE 7

THE MUSIC POPULAR 20 CHOICE

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Main catalogue, twelve monthly new release supplements and four special catalogues.

Subscription fee: £28.00

Music Week 1 June 1991
MUSIC WEEK 1 JUNE 1991

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**TW LW**

<table>
<thead>
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<th>#</th>
<th>Title</th>
<th>Artist/Label</th>
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<td>1</td>
<td>GYPSY WOMAN</td>
<td>LADY ANNE</td>
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<td>2</td>
<td>I WANT YOU (Version 2)</td>
<td>CLAY</td>
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<td>3</td>
<td>AMETHYST (OCT OF HISTORY MIX)</td>
<td>199</td>
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<td>4</td>
<td>RING RING (HA HAI)</td>
<td>DAISY HARMS</td>
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<td>TOUCH ME (ALL NIGHT LONG)</td>
<td>C.C. GAIN</td>
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<td>THINKING OF YOU (ONE WORLD MIX)</td>
<td>POINT BREAK</td>
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<td>7</td>
<td>SEASONS OF LOVE</td>
<td>BREL</td>
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<td>8</td>
<td>ESCAPE (ON THE CASE MIX)</td>
<td>SHAGGY</td>
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<td>NIKO!/NIGHTFLIGHT</td>
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<td>SHINE (ON MIXES)</td>
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<td>JERRY LEE LEWIS</td>
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<td>INNER CITY</td>
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<td>TONITE (MIXES)</td>
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<td>A WATCHER'S POINT OF VIEW (DON'T CHA THINK?)</td>
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<td>I'M NOT</td>
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<td>FANTASIES FOLLOWING (MIXES/LIVE MIX)</td>
<td>LP RAYAN</td>
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<td>RUB-A-DUB</td>
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<td>CLIVE GRiffin</td>
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<td>KINDA COTTON</td>
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<td>ANSWER MY PRAYER</td>
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<td>MC KISSLIN</td>
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<td>JANET</td>
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<td>BEYOND THE BLUES</td>
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<td>SONG FROM</td>
<td>DANNY GARAYA</td>
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<td>FREE YOUR FEELINGS (EXTENDED MIX)</td>
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The Record Mirror Club Chart is available as a special faxed service in extended form, with regional chart, analysis and play indices as soon as it is compiled on the Friday before publication. Details from Cindy Seabrook on 071 583 9919.

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**THE DOUBLE TROUBLE RUB A TUB EXCURSION**

At only £25 + £2 for postage and packaging, the Music Week Directory is worth its weight in gold discs to anyone who needs to know who's who in the UK music business.
### Top 30 Video Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Running Time</th>
<th>Category</th>
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<td>Rosemary Conley's Whole...</td>
<td>Special Interests</td>
<td>BBC BVG 4457</td>
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<td>The Rescues</td>
<td>Walt Disney</td>
<td>246942</td>
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<td>When Harry Met Sally</td>
<td>Palace</td>
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<td>Chippendales: Tall Dark &amp; Hand...</td>
<td>Video Gems</td>
<td>1222</td>
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<td>12</td>
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<td>147240</td>
<td>1h 22m</td>
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<tr>
<td>13</td>
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<td>PMI</td>
<td>1291743</td>
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<tr>
<td>14</td>
<td>Eurhythmics: Greatest Hits</td>
<td>BMG Video</td>
<td>791012</td>
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<tr>
<td>15</td>
<td>UK Rampage</td>
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### Top 15 Music Video Chart

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## Top 75 Artist Albums

**The Official Music Week Chart**

### Top 20 Compilations

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### Artists A-Z

**Oct 31 1991**

**Top 5 Albums**

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</tbody>
</table>
TOP 40 CLASSICAL ALBUMS

