



# Music Week

The Business Magazine for the Music Industry

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## Rough Trade rescue fails

Rough Trade Distribution has finally gone into administration after a four-month battle to resolve 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 has also folded and is now worthless, leaving the group nothing to offer RTD2.

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 feature p8&9.

## MW on the move

From June 1, both MW advertising and editorial and ERA — compilers of our new release listings — are moving to the United Newspapers building at the south end of London's Blackfriars Bridge.

The new MW address is Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR. Tel: 071 620 3636. Fax: 071 401 8035.

The ERA fax number is 071 928 2881.

# Warners faces sampling trial

A High Court judge has prepared the way for the first legal ruling on sampling.

Deputy judge Hugh Laddie QC ruled that a dispute between classical label Hyperion and East West Records should go to full trial.

He said the dispute hinged on whether samples of recordings owned by Hyperion on tracks by The Beloved were "substantial".

Hyperion argued that the eight note sample, which includes the title of the work O Eucharist, is clearly recognizable as copyright theft.

But Laddie refused an injunction saying the matter was not suitable for summary judgement in a "quickie" hearing.

The industry must wait for resolution of what may prove a landmark trial.

John Fogarty of the MPA sampling committee, and managing director of Minder Music, says: "I am confident the law will come down on the side of the copyright owner."

Fogarty, who is embroiled in a sampling complaint against N-Joi, adds: "We understood that once you prove a sample has been used there can be no defence on the issue of infringement of performance."

During the hearing East West accepted that passages from a performance of a sacred chant by Hyperion artist Emily Van Evera had been sampled.

The song, The Sun Rising, was later licensed by East West for use in an Alpen music TV commercial.

But the Warners label said the sample could be considered insubstantial and so, according to the Copyright Act, was not a clear infringement.

Hyperion managing director Ted Perry says he was shocked by the judge's decision: "It seemed to us that it was a clear-cut case."

Andrew Inglis of Nabarro Nathanson which represented Hyperion comments: "The sample is repeatedly used by The Beloved and it is clearly recognizable."

A spokesman for Warners said it would be inappropriate to comment "at this stage".

## De Wit takes MCPS reins

The MCPS has appointed one of its former directors, Frans de Wit, as its chief executive.

Currently ASCAP European director, de Wit will take over the role previously held by Bob Montgomery, who continues in a consultancy role.

Montgomery will also remain at the forefront of the MCPS v BPI Copyright Tribunal battle later this year.

De Wit, whose start date with the MCPS has not been confirmed, will take part in the hearing but his role has not been defined as yet.

As well as holding the post of MCPS director — during his spell as managing director of EMI Music Publishing until 1989 — de Wit has also been president of the Music Publishers Association council.

MCPS chairman Derek Knibb says de Wit will strengthen support for UK publishers and composers in Europe. "His substantial international experience will be most helpful in the new-look Europe," he says.

# AVL drops name in Circa merger

Circa Records is merging with Associated Virgin Labels (AVL) to operate under the Circa name.

The deal will establish an A&R base to serve all the labels, though they will also maintain their own independent A&R departments.

Current Circa heads Ray Cooper and Ashley Newton will be joint managing directors of the new company, concentrating on marketing and A&R respectively. Former AVL managing director Charlie Dimont is moving within the Virgin Music group to take up a new, as yet unspecified, role.

Cooper, 42, says: "Every label will continue to keep its own identity."

Dimont only came to AVL in a "trouble shooting" role and



Newton (left) and Cooper

was not a long-term appointment, he adds.

He refuses to comment on the future of Dave Betteridge, the managing director of Siren Records, who is understood to be leaving the label. Cooper says discussions are continuing with Betteridge, who also refuses to comment.

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# DEACON BLUE FE

**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, RAIN TOWN, 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 RAIN TOWN 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 RAIN TOWN 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.

**MARCH 1991** Michael Brauer begins mixing FELLOW HOODLUMS in New York.

**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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  - c) National poster sites
- d) Billboard super sites in Glasgow, Manchester + Birmingham.

### 3 MEDIA

Maximum profile on DEACON BLUE across TV, radio + press. The band appear on Top Of The Pops + The Chart Show around release. Radio 1 album exclusive runs on Gary Davies with major I.L.R. album specials around release. Lead album reviews will run across the music + national press.

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## MW offers new service

*Music Week* is to launch the most detailed and wide-ranging specialist chart service available in association with sister Spotlight Publications company, Entertainment Research and Analysis.

Available exclusively to *Music Week* subscribers, *Charts Plus* is launched this week and will be faxed or e-mailed direct to subscribers. *Charts Plus* includes:

- Singles and albums charts positions 76-200
- Playlists for selected singles by radio station
- International charts
- Genre and format charts unavailable elsewhere
- Commentary on all new entries to the singles and albums top 75s, giving news on artists and their chart histories.

*Charts Plus* is available only by subscription and costs less than £10 a week. More information is available from Jelena on: 071-583 9199.

# Smiths expands video-only chain

WH Smith is to open 100 new Our Price Video outlets to build up the first national chain of sell through video shops.

The High Street chain is raising £147.8m through a rights issue. It is also riding itself of its television and satellite business, WHSTV, worth £60m.

The details were announced as the group predicted profits of £88.5m for the year ending June 1.

The new chain is being launched in the middle of what is expected to be a record year for video sell through.

Retail sales are predicted to hit £350m by the end of 1991. There are already 25 Our

Price Video shops.

Group corporate affairs director Kevin Hawkins expects sales to triple over the next four years.

"It is a growing market and there is therefore the opportunity to start a national chain of stand-alone video stores," he says.

Hawkins says the move will not alter the company's record retailing policy: there is room for expansion in that sector too.

Another 100 or so Our Price Video shops could be opened over the next few years, he says.

Currently, Our Price and WH Smith's combined record sales account for a quarter of

the group's £2bn turnover.

Our Price Video MD Nigel Kenyon Jones, appointed last August, says the move is being made in spite of a slight trade downturn this year. But he says: "We are taking a long-term view and investing in what we believe is an important growth sector."

The rights issue, announced last Wednesday, is based on a 1-for-4 rights issue at 300p for each ordinary share, offering a 20% discount on market price.

As well as expansion of the video and record chains, WH Smith is planning to use the cash to expand other areas of its business such as the Waterstone's bookshop chain.



**T**he Stone Roses court case appears to have created far less in the way of a precedent than was feared.

When the story first broke, some feared a victory for the band could undermine many other artist contracts and lead to a whole string of cases.

But it now appears that Zomba and The Stone Roses got themselves into a very specific kind of pickle.

One thing is clear: had the band had access to the very best legal and managerial advice from the beginning, the whole affair might never have happened.

The moral from the tale is not a new one: young bands need the best advice money can buy.

As for The Stone Roses case, neither side has ended up with anything to shout about.

True, the band has in a sense been vindicated, but it has done so at the cost of a nine-month hiatus in its career.

The public will be the ultimate judge of whether that is acceptable.

**D**esperate PR strategy of the week has to be the decision of Manic Street Preachers guitarist Richie Edwards to carve the phrase "4 Real" in his arm with a razor during an interview with the *New Musical Express*, a move requiring 17 stitches and a large photograph.

Richie is clearly never going to win the Brain of Britain competition, but he could perhaps argue there are precedents. After all, Vincent van Gogh amputated his own ear — though not, according to the history books, for the benefit of the arts correspondents of the Dutch quality press.

More seriously, shouldn't we ask ourselves whether we really need people like this in our industry? Surely people who deliberately mutilate themselves belong in a secure mental institution rather than the pop charts?

Steve Redmond

# Roses line up new deal

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 Gareth 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 to prove that 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 new contract.

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 total 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



Stone Roses: courted by Geffen

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 con-

# Verdict 'not a precedent'

Music industry lawyers say The Stone Roses court verdict does not set a precedent for future recording contracts.

Stone Roses lawyer John Kennedy — who describes the band's contract as "the worst I have ever seen" — says record companies should learn from the case. "There has been a

school of thought that a great strategy for a record company, when they think their agreement with a band is vulnerable, is to try and tie up a band in litigation in the hope that the frustration of their career would mean that the band has to give in," he says.

EMI's legal and business affairs director

Gareth Hopkins says: "It does not add much, if anything, to what is already established. It is a case which has been decided entirely on its own merits.

"The factual background was such that I don't think this verdict will have any bearing on how my company does business."



The cream always rises to the top" is an unfortunate metaphor when examining the number of black executives in senior record industry positions.

As head of legal affairs of a £30m business I take pride in the commercial, internal and international responsibilities of a senior position. As a barrister I should also be able to draw contrasts between the restrictions of the aristocratic legal environment and a meritocratic, talent-driven record industry.

Could I? There are senior black barristers, QCs and even a judge, but what about our supposed meritocracy?

Few industries (except for, say, South African mining) are so dependent on black talent to provide its basic product; and yet one hardly needs a statistical analysis — just 20/20 vision from my seat at Brits awards dinners — to ascertain that there appears to be a lamentable dearth of top black record industry executives in the UK.

I know not its extent nor origins. Class, religion, education and even age have not impeded many top-flight careers and yet we remain an industry relatively deficient in high-level black representation and capable of such crass insensitivity as an invitation to "make Nelson Mandela work in your shop".

Remarkably, on May 19 1991 the Bar Council — the most hide-bound, conservative institution in the land — introduced guidelines ensuring that 5% of barristers in chambers were from ethnic minorities simply because, according to its chairman, "there are a large number of well-qualified and well-educated ethnic minority candidates".

*Trevor Faure is head of legal affairs and company secretary of Phonographic Performance Limited and Video Performance Limited.*

## Tennis aces aid Armenia

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 a 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 De

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 al-

ready 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.

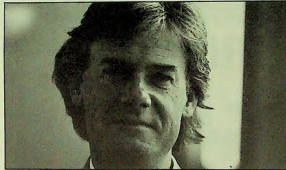
## Reichardt eyes overseas deals

EMI Music has appointed Peter Reichardt as vice president of acquisitions to bolster its international operations.

In a move aimed at streamlining the company's structure, Reichardt takes on the new role alongside his other posts as managing director of EMI Music Publishing UK and SBK Records.

Reichardt's new title means he will be responsible for finalising sub-publishing deals outside the US and Canada. "It's basically something I have been involved in before. We had someone in Holland who did the job but it didn't work out and we realised we really needed someone working out of the UK," says Reichardt.

"As I know most of the lawyers we will be dealing with, it made sense for me to take on the role properly," he adds. International co-ordinator Frank Ferguson will assist Reichardt in the UK with Brooke Morrow handling the job in the US.



Reichardt: sub-publishing deals

"What it means now is that we can really go after sub-publishing deals and at the same time the operation is formulated so that people know to come straight to me," says Reichardt.

Meanwhile, Reichardt is preparing for a tough but hopefully successful year at SBK, following the recent buy-out by EMI.

The takeover won't really make any difference at all —

it just gives us more of a thrust to make a go of it," he says.

"We had a very nasty few months when I took over but it was short, sharp and furious and by the end of last summer we were up and running."

"Both the publishing and record business is going to be tough but we have proved that if you get the product right, you can sell bucket loads," he says.

## Music adds fizz to lager offer

PolyGram and Our Price are teaming up with Kronenbourg lager to give away 10,000 jazz sampler tapes.

Lager drinkers who save vouchers from Kronenbourg 1664 four-packs can exchange them for a copy of A Taste Of Jazz, a specially compiled eight-track tape.

The cassette, which includes tracks by Benny Goodman and Billie Holiday, is available by post or from Our Price stores.

Sales promotion agency Option One set up the deal to increase store traffic for Our Price and boost sales of selected PolyGram albums. Each cassette includes eight 50p off vouchers valid for specific PolyGram albums sold at Our Price.

Virgin Retail finish a month long jazz promotion on Friday while Tower Records are launching a joint promotion with jazz label GRP to run throughout June. The £6,000 campaign will include displays, competitions and a promotion of GRP's catalogue.

## EMI steps up Kennedy push

EMI has planned a busy summer promotion schedule for Nigel Kennedy centred on the release of his autobiography and leading to a world tour in the autumn, writes Phil Sommerich.

But there is to be no new product from the violinist until 1992.

A Channel Four special on Kennedy, showcasing his March-recording of Brahms Violin Concerto, will be broadcast on June 6.

Kennedy's autobiography, *Always Playing*, is launched by publisher Weidenfeld and Nicolson on June 22, at the end of his UK tour.

After appearing at the Edinburgh festival in August the violinist will begin a world tour of the Brahms and Bruch concertos in September.

## 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 captured by the re-emergence of the Classic FM bid by David Astor and David Maker, who announced their withdrawal in March.

Recent research shows there is more chance of a viable classical station than earlier be-

lieved because of the interest among young people, says Maker.

The bid, supported by Wiltshire station GWR, is based on hit classics during the day with more specialist classical concerts in the evening. It will aim at a 25-45 age group, he says.

Radio Clyde Holdings is backing the UKFM bid as expected, featuring easy listening during the day and big band, film and stage music in the evenings with

classics late at night.

Backed by Hanson, Scottish TV and the French pop station NRJ, it will aim at a 45-55 age group, says Radio Clyde Holdings director Richard Findlay.

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

As a "showbiz station" it would focus on stage and film easy listening 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 also include Chiltern Radio and Sir Brian Rix.

Radio Authority chief executive Peter Baldwin says the bid by Metronome, put together by Stephen Games, was rejected as it was incomplete and the application fee too small.

The winner of the franchise 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 £100,000.

The action against defendant Robin Jury was brought by Sony Music, MPL Communi-

cations, 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 Germany 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 in-

cluded 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-bootlegging campaign."

Dabin adds: "We have raided record fairs and bootleg factories 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.

IPC Magazines has issued a writ against BBC Enterprises over promotion of BBC-owned magazines on its TV network. The BBC is awaiting a statement of claim before it will respond.

Music sales contributed £1.9bn (Y473,988n) — up 4.1% — to the Sony Corporation's overall sales of £15.2bn (Y3,616.5bn) for year-end March 1991. Meanwhile, Sony Music International Europe president Jørgen Larsen has resigned after 20 years with the company.

Princess Stephanie of Monaco, actor Leslie Nielsen and Duranduran are among the presenters and Sting, ZZ Top and Roxette some of the performers, at the International Rock Awards, at London Arena, on June 12.

Jimmy Jam and Terry Lewis have set up Minneapolis-based Perspective Records with a label deal through A&M. The first release is Evolution Of Gospel by Sounds Of Blackness, on May 20.

The British Record Producers Guild is giving away copies of The Beatles' White Album, signed by George Martin, to the first 12 producers to join during the APRS exhibition at Earl's Court next week.

Sony Music Operations has won a National Safety Award for its below-national-average rate for accidents at work during 1990.

Lionheart, the parent company of retail display manufacturer Norank Murrell, has bought rival racking interest the Sloane Group for £5.75m.

Background music supplier Airplay Music has added the Burton Menswear and Habitat chains to its list of clients. The company uses PPL-paid original artist recordings.

## Indie guitars speak out

Factory's Tony Wilson, PWL's Pete Waterman, Circa'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 A&R, marketing & promotion, merchandising, artist management as well as entertainment law and accounting.

## 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



Jackson: few one-offs

good it is — because I don't see who wants to watch Alexander O'Neal followed by the latest indie 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 competi-

tion 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 programme making.

## 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 Gal-

braith 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 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.

## IMPORTANT NOTICE TO ALL DEALERS

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RECORDS

### CATALOGUE OF

BRENDAN SHINE (LATEST ALBUM 'SHINE ON 21') ANN BREEN (LATEST ALBUM 'AN EVENING WITH ANN BREEN')  
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# Rough Trade: d

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 £1m advance to the main labels which opened under the now-beleaguered 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 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 Smiths 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 anti-establishment reputation in its early days. The soul and reggae shop Geoff 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.

Fueled 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 Urbaine, 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 Windson, recalls a distribution system which couldn't even provide sales figures.

By the time it teamed up with Backs, Red Rhino, Revolver, Probe, Fast 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 McLintock's media and entertainment division. Born out of a desire for democracy, Murrell says such committee-itis 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 the label or a Yazoo or Erasure who have sold millions worldwide."

However, it was a situation which evolved almost through choice — big sales came second to good music. "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 1983 and disbanded in 1987, they have remained the group's biggest asset, thanks to the lucrative catalogue they left behind.

Tying themselves to Rough Trade for five years, The Smiths were the first band to sign a long-term contract. Previously the company's easy-come easy-go attitude squandered opportunities by failing to secure enduring agreements with its potential money-spinners. Scritti Politti made one album and left, as did Stiff Little Fingers and Aztec Camera. More recently Carter has joined the long line of artists to use Rough Trade as a stepping stone to a major.

In hindsight, the success of The Smiths may have shielded Travis's company from the realities of the

## 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 an entrepreneurial spirit.

Quiet and unassuming, it is hard to believe the Cambridge graduate ever considered the more extrovert 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 Ken Davidson left just three months after he had opened the first shop in 1976.

From the beginning Travis pursued principles before power; pursued 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 Erap.

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 into the limelight as spokesperson for the independents cause. He preferred to let the achievements of his company speak for themselves.

And despite taking on the group chairmanship after Will Keen's departure last November, he has been noticeably absent from some of his company's most crucial meetings in recent months. It seems he is not at



A young Travis in the back room ease dealing with lawyers and accountants.

Geoff Travis may not have been completely on top of recent events — he was last to hear of the departure of both Rhythm King and Carter in April — but he remains Rough Trade's founder.

Watching his empire disintegrate has not been easy. 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.



# Death by committee

Eighties. The rest of the indie sector was frightened into sharpening up its act in 1984 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 change.

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 1989, 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 by most 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 operate its £750,000 computer system which for several months was unable to provide even half-adequate estimates of stock levels.

When George Kimpton-Howe was poached from Pinnacle last May to inject some of the Rough Trade rival's business sense and organisation, the new distribution boss found an overstuffed warehouse and mounting overheads with every spare penny already mopped up by the US. His attempt to cut jobs was resisted by the worker co-operative's staff.

Some £300,000 and six months was spent correcting the computer problem and when poor credit controls left Rough Trade owed £500,000 by bankrupt Parkfield, the group was plunged deeper into debt.

Rough Trade had survived money problems before, but this time they arose 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 1990, 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 run on a more solid, businesslike footing.

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

## 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 Pinnacle.

**July 1990:** Rough Trade Distribution replaces The Cartel. Moves to increase its labels roster to 70 are announced... Parkfield collapses owing RTD almost £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.

