

music week

FOURTH QUARTER MARKET SHARES

For Everyone in the Business of Music

1 FEBRUARY 1997 £3.25

Royalty peace declared

by Ajax Scott and Martin Talbot

Peace has been declared by the European publishing industry after an historic deal was struck between the Anglo-Americans and their continental adversaries at Midem last week.

The new deal, which ends five years of hostilities between the two sides, will slash by almost one-third the rates the societies charge for collecting songwriter and publisher royalties on record sales across Europe.

Under the deal, UK collection society MCPS will abandon its controversial direct distribution service, while PolyGram is to drop its complaint to the European Commission over the

alleged anti-competitive stance of the European societies.

EMI Music Publishing chairman and coo Martin Bandier described the deal as "an historic breakthrough". Warner Chappell worldwide chairman and coo Les Bider adds, "Everybody has won. We have started to open up broader relations."

Reinhold Krelio, president of German society Gema, adds, "We have made peace before the war really broke out. Collective administration means collection societies are obliged to work together in the interests of composers, writers and publishers. We want peace and we want to work in the interests of authors."

MCPS acting chief executive John Hutchinson says he is pleased by the agreement. "Our intention was always to get the largest possible amount of money out to copyright owners as quickly as possible and at the lowest cost," he says. "This agreement will ensure that we reach that goal but through a different route and with co-operation between the parties."

Under the agreement, struck at a meeting in Cannes between the six major publishers and collection societies including Gema, MCPS and France's SDRM, the 11 societies' Europe-wide average commission rate - which is currently estimated at around 8.34% - will be reduced in three

stages over the next four years.

The rate will decline to 6.9% for all cash distributed after June 30, before being revised to 6.2% after 18 months. The rate will fall again to 6.0% 18 months later. The deal was reached after a proposal by the societies to reduce the rate to 6.5% across Europe.

Although MCPS offered a commission rate of 6.0% under the direct distribution scheme, it was only applicable to companies with a central licensing deal and was limited to international repertoire. The new proposed rate will be available to all companies and cover 95% of all repertoire produced in Europe.

● Midem news, p4 & 5

THIS WEEK

4 A&R edge for new MTV service

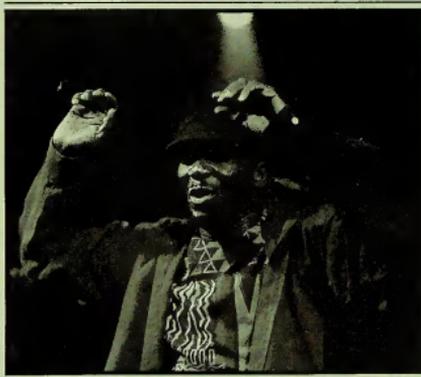
6 UK talent leads 1996 promo list

8 Xfm: ready for the off in September



23 The adult sound of Michelle

24 Dooley: Canning it in Cannes



Reggae legend Jimmy Cliff was one of the main draws at Midem's opening night concert in Cannes, France, last weekend. The show, which also featured performances from Freddie McGregor and Shaggy, was hailed as one of the highlights of the six-day convention, which drew to a close last Thursday. See p4 & 5

Blackwell adds spice to Gavin seminar

Island Records founder Chris Blackwell and Spice Girls are heading to the US for next month's annual Gavin Seminar.

The three-day round of radio and music panels, workshops and showcases will see Spice Girls perform as part of Virgin US's continuing promotional campaign. Blackwell will make a rare appearance in a one-to-one with Gavin Top 40 editor Dave Sholin.

Other highlights include a presenta-

tion from Tower Records owner Russ Solomon and contributions from speakers such as US technology guru Douglas Rushkoff and US radio programmer Jerry Boulding. Acts performing include producer Don Was, Justin Hayward and Mary Griffin.

Topics to be discussed in seminars include the development of talent in radio, the different programme formats and the future of radio.

UK acts maintain momentum in US

Spice Girls continue their US onslaught, with Wannabe moving up five places to number six this week in the *Billboard* singles chart.

The Virgin act's chart climb is matched by Gina G's *Ooh Aah...Just A Little Bit* which goes from number 17 to 12, while there are also moves upwards for Donna Lewis' *Without Love* (46-41), Prodigy's *Firestarter* (67-66) and The Chemical Brothers' Noel Gallagher collaboration *Setting Sun* (87-80).