1. M проте MOP TEVERDI: VESPRE DELIA BEATA ^ D^he^Grammogon
2. CHOPIN: PIANO CONCERTOS NOS 1 & 2 Sony Classical
3. MOZART: MAGIC FLUTE HIGHLIGHTS CD 41528
4. ESSENTIAL HIGHLIGHTS OF NUTCRACKER Royal Opera House
5. BEETHOVEN: MISSA SOLEMNIS IN D MAJOR Deutsche Grammophon
6. THE SLEEPING BEAUTY Royal Opera House
7. VIVALDI: FOUR SEASONS Royal Opera House
8. HOLL: THE PLANETS Deutsche Grammophon
9. MOZART: REQUIEM Philips
10. BRUCKNER: SYMPHONY NO 5 Chandos

DISTRIBUTION: INDIE ALBUMS

1. THE WHITE ROOM
2. SPACETRACK
3. KEEP THE MUSIC PLAYING
4. THE BEAST INSIDE
5. TURTLE SOUP
6. THE BEST OF INDIE TOP 20
7. THAT LOVING FEELING VOLUME 1
8. NIGEL KENNEDY IS NOW No. 1, 2 & 3
9. MOONSHINE & STRONG WHISKEY
10. KATHRYN TIELK BAND

COUNTRY BALLADS

1. \"E\" LOVE YOU, LIZ
2. DON'T LEAVE THE REAPER
3. SPIRAL SYMPHONY
4. WHERE ARE YOU NOW?
5. TEMPERATURE RISING
6. KEEP THEMUSIC PLAYING
7. THE MYSTERY OF LIFE
8. TRUE LOVE
9. BRAND NEW DANCE
10. TEMPERATURE RISING

FOLK/ROUTES

1. THE RHYTHM OF THE SAINTS
2. SMOKE AND STRONG WHISKEY
3. GRACELAND
4. WATERMARK
5. THEATER
6. TRICK OR TREAT
7. FISHERMAN'S BLUES
8. MODERN CHARMS
9. KATHRYN TIELK BAND

NIGEL KENNEDY RETURNS TO THE UK FROM HIS SOLD OUT AMERICAN TOUR TO PROMOTE HIS LATEST RECORDING THE BRAHMS VIOLIN CONCERTO WITH TV APPEARANCES AND JUNE TOUR.

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Sunday 9 June - Nottingham Royal Concert Hall (Box Office: 0802 482626)
Tuesday 11 June - London Royal Albert Hall (Box Office: 071 589 8212)
Friday 14 June - The Brighton Centre (Box Office: 0273 202881)
Wednesday 16 June - Birmingham New Int Centre (Box Office: 0202 297297)

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ARTIST/ A-SIDE/ B-SIDE/ LABEL/ CAT/ NO./ EXTRACTS/ DISTRIBUTORS/ TRACKS/ TOURS/ HIGHLIGHTS