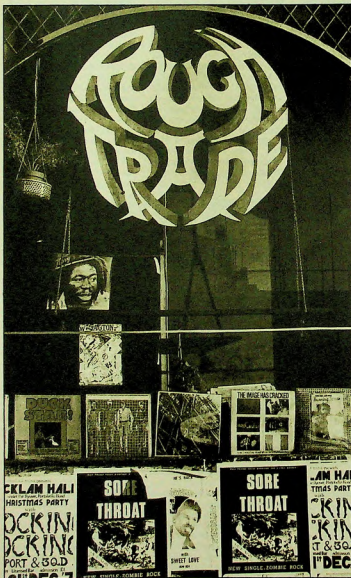
**February 1991:** Rumours circulate that Rough Trade has gone into receivership... Forty redundancies announced as KPMG Peat Marwick McLintock is called in... All assets frozen and all payments received after February 8 held in trust to pay back labels.

**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 ahead 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 RTD2/Rough Trade Newco with John Best as managing director... All shipping to be sub-contracted to Pinnacle 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.



Where it all started: the soul and reggae shop set up by Geoff Travis in 1976

## 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 putting together good thematic albums, and their latest, *Love Supreme*, is typical. Taking its cue from the Will Downing hit, it includes a further 17 souljazz cuts, Anita Baker, Luther Vandross and Sade among them. It's good to see a smattering of less brightly shining stars like Lonnnie Liston Smith and Tania Maria, both of whom should benefit from this exposure. Meanwhile, Holland's Arcade continues to impress with *It Started With A Kiss*, a pop/AOR selection featuring S&D



Reactive: Belgian beats

Cafe, the Walker Brothers, the Bee Gees and Smokey Robinson. Neither album should have any problem scaling the compilations chart.

Initial UK interest in Belgium's new, typecast movement, spearheaded by Jade 4 and 101, was equally quick to wane. That was three years ago, luckily the music has since mutated into a harder and faster techno hybrid and is sure to spell success for Cubic 22's

forthcoming XL Recordings single. *Reactive Volume 1* features 1993 Spacax, Spectrum and Beltram. Mass appeal is unlikely, but it's likely to be seized upon by those in the know.

## PICK OF THE WEEK

**RAY CHARLES.** The Classic Years. Essential ESBLP 144. Ray Charles has suffered. Yet despite the disadvantages of being born black and poor, going blind and being orphaned, and chronic alcohol abuse, he somehow created a staggeringly consistent and awesomely eclectic body of work of the highest calibre. The Classic Years puts the spotlight on his 13-year-old 1959 Atlantic Records. A three-album set with 47 tracks (45 US hits, 15 UK hits), his syncretized piano 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-style vocal, likely to score heavily in the clubs.

Optimistic by Sounds Of Blackness on Perspective is the new outlet for creative geniuses Jimmy Jam and Terry Lewis. Despite its name, it is a wholly accessible 40-strong vocal and instrumental ensemble. Optimistic is a spiritually uplifting and heady mixture of dance, rap and gospel with the accent on melody. With one Dance'n' Danny D protoge high in the Top 10 (Cathy Dennis), another—the Munks Of Funk—issues a debut single on Danny's Slam Jam label.

Based on the old Kid Creole hit, *Wonderful Thing* lives up to its title. A sparkling groove with an assertive Gary Byrd-type rap.

## PICK OF THE WEEK

**MIKE & THE MECHANICS.** Word Of Mouth (Epic). More New Order-meets-Pet Shop Boys than Virgin VS 131. Appearing only as a bonus track on the 12-inch version of the new M&M single *A Time And A Place*, this radical re-working brilliantly reshapes their AOR anthem into the best dance single of the week. Steve Travers and Geoff Callaghan have retained Paul Young's vocals, which are set against a house rhythm, with acid undertones, bearing no resemblance to the original. The mix is that this track doesn't appear to have been serviced to club DJs, and is likely to remain largely unheard.

Alan Jones

## CLASSICAL

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

Opus III is the brainchild of Yuliana Skura, the engineer/producer responsible for some of the best recordings on labels such as EMI, RCA, BMG, Virgin 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 from the American continent; and the works of Chopin.

Conifer's first four releases exemplify each of the strands: Vivaldi string concertos played in Italian style by L'Europa Galante, conducted by Fabio Biondi, topped last year's International Vivaldi awards.

Le Concerto Francois, directed from the keyboard by Pierre Hantai, offers something different in Mozart — the child prodigy's compositions played on harpsichord.

Classics Of The Americas, from pianist Georges Rabol, offers little-known works from the late nineteenth century.

Grigory Sokolov, prizewinner in the 1966 Moscow Tchaikovsky competition, makes his Western debut introducing Opus III's Chopin series with the Opus 28 Preludes. The series will be backed by the forthcoming film Frederick Chopin: *La Note Bleue*.

Another Conifer-directed label, Tactus, will concentrate on showing that Italian musicians still know how to play the baroque music of their own country.

Latest releases are a disc of Monteverdi madrigals and the

first-ever recording of The Lamentations of Jeremiah composed by Cavallieri. About 20 releases a year are planned.

## PICK OF THE WEEK

**SMYTH:** Mass in D. Boatwain's Mate aria, March Of The Women, Plymouth Music Series/Philip Brunelle. Virgin. An Eccentric and militant suffragette Dame Ethel Smyth was, like many, but she still wrote a passionate, grandiose (65 mins) mass. Judging by the opera excerpt and Suffragettes March, the mass was also Dame Ethel's best work by far. **Phil Sommerich**

## DANCE

Out now and hot are The Woodentops v Bang The Party Tainted World (Hyperactive HYPER 001, SRD), frenetic intensity strangle 124bpm gallop, Toxic 2b The Top Ex (Contagious DANCE 010, SRD), orange vinyl bleed four-track; Special FX I Can't Wait (FX 001), Nu Shoaz reviving 104.2bpm white label; Gems For Jars We're On the Move (Debut DEBXT 3114, P), sparsely chugging 120bpm raver; M&M Don't Stand In My Way (Suburban Base SUB BASE 2, SRD), Italo-type jangly 128bpm powder; The Orb Perpetual Dawn (Big Life BLR 467), rolling 102.7bpm reggae dub; The Beginning Stringray (Beatfreak STING 01), ranging 129.8bpm never bleeper; Phuture Assassins Shit Like Dis (Suburban Base SUB BASE 3, SRD), Ragg'n Twins 467, rolling 79bpm rave blep; John + Julie Critics (XL Recordings XLT-18, W), episodic 123.3bpm bleper raver; Slam Slam Free Your Feelings (MCA MCST 1533), Gang Starr gusting cool wriggly 89bpm slinker; Ice-T O.G.

Original Gangster (Sire W00357), foul-mouthed throbbing 103bpm sombre rap; Mariah Carey There's Got To Be A Way (Columbia 65693), 61, gently jiggling 103.2bpm gospel-ish swayer; 11:59 Digi (Screen WST 5, F), dull 94bpm jittery patterer rap; Kyoto The Forbidden City (Fabric Life KYOTO), transparent vinyl 98.8bpm, English-driftin' Fatman 1990 Ground Grooving (Cue TCUE 006, TRC), girl rapped 117bpm jittery canterer; Dee Dee Brave So Many Roads (Champion CHAMP 12,280, BMG), reddy shuffling 120bpm blues; Nu-Tekk Happiness (Oh-Zone ZONE 007, SRD), episodic blippy 123.7bpm house; Various Pulse Two (Jump'n & Pump'n 12TOT 14, P), blep EP.

## PICK OF THE WEEK

**JESUS LOVES YOU:** Generations Of Love. More Protein PROT 1012. Flamenco/ragga rap fusing remix of Boy George's old floorfiller, with house mixes too.

James Hamilton

## REISSUES

Among the number of blues releases on offer, Ace's 24 track selection *Guitar Slim's The Things I Used To Do* (CD/DVD) stands out. Few of the other recordings match the gospel intensity (and calculated distorted electric guitar sounds) of the Ray Charles-arranged title track, but all testify to the growing theatricality of one strand of the post-war blues.

In the case of Jimmy Witherspoon, whose years on the Modern label are celebrated on *Blowin' In From Kansas City* (CD/DVD 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* (468094-2): 16 tracks of country artists from Roger Miller to Kris Kristofferson via Willie Nelson.

A would-be purchaser of Kings knows what he's getting, but with Old Gold's decade compilations it's harder to know what to rack up. One for 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 to be remembered. On the other hand, undoubtedly, but surely the range is too wide for most people? Also in the series is *At The Hop* (The Fifties) (3214) and *If I Only Had Time* (Sixties and Seventies) (3213). New to Old Gold's Juice Box collection is *Get It On* (OG3772), 14 tracks from the Seventies.

## PICK OF THE WEEK

**THE ALPHA BAND:** Interview (Edsel EDD 272). The sticker says "file under T. Bone Burnett". And it's right; he's clearly the creative one and the name that matters now. But this compilation from the group's three Arista albums shows what exciting (and somewhat) performers the band were. **Phil Hardy**

## INDIES

The pop song makes a notable comeback this month to run the gamut with endless indie/dance remixes.

Apart from the superlative Electronic debut (see right), *The Wonderstuff* offer their consummate brand of irreverent pop on *Never Loved Evil* (Polygram), their most convincing offering to date.

A less familiar name, but one just as worthy of note, is Bill Pritchard and his new album *Play It Again Sam*.

Pritchard flavours three-minute pop sentiments with simplicity. Ocean Colour Scene, *Number Five*, being the perfect example.

Hot on the heels of Best Of Indie Top 20 comes a new series from Beechwood Music. It's never Changing, which includes Ocean Colour Scene, *Real People* and *World Of Twist*, combines independent and major label talent 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 two from Peter Astor who crops up on '87, a live *Weather Prophets* compilation, *The Pixies* who, of fort, Zoo — both on Creation and both excellent.

The Frontier label compilation *Burns From The Valley Of The Sun*, featuring Circle Jerks and Thin White Rope, is a great treat. The Pixies' white hot Planet Of Sound single (4AD) is a must along with Northside's *Take 5* (Factory), *Thousand Yard Stare's* engaging *Keepsake EP* (Stuffed Aardvark). The album's greatest performer is Dedicated, and a superb debut LP, *Unholy Soul*, from The Orchids (Sarah Records).

## PICK OF THE WEEK

**ELECTRONIC:** Electronic Music. More New Order-meets-Pet Shop Boys than New Order-meets-The Smiths, this Summer/Marr collaboration pays respect to, and grows from, the foundations of pop music these three bands have built over the last decade. **Nick Robinson**



# Music week

# datafile

The Information Source for the Music Industry

1 JUNE 1991

## CHART FOCUS

**T**he instantaneous appeal of Crystal Waters' single Gypsy Woman is also its worst enemy. It may be one of the most popular songs 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 endear 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 crash means that Cher is number one for a fifth week with The Shoop Shoop Song. Only one other 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 ZTT 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 as many releases. Only one other act in the whole of US chart history has topped the chart with its first four hits — the Jackson Five, who reached the summit with I Want You Back, ABC, The Love You Save and I'll Be There, all in 1970.

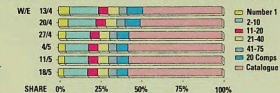
Alan Jones

## UPDATE

### SALES

Index of unit sales, 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	68	71	+4	-	-
Singles	90	85	-6	-	-6
Music Video	59	58	-2	-	-12

### SHARE OF ALBUMS MARKET BY CHART POSITION



© CIN  
Four-week rolling averages

### EVERGREENS

1	LEGEND, Bob Marley And The Wailers, Tuff Gong	(267)	6	THE ROAD TO HELL, Chris Rea (81)
2	SOUL PROVIDER, Michael Bolton	(64)	7	HITS OUT OF HELL, Meat Loaf (248)
3	THE BEST OF ROD STEWART, Rod Stewart, WEA	(79)	8	VIVALDI FOUR SEASONS, Nigel Kennedy/ECO, EMI (279)
4	LOOK SHARP!, Roxette, EMI	(63)	9	BEST OF EAGLES, Eagles, Arylum
5	HEART OF STONE, Cher	(94)	10	SUPPERY WHEN WET, Boy Jovi, Vertigo

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

## ANALYSIS

**A**merican 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 unfashionable product. They did not want their stores to have the wrong profile for fear of being dropped."

### ARTISTS BENEFIT FROM NEW BILLBOARD CHART

Artist/Title	TW	LW
GARTH BROOKS, No Fences (Capitol)	41	16
GARTH BROOKS, Garth Brooks (Capitol)	22*	40
DOLLY PARTON, Eagle When She Flies (Columbia)	24*	53
YANNI, Reflections Of Passion (Private Music)	41	104
ORIGINAL LONDON CAST, Phantom Of The Opera Highlights (Polydor)	65	179
ORIGINAL CAST, Phantom Of The Opera (Polydor)	95	(R)

TW: this week (May 25); LW: last week (May 18); \*Peak position; (R): Re-entry

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 profile product," he says.

The new system is currently used only on *Billboard's* pop album and country album charts as it is thought these are the markets best suited to analysis of only major chains.

As further 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

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**music week**  
For Everyone In The Business of Music

# NEW RELEASES: ALBUMS

Week commencing 3 June 1993 June 1991 — 203 Year to date: 4,702  
\* Import

Send new release details to general manager  
Graham Walker, ERA 22, Tudor City Square,  
London EC9A 0HR. Tel: 071-583 9199. Fax: 071 503 0965.

## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
DRAGON, Michael EVERETT/ROCK'S CRAZY	COLUMBIA MC 468624	CD	468622	£7.94	15 (SM)	Rock	7	Back to another smash for the Staines-based...
DEACON, Bruce	WIDE WORLD RECORDS	LP	468630	£6.99	15 (SM)	Rock	7	Back in the charts and banking on big sales.
GRIFFIN, Dave	INDEP OUT MINDS	PHONOGRAM LP	046433/046434	CD	468432 (1)	Indep	7	Second attempt at the big time for PhonoGram's young solo singer.
MINOCHI, Donald Love and KISSIE	MCA LP	158046/MCA 158047	CD	158044 (1)	15 (F)	Pop	7	Don't forget in his big sister's footsteps with his pop debut.
WYLLIE/ROCKFORD SIDE ROCK	MCA LP	15822/MCA 1582	CD	15820 (0)	15 (F)	Indep	7	One of MCA's brightest stars is showcased on a fine first album.

ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY				
ALCAPONE, Dennis	HEARTBEAT	UNI-CO	CD268	£9.75	15 (SM)	Pop	KORNGOLD, Erik	Wings	PHONOGRAM	PHILARMONIC	MC 468478	£6.99	15 (SM)	Rock			
ALLI, Alan	SALES	INDUSTRIAL CLASSICS	LP	CD268	£9.75	15 (SM)	INDUSTRIAL CLASSICS	HEARTBEAT	UNI-CO	CD268	£9.75	15 (SM)	Pop				
ALLEN, Gwendolyn	WADEN-PALM MOTIN	IN THE YEAR OF THE DRAGON	IMP LP	LP 84281	15 (SM)	Rock	LATIMORE	SWEET VIBRATIONS	THE BEST OF LATIMORE	SOUL	MC 468420	15 (SM)	BMG	Soul			
AMM 31	HAD BEEN AN ORDINARY	DAY/EM	CD	84382	£7.29	15 (SM)	LEVIN, Paul	POLITARY	GRAMMADISC	CD	78457	£7.99	15 (SM)	Pop			
ANDERSON, Steve	TWO BEHIND THE MYTH	IMP	CD	85844	£7.29	15 (SM)	LITTLE MILTON	FRENCH OF MIND	FOR YOU	FOR ME	REGULUS	CD	MC 468466	15 (SM)	Pop		
ASTOR PIZZOLLO	ORIGINAL TANGOS	RCA	CD	76469	15 (SM)	BMG	LORDEN, Wm	THE BEST OF LORDEN	AM-CMD	MC 468426	£12.84	15 (SM)	Pop				
ATLANTIC STARS	BEST OF ATLANTIC STARS	IMP	CD	153	CD 468412	15 (SM)	LONG	SYMPHONY ORCHESTRA	CLASSIC ROCK	THE LYONS	LYONS	CD	MC 468604	15 (SM)	Pop		
ATLANTIC ROOSTER	MAD IN ENGLAND	RCA	CD	76469	15 (SM)	BMG	LONG	RANGER	ON THE OTHER SIDE OF DUB HEARTBEAT	CD	CD 468434	£7.99	15 (SM)	Pop			
BACON, Brent	OLD FASHION	IMP	CD	85844	£7.29	15 (SM)	MACLACHLAN, Ian	AND TONIC	MESSIAH	GRAMMADISC	IMP	CD	78457	£7.99	15 (SM)	Pop	
BANKS, Terry	STILL VIRGIN	IMP	CD	268	CD 468434	15 (SM)	MACLACHLAN, Ian	AND TONIC	MESSIAH	GRAMMADISC	IMP	CD	78457	£7.99	15 (SM)	Pop	
BARNETT, James	BEHIND THE MYTH	IMP	CD	85844	£7.29	15 (SM)	MACLACHLAN, Ian	AND TONIC	MESSIAH	GRAMMADISC	IMP	CD	78457	£7.99	15 (SM)	Pop	
BENNETT, Garry	THE FACE	VOYAGER	IMP	CD	84231	£6.97	15 (SM)	MACLACHLAN, Ian	AND TONIC	MESSIAH	GRAMMADISC	IMP	CD	78457	£7.99	15 (SM)	Pop
BENNETT, Garry	THE FACE	VOYAGER	IMP	CD	84231	£6.97	15 (SM)	MACLACHLAN, Ian	AND TONIC	MESSIAH	GRAMMADISC	IMP	CD	78457	£7.99	15 (SM)	Pop
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BENNETT, Garry	THE FACE	VO															

Disney's

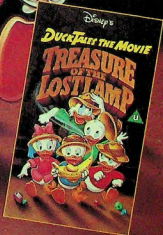
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## TOP 75 SINGLES