More music pledge as Radcliffe steps up

Radio One deputy controller Andy Parfitt has promised more music on the breakfast show following confirmation that industry favourite Mark Radcliffe will replace Chris Evans.

The Manchester-based DJ met with Radio One controller Matthew Bannister and Parfitt the day after Evans resigned and Radcliffe's new position was confirmed last week. His first breakfast show will be on February 17, broadcast from the BBC's Manchester studios.

"It's going to be a completely different show," says Parfitt. "You can't follow Chris Evans with a soundalike breakfast show. And yes, it will have more music."

Parfitt adds the show will cover a broader range of music than Radcliffe's evening programme to provide across the board appeal. "The breakfast show will be a platform for new artists that will give Radio One new opportunities as the number one youth station. The great thing about Mark is he's always been passionate about music," he says.

Parfitt adds he is "genuinely saddened" that Evans left Radio One suddenly last week, six weeks before his notice date. A Virgin Radio spokeswoman confirmed that Evans is negotiating with Richard Branson for a slot on the commercial station.

Pluggers welcomed the appointment of Radcliffe and co-presenter Marc

Riley (aka Lard). "Having a young musical ally on the breakfast show will be a very good thing," says Appearing director Scott Piering. "Some people aren't going to like his northern style of presenting, but he's a real character and I'm sure he will be presenting the show on his terms," he adds.

Radcliffe, 38, will be the first DJ to present the breakfast show from outside London and he will be produced by the BBC, unlike the Ginger-produced Evans show. His appointment sparks a reshuffle of the schedule which places Kevin Greening in the drivetime slot, Steve Lamacq as solo presenter of the Evening Session and Mary Ann Hobbs from 10.30pm-1am.

Wish you were here...
New single out 5 February
...CD1 & 12" featuring
mixes by
Ashley Beedle & David Holmes
...CD2 including live tracks
Hot Knives At Luncheon,
Circumstances & Abuse

The "Untouchable" DEATH ROW RECORDS

THE "UNTOUCHABLE"
DEATH ROW
RECORDS

08. TITLES →

BRINGIN' IT
BACK FROM
THE WESTSIDE

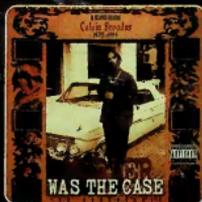


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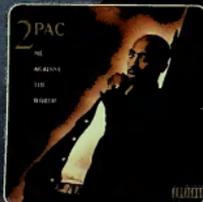


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IND 92399



IND 90038



IND 90039

→

08 BACK CATALOGUE TITLES INCLUDING THE PREVIOUSLY UNRELEASED (U.K.) 2PAC ALBUM "2PACALYPSE NOW". ALSO AVAILABLE: SNOOP DOGGY DOGG-"THA' DOGGFATHER" & 2PAC AS "MAKAVELI"-THE DON KILLUMINATI-THE 7 DAY THEORY. AVAILABLE FROM 3rd FEBRUARY 1997.

Fourteen entries win letterbox show exposure

by Paul Williams

The UK's search for a Eurovision winner is set for its highest television profile to date after securing five slots on BBC1's top-rated National Lottery Live show.

As the Great British Song Contest reaches its concluding stages, the final four songs will feature on the show over successive weeks from February 15. The winner will return in the fifth week.

The contest's music executive Jonathan King says: "Each of the four finalists will be seen by at least 14m viewers and then the winner will get a further 14m viewers. That's exposure equivalent to three or four Top Of The Pops."

Veteran songwriters Don Black and Richard Kerr are among the composers represented in the shortlist of eight songs, which were chosen from more than 800 entries submitted to the MPA and Basca. Also included are Kimberley

THE GREAT BRITISH SONGS

CRYING written by Rohan Heath & Steve Long (Pearmusic/copyright control). Act: Paul Varney. No label deal.

FOR THE LIFE YOU DON'T YET KNOW by Nick Spindler & Peter Thompson (Mcasso Music). Act: Sam Elua. No label deal.

Heart Of Stone by Nicola Phipps (no publisher). Act: none yet. No label deal.

