

# musicweek

For Everyone in the Business of Music

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## Heat rises in royalties row

by Martin Talbot

Europe's royalty collection societies are facing a far-reaching international investigation after PolyGram made a formal complaint to Europe's competition authorities last week.

PolyGram issued the complaint, against the societies of France's SDRM and Sweden's NCB, to the European Commission's competition department DGA last Wednesday. The move, which came a matter of days before leaders of the international publishing industry were due to meet at Midem tomorrow (Tuesday), follows a decision by France's SDRM to end its reciprocal agreement with MCPS.

PolyGram International Music Publishing director of legal and business affairs Crispin Evans says the action against Sweden's NCB relates to a move by the society to withhold royalties from the major. Neither the two organisations nor DGA had received notification of the complaint as Music Week went to press.

Evans says, "The MCPS agreement and direct distribution scheme is generally, in our view, pro-competitive. Therefore, any unjustifiable opposition to it is anti-competitive behaviour and something that the competitive authorities might be interested in. This is not a decision which is taken lightly. We have carried out the steps we regard as

necessary to protect our business."

NCB managing director Gunnar Petri says any action taken against SDRM and NCB is an action against all the European societies. "All the European societies have a common ground on this issue," he says. "We will stick together and act together."

An SDRM source says it would not fear any competition-related investigation. SDRM director general Jean Loup Tournaire, who was unavailable for comment, stated a fortnight ago that his organisation aims to appoint a UK representative in an attempt to forge links with UK publishers and writers.

UK record companies last week began receiving notices from Tournaire

instructing them that licences should be secured direct from SDRM.

SDRM took the decision to end its deal with MCPS in protest at the direct distribution service which the UK society offered to PolyGram as part of a central accounting deal it struck in August. The deal allows publishers and songwriters to by-pass local societies and have royalties paid direct to their local affiliates.

The end of SDRM's reciprocal agreement with MCPS is unlikely to affect the collection of royalties for compositions by UK writers, because the flow of cash should continue to go through sub-publishers in France.

● John Hutchinson profile, p6

### THIS WEEK

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Babybird performed a five-song set at a new-look, high-profile Brit Nominations at the Hard Rock Cafe in London last Monday. At the announcement, which was hosted by Brits chairman Paul Burger and broadcast by Radio One, the Bee Gees were unveiled as the year's outstanding contribution award winners. While Babybird were nominated for best British newcomer and best single, Spice Girls topped the list by picking up five nominations. The awards show will take place on February 24 at London's Earl's Court. Full details, p5.

## Top 20 entry sees Spice mania reach US

Spice Girls' US chart career has got off a record-breaking start, with Wannabe entering the US Hot 100 chart at number 11 this week.

The single is the highest US chart debut in history by a new UK act and helps give Britain one of its best US chart showings in more than a year. The previous highest debut by a new UK act was Oasis's Wonderwall which entered at number 21 a year ago.

Virgin managing director Paul Conroy says, "It's fantastic news for the UK industry and means America is taking an interest in UK artists again, whatever the type of music."

Spice Girls' US success follows just

one 10-day promotional trip to the US in mid-November, although they are returning for another two weeks later this month following a short visit to Canada.

Wannabe, however, has been gaining radio airplay across the US as well as support from MTV.

"The timing is absolutely perfect," says Conroy. "I think America has been looking for new stars and it would be surprising if it had not worked in America after being a success everywhere it has been released."

The success of Spice Girls comes as Gina O's Ooh Aah...Just A Little Bit continues to climb the *Billboard* chart,

## MTV to launch new UK music channel

MTV is reorganising its European operations with the launch of a new service tailored specifically for the UK market.

The music TV network is to launch the service in the summer, as part of a restructuring of its European operations. As a result, MTV Europe will operate services for MTV North, MTV Southern, MTV Central and MTV UK & Ireland.

News of the change came in the same

## week that MTV Networks Europe was announced as the third main sponsor of London Music Week, the music industry convention which takes place this spring.

MTV's involvement will further boost the international focus of the event which will take place in London from April 26, with an industry conference at Islington's Business Design Centre.

● See story, p3

## Xfm plans to make September debut

Alternative music station Xfm is to go on air across London this September after being announced as the winner of the new FM licence on Thursday, after a hotly-contested battle between 25 stations.

The announcement was eclipsed by media coverage of Chris Evans' resignation from Radio One.

Evans was one of the backers behind the Edge consortium, which missed out in its bid for the London licence.

● Xfm story, p4; Evans story, p3

## Jocasta: go



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- NME: FRONT COVER AND PART 1 OF FEATURE - 15/1
- NME: PART 2 OF FEATURE - 22/1
- Q: 8 PAGE FEATURE 30/1

### RADIO

- 2 WEEKS AS MARK GOODIER'S HITLISTER
- EVENING SESSION
- PETE TONG'S ESSENTIAL SELECTION
- JO WHILEY

### TV

- CHART SHOW EXCLUSIVE 11/1
- TOTP2 - 11/1
- NTV ROTATION FROM - 11/1
- BOX ROTATION FROM - 11/1
- VIDEOTECH - 23/1

### MARKETING

- TEASER ADS NME - 8/1; 15/1; 22/1
- TEASER POSTCARDS TO DATABASE - 13/1
- NATIONAL TEASER POSTER CAMPAIGN 2 WEEKS COMMENCING - 13/1
- FULL ADS: NME, BIG ISSUE, MELODY MAKER, MIXMAG UPDATE
- FULL POSTCARDS TO DATABASE - 31/1
- NATIONAL FULL POSTER CAMPAIGN COMMENCING - 27/1
  
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3/2/97  
CD1 - CD2 - 12"

# UK music gets priority on new MTV channel

by Catherine Eade

MTV Networks Europe is launching two new channels, one of which will be tailored specifically to British music.

In a move due to be announced at Midem today (Monday), MTV plans to launch a 24-hour UK-dedicated music and entertainment channel for the 16- to 34-year-olds to replace the existing MTV North service in the UK.

It is also launching MTV's American music service M2, which will become available as a digital-only service. Both services should be on air this summer.

Brent Hansen, president and chief executive, MTV and VH-1 Europe, says the creation of UK service is a natural follow up to the recent restructuring across the network, when MTV Europe was split into three regions. There are no immediate plans to have stand-alone national services in other territories, he adds.

"The UK has its own dynamic and we

## THE MTV SERVICES

**MTV UK and Ireland** - UK, Ireland, MTV North - France, Luxembourg, Belgium, Banalux, The Netherlands, Scandinavia, Spain.  
**MTV Central** - Germany, Austria, Switzerland  
**MTV Southern** - Italy.

want to create a UK-driven playlist with a specific taste for the UK," says Hansen. "This will enable us to get in on new UK artists right from the start and help us to develop talent."

MTV and VH-1 Europe controller of music programming Peter Good and head of talent and artist relations for MTV North Christine Boar will be in charge of developing the new playlist initially. But Hansen says a new playlist head and a full team for the UK will be appointed soon.

The service will feature mainly UK artists, but Hansen says some European

acts will inevitably cross over into the playlist. The network's European flavour will be sustained with entertainment news and lifestyle features.

As part of the restructuring, Hansen has also unveiled a new senior management team for MTV Networks Europe. New chief operating officer Simon Guild will take overall responsibility for operations of MTV and VH-1 Europe, reporting directly to Hansen. Guild, who joined MTV Europe in 1992, was most recently senior vice president, strategy and planning.

Michiel Bakker becomes one of three regional managing directors, heading the MTV and VH-1 Europe Northern Service. A new managing director for MTV Southern is due to be announced soon, while the remainder of the seven-strong management team includes Michael Oplech, managing director for the MTV and VH-1 Europe Southern region, Boris Kaz, Rachel Purnell and Iain Renwick.

## Radcliffe tipped to be Evans' replacement

Mark Radcliffe has emerged as the industry's favoured choice to host Radio One's breakfast show following the departure of Chris Evans.

It is understood that Evans' resignation, announced on Thursday, was due to BBC director of radio and Radio One controller Matthew Bannister's refusal to let him work a four-day week. Evans, who has hosted the show since March 1995, will remain at Radio One until March 27.

Earlier in the week, Evans surprised Radio One bosses by announcing he would not participate in their programme of summer roadshows and he openly criticised Brit Awards chairman Paul Burger when it was announced that Ben Elton would host the event this year.

One pluggler says, "It was inevitable that Chris would leave Radio One. Sustaining that level of commitment to both radio and TV is impossible. I'm surprised he lasted that long."

Another pluggler says the selection of Radcliffe and sidekick Marc Riley (known as air as Lard) - who stood in for Evans earlier this month - would be supported by the industry. Another said it would be the most imaginative choice and would be one way of ensuring Evans' support of new music was continued.



Chrysalis was expecting to score its first number one single since Chesney Hawkey topped the chart in 1991, with White Town set to debut in pole position this week with the *Abert, Retry, Fail!* EP. The title track, Your Woman, has had huge radio support, especially from Radio One. Jyoti Mishra, the Indian-born artist who recorded all four songs on a four-track at his Derby home, was signed to Chrysalis/Brightant by Brilliant director Neil Ferris last month.

## Spice Girls consolidate Virgin's leading position

The phenomenal success of Spice Girls helped Virgin maintain its position as the final quarter of 1996, according to new CIN figures.

Virgin accounted for 11.9% of the singles market, with Spice Girls scoring the two top-selling singles of the quarter. Second-placed RCA's share was boosted to 7.6% thanks to the success of its Dunsbane charity record and singles by Robson & Jerome and Robert Miles.

Spice Girls also scored the quarter's biggest chart entry, *Spice*, to help push Virgin to a 14.2% share, more than twice that of runner-up Columbia (6.3%), whose performance was buoyed

by the success of albums by Pugees and Kula Shaker.

Virgin's success helped EMI retain its position as the biggest album distributor with 25.3%, ahead of PolyGram (14.6%), Sony (14.8%) and BMG (14.6%). In the corporate listings, PolyGram comes out on top on 22.2%, with Sony second on 13.8%.

In the singles market, PolyGram retained its position as top corporate group with 18.6%, followed by BMG (14.0%) and Sony (13.4%). The tables were turned in the distribution listings, which were led by BMG (20.7%), EMI (18.8%) and PolyGram (18.7%).

● Full details next week.

## PolyGram picks up Roadrunner deal

Dutch-owned label Roadrunner is ending its 10-year distribution relationship with Pinnacle after sealing a new deal with PolyGram.

The move, which reunites Roadrunner managing director Jimmy Devlin with the company he left in 1994, will see sales and distribution of Roadrunner product move to PolyGram from February 3.

Devlin, who was formerly managing director of Polydor, says it was a difficult decision to make, but was the result of an objective appraisal when the contract with Pinnacle expired.

Devlin says, "It's true I have a fair amount of knowledge about sales and distribution at PolyGram because of my history with the company, but this is not an old pal's net. Commercially and creatively, it was the best move to make."

## NEWSFILE

### PWL adopts new name

PWL International is severing its final link with founder Pete Waterman by changing its name to **Coalition Recordings International**. The name change, being introduced on January 27, comes seven months after Waterman sold his 50% share in the company to Warner Music International, which already owned the other half. The company is also moving to East West Electric Lighting Station building in Kensington, west London.

### Cremer takes new EMI role

EMI Records Group artist relations director Cathy Cremer has been appointed as director of communications. Current corporate affairs director David Hughes is taking the new role of director of external affairs until his retirement in July next year. Meanwhile, Chrysalis head of A&R Chris Briggs has been promoted to the new role of EMI Records Group A&R executive. Head of artist development Gordon Biggins replaces Briggs as Chrysalis head of A&R.

### Williams finds new management

Former Take that singer Robbie Williams has signed a new management deal with west London's IE Music, whose clients include Bryan Ferry and reggae singer Horace Andy. Williams, who is signed to Chrysalis, is understood to be deming new material.

### John goes it alone

BPI head of legal affairs Sara John is leaving the association, but will continue to represent the BPI through her new independent consultancy.

### Suburban Base switches distributor

Independent dance company Suburban Base is parting with distributor SRD at the end of the month after six years. It is holding discussions with other distributors about a new deal.

### Brat pack announced

Oasis, Kula Shaker, Super Furq Animals and Manic Street Preachers are among the acts nominated for the Brit Awards, which are being staged by NME at London's Camden Centre on January 28. Suede, Manic Street Preachers, Pulp, Kula Shaker and Oasis are among those nominated as best band, with the top LP award to be contested by the Manics, Suede, Kula Shaker, Ash and Super Furq Animals. The show will be hosted by Radio One's Mark Radcliffe and Marc Riley.

### Flatley wins video sales race

Michael Flatley's *Lord Of The Dance* has been confirmed as the biggest selling music video of 1996 with UK sales of 1.2m. The VWL release sold more than three times as many copies as its nearest rival, the SMV-released Oasis video...There & Then.

### Burke switches offices

Virgin Retail Group chief executive Simon Burke and PA Debbie Gregson have moved offices to 120 Camden Hill Road, London, W8 7AR. The direct phone number is 0171-792 5844, fax 0171-792 5651.

### Dion hits new high

Caline Dion's *Falling Into You* achieved its sixth platinum award from the BPI last week. There were also platinum awards for Enya's *Shepherd Moons* (four), Crowshead's *Recurring Dream - The Very Best Of* (three), Gabrielle's self-titled album and *The Prodigy's Experience*. Gold awards went to *The Lightning Seeds' Dirty Heights* and *Terrievision's Regular Urban Survivors*, and silver to Beck's *Delayer* and *Reverence by Faithless*.

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## The end of the Evans era

It may have made front page news, but none of us should have been surprised by the departure of Chris Evans from Radio One. We'd go as far as to say that if he hadn't resigned, then Matthew Bannister should have shown him the door.

That's not to say we subscribe to the widespread media view that Chris Evans is a Bad Thing. Much of that is pure jealousy. On the contrary, we think he's smart and innovative. One of the best. Admittedly he is guilty of a number of errors of judgment—the result of his apparently having no strong mentor who can bring out the best in him and tell him occasionally to shut up. But overall, judge him by what's done, from *The Big Breakfast* to *Don't Forget Your Toothbrush* to the Radio One Breakfast Show, and it's clear that he's a grade A entertainer.

The reason he has to go is that he's no longer necessary. Chris Evans was always going to be a temporary expedient for Radio One. His presence has done much to restore the station's morale and the public perception of it. But having a personality-based, talk-based show as the shop window of a station which boasts that it is all about music was always an uneasy compromise. Some pundits have made the mistake of suggesting everything would somehow have been OK if Evans had talked a little less and played a little more music. That misses the point of what Chris Evans is. Whatever he may think, he is not essentially a music person and simply having him play records would waste his talents. If Radio One is really confident of its new positioning and of the musical high ground it claims, it should replace the Evans show with a music show. Chris Evans and Radio One should realise they both got a very good deal out of their relationship. It was great while it lasted. But now it's time to move on.

Steve Redmond

## WEBBO

## Worldwide woes for UK acts

Last year was the first year since the early Seventies that a British act didn't have a number one single in the US. Okay, Donna Lewis and Everything But The Girl had long-running singles at number two, but the fact that so many of our successful acts have failed to make an impact in the US demonstrates a gulf is opening up between us and our friends across the pond. Maybe we are, in reality, streets ahead of the North Americans when it comes to musical progress—the performance of *The Prodigy* in America will give us indications as to the truth of that statement—but doesn't it at least partly come down to that old chestnut, the singles chart? The assertion is often made that we shouldn't worry about the singles chart because we are still breaking British acts overseas. Well, with the exception of phenomena such as Oasis and Spice Girls (who hopefully, after their flying start, will go to number one in the US), it's just not true. So many of our acts that have sold hundreds of thousands of albums at home do nothing abroad, particularly in Europe. Why? It used to be that a big record in the UK meant the media in Europe were practically falling over themselves to jump on the bandwagon. Not any more. They are so cynical about what a UK hit really means that the chart is ignored. A very useful tool has gone out of the window and, as each day passes, it's going to be even harder to resurrect.

## Still waiting outside the phone booth

Sony has always been great at reissuing deserving singles that don't make it the first time round until they are hits. Well, Sony, when you are going to re-release *Standing Outside A Broken Phone Booth With Money In My Hand* by the Primitive Radio Gods? The excellent album that the track is taken from sneaked out in December, but that single is a hit. Please try again.

Jon Webster's column is a personal view

At last...Xfm cliches  
Lose an radio licence

by Catherine Ende

The music industry is celebrating the news that the Radio Authority has awarded the last London-wide licence to alternative music station Xfm.

RA deputy chief executive David Vick contacted Xfm managing director and Care manager Chris Parry at 4.30pm on Thursday to inform the station that it had won the eight-year FM licence. The station, aimed at 15-34-year-olds, beat 24 other applicants for the 104.9 frequency.

Parry says he believes the decision is a triumph for the music industry. "British radio can only become more exciting with a station that's prepared to go upfront and champion new artists. We won't just be mirroring a more vibrant, stronger UK music scene, we'll be helping to create and sustain it," says Parry.

Sammy Jacob, programme director for the station since it first went on air at the Reading Festival in 1991, says he is still weighing up the impact of the

## INDUSTRY DELIGHT

Virgin MD Paul Conroy — "It's fantastic news. Xfm will do for indie music what Kiss 100 did for dance music."

Richard Masters, PolyGram Island Music Publishing — "I'm really thrilled. It's my overture and will be a real shot in the arm for the industry."

Brightwell director Neil Ferris — "Had it been awarded to another station it would have been disaster. This is the station we've been crying out for."

John Kennedy, PolyGram UK chairman — "It's fantastic news for the industry."

Daniel Nathan, programme director, Festival Radio — "It was a good clean fight and I hope they do justice. I, for one, will be listening."

decision. "Xfm is going to change the face of music in this country—we'll see a lot more quality bands emerging into the mainstream. This will change commercial radio's attitude as well," he says. Xfm—which also includes broadcast giant CLT, promoter Harvey Goldsmith,

Pinnacle's Steve Mason and The Cure's Robert Smith among its shareholders—plans to begin broadcasting on September 1. Parry says many presenters are already in place and the company will build studios for the station at its West End offices.

Parry promises Xfm will be as fresh as possible and reflect London's music at all scenes. "We've got a lot of people, at all levels of the music industry, to thank for their support. I can assure everybody that the philosophy of Xfm will be the same as when we first started. Two thirds of the company is still owned by individuals who are committed to alternative radio," he says.

Thursday's result came after Xfm's third attempt to get a London licence after two unsuccessful attempts in 1993 and 1994.

Capital Gold failed in its attempt to move from AM to FM, despite a pledge to the Radio Authority days before the announcement that it would triple the programming budget to around £2.7m if it was successful.

K-Tel buys into Tring  
after settling dispute

K-Tel has settled its long-standing dispute with Tring International and bought a 5% stake in the company. To allow for the acquisition, which leaves K-Tel as the biggest corporate stakeholder in Tring, the company's issued share capital was increased by £2m to £44.5m.

The deal was reached after K-Tel received an undisclosed sum as settlement of the legal action it launched against Tring and US company San Juan in 1993. K-Tel claimed breach of its copyright on 151 recordings of classic hits dating from the Seventies and Eighties.

K-Tel managing director Pat Broderick and Tring chief executive Philip Robinson say they met at Midem Asia last May and realised they could reach a settlement. The deal was finalised on December 17 and revealed last week.

Tring admits that the chain of ownership relating to its licensing arrangement with San Juan was faulty, but K-Tel acknowledges that Tring and San Juan secured the rights in good faith.

Tring has also signed a licensing agreement with K-Tel to use the tracks at the centre of the dispute and is putting together plans for a series of compilations using the material.



Dyni Leaper arrived in the UK last week on a massive promotional tour to back her new single, *You Don't Know*, which is released today (20), and her first new studio album for four years, *Sisters Of Avalon*. She will be performing the single on a number of TV shows, including *The Girlie Show*, *Neil's House Party* and *This Morning*, as well as undertaking a tour of 18L stations.

## Wells gets TO P caretaker role

The BBC has appointed former National Lottery Live producer Mark Wells as temporary producer for *Top Of The Pops* until a long-term successor is found for Ric Blasill.

The last *TOP* produced by Blasill will be aired on February 28; he will be replaced by Andy Macdonald's *Independence* label as director of *TOP* in March. Wells, 29, was the first producer to introduce music to the lottery show. His other production credits include *Children In Need* and *Steve Wright's People Show*.

The appointment covers the transitional period until April when head of music entertainment Trevor Dann will start to oversee the running of the show. *TOP* achieved the highest viewing

## TOP TV RATINGS

<i>TOP</i> (BBC1, Dec 23)	1.0m
Tina Turner Live (ITV, Dec 27)	4.9m
Friday Phoenician (BBC2, Jan 1)	4.2m
<i>TOP</i> Special (BBC2, Dec 28)	2.7m
Tom Jones (ITV, Dec 24)	2.6m
Ferris Bueller Show (BBC2, Jan 3)	2.3m
Holland's Hotchenany (BBC2, Dec 31)	2.0m
<i>TOP</i> repeat (BBC2, Dec 28)	2.0m
Pavarotti/Ungelegen (Ch4, Dec 26)	1.5m
Tony Bonnett Arena (BBC2, Dec 26)	1.1m

Sources: Barb

figures for all music shows over the Christmas period, with 7m tuning in on Christmas Day and a further 2m watching the repeat on December 28. *TOP*'s Tina Turner Live in

Amsterdam on December 27 attracted the second largest audience (4.9m) in a quiet festive period for music on TV. RCA's Tony Ferrino was close behind with 4.25m tuning in for his New Year's Day programme.

Jools Holland's *Hotchenany* on New Year's Eve attracted around 2m viewers, 700,000 more than 1995 when the show went out against Channel Four's *The White Room*.

Analysts AC Nielsen Registrar-MEAR have reported that the national record companies spent on the amount record advertising throughout December was up from £1.4m in 1995 to £1.7m in 1996. WEA was the most active press advertiser, spending £251,000 in December, with EMI second (£152,790).

# UK music captures global attention

The improving international reputation of UK music is helping to propel worldwide sales of this year's Brit Awards show.

Big Picture, which took over the sales role this year from PolyGram, is now selling around 130 countries and will take the February event, giving it a global audience of around 80m. Last year, the show was screened in around 120 countries.

ABC in America will again air

the event, while Big Picture's production and development executive Alex Fraser says interest has been so great in France, Scandinavia and Eastern Europe that several broadcasters are bidding to acquire the rights to the show.

The announcement of the nominations last Monday has increased overseas inquiries, says Fraser. "Last year was a very high-profile event because of the Michael

Jackson incident and that gave it a lot of coverage," he adds. "Also people are getting a little bit tired of the Grammys." This year's Brits take place two days before the Grammys on February 28.

Fraser says that the success abroad of acts like Spice Girls - whose Wannabe single enters the US chart at 11 this week - has made the rest of the world focus on the UK music scene once again.

# Brits list reflects '96's wealth of new talent

by Paul Williams

The volume of new UK acts breaking through in 1996 is reflected by a Brits list dominated by previously un-nominated acts.

Across the nominations, new acts including Virgin's Spice Girls, Columbia's Kula Shaker, MCA's Ocean Colour Scene, WEA's Mark Morrison and Polydora's Lighthouse Family are all among the most mentioned acts.

Sony's haul of 16 contenders, which were unveiled at the Hard Rock Cafe in London on Monday (January 13), is more than three times last year's tally and is boosted by its huge success with homegrown acts over the past 12 months. Kula Shaker and Manic Street Preachers are both nominated four times, while Sony dominates the best British group category with three of the five places. It also claims two of the five nominated albums.

Virgin picked up 13 mentions, with the Spice Girls the most nominated act with five in total. George Michael also picked up four nominations.

But both Sony and Virgin are topped by PolyGram whose 18 nominations give

BRITS BREAKDOWN		
Company	Awards to date	1997 nominations
PolyGram	33	18
Sony	23	16
Virgin	16	13
Warner	29	10
EMI	21	5
BMG	21	4
MCA	4	4
XL Recordings	0	4
Echo	0	2
Junior Boys Own	0	2
Creation	3	1
Out	0	1
Mushroom	0	1
One Little Indian	3	1

\*Based on all Brit Awards presented between 1985 and 1996. All categories included except Best British producer; best video by a British act; best single by a British act and outstanding contribution.

it representation in all but the best British group category. Its most successful acts are the Lighthouse Family who are in the running for three awards.

EMI is down on the 1996 total of 16 nominations with just five this year and is overtaken by Warner whose total of 10

includes four for Mark Morrison. The Prodigy's success in 1996, when they achieved two number one singles, leaves XL Recordings with four nominations.

Brit Awards chairman Paul Burger says, "I think it's a well-balanced list and is a fair reflection of what's going on."

Burger adds he is excited about the prospect of trying to match last year's show which won widespread coverage following Michael Jackson's clash with Jarvis Cocker.

Comic and writer Ben Elton will host the event, which takes place at London's Earl's Court on February 24 and will be the subject of a two-hour special across the ITV network the following night. The Bee Gees, who are the recipients of the outstanding contribution award, are the first act confirmed to be performing at the event.

The awards are again being backed by an album and video which are both being released on February 10. The Wisenworld video Brits Awards '97 features 20 clips, while the Brits '97 - The Album Of The Year, released by Sony TV includes tracks by Manic Street Preachers, Kula Shaker, Prodigy and Mark Morrison.

## THE BRIT AWARD NOMINATIONS

### BEST BRITISH GROUP

Kula Shaker (Columbia); Lightning Seeds (Epic); Manic Street Preachers (Epic); Ocean Colour Scene (MCA); Spice Girls (Virgin)

### BEST BRITISH ALBUM

Kula Shaker - K (Columbia); Lighthouse Family - Ocean Drive (Wild Card/Polydor); Manic Street Preachers - Everything Must Go (Epic); George Michael - One Night Only (MCA); Ocean Colour Scene - Moseley Shoals (MCA)

### BEST BRITISH NEWCOMER

Ash (Mushroom); Alisha's Attic (Mercury); Babybird (Epic); Bluetones (A&M); Kula Shaker (Columbia); Lighthouse Family (Wild Card/Polydor); Longpig (Moth); Manson Phenomenal; Mark Morrison (WEA); Skunk Anansie (One Little Indian); Space (Gut); Spice Girls (Virgin)

### BEST BRITISH SINGLE

Babybird - You're Gorgeous (Echo); Kula Shaker - Tatto (Columbia); Lighthouse Family - Lifted (Wild Card/Polydor); George Michael - Fastlove (Virgin); Manic Street Preachers - Design For Life (Epic); Mark Morrison - Return Of The Mack (WEA); Oasis - Don't Look Back In Anger (Drashton); Prodigy - Firestarter (XL Recordings); Spice Girls Wannabe (Virgin); Underworld - Born Slippy (Junior Boys Own)

### BEST BRITISH MALE SOLO ARTIST

George Michael (Virgin); Mark Morrison (WEA); Simply Red (East West); Sting (A&M); Ticky (Fourth & Brassway)

### BEST BRITISH FEMALE SOLO ARTIST

Dina Carroll (Mercury); Gabrielle (Go Beat); Donna Lewis (Atlantic); Louise (1st Avenue/EMI); Eddi Reader (Blanco & Negro)

### BRIT AWARD ACT

Chemical Brothers (Virgin); Jamiroquai (Sony); Mark Morrison (WEA);

### Prodigy (XL Recordings);

Underworld (Junior Boys Own)

### BEST BRITISH PRODUCER

Absolute/Richard Stannard/Mat Rowe; Hugh Jones; Mike Hedgcock;

John Lackie; Tricky

### BEST BRITISH VIDEO

Chemical Brothers - Setting Sun (Virgin); Diddy - Good Enough (A&M); Jamiroquai - Virtual Insanity (Sony); Manic Street Preachers - Design For Life (Epic);

George Michael - Fastlove (Virgin); Orbital - The Six (Intam); Prodigy - Firestarter (XL Recordings); Prodigy - Breath (You'll Be There) (Virgin)

### Recording(s): Spice Girls - Wannabe (Virgin); Spice Girls - Say a Little Prayer (Virgin)

### BEST INTERNATIONAL NEWCOMER

Fu Lenix - Chimaira (Cityvision); Robert Miles (Deconstruction); Jean-Jacques - Blue Goria/Mercury; Presidents Of The USA (Columbia); The Tony Rich Project (Lafayette/Arista)

### BEST INTERNATIONAL MALE SOLO ARTIST

Tom Braxton (Lafayette/Arista); Neneh Cherry (JKT); Sheryl Crow (A&M); Celine Dion (Epic); Joan Osborne (Blue Goria/Mercury)

The Brian (EMI); Babyface (Epic); Bryan Adams (A&M); Beck (Geffen); Robert Miles (Deconstruction)

### BEST INTERNATIONAL GROUP

Boyz n the Banda (Polygram); Fugees (Columbia); Presidents Of The USA (Columbia); REM (Warner Bros.); Smashing Pumpkins (Hit)

BEST SOUNDTRACK (CAST RECORDING)

Anger Management (MCA); Evita (Warner Bros.); Mission: Impossible (Moth); La Passione (East West); Transposing (EMI)



UP FOR THE AWARDS: LOUISE AND DINA CARROLL

## NEWSFILE

### VOP's Spofforth joins Asda

Virgin Our Price regional manager Andy Spofforth has joined Asda as head of music. His appointment comes as Steve Gallant, the chain's category controller for entertainment, takes on additional responsibilities for newspapers, books and magazines. Asda, which saw its music sales increase by more than 40% in its first half of its financial year, is reviewing the look of its chart and racking following trials of newly-designed racks in several stores.

### Bush signing publishing to Famous

Bush signed a worldwide music publishing deal with Famous Music in Los Angeles last Tuesday (January 14). The agreement with the band's songwriter and frontman Gavin Rossdale covers their recent US number one album Razorblade Suitscase and their debut album Sixteen Stone.

### Avex signs first act for rock label

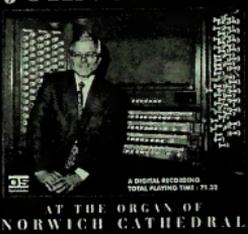
Label Avex UK has signed Cornish surf rock fourpiece Rooftops as the first act on its new rock label. The imprint, the name of which will be announced at Midem, is to be overseen by Avex head of A&R James Cassidy. A new, separate marketing team for the imprint has been created to work alongside the existing dance team, he says. Rooftops are scheduled to have their debut single Can't Keep Living This Way released on March 31.

### Midem manufacturers' guide

Contrary to information given in last week's Midem manufacturers' guide, Merseyside cassette duplicator RTS has the capacity to turn over 100,000 C50s a week, not 5,000 as stated. Manufacturing brokers Key Production, who will be present at Cannes this year, were erroneously omitted from the guide.

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# The experienced financial brain behind the 'unstoppable merger'

When John Hutchinson took over as chief executive of PRS in November 1990, it seemed as if the publishing industry had plumped for another anonymous face from the world of banking.

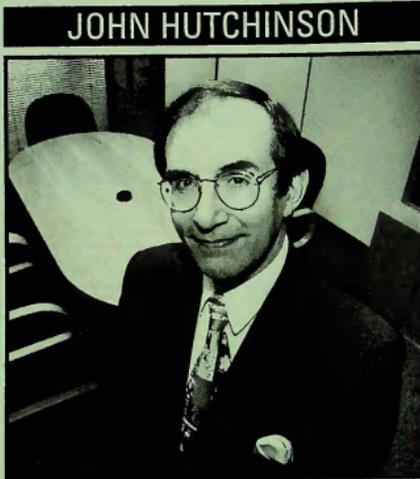
A veteran of 30 years with Lloyds and latterly the managing director of Visa, Hutchinson did not look destined to become one of the industry's more dynamic figures.

But, 14 months later, the 52-year-old has established himself as such as a serious international player within the European rights community.

In November, Hutchinson was installed as acting chief executive of MCPFS in addition to his PRS role, as the two societies pushed towards a so-called 'operational alliance'. In doing so, Hutchinson became the first man to helm the two organisations and, in just a year, has emerged as one of the publishing business's most senior figures.

Hutchinson is not one to blow his own trumpet at the fact that he is making history. "You can't keep thinking about that, because there is so much to do", he says, prodding at his Psion in his moderate and functional office at PRS's Berners Street headquarters in London.

Hutchinson's arrival at PRS in 1995 followed a 35-year career in the banking industry, at Lloyds, the Nationwide Building Society and Visa UK. And, undeniably, there is something of the



bank manager about his demeanour.

That is not to say he lacks enthusiasm for music. Celine Dion is his favourite artist at the moment, and he quickly corrects himself when he talks of his love for country and western. "I mean new country," he says.

Hutchinson has already earned the respect of the publishing industry. "I am a big fan," says EMI Music Publishing managing director Peter Reichardt. "We haven't had such a strong and decisive leader of either PRS or MCPFS for all the time I've been in the business."

His background brings with it a fresh approach to the job, as is suggested by The Cure manager Chris Parry, who worked with PRS in finalising details of the new Live Concert Service. "What the collection societies are doing in effect is offering a banking system and his experience in the credit card business can only be a good thing," he explains.

And, when Hutchinson talks of his ambitions for PRS and MCPFS, it is clear that he has an attitude which is new to the publishing business. "You can buy something by Visa in Papua New Guinea and it's on your statement two days later," he says. "But it can take anything up to three years for foreign royalties to reach home in some cases, and that's got to change."

Reichardt believes the appointment of Hutchinson is proving a significant step forward for both organisations. "He has a great business sense about him, a great entrepreneurial spirit," he says. "You don't have to have a great knowledge of the music business to be head of PRS or MCPFS, just an understanding of business. And John is a businessman with a capital 'B'."

Another senior executive adds, "Unlike a lot of people in the business, John doesn't want to be a rock star. That means he gets on with the job." It is Hutchinson's bullish, no-nonsense approach which is already

shaking up some of MCPFS's European counterparts. In Miden this week, he is preparing to face the wrath of the European mechanical rights societies, with at least one of them raising the threat of "all-out war" over the direct distribution service offered by MCPFS as part of a central accounting deal it struck with PolyGram in August.