THE OFFICIAL **music week**

CHART

1 THE SHOOP SHOOP SONG  
(IT'S IN HIS KISS)Epic  
Cher

2 I WANNA SEX YOU UP

Gears  
Color Me Badd

3 GYPSY WOMAN (LA DA DEE)

A&M  
Crystal Waters

4 PROMISE ME

Epic  
Beverly Craven

5 BABY BABY

A&M  
Amy Grant

6 TAINED LOVE

Mercury  
Soft Cell/Marc Almond

7 LAST TRAIN TO TRANSCENTRAL

KLF Communications  
The KLF

8 TOUCH ME (ALL NIGHT LONG)

Polydor  
Cathy Dennis

9 SHINY HAPPY PEOPLE

Warner Brothers  
R.E.M.10 **NEW** SHOCKEDPWL  
Kyle Minogue

11 SUCCESS

MCA  
Dannii Minogue

12 MOVE THAT BOogie

A&S Clap  
Technobronic featuring Reggae

13 SAILING ON THE SEVEN SEAS

Virgin  
OMD

14 HEADLONG

Parlophone  
Queen

15 SENZA UNA DONNA (WITHOUT A WOMAN)

London  
Zucchero featuring Paul Young

16 WHENEVER YOU NEED ME

Sire  
Tina Turner

17 CALL IT WHAT YOU WANT

Columbia  
New Kids On The Block

18 CAUGHT IN MY SHADOW

Polydor  
The Wonder Stuff

19 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)

E&M  
Roxette

20 SEE THE LIGHTS

Virgin  
Simple Minds21 **NEW** YOU'LL SWEETNESSCapitol  
McHammer

22 R.S.V.P.

PWL  
Jason Donovan

23 YOUR SWAINING AMBS

Hear tomorrow's  
hits todayFor an exclusive listen to all the  
new entries in this week's chart call

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To hear a run-down and extracts  
of positions 76-100 in this week's chart call

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36 **NEW** THINKING ABOUT YOUR LOVEContempo  
Kenny Thomas

37 DO YOU WANT ME

Hit  
Salt-N-Pepa

38 JUST A GROOVE

Rumour  
Nomad

39 WALKING DOWN MADISON

Virgin  
Kirsty MacColl

40 LOVE IS A WONDERFUL THING

Columbia  
Michael Bolton

41 YOU'RE IN LOVE

S&W  
Wilson Phillips

42 HIGHWAY 5

MCA  
The Blessing

43 THE ONE AND ONLY •

Chryslis  
Catherine Hawkes

44 I TOUCH MYSELF

Virgin America  
Divinity 5

45 COAST IS CLEAR

Anxious  
Curve

46 RING RING RING (HA HA HEY)

Big Life  
Del La Soul47 **NEW** TAKE 5Factory  
Northside

48 THE WHOLE OF THE MOON

Eriqon  
The Weatherboys

49 QUADROPHONIA

A&S  
Quadruphonia

50 MY SALT HEART

Gfrr  
Hue And Cry

51 LOVESICK

Cooltempo  
Gang Starr

52 SOLACE OF YOU

Epic  
Living Colour53 **NEW** WIND OF CHANGEVertigo  
Scorpions54 **NEW** THERE'S GOT TO BE A WAYColumbia  
Marah Carey55 **NEW** LIKE THE WAY (THE KISSING GAME)Jive  
Hi-Five

56 THE SIMPLE TRUTH

A&M  
Guns N' Roses57 **NEW** NOW IS TOMORROWGfrr  
Definition Of Sound

58 SIT DOWN ○

Fontana  
James59 **NEW** RUBY TUESDAY (LIVE)Epic  
Rolling Stones60 **NEW** CLASSIC GIRLWarner Brothers  
Jane's Addiction

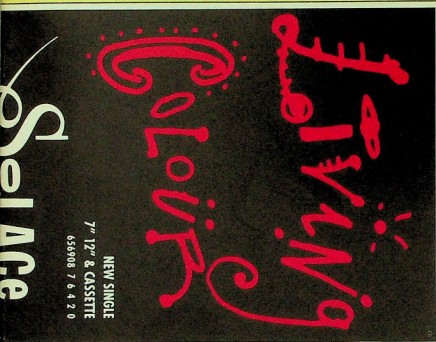
61 INTO TOMORROW

Frederick High  
The Paul/Walter Movement

62 NO ONE CAN LOVE YOU MORE THAN ME

Parlophone  
Kym Mazelle

63 NOTHING CAN STOP US/SPEZWEILL

NEW SINGLE  
7" 12" & CASSETTE  
656908 7 6 4 2 0  
S&W

# PLAYLIST CHART

## THE OFFICIAL music week CHART

Rank	Artist	Title	Label	Genre	Chart	Weeks on Chart	Peak	Points			
1	Michael Bolton	LOVE IS A WONDERFUL THING	Atlantic	A	A	A	A	51	26	92.9	
2	Amy Grant	BABY BABY	BMG	A	A	A	A	48	9	89.9	
3	Cher	SHOP SHOOP SONG (IT'S IN U)	Epic	A	A	A	A	50	6	89.4	
4	Cathy Dennis	TOUCH ME (ALL NIGHT LONG)	Polydor	A	A	A	A	51	3	88.9	
5	Beverley Craven	PROGRESS ME	Epic	B	A	A	A	51	3	88.9	
6	Wilson Phillips	YOU'RE IN LOVE	SBK	B	A	A	A	47	20	88.6	
7	Francez Nero	FOOTSTEPS FOLLOWING ME	Debut	A	A	A	A	51	24	88.3	
8	Roxette	FACING LIFE ALIEN	EMI	A	A	A	A	45	14	83.9	
9	Seal	FUTURE LOVE PARADISE	ZTT	A	A	A	A	44	19	83.7	
10	Zucchero & Paul Young	SENZA UNA DONNA (I WOULD U...)	London	B	A	A	A	43	10	80.6	
11	Electronic	GET THE MESSAGE	Factory	A	A	A	A	44	22	79.7	
12	R.E.M.	SHINY HAPPY PEOPLE	Warner Brothers	A	A	A	A	43	13	77.2	
13	New Kids On The Block	CALL IT WHAT YOU WANT	Columbia	B	A	A	B	38	12	76.4	
14	Crystal Waters	GYPSY WOMAN (LA DA DEE)	AMM	A	A	B	A	41	2	76.3	
15	OMD	SAILING ON THE SEVEN SEAS	Virgin	A	A	A	A	40	8	76.1	
16	Simple Minds	SEE THE LIGHTS	Virgin	A	A	B	A	46	29	69.9	
17	R.E.M.	LAST TRAIN TO TRANCESTRAL	KLF Communications	A	A	B	B	40	4	69.3	
18	T.Pau	WHENEVER YOU NEED ME	Siren	-	A	B	-	42	20	68.8	
19	Danni Minogue	SWAYING	MCA	B	A	A	B	34	11	67.9	
20	Deacon Blue	YOUR SWEET ARM	Columbia	B	A	B	A	45	23	67.6	
21	Hue And Cry	MY SALT TEARS	Virgin	B	B	A	A	37	47	62.7	
22	Jason Donovan	R.I.P.	PWL	B	A	A	A	32	17	62.4	
23	Soft Cell	TAINTED LOVE	Mercy	-	A	A	-	32	5	59.7	
24	De La Soul	RING RING RING (HA HA HEY)	Big Life	A	-	A	A	-	33	27	58.7
25	Blur	THERE'S NO OTHER WAY	Food	A	A	A	-	B	31	16	56.2
26	Nomad	JUST A GROOVE	Rumour	B	A	A	A	B	36	21	55.2
27	Mariah Carey	THERE'S GOT TO BE A WAY	Columbia	-	B	B	A	B	34	-	54.9
28	Sonia	ONLY FOLKS NEVER FALL IN LOVE	IQ	-	B	B	A	A	32	-	53.6
29	Enis	CASTLE ON THE OTHER SIDE OF SUMMER	Warner Brothers	A	-	B	A	A	35	68	53.4
30	Clive Griffin	I'LL BE WAITING	Mercy	-	B	A	A	-	41	73	52.6
31	Chesney Hawkes	THE ONE AND ONLY	Chrysalis	-	B	-	-	-	33	25	50.6
32	Tony Banks & Nik Kershaw	I WANNA CHANGE THE SCORE	Virgin	-	B	-	B	-	29	-	48.2
33	Color Me Badd	I WANNA SEX YOU UP	Giant	B	A	B	-	-	25	7	48.0
34	James Spivak	DOWN	Fontana	B	-	B	A	-	28	35	47.8
35	The Paul Weller Movement	INTO TOMORROW	Freedom High	A	B	B	-	A	33	40	46.3
36	The Blessing	HIGHWAYS	MCA	A	A	B	-	A	32	46	45.6
37	The Wonderhuff	CAUGHT IN MY SHADOW	For Dm	B	A	B	-	B	28	18	42.8
38	Soul Family	SENSATION (DON'T EVEN KNOW I...)	One Little Indian	B	B	B	-	-	27	49	42.7
39	Susanna Hoffs	UNCONDITIONAL LOVE	Columbia	-	B	A	-	-	38	-	40.1
40	Queen	HEADLONG	EMI	-	A	-	B	A	21	29	39.7
41	Marc Cohn	WALKING IN MEMPHIS	Atlantic	-	-	-	B	B	31	70	39.3
42	Madonna	RESCUE ME	Sire	B	-	B	A	-	24	45	38.8
43	The Waterboys	THE WHOLE OF THE MOON	Ensign	-	B	A	-	B	28	37	38.7
44	Roachford	GET READY?	Columbia	A	-	B	A	-	37	41	38.4
45	Ben Gooch	WHEN HE'S GONE	Warner Brothers	-	-	B	A	A	35	-	38.1
46	Alison Moyet	TRISHING YOU WHERE HERE	Sygnia	-	-	B	A	-	33	43	37.6
47	John Stefan	SLEAZE OUR FATE	Epic	-	B	A	-	B	28	-	34.6
48	Rod Stewart	HEY THEM OF MY HEART	Warner Brothers	-	B	A	-	B	20	60	33.8
49	Alexander O'Neal	SHAME ON ME	Tabu	-	-	B	A	-	23	-	33.4
50	Divinyls	I TOUCH MYSELF	Virgin America	-	-	-	B	-	26	26	33.4
51	MC Hammer	YOU'RE SWEEETNESS	Capitol	-	A	B	-	-	19	-	33.3
52	Kylie Minogue	SHOCKED	PWL	B	A	A	-	A	28	-	33.1
53	Gary Clail	ON A SOUND SYSTEM	Perfecto	-	B	B	-	-	15	-	33.1
54	Lenny Kravitz	IT'S NOT OVER 'TIL IT'S OVER	Virgin America	-	A	-	A	-	15	-	32.9
55	The Triplets	YOU DON'T HAVE TO GONOME	Mercy	-	-	A	-	-	27	-	32.2
56	Chris De Burgh	THE SIMPLE TRUTH	AMM	-	B	-	A	-	22	36	32.0
57	Flowered Up	TAKE IT	Heavenly	B	-	-	-	-	22	39	31.5
58	Luther Vandross	POWER OF LOVE-LOVE POWER	Epic	-	-	B	A	-	31	61	31.4
59	Vic Reeves	BORN FREE	Sense	-	-	A	-	B	21	38	30.9

Compiled by ERA. Rating based on BLR playlist only. Station weighings are based on total listening hours as calculated by JICAR. 100% playlist rating represents 'W' hit on all BLR stations.

# US TOP 30 SINGLES

1	I DON'T WANNA CRY	Mariah Carey	Columbia
2	MORE THAN WORDS	Extreme	AMM
3	I WANNA SEX YOU UP	Color Me Badd	Giant
4	LOVE IS A WONDERFUL THING	Michael Bolton	Columbia
5	RUSH RUSH	Paula Abdul	Virgin
6	I LIKE THE WAY (THE KISSING GAME)	Hi Five	Jive
7	LOSING MY RELIGION	R.E.M.	Warner Brothers
8	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	Polydor
9	SILENT LUCIDITY	Queensrÿche	EMI
10	RHYTHM OF MY HEART	Rod Stewart	Warner Brothers
11	MIRACLE	Whitney Houston	Arista
12	I TOUCH MYSELF	Divinyls	EMI
13	HERE WE GO	C&C Music Factory	Virgin
14	TOUCH ME	C&C Music Factory	Columbia
15	BABY BABY	Amy Grant	AMM
16	STRIKE IT UP	Black Box	RCA
17	POWER OF LOVE-LOVE POWER	Luther Vandross	Epic
18	WRITTEN ALL OVER YOUR FACE	Rude Boys	Affinity
19	TREAT ME BAD	Furbush	Epic
20	COULDN'T DAYS OFF	Huey Lewis & The News	EMI
21	JOYRIDE	Roxette	EMI
22	WHAT COMES NATURALLY	Sheena Easton	EMI
23	PLAYGROUND	Another Bad Creation	Motown
24	YOU DON'T HAVE TO GO HOME	The Trapters	History
25	MAMA SAID KNOCK YOU OUT	L.L. Cool J	Def Jam
26	DO YOU WANT ME	Salt-N-Pepa	New Line
27	I AM (COME AND TAKE ME)	UB40	Virgin
28	MY HEART IS FAILING ME	Ruff	SBK
29	RIGHT HERE, RIGHT NOW	Jesus Jones	SBK
30	WALKING IN MEMPHIS	Marc Cohn	Affinity

# US TOP 30 ALBUMS

1	OUT OF TIME	R.E.M.	Warner Brothers	
2	TIME, LOVE AND TENDERNESS	Michael Bolton	Columbia	
3	MARIAH CAREY	Mariah Carey	Columbia	
4	NEW JACK CITY	Soundtrack	Giant	
5	SPELLBOUND	Paula Abdul	Capitol	
6	NO FENCES	Garth Brooks	Capitol	
7	COOLIN' UP	C&C Music Factory	Columbia	
8	GOIN' AT THE PLAYGROUND	Another Bad Creation	Motown	
9	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American	
10	WILSON PHILLIPS	Wilson Phillips	SBK	
11	EXTREME	I PORNOGRAFFITI	Extreme	AMM
12	POWER OF LOVE	Luther Vandross	Epic	
13	VAGABOND HEART	Rod Stewart	Warner Brothers	
14	HEART IN MOTION	Amy Grant	AMM	
15	TO THE EXTREME	Vanilla Ice	SBK	
16	EMPIRE	Queensrÿche	EMI	
17	O.G. ORIGINAL GANGSTER	Ice-T	Sire	
18	MAMA SAID KNOCK YOU OUT	L.L. Cool J	Def Jam	
19	MCMMX	D. Train	Chrysalis	
20	SCHUBERT DIP	EMF	EMI	
21	JOYRIDE	Roxette	EMI	
22	PLEASE HAMMER DON'T HURT EM	M.C. Hammer	Capitol	
23	HEART SHAPED WORLD	Chris Isaak	Reprise	
24	I'M YOUR BABY TONIGHT	Whitney Houston	Arista	
25	GARTH BROOKS	Garth Brooks	Capitol	
26	UNION	Van	Arista	
27	HARD AT PLAY	Huey Lewis & The News	EMI	
28	THE RAZORS EDGE	AC/DC	Arista	
29	THE IMMACULATE COLLECTION	Madonna	Arista	
30	DE LA SOUL IS DEAD	De La Soul	Turney Boy	

Charting without June 1, 1991. \* Albums are awarded to those products demonstrating the greatest sales and new gaud.

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U P D A T E

# Chart

news

BY ALAN JONES

## BOOM-BANGA-BANG TIME

Inundated 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 Samantha Janus and the French entry 'Le Dernier Qui A Parle' by Amina, which tied with Carola on points, only to lose a tie-breaker.

There's no prospect of most of the others ever being released here, but you may care to advise Eurovision fans that they can obtain an album featuring all 22 of this year's competing songs 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, Pottomakerun 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 being 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 march again — has sold over a 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.



SAMANTHA JANUS



● 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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# PLAY Chart

## THE OFF n e w s

The Week  
Last Week  
Artist

- 1 Michael Bolton LOVE
- 2 Amy Grant BABY BABY
- 3 Cher SPOOKY SPOOKY
- 4 Cathy Dennis TOUCH
- 5 Beverley Craven FRO
- 6 Wilson Phillips YOU'RE
- 7 Frances Reid FOOTST
- 8 Roxette FACING LIKE A
- 9 Seal FUTURE LOVE PAI
- 10 Zucchero & Paul You
- 11 Electronic GET THE ME
- 12 R.E.M. SHINY HAPPY P
- 13 New Kids On The Bl
- 14 Crystal Waters GYPS
- 15 OMD SAILING ON THE
- 16 Simple Minds SEE TH
- 17 The K.L.F. LAST THING
- 18 Paul Weller NEW YOU
- 19 Danni Minogue SIA
- 20 Deacon Blue YOUR SI
- 21 Hue And Cry Y'ALL
- 22 Jason Donovan R.S.
- 23 Soft Cell TAINTED LO
- 24 De La Soul RING BING
- 25 Blur THERE'S NO ONE YOU
- 26 Nomad JUST A GOOD
- 27 Mariah Carey THERE
- 28 Sonia ONLY FOOLS IN
- 29 Elvis Costello THE ON
- 30 Clive Griffin FLY BE W
- 31 Chesney Hawkes TH
- 32 Tony Banks & Nik K
- 33 Color Me Badd WIND
- 34 James ST DOWN
- 35 The Paul Weller Ma
- 36 The Blessing HIGHW
- 37 The Wonderstuff CA
- 38 Soul Family Sensat
- 39 Susanna Hoffs UNCO
- 40 Queen HEADLONG
- 41 Marc Cohn WALKING
- 42 Madonna RESOLVE ME
- 43 The Waterboys THE
- 44 Roachford GET REAC
- 45 Bee Gees WHEN HE'S
- 46 Lonnie Gordon GON
- 47 Alison Moyet WISH I
- 48 Gloria Estefan SEAL
- 49 Rod Stewart RHYTH
- 50 Alexander O'Neal E
- 51 Divinyls IT'S OUR CH
- 52 MC Hammer YOU SA
- 53 Kylie Minogue SHO
- 54 Gary Clail On-U Sea
- 55 Lenny Kravitz IT SA
- 56 The Triplets YOU DO
- 57 Chris De Burgh THE
- 58 Flowered Up TAKE
- 59 Luther Vandross PE
- 60 Vic Reeves BORN FR

BY ALAN JONES

## GOLDEN RETRIEVERS

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** summary 'Thinking Of You', **Cherry's** brilliant 'Change

Of Heart' plus tracks from the **Intruders**, **Paul Hardcastle** and **Princes**.

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 here 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.