LIGHTEN UP by Lee Lindsey, Mike Bray, Dave Christie (no publisher). Act: Beyond. No label deal.

Rev of Katrina & The Waves and Laura Pallas, who plays Evita's sister in Alan Parker's new movie.

The eight songs will be premiered on Radio Two's Terry Wogan and Ken Bruce shows daily from Monday, February 3, with listeners invited to vote for their favourite song by telephone on the Friday (7). The top four songs will go through to the final round.

Following performances on National

LOVE SHINE A LIGHT by Kimberley Rew (no publisher). Act: Katrina & The Waves. No label deal.

Room For Change by Laura Pallas (Hit & Run). Act: Laura Pallas. No label deal.

YODEL IN THE GANYON of Love by Kenny MacDonald & Gordon Macdonald (no publisher). Act: Kerry. No label deal.

YOU STAYED AWAY TOO LONG by Don Black & Richard Kerr (PolyGram/copyright control). Act: Joanne May. Label: London.

Lottery Live, the final four will feature on a special BBC1 show at 3.30pm on Sunday, March 9 and the winner will be decided by a telephone vote.

The winner qualifies for the Eurovision Song Contest final, which is being held at Dublin's Point Theatre on May 3. For the first time, countries are being allowed to use national telephone polls to decide on their votes for the Eurovision final.

Macleod quits London for new role at Brilliant

London Records' director of promotions Billy Macleod is leaving the company after 13 years he headed a new division of the Brilliant Group.

Macleod takes over as director of Brilliant II on April 1, overseeing a new roster as well as continuing to work with London artists as a consultant.

Following his move, Laura Hendry and Rebecca Coates, who have both worked in London's promotions department for seven years, will become the major heads of radio and television respectively.

Brilliant's link-up with London is the second it has undertaken with a record company this year. Last month, chairman Neil Ferris was appointed head of media for EMI Records Group, coordinating all campaigns for EMI UK, EMI Classics and EMI Catalogue, though still continuing his role at Brilliant.

London managing director Colin Bell says, "Brilliant has recently made a deal with EMI and it felt it was appropriate to make one with a smaller company."

London has also announced details of an extensive restructuring of dance imprint firm. Lisa Loud, who has been running independent promotions company Loud & Clear for the past six years, joins as label manager. All artists on the Internal and Systematic imprints are reverting to the parent firm label.

London has also formed a new alliance with German dance label Motor Records.



EMI Music Publishing managing director Peter Reichardt has signed Symposium to a long-term worldwide deal, following a fierce battle for their publishing rights. The five-piece, who have just completed the *NME* Brats Tour, plan to spend March in the studio recording tracks for their debut album. The outfit are signed to a worldwide record deal with Infectious Records, which will license the band internationally through Mushroom Records in Australia and All Talent's Red Ant in North America. Their debut single, Farewell To Twilight, is due out on Infectious on February 24.

Coxon stars as Blur return to action



After more than a year's absence from the live circuit, Blur returned to action

before an enthusiastic sell-out crowd at Newcastle's Mayfair and quashed any doubts that their very public brush with Oasis had inflicted lasting damage, writes Mike Pattenden.

The decision to stick to a short six-month tour of well-known-sized venues has only served to increase demand among their fans, with tickets being snapped up within days of going on sale.

The band opened with the comeback single Beethoven and never looked back in an energetic hour-and-a-half long performance that

THE BLUR TOUR

Promoters: Metropolis/SJM/MCP/DF Concerts

Booking agent: Ian Huffman for Fair Warning/Wasted Talent

Stage/light: Entac Sound & Light

Merchandise: Niceman

Travel: Sealandair/Travel

Dates: Newcastle (23), Jan 22, Glasgow

Roundlands (23), Liverpool Royal Court

(24), Nottingham Rock City (26), Leeds Town

& Country (27), Southend Cliffs Pavilion (28).

displayed the harder edge they have added to the sound on their new epitaph album.

Their set skilfully mixed tried-and-tested songs like Girls & Boys,

End Of A Century and To The End

with faster, thrasher material like the Beastie Boys-style rant of Chinese Rocks, the grungy *Song 2* and *MOI*.