What has troubled the European collection society community is that the agreement makes a reality of their longstanding fear – that a system could be developed to allow songwriters and publishers to by-pass local societies and so out an entire level of administration costs and delays in distributing royalties.

Hutchinson has a clear view of such concerns within the European business; it is a challenge that the organisations must face head-on.

"This is not just an argument about direct distribution," he says. "All it is is a way of cutting costs to benefit the copyright holders, the composers and publishers."

"If the European societies don't like direct distribution, then they must find other ways of cutting costs – we can't go on forever resisting change."

For all his calm, mid-mannered demeanour, Hutchinson is demonstrating a toughness which has already ruffled some feathers on the continent.

Even as it emerged last week that France's SDRM, the Netherlands' Stema and Germany's Gema are proposing a phased move to 6.5% commission by 1999, Hutchinson was not easily impressed. "If that's true, that's only what MCPFS charged on average last year," he says. "And that was before direct distribution."

But, Reichardt points out, underlying such an attitude is a strength in negotiation, a pragmatism and an acute sense of diplomacy.

It is just such diplomacy which

## A UNIQUE DOUBLE

**John Hutchinson** (b. August 8, 1940) 1962: joins Lloyds Bank as a clerk, direct from his O levels at King Charles I Grammar School in Kidderminster. 1982: studies at Harvard Business School in the US, on one of his two spells on attachment from Lloyds.

1985: After working his way up through the bank, Hutchinson is appointed general manager support and development. February 1990: joins Nationwide Building Society as executive chairman, running all the branch networks in his role as retail operations director.

1992: becomes corporate strategy director, overseeing corporate development projects.

April 1993: takes over as managing director of Visa UK, managing its card and retail payments systems operations.

November 1995: takes over as chief executive of PRS.

February 1996: helms PRS through its receipt of the Monopolies and Mergers Commission report.

December 1996: Hutchinson becomes the first man to run both PRS and MCPFS as he is appointed as acting chief executive of the mechanical rights companies.

January 1997: Hutchinson goes to his second Miden facing the prospect of all-out war from the European collection societies.

Hutchinson will need in spades as he attempts to steer through PRS's alliance with MCPFS. Hutchinson's enthusiasm for the task suggests there will be no hold-ups.

Reichardt says, "Almost overnight, this so-called merger has become unstoppable, and that's a tribute to John. He has taken the mantle of MCPFS chief executive head on, he has really taken by the scruff of the neck."

MCPFS commercial operations controller Graham Churchill – a member of the 14-person top management team – agrees. "He has already made a significant difference at MCPFS, and given us leadership and direction."

As the alliance takes shape, it is already beginning to have an impact on the day-to-day operations of the two organisations.

An eight-person taskforce of PRS staff is currently on loan to MCPFS in Streatham to help with the current workload, while the business is slack at PRS's HQ.

Hutchinson's success so far is what may cause problems in the next six months. Many of the leading UK publishers are wary of creating a leader with the power of Saeed's SDRM's Jean Loup Tournier, Gema's Reinhold Kreller or Buma/Stemra's Kees Verwoert.

"MCPFS and PRS have very strong boards," says one PRS director. "But it is very important to make sure we retain our control."

But, as Hutchinson prepares for the series of meetings in Cannes on Tuesday this week, such concerns will be far from his mind. "My aim is to drive through the necessary reforms to enable us to get to the situation where we are all operating like executives involved in big business," he says.

Given his success in just 14 months, they are words which will leave many of Hutchinson's European counterparts worried.

Martin Talbot

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# How the net will get serious in '97 as the hype finally fades

The internet has developed from its early anorak-only days to being a true social and business tool. As the net's audience, and potential, grows, what can we expect in '97?

The glarious hype that surrounded the net, new technology and new media in music a couple of years ago has been all but drowned out by the experience of crashed computers, slow downloads and often dreary websites. Despite this, the net doesn't go away and continues to grow. In the UK, the audience is predicted to grow from 2.1m in 1996 to 3.1m in 1997, according to researchers IDC. Admittedly, it's still a fraction of the average Top Of The Pops audience, but considerably more than half a dozen snarks, as claimed by some sceptics. So what does 1997 have in store? Here, in no particular order, are some of the trends to watch out for.

## REAL SITE NUMBERS

For the past two years, net figures have been, at best, accurate estimates, at worst, downright lies. Given that most music industry sites have been put up on a very small budget, and have often been there simply for having something on the net you can brag about rather than fulfilling a real, pre-defined business purpose, this has not been a problem.

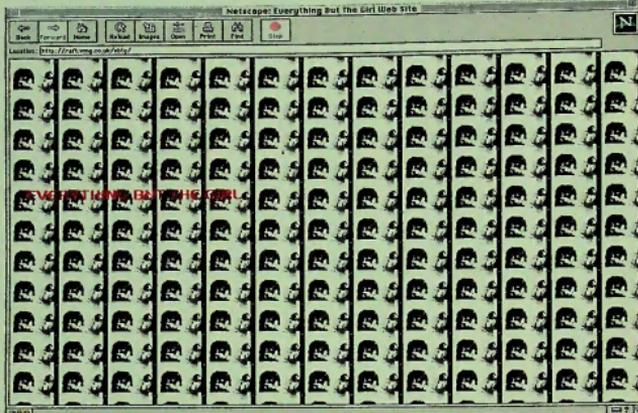
However, as the cost of a decent site continues to soar and people wonder what they are really paying for, the issue of exactly who is coming to a site and what they are doing there is going to become more important. The frightening truth is that as there is now an enormous over-supply of information on the net, without something very special or a large amount of promotion, or preferably both, real numbers of site accesses are often very small. Those commissioning sites should demand the most accurate figures possible—and that doesn't mean "hits".

## ON-LINE RETAIL

Convenient digital transmission of audio, such as that promised by Corberus (<http://www.corberus.co.uk>), is still some way off and is likely to be blocked by nervous majors unless there are cast iron guarantees over protection from piracy.

In the meantime, net-driven mail-order is ripe with potential. And it's not just from retailers—such as the Internet Music Shop (<http://www.musicshop.co.uk>) and CDNow (<http://cdnow.com>)—but also from media owners (such as Miller Freeman's own *dotmusic*) and direct from labels. Secure transactions are with us, and they work. Furthermore, by eliminating the traditional distribution channels, they open up enormous potential for underground and niche acts to reach a wider audience than before.

For your information, CDNow, started two years ago in a basement by two twins with no retail experience, is in profit and growing at 300% a year.



## DECENT CD-ROMS

Despite the ever-growing universe of CD-Rom drives, there have been very few decent CD-Roms to play with yet. The best of last year's crop? AudioRom from Sunbather and Frequency from Modify (<http://www.modify.com>), both of which managed to provide something new for the new medium. Also of note was Sting's All This Time—mainly for its sumptuous design. Some simple guidelines: these things should be fun and/or useful. If it's not one or other, and preferably both, it's a waste of time.

## TECHNOLOG

Site developers have a range of tools to make their sites ever more wonderful things. Unfortunately, a vast number of net users lack either the technical know-how or the computer power to make these wonderful things work. This is technology and is a particular problem with developments such as the multimedia plug-in, Shockwave.

The problem is, as there are ever more new users, and ever more gnomes, there are also ever more people who don't quite know what they are doing.

## OFFICE USERS

Stop thinking about students sitting in computer labs and start thinking of people rather similar to yourself with a live net connection who flick through websites in the time they used to spend playing patience on the computer. This



is an ever-growing sector of the market and they are particularly interested in the convenience of being able to buy online. Not only that but, thanks to the fast connections they have in the office, they tend to see the net much better than mere home-based mortals.

## COPYRIGHT CLAMPDOWN

A swift search around the net will take you to thousands of unauthorised sound clips put up by fans and the tale last year of U2's studio being hacked and an unreleased song being distributed around the net caused a stir. But there are two levels of this to worry about. The real problem could come from more professional operations such as pirate tape producers offering international mail-order, or paid-for downloads of new releases. The lawyers, as ever, are in for a field day because, for some organisations, the net remains something to fight, rather than embrace.

## TIME SHIFT RADIO

The obsession of 1996 was live gigs and live radio over the net. The real value, however, may come from being able to listen to a broadcast at your convenience after its first transmission. Imagine, for example, an ex-pat living in San Francisco being able to listen to the Chris Evans or Chris Tarrant breakfast show at San California time, rather than GMT. The latest release of Real Audio (available from [\[realaudio.com\]\(http://www.realaudio.com\)\) has finally made audio available over the net easy to download and bearable to listen to.](http://www.</a></p>
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## THE FIRST WEB ARTISTS

Those who seized the potential of the promotional video in its early days were rewarded with huge commercial gains. The web is another new promotional medium, waiting for artists to make the most of it. In truth, few have had the time or energy to do so. Robin Guthrie keeps the Cocteau Twins' site up to date and Ben Watt remade EBT0's and both sites are much better for it, but they are the exceptions. This year will hopefully see committed artists winning over web users by their websites. Could an inspired website make the difference between the success and failure of a new disc? Only one way to find out.

## BETTER NET EVENTS

Let's be honest, any live gigs on to any of the very hyped live networks of last year did not have the best of times. The challenge is now to create an event where the technical wizardry involved in putting it on is at least matched, if not bettered, by the imagination behind it.

## DEAD SITES

Also known as brownouts and visible in many areas of the net—sites that have ceased to exist, often because the money ran out. We are all used to seeing "news" sections where the latest story is six months old. This is likely to continue. The way it works is simple. A label underinvests in terms of ideas, money and energy in a site. Because of this, it does not come any good. Because of this, everyone loses interest and the in-house new-media guru becomes a figure of derision. No more money is spent on the site, but it stays up, because it's easier than taking it down. The result is a dead site, that normally does more harm than good.

Simon Waldman

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## MOVEMENT

LO-FI GOES HIGH PROFILE

Pavement may be one of the most important and influential bands currently in American alternative rock, but they certainly don't hang around when it comes to making an album. A couple of weeks to record, a couple more to mix, and that's it.

The method is fast and loose, it's spontaneous, it's often described as lo-fi and Pavement have become the supreme exponents of the genre.

It's business pretty much as usual for Brighten The Corners, released on February 10—their fifth album and first in the UK for independent label Domino Records, though it was recorded with some minor alterations to their usual modus operandi.

"For the first time we actually rehearsed before going into the studio," says Stephen Malkmus, the band's main creative force. However, he did not complete writing lyrics, nor record any, until the final mix.

"We finished touring in mid-February and decided to try to record in the summer," says percussionist Bob Nastanovich.

"We met in June and July to write. Then we rehearsed for two weeks, recorded for two weeks and, a month later, mixed for two weeks."

The album was recorded at the North Carolina studio of Mitch Easter, famed for his production work with REM in the Eighties. He rarely intervened and only added touches and encouragement where necessary.

Although Pavement are regarded as leaders of the post-grunge underground their musical inspiration extends from country and alternative American rock at one end to new wave acts like The Fall and Sixties folk-rock at the other. They slowly from the album is a typical example of their approach. "There's some kind of folk influence there," agrees Malkmus. "From the second Fairport album, early John Martyn, that kind of stuff."

"Steve is hugely influenced by Sixties and Seventies English folk," agrees Domino managing director Laurence Bell. "But it's always distilled to sound uniquely like Pavement."

Bell points out that their previous album *Wowee Zowie* was a Top 20 hit—although it was considered willfully obtuse and came at the height of Britpop. But the band believe Brighten



Act Pavement Label: Domino Project album  
Songwriters: Pavement Publisher: Treble Kicker  
Musique, EMI/Virgin Producer: Pavement Studios  
Brixton/King's Fidelity Released: February 10

The Corners to be a more cohesive and accessible collection. "It's a very good time for a Pavement record," Bell says. "It's been a bit too Anglocentric for a while here, but things have started to loosen up."

Indeed Pavement's almost legendary reputation in indie circles now extends to Britpoppers like Blur (who credit them as the major influence on their new album) and Elastica (who recently recorded a cover of X's Unheard Music with Malkmus for the soundtrack to the movie *Suburbia*).

Domino has the European licence for the album, now that Pavement have ceased their relationship with Big Cat.

"No hard feelings with Big Cat but we thought why not go with someone else, and there's a dedication at Domino to supporting new music," says Malkmus.

Bell, who now has several of the biggest names in US alternative rock on his label—including Sebadoh and Palace—is, unsurprisingly delighted. "I was aware they were talking to people and they expressed an interest in our label," he says. "A couple of bands put in a good word for us. Then it was a spontaneous thing. And spontaneity, of course, is the essence of Pavement."

David Knight

When Britpop died at the turn of last year, Oasis' supernova success took them to another level while Blur crept away from the limelight and, for the first time since their *Modern Life Is Rubbish* album in 1993, fell out of fashion.

Their response was to retreat, regroup and, with their new single *Beetlebum* and fifth, self-titled album, post a snide, abrasive reply. *Beetlebum*, which is released this week, has received more than 20 plays a week on Radio One since it was serviced to the station in December and Blur also performed the track exclusively on Top Of The Pops on January 10.

"Damn, sang it live and I've had lots of people ring me up saying how they looked head and shoulders above everybody else," says the band's manager Chris Morrison.

Although *Beetlebum* is clearly influenced by The Beatles, it's a long way removed from the feel-good, anthemic pop of Oasis. "Blur and Oasis have nothing in common," says Albarn, who has dubbed the band's new style "English shocker" music. "At the time of all that competition thing it was silly in an insane way. But for me Oasis are the new U2. They're trying to appeal to everyone from grannies to five-year-olds and won't take any risks."

Recorded at the Townhouse studios in London in two sessions between May and November last year, the new, self-titled, album expresses the band's determination to experiment and move on from the cockney cheeriness of Britpop, risking their own commercial prospects in the process. Producer Stephen Street, who has worked with the band for the past five years, adapted quickly to the new demo-like approach, despite his heavily layered production on *The Great Escape*.

"Stephen picks up on a strong personality," says guitarist Graham Coxon, "but he can also talk the machine talk and get the result we want in the studio. We got him to be less precious by having half-hour jams in the studio. The album is more skeletal—Damon sang a lot of his vocals through crappy amps for example."

Parlphone managing director Tony Wadsworth adds, "I was very happy that they chose Stephen Street again. He's been developing and growing with the band. He has a pretty honest and direct relationship with them."

Both Albarn and Coxon describe the album sessions as "very relaxed." Albarn's specific criticism here he has bought a house has contributed to a "less competitive attitude" while the guitarist has given up drinking since last June. "We were all becoming more like business partners," says Coxon. "Relationships within the band were

getting very negative and stressful and we've sorted that out."

Morrison describes the new recording as a "thinking man's album." "But," he says, "the sense of melody and hookiness still come through."

"I don't understand this thing about copying out on pop music," says Albarn. "The inherent weakness of U2 is that even when they're vaguely experimental they still pull back by having simple lyrics and simple hooks."

Act: Blur Label: Food/Parlophone

## IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
ANT & DEC	album	TELSTAR	Adam Holywood	ROKSTONE (London)	Steve Mac
RUBBIE CRAIG	album	PWL	Peter Price	BRITANNIA ROW (London)	Steve Mac
DAMAGE	single	BIG LIFE	Tim Perry	ROKSTONE (London)	Jamie Lane
EAST 17	mixes	LONDON	Nina Block	WHITFIELD STREET (London)	Bob Kraushar
ELASTICA	album	CMO	Kate Hansen	MAYFAIR (London)	Alan Moulder
ETHER	tracks	PARLOPHONE	Keith Wozencroft	SAWMILLS (London)	artist
GOULDADE	mixes	ULTIMATE	Simon Parker	BATTERY (London)	Gavin Monaghan
HEAVEN 17	single	WEA	Steve Allen	ROUNDHOUSE (London)	Martyr Ware
MANSUN	mixes	PARLOPHONE	Deborah Baker	MAYFAIR (London)	Nick Griffiths
NOCITMES	tracks	LONDON	Nina Block	BATTERY (London)	Craig Leon
BETH ORTON	single	HEAVENLY	Jeff Barrett	WESSEX (London)	Ian Grimble
WADSWORTH	mixes	PARLOPHONE	Dagobert Baker	MAYFAIR (London)	Nigel Godrich
SHAKESPEARS SISTER	mixes	LONDON	Nina Block	MAYFAIR (London)	Steve Lironi
SMOKE CITY	tracks	LIVE	Jane Auzan	BATTERY (London)	Mike Pedron
USA STANSFIELD	mixes	CONCERTO	Ian Devenay	WHITFIELD STREET (London)	Ian Devenay
SUPERGRASS	album mix	PARLOPHONE	Keith Wozencroft	SAWMILLS (London)	Ian Devenay
UNDERCOVER	single	EDTEL	Daniel Lycett	ROKSTONE (London)	artist/John Cornfield
ZION TRAIN	single	CHINA	Derak Green	THE APARTMENT (London)	Steve Mac

Confirmed bookings via 18 January 1997



**EELS**  
Signed to Dreamworks, Nashville-based LA has a new pop/rocking mix of abstract pop, spoken alternatives, soundtracks and percussion. The album, *Beautiful Freak*, produced by Neil de la Cruz, features a date end of February

## SALES BY ALBUM

Title	UK sales	world sales
Leisure	225,000	508,000
Modern Life...	204,700	426,500
Parklife	1,120,000	1,800,000
Great Escape	884,900	1,976,000

Source: Parlophone

our other albums my playing has been buried in the background because of all the keyboards and stuff on top of the guitars. I don't know, maybe that was true.

"I want Blur to be a frightening thing for people, not a caricature," he adds. "I think Damon likes about 10% of the hardcore American stuff I love listening to, but this time I wanted to follow through with something a bit harder. I think most of the guitarists in Britpop are pretty vacuous.

"I'm sure one day Damon will want to make a huge orchestral album, but I don't think I'll be happy about it. I'll still want to put loads of guitars on there."

Coxon is a long-term fan of Pavement, a band Albarn has also been namechecking in the British press as a fresh influence on his writing. "I think of Pavement as musical friends just from listening to their records," he says. The pair's converging tastes in American music has created an album which is already appealing to fans across the Atlantic. Song 2 will be the first single of the album in the US.

"The radio station K-RQ-Q has already played Song 2 twice," says Morrison, who has observed at close hand Blur's struggles to break in America. "Damon said to Virgin America when the band moved over from EMI, 'You realize you're not only selling a band, but you've also got to sell a culture'. And the Americans didn't want to buy a culture. They've got one of their own."

"Blur are still growing internationally," adds Wadsworth. "The Great Escape sold 50% more than Parklife outside the UK and I don't see any reason why the trend shouldn't continue. I'm convinced that the US will eventually come round to Blur because I believe in the band."

So is Blur's cunning way to infiltrate America or a retreat from the Britpop battlefield? Food managing director Andy Ross thinks neither.

"I don't think Damon could write anything intentionally for the US market but that doesn't mean he's not ambitious. I was taken aback slightly when I first heard it, but it was necessary for them to breathe a different atmosphere. I'm happy to bow to Damon's instincts on it," he says.

Steve Mallis



## BLUR

DIRECTION HERALDS A FRESH INTERNATIONAL ONSLAUGHT

It basically means you're a coward because you're not prepared to relinquish things completely. On this album we've tried to do everything that we haven't done before. That's why there's no lyric sheet. It's not just because the songs are less cartoonish and more personal.

"I wanted to do something that was more ambiguous and sexy," he adds. "Over the past three years I got caught up in a whole set of characters but

you've got to move on."

Wadsworth believes the band have sacrificed none of their commercial strength by following their instincts and promises an "imaginative" selection of singles over the following months including the Nirvana-inspired two-minute thrash Song 2. This is likely to be followed by Death Of A Party, a whoozy, atmospheric track which the band actually recorded several years ago and then forgot about. "It's not an

obvious single," says Wadsworth, "but it reminds me of Chest Town by The Specials, which is now regarded as a classic but wasn't exactly 'perfect pop'."

The group have drawn heavily on hardcore American guitar-based influences for their new sound, with the fractured hooks of Coxon pushed to the front more than on 1994's Parklife and The Great Escape (1995).

"This album is more skeletal," says Coxon. "People have said to me that on

Project: album Songwriters: Blur Producer: Stephen Street Publisher: EMI Music Publishing Studio: Trident Released: February 3

## STEVE LAMACQ ON A&amp;R

Forgot to mention it two weeks ago, but one of last year's pre-Christmas highlights for me was Radio One's **Priority Night** gig at London's Underworld. Obviously I'm a little biased here, having helped book the bands, but all four were on top form — and thinking about it, all of them have been touted in this column over the past year. Heading the bill were **Kenickie**, with **Symposium**, **Silver Sun**, and openers **The Peadarites** who have excited labels on both sides of the Atlantic. The Pecs, with their cleverly twisting pop tunes, hail from Bedford and are currently negotiating with a US label before turning their attentions back to the UK, where there are already offers brewing... Talking about names we've helped bring you, last year's column had an almost

embarrassingly high number of references to **Fierce Panda**, the label run by journalist Simon Williams. More embarrassing still, because he's a former colleague and friend of mine, which could land us with a few claims of nepotism, but one look at the FP index tells you how influential the label is becoming. Having already released singles by the aforementioned **Pecadilloes**, **3 Colours Red**, **Placebo**, **Kenickie**, **Tiger** — and a series of compilation EPs — Fierce Panda's next batch of impending releases includes a split single by **Toaster** and unsigned Glaswegians **God's Boyfriend**, the debut by going-places **Leds Beal Embrace** (already snapped up by Hut Records) and a cracking little record from Swiss band **Chewy**, who were discovered

supporting **Dodgy** in Europe... In contrast it's been a slow start to '97 round here — not helped by my trusty tape deck packing up last week after 11 years' honorable service... Still, it managed to survive through a few interesting demos before it went, including the latest by **Shoot**, a powerful, trashy outfit who've already been demoed twice by one label and a big name publisher and put in a good support to The Longpigs and Space at ULU, a while back... On a purely personal level though, favourite of the week comes from **Pure Grain** — featuring a couple of ex Family Cats. It's a warm, lyrically tender four-song thing, with a mature, almost mid Eighties indie feel about it. Nice...



Use to WATCH

RIVER ATTIC

Everyday Vast Between Us is the forthcoming title of the debut release from the London trio and the first indie specialist act on JVC. Further signings are promised.

There's nothing the media enjoy more than an anniversary and David Bowie's 50th birthday on January 8 offered ample opportunity for career retrospectives/disssections in the form of two TV specials, a Radio One acoustic broadcast and a star-studded celebratory New York concert.

The past decade has not featured highly in many people's critical overview of his career, but that has been to ignore a steady recent musical regeneration, hinted at on the Buddha Of Suburbia and Black Tie White Noise in the early Nineties, and more evident on 1995's Outside, his most rounded effort in years.

The revival continues with the hot new post-Prodigy single, Little Wonder, and forthcoming album, Earthling, which sees Bowie throwing down a hard rock/alternative dance gauntlet to performers half his age.

According to Bowie, 50 feels good, possibly because he is in a fine fettle musically as he is physically. Earthling is a testament to the rejuvenating powers of techno, industrial and drum & bass with Bowie supported by the other-worldly guitar techniques of Reeves Gabrels, piano dynamics of Mike Garson, drummer Zachary Alford and bass-player Gail Ann Dorsey.

On tracks like the self-deprecating single Little Wonder, the epic Seven Years In Tibet and the moody Dead Man Walking, it is evident that Bowie has regained his confidence in the studio. "The energy level and dynamics of Earthling come from us developing as a working band which enjoys playing live, particularly at the festivals," he says.

As with his 1973 album, Aladdin Sane, most of the material on Earthling was written on the road. "It's almost as though we duplicated the live experience in the studio," says Bowie, who stresses that everything was recorded in eight days flat.

Bowie's songwriting collaboration with Gabrels runs along different lines to that with Brian Eno - his partner on the acclaimed Low/Herzog-Ludger trilogy.



"Reeves and I essentially the same way, we have virtually the same sense



## DAVID BOWIE INVIGORATED BY NINETIES SOUNDS

of perspective," says Bowie. "There is more of a bond concerning musical ideas, whereas Brian and I often start from different directions - he has a pretty set idea of where he wants to go, as do I. That's what makes it interesting."

The release of Little Wonder has emphasized Bowie's conversion to drum & bass: two tracks on Outside also contained jungle elements and he reworked the classic The Man Who Sold The World in that style for single release last year. However, he points out that the genre's rhythms are only detectable on three songs on the new

album. "There's also a lot of pure industrial on there, and one track, The Last Thing You Should Do, even goes back to the area I was working on with Low; it's not that dissimilar from Sound & Vision," he says.

RCA marketing director Kristina Kyriacou says that the record company will be pressing home the message that Earthling represents Bowie's most accessible work for some time. "It's a lot more commercial than his recent albums and we believe that it has a great deal of 'ingovity,'" she says. "Earthling is a very dynamic, bold statement and we aim to reflect that."

Kyriacou adds that Bowie is always open to new ideas. "Although he essentially delivers the album to us, we all have a say in how it should be presented," says Kyriacou, who points out that club promotions for Little Wonder centre on the mixes for the record by leading dance names like Junior Vasquez, Adam F, Leftfield and Danny Saber.

"The idea of this album was to take techno ideas and reproduce them with organic instruments," says Bowie. "I find drum & bass very exciting, but my approach isn't hardcore. I just enjoy listening to it and then putting that into a hard rock context."

Given his musical roots in British R&B, rock and glam, an easier route to be re-establishing credibility may have been for Bowie to plug into the post-Britpop boom, but his desire to experiment would not allow him to.

"I didn't go that way because I'm a stubborn git," he says. "I go with my enthusiasms and although I think rock is a great artform, I've never had a predilection for that kind of formulaic sound."

Bowie's wayward muse may never lead him back to the creative heights he scaled in the Seventies, but it ensures that he remains at the centre of a diverse range of projects. Aside from a return to the road with his band in May and plans to record the next in the "pre-millennium tension" series with Eno this summer, he also intends to produce a solo album by bassist Gail Ann Dorsey.

And Bowie is not neglecting the visual arts; next month's Milestones exhibition/auction in aid of War Child will feature his artistic tribute to Sixties singers The Walker Brothers. Bowie's admiration for Scott Walker dates back over 20 years. The Sixties and he has subsequently followed the enigmatic artist's solo career with avid interest. In fact, Walker approached Bowie and Eno with plans for collaboration in the wake of Heroes, but these were never realized.

"One of the few ambitions I have left is to work with Scott Walker," says Bowie. "He's a pioneer and a renegade, an artist who is a great role model."

The vigour displayed on Earthling guarantees that this description is equally applicable to Bowie himself.

Paul Gorman

Act: David Bowie Label: RCA Project album Songwriter: David Bowie Producer: not Publisher: Tantorato Music/Explored View Music Studio: Glass Released: February 3

## 3 COLOURS RED HAS MCGEE FOUND THE NEXT BIG THING?

When Creation Records managed their latest signings, 3 Colours Red, as the second-best band in Britain - after Oasis, of course - he could have been accused of hyping the London-based band beyond all credibility. But McGee, typically, is unrepentant.

"Their debut single just went in the UK chart in some 22," he says. "If my comment is a millstone round their necks, let's keep them coming. In fact, with Oasis off the road, it's said that 3 Colours Red are the best live rock band in Britain right now."

This is high praise for a band who have existed for little more than a year, but already McGee's judgement has been backed up by the success of that first single, Nuclear Holiday, plus a growing media profile which has seen 3 Colours Red tipped for big things by NME (on whose Brats tour the band are currently starring) and Kerrang!/NME's editor Steve Sutherland said,

"We put 3 Colours Red on the tour because we were confident they'd do well this year. The second-best band in Britain? McGee would say that. He's a great enthusiast. But yes, they're pretty good."

"McGee signed us on pure instinct," says 3 Colours Red bassist/vocalist Pete Vuckovic, "and that's going to give us some clout. He's got a right fuck-you attitude, so it's nice to be his proteges."

"What he said about us has weighed on us a bit," admits guitarist Chris McCormack. "People want to get back at Alan - they just think, 'Why should Alan McGee get away with saying stuff like that?', so they slag our band off in the gossip columns and stuff like that. But half the people who write that stuff don't know anything about us."

Vuckovic adds, "I suppose a lot of people who've heard our name but haven't seen us will probably be quite disappointed that we're a punky rocky band."



Vuckovic isn't giving the whole picture here. Certainly Nuclear Holiday is a boisterous punk pop tune, and there is a few more on the band's debut album, Pure, (due in May) but 3 Colours Red also have a knack for infectious guitar pop, illustrated by the album's standout track Copper Girl.

McGee says, "Nuclear Holiday is just an introduction. 60 Mile Smile is the next single and it already sounds like a Top 10 single, 3 Colours Red are just a great rock and roll band. They remind me of early Clash. I knew I'd sign them

within half a year. That's all it ever takes. They've got presence, sex appeal, charisma and great hooks."

"This band are a total, absolute priority for Creation. They have it in them to be superstars. I think this album will go gold. Our aim is to sell 100,000 records now, but by the second record we'll sell 6m. I'm serious. We see 3 Colours Red as the band to follow Oasis. After Britpop, people want something harder, and 3 Colours Red could be that new twist. They're going to be huge."

Paul Elliott

Act: 3 Colours Red Label: Creation Project single Songwriter: 3 Colours Red Studio: Livingston, London Producer: Terry Thomas Released: out now

WORTH WATCHING

**THE HYBIRDS**  
The Hollies' new signed to Mercury play hard-rocked British R&B with punchy guitar, impassioned vocals and wailing horn. Unreleased promo: The Only Ones has picked up Radio One airplay and the comparison with Oasis cannot be avoided.

# MoS + 3mv = 400k<sup>4</sup>



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# THE OFFICIAL UK CHARTS



**White Town's** 'Abort, Retry, Fail?' EP sold nearly 120,000 copies last week to debut at number one. It's the 67th single in chart history to debut at number one but only the fourth by a previously uncharted act - if we exclude charity records. The previous instances were Whigfield (Saturday Night) in 1994, Robson & Jerome (Uchenna Melody/White Cliffs Of Dover) in 1995 and Babylooz Zoo (Spaceman) in 1996.

Babylooz Zoo debuted at number one exactly a year ago, and are centred on Jess Mann, a Birmingham-based indie. White Town's 'Newswise' Midland-based (Derry) and comprise in their entirety of Indian-born Jyoti Mishra, 'Abort, Retry, Fail?' was first released late last year on the Parasol label (via Cargo) before being picked up by Brilliant and licensed to Chrysalis. It became Chrysalis's first number one single since March 1991 when Chesney Hawkes held away for five weeks with The One And Only.

White Town's debut is bad news for Tori Amos, whose Professional Widow (It's Got To Be Real) consequently dips to number two, even though its sales expanded by 6% last week. And, while Tori's current album Boys For Pele remains conspicuously absent from the album chart, her debut *East West* album Little Earthquakes celebrates its fifth birthday by returning at number 69. It's one of more than a hundred Warner Music titles re-released last week at mid-price. One other made the chart - Seal, the first of two identically-titled albums by the artist of the same name to reach number one. This set dates back to 1991, the other to 1994.

East 17's precipitous plunge from three to 15 with Hey Child will be viewed by many as the record buyers' revenge of Brian Harvey's pro-drug interview. In truth, the record had no legs from the start, and was in the same mid-teen crisis in the mid-week chart, the die being cast before the storm broke. It's probably more fruitful to look at the status of East 17's current hit album, *Around The World - The Journey So Far*, for evidence of how the controversy has affected their fanbase - and that remains static at number 17.

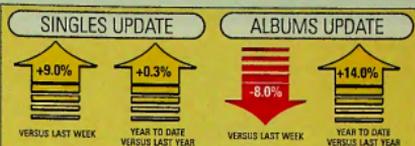
Eight years ago this week, Ten City scored the first and biggest of their British hits, reaching number eight with That's The Way Love Is. This week, the group's former lead singer Byron Stingily makes his solo bow, debuting at number 14 with the former number one club smash Get Up (Everybody).

It was one of six new entries on schedule for a Top 10 place in mid-week - which would have created a new record - though there were only three at the end of the day.

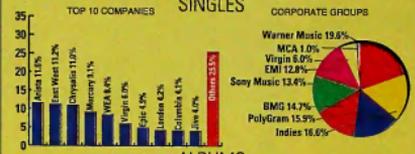
Despite the continuing high turnover at the top, there is some evidence that the number of new entries invading the chart every week is actually beginning to decline. This week, though there are 13 new entries to the Top 40, there are only three more in the rest of the Top 75. Even more encouraging is the fact that of the 200 best-selling singles in the UK last week only 17 were new entries to the Top 200, a wholly different proposition as many records are "starrted out" of the chart. So far in

1997, there have been 47 new entries to the singles chart, down from 62 in the same period in 1996. It's amazing to think that for all their hits - 34 of them, including six number ones, Slade have a miserable chart record with hits albums. Surprisingly, their new *Feel The Noise - Greatest Hits* compilation, which debuts this week at number 19, is their highest charting "best of" yet. They reached number 21 with *Slade Smashes In 1960*, number 83 with *Slade's Greatest* in 1984 and number 34 with *Wall Of Hits* in 1991. All of the above, including the new album, were released on Polydor. Alan Jones

Alan Jones



## AT-A-GLANCE WEEKLY MARKET SHARE



**SINGLES:** Figures show top 10 companies by % of total sales of the Top 75, and corporate groups share by % of total sales of the Top 75. **ALBUMS:** Figures show top 10 companies by % of total sales of the combined Top 75, and corporate group shares by % of total sales of the combined Top 75.



**AIRPLAY:** Figures show top 10 companies by % of total airplay audience of the Music Control Top 50, and corporate group shares by % of total airplay audience of the Music Control Top 50.