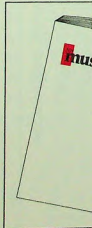
Climbing from number eight to number one in America last week, the Mariah Carey single made the biggest surge to the summit of any record since 1977. But there have been bigger moves, as the following list, showing the records that have leapt from outside the Top 10 to number one, shows: 'Sherry' by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



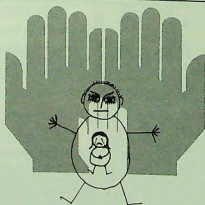
Missing in action for far too long, Patti Labelle is back in a big way, duetting with Michael Bolton ('We're Not Making Love Anymore') and Ronnie Milsap ('Love Certified') on their new albums, while her own upcoming album will include a song given to her by Prince.

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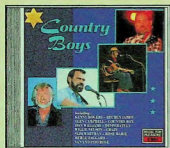
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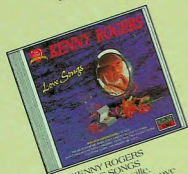
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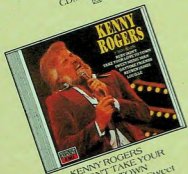
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- ▲ **Singles positions 76-200** (artist, label, position, catalogue number)
- ▲ **Albums positions 76 to 200** (artist, label, position, catalogue number)
- ▲ **Commentary on new entries** to the top 75 singles and album charts
- ▲ **Market shares** by format and index versus this week last year
- ▲ **Special charts research features**
- ▲ **Playlisted singles** by radio station (showing A and B listings)

## chart data and background

- ▲ **Additional charts** not published in Music Week:

- eg
- ✓ Format charts for singles and albums
  - ✓ 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

### How can I receive Charts Plus?

For the standard subscription rate (see order form), Charts Plus will be posted first class to you on a Monday. You can receive the whole of Charts Plus by Fax or E-Mail at a small additional transmission charge, depending on where you are based. Please call us on 071 620 3636 after June 3rd (071 583 9199 before this date) for a quote

### A NEW ERA FOR MUSIC AND VIDEO BUSINESS RESEARCH

Contact the Entertainment, Research and Analysis team for:

- Market Analysis and Company Profiles
- Musical and Buying Trends Forecasts
- Airplay Research
- New Release Listings
- Genre Charts
- Record library
- Publishing rights to charts from the 50s, 60s, and 70s
- News, Anniversaries, Histories

Call Graham Walker on 071 620 3636 from June 3rd

# If it's out, it's in...Charts Plus

## CHARTS PLUS

A weekly publication  
May 29th, 1991

**Welcome to the Charts Plus Bulletin - a new concept in the supply of chart data and background**

**Album dealer price rises below the rate of inflation**

**New Entries**  
Positions 76 to 200

**Single File**

**Album File**

**Charts Plus**

### SINGLES - Positions 76 to 200

Rank	Artist	Single	Label	Weeks on Chart	Peak
76	...	...	...	...	...
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78	...	...	...	...	...
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Week Ending 18th MAY 1991

Did you know that you can receive all the information contained in this newsletter plus more besides by contacting Spotlight on 071 520 5434 after June 1st

### SINGLE FILE

What's New - A weekly round up of new entries into the top 75

Songs that have not forgotten

More singles gone but not forgotten

Album File

Single File

Album File

**Single file**  
Detailed news about all new entries into the top 75, including artist profiles and historical chart data on each.

"Gone but not forgotten" titles dropping out of the top 75 with details of highest position reached and number of weeks on the chart

Top 20 format chart of the week (rotating each week between 7", 12", cassette and CD)

### ALBUM FILE

This week's new album entries

More singles gone but not forgotten

Album File

Single File

Album File

**Album file**  
Full album profiles and artist information on new entries into the top 75 album charts. Essential reading for all those looking to fill gaps in their knowledge on the latest big selling acts

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

### This weeks playlists

Single	Artist	Radio 1	Radio 2	Radio 3	Radio 4	Radio 5	Radio 6	Radio 7	Radio 8	Radio 9	Radio 10	Radio 11	Radio 12	Radio 13	Radio 14	Radio 15	Radio 16	Radio 17	Radio 18	Radio 19	Radio 20	
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- 40 Queen HEADLONG
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- 42 Madonna RESCUE I
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- 50 Alexander O'Neal
- 51 Divinyls TOUCH M
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- 53 Kylie Minogue SHI
- 54 Gary Clail On-U Se
- 55 Lenny Kravitz IT'S
- 56 The Triplets YOU D
- 57 Chris De Burgh TH
- 58 Flowered Up TAKE
- 59 Luther Vandross F
- 60 Vic Reeves BORN F

# dj directory

11.59

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 portaphones 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



'Digi' is out now on Scream Records via AVL

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!" David Roberts

## Phoenix



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.

'Plaything' is available now on import from Big Beat.

David Davies

## Nightlife 10

- TW LW
- 1 (1) NIGHT IN MOTION Cubic 22 (Big Time 12)
  - 2 (-) LET THE BEAT HIT 'EM Lisa Lisa + Cult Jam (Columbia 12)
  - 3 (3) GOTTA LOVE FOR YOU Jomanda (Big Beat/Giant 12)
  - 4 (-) IS THIS A DREAM? Love Decade (W'Label 12)
  - 5 (-) ILIKEIT DJH Feat Steffy (Wicked - Wild 12)
  - 6 (-) VARIOUS Big Beat Revolutions (Big Beat LP)
  - 7 (2) OPTIMISTIC Sounds Of Blackness (Perception 12)
  - 8 (RE) 7 WAYS 2 LOVE Cola Boy (W'Label 12)
  - 9 (-) IN THE BEGINNING The Force (W'Label 12)
  - 10 (-) DEEP IN MY HEART/EVERYBODY (REMIXES) Clubhouse/Cappella (FFRR 12)

**DISC DISC** 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/Vinyl Zone (London); 3 Beat (Liverpool); and 23rd Precinct (Glasgow).

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51 Divinyls TOLUC  
52 MC Hammer VO  
53 Kylie Minogue S  
54 Gary Clax On-U  
55 Lemmy Kayote T  
56 The Trojans VO  
57 Chris De Burgh T  
58 Flowered Up T  
59 Luther Vandross  
60 Vix Reeves BORN

Compiled by EMI. Rating based

# direct

## Hot vinyl

BY JAMES WALLIN



**DOUBLE TROUBLE**  
**'Rub-A-Dub'**  
(Destiny WAXT 41, via Pinnacle)  
Cleverly channeling a conflation of samples and jazy beats, this jaunty reggae-house fusion is word spotting rapped by Little Mike a girl between bits of 'whoah I'm just a sub-a-dub soldier' reggae chorus and other interjections by Ed in its 0:12:30pm Club Dub, with an instrumental and forcey jargy tubbing at 0:12:6pm 'Dread All The Contri' rap variation.

### GARY CLAX ON-U SOUND SYSTEM

**'Escape'**  
(Perfecto Records PT 44564, via BMG)  
Remember that there's no escape from society's perception of you, whether right or wrong (the very limited lyric isn't as deep as that suggests), this 2-tone type brass and percussion prodded jaunty lurching bassy bouncer boomingly lugs through Paul Oakenfold's Steve Osborne's (spagetti) west-end whistles punctuated 117.76pm On The Mix and simpler 117.86pm On The Case Mix versions, coupled with a bashing and chugging 118.06pm There's Something Wrong With Me Mix of the recent 'Human Nature'.

### RUDE BOYS

**'Written All Over Your Face'**  
(Ampalco AT8052)  
Setting fast especially to the black dance market here, this Gerald Levert co-produced terrific US smash jangling and swaying gospo-soully wailed deep soul nigger by Larry Marcell and his Cleveland colleagues is in 0:48:00pm Long Version and 0:48:20pm Edit, coupled also with the Levett-like group created snappy lurching swingbeat 109.06pm 'Fool For You'.

### PHIL PERRY

**'Amazing Love'**  
(Capitol 12CL 615)  
Although this ex-Montclair has just topped the US R&B chart with a soul searing slow revival of Aretha Franklin's 'Call Me', out here instead is his new import, a David Moussis remixed superbly smoothly cantering soul bouncer soaring

### 6 RM UPDATE

ly wailed and whined not unlike gospel great Renee Allen, in bass boosted 117-11:37-06pm Club, classy calm piano played 117:1-06pm Jazzy Instrumental, funkier mellow 118:06pm Extended, and rhythmically staid 0:17-1:06pm Serious Moonlight Mixes.

### KRAFTWERK

**'The Robots'**  
(EMI 12EM 192)  
The pioneering 1970s German synthesizer act, who just about singlehandedly inspired black American dance music's shift to not only electro but also house and techno, has now re-released this 1978 album track in pure 100% 199, intoning "we are robots" as it attractively links and twitters through its sparsely looped (0:12:22pm LP Version, Single Edit, and actually A-side on 12-inch although the sleeve still headlines 'The Robots') more busily shuffling 'Robotnik' variation.

### THE AFFAIR

**'Hanging On'**  
(Pan/Tax PANTX 00312, via 071-833 3033)  
Steve Carmichael and Heidi Fernandes pleasantly cut an unrelaxed but accomplished jargy swaying 0:10:17-06pm classy soul joggler nice acrobacy, sax and jazy piano piano, in Club, Piano Dub, and Drum & Bass Mixes, with weak checking

### GROOVE COLLISION featuring

**Taka Boom & Ray Carless**  
**'The L.O.V.E.'**  
(Optimism Records OFT 12012, via Pinnacle)  
Featuring — although not very prominently — 70s disco veteran Tina Chaka's (saxophone) and jazzy toothing saws Ray, this in fact featuring guy rapped bumpily percussive 99.76pm whizz swingbeat jargy builds a particularly effective and with an excellent instrumental dance more dritly percussive alternative)

### GALLIANO

**'Power And Glory'**  
(Italkin Loud TLLX 8, via Phonogram)  
With a vaguely Wu-uh jazz-lunk underpinning, this husky guys mumbled and soulful girl cooed teaking bubble-jazzy is in 115:9-06pm Luv' Mix, 118:2-06pm Dirty Dirty Instrumental and 115:76pm The Secret Dub Versions, coupled with the shrilly jangling spoken 108.36pm 'Stoned Agent', while out separately now as a less intimate Remix (TLLX 8) are the drum rattled different jargy jangle (0:11:15-06pm G. Funk Mix and Dub), plus the jaunty reggae ditties quoting 0:9:8-06pm 'Me My Mike My Lyrics'.

### BASIC BLACK

**'Who Ever It Takes'**  
(Motown T2 4548)  
Apparently out now, the Gene Griffin produced jargy '70s indie beefy lurching vigorous soul energy here in Steve Anderson's 109.26pm European Mix and R&S0 Edit, plus Timmy Regalado's more starchy jargy Bobby Byrd 'you got it' produced jargy 119.06pm House Mix (so called), the original 110.06pm imported pressing US Sound Of New York MOTW12-4194 having consisted of this together with Timmy's 'Ainno' Doj' only purchased 12" Mix, Instrumental, and piano driven Dub Mix.

### PM DAWN

**'A Watcher's Point Of View (Don't Cha Think)'**  
(Gone Steady/Island GET 32)  
Very clever indeed but perhaps just a little bit too cerebral to be really hit was roundly beaten in a Kiss FM listener's vote, the new Jersey duo Prince & DJ Muzik's jargy smacking 121.56pm last harmonised witty mix combining jargy jargy beats, Da La Soul-ish beats, funkily jargy beats, Da La Soul-ish beats, funkily jargy beats, Da La Soul-ish Beach Boy/Mamas & Papas-type West Coast flavour, with Youth Extended and Radio Miles plus an Acappella; and the crowd pleasing back-to-front closing 0:10:2-06pm 'Twisted Melow', More pop than hip hop?

### FIRELY

**'Watcha Gonna Do'**  
(Tam Tam Records TT 17, via Sony Music)  
Here in a plinking and popping piano pushed deliberate chunkily lurching new 100.06pm 'Less Is Mo' Steegala/Rhine Remix, plus its jargy intro more subtly bashing and jiggling mellow 0:9:8-06pm Original Mix from last year's import, this attractive soul joggler is rather strangely sung by an alternately husky then straining young boy who sometimes bubbles and goes a bit ratty, to haunting effect.

### DONNA GARDIER

**'Good Thing'**  
(Viva! Pumphouse VST 1444)  
By turns seriously wailed and dementedly cooed, this quite breezy gallopier in a Pumphouse's 'Don't Mess Pumphouse VST 1325', it's Mark Bell's jargy shuffling 100.96pm Dope Up DJ Edit, Sacha's percussive (reworking) 0:10:8-06pm Sasha in Japan Mix and less rhythmic 0:10:20-06pm Sashapops, or separately as a much toned down gentler Remix (VSTX 1344) in Bell's full dooding ambient 0:11:17-06pm Dope Up Luv, Pumph's jargy thrifting 115.06pm Dance Perspective Remix, and Saiki's piano jangled ratty 109.76pm Sasha in North London Remix. Donna's earlier 'Don't Mess Pumphouse VST 1325', an attractively soulful slyly undulating joggler swayer with a niggly familiar link (like a sinner's 'Mysteries Of Love'), still worth checking in as Tom Frederick's 0:48:00pm Pumphouse Liberation Mix, Instrumental and Acappella, or as a Remix (VSTX 1325) in Eric Kupper's chunkier percussion jiggled 85.56pm Reggae-Mix, only topping 100.06pm 118.36pm Dance Hall Mix and Dub.

### B.B. QUEEN

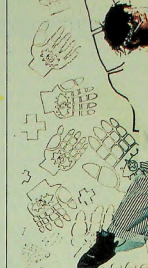
**'Blueshow'**  
(EMI 12EM 181)  
This thrashy roaring Netherlands based girl's new Phi Hendrix in Can Cutmore remixed Italian Dutch house races in a piano plinked and guitar yowled frantic 124.86pm Harlem and Amsterdam Mixes with overbooked crowd noise boozing their excitement (a plaintive solo 0:6:0-06pm Ballad Mix) is also on all but the 12-inch format, coupled by the suitably swaying 0:10:36pm 'Love You Nights'.

### DANNI MINOGUE

**'Success'**  
(MCA Records MCGT 1530)  
Just as sister Kylie's news is kicked off by rapper Jay-Z, Danni's current hit is really amazing jargy in Bruce Forster's densely jiggling swingbeat 0:10:2-06pm 118.06pm Extended reversion of Alexander O'Nea's 'Fido' and kicked off in turn by an oddly uncredited male rapper. Bruce reckons it will be producer Steve Meyers, while there's a theory it could be Erston — who is certainly on the LA Mix cassette follow-up, with a fierce sax squawked jargy '12" Dub as instrumental flg. Believe it, this is a seriously hard top!

### MADONNA

**'I'm Breathless'**  
(Sire W00377)  
With a possibly more brightly EMO clapping beat than I remember from 1983 but not apparently so, this is Madonna's production team's looping 115.86pm classic is out again in an origi-



inal LP Version, flipped by Ship Pettibone's jargy shell 115.1-06pm 'Where's The Party (Remix)' and Bruce Forster & Frank Harter's piping 120.06pm 'Everybody (Remix)'.

### MASSIVE ATTACK

**'Safe From Harm'**  
(Wild Bunch Records WBR3 3, via Circa/Virgin)  
Wanted the 'Unfinished Symphony' by Shara Nelson, this wind swept string very dourly numbing slow swaying lugger is out first (country) to the sleeve listing in Nelson House's 0:35:18-06pm 12" Version and 0:41:46-06pm Instrumental, plus the group's 0:42:30-06pm Out mat, with apparently a Paul Oakenfold remix to follow.

### KYM MAZZELLE

**'No One Can Love You More Than Me (Remix)'**  
(Parlophone 12215 0287)  
Kylie's radio aimed soul song is perked up immensely by Simon Dunmore & Steve Mac's

### LETOUR

**'People Are Still Having Sex'**  
(Polydor PT 147)  
Sporadic video views, one as emblematic that it's embarrassing to watch in public company or a 'cleared up' version that's still highly suggestive, this will be considered as an irresponsibly debaucherous denial of the AIDS threat, although it seems to have set out with an opposite intention — talk about having your size and eating it! too it's repetitively 100.06pm simple ingredients are a dourly pumping and sporting beat, toothing base and keyboards, organic female growling and a muted male like line — nothing else — in Maurice Jarre's 118.06pm Muz Steady Mix of the A-side, very differently coupled however with a fully nutted Ed Willers-like jargy chugging 125.06pm Original. "What does wear that 'this AIDS thing's not working' meaning the safe sex campaign, plus Earache Control's 127.06pm Archaic fanatically raving techno 128.06pm Brunch-Or-Muz. Already the biggest licensed Stateside, and instantly massive here too, it's obviously the next Crystal Waters-type mad dourly gimmicky crossover smash!

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It To Ya' and its even more reggae percussive clubwise 0-127.18pm 'Give Ya Version'.

**ABILITY II**

**'Pressure'**

(Outer Rhythm FOOT 12)  
Picked up from the Leeds based Bass-i-colour (which has been quiet for quite a while now, since its debut release), David Duncan's low, depressingly mournful gut moaned track 0-122pm low frequency burster has a juniper more ambient style. Pressure Dub.

**CARON WHEELER**

**'Bliss (Is The Colour Of Pain) (Remix)'**  
(RCA PT 44538)

For Soul & Soul-ah wailing reggae it is now also in somewhat faster 97.36pm funkily bubbling Blue Theme, clearly tapping Transformation Dub mixes, couched this time by the Dub of the P-Tunity snapping 114.56pm 'This Is Mine'.

**ENERGY STORM**

(ESP/Go Bang! Records ESP 9103, via Southern)

Master OC & San-D's Dutch based five tracker has the bass thumped fully scurrying 128.18pm 'Symery', Orlando Voom mixed blipper 'Symery X-pansion' variation, trancing 126pm 'Love Energy @memoria', wasting machine-style 125pm 'Energy Field' and nervy 0-128-02pm 'Command Your Soul'.

**PRESENCE**

**'All See'**

(Really Records LQLX 2, via Pinnacle)

La Tohurst's group follows 'I Wonder' with a piano tinkled and sometimes quavering bass accented pleasant mournfully sung indie pop toger in 0-122pm Butler/Walsh dance and more purposefully striding 119.66pm Dub Mixes.