Damon Albarn kept that down to a minimum, instead channelling considerable energy into the songs. But perhaps the real plaudits should go to guitarist Graham Coxon, whose playing was a mix of deft intelligence and raw power. He clearly relishes the way the sound is pitched more to him.

Later, the band were keen to point out how glad they were to be back playing live. "We're really proud of the new songs, particularly of the way they work live and it's a relief to get out there with them," said Coxon.

NEWSFILE

Blair to address music industry

Labour leader Tony Blair is to address the leaders of the music industry this afternoon (Monday) in a reception at the House Of Commons. Representatives from companies including Sony, BMG, EMI and Warner are expected to attend the presentation, organised by the Labour Party in conjunction with Creation Records' Alan McGee and Andy Saunders.

McAuley quits Blockbuster

Former Bard chairman Charlie McAuley is quitting as Blockbuster's European product director to join the board of greetings cards and giftware retailer Birthdays. At Blockbuster, he has overseen the introduction of music in 300 of its UK stores.

Empag swaps gold for AC

Empag is dropping the gold format from two of its radio stations, in favour of the soft AC style. The move follows research indicating the gold format was losing favour among listeners. Yorkshire Gold is to be renamed Magic 1161 and Red Rose Gold will also be re-branded.

Firestarter cover is pulled

Sneaker Pimps have been forced to pull their version of The Prodigy's Firestarter after objections from XL management. The band were planning to release the track as a B-side for their forthcoming Clean Up single Spin Spin Sugar, but XL refused to give clearance.

Creation acts feature on NME tape

A previously unreleased demo recording of the Oasis song Live Forever is among 11 tracks featured on Creation For The Nation, a cover-mounted tape of Creation recordings given away with this week's issue of *NME*. Also included are tracks by Boo Radleys, Teenage Fanclub and Super Furry Animals.

Rounce appointed by Sequel

Castle subsidiary Sequel Records has appointed Tony Rounce as label manager following the promotion of Sequel managing director Bob Fisher to MD of Castle Audio.

Billy Mackenzie found dead

Former Associates singer Billy Mackenzie died last week, aged 39. The singer, who signed as a solo artist to Nude in October, was found dead in the garden shed at his father's home in Dundee last Thursday. Nude managing director Saul Galpern says, "I'm devastated. Billy was a lovely guy. He possessed one of the most amazing soul voices I've ever heard." Mackenzie was suffering from depression following the death of his mother in September.

Brandwood launches rock radio

Producer and manager Derek Brandwood launches a 28-day restricted service classic rock station broadcasting from Pete Waterman's Manchester studios on February 1. KLCK, on 107.4FM, has Tommy Vance, Bruce Dickinson, formerly of Iron Maiden, and heavy metal DJ Krusher among its presenters. The RSL precedes Brandwood's application for the north west licence which will be advertised in May.

Compilations clinch awards

Compilations Hits '97 and Buge Hits '96 were both certified platinum by the BPI last week. Gold awards went to This Year's Love (Will Last Forever), The Best Of Heartbeat and Songs Of Sanctuary by Adiemus, and silver awards were earned by The No 1 Motown Album, Professional Widow by Tori Amos, Say What You Want by Texas and White Town's Your Woman.

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COMMENT

An historic agreement

Let's face it, the acronym-strewn world of European rights collection is not the sexiest part of our business. It is, however, one whose activities have considerable impact on a lot of people's wallets. If you're one of those people whose eyes glaze over at the very mention of Gema, Stema and the rest, the full impact of last week's historic agreement between the Anglo-Americans and their continental adversaries may not quite have hit home. Harmony in Europe will, of course, make it a lot easier for everyone in publishing to get on with the job in hand – collecting cash for songwriters – and forget about words like war. But it will also mean a lot more money in the coffers of every single songwriter and publisher whose compositions are ever likely to notch up sales in Europe. Industry estimates put the amount of money currently collected by the European societies at around £600m a year. By my reckoning, the improved deal negotiated last week could mean an extra £14m a year will reach songwriters. And that ought to mean a lot to everyone.

Radcliffe in the hot seat

Well done to Mark Radcliffe for securing the Radio One breakfast show job. His commitment to music, and new artists in particular, is very good news for the music industry. He is not, however, the guaranteed draw Chris Evans was – or at least not yet. At one of the increasing number of record company presentations for regional radio programmers last week, there was understandable excitement about Evans' departure. More than one head of music said their exhaustive audience research had convinced them that only Evans was keeping them from securing bags more disenchanting Radio One listeners. Given that Evans may yet end up at Virgin, there could be an even bigger shake-up on the cards.