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A massive 47% expansion in its audience powers Say What You Want by Texas to the top of the Airplay chart this week, even though its 1,532 plays are inferior to those of the outgoing number one 9 Become 1 by the Spice Girls (1,736 plays), the number five hit Step By Step by Whitney Houston (1,673 plays) and Tony Braxton's Un-Break My Heart, which falls 2-6 but still got spun 1,670 times last week.

All the stations monitored by Music Control, Radio One remains the most in-tune with record buyers. Its top three this week - Tori Amos, Texas and White Town - are the same as in the sales chart, albeit in a different order. It remains the only enthusiastic supporter of Orbital's Satan - fourth on its playlist with 25 plays. The other stations monitored played Satan on average less than one spice last week, and most of that was on chart shows.

Another Radio One favourite is Babybird, whose latest single Candy Girl is struggling elsewhere despite the overwhelming success of You're Gorgeous. Radio One played Candy Girl 25 times last week, and delivered 87% of its audience.

Babybird's mainman Stephen Jones also co-wrote the *Lightning Seeds* latest smash Sugar Coat Iceberg, which did nearly as well at Radio One with 24 plays but was more widely appreciated, with 65% of its audience coming from elsewhere. Hey Child by East 17 moves 26-17 on the Airplay chart. The fact it was increasing airplay anyway makes it hard to determine how much effect Brian Harvey's pro-drugs proclamation had on the record, though it was temporarily, at least, dropped by seven stations. Whether they will persist or not is a moot point, not least because the record is in any case not nearly as popular as If You Ever.

I Can't Make You Love Me continues to overshadow Older as radio's preferred cut from George Michael's Older EP. I Can't Make... registered 293 plays last week, compared to Older's 373 but gained the higher Airplay chart placing - 43 against 59 - as it's mainly the smaller stations who continue to expose Older. Added together, the two tracks' audiences gave the EP the 25th biggest audience in radio last week.

The Backstreet Boys have placed four singles in the Top 15 of the sales chart in the past year with little support from radio. Their latest single Quit Playin' Games (With My Heart) is their best received yet at retail and on the airwaves. While it slips 2-4 on sales, it jumps 36-16 on Airplay this week. Alan Jones

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# AIRPLAY PROFILE

## STATION OF THE WEEK

Covey's urban and rhythmic station KX 96 has undergone a recent transformation under programme controller Nick Martin.

He is about to prepare to become producer of the breakfast show at Heart 106.2, but since joining KX '96 last May from Power FM in Southampton, Martin has made his mark.

"Since I joined, we have worked in a small close-knit team to really focus the music on mainstream soul and dance. We have maintained our distinctive and edgy sound, while becoming a viable commercial service," says Martin.

"We are a soul and dance station, but we are not like Kiss, because we are tailored to a more medium-sized market. We can't afford weekly research so we base what we play on the charts, particularly the R&B charts."

Martin says KX has been boosted by the revival in Nineties British soul with acts such as Mark Morrison and Lighthouse Family enjoying good play. A-list status has also been given to international artists such as Coolio, Tony Rich Project, En Vogue, Toni Braxton and Warren G.

"Our A-list this week is a bit unusual for us, because there's not a huge amount out among the post-Christmas releases," he says.

While becoming more Top 40 driven, the station offers experimental dance music in the weekend Dance Department slot and DJ Kenny Jordan's shows.

The station's target audience is 15- to 35-year-olds and the presenters' average age is 25 - work to a

## KIX'96 TOP 10

- 1 **Step By Step** Whitney Houston (Arista)
- 2 **Became 1** Spice Girls (Virgin)
- 3 **Don't Let Go** En Vogue (East West America)
- 4 **Over and Over** Paul Johnson (Columbia)
- 5 **Walk On By** Gabrielle (Go Beat)
- 6 **Cosmic Girl** Jamiroquai (S2)
- 7 **Horny** Mark Morrison (WEA)
- 8 **Unbreak My Heart** Toni Braxton (Arista)
- 9 **Don't Cry For Me Argentina** (Dance Mix) Madonna (Warner Bros)
- 10 **I Can Make You Feel Good** Kavea (Honest/Virgin)

(Current total played times applied by the '96)

creative presenting format which aims for tight, pacey radio to bring the music alive.

Previously Radio Harmony, the station was bought by jungle writer Muff Martin two years ago, when it became KIX'96. Its main competitors are original Ode and Marcia, Covey's original commercial station.

The station's audience will be recorded by RAJ for the first time in April, but KX completed its own audience research in December 1996 which showed awareness of the station was high and that KIX was rated above all BBC and national radio stations in Coventry. **Dominic White**



## RADIO 1

Rank	Title	Artist/Label	UK	TW
1	1	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG) Toni Areas (East West)	28	38
2	1	SAY WHAT YOU WANT Teena Marconi	20	29
3	1	YOUR WOMAN Whitney (Christy)	21	26
4	1	SATAN (Don't Mess With) Toni Areas (East West)	22	25
5	1	COULD ROCK A PARTY MC Loo (East West America)	16	25
6	1	CANDY GIRL Ruby Day (Epic)	18	25
7	1	GET UP (EVERYBODY) Brung Shaggy (Mercury)	21	25
8	1	SUGAR COATED ICEBERG Lightning Seeds (Epic)	22	24
9	1	DON'T LET GO (LOVE) En Vogue (East West America)	22	24
10	1	WE WOULD BE KINGS Gene (PolyGram)	15	23
11	1	HEY CHILD East 17 (London)	22	22
12	1	DON'T CRY FOR ME ARGENTINA Madonna (Warner Bros)	23	22
13	1	SATURDAY NIGHT Suede (Nude)	20	22
14	1	HONEY BOY Phaedra (Virgin)	20	22
15	1	HORNY Mark Morrison (WEA)	22	21
16	1	REMEMBER ME Boy (Pharm)	13	21
17	1	AIN'T NOBODY LI Cool J (Columbia/MCA)	23	20
18	1	DISCOTHEQUE U2 (Island)	6	20
19	1	STREET DREAMS Nas (Columbia)	11	19
20	1	2 BECOME 1 Spice Girls (Virgin)	20	18
21	1	BETLEBUM (But I'm Proud) Phaedra (Virgin)	20	17
22	1	I CAN MAKE YOU FEEL GOOD Kavea (Virgin)	14	15
23	1	QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys (A&M)	14	15
24	1	IN THE MEANTIME Searching Light	25	14
25	1	NEOLITH HOLIDAY J Colour Red (Creation)	15	14
26	1	HUMANISM (JUST BECAUSE YOU FEEL GOOD) Shunk Atomic (One Little Indian)	7	14
27	1	TOUCH ME WITH YOUR LOVE Beth Orton (Mercury/Decca/Parlophone)	7	14
28	1	EASY Tensionism (Total Veggies/M)	17	13
29	1	STEP BY STEP Whitney Houston (Arista)	11	13
30	1	ONE AND ONE Robert Miles Featuring Maria Nayer (Decca/Parlophone)	26	13
31	1	DAY BEFORE YESTERDAY'S MAN Superstition (Food/Phylomus)	14	13
32	1	MONDAY MORNING Cowboy Cube (Island)	15	13

© Music Central UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 12 January 1997 until 24.00 on Saturday 18 January 1997

Rank	Title	Artist/Label	UK	TW
1	1	2 BECOME 1 Spice Girls (Virgin)	1736	1609
2	1	UNBREAK MY HEART Toni Braxton (Arista)	1731	1634
3	1	STEP BY STEP Whitney Houston (Arista)	1135	1396
4	1	SAY WHAT YOU WANT Teena Marconi	1101	1317
5	1	DON'T CRY FOR ME ARGENTINA Madonna (Warner Bros)	1289	1232
6	1	ONE AND ONE Robert Miles Featuring Maria Nayer (Decca/Parlophone)	1371	1209
7	1	LOVING EVERY MINUTE Lighthouse Family (Worship/Capitol)	1175	1176
8	1	DON'T LET GO (LOVE) En Vogue (East West America)	834	1124
9	1	SUGAR COATED ICEBERG Lightning Seeds (Epic)	1010	1042
10	1	I CAN MAKE YOU FEEL GOOD Kavea (Virgin)	803	907
11	1	COSMIC GIRL Jamiroquai (S2)	980	871
12	1	YOUR WOMAN Whitney (Christy)	452	824
13	1	ALL BY MYSELF Ceelia Dion (Epic)	946	822
14	1	IF YOU EVER STOP Loving (Dance) London	1066	822
15	1	DO YOU KNOW Alicia Keys (Arista)	491	819
16	1	EVERYDAY IS A WINNING ROAD Sheryl Crow (A&M)	950	837
17	1	QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys (A&M)	175	827
18	1	WALK ON BY Gabrielle (Go Beat)	334	591
19	1	OVER AND OVER Paul Johnson (Columbia)	435	586
20	1	HEY CHILD East 17 (London)	327	524
21	1	HORNY Mark Morrison (WEA)	582	516
22	1	WHERE DO YOU GO No Mercy (A&M)	254	478
23	1	IN MY ARMS Erasure (Mercury)	231	462
24	1	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG) Toni Areas (East West)	231	462
25	1	I LOVE YOU ALWAYS FOREVER Diana Lewis (Atlantic) (East West)	458	454
26	1	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	444	452
27	1	A DIFFERENT BEAT Boyzone (PolyGram)	739	451
28	1	BETCHA BY GOLLY WOW! The Arista (PolyGram)	582	377
29	1	WITHOUT LOVE Doris Lewis (Arista)	282	358

© Music Central UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 12 January 1997 until 24.00 on Saturday 18 January 1997

## TRACK OF THE WEEK

### FAITHLESS: SALVA MEA

Dance act Faithless's second single has built on the three success of their debut *Insomnia* to prove they are not just one-hit wonders.

Strong backing from Kiss 100 - with 22 plays in one week - enabled the track to enter the airplay chart at number 52 at the end of November.

Its radio performance then took in the two weeks before its release on December 9 as Radio One became its strongest supporter. The attentions of Mark Goodwin and Pete Tong helped to increase overall plays by 235% to 210 in that week.

Since then, firm backing from Power, Galaxy and Radio One have kept the song's audience at around 20,000 for the past three weeks. The album, *Reverence*, which has so far sold around 750,000 in Europe and the UK, reached the Top 30 last week after five weeks in the Top 75.

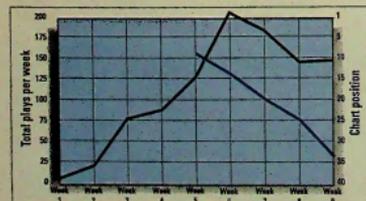


Morgan Nelson, general manager of the band's label Chesky, says,

"Salva Mea is quite a difficult song to programme because it's essentially three songs in one - beginning with an ambient vibe then some hard house and then a low-slung groove chart."

"Radio-wise, it's had a slow build because people need to see that Faithless is not just a one-track act. But, fortunately, it has been played on specialist dance and indie shows on commercial stations because it covers all kinds of niches." **Dominic White**

## LR



## VIRGIN



## ATLANTIC 252



Rank	Title	Artist/Label	UK	TW
1	1	DON'T MARRY HER Beautiful South (Island)	35	38
2	1	SUGAR COATED ICEBERG Lightning Seeds (Epic)	37	37
3	1	EVERYDAY IS A WINNING ROAD Sheryl Crow (A&M)	26	36
4	1	SAY WHAT YOU WANT Teena Marconi	22	36
5	1	AUSTRALIA Mavis Bayle (Parlophone)	35	32
6	1	IN THE MEANTIME Searching Light	21	27
7	1	LOVE IS BLUE Erasure (Mercury)	4	23
8	1	A LONG DECEMBER (Dance) London	12	22
9	1	HUMANISM (JUST BECAUSE YOU FEEL GOOD) Shunk Atomic (One Little Indian)	7	22
10	1	MILK Baroque (Decca)	20	21
11	1	YOU'RE GORGEOUS Ruby Day (Epic)	18	21
12	1	DAY BEFORE YESTERDAY'S MAN Superstition (Food/Phylomus)	6	21
13	1	WE WOULD BE KINGS Gene (PolyGram)	3	21
14	1	2 BECOME 1 Spice Girls (Virgin)	16	17
15	1	EVERYDAY IS A WINNING ROAD Sheryl Crow (A&M)	59	16
16	1	I LOVE YOU ALWAYS FOREVER Diana Lewis (Atlantic) (East West)	54	16
17	1	A DIFFERENT BEAT Boyzone (PolyGram)	28	16
18	1	DON'T MARRY HER Beautiful South (Island)	35	16
19	1	NO WOMAN, NO CRAZY (Hushbox/Atlantic)	35	16
20	1	LOVING EVERY MINUTE Lighthouse Family (Worship/Capitol)	37	16
21	1	SUGAR COATED ICEBERG Lightning Seeds (Epic)	41	16
22	1	COSMIC GIRL Jamiroquai (S2)	55	16
23	1	DON'T CRY FOR ME ARGENTINA Madonna (Warner Bros)	25	16
24	1	SHE'S ELECTRIC Class (Creation)	25	16

© Music Central UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 12 January 1997 until 24.00 on Saturday 18 January 1997

# TOP 50 AIRPLAY HITS

25 JANUARY 1997



This Week	Last Week	Wks on chart	Title	Artist	Label	Total plays	Plays this wk	Total audience	Audience this wk
<b>1</b>	<b>1</b>	<b>8</b>	<b>SAY WHAT YOU WANT</b>	Texas	Mercury	1532	+27	66.91	+47
<b>2</b>	<b>1</b>	<b>1</b>	<b>2 BECOME 1</b>	Spice Girls	Virgin	1736	-8	63.14	-7
<b>3</b>	<b>4</b>	<b>5</b>	<b>DON'T CRY FOR ME ARGENTINA</b>	Madonna	Warner Bros	1384	+18	58.65	+3
<b>4</b>	<b>6</b>	<b>11</b>	<b>SUGAR COATED ICEBERG</b>	Lightning Seeds	Epic	1182	+5	51.45	+8
<b>5</b>	<b>7</b>	<b>6</b>	<b>STEP BY STEP</b>	Whitney Houston	Arista	1573	+3	50.86	+12
<b>6</b>	<b>2</b>	<b>2</b>	<b>UNBREAK MY HEART</b>	Toni Braxton	Laface/arista	1670	-11	49.92	-31
<b>7</b>	<b>4</b>	<b>3</b>	<b>DON'T MARRY HER</b>	Beautiful South	Gol Discs	1304	n/c	48.46	-7
<b>8</b>	<b>12</b>	<b>3</b>	<b>DON'T LET GO (LOVE)</b>	En Vogue	East West America	1231	+33	46.45	+28
<b>9</b>	<b>17</b>	<b>3</b>	<b>YOUR WOMAN</b>	White Town	Chrysalis	872	+79	42.80	+42
<b>10</b>	<b>15</b>	<b>10</b>	<b>PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)</b>	Tori Amos	East West	583	+48	41.58	+30
<b>11</b>	<b>5</b>	<b>13</b>	<b>ONE &amp; ONE</b>	Robert Miles Featuring Maria Naylor	Deconstruction	1304	-5	37.46	-33
<b>12</b>	<b>14</b>	<b>28</b>	<b>I CAN MAKE YOU FEEL GOOD</b>	Kavana	Virgin	936	+13	32.89	n/c
<b>13</b>	<b>21</b>	<b>3</b>	<b>OVER AND OVER</b>	Puff Johnson	Columbia	633	+35	31.94	+39
<b>14</b>	<b>10</b>	<b>5</b>	<b>HORN</b>	Mark Morrison	WEA	583	-18	31.91	-32
<b>15</b>	<b>11</b>	<b>6</b>	<b>LOVING EVERY MINUTE</b>	Lighthouse Family	Wild Card/Polydor	1311	-12	30.98	-19
<b>HIGHEST CLIMBER</b>									
<b>16</b>	<b>24</b>	<b>3</b>	<b>QUIT PLAYING GAMES (WITH MY HEART)</b>	Backstreet Boys	Jive	671	+251	30.19	+85
<b>17</b>	<b>20</b>	<b>3</b>	<b>HEY CHILD</b>	East 17	London	584	+65	28.91	+57
<b>18</b>	<b>23</b>	<b>3</b>	<b>WALK ON BY</b>	Gabrielle	Go Beat	653	+75	26.97	+25
<b>19</b>	<b>23</b>	<b>3</b>	<b>DO YOU KNOW</b>	Michelle Gayle	1st Avenue/RCA	856	+69	26.46	+56
<b>20</b>	<b>9</b>	<b>5</b>	<b>COSMIC GIRL</b>	Jamiroquai	Sony S2	964	-14	25.87	-72
<b>21</b>	<b>15</b>	<b>12</b>	<b>EVERYDAY IS A WINDING ROAD</b>	Sheryl Crow	A&M	761	-41	23.39	-49
<b>22</b>	<b>20</b>	<b>5</b>	<b>IN MY ARMS</b>	Erasur	Mute	527	+33	23.36	+34
<b>23</b>	<b>13</b>	<b>6</b>	<b>ALL BY MYSELF</b>	Celine Dion	Epic	849	-15	23.23	-27
<b>24</b>	<b>24</b>	<b>3</b>	<b>PEOPLE HOLD ON</b>	Lisa Stansfield Vs Dirty Rotten Scoundrels	Arista	416	+24	23.03	+19
<b>25</b>	<b>23</b>	<b>3</b>	<b>SATURDAY NIGHT</b>	Suede	Nude	293	+87	21.48	+44
<b>26</b>	<b>40</b>	<b>3</b>	<b>COLD ROCK A PARTY</b>	Mc Lyte	East West America	211	+66	20.57	+54
<b>27</b>	<b>18</b>	<b>5</b>	<b>IN THE MEANTIME</b>	Spacehog	Sire	254	+15	20.48	+23
<b>28</b>	<b>64</b>	<b>1</b>	<b>HEDONISM (JUST BECAUSE YOU FEEL GOOD)</b>	Skunk Anansie	One Little Indian	392	+160	20.28	+128
<b>29</b>	<b>35</b>	<b>3</b>	<b>SATAN</b>	Orbital	Internal	80	+4	19.95	+21
<b>30</b>	<b>58</b>	<b>1</b>	<b>DISCOTHEQUE</b>	U2	Island	272	+154	19.86	+106
<b>31</b>	<b>23</b>	<b>3</b>	<b>GET UP (EVERYBODY)</b>	Byron Stingily	Manifesto/mercury	212	+51	19.79	+18
<b>32</b>	<b>18</b>	<b>8</b>	<b>IF YOU EVER</b>	East 17 Featuring Gabrielle	London	866	-31	19.70	-56
<b>33</b>	<b>28</b>	<b>3</b>	<b>BEEBLEBUM</b>	Blur	Food/Parlophone	237	+57	17.48	n/c
<b>34</b>	<b>40</b>	<b>3</b>	<b>CANDY GIRL</b>	Baby Bird	Echo	285	+163	17.38	+21
<b>35</b>	<b>37</b>	<b>3</b>	<b>AIN'T NOBODY</b>	LL Cool J	Geffen/MCA	203	+48	16.79	+3
<b>36</b>	<b>40</b>	<b>3</b>	<b>WHERE DO YOU GO</b>	No Mercy	Arista	508	+100	16.26	+154
<b>37</b>	<b>34</b>	<b>25</b>	<b>I LOVE YOU ALWAYS FOREVER</b>	Louisa Lewis	Atlantic/East West	521	-7	16.09	-3
<b>38</b>	<b>48</b>	<b>3</b>	<b>WE COULD BE KINGS</b>	Gene	Polydor	94	+65	15.85	+2
<b>39</b>	<b>49</b>	<b>3</b>	<b>DAY BEFORE YESTERDAY'S MAN</b>	Supernaturals	Food/Parlophone	208	+39	14.53	+12
<b>40</b>	<b>43</b>	<b>28</b>	<b>BREAKFAST AT TIFFANY'S</b>	Deep Blue Something	Interscope/MCA	491	+1	14.30	+4
<b>41</b>	<b>45</b>	<b>10</b>	<b>YOU'RE GORGEOUS</b>	Baby Bird	Echo	380	-21	13.69	-41
<b>42</b>	<b>24</b>	<b>10</b>	<b>REMEMBER ME</b>	Blue Boy	Pharm	81	+9	13.33	+55
<b>43</b>	<b>51</b>	<b>1</b>	<b>I CAN'T MAKE YOU LOVE ME</b>	George Michael	Aegean/Virgin	293	+46	13.22	-8
<b>44</b>	<b>36</b>	<b>14</b>	<b>A DIFFERENT BEAT</b>	Boyzone	Polydor	495	-59	13.13	-76
<b>45</b>	<b>48</b>	<b>1</b>	<b>STREET DREAMS</b>	Nas	Columbia	121	+17	13.10	+49
<b>46</b>	<b>138</b>	<b>1</b>	<b>COME BACK BRIGHTER</b>	Reef	Sony S2	70	+56	12.55	+155
<b>47</b>	<b>200</b>	<b>1</b>	<b>LITTLE WONDER</b>	David Bowie	RCA	132	+128	12.03	+326
<b>BIGGEST INCREASE IN PLAYS</b>									
<b>MOST ADDED</b>									
<b>48</b>	<b>296</b>	<b>1</b>	<b>DON'T SPEAK</b>	No Doubt	MCA	277	+301	11.81	+335
<b>49</b>	<b>30</b>	<b>11</b>	<b>NO WOMAN, NO CRY</b>	Fugees	Ruffhouse/Columbia	336	-48	11.56	-45
<b>BIGGEST INCREASE IN AUDIENCE</b>									
<b>50</b>	<b>238</b>	<b>1</b>	<b>I SHOT THE SHERIFF</b>	Warren G	Def Jam	212	+259	11.40	+368

© Music Control UK. Compiled from data gathered from 30.05 on Sunday 17 January 1997 until 24.00 on Saturday 18 January 1997. Stars are ranked by audience figures based on latest full 7 days. **▲** Audience increase **▲▲** Audience increase 50% or more

## TOP 10 GROWERS

Pos.	Title (Label)	Total plays	Increase in no of plays
<b>1</b>	<b>QUIT PLAYING GAMES (WITH MY HEART)</b> Backstreet Boys (Jive)	671	490
<b>2</b>	<b>YOUR WOMAN</b> White Town (Chrysalis)	872	384
<b>3</b>	<b>DO YOU KNOW</b> Michelle Gayle (1st Avenue/RCA)	866	355
<b>4</b>	<b>SAY WHAT YOU WANT</b> Texas (Mercury)	1532	323
<b>5</b>	<b>DON'T LET GO (LOVE)</b> En Vogue (East West America)	1231	302
<b>6</b>	<b>WALK ON BY</b> Gabrielle (Go Beat)	653	279
<b>7</b>	<b>WHERE DO YOU GO</b> No Mercy (Arista)	508	254
<b>8</b>	<b>HEDONISM (JUST BECAUSE YOU FEEL GOOD)</b> Skunk Anansie (One Little Indian)	392	241
<b>9</b>	<b>HEY CHILD</b> East 17 (London)	584	230
<b>10</b>	<b>DON'T CRY FOR ME ARGENTINA</b> Madonna (Warner Bros)	1384	209

© Music Control UK. Chart shows tracks boasting greatest increase in the number of plays

## TOP 10 MOST ADDED

Pos.	Title (Label)	Total plays	Stations	Added	Stations
<b>1</b>	<b>DON'T SPEAK</b> No Doubt (MCA)	277	37	17	10
<b>2</b>	<b>YOUR WOMAN</b> White Town (Chrysalis)	872	58	43	6
<b>3</b>	<b>I SHOT THE SHERIFF</b> Warren G (Def Jam)	212	27	19	6
<b>4</b>	<b>WALK ON BY</b> Gabrielle (Go Beat)	653	61	53	6
<b>5</b>	<b>CANDY GIRL</b> Baby Bird (Echo)	285	35	23	6
<b>6</b>	<b>BEEBLEBUM</b> Blur (Food/Parlophone)	237	41	30	5
<b>7</b>	<b>DISCOTHEQUE</b> U2 (Island)	272	32	19	5
<b>8</b>	<b>QUIT PLAYING GAMES (WITH MY HEART)</b> Backstreet Boys (Jive)	671	54	42	4
<b>9</b>	<b>HEDONISM (JUST BECAUSE YOU FEEL GOOD)</b> Skunk Anansie (One Little Indian)	392	34	24	4
<b>10</b>	<b>DO YOU KNOW</b> Michelle Gayle (1st Avenue/RCA)	866	47	37	3

© Music Control UK. Chart shows tracks boasting greatest number of stations added (additions at four or more plays)

AIRPLAY

25 JANUARY 1997

25 JANUARY 1997

19

# THE OFFICIAL CHARTS - 25 JAN

music week

AS USED BY



# SINGLES

## 1 YOUR WOMAN

	Chrysalis	White town
1	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Tori Amos East West
2	SAY WHAT YOU WANT	Texas Mercury
7	QUIT PLAYING GAMES (WITH MY HEART)	Backstreet Boys Jive
10	WHERE DO YOU GO No Mercy	Arista
11	SATURDAY NIGHT Suede	Nude
5	DON'T CRY FOR ME ARGENTINA	Madonna Warner Bros
8	COME BACK BRIGHTER Reef	Sony SZ
9	DON'T LET GO (LOVE)	En Vogue East West
4	PEOPLE HOLD ON (THE BOTTLES MAKE) Lisa Stansfield vs The Diny Sisters Soundbros	Arista
11	BECOME 1 Spice Girls	Virgin
12	STREET DREAMS NAS	Columbia
8	UN-BREAK MY HEART	Tom Braxton LaFace/Arista
14	GET UP (EVERYBODY)	Byron Stingily Manifesto
3	HEY CHILD	East 17 London
16	PONY Ginuwine	Epic
17	STEP BY STEP	Whitney Houston Arista
18	LET ME HEAR YOU SAY TLE DIE	The Outhere Brothers Sup/Dance/WEA
19	I CAN MAKE YOU FEEL GOOD	Kavana Nemesis
20	BREATHE	The Prodigy XL Recordings
21	ONE & ONE	Robert Miles featuring Maria Nayler Deconstruction
22	SUGAR COATED	ICEBERG Lightning Seeds Epic
11	SATAN	Orbital Internal
17	WORMY	Mark Morrison WEA
25	COUL	

Available on CD and 2 cassettes  
Released 29th January



# ALBUMS

## 1 SPICE

	Spice Girls	Virgin	
2	EVITA (OST)	Various Warner Bros	
3	BLUE IS THE COLOUR	The Beautiful South Go/Discs	
4	FALLING INTO YOU	Celine Dion Epic	
6	OCEAN DRIVE	Lighthouse Family Wild Card/Polydor	
5	TRAVELLING WITHOUT MOVING	Jamiroquai Sony SZ	
8	EVERYTHING MUST GO	Mania Street Preachers Epic	
9	GREATEST HITS	Simply Red East West	
12	OLDER	George Michael Virgin	
11	SECRETS	Toni Braxton LaFace	
10	K Kula Shaker	Columbia	
15	SHERYL CROW	Sheryl Crow A&M	
7	THE SCORE	Fugees Columbia	
13	DREAMLAND	Robert Miles Deconstruction	
14	JAGGED LITTLE PILL	Alemis Morissette Maverick/Reprise	
16	RECURRING DREAM - THE VERY BEST OF	Crowded House Capitol	
17	AROUND THE WORLD - THE JOURNEY SO FAR	East 17 London	
23	DIZZY HEIGHTS	Lightning Seeds Epic	
19	GREATEST HITS - FEEL THE NOIZE	Shade Polydor	
20	ROBSON & JEROME	Robson & Jerome RCA	
26	21	COMING UP	Suede Nude
18	22	(WHAT'S THE STORY) MORNING GLORY?	Oasis Creation
19	23	TAKE TWO	Robson & Jerome RCA

focus on the european  
dance business inside

# kiss plans radio one challenge

Kiss FM has announced that the launch of the new Yorkshire based Kiss 105 in February will herald the start of simultaneous live broadcasts of key dance shows across a network comprising the new station and the two established LRs, London's Kiss 100 and Manchester's Kiss 102.

Most significantly, on Friday nights Kiss will now be able to provide a direct challenge to Pete Tong's Essential! Selection dance show on Radio One with Judge Jules' popular show covering the same slot between 7pm and 10pm.

The expanded audience will allow Kiss access to a TSA (total service area) of around 1.6m people and cities such as London, Manchester, Leeds, Sheffield, Bradford and Hull.

Kiss director of programming Lorna Clarke says, "It's a big chunk of the country and outside of Scotland those are the key urban areas."

She adds that there is a possibility LRs in other areas will be added later.

Other programmes receiving simultaneous broadcasts will be Carl Cox's Saturday night mix show (11pm-1am) and the Chris Forber's Sunday R&B Chart (4pm-6pm).

The new Yorkshire and East coast station will launch on February 14. "We've already started test transmissions and are getting an excellent response," says Mike Gray, group programme director for Kiss 102 and Kiss 105.

Full details of Kiss 105's DJ roster and schedule will be announced shortly.



will be headlining the first *NME* "Brat Week" gig at the Vibe's Night at London's The Rocket. The dates for The Atofof tour, during which they will be supported by Amelica DJs, are: Mondriaan Hall, Belfast (February 15); Lemon Tree, Aberdeen (18); Fol Sams, Dundee (18); Newcastle University (20); Hacienda, Manchester (21); Leadmill, Sheffield (25); Cockpit, Leeds (26); Leicester University (27); Bournemouth University (28); Union One, Derby (March 1); Farnham, Surrey Institute (6); ULU, London (7); The Institute, Birmingham (8); The Room, Hull (13); and The Alleycat, Reading (15).

## flava returns on valentine's day

February will see a new eight-week run of Flava. Channel Four's half-hour weekly music video show which focuses on r&b, rap, reggae and jungle. The show made its debut last April and is produced by the Brixton-based independent production company Brighter Pictures.

When broadcast last year, the show outperformed many other music-based programmes including, apparently, Channel Four's own *White Room*, which was axed late last year. The show's associate producer Dominic Benjamin is jubilant about the re-commissioning of the programme. "Our audience figures were very strong which is why we're back for a second series," he says.

Flava's ability to provide nationwide network coverage for videos, which in many cases would otherwise only have got cable coverage, was a vital ingredient in helping break a number of records last year, says Benjamin. "I think we've helped in a big way," he says. "We were the first people to show the video of Feeder's 'Killing Me Softly' which, unbelievably, the Chart Show turned down. We were also the first to show LL Cool J's 'Doin' It' video."

Flava is negotiating with the Wu Tang Clan to host a show and videos lined up to be shown include tracks by Bounty Killer, Tony Toni Tone, Redman, D'Angelo and Nas.

Flava will be broadcast at 12.30pm every Friday from February 14 on Channel Four.

**inside**

- 2 maw mastering the no yorban sound
- 5 lute needs pleks his crucial classic cuts
- 13 rm xtra checks out the dance scene in europe

**club chart**

**YOU GOT THE LOVE**  
The Source feat. Candii Station

**cool cuts:**

**DISCOTEQUE**  
UZ

"Love Is Blue" from a Mark Radcliffe Session  
A Creation Records Product. Distributed by 3MW/Vital. CRES0244 - CRES244 - CRE244

18 THIS YEAR'S LOVE (WILL LAST FOREVER) XOXOXO (Dance Tr.)  
19 HUCE KITS 1556  
20 HITS ZONE 97

# RAGGA AND THE JACK MAGIC ORCHESTRA

## WHERE ARE THEY NOW?

OUT NEXT WEEK  
12# \* CD1 CD2#+

INCLUDES MIXES BY  
PESHAY\* THE UNDERDOG# ATTICA BLUES+



15	COLL	
26	BEYO	
27	DON	
13	28	IN M
20	29	OVER
21	30	FREE
25	31	DON
32	WIGE	
33	HOUH	
29	34	COSN
31	35	WHAT
36	MOOD	
32	37	IN T
23	38	100%
26	39	FORE
40	MON	

Bullethead titles





**Club:**  
Fourplay at the Jazz Bistro/Smithfields, London EC1, Saturdays, 9pm-2.30am.



**Capacity/PA/special features:**  
800/12K/four clubs in one cover funk, jungle, drum & bass, northern soul.

**Door policy:**  
"To be honest, they're the most unco-operative people on the door I've ever met. But come as you are."  
- Michael Oliveira-Salac.

**Music policy:**  
Four rooms, four sounds.

**DJs:**  
The Mutantz, Faze Action, Solar Quest, Wildcat Will.

**Spinning:**  
"Fistful Of Duopolies EP"; Randy Muller 'Can Live Without Your Love'; Talking Heads 'Born Under Punches'; Mike & Rich 'Eggy Toast'; Liquid Liquid 'Ollimo'.

**DJ's view:**  
"Instead of having a token jungle room like some clubs, Fourplay is four rooms co-existing together. It's fab."  
- The Mutantz.

**Industry view:**  
"A club for people with multiple personalities."  
- Laura Craik, The Face.

**Ticket price:**  
£6/£3 before 10 am.

# maw mastermind the nu yorican soul sound

With a number one in *RM's* Cool Cuts chart, heavy radio support and substantial video exposure under their belt, Talkin Loud/Mercury look set to notch up a chart hit with 'Runaway', the first single released from their eagerly awaited Nu Yorican Soul project.

Masterminded by Masters At Work's Kenny 'Dope' Gonzalez and Little Louie Vega, Nu Yorican Soul is released in April - focusing on New York's unique

fusions of Latin, jazz and disco dance styles stretching back to the early Seventies.

Special guests featured on the LP include George Benson, Roy Ayers, DJ Jazzy Jeff, Jocelyn Brown, singer India and Vinca Montana, leader of the legendary Seventies disco act The Salsoul Orchestra who originally recorded 'Runaway' in 1976.