**THE WOLFGANG PRESS**

**'Mama Tell Me Not To Come'**

(4AD BAD 1007)

TWP's funk duo jiggled droning indie dance

**Beats & Pieces**

**CLUB CHART** contributors, as of this coming weekend, should send their returns to Alan Jones back at our old address. **Record Mirror Club Chart, c/o Music Week, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 8LZ (tax: 071-928 2881)**, but anyone with info for its column or records for review (please always include the release date) should send those separately to James Hamilton, 4 Norfolk Road, London NW10 9GB (phone: 061-961 2627). The Video Pool's latest two Karaoke tapes (issues K10 & K11), a complementary 'R'n' Soul' pair, come with a free full time Intellite guitar if you order both dance (E117.50, VAT included, payable by Visa on 071-602 5935) — Tony Charles Chester and Dean Thatcher of Kensington's **Flying Records** shop and the Flying club nights (organising a fortnight of dubbing in Rimini between June 25-July 10, details on D11-845 1695) have formed a dance label with **Comtempo**, called however **Flying Vinyl** to prevent confusion with the original Italian Flying Records label.

promotion of three Dog Nights' 1970 hit was adopted as just 'Mama' in an un-named but mainly club-like 0-115.76pm and more vocal 115.4-115-115.69pm mixes.

**NIXON**

**'Submission'**

(MCA Records/Vietnam NXNT 2)  
Promoted on sea-thru blue vinyl but otherwise not very exciting in its original 'Japanese Version' mix, the San Francisco song gets a slightly angrier local modern indie dance treatment in 0-116.76pm Ken Nagasaki Figure 4 Logic, Big Daddy's Splan, and Ken Wainé's Out 2.4. The Count Mixes, with the jumbled 0-120-

0-123pm 'Nixon Bleep' too, while a separate for preferable **Polo Pininf MIA (HXN 2)** totally reworks it into a now unrelated **Fat 0-126-7-08pm** fat-type girl squawked and piano pounded house bouncer, with a similar satirical instrumental **The Stroke (Nixon Special) Hold** Mix plus again the Big Daddy/Splan Mix.

**WILL DOWNING**

**'I Go Crazy'**

44th & 63way 12BWR 200)  
A levelly sophisticated drifting slash Vers, 77.36pm soul swayer in Long and Radio Versions, with the gorgeous trinkly winging 97.36pm T1 West too.

**VIDEO**

Labels  
Laser  
PMI  
MVP 99 12743

**Pieces** **PMI**  
MVP 99 12743

**est Hits** **BMG Video**  
791 012

**iculate Collection** **WMV**  
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**'CARRERAS** **PolyGram**  
CVF 11122

**He's ... 4 Front** **PolyGram**  
LED 80132

**DIE: Very Best ...** **Chrysalis**  
CVHS 5040

**1 Music Club** **Video**  
MC 2002

**ig ... 4 Front** **PolyGram**  
LED 80132

**An Evening With** **Ritz**  
RITZY 0008

**STRA: Very Best** **Telstar**  
TVE 1033

**ie Very Best Of** **Telstar**  
TVE 1032

**er Time!** **PMI**  
MVP 99 1240 3

**n Fire** **CIC**  
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# THE Club Chart

THE RECORD MIRROR CLUB CHART IS FEATURED ON THE MARK GOODIER SHOW ON RADIO 1 FM EVERY MONDAY AT 7.30pm

## RECORD MIRROR

COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DJ RETURNS

TL	WL	Artist	Track	Label	Chart Position
1	1	GYPSY WOMAN (LA DA DEE)	Crystal Waters	A&M	50
2	9	I WANNA SEX YOU UP	Color Me Badd	US Giant	51
3	2	ANASTHASIA (OUT OF HISTORY MIX)	199	XL Recordings	52
4	4	RING RING RING (HA HA HEY)	De La Soul	Big Life	53
5	3	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	Polydor	54
6	13	THINKING ABOUT YOUR LOVE (ONE WORLD MIX)	Sevin Thomas	Cooltempo	55
7	5	SEASONS OF LOVE (MIXES)	10th Anniversary	Giant	56
8	7	ESCAPE (ON THE MEX)	Carl Casella	Perfecto	57
9	12	PEOPLE ARE STILL HAVING SEX (MO SLEAZY MIX)	(RALPH'S ORGANIC MIX)	Polydor promo	58
10	8	LAST TRAIN TO TRANSCENDENT (FROM THE LOST CONTINENT)	The KLF	Polydor promo	59
11	33	PEOPLE (HELLE'S CLUB MIX)	Lisa M	Polydor promo	60
12	6	COLOR MY LIFE	Freddie Fender	KLF Communications	61
13	17	NIKKIE DOES IT BETTER (MILLER LITE MIX)	Nikkie Nicole	Polydor promo	62
14	18	SAY YEAH (BRUCE FOREST'S LONG MIX)	Say Yeah	Deconstruction	63
15	15	I DON'T EVEN KNOW IF I SHOULD CALL YOU BABY	(MARSHALL JEFFERSON MIXES)	Epic	64
16	27	SHINE ON (MIXES)	Just Out Sarah Warwick	One Little Indian	65
17	19	JUST A GROOVE	Noname	Columbia	66
18	10	GENERATIONS OF LOVE (TOTALLY OUTHED MIX)	Smoo Love You	Rumour	67
19	11	REAL LOVE	Driza Bone	More Protein promo	68
20	24	DEEP IN MY HEART (EXTENDED MIX)	Clubhouse	sh&w	70
21	22	UNITY/HALLELUJAH (MIXES)	Iner City	fff	71
22	26	BLUE (IS THE COLOUR OF PAIN) (BLAK & BLUE MIX)	Cher	Ten promo	72
23	23	LOVE/KICK (EXTENDED MIX)	Gang Starr	RCA promo	74
24	25	CHILL TO THE PANIC (THE ORIGINAL MANIC MIX)	Deez & Featuring Deez The Deez and Shola	Cooltempo	75
25	32	HER GUY	Love Is A Master of Disguise E & J	AkashicM&G promo	77
26	25	GONNA CATCH YOU (UNO MIX)	Lorne Gardner	MCA	78
27	28	LOVE'IT FOREVER	Johnny Parker	More Protein promo	79
28	31	RIGHT IN MOTION	Cuba 22	Supreme	80
29	31	GOOD BAY (EXTENDED THE BENT MIX)	Dee-Lee	Desire promo	81
30	31	TONITE (MIXES)	Therese Goss	Belgian Big Time	82
31	36	A WATCHER'S POINT OF VIEW (DON'T CHA THINK) (YOUTH EXTENDED MIX)	PH Dawns	Elektra	83
32	33	ICAN'T WAIT SPECIAL FX	HERC	US MCA	84
33	50	NOTHING CAN STOP US	St. Etienne	Ge Street promo	85
34	25	FOOTSTEPS FOLLOWING ME (SOLE MIX) (LACE UP MIX)	Fusion Nerve	white label	86
35	46	RUB-A-DUBB Double Trouble	ARE YOU GONNA BE THERE	Debut	87
36	37	T'LL BE WAITING (DANCE MIX) (RED ZONE MIX)	Clive Griffin	Desire promo	88
37	52	KINDA GROOVY	Cool 2	U.S.D.	89
38	40	HARD Come Luch	ANSWER MY PRAYER	Mercury	90
39	38	TECHNO FUNK	Lost	City Sounds	91
40	43	BASS POWER (EXTENDED MIX)	Raze	8 promo	92
41	36	NOW IS YOUR BOW (MIXES)	Dolores O'Riordan	Puls-e white label	93
42	44	WONDERFUL THING (CJ MACKINTOSH MIX)	Markus O'Fure	Perfecto	94
43	45	WHAT YOU WANT (PRECHIN' & RECCHIN' MIX)	Xpansion	Champion	95
44	36	P'M ALRIGHT (EXTENDED MIX)	Katherine E	Circa promo	96
45	51	IT'S ALL OUTTA LOVIN'	Temp Temper	Eternal promo	97
46	51	AMAZING LOVE (CLUB MIX)	Philly	Arista promo	98
47	51	PERPETUAL DAWN (DOLAR FLARE EXTENDED MIX)	Oni	Dead Dead Good	99
48	51	THE SONG WILL ALWAYS BE THE SAME (NYC & COSTELLO MIX)	Pix Oie	Ten promo	100
49	51	WHERE LOVE LIVES	Alvin Linerick	Capitol promo	101
50	51	SUBSTANCE	Boyz II Men		
51	51	BUMP STREET (BRIGHTON DAZE US 12)	Herb Alpert featuring Yvonne de la Vega		
52	51	FACTS OF LIFE (TOUCHDOWN MIX)	Dummy Hadden		
53	51	ROADKILL (LOOPLINE LIKE REMIX)	Stock Aitken Waterman featuring Ensoniq		
54	51	HOW CAN I LEASE THE PAIN	Lisa Fischer		
55	51	EVERYBODY (MIXES)	Capella		
56	51	QUADRAPHONIA (REMIX)	Quadruphonia		
57	51	THE ENEMY WITHIN	Thirst		
58	51	MOVE THAT BODY (12" VERSION)	Electronic featuring Reggie		
59	51	FATH (IN THE POWER OF LOVE)	Resala		
60	51	DON'T STAND IN MY WAY	Yee-Ha		
61	51	YOU TOO	Ne-Yo		
62	51	POWER OF LOVE/LOVE POWER (POWERFUL MIX)	Luther Vandross		
63	51	POWER AND GLORY	Galliano		
64	51	ALL I SEE	Presence		
65	51	7 WAYS TO LOVE	Coa Boy		
66	51	THE WICKEDEST SOUND (DON GORGON MIX)	Don Gorgon		
67	51	FEED THE FEELING	Perception		
68	51	HEROES	Big Preston		
69	51	DIGI 11	Shel		
70	51	SO GROOVY	Wendell Williams		
71	51	ANOTHER SLEEPLESS NIGHT (CLASSIC MIX)	Shawn Christopher		
72	51	KEEP 'EM ON THE FLOOR (12" VERSION)	Big Daddy Kane		
73	51	THERE'S GOT TO BE A WAY (12" REMIX)	French Carey		
74	51	SAFE FROM HARM (12" VERSION)	Heaven Attack		
75	51	WALKING DOWN MADISON (CLUB MIX)	Kirby MacCall featuring Anif		
76	51	FORBIDDEN CITY	Kyoto		
77	51	GOT A LOVE FOR YOU	Jonas Janda		
78	51	TRUST	Vibe Tribe		
79	51	WHAT IS DUB? (MIXES)	The Moody Boys introduce Screamer		
80	51	WHAT EVER IT TAKES	Base Back		
81	51	GOOD THING (PUMPHOUSE SURVIVAL MIX)	Donna Gardner		
82	51	RAISE LOVE (SAY YOU WANT ME) (PART ONE)	Quartz & Dina Carroll		
83	51	GIRLS (TRUMPET MIX)	Powercut		
84	51	OPTIMISTIC (ALBUM MIXES)	Sounds Of Blackness		
85	51	THE ROBOT'S WORK	The Vertigo EP: INFILTRATE 302/ THE 1ST OF MAY/ REAL TIME STATUS		
86	51	IF MY BROTHER'S IN TROUBLE	Jiffrey Offone		
87	51	SO MANY ROADS	Don Bee Brant		
88	51	BLUEHOUSE - AMSTERDAM MIX	B.B. Queen		
89	51	ALIVE (GGA MIX)	Blue Pearl		
90	51	CAN U FOLLOW (G.S. REMIX)	Soundfunkers		
91	51	SUBMISSION (MIXES)	Nonon featuring Nicole DeLuxe		
92	51	SPILLIN' THE BEANS	Hyphen		
93	51	FREE YOUR FEELINGS (XTRA FEELING MIX)	Slam Slam		
94	51	WE'RE ON THE MOVE	Guns for Jam		
95	51	STARS (FLYING TOUCHDOWN MIX)	Poppa Factory		

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THE OFFICIAL **music week** CHART

Pos	Week	ARTIST TITLE	Label	Pos	Week	ARTIST TITLE	Label
1	2	Category/running time	Cat. no.	1	2	Category/running time	Cat. no.
1	18	ROSEMARY CONLEY'S WHOLE... Special Interest/1hr	BBC BBCV 4457	16	7	BLAKES 7: Shadow/Weapon Sci-Fi/1hr 43min	BBC BBCV 4498
2	18	THE RESCUERS Children's/1hr 14min	Walt Disney D 240642	17	30	ROSIE & JIM: Vol 2 Children's/1hr	Central/Video Coll VC 1202
3	NEW	WHEN HARRY MET SALLY... Sci-Fi/1hr 31min	Palace PVC 2158	18	21	FIELD OF DREAMS Drama/1hr 41min	Guild Home Video GLD 50095
4	3	HIGHLANDER Sci-Fi/1hr 51min	Warner Home Video FES 38050	19	18	JANE FONDA'S WORKOUT: Lean Routine... Special Interest/1hr 23min	WHV PES 00654
5	3	THE ABYSS Sci-Fi/2hr 14min	FoxVideo 1561 50	20	19	LADY AND THE TRAMP Children's Cartoon/1hr 13min	Walt Disney D205822
6	4	K-9 Comedy/1hr 37min	CIC VHR 1391	21	16	CYBORG Sci-Fi/1hr 19min	Parthe PES 31030
7	5	ROADHOUSE Action/1hr 49min	Warner Home Video FES 39704	22	25	MADONNA: The Immaculate Coll... Music/55min	WMV 7599382143
8	27	PRETTY WOMAN Comedy/1hr 55min	Touchstone D410272	23	15	RAMBO III Action/1hr 43min	4 Front/PolyGram LED 80012
9	13	CHIPPENDALES: Tall Dark & Hand... Video Gems Other/1hr 10min	R 1372	24	22	STAR TREK V: The Final Frontier Sci-Fi/1hr 42min	CIC VHR 2374
10	19	CALLANETICS Special Interest/1hr	CIC VHR 1335	25	NEW	STEPTOE & SON: The Piano/... Comedy/1hr 30min	4 BBC BBCV 4602
11	3	THE 'Y' PLAN COUNTDOWN Special Interest/1hr 30min	Virgin VVD 830	26	26	PAVAROTTI/DOMINGO/CARRERAS PolyGram CFV 11122	
12	12	THE ROCKY HORROR PICTURE SHOW Musical/1hr 35min	FoxVideo 1424 50	27	11	BLAKES 7: Orac/Redemption Action/1hr 42min	BBC BBCV 4497
13	NEW	MEGADETH: Rusted Pieces Music/45min	PMI MVP 99 1274 3	28	28	THE SOUND OF MUSIC Musical/1hr 48min	FoxVideo 1051 50
14	10	EURYTHMICS: Greatest Hits Music/1hr 35min	BMG Video 791 012	29	-	THE BEST OF HULKAMANIA Sport/1hr	SilverVision WS 904
15	NEW	UK RAMPAGE Sport/3hr	SilverVision WF 099	30	NEW	MEAL — THE ART OF ENERGY Special/1hr	PolyGram Video CFV 11552

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# TOP 15 MUSIC VIDEO

Pos	Week	ARTIST TITLE	Label
1	2	Category/running time	Cat. no.
1	NEW	MEGADETH: Rusted Pieces Compilation/45min	PMI MVP 99 1274 3
2	1	EURYTHMICS: Greatest Hits Compilation/1hr 35min	BMG Video 791 012
3	27	MADONNA: The Immaculate Collection Compilation/55min	WMV 7599382143
4	28	PAVAROTTI/DOMINGO/CARRERAS PolyGram CFV 11122	
5	7	ROD STEWART: Tonight He's... Live/1hr 30min	4 Front/PolyGram LED 80132
6	11	DEBORAH HARRY/BLONDIE: Very Best... Compilation/1hr 17min	Chrysalis CVHS 5040
7	17	LUCIANO PAVAROTTI Music Club/Video Col MC 2003	
8	5	STATUS QUO: Rocking... Live/1hr 17min	4 Front/PolyGram LED 80152
9	28	DANIEL O'DONNELL: An Evening With Ritz RITZV 0008	
10	NEW	ELECTRIC LIGHT ORCHESTRA: Very Best Compilation/57min	Telstar TVE 1033
11	9	JOE LONGTHORNE: The Very Best Of Compilation/45min	Telstar TVE 1032
12	-	MC HAMMER: Hammer Time! Compilation/1hr	PMI MVP 99 1240 3
13	16	THE DOORS: Dance On Fire Live/1hr 35min	CIC VHR 1182
14	10	PHIL COLLINS: Seriously Live... Live/2hr 45min	Virgin Vision VVD 783
15	8	BON JOVI: Slippery When Wet Compilation/41min	4 Front/PolyGram LED 80092

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24	15	ANASTHASIA	XL Recordings
25	NEW	92 DEGREES [CD] XM Earthfall	RCA
26	16	THERE'S NO OTHER WAY Blair	Food
27	NEW	THE ROBOTS Kaltwerk	EMI
28	NEW	ONLY FOOLS (NEVER FALL IN LOVE) Sonia	10
29	NEW	LIGHT AWAY FIRE The Doors	Elektra
30	24	FOOTSTEPS FOLLOWING ME Frances Nero	Debut
31	19	FUTURE LOVE (EP) Sail	ZTT
32	23	KISS THEM FOR ME Stoukxie & The Business	Wonderland
33	22	GET THE MESSAGE Electronic	Factory
34	NEW	YOUNG GODS Little Angels	Polydor
35	51	RECIPE FOR LOVE/IT HAD TO BE YOU Harry Connick Jr.	Columbia

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1	2	WYMANA SEX YOU UP Coralie Williams	21	NEW	TAKES The Robots
2	1	GYPSY WOMAN (LA DA DEE) Crystal Waters	22	NEW	THE ROBOTS The Robots
3	11	HEAD ON Queer	23	11	KISS THEM FOR ME Stoukxie & The Business
4	NEW	92 DEGREES [CD] XM Earthfall	24	11	NOTHING CAN STOP US/SEEDWELL Yoni Tuffery
5	1	ANASTHASIA Tina Turner	25	11	DO YOU SWAYING DANKS Doris
6	1	LAST TRAIN TO THAMCENTRAL The KLF	26	11	WHENEVER YOU NEED ME Tina Turner
7	1	TAMTAM LOVE WHERE DO OUR Scented Hearts: Zoniwe	27	11	SHINY HAPPY PEOPLE Rena
8	1	COUCH ME (ALL NIGHT LONG) The 3 Stars Angels	28	11	GET THE MESSAGE Electronic
9	NEW	YOUNG GODS Little Angels	29	NEW	CIRCLES John & Julie Hill Artists
10	NEW	SHOCKED Kylie Minogue	30	11	LOVESICK Gang Starr
11	1	MOVE THAT BODY The Notorious B.I.G.	31	NEW	WAKE DOES IT BETTER The Roots
12	11	BABY BABY Amy Grant	32	11	THERE'S NO OTHER WAY Blair
13	NEW	SEE THE LIGHTS Simples Minded	33	NEW	NOW IS TOMORROW Soulfly
14	NEW	THINKING ABOUT YOU/LOVE Katelyn Thomas	34	11	QUADRAPHONIA Classroom
15	NEW	THE WAY THE MISSING... Clay Aiken	35	NEW	OMG OF CHANGE Classroom
16	1	COAST IS CLEAR Clay Aiken	36	11	I DON'T EVEN KNOW IF I... Soul Family Sensation
17	NEW	CLASSIC GIRL Janet Jackson	37	11	SUBSTANCE Rocco James
18	1	CAUGHT IN MY SHADOW Sade	38	11	WALKING DOWN MADISON Naked
19	1	DO YOU WANT ME Sade	39	11	JUST A GROOVE Naked
20	NEW	YOU SWEETNESS MC Hammer	40	11	FOOTSTEPS FOLLOWING ME Furman Here