MUSIC VIDEO

ARTIST/ TITLE/ LABEL/ CAT/ NO./ DISTRIB./ PRICE/ DEALE/ R PRICE

SINGLES

ARTIST/ TITLE/ LABEL/ CAT/ NO./ DISTRIB./ PRICE/ DEALE/ R PRICE

NEW RELEASES

ARTIST/ TITLE/ LABEL/ CAT/ NO./ DISTRIB./ PRICE/ DEALE/ R PRICE

ALBUMS FROM P12

MUSIC WEEK JUNE 1991

21
top 60 dance singles

the official music week chart

1. I WANNA SEX YOU UP
   Color Me Badd

2. I LIKE THE WAY (THE KISSING...Hi-Five
   Hi-Five

3. PSYCHO WOMAN (LA DA DEE
   Crystal Waters

4. THINKING ABOUT YOUR LOVE
   Kenny Thomas

5. NIKKE DOES IT BETTER
   Love EVOLKS

6. CIRCLE (ROUND & ROUND)
   Julian & John feat. Aaliyah

7. ANASTASIA
   XLR Recordings XLT 18

8. DO YOU WANT ME
   Sash & Pop

9. ANSWER MY PRAYER
   Sue Chaloner

10. WRITTEN ALL OVER YOUR FACE
    Rude Boys

11. SHINE ON
    Cathy Dennis

12. IT'S ALRIGHT LOVIN' YOU
    Temper

13. DONT EVEN KNOW IF...
    T.I.A.

14. LOVE YOU
    A-Trak

15. YO! SWEETNESS
    M.C. Hammer

16. WICKEDNESS SOUNDS
    Robert McFarland

17. TOUCH ME (ALL NIGHT LONG)
    Polyblend

18. MOVE THAT BODY
    Teknique

19. NO ONE CAN LOVE YOU MORE
    Dencia

20. ANSWER MY PRAYER
    Sue Chaloner

21. I'M NOT EVEN KNO
    Kym Mazzelle

22. LOVE
    A-Trak

23. TOUCH ME (ALL NIGHT LONG)
    Polyblend

24. GROOVY
    Wendy Williams

25. PULSE EP VOL 2
   Jumpin' & Pumpin' 1270 TT 14

26. LOVE IT FOREVER
   Johnny Cash

27. WALKING DOWN MADISON
   Madonna

28. ON TOP
   MC MCM 1028

29. SHOCKED
   PWL PWL T1

30. NOW IS TOMORROW
    Heavenly

31. TASTED LOVE
    Soft Cell

32. THE ROBOTS
    KLF Communications KLF 002

33. THE SONG WILL ALWAYS BE...
    MCA MCT 1525

34. TOP 10

35. DANCE BEFORE THE POLICE COME
   Shut Up And Dance

36. SPACE FACE
   Shut Up And Dance

37. LET THE BEAT HIT 'EM
   Lisa Lisa & Cult Jam

38. THE FACTS OF LIFE
   Nature

39. I'LL DO 4 U
   Father MC

40. WEEKEND
   Yebro

41. WAKING UP
   Nicolec

42. PLAYING WITH KNIVES
   L'Wren

43. FOOTSTEPS FOLLOWING ME
   Frances Nero

44. GOOD THING
    Donna Gardiner

45. I'LL CALL YOU
    Donna Goddard

46. JUST A GROOVE
    Nomad

47. QUADRAPHONIA
    ARS 651686

48. POWER AND GLORY
    Galliano

49. ANSWER MY PRAYER
    Sue Chaloner

50. SCOPATH/INDUSTRIAL EVOLUTION
    Rekcmus REMU 1202

51. PRESCRIPTION
    Outer Rhythm

52. I'LL BE WAITING
    Clive Griffin

53. RAINBOWS IN THE SKY
    Selena

54. STIRRING
    Beatbreaker

55. COLOUR MY LIFE
    M People

56. HEROES
    Bitty Mcbride

57. NO SLEEP RAVEN
    Lords

58. WIPE THE NEEDLE
    Ragg Twins

59. RHYTHM IS A MYSTERY
    Mark

60. RING RING RING (HA HA HEY)
    De La Soul

61. DANCE ALBUMS

62. REGGAE CHART

63. REGGAE DISCO CHART

64. REGGAE ALBUM CHART

65. ADVERTISEMENT

66. JET STAR RECORDS

67. REGGAE CHART

68. REGGAE ALBUM CHART

69. ADVERTISEMENT
TV sponsors hunt extends overseas

Music programme producers who expected a TV sponsorship cash bonanza this spring have been disappointed.

When the Independent Television Commission released details of its sponsorship code in November, a golden age for music TV was predicted. Previously a poorly-funded programming sector, TV shows such as The Chart Show and Rock Steady were expecting to reap the rewards with soft drink and fashion companies fighting for the chance to sell themselves to the vital youth market.

The reality has proved to be very different, however, thanks to the recession.

David Prosser, head of sponsorship and business affairs for Television Sales and Marketing Services says: “People are very reluctant to put money into a new area at the moment.”

To the chagrin of production companies, even when there is money on offer it is unlikely to help support individual programmes.

Channel Four’s decision — like that of most of the Channel Three franchise holders — to withhold sponsorship income for use throughout its overall programming budget has been greeted angrily by production company Holmes Associates.

The company, which made Rock Steady and is now airing its first series of Friday At The Dome, will not receive a penny from any future deal.

Greville Waterman, MD of consultants Strategic Sponsorship, suggests the problem may have been caused by TV companies’ insecurity.

“Broadcasters are scared of losing editorial control,” he says. “They believe that once the floodgates open they will lose control.”