The Nu Yorican Soul project actually began life as a modest club-oriented single under that name

about doing a project because there was a mutual respect between us. It was around that time that the Nervous record came out and using that as a starting point the project grew," says Martin.

The LP is a joint venture with Talkin Loud owning rights for Europe, Avex for Japan and Giant Steps/Universal covering the US. In March a Nu Yorican Soul review show will take place in New York's Central Park and there are plans to bring the show over to the UK in April.

"We're talking to the Royal Albert Hall and a few big venues up north about concerts that would feature Vinca Montana and a full orchestra. Then there'll be a tour with a smaller core band," says Martin.

Gonzalez and Vega are unconcerned that much of the Nu Yorican Soul material is a world away from the club tracks with which they made their name.

"Certain DJs are not going to understand it but we're just gonna keep on doing it until it sinks in. And by the time they figure it out, we'll be on to some other stuff, on to the next Olympics," says Gonzalez.

Nu Yorican Soul's 'Runaway' is released next Monday (27).



## twisted/mca in absolutely fabulous deal

Suzanne Palmer, the singer featured on The Absolute's current chart hit 'I Believe', has been picked up for an album deal by Twisted/MCA.

As well as 'I Believe', Chicago-based Palmer was also the voice on The Absolute's debut club hit, 'There Will Come A Day', which was released by the New York indie label two years ago when the label was being run by Twisted's managing director Rob Di Stefano.

Di Stefano is pleased to have secured a reunion with Palmer. "We are delighted to have secured the services of such a great singer and we plan to pitch her into the studio immediately with Twisted's associated producers," he says.

Already lined up to work with the singer are Twisted mainstays Eric Kupper and Mark, as well as the UK's Charles Webster, Si Broadshow and Portugal's Underground Sound Of Lisbon. "It's also



Reel 2 Reel's frontman and producer Erick Morillo looks set to top into a massive new audience with the announcement that he is to be the in-house DJ on MTV's popular youth show *Singled Out*. Not only is the show available to cable and satellite subscribers throughout the US but is also broadcast three times a week on MTV Europe. Pictured above is 23-year-old Erick playing it cool with the show's voluptuous presenter Jenny McCarthy, who says, "Erick is real...tar real." Wow! Away from the TV screens Reel 2 Reel's new single, 'Mueve La Cadera', which fuses Latin-Cuban elements with African house beats. The track also sees Reel 2 Reel teaming up with South America's answer to Boyzone, Proyecto Uno. The track will be released in March on Positiva and Jools a good bet to give Reel 2 Reel their sixth UK Top 20 hit.

have you heard what's in the cool cuts chart this week?

# 0891 515 585

the cool cuts hotline

the most essential number on your list

rm namecheck: editor: selina webb @ contributing editor: tony fersides @ designer/sub-editor: flona robertson @ editor-in-chief: steve redmond

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## volume pays tribute to photographer harding

Sally Harding will have been known to many dance fans through her work with "Volume" and "Trance Europe Express" where she provided inspired pictures of many of the biggest names in electronic music.

Sadly, Harding, just 26 years old, died shortly before Christmas and in tribute the makers of "Volume" are to release a special limited box set entitled "Sally's Photographic Memory" which features a 44-page booklet of Harding's pictures and a CD featuring many of the artists she worked with such as System 7, the Drum Club, Orbital, Spooky and Meat Beat Manifesto.

"The main reason we did the project was that while many people will know the pictures, they might not have been aware Sally took them. We also thought it was nice to collect them all together. Bands she'd worked with and were ringing us up and saying that if we did anything they'd like to be involved," says Rob Deacon, editor of Volume.

Aside from her photos, Harding also provided visuals and slide shows for artists such as Aphex Twin. "She was absolutely central to the scene and was a link between a lot of the bands on it," says Deacon.

Lot from The Drum Clubs says,

"I was in Orbital, The Aphex Twin, Spooky, Drum Club — were the audio side of things then Sally was the visual side. Loved by all who knew her, she never had a bad word to say about anybody. She was truly unique in our industry as frolics as ours."

Many of the tracks on the boxed set were specially recorded by the artists and many of the photographs included in the booklet are previously unpublished. All proceeds from "Sally's Photographic Memory" will go to the charity Shelter as requested by her parents. "Sally's Photographic Memory" is released on February 24.

Sonya Madan, one of the icons of the indie ghetto scene through her role as lead singer in the group Echobelly (and appearances on Vic & Bob's Showbiz Stars) is the latest rocker to throw in the towel and make a dance record. Madan's partner in crime is none other than Victor Imbres, the renowned Washington-based producer who had a huge club hit last year with Alcastrax's "Give Me Lov". This unlikely pair collaborated late last year with Imbres providing a backing track and Sonya adding the melody and lyrics. The result is a track entitled "Ride A Rocker", which is being released by London Records under the name Lithium. However, apparently Madan has no intention of turning into a dance diva full time. "Sonya expressed an interest in working on something a little 'different' artistically while she was resting after releasing two internationally successful Echobelly albums," says a record company spokesman. So what next, the Rhythm Masters and Morrissey, maybe? Lithium's "Ride A Rocker" is released on January 27.



"Love Is Blue"

from a Mark Radcliffe Session

A Creation Records Product. Distributed by 3MU/VPK. CRES00244 - CRES0244 - CRES244

### say what?

#### how important can video be in breaking acts in the dance arena?

**James Hyman** — director of dance programming, MTV Europe

"Video can undoubtedly boost an artist's profile during the transition from underground to commercial but it's by no means a necessity — i.e. strong sales are achieved

without a visual identity. Moreover, some acts have produced important pieces of video which are created more for art's sake rather than for act breaking and sales. Successful music needn't be seen to be heard but it helps."

**Adrian Williams**, director of promotions, Epic  
"Dance music is pretty broad, but as far as pop-orientated

dance is concerned, then the video is important to bring it to a wider audience. But if you're talking about underground dance, it doesn't matter a toss. It's what the tune sounds like in the clubs that matters."

**David Knight** — editor, PROM  
"In helping a dance act build a wider audience beyond the dancefloor, and make a mark

for longevity, videos can be very effective — if they're good ones. Some acts like Orbital, Chemical Brothers and The Prodigy have used the medium very well — good direction, and mostly with a more personality-based approach and less of the cold 3D computer graphics that used to be popular. These prizes are now getting on to MTV in the US — in fact, have succeeded where most Britpop videos failed. So

video looks like it will be very effective in breaking UK dance acts over there."

**Lo Leshawell**, director of programmes, The Box

"It's critical now that people making dance music take video extremely seriously and get more creative rather than settling for geometric patterns and things waving about. To do a little bit more on the personality side."

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£ 18 THIS YEAR'S LOVE (WILL LAST FOREVER) XCBYX NUMBER 17  
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**Owner's view:**  
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up to Christmas in the  
shop and we also started  
our own label, the first  
release on that sold about  
5,000 copies. We're  
pretty much at bursting  
point in the shop at the  
moment so we might  
move to a bigger venue  
in Soho. Also, our mail  
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expanded massively  
over the past few months.  
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at the moment, and we  
sell a lot of Dutch and  
European techno." -  
Steve Hanson.

**Distributor's view:**  
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specialist and they're one  
of our best customers.  
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hard house and a bit of  
trance. Mainly though  
they buy the Dutch stuff.  
That's their strongest  
area." - Martin Pierce,  
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**DJ's view:**  
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to specialise in  
European imports of a  
time when everyone else  
was stuck doing  
American records. They  
tend to seek out the  
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Pete Tong.

club & shop focus  
compiled by johnny davis. tel:  
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1 NEW

## DISCOTEQUE

**U2** (innovative mixes from Morales, Howie B and Steve Osborne)

2	(2)	<b>BARREL OF A GUN</b> Depaچه Mode	Mute	☎ Code - 1087
3	(1)	<b>E.V.A.</b> Jean Jacques Perry	BGP	☎ Code - 1100
4	(4)	<b>AIN'T TALKIN' 'BOUT DUB</b> Apollo 440	Steath Sonic Recordings	☎ Code - 1088
5	(8)	<b>CLOSE TO YOUR HEART</b> JX	Hooj Choons	☎ Code - 1102
6	(13)	<b>RIDE A ROCKET</b> Lithium & Sonya Madan	Subversive/frr	☎ Code - 1106
7	(6)	<b>INVISIBLE</b> Public Demand	ZTT	☎ Code - 1101
8	(9)	<b>U CAN ABUSE MY BODY</b> Tony Bruno	Firm	☎ Code - 1103
9	NEW	<b>TRIPLE XXX PORN/GOD BLESS AMERICA</b> Dirty White Boy (Tough NY-style house)	Twisted	☎ Code - 1114
10	(12)	<b>CENTISTA</b> Lunatic Oalm	MCA	☎ Code - 1105
11	NEW	<b>WISH YOU WERE HERE</b> The Alaciz (Re-released with new mixes by Ashley Beedle and David Holmes)	East West	☎ Code - 1115
12	(11)	<b>THIS IS THE WAY</b> Lovebeeds	Ministry Of Sound	☎ Code - 1104
13	(18)	<b>I NEED A MIRACLE</b> Coco	Greenlight	☎ Code - 1110
14	NEW	<b>THE DOLLAR 10"</b> Super Discout (Motobass's Etienne de Cracy with some phat Pakistan beats)	Disques Solid	☎ Code - 1116
15	NEW	<b>HYBRID</b> Eat Static (Fascinating three-track EP of psychedelic techno)	Planet Dog	☎ Code - 1117
16	NEW	<b>TRANCEMUTATION</b> DJ Savvy (Full frontal trance with mixes from X-Cabs)	UG	☎ Code - 1118
17	(19)	<b>FUNKY PEOPLE</b> The Funky People	Silp 'N' Side	☎ Code - 1111
18	NEW	<b>A FISTFUL OF DUB PLATES</b> Various (Discosaine and Real House's dub plates collected on a double EP)	Zoom	☎ Code - 1119
19	NEW	<b>ON GOLDEN PONDS</b> Pete 'Tweaker' Bones (Melodic UK trance in Bones's distinctive style)	Ugly Bug	☎ Code - 1120
20	NEW	<b>YOU DON'T KNOW</b> Cyndi Lauper (Excellent chunky midtempo dub vibe from Wasquez)	Sony	☎ Code - 1121

## Island

☎ Code - 1113



a guide to the most essential new club tunes as featured on 18ers "essential selector", with gate long, broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city soundcity/room/black market (London), eastern bloodline/ground (Manchester), 23er (Leicester), 3 beat (Liverpool), very (Sheffield), tixx (Newcastle), global beat (Bradford).



The new single  
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# jock on his box

kris needs is devoted to vinyl and has a collection of 32,000 records. here is his top 10

## 'love freak' chic (atlantic)

"This is my disco choice. Chic are my favourite group of all time and I could have named any of their tracks. They have the most amazing rhythm section, the classiest singers: lush, sexy disco, no cheese. This came out in 1978 and at the time I used to go to discos and punk clubs. People didn't dance then, they jiggled and talked and drank, basically what they do at the Heavenly Social now, except because Heavenly doesn't shut at 11 pm like the pub, people generally get carried away later and dance. I find it amazing that people think this style started two years ago, but I'm very pleased it's in vogue as it gets me more bookings."

## 'complete control' the clash (cbs)

"The Clash were a major influence from '76, I started DJing because of them, they were one of the first bands to use a DJ on tours. Mick Jones was one of my best mates, we had the same ideas. There was a punk club in Aylesbury called the Ams club and I used to play dub reggae in between gigs. I played this then and I still play it today."

## 'don't fight it feel it' primal scream (creation)

"This is the most hedonistic track ever made, not just the chorus but the whole feel of the track, the noises, beats. I play it out in techno clubs and it works."

## 'firestarter' the prodigy (bd)

"It's my old theory of energy coming full circle - that's why I feel Phil Perry called his club that. It's 20 years to the month that I met the Clash, and I've been on The Prodigy tour DJing. This will be remastered in 10 years' time. It was a serious statement and to me it signals the future. The Prodigy are the most excellent thing I've heard since The Clash. 'Firestarter' started me in a new direction. I haven't enjoyed myself so much for ages."



photograph: GP

## kris needs

## 'cherise' suicide (red star)

"This came out around 1977/78 and was by Alan Vega and Marty Rev, a pair of New York ruffians who emerged in 1971. Marty had built a mad contraption which was basically one of the world's first drum machines and he just called it 'the instrument'. It made mad noises and for about 20 minutes Alan would just scream inbetween singing these Elvis-like ballads. They were the Aphex Twin 25 years ago and they were 25 times as mad as the Aphex Twin. I played 'cherise' on The Roof four and people came up and asked me 'what's this track? When's it coming out?' They play all over today's so-called forward thinking sound terrorists - they're true sound terrorists."

## 'planet rock' afrika bambaata & soul sonic force (tommy boy)

"This reminds me of the first time I went to New York in 1983 when the whole electro disco and hip hop scene was emerging. New York was so exciting at the time. The music of that era, tracks like Shonnon's 'Let The Music Play', is one of my biggest influences. I played the shit out of it then and I still do."

## 'beyond the dance' rhythm is rhythm (transmat)

"I have an unexplained love for what Derrick May was doing at that time. I used to buy Transmat and this was the one that knocked my socks off. It was incredible the way it built up. Totally breathtaking."

## 'energy flash' joyo betram (transmat/rls)

"I started DJing properly in this period. It's been DJing since '76, but sporadically."

## 'midnight rambler' the rolling stones (decca)

"This is the live version of 'Get Your Ya Ya's Out'. I like it because it's the sickest track ever made. I used to see them live and I remember Jagger crawling on the stage in the middle and banging the wall with his belt and mouthing the words from the Scorpion Strangler, which is what the song's about. Keith Richards invented trance then: I remember him playing his guitar overlord Charlie Watts on drums, and it was pure trance."

## 'quest' mind games (soundpack)

"I was living in New York when house music and techno emerged and I was into hip hop and disco boogie - which is the missing link between disco and house - but I went in to a record shop and heard this track and it stood out. It had a juggernaut rhythm which hit me like the old disco records. I had but heaven: a deep, moody, sexy house record."

## 'steamin'

### tips for the week

- 'tokyoga' (kris 'i love mix' the eps) (sonar)
- 'the long man up' (white label)
- 'motor city' digital destroyer (casha)
- 'the widow' sonic sitta (prodigy intro aetate)
- 'tuck with the programme' mish mash (cup top forever)
- 'the cell' psyches (gusocd)
- 'xj' hyperactive eye (genet of drums)
- 'new wave of acid techno' lochi (coldestmaster)
- 'don't fight it flout it (needs mix)' love composition (creation)
- 'down the pub' norman & christopher (primina)

compiled by kris needs  
tel: 0181 448 2320

**BORN:** Bristol, July 3, 1954. **LIFE BEFORE DJING:** "Played bongos for John O'way; ran Mott The Hoople and David Bowie fan clubs; cub reporter for local paper; singer in punk groups; editor of *Zig Zag*; tour managed John Wobble; went to New York and worked in a record shop and wrote for a hip hop magazine. **FIRST DJ GIG:** Aylesbury College, 1976. "I organised musical activities there." **MOST MEMORABLE GIG:** *Best* - "At an art gallery in New York, 1984. I was playing pop which no-one had ever heard before. For some reason everyone started dancing. **Doling Primal Scream** of the Prodigy gig at Britton Academy." **Worst** - "A new club venture in Oxford last January. The promoter promised me it would be packed and I agreed to do it at a reduced rate. I had to fly back from New York a day early to do it and I got home, jetlagged, and drove to the club in the worst blizzard ever and only a handful of people turned up. I didn't get paid and I ended up pushing the promoter's car in the snow." **FAVOURITE CLUBS:** Voodoo, Liverpool; Oil Her Face, Norfolk; Back To Basics, Leeds; Stem, Gateshead; Heavenly Social, London; Bubble Club, Birmingham. **DJ TRADEMARK:** "No holds barred; no barriers; no culling and no trousers." **LIFE OUTSIDE DJING:** Artist: Secret Knowledge and new Secret Weapon about to be launched; remixer; journalist with *Echoes*, *Jockey Star* and *Muzik*; "pubbing it in Aylesbury; stroking my pet rabbit".

"Love Is Blue"  
from a Mark Radcliffe Season

A Creation Records Product. Distributed by 3MW/mta. CRRS0244 - BRCS244 - GR244

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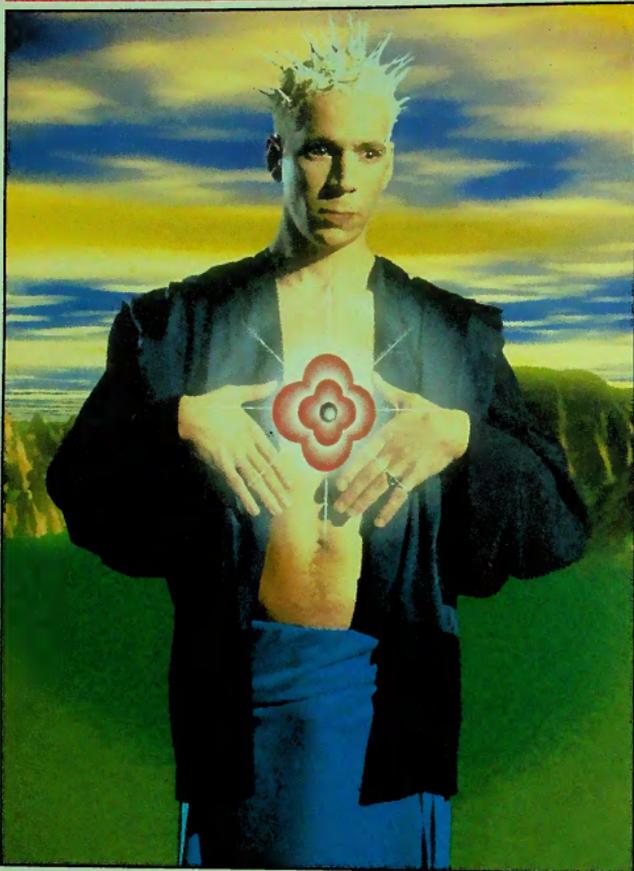
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hot vinyl

namecheck: roph fee @ brod beatnik @ tim jeffery @ andy beavers

tune of the week



**house**  
the source  
featuring candi  
staton: 'you got  
the love (mixes)'  
(react)

Six years after the original comes a triplepack of remixes which may not have the instant "illegal rave" vibe that the bootleg did but, nevertheless, still reinforce classic status for the track. Now 'Voyager's Edge' (which is managing to gain considerable airplay) borrows from Elgar's 'Enigma Variations' and, with the vocal,

creates a parallel to Massive Attack's 'Unfinished Sympathy' via an uplifting and spine-tingling surge. Forley and Haller's 'Fire Island Mix' creates a faithful solid house thumper while Rhythm Masters' 'Superbad Mix' cuts up plenty of "I know's" and the like over a whooping James Brown beat. TrueLove, who created the

original, provide two mixes: 'Disco Revenge IV' is a muffled stuttering X-Fests II-ish sounder while 'Acid Masters Classic Vocal' blends Jamie Principle's 'Your Love' bassline into a chugging update. Forley & Haller's 'Acocynth Mix' uses repeated "I know your love" over full vocal and a jump 'n' bouncy groove. ●●●●● TH

house

**ALLEN JAZZ QUARTET** 'The Wave' (Cubic Trax). This is the second instalment from this artist and the third release on the Chic label. The top end delivers a chunky pilot's of house which is laden with a phunky guitar refrain. The arrangement is slow-building but mainly it is one of those head-nodding grooves that transfixes your subconscious. The second mix moves up in gear slightly, heading off in a more minimal percussive manner, still maintaining that phunky edge and pulsating groove. ●●●● dm

**SKY LAB** 'The Trip (Eye 0)'. This forthcoming Sky Lab single is a cover of the Sixties psychedelic classic by Kim Fowley with remixes from Derrick Carter, Roni Size and Naked Funk. Derrick's two reworks offer a bubbling acid house escapade, but both are very similar. Naked Funk strip it down to its birthday suit and get row on his hide. But it's Roni who picks up the happy with a futuristic soundscape, coupled with a rolling crisp break and a deep subsonic bassline. ●●●● dm

**FAYLEINE BROWN 'Joy' (Azul)**. Serious fans of quality wood house tracks have probably been suffering from withdrawal symptoms recently, but some rare relief comes in the shape of this strong, soulfully-delivered song with an extra-mellicious chorus. The 'Original Mix' from Vice Versa's Davisco and DeVibes combines marching bass and cool keys to create a garagey feel. The lipside has two mixes from the Germany's man of the moment, Moussa T. The best is his 'Believers Dub' which uses a simple but effective synth riff and catenates 'Just believe it' and 'Joy' vocal loops to create a very bouncy pleaser. ●●●●● ob

**THE FUNKY PEOPLE 'Funky People' (Slip 'N' Slide)**. This tune has already generated plenty of interest on import, and now it is going to do it again thanks to a UK doublepack featuring five new Masters At Work mixes. On their 'Main Mix' they slip some deep, steadily-building beats beneath the clichéd but undeniably effective vocals, while their excellent 'Alternative Mixes' #1 and #2 have a more jazzy feel thanks to some sax sampled from 'Never Thought I'd See You Again' by the main Funky People, Cassie Ware. The 'MAW Dub' and 'instrumental' hit harder with some rough keys, while Cassie's original 'Klubbed Mixes' continue to sound fresh and suitably funky. Their vocal version is still the finest version here despite MAW's best efforts. ●●●●● ab

**THAT KID CHRIS 'Feel The Vibe' (Manifesto)**. Using The

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Jungle Brothers "Feel the vibe, cinema" sample from the almost 10-year old "I House Veu!" This "Feel The Remix" version plods on an monotonous "Witch Doctor" fashion with James Brown "I Feel You" rants adding punch to the pace before a "The Vibe" charmed breakdown then proceeds into harder hudding territory. Roycein Moses' "Bright & Bounce" features bound along with warring sound snippets. Finally, the "Speedy Gonzalez Mix" sends James Brown to Mexico in a swoop of disco dynamics. ●●●

**DEPECHE MODE Barrel Of A Gun (Mixes)** (Mute). After a four year absence, Depeche Mode not only return with help from Tim Simmon's production but enlist some fine remixers too. Underworld's "Barrel Of A Gun Mix" furiously propels itself over a relentless uniform breakbeat, with an occasional, hauntingly-echoed vocal and a hammering heart-beating bassline. Plastikman's remix of "Painkiller" starts with a repetitive sub-bassline that sinks into a suspenseful sound bed of swooning clanks, distorted squeals and a moody beat; "Mission Impossible" meets techno at its leisurely pace. A second 12-inch promo includes "Phase 8 One Inch. Prom mix and the CD contains a softer Underworld mix. ●●●●

**SIMPLY RED Money's Too Tight To Mention (Mixes)** (East West). This doublepack of remixes for Mick Hucknall's debut '85 hit starts with a 10-minute-plus "The Island Mix" that quickly shifts from a bongo percussive into into full vocal over a warm bassline and a subsequent throbbing, vibrant breakdown. There's a similar time span for Stretch 'N' Vern's "Simply Heroic Mix," though they opt for a more radical approach via various speed-up cut-ups from the song and a gratuitous "Now, what are we all to do?" hands-in-the-air breakdown with a thunderous "We're talking about money" build. Further welcome mixing tools such as a "Fire Island Dub" and "Just A Vibe Casspell" add dancefloor ittepon. ●●●●

**MORCHEEBA The Music That We Hear - (Antho Baker Mixes)** (Indisc). The good thing about these mixes is that they are house tracks deep enough to last but they also have enough of a catchy hook to be extremely popular. The vocal sounds very strong and unusual - more so compared with the many inferior efforts you get on too many dance records. And the Baker touch is refreshingly buoyant. Here, it's deep but definitely not dull. ●●●●

**JAY Z featuring MARY J BLIGE Can't Knock The Hustle - (Hani Mixes)**

(Northwestside). Mary J Blige does a lot of "Ohing and general moaning" over this one while remixer Hani does a good moodie if unoriginal Alcatraz-esque job. The mixes have some endearing lose-it-breast moments and dreamy sections and are only slightly spoiled by the odd dreadful drum roll sounding out of place and a bit fired. When will the mod rolls end? ●●●●

**APPLEHEADZ If You Were A Cat You'd Follow Me (Reverberations)**. Acid Razi and Charlie Inman's debut collaboration is this tazy, deep house instrumental with an extremely lush and inviting Rhodes and a free-roaming sax bringing a jazzy feel to the old-school beats. Synthesis Records' Hve duo provide a more moodie remix that loses its cue from Detroit rather than Chicago but still keeps those sumptuous keys. ●●●●

**HACIENDA Plush (Remixes)** (HartHouse). Taken from Hogben's long player of last year ("Sunday Afternoon") with releases from Jeremiah (Gow) and Justin David, Jeremiah kicks off proceedings with a chopped-up plunk, filtered, hip-winding groover. The breakdown hits its spot with warm string chords and a seductive sax snippet complementing the track. Things slide into a deeper area as Justin's mix, with chirpy drum programming and floating atmospherics. A couple of cool mixes of pure hedonism. ●●●●

**JIMI TENOR Outta Space (Warp)**. Outta Space follows in the footsteps of Jimi's "Can't Stay With You Baby" of late last year. Yet again Mr Tenor and his analogue synths create another fine pack of madcap melodies and deranged vocals. "Outta Space" carries influences from Fishies pop right through to blues, but somehow Jimi walks along a fine line between mainstream and experimental dances, with a delivery of pure brilliance. An all-in his own right with a distinctive sound - can't wait to hear the album. ●●●●

**THELMA HOUSTON 'All Of That (Remixes)** (Azuli). This is a great record, one of Thelma's finest in recent times actually, a fine garage hook that really flies off the dance floor while paying respect to the quality of her legacy. It first surfaced a few months ago in a moderate success. It's now given a second shot with a batch of excellent new mixes. Grant Nelson and Oziah do the honors, the latter production style now going for that explosive pland'd up Urban Blues Project sound in an assistance. The Azuli's vocals and drums across a DJ doublepack. ●●●●

## alternative

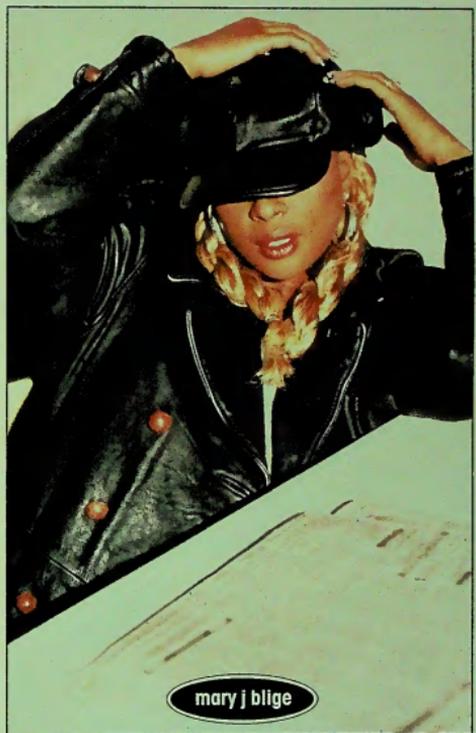
**CRUSTATION 'Purple' (Live)**. This Brazilian outfit, who had a couple of run-of-the-mill hip hop outings on the Cup Of T tea, impart a white blob, rearticure with a female singer, a larger label and a new sense of life. "Purple" has a meandering vocal that gradually draws in the listener in a similar way to "B Underground" while the crunchy reggae-tinged beats

is their next single. It comes served up with Ashley Beedie and David Holmes mixes - all of which are very nice and shiny, but don't come close to the original album (mix). It is suitable for January, miserable as sin. ●●●●

**RAGGA AND THE JACK MAGIC ORCHESTRA 'Where are the Now?' (Shor)** (EMI). This is either very silly or very good depending on

## r&b

**MONTAGE 'There Ain't Nothin' Like The Love (Wildcard)**. Three girls singing r&b/swing is not a new concept, but Montage are in a league of their own and are already showing their colours as Wildcard's best new English act since the Lighthouse Family, what makes them so good? Well, firstly, they can really, really, really sing. They're expensive live



mary j blige

plot away pleasantly enough. The impressive line-up of remixers provide their own similarly downtempo slants while keeping the vocals fully intact. A Tribe Called Quest deliver some super spaced-out beats, while France's finest, Air, slip in one of their smouldering, seductive productions and Mr Scuff serves up one of his appealing electric mixes. ●●●●

**THE ALOOF 'Wish You Were Here' (East West)**. The Acof's "Sinking" album has some great tracks and one of the best ones

your mood. The A-side contains elements of all that made Kate Bush, Tricky and beoling your head against walls popular while the B-side is more for you easy listeners and St Efrenna fanatics (if least in places). They're both interesting bits of weird pop/psych that deserve to make the charts more worth a look. Many remixes are in evidence from Peshay, Underdog and Alica Suss but once again we prefer the band's own nonsense. ●●●●

(they've been touring with the likes of Boyzone and East 17), and their music has much more to offer than the run-of-the-mill bump and grind of contemporary soul. This song has firm roots in r&b and is a glorious, highly melodic, multi-harmony tune that grooves along at a slow head-nodding pace. It's loaded with some wicked electronic keyboards and live guitar which add a wholesome feel to the arrangement, while the Tammy Farrower production gives it a pop/rock perspective, similar to En Vogue. ●●●●

18 THIS YEAR'S LOVE (WILL LAST FOREVER) AOR/Big Top/Infinity

19 HUGE HITS 1986

20 HITS ZONE '97



"Love Is Blue" from a Mark Hollibaugh Session

A Creation Records Product. Distributed by 3M/World. CRSS0044 - CRSS044 - CR244

15	25	COLL	26	BEYO	27	DON	28	NM	29	OVER	30	FREI	31	DON	32	WIG	33	HOU	34	CO	35	WH	36	MO	37	IN	38	100%	39	FOR	40	MON
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Billboard titles





25  
1  
97

# ON A POP TIP

## chart

compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881)

- 1** **DO YOU KNOW**  
Michelle Gayle 1st Avenue/RCA
- 2** **BECAUSE YOU LOVED ME**  
Suzann Rye Love This
- 3** **BILLIE JEAN (GOT SOUL)**  
Linx Fresh
- 4** **SHOW ME HEAVEN**  
Chimera Neoteric
- 5** **WHEN I'M GOOD AND READY**  
Sybil Next Plateau/Roadrunner
- 6** **ON A RAGGA TIP '97**  
SL2 First Recordings/XL Recordings
- 7** **BETTE DAVIS EYES**  
Kim Carnes EMI
- 8** **NO REGRETS**  
Quartz Lock Vortex
- 9** **I HAVE PEACE**  
Strike Fresh
- 10** **DON'T CRY FOR ME ARGENTINA**  
Madonna Warner Bros.
- 11** **PASSION**  
Amen UK! Feverpitch
- 12** **D.I.S.C.O.**  
N-Trance All Around The World
- 13** **MEGAMIX**  
Corona Eternal
- 14** **SHAKE YER BODIE**  
Lovetrain Hello Girls!
- 15** **REMEMBER ME**  
The Blue Boy Pharm
- 16** **NATIVE NEW YORKER**  
Black Box Manifesto
- 17** **OVER AND OVER**  
Puff Johnson Work/Columbia
- 18** **YOU GOT THE LOVE**  
The Source (featuring Candi Staton) React
- 19** **MY THANG**  
Boss Tune Top Banana
- 20** **UN-BREAK MY HEART**  
Deja Vu featuring Tasmin Almighty
- 21** **IN MY ARMS/RAPTURE**  
Erasure Mute
- 22** **DIRTY MINDS/R U SEXY?**  
Tyrant
- 23** **BIG BOY**  
Collette 23rd Precinct
- 24** **DO YOU LOVE ME BABY**  
The Fly Guys featuring Alison All Around The World
- 25** **SOMETIMES WHEN WE TOUCH**  
Newton Dominion
- 26** **I CAN MAKE YOU FEEL GOOD**  
Kavana Nemesis
- 27** **PEOPLE HOLD ON**  
Lisa Stansfield Vs. The Dirty Rotten Scoundrels Arista
- 28** **I WANT IT ALL**  
Ex-It Cologne Dance Label/EMI
- 29** **RIGHT AND EXACT**  
Chrissy Ward Ore/XL Recordings
- 30** **SHOW ME LOVE**  
Robin S Champion
- 31** **CAN'T KNOCK THE HUSTLE**  
Jay Z featuring Mary J. Blige Northwestside
- 32** **OLE OLE OUTHERE BROTHERS/DON'T STOP (WIGGLE WIGGLE)**  
Outhere Brothers featuring Kim English Eternal
- 33** **INFERNO**  
Souvlaki Wonderboy
- 34** **HOW DO YOU ( ) KISS**  
Sexus ZTT
- 35** **AMBER GROOVE**  
SAS Distinctive
- 36** **NEVER MISS THE WATER**  
Chaka Khan Reprise
- 37** **HEY CHILD**  
East 17 London
- 38** **PEOPLE HOLD ON**  
Under Influence Eastern Bloc
- 39** **INVISIBLE**  
Public Demand ZTT
- 40** **WHEN WILL I SEE YOU AGAIN**  
Dream Girls Almighty

"Love Is Blue"  
from a Mark Radcliffe Session  
A Creation Records Product. Distributed by 3M/Virgin. CRSS00944 - CRCS244 - CRZ44

18 THIS YEAR'S LOVE (WILL LAST FOREVER) XTC/Geffen/Atlantic  
19 HUGE HITS 1996  
20 HITS ZONE '97

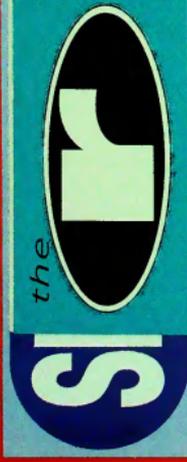


- 15 25 COLL
- 16 26 BEY
- 17 27 DON
- 18 28 IN M
- 19 29 OVER
- 20 30 FREE
- 21 31 DON
- 22 32 WIG
- 23 33 HOUR
- 24 34 COS
- 25 35 WHAT
- 26 36 MOO
- 27 37 IN T
- 28 38 100%
- 29 39 FORE
- 30 40 MON