64	NEW	CROCKETT'S THEME/CHANCER Jan Hammer	Heavenly
65	23	BORN FREE Vic Reeves/The Roman Numerals	MCA
66	10	WALKING IN MEMPHIS Marc Cohn	Sense
67	20	TAKE IT Flowerdew Up	Atlantic
68	42	ONE LOVE/PEOPLE GET READY Bob Marley & The Wailers	London
69	41	GET READY! Roadtrain	Tuff Gong
70	45	RESCUE ME Madonna	Columbia
71	41	I DON'T EVEN KNOW IF I... Soul Family Sensation	Sire
72	NEW	WISHING YOU WERE HERE Alison Moyet	One Like Indian
73	NEW	NIKKE DOES IT BETTER Nikke Nicolaj	Columbia
74	43	GONNA CATCH YOU Lenny Gordon	Love
75	42	YOU LOVE US Mame Street Teachers	Supreme
			Heavenly

# GURVE

FROZEN EP 7: 12: CD: MC:



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# TOP 75 ARTIST ALBUMS

## THE OFFICIAL music week CHART

This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
1	NEW	<b>SEAL</b> Seal (Seal)	717 ZTT (WC) 903745572CT3
2	1	<b>GREATEST HITS * 2</b> Ernesto & Stewart (Nima/Sony)	RCA PC 14268 (BMG) PC 14268P, 14268
3	RE	<b>BEVERLY CRAVEN</b> Beverly Craven (Savani)	Epic 403834 (SAB) 403834/403831
4	2	<b>TIME LOVE &amp; TENDERNESS</b> Michael Bolton (Miss/Bertrone)	Columbia 4478124 (S) 447812/4478121
5	6	<b>OUT OF TIME</b> Paul McCartney (Paul McCartney)	Warner Brothers WX 43AC (W) 759954962WSX 404
6	3	<b>JOYRIDE</b> Roxette (Overman)	Epic 40154D 1019 (E) 40154D 1019
7	NEW	<b>UNPLUGGED: THE OFFICIAL BOOT...</b> Paul McCartney (J)	Parlophone TPCD3 118 (E) CDPC3D 118/PC3D 118
8	NEW	<b>MEMORABILIA-THE SINGLES</b> Sgt. Pat Wac. Amund (Thom/MCA/Sony Car)	Mercury 9485124 (F) 948512/9485121
9	12	<b>THE WHITE ROOM</b> The J. Geils Band (J)	KLF Communications JAMMS 909 (RT) JAMMSCD 006/JAMMS1 006
10	4	<b>RECHUTE D'IP</b> S.M.F. (Garcia/Real)	Paragona TCSM 7593 (B) CDPS 7593/CS 753
11	7	<b>SOUL PROVIDER</b> Cory Monte Calley (C)	Virgin TV 2666 (F) CVP 2666/2666
12	12	<b>LEGEND * 3</b> Boyz n the Muzik (Warner Bros.)	Epic 4075414 (M) 445134/4075411
13	15	<b>GREATEST HITS 1977-1990</b> The Singers (Various)	Epic 4075414 (M) 445134/4075411
14	11	<b>THE DOORS (OST)</b> The Doors/J. Morrison/Variety (RCA/Soul)	Elektra EKT 81 (W) 7596100/ECT 81
15	5	<b>DE LA SOUL IS DEAD</b> De La Soul (Prince Paul/De La Soul)	Big Life (B) P.M.C. (F) BLCD 14051/B 1
16	8	<b>MIGHTY LIKE A ROSE</b> Eva Casato (From/Kim/Melanson)	Warner Brothers WX 419C (W) 7330823/570X 419
17	10	<b>SUGAR TALK</b> DVID (DVID/Gray/Tracks)	Virgin TV 2648 (F) CVP 2648/2648
18	17	<b>THE BEST OF THE DOORS</b> The Doors (RCA)	Elektra EKT 721C (W) 960345/ECT 21
19	14	<b>PLEASE HAMMER DON'T HURT 'EM</b> The MCs (Various) (East/West)	Capitol EIC 114 (M) TCST 117/CEST 117/115/210
20	3	<b>POWER OF LOVE</b> Luther Vandross (A&M)	Epic 4480124 (S) 448012/4480121
21	6	<b>THE BEST OF THE WATERBOYS '81-'90</b> The Waterboys (Various)	Epic 420418 (E) 420418/420418
22	19	<b>THE IMMACULATE COLLECTION * 5</b> Madonna (Sire)	Virgin WX 220C (W) 249044/220X 120
23	18	<b>GOLD MOTHER</b> James Brown (G&P/Capitol/Casablanca)	Fonitona 8489594 (S) 848959/8489591
24	NEW	<b>IN CONCERT</b> The Doors (RCA)	Elektra EKT 800C (W) 7596100/ECT 81
25	20	<b>WAGABOND HEART</b> Rod Stewart (Stewart/Decca/Warner Bros.)	Warner Brothers WX 402C/9099909 (S) WX 402
26	NEW	<b>REGGAE TONES WE MONEY</b> The Roots (Various) (Shut Up And Dance)	Shut Up And Dance SUACD 25/SUACD P 2
27	21	<b>INTO THE LIGHT</b> Gloria Estefan (Epic/Cas/Donnel)	Epic 4678254 (S) 467825/467821
28	24	<b>THE VERY BEST OF ELTON JOHN * 6</b> Elton John (Dunham/Parsons/Janis/West)	Roskoff 8489744 (S) 848974/8489741
29	16	<b>WE ARE IN LOVE</b> Beverly Sills (Columbia/J&M)	Epic 4687264 (S) 468726/4687261
30	13	<b>UBERGEE</b> Dixie Chicks (Real Gone)	East West WX 401C (W) 903178/9031781
31	22	<b>CIRCLE OF ONE</b> Adina Carmel (Coral/Bambino)	Real Gone WX 401C (W) 903178/9031781
32	5	<b>KEEP THE MUSIC PLAYING</b> Sunny Sulistyo (Arista/Sony)	Freestyle (D) DMC 21 (F) 21/DMV 21
33	18	<b>THE SIMPSONS SING THE BLUES</b> The Simpsons (Lorenz)	Geffen GFCF 34000 (BMG) 403834/403831
34	NEW	<b>ELECTRIC LIGHT ORCHESTRA PART 2</b> ELO (East/West)	Westar STAC 2503 (BMG) ELO Part Two (Laurie)
35	23	<b>GET READY!</b> Rozzford (Rozzford/Fire/Road/Rocks)	Columbia 4681364 (S) 468136/4681361
36	22	<b>SPAT ACROSS</b> The Farm (Bluesage)	Probe MUKM 1 (F) MUKM 1/MUKLP 1
37	14	<b>WILSON PHILLIPS</b> Wilson Phillips (A&M)	SRS 5847C (E) 5847C/5847P 5

This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
38	23	<b>UNION</b> Yes (Elaio/Variety)	Arista 411558 (BMG) 7019592/11558
39	36	<b>LISTEN WITHOUT PREJUDICE VOL 1 * 3</b> George Michael (Michael)	Epic 467954 (S) 467954/467951
40	27	<b>COMPLETE PICTURE-THE VERY BEST OF...</b> Diana Ross (Brody/Variety)	Olympia E 2018 (MCA) 2018/2018
41	30	<b>INSPECTOR MORSE - MUSIC FROM TV SERIES</b> Therapy (Various)	Virgin VTCG 117 (F) VTCG 117/1171
42	NEW	<b>BLACK</b> Sade (Michael)	A&M 397134 (F) 397136/3971361
43	24	<b>MAMA SADI</b> Lenny Kravitz (Kravitz)	Virgin America WYMC 21 (F) CWV 51/WSLP 21
44	37	<b>IN CONCERT * 4</b> Luzanne Pavarotti (Pavarotti/Domingo/Jose Carreras)	Decca 405434/405430 (D) 405431
45	28	<b>O. G. ORIGINAL GANGSTER</b> Ice T (Ice-T/D.J. Judd/Island/G.S.U./Basha)	Sire WX 412C (W) 7596248/210X 412
46	33	<b>ZUCCHERO</b> Zucchero (Rusconi)	Raindog 849034 (F) 849034/849031
47	NEW	<b>WICKED GAME</b> Chris Isaak (Jacetani)	Reprise WX 430C (W) 7596248/210X 435
48	51	<b>QUENEN</b> Quen (Quen/Rochford)	Parlophone TPCD 119 (E) CDPC3D 119/SCD 115
49	1	<b>SOUL PROVIDER * 3</b> Alison Brown (Giant)	Columbia 4683244 (S) 468324/468321
50	48	<b>HEART OF STONE * 2</b> Extreme (Huguen)	Geffen GFCF 3423 (BMG) GFCF 3423/CF 3423B
51	NEW	<b>EXTREME IN PORNOGRAFFITI</b> Extreme (Huguen)	A&M 395134 (F) 395132/395131
52	35	<b>HOODOO</b> Alison Miel (Glen/Dun/DeGroat)	Columbia 4682724 (S) 468272/468271
53	25	<b>RUMOR AND SIGH</b> Renard Thompson (Fonitona)	Capitol TCEST 1242 (E) CEST 1242/EST 1242
54	43	<b>THE DOORS (RCA)</b> The Doors (RCA)	Elektra K 44012 (W) K 44012/44012
55	27	<b>SERIOUS HITS...LIVE! * 3</b> Phil Collins (A&M)	Epic PNMCK 1 (F) PCDCC 1/PCF 1
56	42	<b>CMXC A.D.</b> Enigma (Enigma)	Virgin Intimate (MUR) (F) LWPR 1
57	42	<b>THE BEST OF ROD STEWART * 2</b> Rod Stewart (Various)	Warner Brothers WX 417C/910982/304 114 (W)
58	44	<b>THE RHYTHM OF THE SAINTS * 2</b> Warner Brothers WX 340C (W)	7596248/210X 340
59	45	<b>DANCES WITH WOLVES (OST)</b> John Barry (Various)	Epic 467591 (S) 467591/4675911
60	55	<b>LOU SHARPI *</b> Louisa (Lowe/Mosley)	EMI TMCST 255 (S) 719206/EMC 255
61	51	<b>MARIAH CAREY</b> Mariah Carey (Various)	Columbia 4668154 (S) 466815/466811
62	14	<b>TIME'S UP</b> Living Colour (Sizem)	Epic 4669340 (S) 466934/466931
63	18	<b>NO MORE GAMES-THE REMIX ALBUM</b> New Kids On The Block (New Kids)	Capitol 467434 (S) 467434/467431
64	52	<b>THE BEES</b> The Bees (Goto/Gib/Variety)	Polygram 847234 (F) 847234/847231
65	19	<b>BLUE LINES</b> Massive (Massive/Def)	Wid (Various) (WBR) WBRCD 1/WBRP 1
66	57	<b>THE SOUL GAGES</b> Sling (Palmgrove)	A&M 396454 (F) 396453/396451
67	58	<b>BRAHMS: VIOLIN CONCERTO</b> Nigel Kennedy (Nigel Kennedy)	EMI TNCDE 3 (E) CNDCE 3/DE 3
68	50	<b>WORD OF MOUTH</b> Waka & The Mechanics (Puff/Dunham/Trailman)	Virgin TV 2662 (F) CVP 2662/2662
69	48	<b>THE BEAST INSIDE</b> Bogdan C. (Various)	Capitola 1418C (RT) 1418C/1418C 1
70	53	<b>X</b> NOS (Thomas)	Mercury 846684 (S) 846684/846681
71	73	<b>THE STORY OF THE CLASH VOL 1</b> The Clash (Various)	Columbia (S) 490244/490244/490241
72	72	<b>FLAMPOINTS</b> Rolling Stones (Klarm/Glenn/Twins)	Rolling Stones 481154 (S) 481154/481151
73	76	<b>DEDICATION-VOL 2 BEST OF THIN LIZZY</b> Thin Lizzy (Various)	Virgin TV 2671 (F) 947924/947924/1921
74	RE	<b>THE BEST OF UB40 VOL 1 * 2</b> UB40 (Various)	Virgin UBTVC 1 (F) DUVY 1/UBT 1
75	50	<b>NOTHING BUT THE BEST</b> Gibet O'Sullivan (Various)	Casle Communications CHVC 101 (BMG) CHVC 101/CHVC 101

This Week	Last Week	Title Artist	Label/Cassette (Distributor) CD/LP
1	1	<b>SMASH HITS - MASSIVE!</b> Various	Dover ZDD 24 (E) CCD 24/24D 24
2	2	<b>DEEP HEAT 10 - THE AWAKENING</b> Various	Telstar STAC 2505 (RT) 2505/STAC 2490
3	3	<b>UNCHAINED MELODIES II</b> Various	Telstar STAC 2515 (RT) 2515/STAC 2515
4	4	<b>CLASSIC EXPERIENCE III</b> Various	EMI TCM 57010 (S) CEM10T 57010/59 (E)
5	4	<b>MASSIVE HITS</b> Various	Telstar STAC 2505 (BMG) TCD 2505/STAC 2505
6	NEW	<b>THE ESSENTIAL MOZART</b> Various	Decca 4332324 (D) 433232/433231
7	21	<b>THINKING OF YOU...</b> Various	Columbia MOODC 15 (SM) MOODC 15/MOOD 15
8	NEW	<b>LOVE SUPREME</b> Various	Dino DINC 19 (DINC) DINC 19/DINTV 19
9	NEW	<b>DANCE ENERGY 2</b> Various	Virgin Television VTCM 4 (F) VTM 4/VTLP 4
10	11	<b>FREE SPIRIT-17 CLASSIC ROCK BALLADS (SM)</b> Various	Columbia MOOD 16/MOODC 16/SMOOD 16
11	5	<b>NOW THAT'S WHAT I CALL MUSIC</b> Various	EMI/VirginPolyGram TCMW 13/CMW 13/NCW 13/NCW 13
12	7	<b>MARQUEE METAL</b> Various	Marquee 8454174 (F) 845417/8454171
13	8	<b>THAT LOVING FEELING VOL 1</b> Various	Dino DINC 18 (DINC) DINC 18/DINTV 18
14	NEW	<b>MERMAIDS</b> Various	Epic 4678744 (S) 467874/4678741
15	15	<b>UNCHAINED MELODIES</b> Various	Telstar STAR 2480/CTD 2480/STAC 2480
16	50	<b>PRETTY WOMAN (OST) *</b> Various	A&M TCM 1052 (E) CDML 1052/ML 1052
17	12	<b>DIRTY DANCING (OST) *</b> Various	RCA BC 86408/B 86408/B 86408
18	14	<b>THE LOST BOYS (OST) *</b> Various	Atlantic 7817674 (W) 781767/7817671
19	10	<b>SOFT METAL BALLADS</b> Various	Arcaide ARC 933504 (S) ARC 933504/ARC 933501
20	26	<b>NEW JACK CITY (OST)</b> Various	Virgin 7599244/94021 (W) 759924/94021/759924/94021