The recession is combining with the sponsorship disappointment to put more financial pressure on TV budgets. Programme producers are now seeking alternative support.

One solution has been found by Activate Productions, which has secured backing from Fuji TV for its current BBC2 series Dance Energy.

Fuji’s input not only tops up the original budget by 50% but the Japanese production company is contributing its own production resources of producers and researchers.

The deal means Dance Energy will be screened on Japanese Satellite Broadcasting, a fact which the show’s associate producer Derrin Schlesinger says can help it secure bigger name acts.

While Fuji won’t get the same credits as a conventional sponsor, it considers the exposure as pivotal to its plans to produce shows for the Japanese, UK, European and US markets.

Toru Uehara, executive producer for Fuji TV and its joint venture Fujisankei Communications International, says: “Japanese audiences are very interested in UK music. Working in this country is a very important first step for us.”

In Japan, he adds, one of FCI’s biggest hits is Beat UK, a show based completely on the UK charts.

companies seem quicker to recognise the value of British music programmes than their UK counterparts.

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**THE EAR**

**MW's Talent Tipsheet**

**LONDON**

**EAST RIVER**

Although recorded on eight-track, this band's demo has a marked stadium rock feel. Love Grenade, although somewhat clichéd, is a sturdy effort that could easily appeal to US hard rockers.

Contact: Coral Worman
Tel: 071-376 4591

**SPINNING JENNY**

This five-track demo is performed, produced and engineered by Chris Conklin and Pete Martin, who were formerly with the promising Waiting Sound. Good stuff it is too, with ultra-sweet harmonies gliding over fine Sixties influenced indie rock. What Is Not Real impresses most, attaining a layered beauty similar to the Pale Saints.

Contact: Chris Conklin
Tel: 081-964 0125

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Contact: Al Woodward
Tel: 051 924 7987

**DUNDEE**

**THE SANDFLOWERS**

Supporting Ned's Atomic Dustbin around Scotland will already have given this trio some exposure, but their two-track demo is well worth catching. Johan places them in the Wonderstuff school of pop, but John He Knows mixes a strong Sixties influence with tinges of US guitar noise.

Contact: Craig McNeil
Tel: 0382 817460

**OLDHAM**

**BLUE OF NOON**

This Lancashire duo have a remarkable feel for sultry jazz given their youth, and some quality songs that could find favour particularly on the continent. Joolz Thorne's vocals are striking, with her moody delivery making up for a lack of range.

Contact: Jon Thorne
Tel: 061 678 1622

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Just about every A&R manager in the land was tempted up to Glasgow to see Spirea X's early local concerts. They were attracted by a couple of strong demos, a healthy helping of hype and the fact that the group's lead singer is former Primal Scream man Jim Beattie.

Now 4AD, the victor, is setting about establishing the group by releasing a quickfire series of three EPs in only 12 weeks.

According to Beattie, Spirea X received offers from London, Chrysalis, Island and Go! Go! Watts-Russell, clinched the deal although he had never seen the group play live and was singularly unimpressed by Beattie's background. "If anything the Primal Scream connection was off-putting," he says, adding that what impressed him was the group's guitar sound and the quality of their songs.

The label was not an obvious choice for Spirea X, however. Beattie says they were initially put off by its arty image. "I don't have any of their records," he says, "I've seen the group play live and I don't have any of their records," he says, "I've seen the group play live and I'm more interested in the company's London office, every member of staff had a copy of the demo.

Watts-Russell concedes that his strategy does not fit in with normal marketing practice, but believes that the cumulative effect of the records could establish the group more effectively.

Andy Beevers

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Andy Beevers
Youth casts new light on jazz's rich legacy

The club scene has produced a new generation of performers and buyers who are increasing demand for jazz product — new and old, says Mark Sinker

In 1986 the Courtney Pine phenomenon on Island proved that a new jazz artist could achieve sales in excess of 70,000 and put the spotlight firmly back on new talent. But five years on, have record companies succeeded in sustaining that momentum?