↑ Bullseye titles

# THE OFFICIAL CHARTS - 25 JAN

1



the

# mc

Britain's neatest beats till

27  
1  
97

# ulb

# chart

1 VO  
White

2 PROFES

3 SAY V

4 QUIT F

5 WHEN

6 SATU

7 DON

8 COMI

9 DON

10 PROFES

11 2 BEI

12 STRE

13 UN-I

14 GET

15 HEY

16 PON

17 STEP

18 LET ME

19 I CAN

20 BREA

21 ONE &

22 SUG

23 SAVA

24 HORN

⊕ compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881) ⊕

to by  
**1**  
YOU GOT THE LOVE (RHYTHM MASTERS/  
FARLEY & HELLER/NOW VOYAGER MIXES)  
The Source featuring Cam'D Staton

2 DO YOU KNOW (FULL INTENTION/K-KLASS/CONY DE VIT MIXES)/DO YOU KNOW IN THE MIX (BIZBE BEE MIX) Michelle Gayle  
3 GET UP (EVERYBODY) (PARADE/RHYTHM MASTERS/JULIES & SKINS/TROUBLE/DEBRICK CARTER MIXES) B'win Shoney  
4 LIFT UP YOUR HANDS (MIXES) Xodus featuring Davon Tolman  
5 RUNAWAY (MASTERS AT WORK/MOUSSE T/ARMAND VAN HELDEN MIXES)  
6 NA YORICAN Soul  
7 ENCORE UNE FOIS Sash  
8 SHOW ME LOVE (USA MARIE EXPERIENCE/TODD EDWARDS/STONEBRIDGE MIXES) Robbie S

9 LIFE'S TOO SHORT (STRETCH & VERONICA SPRING ORIGINAL MIXES) (Ice In One  
10 AMBER GROOVE (RAMPTAIL PAUL MIXES) SAS  
11 INTERNO (SOULJAKI MIXES) SoulJaki  
12 FUNKATABUM (NATURAL BORN GROOVES/S HARRP/DL SYNTAX MIXES)  
13 SEVEN DAYS AND ONE WEEK (ROLLO & SISTER BLISS/DEX & JONESY/ANDY OUX & HOSCHI MIXES) BBE  
14 DJ Pro-X-Dr  
15 TAKE ME BY THE HAND (FALLOUT SHELTER MIXES)  
16 Sub Merge featuring Jan Johnston  
17 SNOW (OMID NOURIZADEH MIXES) O.R.N.  
18 AIN'T TALKIN' 'BOUT DUBI (ARMAND VAN HELDEN/ESCAPE FROM NEW YORK/APOLLLO 440 MIXES) (GLAM (APOLLLO 440 MIX) Apollo Fourfourty  
19 NATIVE NEW YORKER (ANGEL MORALES/STEVE SILK HURLEY/DJ LEEWEL MIXES)  
20 FEELS SO GOOD (HYPERZERO V.U. MIXES) Zoro V.U. featuring Lorna B.  
21 CAN'T KNOCK THE MISTLE/STAN MIXES) Jay Z featuring Mary J. Blige

22 WALKIN' ON UP (P SANDRINI & P GRASSI/TWINK MIXES)  
23 DJ Pro-X-Dr  
24 TAKE ME BY THE HAND (FALLOUT SHELTER MIXES)  
25 Sub Merge featuring Jan Johnston  
26 SNOW (OMID NOURIZADEH MIXES) O.R.N.  
27 AIN'T TALKIN' 'BOUT DUBI (ARMAND VAN HELDEN/ESCAPE FROM NEW YORK/APOLLLO 440 MIXES) (GLAM (APOLLLO 440 MIX) Apollo Fourfourty  
28 NATIVE NEW YORKER (ANGEL MORALES/STEVE SILK HURLEY/DJ LEEWEL MIXES)  
29 FEELS SO GOOD (HYPERZERO V.U. MIXES) Zoro V.U. featuring Lorna B.  
30 CAN'T KNOCK THE MISTLE/STAN MIXES) Jay Z featuring Mary J. Blige

to by  
35 PARTIZAN MIXES) Peniston  
36 ZODIAC MAKE ME COME Paganini Traxx  
37 GOLD PROMO Michael King  
38 HOUSE LUCK Sweeney Productions  
39 OXYGEN 8 Takuya Ishino presents \*8 シンゴ  
40 PEOPLE HOLD ON (DIRTY ROTTEN SCOUNDRELS MIXES)  
41 Lisa Stansfield Vs. The Dirty Honest Soundtricks  
42 GIVET TO ME (ORIGINAL/SISTER BLISS MIXES) Headrush  
43 MY TRAMP (BOSS TUNES/SOL MIXES) Boss Tune  
44 I BELIEVE (MARK PICCHOTT/M-KLASS MIXES)  
45 The Absolute featuring Suzanne Palmer

46 ARE YOU THERE... (MIXES) Wink  
47 THE MUSIC THAT WE HEAR Martheeba  
48 ELEANOR RIBBY (NORTHERN BOYS/STONK/ME MIXES) Mash  
49 CLOSER TO YOUR HEART (JX MIXES) JX  
50 LITTLE WONDER (JUNIOR VASQUEZ/DANNY SABBER MIXES) (David Bowie  
51 THE BODY FROM PANAMERA Crystal Waters  
52 STEP BY STEP (JUNIOR VASQUEZ/TEDDY VEDDY/RYE/K-KLASS/SOUL SOLUTION MIXES)  
53 Whitney Houston  
54 WHEN TM GOOD AND READY (LOVE TO INFINITY MIXES) S'yal  
55 Next Plateau/Readman

56 BELLISSIMA (DJ DUCKS/SILVER MIX) HAVE A DREAM (DJ DUCKS/SILVER/DE DONATS MIXES) DJ Duckbeard  
57 THIS IS THE ONLY WAY Lovebeards  
58 VISION (LOE T. VANNELLI MIXES) Cobra  
59 BIG BOY (SHARP MIX) Collette  
60 MONEY'S TOO TIGHT TO MENTION (FIRE ISLAND) STRETCH & VERN MIXES) Simply Red  
61 KEEP HOPE ALIVE (HEX HEX/HECTOR/SERIAL DIVA MIXES) Serial Diva  
62 TOXIGENE (THE OREGONIS NEEDS/WAY OUT WEST/FILA BRAZILIA/GAMJA CREW MIXES) Island  
63 The Orb  
64 WALK WITH ME (MIXES) Helderapolo  
65 REMEMBER ME (SUZE IS PURPERAE & CHRISTIAN/GAVERN 3 MIXES) The Blue Boy

66 WALK WITH ME (MIXES) Helderapolo  
67 REMEMBER ME (SUZE IS PURPERAE & CHRISTIAN/GAVERN 3 MIXES) The Blue Boy

68 WALK WITH ME (MIXES) Helderapolo  
69 REMEMBER ME (SUZE IS PURPERAE & CHRISTIAN/GAVERN 3 MIXES) The Blue Boy

70 WALK WITH ME (MIXES) Helderapolo  
71 REMEMBER ME (SUZE IS PURPERAE & CHRISTIAN/GAVERN 3 MIXES) The Blue Boy

Multiply  
Moonlight/S  
Nice 'N' Ripe  
Firm Music  
Dreyfus/Epic

Alicia  
Disco/Inc  
Top Banana

AM/PM  
Orion  
Indochina  
Te\*

firm/Hood  
RCA  
Mercury

Arista  
Doc Dr/Disc/Positiva  
Sound Of Ministry  
Dreamband/Flying  
Zhe Precinct

East West  
Sound Of Ministry  
Sound Of Ministry  
Ganja Crew/Mixes

Skyway  
Pharm

- 15 **25** **COLD**
- 16 **26** **BEYO**
- 17 **27** **DON\***
- 18 **28** **IN M\***
- 19 **29** **OVER**
- 20 **30** **FREE!**
- 21 **31** **DON\***
- 22 **32** **WIGG**
- 23 **33** **HOU5**
- 24 **34** **CO5N**
- 25 **35** **WHAT\***
- 26 **36** **MOO**
- 27 **37** **IN TH\***
- 28 **38** **100%**
- 29 **39** **FORE**
- 30 **40** **MON**

↑ Bullseye titles

- 0 **20** **RESONANCE (RHYTHM MASTERS/ROBERT BRUCE CHEY/CUTT & STEVE MCGUINNESS/HEADLESS STATE MIXES)** Magic Alex presents **RESONANCE MIXES** Chaka Khan
- 0 **21** **NEVER MISS THE WATER (ISTYLUS PRODUCTION & CANDY STATION/FRANKIE KNUCKLES)** The Calling (Mixes) Sugar Stone
- 0 **22** **THE CALLING (MIXES)** Sugar Stone
- 0 **23** **MANOAK (UTO BENTO MIXES)** Harry Groves
- 0 **24** **FEEL THE VIBE (Tha Kidz Chris)**
- 0 **25** **FUNKY PEOPLE (MASTERS AT WORK/BLAZE MIXES)** The Funky People featuring Cassio Wade
- 0 **26** **SAY MY NAME (EDDY FINGERS/HINDSIGHT/REVOLUTION MIXES)** Zea
- 0 **27** **KEEP ON JUMPIN' (RHYTHM MASTERS/DJ GHOCCO/KEN LOU MIXES)**
- 0 **28** **RIGHT AND EXACT (FATHERS OF SOUND/STONEBRIDGE/DJ JUNKIES MIXES)** Chrissy Ward
- 0 **29** **REFLECT/DOWN IN THE HOLE (Tara's 'N One)**
- 0 **30** **ON A RAGGA TIP '97 (SUPMAT/TFORCE & STYLES/GODFELLO'S MIXES)** SL2
- 0 **31** **ROLLERCOASTER (JULIAN JONAH MIXES)** Ground Control
- 0 **32** **QUALITY OF LIFE (DADDY C MIXES)** DJ Serkinos & Les Bandinios
- 0 **33** **DRIVE ME CRAZY (TIN TIN OUT/DJX & JONESKY/ALBUHEADS/HYPERFORMANCES)**
- 0 **34**

- 0 **60** **SCARED** Shacker
- 0 **61** **JOHNNY COME HOME (MOUSSET T MIXES/SHE DRIVES ME CRAZY (ROGER SANCHEZ MIXES)** Fire Young Gumballs
- 0 **62** **THE WAY (MAURICE JOSHUA MIXES/THE DEEP (DEEP DISH MIXES)** Global Communication
- 0 **63** **PROFESSIONAL WIDOW (IT'S GOT TO BE BIG) (MR BOY/ARMAUD VAN HELDEN MIXES)** East West
- 0 **64** **NATURAL** Terrentella 3
- 0 **65** **FEELINGS RUN SO GOOD** Desert
- 0 **66** **DUIN JOBZ ATHA MOB (PIGEFORCE/BASSRIN/TWINS/RICHARD FEARLESS MIXES)** Fourti & Broadway
- 0 **67** **COLD STONE LOVER (GEMS FOR JEM MIXES)** Chunky Mother
- 0 **68** **LET ME CLEAR MY THROAT** DJ Kool
- 0 **69** **BANGIN' BASS (USA MARIE EXPERIENCE/RHYTHM MASTERS/ITTY-BITTY BOOZY+WOOZY MIXES)** Da Telemo Bohemian
- 0 **70** **DREAM TO BECOME** Pleasfield Mountain
- 0 **71** **WHO IS HE AND WHAT IS HE TO YOU?** Me'shall Ndagacabo
- 0 **72** **THE BOSS (MASTERS AT WORK/KEN LOU MIXES)** SO MANY WAYS The Broadbans
- 0 **73** **HEY CHILD (TOMY DE VIT & SIMON PARKES MIXES)** Ecst 17
- 0 **74** **LOST WITHOUT YOU (EVOLUTION/EDGE FACTOR MIXES)** Jasin Hanna
- 0 **75**

released January 27  
available on all good music stores  
18+ ONLY  
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# Chrissy Ward

right and exact

father of sound, stonebridge and da junkies

*mixes*

THE BALLISTIC BROTHERS

MIXES BY

GENASIDE II

SUMO

THE SENTIENT EP

AVAILABLE ON 2 CDS

DOUBLE PACK VINYL

RELEASE DATE 27TH JAN

© Universal Music

**18** THIS YEAR'S LOVE (WILL LAST FOREVER) XXXXXX  
**19** RICE HITS 1986  
**20** HITS ZONE '97

"Love Is Blue"  
 from a New Recording Session  
 A Creation Records Product. Distributed by 3M/VPAL. CRSS00244 - 0805244 - CR244



100



Foto: M. Pizzarello - Contrasto, M. Pizzarello - Contrasto, M. Pizzarello - Contrasto

#### The Artists

MOLELLA - DJ DADO - DATURA - ANTARES - CAROL BAILEY  
 JINNY - M.U.T.E. - U.S.U.R.A. - JOLYNN MURRAY  
 BOY GEORGE - CLUB HANDS - THE OUTHERE BROTHERS

#### The Labels



#### The Address

TIME s.r.l. - Via A. Papa, 1/A - 25128 Brescia ITALY  
 Tel. (+39-30) 3701050 r.a. Fax (+39-30) 3701217 / 3701066 (nt')

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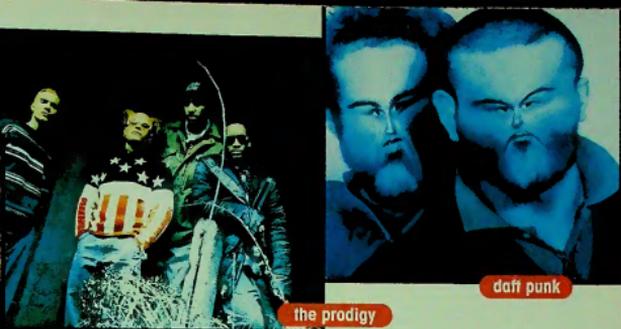
#### Midem '97 Stand Number

**00.03** tel. 8406/8407

<b>S</b>	<b>1</b> YO	White	<b>2</b> PROFE	<b>3</b> SAY I	<b>4</b> QUIT	<b>5</b> WHEI	<b>6</b> SATU	<b>7</b> DON'	<b>8</b> COM	<b>9</b> DON'	<b>10</b> PEOPLE	<b>11</b> 2 BE	<b>12</b> STRE	<b>13</b> UN-E	<b>14</b> GET	<b>15</b> HEY	<b>16</b> PON'	<b>17</b> STEP	<b>18</b> LETME	<b>19</b> I CAN	<b>20</b> BREA	<b>21</b> ONE &	<b>22</b> SUGA	<b>23</b> SATA	<b>24</b> HORT	<b>25</b> COL
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faithless



the prodigy

daft punk

# does europe still need the uk's hits?

record labels in key european territories are no longer relying on the english-speaking world for their chart toppers, says jane grigg

If one release can claim to be the European dance hit of 1996, then it must surely be Robert Miles's epic instrumental 'Children'.

Reaching number one in 18 countries, 'Children' sold 4.5m worldwide. Little about this panmorphic, piano-led, soft techno track was actually new, but its sudden popularity prompted the definition of a new genre, dubbed "mambohouse", which outdid other European-produced chart toppers such as BBE, Gola, Spoomaster and Masterboy.

Of course, there was no shortage of European success for US acts such as Ruggles, Coolio and Tori Amos & Armand Van Helden in 1996. Meanwhile single and album releases by Faithless, The Prodigy, Underworld, Spice Girls, Everything But The Girl and Gino G kept the Union Jack flying on the mainland.

Yet if there is a lesson to be learned from the past 12 months, it is that record companies in key European territories such as France, Germany and the Netherlands need no longer rely on their biggest selling releases.

But while many European dance labels feel they now compete on an equal footing with their British counterparts,

most will agree with Robert Miles's manager Govino Pirinas that the UK dance scene has continued to prove itself the most innovative, inventive and forward-looking in the world. "New genres are being established and broken there almost every day," he says.

Not all share his opinion, however. "Fefe Tong, Cream compilations and handbag, don't mean a lot in France," says F Communications label manager Eric Morand.

"The UK has become too marketing heavy in the past five years. This is the reverse of the French market which is currently more creative than it has been in a long time."

Others comments about the UK market and its fast charts range from "only great for specialist music press" to "totally irrelevant" to the demands of their markets.

Sony Germany's manager of international exploitation, Ian Graham, points to enduring cultural

differences between Britain and the rest of Europe. "The UK has always been a master of portraying itself as the totemland, while desiring 'lesser' continental styles and artists," he declares.

Puffing all such accusations aside, the UK dance market – and the RM Club Chart, Cool Cuts and Pop-Tip charts – is still one in which all mainland European labels want to create a presence. "Charting a song in the UK gives it real international visibility," says Roland Baesler, MD of Belgium's techno-house label Antler Subway.

But gaining a foothold in this highly influential market is not easy, according to Fred Gileau, owner of young French techno label POF. "It's almost impossible to export into the UK and make any money when dealer prices are so low and transport and other costs are so high," he says.

But internationally-focused dance labels in many European territories are used to overcoming resistance, even at home. In France, for example, they find themselves disadvantaged by the government-imposed 45% local language broadcast quotas.

"Any French artist who sings in English faces the same restriction," observes Morand. "It's possible a French-speaking foreign artist could get better playlisting than a French-born artist singing an English language song."

In a laudable effort to break down the barriers, expanding French dance label Distance opened a London office in 1996. It proved an enterprising move which, says international manager Philip Marchal, paid off almost immediately when Distance

sold 40,000 copies back into France of the psychedelic Goa trance track 'LSD' by British artist Hallucinogen.

Hallucinogen were not the only act last year to achieve success in foreign markets before clicking at home. Fellow Brits Faithless had the German public to thank for being the first to get behind their debut single 'Insomnia' and help them create the momentum which led to 2m sales, while hotly-tipped French local businessmen Daft Punk had to sign with Scots label Soma before Virgin France released them for domestic consumption.

Some may regard this as one more in a series of frustrations involved in dealing in dance on an international basis. But others like Catherine Piquat, head of Grammed Discs in France, see it as an indication that the market for dance in Europe is beginning to converge. "In 1997, I think we will share a broader cross-section of genres, and therefore more crossover potential than ever before," she says.

As European dance label delegates gather in Cannes for this year's MIDEM, that's exactly the sort of positive note they want to hear.

18 THIS YEAR'S LOVE WILL LAST FOREVER: XXXXXX XXXXXX  
19 HUGE HITS 1996  
20 HITS ZONE '97

"Love Is Blue" from a Mark Radcliffe Session  
A Creation Records Product. Distributed by JMW/Phd. CRESD0244 - CRESD44 - CRE244

>>>>> on the following pages, rm checks out the dance business in selected european territories >>>>>>>

15	25	COLD
16	26	BEYO
17	27	DONT
18	28	IN MY
20	29	OVER
21	30	FREED
25	31	DONT
31	32	WIGG
32	33	HOUIS
29	34	COSM
31	35	WHART
31	36	MODI
32	37	IN TH
23	38	100%
26	39	FORE
40	MON	

Bullseyed titles



14W

# have belgians had enough of the hard stuff?

xtra

Belgium consolidated its reputation for the production and consumption of 130-plus bpm commercial hardcore techno trance during 1996. The driving dancefloor appeal of singles such as 'Sugar is Sweeter' by CJ Bolland and Infernal and the hard Euro pop sound of 'I'm On Fire' and 'Lin You Up' by 2 Fabiola on Antler Subway were healthily reflected at retail.

However, indications were that the market was becoming saturated and that the Belgian public was beginning to look for new beats and sounds despite radio support from the likes of Studio Brussels' Radio Technoville.

Not surprisingly, dreamhouse filled much of that gap while other more immediately commercial styles of club-orientated trance, house and techno emerged as favourites with DJs and audiences in testamaking clubs. Fuse in Brussels blazed the trail with drum & bass nights featuring DJs and

acts such as LTJ Bukem, 4 Hero and A Guy Called Gerald which in turn led to healthy sales for Crammed Discs' Selector and Freezezone compilations.

In the pop dance arena, CB Milton, girl duo Shonna and the Flemish boy band Get Ready gained support from a national radio network that continued to give short shrift to more underground styles.

Elsewhere, leading labels such as the now EMI-affiliated Antler Subway and independent Byte reported that the Belgian market for dance softened

noticeably during 1996 and that sales of new releases by high profile acts such as 2 Fabiola and 2 Unlimited also dipped slightly.

Meanwhile, well-conceived albums such as Antler Subway's 'Rising Above', the second LP to be compiled by DJs at Antwerp's tastemaking after-hours club Carat, and including tracks by German remixer Mousse T and Dutch deep house team Trancecsetters, continue to sell well.

Arjan Postma, club promotions manager at Byte, says the Belgian dance industry was done few favours by a national chart which refuses to recognise 12-inch vinyl and registers only CD sales.

Others point to the difficulties inherent in marketing to Belgium's culturally very separate French and Flemish communities. Dance is particularly popular with the northern, Dutch-speaking Flemish while tastes in the southern province are more in line with the slower and more conservative French market. +



2 fabiola

EUROPEAN TOP ACT

# 2 FABIOLA

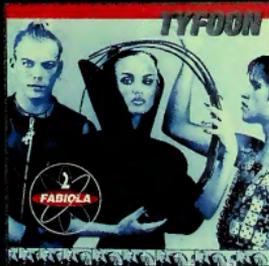
ON THE WAY TO GOLD

NEW SINGLE

# FREAK OUT



FREAK OUT



ANTLER SUBWAY

SOON TO BE RELEASED

2 FABIOLA -



14

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**xtra**

# dutch step up demand for homegrown hits

Although sales in the Netherlands of dance singles and compilation albums slumped in 1996, Dutch enthusiasm for club music of all genres showed no signs of shrinking. Indeed, it seemed more buoyant than ever.

Hoppy hardcore was the dominant musical style and the success of a brace of chart-topping singles such as 'Aquarius' and 'Hava Naquira' by the Party Animals plus a reworked TV theme 'Babberle' by Hakeubor (all on Roadrunner) emphasised its crossover pop potential. Elsewhere, r&b and hip hop became very fashionable with visitors to Amsterdam clubs Sinners in Heaven and De Duivel while drum & bass thrived at The Rexy.

Dutch demand for homegrown productions also increased during 1996, with local language acts providing an estimated 43% of those dance releases which broke into the national pop charts. The growing support given to the music by MTV Europe and domestic broadcasters such as New Dance Radio, Radio 538 and TV TMF (The Music Factory) helped break other acts such as Grooveyard, Deepzone, Ebotom, Charlie Lowncise & Mental Theo, Wakizami, DJ Paul Eistok and r&b group Nasty.

Any final doubts that dance had become a force to be reckoned with in the Dutch musical mix were scotched when more than 700 DJs and international tastemakers attended the inaugural Amsterdam Dance Event

In October. Earlier in the year, the same city hosted the three-day Drum Rhythm Festival, which reinforced its reputation as one of the leading showcases for a broad range of cutting-edge and hard-to-catch-live dance acts.



Multinational labels Zomba and Mercury dominated the charts, sharing 30 of the year's biggest hits between them. But even though many smaller labels had been

acquired by majors, the independent sector retained the flexibility required to keep abreast of all the new trends.

Essential Dance Music, the long established underground label run by Peter Boerjle, successfully licensed the epic instrumental nu-REG trance hit 'Life Is Short' by Hole In One to PolyGram UK's Manifesto and continued to lend its offers to license its series of deep house and garage groove 'Essential/Natural Elements' compilation albums, now in its sixth year.

Renewed interest in underground house sounds boosted sales and enabled the label to launch a new series, 'Technological Elements', targeted at house, techno and electronic music fans. Another force to be reckoned with in 1996 was the Combined Forces label whose numerous imprints, shops, clubs and radio stations all helped it to buck the recession and achieve top 10 hits with 'Good To Go' by Flimman & Abraxas featuring MC Ramsy and the Italian pop dance hit 'Free From Desire' by Gola.



freeze, tek 9,  
carl craig, snooze,  
gary moscheles,  
dj morpheus, auto-  
repeat, juryman,  
endemic void, phume,  
little j, buckfunk  
3000, phosphorus,  
black steele  
(subject 13),  
miscellaneous,  
moving house



selector



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18 20 HITS 2002 '97

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Bulleted titles

15

# french charts welcome new dance styles

1996 saw Euro dance's stronghold on French club tastes broken as more sophisticated dance styles not only proved to be consistent floorfillers but crossed over into the charts too.

National commercial radio was keen to support dreamhouse releases such as Robert Miles's "Children" and BBE's "Seven Days And One Week" while stations such as Nova played hip hop, rap, R&B, boom bance, drum & bass and "easy funk", all of which went from strength-to-strength in 1996 and led to a boom in

sales for independent labels in particular.

Scorpio Music and Happy Music were two small companies which reaped up record returns during the year. Scorpio president Henri Berola reported more than 1m sales of the Italian pop dance single "Freedy By Desire" by Gala while sales for three volumes of the "La Plus Grande Discotheque Du Monde" compilation series shifted more than 500,000 copies. Meanwhile, Happy Music was buoyed by over 900,000 combined sales of Robert Miles's singles and album which were licensed from his DGB label.

As a series of strikes and stoppages put street politics back on the map in France, so young French artists and musicians such as hardcore French rappers NTM (Epic), Dimitri From Paris, Alliance Ethnique and Aphelle Winter began to flex their muscles creatively, turning old attitudes to music of black origin on their heads.

Elsewhere, the contribution of 25-year-old Frenchman Emmanuel Top to the otherwise Italian group BBE helped transform the dreamy techno single "Seven Days And One Week" on Label+Virgin into one of the crossover dance hits of the year in France, selling more than 230,000 copies as it climbed into the Top 10. Countering underground criticism that he was singlehandedly responsible for a nu-chesse explosion, Top also delivered a successful techno trance LP "Asterix" on NovaMute.

The F Communications label remained France's leading purveyor of homegrown garage house and techno sounds with sales of 80,000 for DJ Laurent Garner's "Laboratoire Mix" collection and the jazzy tinged St Germain's LP "Boulevard" while Normo Jean Bell's "I'm The Baddest Girl" was an international club hit.



emmanuel top

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xtra

# love parade kicks off germany's dance frenzy

UK acts such as Underworld and The Prodigy bodes well for the future.

There is shimmering interest too in drum & bass, jungle and trip hop but so far it has hasn't broken out of specialist clubs nor hit the charts.

The continued presence of the US army in Germany

Dance certainly hit the headlines in Germany last year when a reported 750,000 people gathered on the streets for the Berlin Love Parade dance extravaganza.

But that hardly came as news to the country's record industry which was already taking full advantage of a booming German dance market in which hot singles such as "Ghetto People" by L-Viz sold more than 250,000 copies and compilations like Warner's "Bravo" series continued to shift at least 1.5m units per release.

Ian Graham, manager of International exploitation of Sony Music Germany, pointed to L-Viz's success as proof that the multinational's much-vaunted Dance Pool initiative has begun to pay real dividends.

But Sony wasn't the only major to benefit from the broadening appeal of dance music in the region. The BMG-owned Logic imprint may not have replicated the success enjoyed in previous years through homegrown acts like Dr Alban and Snap, but it scored well with alternative dance act Underworld - licensed for the world excluding the UK and US - whose single "Born Slippy" sold more than 140,000 copies.

Logic deputy managing director Andreas Weinek says the German market has always been large enough to accommodate experimental international releases even if it is currently dominated by homegrown crossover dance acts such as Scooter, Masterboy, Captain Jack and E-Rotic.

"Classic Euro dance styles are what sell the best and grab the high rotation radio play and the national TV support," he says. "But the success here in '96 of

## underworld



once more led to some interesting cross-fertilisation of ideas and styles.

Veteran hitmaker Frank Farian was behind Aristotle's US-born but Frankfurt-based dance duo La Bouche, whose 1995 hit "Be My Lover" continued to sell well into 1996, while the club house postics of Tongue Forest also scored well with their anti-robotic "And You Got The F\*\*\* Nerve To Call Me Coloured" single on Logic.

The epic sounds of dreamhouse could well have been designed with the German market in mind. But one of the year's surprises was the emergence of local remixer Mousse T, whose softer and funkier garage house style - as used on Boris Dlugosch's "Keep Pushin" - was hardly typical of contemporary German tastes.



I-Viz

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20 HITS ZONE '97

15 25 COLD  
16 26 BEYOND  
17 27 DON'T  
18 28 IN MY  
19 29 OVER  
20 30 FREE  
21 31 DON'T  
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**xtra**

# black music gets a hearing in scandinavia

Having pioneered the reggae-based Euro pop sounds of Culture Beat and Ace Of Base, which did so much to bring dance into the mainstream in the early Nineties, Scandinavian labels have been quick to support the work of young and adventurous r&b, hip hop and drum & bass artists such as Addis Black Widow and ADL on the Sonet/Breakin Bread label and Blacknuss featuring Robyn on Diesel/Superstudio.

Some of the freshest new material was delivered by leading drum & bass remixers Seba and Lo Tek, who also recorded an EP as Peanut Planet for the Stockholm-based Fluid label. They were also invited to work on 'We Vibe', the Beverage label release by the Swedish dance supergroup which included Stakio Bo, Tillya, nAID and The Freshquartet (soon to be released by Mercury UK).

Meanwhile the appearance of Goldie's Metalheadz at the annual Lollipop music festival, plus

the use of drum & bass in a Danish TV commercial all added to the excitement emanating from the clubs.

New Scandinavian sounds didn't stop there, however. Danish label Voices of Wonder had success with the progressive electronic sounds of Future 3 while Hybrid, Planet Rhythm and Drumcode in Sweden championed a range of techno and trance which included 'Lo Serenissimo', the track by Norwegian girl DJ Malin that is beginning to turn heads in Germany.

The speed with which Swedish dance fans have assimilated all the latest genres was bolstered by the progressive music policies of totemmaking Stockholm clubs such as G, Vegas, Fusion, Swing-A-Ling and Tranan.

They regularly fly in foreign guest DJs to support the residents, who keep dancers on their toes with a mix of cutting-edge styles of music.

But, due largely to the rather more limited and conservative coverage given to dance by radio and TV broadcasters coupled with the dominance in the market of the major labels and their distribution arms, standard pop dance by acts such as Lello K (on Copenhagen Denmark-based Mega Records) and E-Type (on Stockholm) remained a favourite with most Scandinavian record buyers in 1996. And, ironically for a region where high levels of fluency in English is the norm, local language remained an issue.

**peanut planet**

"Language can make all the difference between selling 100,000 and 300,000 units," says leading remixer/producer Stonebridge, who

consolidated his international reputation in 1996 with hits in Europe and Asia by Inner Circle and Tanya Louise while scoring at home with Shauna Davis and 3rd Nation on his own SweMix label.

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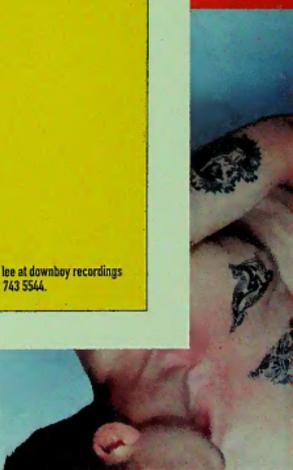


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club chart  
commentary

by alan jones

It's quite like old times in the Club Chart of the moment, with low new entries and established club hits making slow and stately progress down the chart once they've peaked. The death of hot new product delivered to DJs so far in 1997 is becoming critical.

In the past fortnight only 17 new promos have entered the Top 75 of the Club Chart, compared with 41 in the same two weeks of 1996. The upside of all this is that some records are enjoying more exposure than normal for longer than usual. Several records have spent 10 weeks in the chart, including **Byron Stingily's 'Get Up (Everybody)**. Now a major pop hit, the Stingily disc has moved 75-71-36-26-5-1-1-1-2-3 since making its debut on November 23. And **Ann Nesby's 'Can I Get A Witness'**, which arrived on the chart at 64 on October 12, inches down 60-61 this week, after 16 weeks in the Top 100... While confirming that things have indeed been a little slow for a while to last week's suggested that the next month will find levels of activity returning to normal, with several monster hits about to appear...

Meanwhile, **The Source** featuring **Candi Staton's 'You Got The Love'** continues at the top of the chart, having moved well clear of its main rivals, including **Michelle Gayle's 'Do You Know'**, which falls further behind even though it climbs 3-2. Gayle continues at the top of the Pop Tip chart for a fourth week, turning a small advantage over **Suzann Ryan's 'Because You Loved Me'** - number two for the fourth time in a row - into a much larger one. In the two-and-a-bit-year history of the Pop Tip chart, nine records have spent four weeks of number one, but none has managed five... Club Chart breakers include: **Jean Jacques Perry, Paul Van Dyk, Mr Peach, Na Skool** sampler (the Yoshi Toshi one, not the Mico Paris promo from the similarly named Coo tempo set), **US3, X-Men, Luis Paris, House Foundation, Shola Ama, Innocent, A100, Scottie Deep, Boss Hogg and Joker.**

beats &

Many dance shops around the country found these police-style body markings (pictured) on the pavement outside their shops over the weekend. Mystified dance fans and local authority cleaning teams should direct their enquiries to **Island Records HQ** in Hammersmith where they're busy promoting the first release from new act **Piglorce 'Jobz 4The Mob'**... **Suburban Base** and its distributor of six years **SRD** have parted ways. **Suburban Base MD Dan Donnelly** says this is because of the changing nature of the label's output over the past two years. "We've outgrown SRD now that the company has expanded and we have our new compilation wing **Breakdown Records**..." Sure to be one of the busiest parties of the week will be tonight (22) at **The End** where **Soma** is holding a big bash in conjunction with **Virgin Records** which will be hosting the bar area with the much-vaunted **Duff Punk** DJing. The French duo will also be appearing this week at **Slam** at **The Arches** in Glasgow (24) and **Back 2 Basics** at **The Pleasure Room, Leeds** (25)... On the subject of record labels running club nights, last Friday saw **Positiva Records** begin a monthly co-host style residency at the **Ministry Of Sound's Friday Frisky** night with guests **Umbozo, George Morel** and **Baby Doe**. "It's obviously a great regular opportunity for us to showcase acts and DJs associated with the label plus a chance for us to socialise with our artists and the people who buy our records," says **Positiva** label boss **Nick Halke**. Future guests will include the likes of **Michael Kikite, Craig Burger Queen, Mike E Blox** and, of course, **Positiva's own Dave Lambert**... **Pull It Off** is a new monthly Wednesday night club taking place at **Plastic People, Oxford Street, London**. The musical policy is progressive house (remember that?) and the first guest will be **Nick Warren** on January 29 followed by **Dave Seaman** (February 26) and **Jack Pot Records** (March 26)... AND THE BEAT GOES ON!