## ARTISTS A-Z

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DOORS, THE	36	SHARPE, Paul	50
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# TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Label
1	2	3
1	<b>BRAHMS: VIOLIN CONCERTO</b> Nigel Kennedy/CD Concert CD: CMC93.3MC.12NOV2.81	EMI
2	<b>VIVALDI: FOUR SEASONS</b> Nigel Kennedy/CD CD: CMC93.3MC.12NOV2.81	EMI
3	<b>MENDELSSOHN-BLÜCHLI/SCHUBERT</b> Herbert von Karajan/WPO CD: CDD474292MUC.4749683.84	HMV
4	<b>ELGAR: CELLO CONCERTO/SEA PICTURES</b> Herbert von Karajan/WPO CD: CDD474292MUC.TC45692.84	HMV
5	<b>ELGAR: CELLO CONCERTO</b> Menahem Pressinger/Wolfeberg CD: 4162354MCA.4162354.81	Philips
6	<b>CHIBRETTA</b> Sir Georg Solti & Dudley Moore CD: 4386933MCA.4386933.84	Decca
7	<b>ELGAR: CELLO CONCERTO/ENIGMA VAR</b> D. Barenboim/PJDD J. Prof. CD: 765297MCA.4079529.81	Columbia Masterworks
8	<b>SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO</b> Nigel Kennedy/S. Ostroski CD: 749172TMC.407174.81	EMI
9	<b>HOLST: THE PLANETS</b> Herbert von Karajan/WPO CD: 4162354MCA.4162354.81	Decca
10	<b>ESSENTIAL HIGHLIGHTS OF SWAN LAKE</b> Mark Eimer/RMO CD: RDC 0204MUC.RHOMC.001 ICN	Royal Opera House
11	<b>ALBINONI: ADAGIO/BUCHTELBER: CANON</b> Herbert von Karajan/WPO CD: 4162354MCA.4162354.81	Decca
12	<b>PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)</b> Herbert von Karajan/WPO CD: 4162354MCA.4162354.81	Decca
13	<b>MUSIC FEATURED ON THE SOUTH BANK SHOW</b> P. Phipps/T. Scholten CD: CCG999MCA.1585799.81	Decca
14	<b>BRAHMS: EIN DEUTSCHES REQUIEM</b> John Eliot Gardiner/ASMF CD: 4321403MCA.4321403.81	Philips
15	<b>LLOYD WEBER: REQUIEM</b> Dame Vera Lynn/MCA CD: CDD474292MUC.TC45692.84	HMV
16	<b>RACHMANINOFF: PIANO CONCERTO NO. 2</b> Nigel Kennedy/CD CD: 4162354MCA.4162354.81	Decca
17	<b>BERNSTEIN IN BERLIN: BEETHOVEN</b> Herbert von Karajan/WPO CD: 4298612MCA.4298612.81	Decca
18	<b>VERDI: LA TRAVIATA (HIGHLIGHTS)</b> Sutherland/Royal Opera House CD: 4060572MCA.K5XOC.7562.81	Decca
19	<b>ORFF: CARMINA BURANA</b> Fritz Maier/MCA CD: CDD 34503MCA.EL 34503.84	EMI
20	<b>PARRY: SYMPHONY NO. 5</b> Manolis Bamet/ICN CD: CHAN 8995 ICN	Chandos
21	<b>PUCINI: LA BOHEME</b> Herbert von Karajan/WPO CD: 4162354MCA.KCET.579.81	Decca
22	<b>PROKOFIEV: ROMEO &amp; JULIET</b> Charles Dutoit/ASMF CD: 4329273MCA.4329273.81	Philips
23	<b>VAUGHAN WILLIAMS CONCERTO</b> Neville Martinson/ASMF CD: 4149583MCA.KZRC.696.81	Anglo
24	<b>BIZET: CARMEN (HIGHLIGHTS)</b> Herbert von Karajan/WPO CD: 4162354MCA.4162354.81	Decca
25	<b>PROKOFIEV: PETER AND THE WOLF</b> Claudio Abbado/ASMF CD: 4299562MCA.4299562.81	Decca
26	<b>FAURE: REQUIEM OP. 48</b> Charles Dutoit/ASMF CD: 4149583MCA.KZRC.696.81	Anglo
27	<b>MOZART: CARMEN</b> José Manuel Serrano/OND CD: 4320872MCA.4320872.81	Philips
28	<b>BIZET: REQUIEM (HIGHLIGHTS)</b> José Manuel Serrano/OND CD: 4320872MCA.4320872.81	Philips
29	<b>VIVALDI: FOUR SEASONS</b> Christopher Hogwood/ASMF CD: 4101262MCA.4101262.81	Decca
30	<b>VIVALDI &amp; CONCERTI OP. 8</b> Felicja Agostini/MCA CD: 4398473MCA.4398473.81	Philips
31	<b>HOLST: THE PLANETS</b> James Levine/CRO CD: 4297302MCA.4297302.81	Decca
32	<b>BETHOVEN: MISSA SOLENNIS IN D MAJOR</b> Herbert von Karajan/WPO CD: 4297302MCA.4297302.81	Deutsche Gram.
33	<b>SIBELIUS: VIOLIN CONCERTO IN D MINOR</b> Dima Yankovsky/CD CD: 89SC 590 ICN	BIS
34	<b>MOZART: PIANO CONCERTO IN C</b> Jeffrey Tate/CO CD: 4163813MCA.4163814.81	Philips
35	<b>ESSENTIAL HIGHLIGHTS OF NUTCRACKER</b> Mark Eimer/RMO CD: RDC 0204MUC.RHOMC.001 ICN	Royal Opera House
36	<b>MOZART: MAGIC FLUTE (HIGHLIGHTS)</b> Herbert von Karajan/WPO CD: 4162354MCA.4162354.81	Decca
37	<b>TCHAIKOVSKY: THE SLEEPING BEAUTY</b> Mark Eimer/RMO CD: RDC 0204MUC.RHOMC.001 ICN	Royal Opera House
38	<b>CHOPIN: PIANO CONCERTOS NOS 1 &amp; 2</b> Zubin Mehta/MCA CD: SK 44932TMC.SI 44932.81	Sony Classical
39	<b>MONTEVERDI: VESPRI DELLA BEATA</b> John Eliot Gardiner/ASMF CD: 4295656MCA.4295656.81	Philips
40	<b>VERDI: ADAGIO (HIGHLIGHTS)</b> Herbert von Karajan/WPO CD: 4162354MCA.4162354.81	Decca

# DISTRIBUTION: INDIE SINGLES\*

Rank	Title	Label
1	2	3
1	<b>LAST TRAIN TO TRANCRANTAL</b> Artists K&L Communications KFL 000811 (RT)	11
2	<b>GET THE MESSAGE</b> Electronic Factory FAC 287/01 (RT)	9
3	<b>R.S.V.P.</b> Manc Street Producers PWL/PWL11 80 (PI)	8
4	<b>JUST A GROOVE</b> Rumour/RUMAT1 23 (PI)	3
5	<b>HUST IS CLEAR</b> Cure Debut DONT11 30 (PI)	5
6	<b>FOOTSTEPS FOLLOWING ME</b> Debut ABBX11 31 (PI)	6
7	<b>INTO TOMORROW</b> Paul Verbeek/Movment Freedom FM 7HP/11 (PI)	7
8	<b>DO YOU CATCH YOU IF I DON'T</b> Gordon Goon Supreme SUPRE11 189 (PI)	8
9	<b>DO YOU EVEN KNOW IF I LOVE YOU</b> One Little Indian 4777/14/17/12 (PI)	9
10	<b>NOTHING CAN STOP US/SPEEDWELL</b> Suzi Starline Heavenly HVN 91/21 (RT/PI)	10
11	<b>YOU LOVE US</b> Manc Street Producers Heavenly HVN 91/21 (RT/PI)	11
12	<b>DO NOT FEAR THE REAPER</b> Hollyford/Lamb Sigen BLAG 0011 (AP/PI)	12
13	<b>CONTRATION/BRIGHTER</b> Graves Dedicated -ICRANE 004/11 (RT)	13
14	<b>DO YOU LET ME DOWN</b> The Jam Produce MILK 104/11 (PI)	14
15	<b>PROTEM/T.S.M.</b> Sonic Experience Sirely Underground -ISTUR 6 (PI)	15
16	<b>DANCE BEFORE THE POLICE COME</b> Shut Up And Dance -SUAD 15 (PI)	16
17	<b>DREAMING</b> Creation CRE 104/11 (RT)	17
18	<b>RHYTHM IS A MYSTERY</b> K & K Debut CRE 111/11 (SD/PI)	18
19	<b>WICKEDEST SOUND</b> The Jam Desire WANT11 40 (PI)	19
20	<b>MAMA TOLD ME NOT TO COME</b> Wolfgang Pense 4AD/1BAD 10/11 (RT)	20
21	<b>SPIRAL SYMPHONY</b> Kicker -KICK 5 (SD/PI)	21
22	<b>WHERE ARE YOU (NOW)</b> PNC Continental -PNC 7 (88) (PI)	22
23	<b>PLAYING WITH KNIVES</b> Ariane Vinyl Solution STORM 25R (STORM 25) (SD/PI)	23
24	<b>NO SLEEP RAVER</b> Ariane Reinforced -HREVI 12001 (SD/PI)	24
25	<b>PRESSURE</b> Adrian Outer Rhythms -FOOT 121 (SD/PI)	25
26	<b>COPPELLA (EP)</b> Ultimate TOP 003/11 (RT)	26
27	<b>HYPERREAL</b> Shammi One Little Indian 48 7P/121 (PI)	27
28	<b>STOLEN HEART</b> See See Rider Lay Lay 25/11 4 (PI)	28
29	<b>TEMPERATURE RISING</b> Shammi Siren SS11 4 (PI)	29
30	<b>WOMAN FEEL YOUR DEVOTION</b> K & M, Miles & Friends Rumour/RUMAT1 25 (PI)	30
31	<b>LEMON AFTERNOON/MY HANDS...</b> Yvonne Situation Two -SIT 78/11 (RT)	31
32	<b>EVER RISING</b> The Charlatans Situation Two -SIT 78/11 (RT)	32
33	<b>LOOSE FIT</b> Huggy Monkeys Factory FAC 1271 (FAC 312) (PI)	33
34	<b>FORTUNE TELLER</b> Buffalo Tom Situation Two -SIT 77/11 (RT)	34
35	<b>CARAVAN</b> Rimrod/Caps Cave DUNG 12/11 (RT)	35
36	<b>INFLUO (EP)</b> AniXians/ANIX11 27 (PI)	36
37	<b>WAKING UP</b> The Jam Shut Up And Dance -SUAD 14 (PI)	37
38	<b>HAPPINESS</b> No Ties Oh Zone -IZONE 2/11 (SD/PI)	38
39	<b>ALIVE TONIGHT</b> Miles & Friends Planet Pacific PAC 311 (AP/PI)	39
40	<b>HOUSE FLY</b> Tricky Dops Warp 7WAP 11 (WAP 31) (PI)	40

## DISTRIBUTION: INDIE ALBUMS\*

1	<b>THE WHITE ROOM</b> The K.L.F. KLF Communications JAMSLF 002 (RT)	1
2	<b>SPARTACUS</b> The Firm Produce MILK/P 1 (PI)	2
3	<b>KEEP THE MUSIC PLAYING</b> Shirley Bassey Dino DINTN 1 (PI)	3
4	<b>WHIRLPOOL</b> Chastiot/Debut Dedicated DECA1 001 (RT)	4
5	<b>THE BEAST INSIDE</b> The Undertones Cave DUNG 14 (RT)	5
6	<b>TURTLE SOUP</b> Mack Trucks Imaginary ILLUSION 012 (AP/PI)	6
7	<b>THE BEST OF INDIE TOP 20</b> Various Beschwore BOT1 01 (RT)	7
8	<b>THAT LOVING FEELING VOL. IV</b> Various Dino DINTN 18 (PI)	8
9	<b>THE THRILLS &amp; BELLYACHES</b> The Happy Mondays Factory FAC 133 (PI)	9
10	<b>SMOKE &amp; STRONG WHISKY</b> Christy Moore Newberry CM 002/11 (PI)	10

## COUNTRY ALBUMS

1	<b>THE LAST WALSTZ</b> Carrie Underwood Ritz RITZ1.C 0558 (PI) RITZ1.C0558/17/2 (RT/PI)	1
2	<b>NECK AND KECK</b> Chris Young/Mark Knopfler CBS 457 456 (RT) 457456/14561456	2
3	<b>SWEET DREAMS</b> MCA MCA MCA 0003 (PI) DINO 003/003/003/003	3
4	<b>EAGLE WHEN SHE FLIES</b> Dolly Parton Columbia 467844 (5M) 467844/267844	4
5	<b>AN EARLY FALL</b> George Strait MCA MCA 0004 (5M) MCA 0004/004/1004	5
6	<b>NO FENCES</b> Garth Brooks Capitol TCE1 2156 (PI) SCE1 2156/2156/2156	6
7	<b>LONG STAR STATE OF MIND</b> Brandi Griffitts MCA MCA 3364 (8M) MCA 3364/3364/3364	7
8	<b>BRAND NEW DANCE</b> Patsy Cline Reprise WY 3967 (W) WY 3967/3967/3967	8
9	<b>THE MYSTERY OF LIFE</b> Johnny Cash Mercury 84005 (14) 84005/12840051	9
10	<b>ABSOLUTE TORCH AND TWANG</b> Al & J The Recorders Sire WY 2950 (W) WY 2950/2950/2950	10
11	<b>LYING TO THE MOON</b> Lenny Kravitz RCA PK 90332 (8M) PK 90332/190332	11
12	<b>TRUE LOVE</b> Don Williams RCA 90338 (8M) PK 90338/190338	12
13	<b>UNTO STORIES</b> Lenny Kravitz Mercury 84004 (14) 84004/12840041	13
14	<b>ELECTRIC BARNYARD</b> Kentucky Headhunters Mercury 84005 (14) 84005/12840051	14
15	<b>ONE FAIR SUMMER EVENING</b> Hollis Crenshaw DINO 003/003/003/003	15
16	<b>FAST MOVIN' TRAIN</b> Hollis Crenshaw RCA PK 90456 (8M) PK 90456/190456	16
17	<b>HERCULES AND FRIENDS</b> Randy Travis Warner Brothers 75991218 (W) 75991218/18991218	17
18	<b>PLU YOURSELF IN MY SHOES</b> RCA RCA PK 90548 (8M) PK 90548/190548	18
19	<b>IF THERE WAS A WAY</b> Dwight Yoakam Warner Brothers 75992344 (W) 75992344/18992344	19
20	<b>SHADOWLAND</b> The Judds Warner Bros WK 171C (W) WK 171C/171C/171C	20

## FOLK/ROOTS

1	<b>THE RHYTHM OF THE SAINTS</b> Paul Simon Warner Brothers WX 340C (W) WX 340C/340C/340C	1
2	<b>SMOKE AND STRONG WHISKY</b> Christy Moore Newberry CM 002/11 (PI) CM 002/002/002/002	2
3	<b>GRACELAND</b> Paul Simon Warner Brothers WX 350C (W) WX 350C/350C/350C	3
4	<b>WATERMARK</b> Eurythmics WEA WX 274C (W) WX 274C/274C/274C	4
5	<b>THE HEALER</b> John Lee Hooker & Friends Silversone OREC 508 (PI) OREC 508/OREC 508	5
6	<b>FRICK OR TROCK</b> Paul Brady Fontana 64844 (PI) 64844/64844	6
7	<b>ROOM TO ROOM</b> The Waterboys Ensign ZEN16 (PI) ZEN 16/16/16/16	7
8	<b>FISHERMAN'S BLUES</b> The Waterboys Ensign ZEN16 (PI) ZEN 16/16/16/16	8
9	<b>HIDDEN CHARMS</b> The Waterboys Silversone OREC 515 (PI) OREC 515/OREC 515	9
10	<b>KATHRYN TIKEL BAND</b> Kathryn Tikel Band Black Crow CRC 227 (ICN) CRC 227/227/227	10

\* © C.I.N. Compiled by Gallup

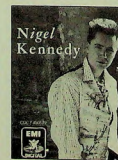
# BACK IN THE UK...

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.

### TOUR DATES

- Sunday 2 June - Birmingham Symphony Hall (Box Office: 021-782 8282)
- Sunday 9 June - Nottingham Royal Concert Hall (Box Office: 0602 453626)
- Tuesday 11 June - London Royal Albert Hall (Box Office: 011-589 8212)
- Friday 14 June - The Brighton Centre (Box Office: 0273 202881)
- Wednesday 19 June - Bournemouth International Centre (Box Office: 0202 297297)

Programme to include The Brahms and Beethoven Violin Concertos accompanied by The London Philharmonic conducted by Bryden Thomson.



## NIGEL KENNEDY IS NOW NO. 1, 2 & 3 in the Official Gallup Classical Chart.

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  - Vivaldi The Four Seasons LP: NIG 2 - TC: TC NIG 2 - CD: CD NIG 2 (Also available on video and laserdisc)
  - Bruh. LP: EL 7496631 - TC: EL 7496634 - CD: CDC 7496632
- Dealers Stock Up Now by calling EMI Telephones: 081-848 9811





## TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

This Last Title Label (12")  
Weeks Last Artist (Distrib/utor)

**1** **I WANNA SEX YOU UP**  
Color Me Badd  
Grant W 00367 (W)

**2** **I LIKE THE WAY (THE KISSING...Hi-Five)**  
Hi-Five  
Jive J127 211 (BMG)

**3** **GYPSY WOMAN (LA DA DEE)**  
Crystal Waters  
A&M AMY 772 (F)

**4** **THINKING ABOUT YOUR LOVE**  
Kenny Thomas  
Cooltempo COOLX 235 (E)

**5** **NIKKE DOES IT BETTER**  
Nikki & Nicole  
Love EVOIX 5 (F)

**6** **CIRCLES (ROUND & ROUND)**  
John & Julie feat. Auricle  
XL Recordings XLT 18 (W)

**7** **ANASTHASIA**  
TSP  
XL Recordings XLT 19 (W)

**8** **DO YOU WANT ME**  
Sah-N-Papa  
Ifr FX 151 (F)

**9** **ANSWER MY PRAYER**  
Sue Chalmers  
Pulse 8 12 LOSE 9 (BMG)

**10** **WRITTEN ALL OVER YOUR FACE**  
Rude Boys  
Atlantic A 78057 (W)

**11** **SHINE ON**  
Sold Out/Sarah Warwick  
Columbia 6568638 (SM)

**12** **IT'S ALL OUTTA LOVIN' YOU**  
Temper Temper  
Ten TENX 353 (F)

**13** **I DON'T EVEN KNOW IF...**  
Soul Family Sensation  
One Little Indian 47 TP12 (E)

**14** **LOVESICK**  
Gang Starr  
Cooltempo COOLX 234 (E)

**15** **NO ONE CAN LOVE YOU MORE...**  
Kym Mazelle  
Parlophone 12R 6287 (E)

**16** **THAT BODY**  
Technocratic feat. Reggie  
ARS Clip 6568736 (SM)

**17** **TOUCH ME (ALL NIGHT LONG)**  
Cathy Dennis  
Polydor CATHX 3 (F)

**18** **YO!! SWEETNESS**  
M.C. Hammer  
Capitol 12CL 616 (E)

**19** **WICKEDED SOUND**  
Rebel MC feat. Tenor Fly  
Desire WANTX 40 (F)

**20** **IF MY BROTHER'S IN TROUBLE**  
Jeffrey Osbourne  
Arista 613992 (BMG)

**21** **NOW IS TOMORROW**  
Definition Of Sound  
Circa YRT 66 (F)

**22** **SUBSTANCE**  
Bocca Juniors  
Boys Own BOIX 5 (F)

**23** **PROTIEN/MTS**  
Sonic Experience  
Strictly Underground STUR 006 (Self)

**24** **SO GROOVY**  
Wendell Williams  
deConstruction PT 44568 (BMG)

© ONI. Compiled by ERA from FADA data collected from dance outlets.