While TV coverage is thin, jazz is a pervasive force on radio, in commercials and the consumer press. As one label product manager puts it, media profiles can wake up record companies, and that wakes up the retailers. So there's guarded support for London radio station Jazz FM, although the jury's still out on its long-term future.

Nonetheless, since it arrived, says independent jazz distributor New Note's Eddie Wilkinson, the market has jumped by 20%, proving that some of the resistance to jazz can be overcome by getting it heard first. The retail chains — Tower, Virgin and Our Price — are all keen to promote their specialist sections, including blues and world music. The specialist shops, meanwhile, survive much as before.

Younger buyers' awareness continues to grow, thanks in part to the dance-jazz club movement and the promotion of DJs, the most notable being Gilles Peterson.

Record companies, for their part, seem to have learned from Pine's success that a hot new face need not distract potential customers from the exploitation of back catalogue.

Reissuing back catalogue on CD appeals to an older audience, who probably know what they want. But younger buyers need a little more persuasion.

Jazz today falls into three categories: history (which now includes everyone from Louis Armstrong to Charles Mingus); living history (the bulk of its mature players; and the present (which effectively means its future). Labels must lead newcomers to the genre into each of these sectors, so that the links between them become clear.

BMG's Bluebird label is making an excellent success of this. New methods of promoting fresh artists also need to be developed.

All of this has to be reactive, too formlessly coy. DJ and Wire editor Richard Cook warns that the new post-Pine generation isn't taking the music anywhere beyond that unsolved dilemma — being caught between jazz integrity and commercial crossover.

"Jazz's long recorded history is a strength, but it's a problem too. This vast resource restricts new players' room for manoeuvre. As a result, few of them are able to put their mature forebears on their mettle. Everything is dominated by the past. Pine may have shifted almost 100,000 units, but no single other new artist comes anywhere close; the bulk of jazz sales in this country are clearly "old" jazz rather than "new". There are signs, however, that the more turbulent ideas behind, say, acid jazz are reaching beyond the somewhat insular jazz-dance scene. Tony Harlow, at Blue Note, points out that the New York saxophonist Greg Osby, of the M-Base Collective, is one player who's looking to take such ideas as jazz-rap much deeper than mere fad.

But it's difficult to imagine a younger generation ever seeing jazz as its own: this once-revolutionary, permanently argumentative music is almost inherently conservative now.

Jazz FM had to drop its jazz chart because — unlike pop charts, which thrive on novelty and turnover — it became a self-perpetuating, unchanging list. The problem is the scarcity of true excellence in an abundance of reasonable products. Cook argues that there are too many jazz releases with more than a "sensible" limit, the music may suffocating itself.

The jazz industry may be in a healthy state. But unless someone starts refusing to accept "sensible" limits, the music may well drift back towards solemnity again.

TOP 10 JAZZ ALBUMS

1 WE ARE IN LOVE Harry Connick Jr Columbia
2 SEXTRAILTY Candy Capers RCA
3 BIG BOSS BAND George Benson/The Count Basie Orchestra Warner Bros
4 WHEN HARRY MET SALLY Harry Connick Jr Columbia
5 MONTAGE Kenny G Arista
6 20 Harry Connick Jr Columbia
7 THE HOTSPOT (O.S.T.) Various Polydor
8 DO YOUR OWN THING James Taylor Quartet Antilles
9 ASHES TO ASHES Joe Sample Warner Bros
10 SO MUCH 2 SAY Take 6 Reprise

Based on Music Week monthly top 10 — from CIN data November 30-April 1. Chart compiled by EIA.

Polydor's June push for Cleveland Watkiss's second album, Blessing In Disguise, includes a co-op campaign with HMV Jazz, featuring window displays and in-store promotions. There will be supporting ads in Straight No Chaser, Wire and Tower Records' in-house title Top. The album has been featured among Our Price's recommended releases. Watkiss is currently touring the UK.

Young blood: artists such as Cleveland Watkiss are part of the post-Pine generation.
Retailers stock deep to sell

In the capital, a radio station devoted to jazz has boosted sales — but the provinces have yet to experience a similar rush to buy jazz, says Stan Britt

Jazz FM's recent appointment of Malcolm Laycock as music controller has led to a significant change of programme policy. The London station's daytime output now centres on "accessible and commercial jazz of the Sixties to Eighties" — and no soul or Latin. The format changes at 10pm with discs from the "Swings" — and at 11pm with "Jungle Nights in Harlem". 