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# INTERNATIONAL FOCUS

## US CHARTWATCH

Thirty-three years to the week since The Beatles made their US chart debut, another UK music sensation hits America. For Beatlemanera lead girl Power as this week the Spice Girls launch their US career by going straight into *Billboard's* Hot 100 at 11 with *Wannabe*. When The Beatles' *I Want To Hold Your Hand* entered the chart at 45 in January 1964 it became the highest debuting appearance since over by a new UK act, an accolade it held until October 1995 when Edwin Collins' *A Girl Like You* arrived at 43. The record changed hands only three months later when Oasis's first US hit *Wonderwall* entered at 21. Now the Spice Girls go even better with *Wannabe* as the only act of any nationality able to match such a high Hot 100 debut, though she achieved that with ironic last spring while Jagged Little Pill topped the album chart.

Though *Wannabe* has had such a brilliant start, it isn't the highest new entry of any UK single in America. That record belongs to The Beatles who debuted at six in 1970 with *Let It Be* and repeated the feat in 1975 with *Free As A Bird*.

While talk of Brits Invasion parts three is greatly overlapping things, the UK has real cause for optimism in the US. For the first time since October 1995, when Seal, Del Amitri, Take That and Shaggy were all charting, there are now four UK-signed tracks in the top 20.

To the present and Seal appears again, though falling five to 15 with *Fly Like An Eagle*. Joining him is Donna Lewis, who doesn't move at 16, and Gina *5* who drops to 18. Just A Little Bit moves up six to 17.



As well as *Wannabe* and *Just A Little Bit*, two other former UK number ones are also charting and both are going in the right direction. The Prodigy's *Firestarter* is the chart's third highest climber, moving up 17 places to 63, and *Setting Sun* by Chemical Brothers featuring Noel Gallagher enters at 87. Also present are Eric Clapton (25-25), *The Cranberries* (32-29), Donna Lewis again (*Without Love*, 50-40), Rod Stewart (56-58), Elton John (35-61), Phil Collins (80-88) and The Originals (93-96).

Two big UK exports *Stardust* who haven't yet achieved notable success back home are Bush and Republica, and both are back again in America with new radio hits. Bush's *Greedy Fly* is already on *Billboard's* airplay chart, while Republica's follow-up *Ready To Go*, *Drop Dead Gorgeous*, is one of radio's fastest-growing tracks, according to Gavin.

Meanwhile, two big names who haven't released anything for a while are set for a strong return across the Atlantic. U2's *Discotheque* enters Gavin's college chart at three and *Depeche Mode* shake off their recent difficulties by winning a place on both that chart and *Billboard's* airplay listings with *Barrel Of A Gun*. Paul Williams

## UK WORLD HITS

The *MW* guide to the top British performers in key markets (chart position in brackets)

AUSTRALIA			FRANCE		
1	WANNABE	Virgin	1	SAV YOU'LL BE THERE	Virgin
2	BREKITT	Virgin	2	EVERLASTING LOVE	EMI
3	PRODIGY	Epic	3	INSOMNIA	Chesky
4	BOAN SOPHY	Underworld	4	LOVE YOU ALWAYS FOREVER	Atlantic
5	SWALLOWED	Bush	5	IF YOU EVER	London
6	SOMETIMES WHEN WE TOUCH	Newton	6	IF YOU EVER	Swack #71
		Source: ARIA			

GERMANY			SWEDEN		
1	BREATH	Pradgy	1	BREATH	Pradgy
2	BECOME 1	Spice Girls	2	BECOME 1	Spice Girls
3	LOVE YOU ALWAYS FOREVER	Donna Lewis	3	IF YOU EVER	East 17 & Gabriela
4	SAV YOU'LL BE THERE	Spice Girls	4	IN MY ARMS	Trasac
5	IF YOU EVER	East 17/Gabrielle	5	SAV YOU'LL BE THERE	Spice Girls
		Source: Singles Top 100			Source: GfK/IFPI

ITALY			ISRAEL		
1	BORN SOPHY	Underworld	1	BECOME 1	Spice Girls
2	COSMIC GIAL	Jannacci	2	FROM THIS MOMENT ON	Peach
3	BECOME 1	Spice Girls	3	LA PASSIONE	Chris Rea/Sheila East West
4	LOVE IS LEAVING	Boy George	4	DISCOTECA	Pat Sharp
5	CHILD	Mark Owen	5	I WAS BORN TO LOVE YOU	Worlds Apart
		Source: Media & Sales/PMI			Source: IFA

## ARTIST PROFILE: WORLDS APART

Worlds Apart couldn't be a more apt name when it comes to comparing the boy band to UK popularity with their fame in much of the rest of the globe.

Though they haven't bothered the UK chart statisticians since *Beginn*'s *To Be Written* dropped from the Top 75 in June 1994, the band are superstars across large sections of continental Europe as well as being popular in parts of South America and Asia.

In France alone their album *Everybody*, which has yet to be released in the UK, has sold 800,000 copies and grown the band's long-term appeal by returning to number one after a chart-topping run in August.

The band's co-manager Gary Wilson says, "They are huge in France. They have a tour starting there in March and tickets for it have been flying out. A lot of venues have been asking for second dates."

It was France, in fact, where *Worlds Apart's* overseas popularity began to take off after they had five hits in the UK, peaking with the number 15 single *Could It Be I'm Falling In Love* in the spring of 1994.

Wilson says despite some home success, the market was too crowded with boy bands they went elsewhere to further their career. The group signed a deal with EMI in Germany, recruited Nathan from Brother Beyond and began their continental campaign with an appearance on French television.

The first single in France, *Baby Come Back*, hit the top five and was followed into the top 10 by *Ye De Donna*. *Everybody* and *Everlasting Love*.

As well as France, their popularity has spread to



Germany, where they played 23 dates last autumn. Eastern Europe - including the Czech Republic where *Everlasting Love* was a number one single - Belgium, Iran, Russia, Sweden, Switzerland and a number of other European territories.

And, in Brazil, where they made a promotional trip in August, the band recorded the music to one of the country's most popular television soaps. They've pulled off a similar trick in Germany where their song *Together Baby* is the theme to the soap *Gegen Den Wind*. Additionally, they are to star in a German by commercial for orange juice and will feature on three million orange juice packs.

And now, after all that exposure abroad, discussions about a UK re-release are underway. "A lot of people here are hearing about their success and becoming interested. It's starting to filter through," says Wilson. Paul Williams

## TRACKWATCH: WORLDS APART

- Album *Everybody* French number one
- Single *Everlasting Love* four in France
- Single *Ye De Donna* top 20 in Israel
- Cover of *I Was Born To Love You* in Israel's top 20

## NETWORK CHART

#	Title/Artist	Label
1	YOUR WOMAN <i>White Town</i>	(Capitol)
2	PROFESSIONAL MENON IT'S GOT TO BE <i>Eric Burdon</i>	(Mercury)
3	SAV WHAT YOU WANT <i>Tina Turner</i>	(Mercury)
4	OUT PLAYING GAMES (WITH MY HEAD) <i>Red Hot Chili Peppers</i>	(A&M)
5	WHERE DO YOU GO <i>Mya</i>	(A&M)
6	SATURDAY NIGHT <i>Mya</i>	(A&M)
7	DON'T CRY FOR ME ARGENTINA <i>Paulina Rubio</i>	(Mercury)
8	COME BACK BRIGHTER <i>Real</i>	(Goly)
9	DON'T LET GO (LOVE) <i>East West Artists</i>	(East West Artists)
4	PEOPLE HOLD ON <i>Las Vegas</i>	(Mercury)
11	BECOME 1 <i>Spice Girls</i>	(Virgin)
12	UNBREAK MY HEART <i>Eric Burdon</i>	(Mercury)
13	STEP BY STEP <i>White Town</i>	(Mercury)
14	SUGAR COATED ICEBERG <i>Lighthouse Seven</i>	(Epic)
15	DON'T MARRY HER <i>Beautiful South</i>	(Goly)
17	ONE & ONE <i>Blackstreet</i>	(Mercury)
18	LOVING EVERY MINUTE <i>Lighthouse Seven</i>	(Mercury)
19	I CAN MAKE YOU FEEL GOOD <i>Kareem</i>	(Epic)
19	COSMIC GIRL <i>Ami</i>	(Epic)
23	HEY CHILD <i>Eric</i>	(Mercury)

#	Title/Artist	Label
21	HONEY <i>Mark Morrison</i>	(Mercury)
22	EVERYDAY IS A WINDING ROAD <i>Sheryl Crow</i>	(A&M)
23	OVER AND OVER <i>Pat Johnson</i>	(Mercury)
24	IF YOU EVER <i>East 17</i>	(London)
25	GET UP (EVERYBODY) <i>Real Slim Shady</i>	(Mercury)
26	DO YOU KNOW <i>Michelle Daye</i>	(RCA)
27	ALL BY MYSELF <i>Celine Dion</i>	(Epic)
28	STREET DREAMS <i>Ice Cube</i>	(Mercury)
29	IN MY ARMS <i>Enrique</i>	(Mercury)
30	PONY <i>Gravitate</i>	(Epic)
31	YOU'RE GORGEOUS <i>Boyzone</i>	(Epic)
32	A DIFFERENT BEAT <i>Boyzone</i>	(Epic)
33	BREAKFAST AT TIFFANY'S <i>Sheryl Crow</i>	(Mercury)
34	HOLD ON (BECAUSE YOU FEEL GOOD) <i>Eric Burdon</i>	(Mercury)
35	BREATH <i>Prodigy</i>	(Epic)
36	IN THE MEANTIME <i>Spacopop</i>	(Epic)
37	DON'T SPEAK <i>No Doubt</i>	(Mercury)
38	NO WOMAN, NO SHIRT <i>Crease</i>	(Mercury)

## VIRGIN RADIO CHART

#	Title/Artist	Label
1	BLUE IS THE COLOUR <i>The Beautiful South</i>	(Mercury)
2	OCEAN DRIVE <i>Lighthouse Family</i>	(Mercury)
3	TRAVELLING THROUGH <i>Wing</i>	(Mercury)
4	EVERYTHING MUST GO <i>White Street Preachers</i>	(Epic)
5	OLDER <i>George Michael</i>	(Epic)
6	GREATEST HITS <i>Sting</i>	(Mercury)
7	K U Like <i>Dave</i>	(Mercury)
8	JAGGED LITTLE PILL <i>Alana Marston</i>	(Mercury)
9	SHERYL CROW <i>Sheryl Crow</i>	(A&M)
10	RECURRING DREAM - THE VERY BEST OF <i>Cowboy Poets</i>	(Mercury)
11	WHAT'S THE STORY? MORNING GLORY <i>David</i>	(Mercury)
12	DIZZY HEIGHTS <i>Lighthouse Seven</i>	(Epic)
13	MOSELEY SHOALS <i>Ocean Colour Scene</i>	(Mercury)
14	COMING UP <i>Scala</i>	(Mercury)
15	SPIDERS <i>Scala</i>	(Mercury)
16	OBELIX <i>Scala</i>	(Mercury)
17	THE FINEST <i>Fire Young</i>	(Mercury)
18	IF WE FALL IN LOVE TONIGHT <i>Real Slim Shady</i>	(Mercury)
19	GREATEST HITS - FEEL THE NOISE <i>Scala</i>	(Mercury)
20	STOODH <i>Scala</i>	(Mercury)

#	Title/Artist	Label
21	CARBAGE <i>Enigma</i>	(Mercury)
22	DEFINITELY MAYBE <i>Enigma</i>	(Mercury)
23	FREE PEACE SWEET <i>Jody</i>	(A&M)
24	COME FIND YOURSELF <i>Fun Lovin' Demos</i>	(Mercury)
25	ALISIA RILES THE WORLD <i>Alisia Riles</i>	(Mercury)
26	NEW ADVENTURES IN HI-FI REM <i>Warner Bros</i>	(Mercury)
27	BIL LINES <i>Musica Nova</i>	(Mercury)
28	14 THIL LIE <i>Byron Adams</i>	(Mercury)
29	SUNK REW - A GREATEST HITS COLLECTION <i>Don Walker</i>	(Mercury)
30	DANCE INTO THE LIGHT <i>Pat Collins</i>	(Mercury)
31	UGLY WASTELAND <i>Baby Bird</i>	(Mercury)
32	WILD DREAMS <i>The Tones</i>	(Mercury)
33	A MAXIMUM HIGH <i>Shed Seven</i>	(Mercury)
34	ALL CHANGE <i>Carti</i>	(Mercury)
35	THE IT GIRL <i>Shaggy</i>	(Mercury)
36	CARRY ON UP THE CHARTS - THE BEST OF <i>The Beautiful South</i>	(Mercury)
37	STANLEY ROAD <i>Paul Weller</i>	(Mercury)
38	LONG DISTANCE - THE BEST OF <i>Richard</i>	(Mercury)
39	THE VERY BEST OF <i>Ray Davies</i>	(Mercury)
40	DIFFERENT CLASS <i>Ray</i>	(Mercury)

# R&B SINGLES

Disc	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	STREET DREAMS	NAS	Columbia	6641326 (SM)
2	1	DON'T LET GO (LOVE)	En Vogue	EastWest	A39767 (W)
3	NEW	PONY	Ginuwine	Epic	6641286 (SM)
4	3	STEP BY STEP	Whitney Houston	Arista	CD-74321448332 (BMG)
5	2	COLD ROCK A PARTY	MC Lyte	EastWest	A39757 (W)
6	4	HORNY	Mark Morrison	WEA	CD-WEA 080001 (W)
7	5	OVER AND OVER	Puff Johnson	Columbia	CD-640342 (SM)
8	6	COSMIC GIRL	Jamiroquai	Sony	CD-6638255 (SM)
9	8	WHAT'S LOVE GOT TO DO WITH IT	Warren featuring Aida Howard	Interscope	INT-520002 (Impart)
10	7	FOREVER	Damage	Big Life	CD-BL/PDA 132 (P)
11	9	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor	CD-5731012 (P)
12	NEW	SHARE YOUR LOVE	Passion	Charm	CR7 2636 (J)
13	10	NO WOMAN, NO CRY	Fugees	Columbia	CD-6639222 (SM)
14	13	SNOP'S UPSIDE YA HEAD	Shag Dagg/Dogg feat. C.Wizoo	Interscope	INT-9520 (BMG)
15	11	CHAMPAGNE	Salt N' Pepa	MCA	MCAST 49225 (BMG)
16	12	I AIN'T MAD AT CHA	2Pac	Death Row/World Circuit	12DRW5 (J)
17	19	ANGEL	Simply Red	EastWest	CD-EW 014422 (W)
18	21	NO DIGGITY	Blackstreet/laurence D'Or	Interscope	INT-128602 (Impart)
19	17	WITNESS EP	Ann Nesby	AMP-PM	50756 (P)
20	NEW	TWISTED	Keith Sweat	Elektra	EKR 222T (P)
21	15	IN YOUR WILDEST DREAMS	Tina Turner featuring Barry White	Parlophone	CD-COR345 (E)
22	14	BETCHA BY GOLLY WOW!	The Artist	NPG	CD-CDEM 463 (E)
23	20	SECRETS	Eternal	1st Avenue/EMI	CD-CDEM 459 (E)
24	18	I CAN MAKE IT BETTER	Luther Vandross	Epic	CD-6640022 (SM)
25	16	IT'S ALL ABOUT U	SWV	RCA	CD-7421412152 (BMG)
26	22	HOW DO YOU WANT IT?	702 featuring KC and JoJo	Death Row/World Circuit	12DRW4 (P)
27	24	STEELO	Pac	Motown	660601 (P)
28	25	1ST OF THE MONTH	Borre Truigs-N Harmony	Epic	CD-6638565 (SM)
29	30	SPACE COWBOY	Jamiroquai	Epic	472827 (SM)
30	26	KILLING ME SOFTLY	Fugees	Columbia	CD-6633405 (SM)
31	25	READY OR NOT	Fugees	Columbia	CD-6638132 (SM)
32	28	STRESSED OUT	A Tribe Called Quest/Naughty Boy & Foyeh's Family	Jive	JIVE7 6619 (P)
33	23	THIS IS FOR THE LOVER IN YOU	Babyface	Epic	6638236 (SM)
34	36	LOVE IT LOVE	Damage	Big Life	BLURT 131 (P)
35	32	SO IN LOVE WITH YOU	Daka	Pukka	12PUKKA 11 (BMG)
36	27	THE LANE	Ice-T	Virgin	SYND4 T (E)
37	37	YOU'RE MAKIN' ME HIGH	Toni Braxton	LaFace	7306241811 (Impart)
38	34	DOIN' IT	LL Cool J	Def Jam/Interscope	12DEF 15 (P)
39	38	TOUCH ME TEASE ME	Case featuring Foxy Brown	Def Jam/Interscope	12DEF 18 (P)
40	35	YA PLAYIN' YASELF	Jaree The Damage	Jive	JIVE 289 (P)

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# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	GET UP (EVERYBODY)	Byron Stingily	Manifesto	FESX 15 (P)
2	1	PEOPLE HOLD ON (THE BOOTLEG MIXES)	Lisa Stansfield in The City Rites Soundtracks	Arista	NOTICE011 (BMG)
3	4	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Tori Amos	EastWest	A3407 (W)
4	NEW	MOON	Vinus	Perfecto	PERF 1347 (W)
5	NEW	WIGGLY WORLD	Mr Jack	Extravaganza	003960 EXT (P)
6	NEW	STREET DREAMS	NAS	Columbia	6641326 (SM)
7	2	I BELIEVE	Absolute Fear, Suzanne Pal	AMP-PM	502751 (P)
8	3	100%	Mary-Kate	Mercury	MEVX 469 (P)
9	5	I AM	Chakra	WEA	WEA 051272 (W)
10	NEW	PONY	Ginuwine	Epic	6641286 (SM)
11	6	COLD ROCK A PARTY	MC Lyte	EastWest	A39757 (W)
12	NEW	BANGIN' BASS	Da Deedee Boheman	Hi-Life	HL 31771 (P)
13	NEW	PLAY THE GAME	Freenetys	True Playaz's	TPR12002 (Virgil)
14	NEW	HOUSE ON FIRE	Arkana	WEA	WEA 0807 (WEA)
15	9	ULTRA FLAVA	Heller And Farley Project	AMP-PM	5020611 (P)
16	7	KEEP HOPE ALIVE	Serial Divo	Sound of Ministry	SOMTR06 (GMY/SM)
17	NEW	THIS IS THE ONLY WAY	Lombardi feat Courtney Grey	Sound Of Ministry	SOMTR02 (JACO)
18	13	DON'T LET GO (LOVE)	En Vogue	EastWest	A39767 (W)
19	NEW	THE COMBINATION EP	Behind The Mask	Nice 'n' Ripe	NRI025 (P)
20	NEW	LIFE'S TOO SHORT	Hole In One	Heavy	HEAVY030 (P)
21	10	THE WAY/THE DEEP	Global Communication	Dedicated	GLOBA 00272 (P)
22	NEW	DON'T FUCK WITH THE PROGRAM	Mash Mash	Stay Up Forever	SUF00086 (SRD)
23	8	OFFSHORE	Chicane	Extravaganza	0031000 EXT (P)
24	11	THE MESSAGE	Shy FX	Ebony	EBR01 (SRD)
25	NEW	THE HOUSE IS SURROUNDED	Lectrolux	True Love Electronic	TE0004 (SRD)
26	NEW	LET ME HEAR YOU SAY 'OLE OLE'	Outera Brothers	Eternal	WEA 0807 (W)
27	12	WITNESS EP	Ann Nesby	AMP-PM	50756 (P)
28	28	SQUARE OFF	Mask	Dope Dragon	DDRAG 15 (SRD)
29	25	TRICKY KID	Tricky	4th & Broadway	12BRW04 (P)
30	21	YEKE YEKE - 96 REMIXES	Mory Kanté	Jive	JIVE 289 (P)

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	3	ILL NA NA	Foxy Brown	Def Jam/Mercury	5336941-2 (P)
2	NEW	SATAN LIVE	Orbital	Interscope	UAXR 021 (P)
3	8	THE ANNUAL II - PETE TONG & BOY GEORGE	Various	Ministry Of Sound	JANM02 (BMG)
4	1	THE ANTHEMS '92-'97	Various	UMLP	0021/UMC 001 (P)
5	NEW	GINUWINE... THE BACHELOR	Various	Epic	4663341 (SM)
6	4	ANOTHER LEVEL	Blackstreet	Interscope	INTC 9071 (BMG)
7	8	SECRETS	Toni Braxton	LaFace	7306306/7306302 (BMG)
8	2	WORLD DANCE... THE DRUM & BASS EXPERIENCE	Various	Finn	FFR00M010 (P)
9	NEW	ENIGMA	Joe Murray	Jive	CD2411592-1 (BMG)
10	10	SUPER SHARP SHOOTER EP	Various	Parade	PAR0214260-1 (BMG)

# SPECIALIST CHARTS

25 JANUARY 1997

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# VIDEO

This	Last	Artist/Title	Label/Cat No	15	16	14
1	NEW	ALADDIN AND THE KING OF THE THIEVES	Walt Disney 024802	17	11	
2	NEW	STAR TREK VOYAGER - VOL.3	DCI Video 049422	18	11	
3	NEW	STAR TREK DEEP SPACE NINE - VOL.1	DCI Video 049423	19	15	
4	1	TOY STORY	Walt Disney 027242	20	18	
5	2	BARBARELLA WITH BEVERLY CALLARD	Video Collection V2556	21	19	
6	5	101 DALMATIANS	Walt Disney 020022	22	25	
7	4	RABE	DCI Video 049424	23	18	
8	7	MICHAEL FLATLEY/Lord Of The Dance	VL 43182	24	26	
9	6	ROSEMARY CONLEY - NEW BODY BY DESIGN	Video Collection V2557	25	17	
10	3	HEAT	Warner Home Video 021452B	26	28	
11	10	MR MOTIVATOR - 10 MINUTE HIT	PolyGram Video 026482	27	28	
12	8	TRANSPOZING	PolyGram Video 1970141	28	22	
13	9	SEVEN	Fox Video 0038	29	24	
14	12	BRAVEHEART	Fox Video 0038	30	24	
15	13	JUNAKJI	Columbia TriStar 079326			

Label/Cat No	15	16	14
SENSÉ AND SENSIBILITY	15	14	
ANTHA TURNER - BODY BASICS	17	11	
WOLFPACKERS-EMERDANCE	18	11	
GOLDENEYE	19	15	
BILL WHELAN:Riviera - The New Show	20	18	
DANGEROUS MINDS	21	19	
HOWARD BOUND II	22	25	
HARRY ENFIELD AND CHUMS 1987	23	18	
WOLFPACKERS-EMERDANCE	24	26	
DI HARD WITH A VENGEANCE	25	17	
JEREMY CLARKSON - UNCLESED ON CARS	26	28	
WALLACE & GROMIT - A CLOSE SHAVE	27	28	
NICK HANCOCK - FOOTBALL NIGHTMARES	28	22	
BATMAN FOREVER	29	24	
SHOOTING STARS - UNVIEWED	30	24	

ThruLast	Title	Label/Cat No
1	1	MICHAEL FLATLEY/Lord Of The Dance
2	2	BILL WHELAN:Riviera - The New Show
3	3	WOLFPACKERS-EMERDANCE
4	4	WALLACE & GROMIT: A Close Shave
5	5	LIVE CAST RECORDING:Joking In Concert
6	6	ROBSON & JEROME:Joking Again DVD
7	7	BOYZONE:Live At Wembley
8	8	OASIS...There & Back
9	9	BILL WHELAN:Riviera:Live In Concert
10	10	ROBSON & JEROME:Joking In Concert
11	11	TINA TURNER:Wildcat Dinner
12	12	TAK:That Berlin
13	13	GARAGE:Garage Video
14	14	SHIRLEY BASSE-AN Audience With
15	15	BOYZONE:Sold And Done

# INDEPENDENT SINGLES

This	Last	Title	Artist
1	NEW	IN MY ARMS	Erasure
2	NEW	QUIT PLAYING GAMES	Backstreet Boys
3	1	FOREVER	Damage
4	NEW	NUDE ECD HOLIDAY	3 Colours Red
5	NEW	THE DAYS EP	Chicane
6	NEW	OFFSHORE	S-J
7	2	FEVER	React CDREACT 83 (V)
8	NEW	WHATEVER	Oasis
9	4	THE WAY/THE DEEP	Global Communication
10	14	BORN SLIPPY	Underworld
11	10	WONDERWALL	Oasis
12	16	I SAID HEY	Luce Drayton
13	12	CIGARETTES & ALCOHOL	Oasis
14	5	DON'T LOOK BACK IN ANGER	Oasis
15	11	LIVE FOREVER	Oasis
16	8	SHAKERSMAKER	Oasis
17	15	SUPERGLIMMER	Oasis
18	13	SOME MIGHT SAY	Oasis
19	10	ROLL WITH IT	Oasis
20	7	MOVE ANY MOUNTAIN '96	Shamen

Label (Artist/Artist)	This	Last
Maria COMUTE 190 (RTM/DI)	1	1
Big Life BLORA 132 (P)	2	4
When! WENK 1015 (P)	3	3
Creation CRESCD 230 (V)	4	6
When! WENK 1015 (P)	5	2
Extravaganza 001905 EXT (P)	6	5
Creation CRESCD 195 (MMV/V)	7	10
Dedicated 108A 0020 (V)	8	8
Junior Boy's Own JBO 44 CD2 (RTM/DI)	9	7
Creation CRESCD 215 (MMV/V)	10	11
Whatever 059485 WHE (P)	11	8
Creation CRESCD 190 (MMV/V)	12	12
Creation CRESCD 221 (MMV/V)	13	15
Creation CRESCD 181 (MMV/V)	14	13
Creation CRESCD 182 (MMV/V)	15	14
Creation CRESCD 178 (V)	16	17
Creation CRESCD 204 (MMV/V)	17	19
Creation CRESCD 212 (MMV/V)	18	16
Creation CRESCD 169 (TPP/CL) (P)	19	16
One Little Indian 105 (TPP/CL) (P)	20	18

# INDEPENDENT ALBUMS

This	Last	Title	Artist
1	1	WHAT'S THE STORY, MORNING...	Oasis
2	4	STOOSH	Skunk Anansie
3	3	SPIEDERS	Space
4	6	COMING UP	Suede
5	2	DEFINITELY MAYBE	Oasis
6	5	BACKSTREET BOYS	Backstreet Boys
7	10	ULY BEAUTIFUL	Baby Bird
8	8	SECOND TOUGHEST IN THE INFANTS	Underworld
9	7	POST/TELEGRAM	Ash
10	11	1977	Steaper
11	8	THE IT GIRL	Divine Comedy
12	15	ENTRODUCING...	Jay Shadow
13	13	FUZZY LOGIC	Super Furry Animals
14	15	EXPECTING TO FLY	Blatance
15	14	THE COMPLETE	Stone Roses
16	17	STONE ROSES	Stone Roses
17	19	PARANOIA & SUNBURNT	Skunk Anansie
18	16	ROOTS	Seputura
19	16	GARAGE FLOWER	Stone Roses

Label (Artist/Artist)	This	Last
Creation CRECD 189 (MMV/V)	1	1
One Little Indian TPLP 85CD (P)	2	4
Gut GUT CD 1 (IT)	3	3
Nude NUDE ECD (MMV/V)	4	6
Creation CRECD 189 (MMV/V)	5	2
Live CHIP 160 (P)	6	5
Echo ECHO CD 1 (V)	7	10
Junior Boy's Own JBO 44 (RTM/DI)	8	8
One Little Indian TPLP 51CD (P)	9	7
Infectious INFECT 40CD (RTM/DI)	10	11
Indolent SLEPCD 012 (V)	11	8
Selena SETCD 25 (V)	12	15
Mo Wax MW 695CD (V)	13	13
Creation CRECD 190 (MMV/V)	14	15
Superior Quality BLUECD 004 (V)	15	14
Creation CRECD 302 (P)	16	17
Superior Quality BLUECD 305 (P)	17	19
One Little Indian TPLP 55CD (P)	18	16
Roadrunner RR 8902 (P)	19	16
Silvertone GARAGECD 1 (P)	20	18

# COUNTRY

This	Last	Title	Artist
1	2	SONGS OF INSPIRATION	Daniel O'Donnell
2	1	WITH YOU IN MIND	Cherise Landsborough
3	4	A PLACE IN THE WORLD	
4	4	GREAT COUNTRY SONGS	Mary Chapin Carpenter
5	5	THE WOMAN IN ME	Eloise Presley
6	6	BLUE	Shania Twain
7	10	WHAT IF IT'S YOU	LeAnn Rimes
8	7	TIMELESS	Reba McEntire
9	11	STONES IN THE ROAD	Daniel O'Donnell/Mary/Duff
10	8	UNCHAINED	Mary Chapin Carpenter

Label (Artist/Artist)	This	Last
Ritz RTZCD 709 (P)	11	12
Ritz RTZCD 707 (P)	12	9
RCA 0186912 (SM)	13	15
Mercury 522982 (P)	14	16
Curk CURCD 028 (P)	15	19
MCA MCD 1150 (BMG)	16	20
Ritz RTZCD 707 (P)	17	18
Columbia 473672 (SM)	18	20
American 7432137422 (BMG)	19	21

This	Last	Title	Artist
1	1	EVERYTHING I LOVE	Alan Jackson
2	9	FRESH HORSES	Garth Brooks
3	15	CORE ME SOME WHEELS	Sony Borgatti
4	14	FLATLANDS	Don Williams
5	14	MUSIC FOR ALL OCCASIONS	Mavericks
6	19	EVERYBODY KNOWS	Tisha Yearwood
7	18	GONE	Dwight Yoakam
8	20	THE WAY I SHOULD	Iris DeMent
9	16	IN PIECES	Garth Brooks
10	17	SPRINT	Willie Nelson

Label (Artist/Artist)	This	Last
Capitol CD68 (P)	1	1
Capitol PRMCD 00 (P)	2	9
Country Skyline 3038301912 (CHE)	3	15
MCA MCD 1394 (BMG)	4	14
MCA MCD 11512 (BMG)	5	19
Reprise 832640512 (W)	6	20
Warner Brothers 8367461982 (W)	7	18
Liberty CDEST 2142 (P)	8	17
Island 524222 (P)	9	16

# MID-PRICE

This	Last	Title	Artist
1	6	PABLO HONEY	Redd Foard
2	1	CHRISTMAS WITH DANIEL	Daniel O'Donnell
3	4	CLASSIC CAROLS	King's College Choir/Diebroy
4	8	TRACY CHAPMAN	Tracy Chapman
5	7	CLASSIC HITS	Various Artists
6	NEW	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel
7	14	BROTHERS IN ARMS	Dire Straits
8	NEW	GOLD AGAINST THE SOUL	Manic Street Preachers
9	NEW	GREATEST HITS	Bob Dylan
10	NEW	TOGETHER WITH CLIFF RICHARD	Cliff Richard

Label (Artist/Artist)	This	Last
Parlophone COPCS 7300 (E)	11	15
Ritz RTZCD 704 (P)	12	9
Classic FM CPMCD 211 (P)	13	14
Elektra EK17442 (W)	14	15
Ennio 06301742 (W)	15	16
Columbia 4242882 (SM)	16	17
Vertigo 0244982 (P)	17	18
Columbia 4740642 (SM)	18	11
Columbia 4609072 (SM)	19	18
EMI EMO 1028 (NK)	20	17

This	Last	Title	Artist
1	1	IM SORRY I HAVEN'T A CLUE 3	M People
2	3	SATURDAY NIGHT BEAVER - LIVE	Original Radio 4 Cast
3	6	WALLACE & GROMIT	Roy Chubby Brown
4	2	NOT FOR THE WEAK...	Jethro
5	4	HANCOCK'S HALF HOUR 8	Original Radio Cast
6	5	WORLD OF DOWN AUSTRALIA	Billy Connolly
7	5	THE WORLD OF THE HORN	Original Radio Cast
8	11	BARRY TONK'S CLIP OF THE NEWS QUIZ	Original Radio Cast
9	NEW	101 DALMATIANS READ-ALONG	Virgilio
10	NEW	THE GOOD SHOW - IT'S ALL ...	Goons

Label (Artist/Artist)	This	Last
BBC ZBBC 1888 (P)	1	1
Speaking Volumes 5204314 (D)	2	3
BBC ZBBC 1967 (P)	3	6
Speaking Volumes 5315154 (F)	4	2
BBC ZBBC 1967 (P)	5	4
Speaking Volumes 5340381 (M)	6	5
BBC ZBBC 1885 (P)	7	11
BBC ZBBC 1509 (P)	8	11
Disney DIS 018 (CHE)	9	NEW
BBC ZBBC 1862 (P)	10	NEW