This Last Title Label (12")  
Weeks Last Artist (Distrib/utor)

**25** **PULSE EP VOL 2**  
Various  
Jumpin' & Pumpin' 12TOT 14 (P)

**26** **LOVE IT FOREVER**  
Johnny Parker  
Desire WANTX 43 (P)

**27** **WALKING DOWN MADISON**  
Kirsty MacColl  
Virgin VST 1348 (F)

**28** **HER**  
Guy  
MCA MCST 1528 (BMG)

**29** **SHOCKED**  
Kylie Minogue  
PWL PWLT 81 (P)

**30** **NOTHING CAN STOP US**  
Saint Etienne  
Heavenly HWN 912 (REP)

**31** **TAINED LOVE**  
Soft Cell/Marc Almond  
Mercury SOFT 212 (F)

**32** **THE ROBOTS**  
Kraftwerk  
EMI 12EM 192 (E)

**33** **LAST TRAIN TO TRANSCENTAL**  
The KLF  
KLF Communications KLF 008 (IRT)

**34** **THE SONG WILL ALWAYS BE...**  
Plus One  
MCA MCST 1535 (BMG)

## TOP 10 DANCE ALBUMS

This Week Last Week Title Artist Label (P/Cassette Distributor)

**1** **REGGAE OWES ME MONEY**  
Regga Twins Shut Up And Dance SLUADP 2/SUADMC 2 (P)

**2** **SEAL**  
De La Soul  
ZTT ZTR/ZTT38 (W)

**3** **DE LA SOUL IS DEAD**  
De La Soul  
Big Life BLRPL 8/BLRMC 8 (F/RT)

**4** **POWER OF LOVE**  
Luther Vandross  
Epic 46802 2/14680124 (SM)

**5** **NEW JACK CITY**  
Original Soundtrack  
Giant 7539244091/7539244094 (W)

**6** **MAKE TIME FOR LOVE**  
Keith Washington  
Qwest 7599265281V (Import)

**7** **O.G. ORIGINAL GANGSTER**  
Ice-T  
Sire WX 412/WX 412C (W)

**8** **GOT A LOVE FOR YOU**  
Jomanda  
Big Beat BB 0031V (Import)

**9** **O.G. KINGDOM OF DUB**  
TK9  
Reinforced RIV 1205

**10** **BLUE LINES**  
Massive  
Wild Bunch WBRLP 1/WBRMC 1 (F)

This Last Title Label (12")  
Weeks Last Artist (Distrib/utor)

**35** **DANCE BEFORE THE POLICE COME**  
Shut Up And Dance  
Shut Up And Dance SUAD 15 (P)

**36** **SPACE FACE**  
Sub Sub  
Ten TENX 373 (F)

**37** **LET THE BEAT HIT 'EM**  
Lisa Lisa & Cult Jam  
Columbia (USA) 447384 (Import)

**38** **THE FACTS OF LIFE**  
Danny Madden  
Eternal Y2 5767 (W)

**39** **I'LL DO 4 U**  
Father MC  
MCA MCST 1525 (BMG)

**40** **WEEKEND**  
Yobro 12YOBR 17 (BMG)

**41** **WAKING UP**  
Nicolette  
Shut Up And Dance SUAD 14 (P)

**42** **PLAYING WITH KNIVES**  
Bizarre Inc.  
Viny Solution STORM 25 (SRD)

**43** **FOOTSTEPS FOLLOWING ME**  
Debut DEBXT 3109 (P)

**44** **GOOD THING**  
Donna Gardner  
Virgin VST 1344 (F)

**45** **GONNA CATCH YOU**  
Lionie Gordon  
Supreme SUPET 185 (P)

**46** **JUST A GROOVE**  
Nardast  
Rumour RUMAT 33 (F)

**47** **QUADROPHONIA**  
Quadrophenia  
ARS 6567866 (SM)

**48** **POWER AND GLORY**  
Galliani  
Talkin Loud TLXK 8 (F)

**49** **ANOTHER SLEEPLESS NIGHT**  
Shawn Christopher  
Arista 614186 (BMG)

**50** **SYCOPHANT/INDUSTRIAL EVOLUTION**  
Urban Flye  
ReAction Music REMU 1202 (P)

**51** **PRESSURE**  
Ability II  
Outer Rhythm FOOT 12 (RT)

**52** **I'LL BE WAITING**  
Kye Griffin  
Mercury STEP 612 (F)

**53** **RAINFOWS IN THE SKY**  
Hypnotist  
Rising High RSN 1 (SRD)

**54** **STINGRAY**  
Beginning  
Beatfrak STNG01

**55** **COLOUR MY LIFE**  
M-People  
Deconstruction PT 44440 (BMG)

**56** **HEROES**  
Billy Preston  
Outerspace 12OUTER 1 (BMG)

**57** **NO SLEEP RAVER**  
4 Hero  
Reinforced RIVET 1206 (SRD)

**58** **WIPE THE NEEDLE**  
Regga Twins  
Shut Up And Dance SUAD 12 (P)

**59** **RHYTHM IS A MYSTERY**  
K-Klass  
Creed CREED 11T (SRD)

**60** **RING RING RING (HA HA HEY)**  
De La Soul  
Big Life BLR 42T (RT/F)

## ADVERTISEMENT

## REGGAE DISCO CHART

THE LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL
1	(1)	YOUR BODYS...	Shabba B Home T Cocoo 7	GREED 300
2	(5)	GAL GORGON	Bobo General	Music Street MS 006
3	(4)	RESPECT TO YOU	Berna Hammond	Pathforce PHRI 10
4	(2)	THE TIME IS SERIOUS	Taboo/Shabba/Naomi	Digital 8 DBT 3
5	(6)	YOU'VE CHANGED	St Lloyd & Ginky Sadder	Riders S01 03
6	(7)	TELL ME NOW	Sluggo	Shifty Records SRO 026
7	(8)	GIRLS WINE	Shabba Banks	Digital 8 DBT 4
8	(3)	COOL DOWN	Coco Tea	Charm CRT 50
9	(9)	AFTER THE PARTY	Coco Tea & Judy Mawot	GREED 299
10	(14)	LET HIM TRY	Freddie McGregor	Big Ship Records B5T 1

## JET STAR RECORDS

081 961 5818

## REGGAE CHART

11	(13)	GIVE ME YOUR...	Morico Griffiths & Cuffy Banks	PHRI 14
12	(15)	CANDY GIRL	Richia Davis	Progressive Sounds PSP 018
13	(17)	DONT THROW IT ALL AWAY	Barrington Levy	Mango 12MNG 781
14	(16)	ROUGH NECK EP	Roughneck/Robinson/Green/Greaves	GREED 301
15	(18)	TEACH THEM	Chaka Demus	Blue Mountain BMD 109
16	(20)	STORMY WEATHER	Trenor Sparks	THIF TFC 001
17	(11)	MOVIE OVER INDIA	Apache Indian	Sire Delight SDT 27
18	(-)	STORM	Gregory Isaacs	Pickout PCKC 43
19	(12)	DONT WANNA BE...	Trenor Sparks/Fronkie P	MMAD 034
20	(10)	LAMBADA	Wayne Wonder & Cuffy Banks	Pathforce PH 87

## ADVERTISEMENT

## REGGAE ALBUM CHART

1	(1)	PURE LOVERS VOL 3	Various	Charm CLP 103
2	(2)	HAPPY MEMORIES Vol 2	Glorvieve Harmona	Discoes DTP 7
3	(6)	GET READY	Michael Prophet & Ricky Tuff	PEP 002
4	(3)	DJ OF THE FUTURE	Sweetie Inn	Mango MLP5 1068
5	(9)	THINGS A GWAN	Various	Digital 8 DBR 1 P
6	(4)	TREAT CUFFY	Cuffy Banks	Radman Inc. REDP 16
7	(10)	HI-JACKED TO JAMAICA	Mood Professor	ARLP 065
8	(8)	COLLECTION	Barrington Levy	Time TORLP 06
9	(5)	NOV	Freddie McGregor	Steady & Cleve VJ 1163 (Imp)
10	(-)	RAGGA HIP HOP VOL 2	Various	Mango MLP5 1063

# 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 expected 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 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.



Whycliffe live on C4 but no sponsorship benefits for producers

"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 move 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.

It is ironic that overseas companies seem quicker to recognise the value of British music programmes than their UK counterparts.

Martin Talbot

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## EXPOSURE

### TUESDAY MAY 28

#### Jazz Season Concert

featuring Andy Sheppard, Radio Two: 10.02-11pm.

#### Jazz On A Summer's Night

featuring Benny Carter, Channel Four: 12.15-1.15am.

### THURSDAY MAY 30

#### Top Of The Pops, BBC1: 7-

7.30pm.

#### Jazz Season Concert

featuring Stan Tracey Quintet, Radio Two: 10.02-11pm.

### FRIDAY MAY 31

#### Jazz Season Concert

featuring Ronnie Scott Quintet, Radio Two: 10.02-11pm.

#### Friday At The Dome

featuring Definition Of Sound and Alison Moyet, Channel Four: 11pm-12.15am.

### SATURDAY JUNE 1

#### The ITV Chart Show,

11.30am-12.30pm.

#### The Paul Simon Songbook,

Radio One: 2-3pm.

#### Paramount City featuring

Sheena Easton, BBC1: 10-10.40pm.

#### In Concert featuring The

Orb, Radio One: 10-11pm.

#### Sound Stuff featuring

Reggae Philharmonic Orchestra, Channel Four: 7-8pm.

#### The Minneapolis Sound

featuring Prince, Alexander O'Neal, Husker Du, Radio Three: 1-2am.

## 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

## 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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## THE FIRECHARMERS

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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

## Strange bedfellows

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! Discs. The latter's A&R man, Simon Dine, went on to manage the group.

4AD managing director, Ivo 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 initial-



ly put off by its arty image. "I don't have any of their records," he says, "Ivo sent me some, but I ended up giving them away."

He was more attracted by the fact that when he visited the company's London office, every member of staff had a copy of the demo.

Watts-Russell's unorthodox plan to release the group's first three EPs at six weekly intervals stems from his admiration for The Associates. "They released their singles in quick succession and Spirea X

have enough good songs to do the same," he says.

The debut EP, featuring the evocative Chlorine Dream, was released in April. The second EP, with Speed Reaction, was released last week while the third one is scheduled for July. An LP will follow.

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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NORANK MURRELL

# 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 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 consumers 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 all need to be developed.

All of this has to be encouraging. But the problem seems to be that views from inside the industry are too



Young blood: artists such as Cleveland Watkiss are part of the post-Pine generation

reactive, too formlessly cosy. DJ and *Wire* editor Richard Cook warns that the new post-Pine generation isn't taking the music anywhere beyond that unresolving 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 hundred album releases some months. The music may be 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 somnolence again.

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.

## TOP 10 JAZZ ALBUMS

1	WE ARE IN LOVE	Harry Connick Jr	Columbia
2	SAXUALITY	Candy Dulfer	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	Antilles
8	DO YOUR OWN THING	James Taylor Quartet	Polydor
9	ASHES TO ASHES	Joe Sample	Warner Bros
10	SO MUCH 2 SAY	Take 6	Reprise

Based on Music Week monthly top 15 — from CIN data November '90-April '91. Chart compiled by ERA.

# 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 as blues, gospel, mainstream, trad, big bands and crossover all feature.

Any retailer wanting to get into jazz knows there's a lot 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 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 Tull 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 TMG (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 weekly top sellers chart."

An interesting reaction to Jazz FM's influence comes from Ray Purslow. "Believe it or not, the station has reflected, albeit modestly, on our sales here in

Birmingham. Locally, there is very little jazz on any of West Midlands' stations."

Established names such as Miles Davis, Chick Corea, Stan Getz, Oscar Peterson and Dexter Gordon figure prominently in best seller lists.

Of the newer artists, names that have notched up healthy sales demonstrate just how remarkably diverse jazz continues to be — from Harry Connick Jr and Kenny G to Jason Rebello and Courtney Pine. But who is buying jazz?

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 pathetic 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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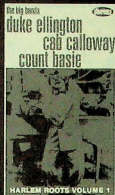
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## LIVE

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



Tragically Hip: cost MCA £1,000 a night



22-Pistepirkko: no album yet 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, *Road Apples*, 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 week.

Their UK label, Sonet, looked at the act as a promotional launch. It bought 200 tickets for invited guests 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 (Gallon 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.

Martin Aston

## ROUND-UP

The annual Capital Race/Coca-Cola Music Festival is set to run from June 7 to July 20, kicking off with The Pet Shop Boys' three nights 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 June 30's Party At The 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 Clive Griffin, Sonia and, fittingly, Jive Bunny... Global is promoting a 12-hour "Technicolour 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... MCP 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...

## THE LAST RECORD I BOUGHT

by JOHN KENNEDY



"It was The Very Best Of Steely Dan album. It happened in a fit of nostalgia when I realised that age may be divorcing me from the dance music of today. "Not being in the clubs every night, I felt I needed a music security blanket, so what could be better than Steely Dan for making an ageing music fan think of those carefree college days?"

"I don't buy that my records because I tend to get new releases from clients and lots of 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.

## 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 Filofax.

Bill Zysblat happens to be that kind of guy. His job organising the awards at London Arena on June 12, 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 starstruck at times.

"It's a real shock when someone like David Bowie rings up. The first time it happened, my secretary told me I just said, 'Oh yeah, take his number.' It was a little embarrassing," blushes Zysblat.

But Zysblat has a long history, R20, now has a long line of top name clients in the US and across Europe.

Zysblat managed to convince the big US TV channel ABC to carry the awards event



The closest most of her peers get to house parties is afternoon tea and biscuits. But Rosie the Raver, aged 67, is flying the flag for the dance revolution at three times the age of most of its exponents.

A petal-scattering child of peace during the original Summer of Love, Rosie has never been a stranger to loud music, psychedelia and all things flowery. Now with the 0898 Rosie's Raveline she is advising people young enough to be her grandchildren on what is hip and happening.

and says he has concentrated on making it a celebration of live music rather than just superstar egos.

"There will be 75 minutes of music in the 90-minute show and less of the talking," he says.

Maybe someone should introduce him to motormouth Jonathan King...



Bjorn down under

## Palindromic pretenders

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

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

Bjorn Again publicist Robert Reed, well aware of the hotel's contest from past reports in these pages, dismissed it out of hand. "Bjorn Again are far

Often seen in fibre optic dresses and tin foil boob tubes, Rosie never misses an essential rave.

"The discovery of house music has been one of the highlights of my life," she says from her Finchley home.

Always keen to expound her views on governmental oppression she has little in common with her constituency's other famous grandmother.

But Virgin A&R Man Tim Reeves is giving her a chance to become equally famous with a recording

bigger than that," he says.

Praise indeed from a man whose previous projects include Dollar's comeback tour. Bjorn Again's re-engineered versions Waterloo, Dancing Queen and SOS are reported to have boosted Abba sales.

No wonder they recently received the blessing of the original Bjorn, who told them: "Anyone who looks like me deserves some success."

## Lemmon's very odd couple

Famed for cross-dressing in Some Like It Hot, movie star Jack Lemmon is up to it again.

The actor is now donning the tuxedo and tails of a classical buff before swapping them for the shades and spats of the jazz pianist.

Lemmon is the narrator on a new recording of Peter And The Wolf featuring the Prague Festival Orchestra from budget label Laserlight.

And distributor Target is hoping for a chart entry from this coupling of two evergreen classics.

Lemmon is donating his royalties from the project to a US music education charity.

He says: "I hope this will help at least one more gener-

ation of children to share my enthusiasm for music."

That enthusiasm is displayed in a second Target distributed project later this year with a recording of Lemmon at the piano performing a set of jazz standards.

Gamblers are advised the clever money is on the first of Lemmon's musical outings.

## GREAT INVENTIONS OF OUR TIME

**Sounds crazy**

THIS is not a piece of lateral humor. This is an item about a genuine patented invention, details of which were sent to the Royal Society of Inventors in Town Van.

The invention is a combined toilet seat and sound wash.

The official UK patent number 222729, says the invention "comprises a compressible flexible porous material carried to the seat against the upper rim of the toilet bowl, and an acoustic cantilever flange projecting at the rear of the seat, capable of use to absorb and seal against the lower back of a user sitting on said seat."

It is a toilet seat to be used "for sound washing" according to the application for invention filed in London.

Wasn't only thought of one explanation for the existence of such an object. The world has gone mad.

South China Morning Post sent in by David Cliphamp, MD of Phonogram.

## DIARY

And you thought Gazza's short appearance was the gem of the Cup Final. Last spotted in a phone box somewhere in the north of England, elusive Towerbell Records boss Bob England turned up again sauntering around behind Chas'n Dave during a live interview on Grandstand... Fashion corner: the BARD/BPI retail liaison committee highlighted differing attitudes to neckwear. The retailers — Mike Sommers, Bob Lewis, Bob Barnes, Simon Burge and David Terrill — all wore ties. On the other hand, the rock 'n' rollers from the BPI John Preston, Jon Webster and Steve Mason certainly did not. Mason and Webster in vesting jackets with each other for Most Garish Shirt Award... Having now experienced Willie Robertson's Spotted Dick, may I say what an enjoyable experience it was...

The BPI says its committee of experts alleged that chattering will definitely, definitely, definitely report this week... Latest music-spinning idea for the Brits School is to have seats in its theatre sponsored... Cliff Richard and The Eagles must be really embarrassed by some of their early recordings, they haven't even bothered picking up the masters. Island is looking for the owners of thousands of multi-tracks which were never reclaimed from their old Basing Street Studios. Any offers?...

While two of The Stone Roses were away in Rotterdam celebrating Man Utd's victory, some interesting comments arose during the court judgement. As well as the group being "not highly educated", Judge Humphries said manager Gareth Evans was an exciting chap "whose plausibility leads him to exaggerate and say things without thinking"... After seeing each other's comments in MW's wholesale and distribution feature regarding the need for stronger independents, Arabesque and Red Lightnin' have decided to work together in future...

Tom Doolley

# music week

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| 2. Thinking Of You     | SISTER SLEDGE | 4.20 |
| 3. Change Of Heart     | CHANGE        | 7.02 |
| 4. Touch Me            | FONDA RAE     | 9.13 |

#### SIDE TWO

- |                                   |                 |      |
|-----------------------------------|-----------------|------|
| 1. Who Do You Love?               | INTRUDERS       | 6.07 |
| 2. You're The One For Me (Medley) | PAUL HARDCASTLE | 6.28 |
| 3. Feel So Real                   | STEVE ARRINGTON | 5.50 |
| 4. Say I'm Your No. One           | PRINCESS        | 6.17 |



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### VOLUME 17

#### SIDE ONE

- |                             |                 |      |
|-----------------------------|-----------------|------|
| 1. He's The Greatest Dancer | SISTER SLEDGE   | 6.04 |
| 2. Contact                  | EDWIN STARR     | 7.17 |
| 3. I Will Survive           | GLORIA GAYNOR   | 8.04 |
| 4. Ladies Night             | KOOL & THE GANG | 6.38 |

#### SIDE TWO

- |                       |                          |      |
|-----------------------|--------------------------|------|
| 1. Get Down           | GENE CHANDLER            | 8.14 |
| 2. Good Times         | CHIC                     | 7.44 |
| 3. I Shoulda Loved Ya | NARADA MICHAEL<br>WALDEN | 6.35 |
| 4. Searching          | CHANGE                   | 8.00 |

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