A ny retailer wanting to get into jazz knows there's going to be a heavy stock commitment. As HMV jazz buyer Ricky Gordon says: "Range of jazz is more important than depth of stock on one particular title." But as jazz continues to grow with its new artists and its past legacy, retailers are keen to keep an eye on the scope for expansion.

Jazz sales do not figure too highly for John Menzies, admits jazz buyer Derek Moir. In the larger stores it only allocates 3%-4% of shelf space. "Titles tick over rather than sell in huge volumes," says Moir.

At Virgin Retail jazz buyer Robin Tuft is more precise. The company's London Megastore has 12 album racks, six cassette racks and 12 for CDs devoted to jazz. Outside London, floorspace for jazz varies between three to four album racks, three cassette racks and up to six CD racks.

For FMG (Sam Goodie) which has been trading for just over six months, the joint aspects of floorspace allocation and stocking are still the subject of evaluation. Even so, its jazz buyer Frank Daranjo says consumers of jazz records are older than those found in most record stores: "Much of our sales arise from the fact that we stock titles not usually carried by the multiples."

At the Record Centre in Birmingham, proprietor Ray Purslow says: "There is absolutely no need in ordering, say, 20 copies of a particular title, when you know that it'll take six months or more to sell them. Equally, with items like the complete Gerry Mulligan Meets Ben Webster CD you know they're going to do well."

New Note, Harmonia Mundi and Cadillac Music testify that, like pop, radio play boosts sales. "We must have gained at least 20% more sales since Jazz FM went on air," says New Note MD Eddie Wilkinson. "My only criticism is that they dropped the Cadillac Music."

At the Record Centre, Ray Purslow reckons his customers are a broad cross-section. "It's the older school who buy the majority of product from us. Obviously, promising young artists such as Rebello are selling to a younger market. But it's the big band swing things that sell best."

Jazz/blues buyer Christian Jung at Tower Records believes that most visitors to the jazz department in the company's Piccadilly Circus store comprise "trendy looking people who buy what they hear in the jazz clubs". Unlike other musical forms, jazz on vinyl refuses to lie down and die. While the Record Centre's current turnover is 75% CD product, Purslow feels there is still a viable, if diminishing, market for vinyl. "Recently, one of our regulars insisted on purchasing a relatively expensive imported vinyl copy of a Doris Day/Andre Previn LP in preference to a more economically priced CD version made available by Pickwick," he says.

Meanwhile, there appear to be buyers who have superior cassette players for their cars and prefer the smaller format. "Even though the jazz cassette market is unlikely to grow at the present rate," says Purslow, "it will definitely show some future increase. For us, tape sales during the past 12 months have increased from a previously apathetic handful to in excess of 400%".

For the time being, variety — both of format and form — seems to be jazz's stock in trade.
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**UK: Ceri Berry**

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Building audiences for overseas bands is risky

Taking foreign acts beyond the ex-pats

Being hip on your home turf is no guarantee for success on the UK live circuit — but it helps.

Record companies trying to break acts already successful overseas often tap into eager expatriate fan bases to sell out early dates. Expanding that audience is both expensive and risky, particularly for traditional rock acts not buoyed by press or radio support.

MCA is currently tackling the challenge with Canada's double-platinum sellers The Tragically Hip.

As MCA's marketing manager Louise Royston points out, touring is not the cheapest way to build! Tragically Hip's UK profile. She says it costs MCA £1,000 for each night the group is in the country.

Visiting bands tend to follow the same route, kicked off by a London debut where expatriate residents ensure a good turn-up. Despite its relatively suburban location, north-west London's Mean Fiddler club has won a reputation as the curtain-raiser. Next come regional dates, a central London show, usually at the Marquee, then Europe, before, hopefully, a sold-out London finale.

The record company, meanwhile, will have attempted to work up a buzz, with extra advertising and PR input. But, as David Phillips at The Mean Fiddler says, the label has to get right behind the act.