# ROCK

This	Last	Title	Artist
1	1	GARBAGE	Garbage
2	3	STOOSH	Skunk Anansie
3	NEW	TRAGIC KINGDOM	No Doubt
4	2	18 7LH IDE	Byron Adams
5	14	REGULAR URBAN SURVIVORS	Tommy Stinson
6	5	THE SUN IS OUTEN OUT	Langhorne
7	4	FROM THE MUDDY BANKS OF THE...	Cranberries
8	6	TO THE FAITHFUL DEPARTED	Cranberries
9	10	ANTICHRIST SUPERSTAR	Marilyn Manson
10	7	NEVERMIND	Nirvana

Label (Artist/Artist)	This	Last
Mushroom D 31450 (RTM)	1	1
One Little Idol TPLP 85CD (P)	2	3
Interscope MD 30093 (BMG)	3	2
Aslan 5495312 (F)	4	2
Total Wagon VEGASCD 3 (E)	5	4
Mercury MUNCD 9602 (F)	6	2
Geffen GED 2916 (BMG)	7	5
Island CD 8044 (F)	8	11
Interscope IND 90086 (BMG)	9	NEW
DCD DCCD 24423 (BMG)	10	NEW

# SPOKEN WORD

This	Last	Title	Artist
1	1	IM SORRY I HAVEN'T A CLUE 3	M People
2	3	SATURDAY NIGHT BEAVER - LIVE	Original Radio 4 Cast
3	6	WALLACE & GROMIT	Roy Chubby Brown
4	2	NOT FOR THE WEAK...	Jethro
5	4	HANCOCK'S HALF HOUR 8	Original Radio Cast
6	5	WORLD OF DOWN AUSTRALIA	Billy Connolly
7	5	THE WORLD OF THE HORN	Original Radio Cast
8	11	BARRY TONK'S CLIP OF THE NEWS QUIZ	Original Radio Cast
9	NEW	101 DALMATIANS READ-ALONG	Virgilio
10	NEW	THE GOOD SHOW - IT'S ALL ...	Goons

Label (Artist/Artist)	This	Last
BBC ZBBC 1888 (P)	1	1
Speaking Volumes 5204314 (D)	2	3
BBC ZBBC 1967 (P)	3	6
Speaking Volumes 5315154 (F)	4	2
BBC ZBBC 1967 (P)	5	4
Speaking Volumes 5340381 (M)	6	5
BBC ZBBC 1885 (P)	7	11
BBC ZBBC 1509 (P)	8	11
Disney DIS 018 (CHE)	9	NEW
BBC ZBBC 1862 (P)	10	NEW

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Burt Bacharach  
Garth Brooks  
Metallica  
Crash Test Dummies  
Eliot Yohn  
Mariah Carey  
Paul Weller  
The Rolling Stones  
Kings  
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Sade  
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K'naan  
Daddy  
Crashberries  
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Chuck Berry  
John Lee Hooker  
Buddy Holly  
Sade Doctors  
Ait  
The Pogues  
The Levellers  
The Be Gees  
East 17  
U2

Rank	Album Title	Artist	Label
1	JAGGED LITTLE PILL	Maverick/Reprise (W)	AAEM 11
2	WHAT'S THE STORY MORNING GLORY?	Capitol/EMI	Capitol 528
3	SPICE	Virgin	Virgin 254
4	FALLING INTO YOU	Epic	Epic 552
5	OLIVER	Capitol	Capitol 528
6	FACE TWO	Capitol	Capitol 528
7	THE SCORER	Capitol	Capitol 528
8	GREATEST HITS	Capitol	Capitol 528
9	GREATEST HITS	Capitol	Capitol 528
10	BLUE IS THE COLOUR	Capitol	Capitol 528
11	MUSICBY SIGAL	Capitol	Capitol 528
12	RECORDING DREAM - THE VERY BEST OF	Capitol	Capitol 528
13	DELON DRAYE	Capitol	Capitol 528
14	DIABINE FRUITZIBARRI FRUIT II	Capitol	Capitol 528
15	TRAVELLING WITHOUT MOVING	Capitol	Capitol 528
16	N	Capitol	Capitol 528
17	THE SMURFS GO POP!	Capitol	Capitol 528
18	A BRIGHT BEAT	Capitol	Capitol 528
19	DEFYENT CLASS	Capitol	Capitol 528
20	EVERYTHING MUST GO	Capitol	Capitol 528
21	DEFINITELY MAYBE	Capitol	Capitol 528
22	HITS	Capitol	Capitol 528
23	AROUND THE WORLD - THE JOURNEY SO FAR	Capitol	Capitol 528
24	THE LIFE	Capitol	Capitol 528
25	GARBAGE	Capitol	Capitol 528
26	WILDER'S DELIRIAMS	Capitol	Capitol 528
27	ALL CHANGE	Capitol	Capitol 528
28	SECRETS	Capitol	Capitol 528
29	137	Capitol	Capitol 528
30	DRIVE, CROW	Capitol	Capitol 528
31	CHRISTMAS PARTY	Capitol	Capitol 528
32	STANLEY ROAD	Capitol	Capitol 528
33	FREE PEACE SWEET	Capitol	Capitol 528
34	NEW ADVENTURES IN HI-FI	Capitol	Capitol 528
35	HISTORY - PAST PRESENT AND FUTURE BOOK 1	Capitol	Capitol 528
36	SALE AND DINGE	Capitol	Capitol 528
37	DREAMLAND	Capitol	Capitol 528
38	SPICES	Capitol	Capitol 528
39	ROBSON & JEROME	Capitol	Capitol 528
40	THE BENDS	Capitol	Capitol 528
41	EXPECTING TO RLY	Capitol	Capitol 528
42	NATURAL	Capitol	Capitol 528
43	IF WE FALL IN LOVE TONIGHT	Capitol	Capitol 528
44	LIFE	Capitol	Capitol 528
45	CROCODILE SHOES II	Capitol	Capitol 528
46	WALKING WOUNDED	Capitol	Capitol 528
47	FIFTA ORIGINAL SOUNDTRACK	Capitol	Capitol 528
48	THE TINE	Capitol	Capitol 528
49	THE FINIST	Capitol	Capitol 528
50	MERCURY FALLING	Capitol	Capitol 528
51	MARCO	Capitol	Capitol 528
52	THE COLOUR OF MY LOVE	Capitol	Capitol 528
53	GARBELLE	Capitol	Capitol 528
54	COMING UP	Capitol	Capitol 528
55	DAYS/DREAMS	Capitol	Capitol 528
56	DANCE INTO THE LIGHT	Capitol	Capitol 528
57	ANTHOLOGY 2	Capitol	Capitol 528
58	13	Capitol	Capitol 528
59	TO THE FAITHFUL DEPARTED	Capitol	Capitol 528
60	THE MEMORY OF THINGS	Capitol	Capitol 528
61	SOMETHING TO REMEMBER	Capitol	Capitol 528
62	PARANOID & SUNBURST	Capitol	Capitol 528
63	SONGS OF INSPIRATION	Capitol	Capitol 528
64	ONLY HUMAN	Capitol	Capitol 528
65	DON'T STOP	Capitol	Capitol 528
66	THE ULTIMATE COLLECTION	Capitol	Capitol 528
67	POWER OF A WOMAN	Capitol	Capitol 528
68	MADE IN HEAVEN	Capitol	Capitol 528
69	A MEXICAN HIGH	Capitol	Capitol 528
70	COLLECTION	Capitol	Capitol 528
71	THE VERY BEST OF	Capitol	Capitol 528
72	SONG REVIEW - A GREATEST HITS COLLECTION	Capitol	Capitol 528
73	THE GREAT ESCAPE	Capitol	Capitol 528
74	LOVE SONGS	Capitol	Capitol 528
75	THE PRESIDENTS OF THE USA	Capitol	Capitol 528
76	THE VERY BEST OF	Capitol	Capitol 528
77	SECOND YOUNGEST IN THE INFANTS	Capitol	Capitol 528
78	THE MUSICALS	Capitol	Capitol 528
79	THESE DAYS	Capitol	Capitol 528
80	RETURN OF THE MACK	Capitol	Capitol 528
81	MELON COLLIE AND THE INFINITE SADNESS	Capitol	Capitol 528
82	TOUGH HEART	Capitol	Capitol 528
83	DIZZY NIGHTS	Capitol	Capitol 528
84	LEYTON	Capitol	Capitol 528
85	ANTHOLOGY 3	Capitol	Capitol 528
86	LE ROI EST MORT, VIVE LE ROI	Capitol	Capitol 528
87	GOLD - GREATEST HITS	Capitol	Capitol 528
88	TRACEDYCOOL	Capitol	Capitol 528
89	CARRY ON UP THE CHARTS - THE BEST OF MUSIC FOR THE LATED GENERATION	Capitol	Capitol 528
90	WELCOME TO THE NEIGHBOORHOOD	Capitol	Capitol 528
91	THE VERY BEST OF	Capitol	Capitol 528
92	ALPHA RULES THE WORLD	Capitol	Capitol 528
93	POSTCOLUM	Capitol	Capitol 528
94	HELISH	Capitol	Capitol 528
95	GREATEST HITS 1965-1995	Capitol	Capitol 528
96	BROTHERHOOD	Capitol	Capitol 528
97	PABLO HONEY	Capitol	Capitol 528
98	RANK PLAYS HOLLY	Capitol	Capitol 528
99	IT'S GREAT WHEN YOU'RE STRAIGHT... YEAR	Capitol	Capitol 528
100			

TOP 100 ALBUMS 1996

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## New releases in the race

The UK's record labels signed a wide range of new talent in 1996. In the annual *MW* survey, Mike Pattenden and Caroline Moss analyse

In horse racing, the number crunchers record that just one in 10 four-legged hopefuls ever gets its nose in front at the finishing line.

The strike rate in A&R isn't as low as that, but it's still a gamble. Looking back at *MW*'s list of new signings for 1996, it emerges that 12% — one in six — have scored a Top 40 *Billboard* to date, although some will still be in development. A third have managed the easier feat of a Top 40 single, but the figures emphasise that the leap from deal to chart breakthrough is far from guaranteed.

That said, last year was an unusually strong one for new talent. New UK signings came up with major chart success across the board from pop, rock and dance. And the way Spice Girls emerged from nowhere to dominate the singles and album charts

demonstrates the speed it is possible to break acts these days.

Two new guitar acts, The Bluetones and Kula Shaker, topped the charts with album releases while Ocean Colour Scene had a near miss but managed to outsell both with sales topping the 1m mark in this country.

In response to the successes, 1996 has also emerged as a bumper year for new signings, with more than 150 new, and not so new, names added to the rosters of the industry's biggest labels. Unsurprisingly, there are more than a few Spice Girls-inspired girl groups among them, including Sirenes (Higher Ground), N-Type (Telstar) and Akin (WEA). RCA, meanwhile, is being lit by *Class* as "The Black Spice Girls".

Boybands continue to spawn more variations on the theme with The Carter Twins (formerly Brother 2

Brother) (RCA), 911 (Virgin), Alibi (Arista) and Code Red (Polydor) all pending.

A number of young male solo acts are also ready to sharpen the competition for the likes of Peter Dinklage, with Robbie Williams (Chrysalis) heading the pack and Kavans (Virgin) and Newton (Dome) already enjoying some success.

New rock bands show every sign of being a success begun by keeping up the assault between 29% of all acts signed last year. Sunderland's Kenicre have already broken through, teenage punkers Symposium (Infectious) could follow, along with first Independent signings Travis and Nottingham's The Hybrids (Heavenly).

Dance-influenced acts account for nearly a third of all 1996's signings. Propellerheads are the name on

everyone's lips, while American acts like Washington's Deep Dish (Deconstruction) and Masters At Work in the guise of the Nu Yorican Soul project (Talkin' Loud) have eagerly-awaited albums.

Several new hip-hop acts could break through with New York duo The Crooklyn Clan (Concrete) at one end of the spectrum and UK hip-hop act Manbreack (One Little Indian) at the other.

The freshness of drum & bass continues to throw up new talent and labels have been busy in their search for the new Goldie.

Croseyover (Higher Ground) is the name most commonly dropped but there is plenty of competition there including DJ Pulse (WEA) and Source Direct (Virgin).

UK R&B is now posting a healthy

## Arista

Alibi (Urgent): two brothers from south east London with songs bearing a rolling drum and bass feel.

Fresh (Flyin' King): glamorous three-piece pop act currently promoting their debut album, *O-Kumba Zoo* (Arista). South African threesome whose debut album combines ambient rhythms and chanting with tribal influences.

Siona (Urgent): Dublin diva whose first single, due out in February, has been revived by *D'Lite*, Todd Edwards and 7th Level.

Spexy (Boltarhouse Records): five-piece indie pop act from Sheffield boasting female frontwoman Brownes.

## Beggars Banquet

The Beekkeepers: Cardiff popcore punk five-piece with a new line-up featuring two original members.

Dream City Film Club: London four-piece whose style ranges from fragile torch songs to swampy guitar mayhem.

Luna: new extended disc following one-off Penthouse album. The New York-based band's laidback guitar rhythms are currently featured on the I Shot Andy Warhol soundtrack.

Swells: San Francisco three-piece using layers of acoustic and electric guitars. Signed worldwide.

## China

The Egg (Indochina): Oxford four-piece whose music contains elements of future funk and ambient techno.

Morcheba (Indochina): brothers Paul and Ross Godfrey and singer Skye Edwards were signed in January and delivered a self-produced debut album of psychedelic future blues.

Palindromia Pilates (Indochina): duo Wiley South and Benita Pilgrims are currently working on a second album of big beats, hip hop, funk and acid jazz.

Supercharger (Indochina): Leeds outfit who use a combination of samples, acid and heavy hip hop breakbeats in their music.

## Chrysalis

Belinda Carlisle: American pop diva.

Felice: guitar-based rock band from London featuring ex-Fitach frontwoman Grog on lead vocals.

Proper: melodic four-piece rockers who have emerged from Liverpool's live scene.

Simple Minds: a new deal for Scottish rock stalwarts.

Robbie Williams: solo deal for former Take That member.

## Coalition

Diace Hospital: self-producing electronic synth musician from Manchester.

Dose: aka Simon Spencer, a hard, industrial dance renailer who has collaborated with

Mark E Smith on his first release.

Jools Holland: Holland and his Rhythm and Blues Orchestra revive the big band sound for the Nineties.

Lower: Manchester-based five-piece who combine guitar driven rock/pop songs with the occasional sample.

Phosphalia: three-piece heavy rock band whose diverse influences span from opera to hip hop.

## Columbia

Croseyover (Higher Ground): drum & bass originator.

Sirenes (Higher Ground): female duo affectionately dubbed Beauty and the Beats.

## Creation

Annick: London-based guitar band.

Rock Hayward: Creation debut for Hayward's self-produced album.

Kevin Rowland: the former Dexy's Midnight Runners' frontman returns.

3 Colours Red: hard rock quartet with an indie edge.

Ultra Living: Japanese dance trio.

## Deconstruction

The Crooklyn Clan (Concrete): the New York hip hop duo (DJ Red and DJ Sizzahands) who were behind the Shoot The Pump album.

Deep Dish: Washington-based house producers/conmixers/DJs. Debut album planned for early this year.

Du Pistols (Concrete): ex-Deja Vu member Barry Ashworth returns with breakbeat-based noisy dance music.

The Hybrids (Heavenly): newly-signed indie guitar band from Nottingham.

Robert Marley: one of the biggest signings for Deconstruction in 1996, Marley has achieved international success with Children, Fables and One & One. His debut album *Dreamland* has now sold nearly 2m copies worldwide.

Both Ours (Heavenly): melodic pop from the critically acclaimed singer/songwriter.

## Dome

Erol Code (Dome): Midlands-based R&B singer who works with his own Rufi E Nuff production team.

Hilary (Dome): London soul singer.

Newton (Dominion): Manchester-based singer whose single Sometimes When We Touch has gone gold in Australia.

## East West

The Red Dub Techno project who combine glitch rhythms and ambient electronics with hypnotic songwriting.

Antenna: a blend of savage sax, waspish attitude and wailing feedback from this melodic solo artist.

Chris Braide: singer/songwriter whose debut

album combines elements of funk, pop and rock.

Rialto: indie rock with a weird John Barry obsession in a Kula Shaker/Suede style.

## EMI UK

Adm FM (Postiva): London-based drum and bass artist.

Sam Burgess (EMI): Karan Carpenter-style mainstream pop.

Murray Lachlan Young (EMI): witty self-penned poetry set to wide-ranging eclectic music.

Raggs & The Jack Magic Orchestra (EMI): Icelandic/English indie/rock pop act with a female vocal.

Spokey Ruben (EMI): left-of-centre melodic pop from Canada.

## Epic

Hardbody: five-piece jazz/guitar band from Glasgow fronted by an Audrey Hepburn lookalike.

Finley Quay: 21-year-old from Edinburgh described as a cross between Bob Marley, The Breeders and Charlie Mingus.

Jahanna: solo female artist from London — a Carole King for the Nineties.

Jocasta: London four-piece guitar pop act in the style of Crowded House.

## FM Revolver

Old Man Stone (Revolver): indie five-piece from Manchester, formed from In A Big Way.

Tyla (Revolver): the ex-frontman of Dogs D'Amour goes solo with self-penned rock ballads.

Sons Of Geranium (Revolver): five-man power surf rock.

The Willflowers: first album for FM Revolver from this three-piece indie rock band hailed from Stafford.

Xentrix (Heavy Metal Records): five-piece metal band from Wigan, formerly signed to Roadrunner.

## 4AD

Aeroplane (Dexto Artifacts): drum and bass incorporating rolling beats and towering strings, plus a mystery vocalist in their new EP due this month.

Alex Duce Spenser (Dexto Artifacts): Dublin-based drum & bass experimenters.

Tony Donnelly: the former Belly and Throwing Muses vocalist/songwriter goes solo.

Gus Gun: nine-strong music and film collective whose debut album is out in March.

## Rosterwachi. 1996

Past Sure Is Tense: a musical collaboration which promotes various luminaries from the world of electronic music with a few surprises thrown in.

Sackles (Dexto Artifacts): new project for former Vaseline singer/producer Mickles.

Trash Puppies (Dexto Artifacts): the Manchester-style of DJ. Due out at the end of January is described as "four tracks of pure noise and hate".

## Independent

Roddy Frame: former Aztec Camera frontman, now working on his debut solo album.

Travis: the young London-based Glaswegian four-piece are the first signing for Andy McDonald's new label. He describes them as "one of the best guitar bands to come out of Britain since rock & roll began".

Vitex: punk meets hip hop quartet signed at the end of November. First at the end of November.

## Island

Agnes (Island): classic singer/songwriter with a twist.

Band X (Island): the band the world and his wife wanted to sign, according to Island, aka the band with no name.

Monkey Island: song-based guitar trio hailing from Newcastle.

Soul II Soul (4th & Broadway): Jazzy B continues onwards and upwards.

Travis (Island): This is their third, two-boy band act on the A&R's roster but promoting debut album *We Are Puppets*.

## London

Dea (London): four-piece outfit from Brighton playing powerful acoustic rock.

The Nicotines (London): teenage edgy, intelligent pop trio from Oxfordshire currently on tour with Mansu.

RNT (Irfi): Coventry five-piece specialising in five-part harmonies and contemporary reggae grooves.

## Mercury

DJ Krust (Talkin' Loud): From the Full Cycle stable, DJ Krust is an exponent of the harder, darker side of drum and bass.

Gorkys Zygotic Males (Mercury): Five-piece from Pembrosk, Wales, drawing from a huge range of often obscure influences.

Indie (Merkitast): solo singer/songwriter hailing from French Guiana who sings in her native tongue, Mandinka, and in English.

Monsoon (Fantasia): indie three-piece from Essex, formerly signed to Dead Dead Good.

# for success

The new names on the rosters and their prospects for the year ahead

riposte to the stream of acts that continue to cross the water. Solo acts such as Ferral Cole (Dome), Alistair Tennant (Wild Card) and Sholo Ama (WEA) are poised to make an impact in the wake of Mark Morrison.

There is hope, too, of a strengthening of the UK's supply of female solo artists — a hard-to-all category in the Brits in the past few years. Of the 33 solo acts signed last year, 19 (60%) were female. Nearly 9% of new UK signings were sourced in the US last year, but at home the biggest A&R hotspot (outside London, which accounted for 46% of all the new names) was again Manchester, generating 9% of the signings — nearly the same as the rest of the north of England put together and twice as many as the entire Midlands region. Otherwise, around 6% came from Scotland, 3% from Ireland, 3% from

Wales, 4% from elsewhere in Europe and just a handful from the south.

Finally there looks set to be something of an Eighties revival this year with new deals for an array of names who enjoyed their first success a decade ago.

Both Nick Heyward and former Dexy's frontman Kevin Rowland have solo albums due for Creation, Billy MacKenzie, who turned up out of the blue on the Barry Adamson album, also returns (Nudu) along with Martin Pryor's ABC (Deconstruction), Terry Hall (Telstar), Simple Minds (Chrysalis) and former Aztec Camera mainman Roddy Frame (Independent).

They, and this anyone, will be aware that the odds are stacked against them, but statistics are unlikely to dampen anyone's enthusiasm for the task in hand.



FUTURE STARS: (CLOCKWISE) KAVANA, THE ALDOF, GORKY'S ZYGOTIC MYNLI, TRAVIS

# 96s key signings

**No Yorlan Soul** (Tallit Loud): the production team of Louie Vega and Kenny "Dope" Gonzalez (Masters At Work) — with collaborations from artists such as Roy Ayers, Jocelyn Brown, Jazzy Jeff and George Benson — come up with an album encompassing hip hop to house, salsa, jazz and disco.

**Road Side Presents Reprazent** (Telstar Loud): six-piece Bristol collective who believe drum and bass is 21st century soul.

## Musroom

Symposium (Indefinition): young five-piece guitar band from west London described by Kerrang! as "the best new band in Britain". They signed worldwide in June.

**Deadstar** (Disc): conventional line-up of guitar, bass, drums and vocals, delivering blistering, guitar-led indie pop.

## Mute

**FoU** (Thirteenth Hour): West Lothian indie foursome formed from the nucleus of Naked Sea and The Mighty Strings.

**JBJ** (Novamut): New York hardcore dance guru Joey Beltram has a number of driving techno on the way, following the release of *Believer*.

**The Jon Spencer Blues Explosion** (Mute): New York trio who have been delivering howling rock, funk and blues since 1980. Their first recording for Mute features Rufus Thomas and Money Mark Ramos Nixita.

**Peach** (Mute): three-piece pop combo featuring Belgian producer Pascal Gabriel, vocalist Lisa Lamb and ex-Pete Murphy collaborator Paul Statham.

## Nude

**Billy McKenzia**: the former Associates singer returns.

## One Little Indian

**The Dawn** (Rough Trade): five-piece rockers from Preston.

**Essen** (Clean Up): trippy dance with elements of dub, jungle and psychedelic rock.

**Faces Of Nature** (Clean Up): heavy jazz-influenced drum and bass combined with instrumental/vocal jazz grooves from Bournemouth-based production duo Chalka Lon and Tony Reeves.

**Manabek** (One Little Indian): political street hip hop with powerful pop overtones.

**Simon Warner** (Rough Trade): frontman with a 10-piece band which includes a string quartet, trumpet and piano, Warner is becoming

known for his narrative flair through a series of gigs in London's Soho.

**Sarah Winton** (Clean Up): soulful jazz-influenced songs from this singer/songwriter/pianist.

## Parlophone

**Ether**: Welsh trio whose influences range from Elvis Costello to Frank Zappa.

**Charlotte Kelly**: soul singer/songwriter combining contemporary R&B with classic soul.

**My Life Story**: rock music combining orchestral influences.

## Polydor

**Aquasky** (Polydor): cutting edge drum and bass outfit.

**Code Red** (Polydor): Male vocal harmony foursome.

**The Driven** (Polydor): hook-laden guitar rock from this Irish four-piece.

**Dead Jesters** (Polydor): Manchester five-piece whose hard guitars fuse with hip hop beats.

**Monsieur** (Polydor): ex-New Order member Peter Hook's new band.

**Minerva** (Polydor): four-piece alternative guitar band, likened to the Beach Boys on acid.

**Alistair Tennant** (Wild Card): old school R & B singer/songwriter.

## Premier

**Kendrick** (Emidisc): three girls and a male drummer from Sunderland playing pop with attitude. An album is due in March.

## RCA

**The Carter Twins**: formerly Brother 2 Brother, the 20-year-old twins were discovered by the Boyzone camp.

**1st Class**: four-piece R&B girl group with attitude.

**Ryan Muller**: aggressive funk from this self-producing 23-year-old singer/songwriter.

**Nathalia Imbruglia**: Australian singer/songwriter who is recording a debut album with Phil Thornalley.

**North & South**: Tom Watson's new group currently recording with Rose and Foster. **Oliver**: female-fronted trip hop trio.

## React

**T-J**: singer and co-writer of techno-based dance material. Her debut single, *Fewer*, was previously released on Opium Records and is now a club anthem.

**The Source**: sxc John Truelove, The Source

re-signed to React in 1996 and a release of *You Got The Love* featuring Dandi Staton is scheduled for next month.

## Sony S2

**Bedlam Ago**: Gae sound system-based crew from Leeds.

**Celtach**: Celtic rock band from Dublin combining traditional influences with contemporary rhythms.

**Kwest**: solo blues artist from London whose debut album is a collection of modern soul classics.

## Sony S3

**Blue Amazon**: Huddersfield-based remix duo whose forthcoming album features their trademark string breakdowns, soaring vocals and atmospheric chimes.

**Wink**: Dancetribal messiah Josh Wink has a new album out on S3 in the last summer.

## Telstar

**Terry Hall** (Telstar): solo-produced album which numbers Craig Cannon (ex-Sonby/Aztec Camera), Sean O'Hagan (High Lames) and Damon Albarn among the co-writers.

**Belvedere Kane** (Multiply): singer/songwriter, described as Erasure meets Pet Shop Boys.

**Kelly Lorena** (Polka): former N-Trance lead vocalist goes solo.

**N-Tyce** (Telstar): London-based four-girl R&B pop with a hip hop vibe.

**Nash** (Telstar): 24-year-old vocalist, songwriter and multi-instrumentalist.

**Duke** (Polka): Georgia pop/dance/soul vocalist whose *So Lo Love With You* single has sold more than 8m worldwide.

## Unity

**Kaleef**: hip hop/rap four-piece from Rochdale who had a hit last year with *Golden Brown*.

## Virgin

**Horace Andy** (Melanolic/Virgin): long-time Massive Attack collaborator and reggae artist.

**Arfel** (Melanolic/Virgin): distinctive multivoiced jazz trip hop duo from Bristol.

**Craig Armstrong** (Melanolic/Virgin): solo avant-garde classical album from this Scottish artist responsible for Massive Attack's string arrangements.

**D'Noise** (Virgin): grooves and classic fusion.

**Dek Park** (Virgin): Parisian duo delivering techno funk.

**Embrace** (Hut): classic guitar rock from Leeds.

**Kavana** (Nemesia/Virgin): 18-year-old Mancunian singer/songwriter discovered by J&R. That manager Nigel Martin Smith, pop

One Inch Punch (Audio/Hut/Virgin): LA-based duo exploring hip hop with guitars and psychedelic indie-rock.

**Placebo** (Hut): Swedish/Luxembourg leftfield indie rock combo using analogue synths and unorthodox sounds.

**Pain Skin Productions** (Cherry Bear/Hut): sxc Simon Richmond, Pain Skin has collaborated with K Creative, Jethella, D'Noise and Mother Earth and recorded for Mo Wax. Came to the attention of Virgin/Hut through his ongoing work with Kenek Cherry.

**RDC** (Virgin): eclectic pop terrorists from London.

**Source Direct** (Scientific): drum and bass duo in their late teens hailing from St Albans.

**Supercy** (Virgin): Electro pop act.

**Wagon Christ** (Virgin): experimental beats and noises from this electronic solo artist.

## V2

**The Kings Of Infinite Space**: Cool beats and big guitars from this experimental Liverpool three-piece.

**Manselady**: duo featuring ex-McAlmont guitarist Neil Freeman.

**Stereophenics**: Welsh indie rock.

## WEA

**Akin** (WEA): London-based female duo, formerly in Intrigue.

**Shola Ama** (WEA): soul/R&B from this 17-year-old singer/songwriter who counts D-Influence and Shaun LaBealle among the collaborators on her debut album.

**Amar** (Dinco y negro): 18-year-old British Asian produced by Tevin Singh, drawing on influences which stretch from drum and bass to Bollywood orchestration.

**DJ Pula** (WEA): drum and bass artist and Alca Rexia remixer.

**Daniell Minogue** (Eternal): a new deal for the Aussie pop/rock star.

**Gina G** (Eternal): last year's UK Eurovision entrant continues to deliver catchy pop.

**The Original Space** (Eternal): This Seventies band came back with Magic Fly, their classic electro-pop track.

**Smog** (WEA): edgy pop punk Home Counties band. The Buzzcocks meet Weezer meet Green Day.

**XL**: Dutch outfit who combine cruncky, instrumental music combined with samples and a hip hop tempo.

**M Beat**: a new deal for producer of jumped up reggae/jungle vibes.

**Siggasm**: leading heavy hardcore DJ, formerly one half of SL2.

## Zoom

**Reel Hocus**: house music which ranges from vocal melodies to deep dub.

ANALYSIS

1996 SIGNINGS

## SINGLES

**911: The Day We Find Love (Virgin/Ginga VSCDJ 1613).** The first romantic ballad from the three-piece boy band, who already have three hits to their credit. Co-written by Spice Girls collaborator Elliot Kennedy, it has the quality and instant appeal to be massive. □□□□

**THE DIGGERS: OK Alright (Creation CHESD0259P).** The Diggers' harmoniously retro third single displays a pleasant melody line and Beach Boys harmonies but is let down by a naff guitar riff. The superb bluesgrass B-side shows more promise. □□□

**NENSI CHERRY: Feel It (Hot MUDCO 79).** This smooth-slowie packer a more subtle emotional punch than the Top 10 Woman, so will stop short of the latter's success. □□□

**GRAVITY KILLS: Enough (Virgin VSCDJ 1630).** These Missouri metal merchants construct an impressively dense wall of guitars, only to spoil it with the addition of incongruous synths and samples. □□□

**DEPECHE MODE: Barrel Of A Gun (Mute CDBONG25).** After four years away, this atmospheric epic takes an even darker approach from the *Mode*. As the first taster for their new album, this is a certain smash. □□□□

**MANSUN (She Makes My Nose) Bleed (Parlophone CDH 458).** Not the best track from Mansun's brilliant forthcoming debut album, but a classy offering all the same. There are traces of The The and ABC in here, which combine to create something unique in today's music scene. □□□□

**CINNAMON SMITH: Angel/Revolve (Trade2 TROSC CD 04).** Glamish guitar rock from this new Swindon three-piece signed to Geoff Travis's Island-linked label. Will probably struggle to break into mainstream radio. □□□□

**MILK IT (Do You Eat CD DECAT).** This four-piece, containing ex-Neighbours star Dan Falzon, give a Nineties spin on the minimalist 1979 Regencies hit. Interesting, if not compelling. □□□

**SAMANTHA FOX: Let Me Be Free (Living Beat LBEC34).** Still barely a year a decade of hit-making, Fox delivers a cheery pop dance number in her best seductive tones. □□□□

**OTE: Let Me Be In (Epic 664205A).** A five-piece Irish band, An Osmonds cover. Sound familiar? This is good enough to succeed in its own right and Epic has found an act that could have a healthy career in the boy band arena. □□□□

**GEORGIA SATELLITES: Games People Play (3MMS 3NMS3012).** Old-fashioned rock'n'roll from the Atlanta band who had some big US hits in the late Eighties and then disappeared. They return with a rousing take on the Joe



THE DIGGERS: PROMISE

**JUMP: Funkatronic (Heat HeatCD005).** Reminders of Spandau's Chant No 1, Yello's The Race and Kadoc's The Nighttrain abound on this simple, yet highly attractive instrumental groove. □□□□

**DRU HILL: Tell Me (Island Black Music/8th & Broadway 854979-2).** The Baltimore soul quartet's harmonising is simply stunning on this debut single which has seemingly taken up permanent residency on the US Hot 100. The UK can surely not wait for this. □□□□

**LODESTAR: Down In The Mud (Ultimate cat no. 8c).** Tight as a tourniquet, the former Senior people won't be making too many new friends with this uncompromising slab of frenetic riffing. □□□

**SPEEDY: Anytime Anyplace Nowhere/Heard Seen Done Been (Boiler House B01L3P).** Two well-worn tales of teenage we are salvaged from the indie mire by sharp pop sensibilities. It may have missed the Britpop bus by a year or two, though. □□□□

**TJ REHM: The Fusionist EP (Nation NRT481).** Asian classical and bhanga combine in a quartet of tasty drum and bass instrumentals that could make Rehm the Bally Sango of jungle. □□□□

**JOSH WINK: Are You There (Dunm/53 0VVKY01).** This techno track propelled by acidic sleepings and a sinister refrain sounds too hard to cross over, but Wink's huge following should push this into the charts. □□□□

**SL2: On A Ragga Tip 97 (XLXS29CD).** A huge hit back in 1992, this updated version could stir a few memories, but sounds rather dated now. □□□□

**THE FUGES: Fugee 1 (Columbia 664 2542).** A long-anticipated re-run for Fugees' theme tune, though this stripped down and dubby version may struggle to get their usual airplay support. □□□□

**MARX OWEN: Clementine (RCA 74321 458302).** Owen's debut solo album is struggling to find its niche, but this John Leckie/Craig Leon-produced melodic/Craig Leon-produced melodic solo track is a much more satisfying offering than Child. □□□□



UZ: HUGE ANTICIPATION

**EELS: Novacaine For The Soul (Dreamworks DRMGD217A).** Slithering out of L.A., Eels provide the first towering debut of '97. Understated, unsettling and irresistible, the trio ooze class with this melodic, hypnotic and unbinged taster for the forthcoming debut album. Beautiful Freak. □□□□□

**LAURENT GARNIER: Crispy Bacon (F Communications F6551).** A taster for the March album, the French DJ's latest is an urgent but ultimately mellow techno outing that's probably not chartbound, but will please fans. □□□□

## SINGLE OF THE WEEK

**UZ: Discotheque (Island CD64845792).** The already huge anticipation for long-awaited new album Pop is set to rocket with this stunning new single which, echoing the spirit of The Fly, sees producer Flood successfully combining an electronic-sounding Bono vocal with a dark, yet undeniably funky backing. □□□□

## ALBUMS

**DAVID BOWIE: Earthling (RCA 74321443442).** There are shades of Eighties Bowie here, and his new album is not as frenetic as Space Boy might have hinted. Well timed for Bowie's 60th birthday celebrations, but not massive. □□□□

**GEOFFREY WILLIAMS: The Drop (Hesed On HORCD 001).** The UK R&B logo's album features his current hit Drive and a diverse selection of Marvin Gaye-influenced mature soul that locates him firmly in the mainstream. □□□□

**WILCO: Being There (WB 462361 US).** Critics darlings since Uncle Tupelo days, the new vehicle for Jeff Tweedy's songs blends Exile On Main Street period country-R&B with a generous helping of literate singer/songwriter class. □□□□

**SILVERCHAIR: Fresh Show (Columbia 467033462).** The Australian trio whose debut *Frogstart* achieved 3m sales worldwide follow up with a hard, rocky 13-track veering from Sepultura/



MILK: MINIMALIST

**RATM to the odd softer, more melodic offering. □□□□**  
**JANE Sibberley: Teenager (Sheeba dist. PinnacleS SHEE1).** This first release on Canadian Sibberley's own label is an intriguing and rewarding re-recorded trip through her teenage back pages. A low-key banger. □□□□

**VARIOUS: Twang (EM Premier PRMGCD 25).** This Hank Marvin tribute pulls together 12 celebrated guitarists – Blackmore, Knopfer, Frampton, Green, Man and more – to cover a dozen Shadow classics. □□□□

**VARIOUS: Hip Hop Don't Stop (Solid State SolidsCDE).** Collecting 13 years of hip hop on two CDs, this includes classics such as Sugarhill Gang's Rapper's Delight, with Grandmaster Flash, Run D.M.C., Beastie Boys and House Of Pain. □□□□

**BUILT TO SPILL: Perfect From Now On (City Slang 04950).** The underground trio from Idaho wheel an extra including a cellist and mellotron man for this low-key melodic alternative outing. □□□□

**THE OFFSPRING: Inaxy On The Hombre (Epitaph Europe 6487-2).** Unremarkable skate core grunge rock to follow up the debut album *Smash*. It should, nevertheless, end enough fans to get at least a Top 30 placing. □□

**GST: Daytripper (I&M 5406772).** Released to tie in with a snowboarding video out on the same day, this eclectic and well-composed soundtrack features The Stone Roses, Kula Shaker, Reef, Dooly and Placebo. □□□□

## ALBUM OF THE WEEK

**TEXAS: White On Blonde (Mercury 5343152).** An exceptionally strong return from Sharon Spitzer and co, so, which they dabble in everything from Motown-style soul to trip hop to Mike Hedge-produced string-laden rock. □□□□

This week's reviewers: Michael Arnold, Catherine Eade, Ian Nicolson, Mike Patterson, Martin Talbot, Paul Vaughan, Selina Webb, Dominic White and Paul Williams.