"You can't just expect 500 Canadians to turn up," he says. "More work is involved than for the average large band tour. You have to reach a community within a community and let them know where you are. You have to poster and leaflet their pubs and clubs, even hotels in the right areas, and advertise in their specialist magazines."

MCA's budget for Tragically Hip even stretched to laying on a coach from Canada's expatriate stronghold, The Maple Leaf pub in Covent Garden, to the band's Mean Fiddler debut, as well as distributing 4,000 leaflets using the Canadian embassy's mailing list.

The Tragically Hip did, in fact, play the Marquee last October, but with no resulting buzz, although the show followed a European tour.

Royston is philosophical: "The band got to meet agents, MCA met the band, HMV loved the show and pledged its support, all of which set them up for this visit."

More importantly, this time the band have an album, Room, to promote.

Finland's unique punk/roots fusioners 22-Pistepirkko were another unknown act without an album to promote when they played the Marquee last July.

Their UK label, Sonet, looked at the event as a promotional launch. It might not be $200 tickets for invited guest and hosted a pre-show launch' at the Marquee Cafe that added another £2,000 to the budget, leaving a poster campaign to draw in punters. The Marquee, for its part, put on a complimentary support band (Gilon Drunk) who could pull their own crowd.

Sonet promotions manager Sandy Sneddon says the company is adopting a cautious approach with the Finns: "The odd review here and there eventually makes an attractive package," he says.

It may require patience, but for those visiting acts without instant hipness or radio appeal, it seems that injecting cash into a short promotional tour is the most feasible route to UK recognition and.

Martin Aston

ROUND-UP

The annual Capital Radio/Coca-Cola Music Festival is set to run from July 7 to July 20, kicking off with The Pet Shop Boys' three night at Wembley Arena. Among those appearing at the 57 scheduled gigs are old-stagers The Buzzcocks, Beach Boys and James Brown plus a line-up of dance acts at the Crystal Palace. The Crystal Palace Bowl is the venue for the latter, while

London Zoo is the even less-used location for Carnival With The Animals on July 3 which features Ginnie Griffin, Sonia and fittingly, Jive Bunny... Global is promoting a 12-hour "Technolour Dream" all-nighter at Brixton Academy on July 6. Headliners Hawkwind are due on stage at 10pm. Also confirmed to appear at the until recently threatened Academy are Deee-Lite on July 12/13 and James on October 24/25... MCA is promoting three open-air gigs headlined by Simple Minds in August. The band play Manchester's Maine Road on August 10, Gateshead International Stadium on August 17 and Milton Keynes Bowl on August 24... The Agency has put together Silver Bullet's first UK tour which will kick off on June 21 at Sheffield's Leadmill...
Who's top of Bill's bill?

Organising an International Rock Awards event comes easy if you happen to have phone numbers for the biggest stars in your Filax.

Bill Zysblat happens to be that kind of guy. His job organising the awards, at Lon- don's Grosvenor Hotel on June 15, is helped by the fact that he's the right-hand man of many stars. Currently on the road with Paul Simon, Zysblat has made his name as a business manager, auditor and tour organiser for the likes of The Rolling Stones, Pink Floyd and David Bowie.

But despite being in the business for more than 15 years, he still gets a little star-struck at times. "It's a real shock when someone like David Bowie rings up. The first time it happened, my secretary told me I needed a musical security blanket, so what could be better than Steely Dan for making me feel that those carefree college days?"

"I don't buy that many records these days, but if anything, I like new releases from clients and some new tapes and I also listen to the radio a lot."

"What I do buy, I buy on cassette or CD."

John Kennedy is the lawyer representing The Stone Roses among others.

Bjorn down under

Pallindromic pretenders

From the land of the duck-bill platypus and Dame Edna comes something stranger still - a new band called Bjorn Again.

But any hopes at the Scandic Crown Hotel that its forlorn search for Abba lookalikes has ended are instantly dashed.

Bjorn Again publicist Robert Reed, well aware of the ho- nourable platypus and Dame Edna pretenders has ended were in...
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