## ALLAN JONES TALKING MUSIC

Spiking Warner Music's proposed release of Rufus & Chaka Khan's original version, LL Cool J's comeback with *Ain't Nobody* is more workmanlike than inspired, with all the lyrical dexterity we expect from him. Taken from the US box office hit movie *Boyz n the Hood* Do America, it includes an un-named femme who takes over to sing the chorus though this simply draws attention to what a good vocalist Chaka Khan is. A surefire hit, and quite a big one at that, though not one of LL's best... Show Me Love by Robin S is widely recognised as one of the classic dance tracks of the Nineties and the original can't be improved on, but our old friend "public demand" has apparently forced a re-release, and with it a new selection of mixes. Of the new mixes, the Lisa Marie Experience one –

which is the official plugside – is marginally better than Todd Edwards', though the Stonebridge mix still sounds sufficiently contemporary to these ears and is certainly the most direct and least flabby. Either way, reserve a place in the upper echelons of the chart... *The Masters At Work* Nu Yorican Soul project is something of a sleeper, with one George Banson-fronted track already proving a hit on import, while another is now, finally, due as a single: that's *Runaway*, a splendidly faithful recreation of a Salsoul Orchestra track which featured the vocals of Loleatta Holloway. The new version is pleasingly retro, with India replicating Holloway's role with distinction. Radio is already on this one, too, and a hit is the only possible

outcome... Already the purveyor of the highly successful Shine series, PolyGram TV introduces another new branding with *Wired*, a collection of dance tracks which are not in the conventional mould. Thus we get the noisier more rock-orientated Prodigy, Chemical Brothers and Underworld tracks, alongside dance cuts by acts better known in other areas – Garbage, Pulp and so on – plus a smattering of jungle, some indie dance and some more straightforward fare to fill in the gaps. The result is a pleasing collection, and one which avoids using the same obvious selections as 100 other dance compilations. Likely to be a series that will run.

## BEHIND THE COUNTER

**QUINT CLARIDGE, HMV, Newport, Isle Of Wight**  
 "Singles from White Town and Suede were the only new releases selling in any quantities this week, while No Doubt's album has also been extremely strong. We're getting excited about prospects for forthcoming albums from Reef and The Prodigy judging by the numerous pre-orders we've taken. Our clear-out sale is winding down now and our next promotion will be a multi-buy across various labels. We'll be flagging it up strongly in the windows to pull in a wide cross section of customers. Video sales are still buoyant following a great Christmas. Michael Flatley's Lord Of The Dance outstripped everything else by two to one and music videos including Robson & Jerome are still doing well. We recently won an award for disabled access, which is proving a good profile raiser and fits in nicely with our ongoing emphasis on customer service."

## ON THE ROAD

## KEVIN MARKS, EMI rep for the east Midlands

"Things may be a little quiet in the shops right now, but White Town are keeping me busy. Their Your Woman single is absolutely flying and I'm sure it's going to be number one. The Texas and Tori Amos singles are still going strong and the new Reef and Suede singles are both doing really well off the car. Despite the post-Christmas lull, the retailers are optimistic. They are looking for a couple of big albums to get folks back in the shops. We've got high expectations for the Blur, Mansun, U2 and The Prodigy albums. The big three singles for next week are Blur, George Michael and Babybird. As regards to pre-selling, The Supernaturals' third single is doing well and getting good airplay. Hot gossip in the stores this week is all about the Newcastle/Keegan/Dalghish thing, which is nice because it has taken the attention away from how badly Swindon are doing!"

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Across-the-board appeal and strong demand on vinyl made White Town the week's best selling single. Other contenders included Suede, Nas, Texas, Thunder, Ginuwine and The Wedding Present. Slade's Best Of album and the soundtrack Shine advanced another quiet week for albums, but radio play for forthcoming singles from Placebo and No Doubt gave sales of their albums a new lease of life.

## PRE-RELEASE ENQUIRIES

Singles - George Michael, Depeche Mode, Placebo, David Bowie, Bally Sago, Gene, Reef, Albums - Bush, Texas, No Doubt, Curtis Mayfield, U2, Radiohead, Acid Jazz Vol 2

## ADDITIONAL FORMATS

Babybird limited-edition seven-inch picture disc, Astronomer Slade seven-inch in make-up-own-model sleeve, Blur coloured seven-inch, The Lightning Seeds CD single in Digipack

## IN-STORE

Windows - Blur, Space, Wired, Absolute Gold, Madonna, Slade, Spice Girls, Toni Braxton, Ballykissangel, Wired, Babybird, Blueboy, The Preacher's Wife, Roberto Alagna, Bush; In-store - George Michael, Dance Trip 2000, Spice Girls, Ballykissangel, Absolute Gold, The Lightning Seeds, Offspring, Crowded House, Babybird, Bally Sago, Gabrielle

## MULTIPLE CAMPAIGNS



Radio single - Blur; Windows - three CDs for £21, selected chart albums for £10.99



Single - Blur; Album - Absolute Gold; In-store - Babybird, Blueboy, Gene, Gabrielle, Placebo, Cyndi Lauper, Bally Sago, Bush, Wired, The Lightning Seeds, Ministry Of Sound, Love Album promotion with CDs for £9.99 and £9.99, budget double CDs at £5.99 or two for the price of three, classical CDs for £2.99



In-store - exclusive CDs for £7.99 and cassettes for £5.99, Enya, Evita, Ultimate Party Animal, Greatest Hits '96, Best Of All Woman 2, Buddy Holly, Rod Stewart, Madonna, health and fitness videos, buy two Rhapsody videos and see ES, Cinema Club videos at £4.99, selected videos for £5.99, Forgotten Toys, Aladdin, Babe, Independence Day, Hunchback Of Notre Dame pre-announcements



Windows - Roberto Alagna, Madame Butterfly and Shine soundtracks, classical jazz, world and easy listening sale; In-store - sale, Vessalina Kasarova, Scott Joplin



Windows - CD and video campaign with three for £20, Bush, Blue, Space, Wired, In-store - Ballykissangel, Gene, Babybird, Offspring; TV ads - Toe The Line 2 (GMT); Press ads - X Max 7, Candykins



Singles - George Michael, Blueboy, Babybird; Albums - Dance Trip 2000, Spice Girls, Hits '97, Crowded House; Windows - chart CDs from £11.99, 20% off music cassettes; In-store - video promotion across comedy, sport, fitness, music and children's



In-store - Bennet, Sid! Bou Said; Selects listening posts - Pavement, Skunk Anansie, Offspring, Morcheeba



Single - Cyndi Lauper; Album - Line Dance Fever 2; In-store - George Michael, White Town, Backstreet Boys, Mark Morrison, Tori Amos, Texas, Evita, Lighthouse Family, Toni Braxton, George Michael, Absolute Gold, Wired; Videos - Barbara Currie, Aladdin



Singles - Babybird, Blur, Gabrielle, Gene, Cyndi Lauper, George Michael, Seal, Windows - Skunk Anansie, 911, No Doubt, The Orb, Mark Owen, Space, Windows - Reef, three CDs for £12, Best Of '96, singles promotion, Bush, Evita, Aladdin; In-store - Warners mid-price campaign, Wired, three CDs for £12; Press ads - Acid Jazz, Corrs



Singles - George Michael, Blur, Cyndi Lauper, Beth Orton; Windows - The Preacher's Wife, Holst; The Roberto Alagna, Bush; In-store - budget sale with two CDs for £10



Singles - Babybird, Bally Sago, Blueboy, Blur, Gabrielle, Gene, Skunk Anansie, Windows and in-store - sale, Warners mid-price promotion, Stop Look And Listen promotion; Press ads - sale, Stop, Look And Listen promotion, Kathy Mattea, Roberto Alagna, United Dance Anthems, A Guy Called Gerald, Ani diFranco



Singles - George Michael, Blueboy; Windows - Ballykissangel; In-store - Absolute Gold, Lightning Seeds



Singles - Babybird, George Michael, Album - Babybird; Windows - Wired, Absolute Gold, Madonna, Slade, Spice Girls, Toni Braxton; In-store - Virgin Best... Ever promotion with CDs at £9.99 and cassettes at £5.99, Valentine's Day promotion featuring an exclusive 10-track sampler for £3.99 with the purchase of a CD album for £3.99 or cassette for £3.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Halifax), Andy Cash Records (Birmingham), Barnesies (Cambridge), The Cavern (Richmond), HMV (Isle Of Wight), 101 Records (Croydon), Our Price (Reading), Replay (Bristol), Tower (Piscadilly) and Virgin (Plymouth). If you would like to contribute, call Karen Faux on 0181-543 4630.

## EXPOSURE

## TELEVISION

**25.1.97**  
 Live And Kicking with Speedy, BBC1: 9.15am-12.12pm  
 Scratchy & Co featuring Reef and Backstreet Boys, ITV: 9.25-11.30am  
 Jinnitiqui Live 'N Loud, MTV: 9-9.30pm  
 The White Room featuring Paul Weller, Echoberry and Ocean Colour Scene, Channel 4: 3.55-4.50am  
 Beat Singles features Jamie xx, Channel Four: 4.50-5.00am  
**26.1.97**  
 O Zone with David Bowie and Skunk Anansie, BBC2: 11.45am-12.15pm

**27.1.97**  
 Eggs & Icons: Tom Waits, VH-1: 2-4am  
**28.1.97**  
 Dial MTV: The Artist Formerly Known As Prince, part of an all-day Prince special, MTV: 5.30-6pm  
**30.1.97**  
 Ten Of The Best: Phil Collins, part of an all-day Collins special, VH-1: 9-10pm  
**31.1.97**  
 Blue Peter featuring OTT, BBC1: 5.10-5.35pm  
 Never Mind The Buzzcocks, with Adam Ant and Crispin Hunt of The Longpigs, BBC2: 9.30-10pm

**25.1.97**  
 John Peel features The Orb live, Radio One: 4-7pm  
 Hitmakers, investigating the partnership of songwriters Bert Bacharach and Hal David, Radio Two: 5.03-5pm  
 Tammy Wynette And Glen Campbell In Concert, Radio Two: 6.03-7pm  
 Live From The Met - Cavalleria Rusticana and I Pagliacci, featuring US sopranos Debra Zeleck and Diana Siviero, Radio Three: 6.30-8.40pm  
 At The Waterfront: Half, featuring James Galway, Radio Two: 10.03pm-midnight

Essential Mix: Metalheadz, Radio One: 2-4am  
**26.1.97**  
 John Peel with a session from Bennet, Radio One: 9-10pm  
**27.1.97**  
 Kula Shaker Live, Radio One: 3.30-10.45pm  
**28.1.97**  
 The Evening Session, live from the 1957 NME  
 Brit Awards, Radio Two: 7-10pm  
 In Company With Southain, features lyricist Paul Sand, Radio Two: 10.03-10.30pm  
**29.1.97**  
 Folk On Two features Fairport Convention, Radio Two: 7-8pm

## RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ARCHIVE Londinium	Island	out now		The album will be advertised in the music press and will feature on MVMC and HMV listening posts. There will also be promotion on Virgin VMR.
BUSH Razorblade Sultano	MCA	January 20		There will be ads on Virgin Radio plus ads in the music, style and national press. The campaign includes street posters nationwide and displays with selected multiples and independents.
CONCRETE Structurally Sound	Deconstruction	January 27		This release will be advertised in the music and specialist press. The album is an Our Price recommended release and will feature on HMV listening posts. There will also be displays with Virgin.
FRANKIE CUTLASS Politics And Bullshit	Epic	January 27		There will be ads in <i>MixMag</i> , <i>Hip Hop Connection</i> and <i>NME</i> . The album will be promoted to specialist hip hop clubs.
DAFT PUNK Homework	Virgin	January 20		Ads will run in the music and style press. There will be nationwide posters and in-store displays with selected retailers.
KATHY MATTEA Love Travels	Mercury	January 27		Ads will run in the <i>IndependentWithHMV</i> , <i>CMJ</i> and <i>Virgin</i> . Top with Tower, <i>Mojo</i> and <i>Q</i> . This release is an Our Price recommended release.
MEKONG DELTA Pictures At An Exhibition	Music For Nations	January 27		This album will be promoted with advertising in the heavy metal press.
JOSHUA REKIN The Entertainer - The Very Best Of Scott Joplin	Warner Classics	out now		There will be radio ads on Classic FM and Malloy FM. Competitions will run on Radio Two.
ERIC SERRA The Best Of Eric Serra	Virgin	January 20		There will be advertising in the specialist film press to support this release.
SLADE Feed The Noize - The Very Best Of	Polydor	out now		There will be advertising on ITV Central and HTV and on UK Gold, VH-1 and Sky. Further TV advertising will roll out throughout the ITV regions.
THE STRANGLERS When Recordings	When Recordings	January 27		Press ads will run in titles including <i>Q</i> , <i>NME</i> , <i>Time Out</i> , <i>Brum Beat</i> , <i>Paint It Red</i> and <i>Big Issue</i> . There will be a competition with Warner cinema.
VARIOUS Written In Red	Sony TV/Columbia	January 20		There will be national ads on GMTV plus regional ITV advertising. Radio promotion will run on selected stations and there will be press ads.
VARIOUS Absolutely Gold	Global TV	January 20		There will be national TV ads on Channel Four and satellite stations plus radio ads on Kiss, Capital, Jazz and specialist ILR stations. Ads will run in the fashion press and there will be posters on LUL and in key cities.
VARIOUS Acid Jazz Vol. 2	Loud/RCA	January 27		Radio ads will run on specialist shows and will be backed by press ads.
VARIOUS Bring Da Ruckus - A Loud Story	PolyGram TV	January 27		The promotion will tie in with a back catalogue campaign at retail.
VARIOUS Crush	AS&M	January 27		Ads will run in the Meridian, Tyne Tees and Yorkshire ITV regions. There will be national Channel Four ads and a campaign on BSkyB.
VARIOUS Day Tripper	AS&M	January 27		Ads will run in <i>Loaded</i> , <i>40</i> , <i>Sky</i> , <i>NME</i> , <i>Time Out</i> , <i>White Lines</i> , <i>Snowboard UK</i> and <i>Sidewalk Surfer</i> . Posters and PDS material are available to shops.
VARIOUS Future Soul	Island	January 27		This release will be advertised in the specialist music press.
VARIOUS In The Mix 97	Virgin	January 27		National ads will run on ITV and Channel Four with radio ads on The Dean Show. There will be ads in the teen press and in-store displays.
VARIOUS A Journey Into Ambient Groove	Island	January 27		There will be advertising in the specialist music press to support this release.
VARIOUS The No. 1 Motown Album	PolyGram TV	out now		There will be TV advertising on Channel Four London and in selected ITV regions. Radio ads will run on Capital Gold.
VARIOUS Quango Sport	Island	January 27		This album will be advertised in the specialist music press.
VARIOUS The Romantic Spirit	Philips	January 27		This compilation will be radio advertised on Classic FM, Melody and <i>Talk</i> and ads will run in the <i>Daily Mail</i> , <i>The Times</i> , <i>Evening Standard</i> and <i>Hell</i> .
VARIOUS Shine	Philips Classics	out now		This film soundtrack will be advertised on Classic FM and promoted alongside the film with ads in the national and lifestyle press.
VARIOUS Slow Jams	Dino	January 27		Ads will run in selected Channel Four and ITV regions. Press ads will be backed by radio advertising on Capital, Kiss, Galaxy, Choice and Essex.
VARIOUS Ultimate Line Dancing Album	Global TV	January 27		Ads will run nationally on GMTV, BSkyB and Channel Four and regionally on ITV. Radio ads will run on Melody and Country 103.5.
VARIOUS Wired	PolyGram TV	January 20		The album will be promoted with ads on Channel Four, BSkyB, The Box, MTV and in selected ITV regions. There will be displays with retailers.
VARIOUS World Dance	Firm	out now		There will be Channel Four and regional ITV advertising plus radio ads on Kiss, Choice and independent dance stations. Press ads will run in the music and DJ press and there will be nationwide posters.

Compiled by Sue Sillitoe 0181 767 2255

## CAMPAIGNS OF THE WEEK

## ARTIST



**DAFT PUNK - HOMEWORK**  
Record label: Virgin  
Media agency: MCS  
Media executive: Mark Holden  
Product manager: Ayla Lee  
Creative concept: Daft Punk  
Virgin is launching an extensive press advertising campaign to support the first release from French artists Daft Punk, who are being

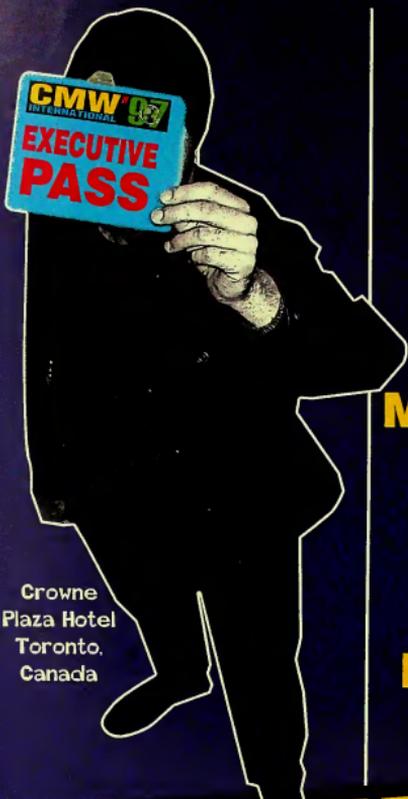
hailed as a major new signing for the company. The album, *Homework* - which is released today - will be advertised in *Muzik*, *Dazed & Confused*, *I-D*, *The Face*, *NME* and *Melody Maker*. There will be a nationwide poster campaign including 48-sheet sites in London and the Daft Punk logo will be spray-painted around London and at various colleges and universities. There will be club promotion for the release and stickers are being sent to DJs. In-store, the album is a recommended release at Our Price and will feature on HMV and MVMC listening posts.

## COMPILATION

**SLOW JAMS**  
Record label: Dino  
Media agency: MCS  
Media executive: Justin Lucas  
Product manager: Andy Heath  
Creative concept: Mario Warner, Wayne Allen  
Slow Jams - a collection of 20 R&B love songs - will be released by Dino next Monday and backed with a two-

week television advertising campaign on Channel Four South, Midlands and London. There will also be regional ITV advertising in the Anglia, Meridian, HTV and Central regions. Radio advertising will run on Capital FM, Kiss 100, Galaxy 101, Essex FM and Choice London and Birmingham. The album, which aims to exploit a gap in the market, will be targeted at R&B buyers and will be press advertised in *Echoes*, *Touch* and *Mare*. There will be in-store support for the release from selected multiples and independents including Woolworths and HMV.

M A R C H 6 - 9



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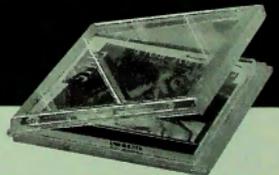
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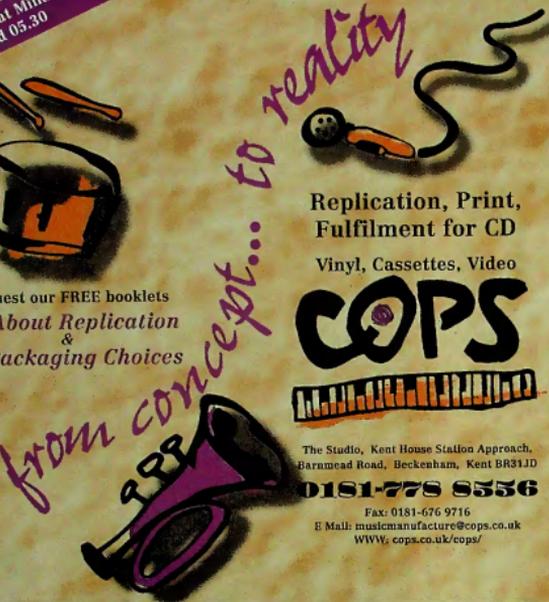
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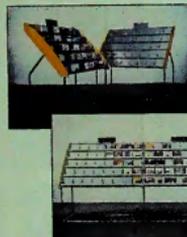
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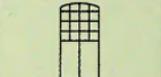
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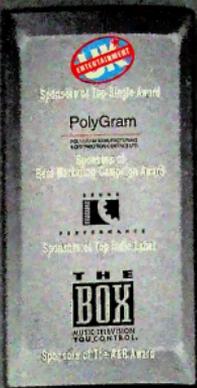
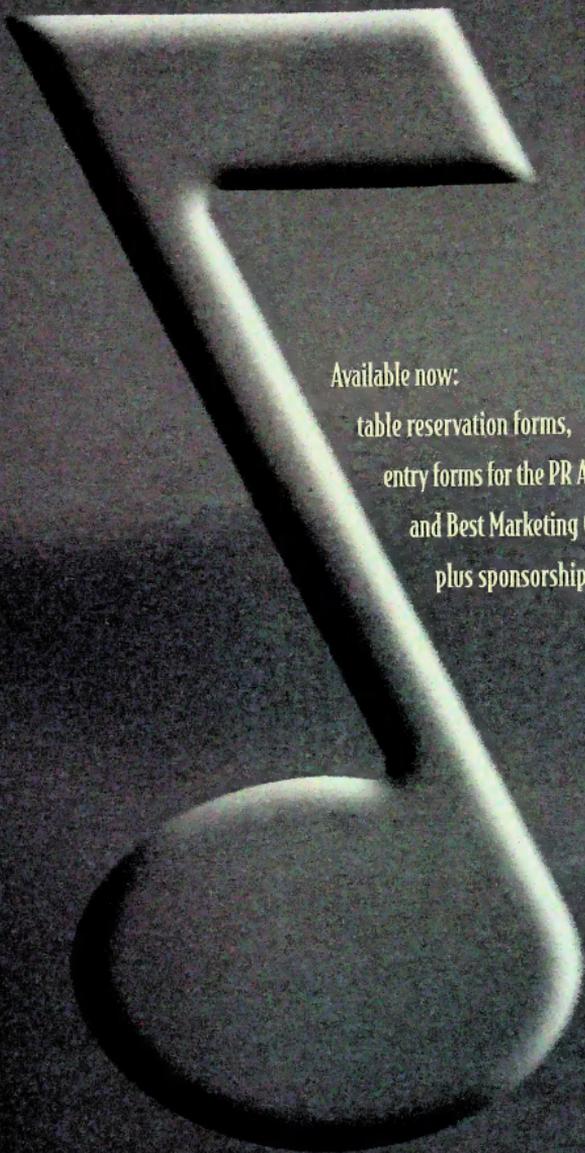


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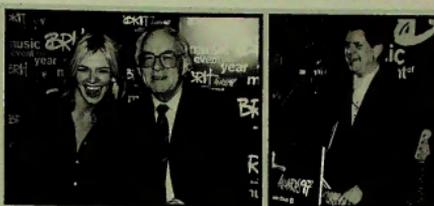


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# DOOLEY'S DIARY

Remember where you heard it: Virgin staff have obviously learned a thing or two from the noisy behaviour of Spice Girls. While silence greeted the announcement of everyone else's Brits nominations at London's Hard Rock Cafe, a small but enthusiastic cheer went up at any mention of the Girl Power brigade. "There's one fan here," quipped Brits committee chairman Paul Burger, and who was that? Virgin's joint deputy MD Ray Cooper, of course... One person who should be a match for Spice Girls in the volume stakes is old motormouth himself, Ben Elton. The comic wasn't around last Monday (13) to celebrate being picked as Brit Awards host because he was in Australia... Bookie William Hill obviously hasn't been put off taking bets on Spice Girls despite losing £92,000 over the Christmas number one. They're offering odds of 2/1 for them to win four Brits for good... As if a certain Tory MP for Harlow isn't having a hard enough time. Let's hope nobody was around to witness Babybird frontman Stephen Jones introducing the band's Brits nominations performance of You're Gorgeous with the line,



The Brit Awards are still more than a month away, but as the nominations were unveiled at London's Hard Rock on Monday John Nelligan, chairman of sponsor Britannia Music, was having a ball (1)... well, it's Zoe Ball to be precise. And counter to much earlier press speculation, she has not won the job of host at this year's event at London's Earls Court, but she will be on hand on the night to present the best British album prize as part of a promotions role she has with Britannia. Elsewhere at the announcement, Brits Committee chairman Paul Burger had at least 16 reasons to feel pleased with himself at last Monday's announcement — that was the number of times the Sony chairman and CEO ended up reading out his own company's artists as he announced the shortlist.

"This is for Jerry Hayes"... Those who haven't booked their tables for the Brits yet will be disappointed to hear that they are already sold out. But there are some balcony and party tickets available... Two lucky retailers who have already bagged their awards tickets through a Bard competition are Adrian Cornford of Crannage Bros and, MW's very own Paul Quirk of Quirk's... The In The City bunch were up to their antics again at Midem this weekend. The smart guys and gals from Manchester made sure that many UK delegates' first sight on arrival was ITC-related by laying on complementary coaches to ferry executives arriving in Nice to the Cannes music-fest... Dooley heard some details recently about a rather unconventional style of man-management utilised by a certain senior exec. Apparently, it comprised making posters of MW's charts and pasting them around his company's offices bearing the legend, "This performance must improve or you will lose your jobs"... Commiserations to DISTRONICS' big cheese David Mackie, who has been unable to ski for two days on his holiday in Mirabel, France — not because he has injured himself in a fall on the piste, but is due to gout. Dooley hopes he is going easy on the

hot toddlers... And Dooley is pleased to hear that PolyGram TV's John Cavanagh is on the mend and should be back at work soon... All the hoo-ha in the press about Chris Evans leaving Radio One almost completely overshadowed Xfm's achievement, so Dooley would like to congratulate the team again in print... Radio One may have been rather reluctant to give interviews about the loss of its flagship DJ, but it was quick enough to post a jokey job ad on an electronic advertising board at

Piccadilly Circus: "Wanted, breakfast show DJ, must be able to work five days a week, ginger hair optional"... The White Town success is ensuring Neil Ferris's team at Brilliant start the year on a high. But Ferris would like it known that his new deal with EMI does not mean he is ceasing to work independently... Incidentally, congratulations to Brits David Arnold and John Jones for nominations in the Grammys and apologies for missing them out of our listing. Arnold was nominated for the Independence Day soundtrack (best instrumental composition for film or TV), while John Jones was one of the 14 producers of Celine Dion's Falling Into You (album of the year)...

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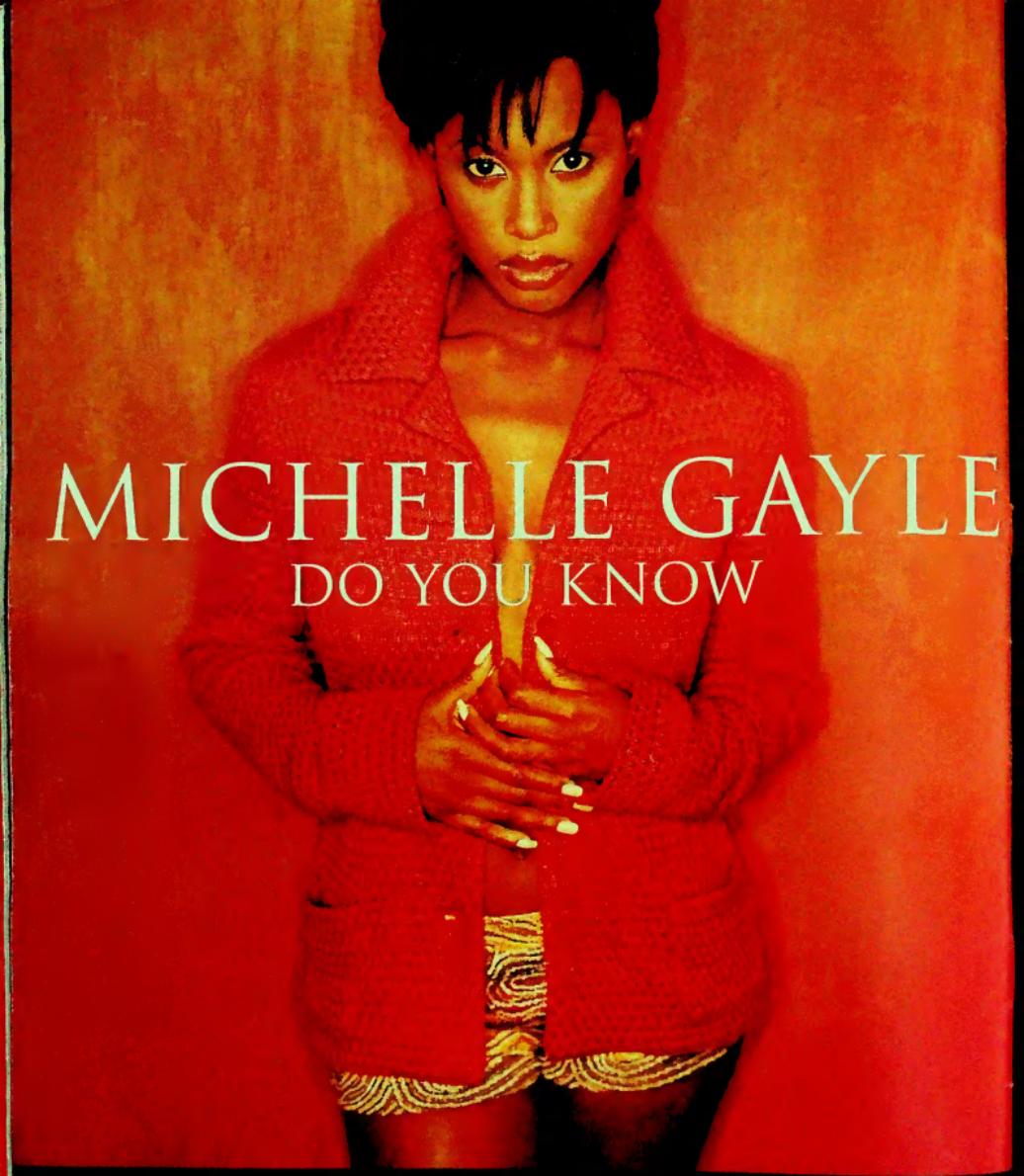
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A full-page photograph of Michelle Gayle. She is wearing a bright red, textured, open-front jacket over a patterned skirt. Her hands are clasped in front of her. She has short dark hair and is looking directly at the camera with a serious expression. The background is a warm, textured orange-red color.

MICHELLE GAYLE  
DO YOU KNOW

27TH JANUARY

CD1 - MC - CD2