Selina Webb

TILLY

Don't cry for us, Andrew...

It's great, isn't it? Those of us trying to make a living out of the music business slip down to Cannes for the merry-go-round that is Midem and there it is – an article by dear Lord Andrew Lloyd Webber in *The Daily Telegraph*. He's suggesting no-one goes to Cannes because Midem is full of "music business B-list executives binging on massive expense accounts, far from their loved ones". He says he only went once and saw a executive dancing naked with nymphets rubbing his thighs at the Majestic! Why wasn't I invited? Joking apart, a couple of comments about his article. If Seymour Stein and Bob Dickins aren't B-executives, how come they were at Midem? Perhaps the man who discovered Madonna, Mr Stein, and the man now making Lord Andrew even more money with Evita, Mr Dickins, were just down there for the nude dancing? As for "massive expense accounts", anyone who has been to Midem knows they are vital as the Cannes hotels, restaurant and bars hike up their already exorbitant prices. Maybe Andrew should level his criticism there? Enough about him – on to observations about Midem 37. Less and less music was being played in the booths. Maybe in the world of owning copyrights, you don't have to listen – just buy them. However, there was one really good new act playing, the surf rockers in from Cornwall, Rooftop, now signed to Avex in the UK. They played the BPI/PRS gig at the Marlinas on Monday night, preceded by a wonderful impromptu acoustic set at the ever popular Discretions party at Villa Toscana. Sorry you missed them, Andrew. My wishes for the New Year in my last column appear to be coming true. No more Chris Evans on Radio One (more music, Mark), and my mate Ric Blaxill departs TOTP for Andy Mac's new label, Independent. Will his successor give us 30 minutes of chart music?

Tilly Rutherford's column is a personal view

MIDEM NEWS

Promoter Harvey Goldsmith was among three executives honoured at the Midem Music Makers dinner on the eve of the convention. In presenting the award, Midem chief executive Xavier Roy paid tribute to Goldsmith's "creative imagination, deep understanding of musicians and respect for the public". Roy also congratulated the promoter for the London licence success of Xfm, in which Goldsmith is a share-holder. Also honoured were Jean-Paul Baudouin, chief executive of French radio station NRJ, and Tom Yoda, founder of the Japanese label Avex. Pictured (from left) are Yoda, Baudouin, Goldsmith and Roy.



by Paul Gorman

The British music industry enjoyed one of its most high-profile Midem last week, boosted by an increase in UK delegates, two British showcases and an official visit by the British ambassador to France.

Of the 1,301 companies participating in last week's conference, 639 were from the UK (up from 577 last year), 459 from France, and 350 from Germany.

At a lunch held in his honour on Wednesday, British ambassador Sir Michael Jay said he was impressed by the enthusiastic involvement of the British contingent.

"The world music industry continues to expand, helped by the continuing development of technology from compact discs to laser discs and multimedia," he says. "Britain remains at the forefront and the music industry is now one of Britain's most important economic activities."

BPI director of research and development Peter Scapling says the ambassador's visit helped boost Britain's profile at the event. "He was very impressed with the dynamic nature of

MIDEM PROVIDES BOOST FOR BUSINESS

Mario Warner, managing director, Dino Entertainment – "A lot of our people were complaining about the pound, but we managed to do some deals with repertoire like Tranquility, Sax Moods and Piano Moods. There was a nice vice down there." Roger Daal, distribution manager, 3MV – "This Midem has been incredibly strong. Our export division is going great guns and

we have done some serious business." Andrew Cleary, co-owner, Jammin' Music Group – "It was a great Midem. I did a label deal for Germany and have shaken on deals for France, Italy, Spain, Scandinavia and Benelux." Chris France, managing director, Musio For Life – "It was fantastic, one of the best ever."

our business," Scapling says. "He also pointed out that his visit helped him understand the contribution made by British culture overseas."

The two British At Midem showcases on the Tuesday night attracted some of the biggest crowds of Midem, featuring performances by acts such as RCA signing Dee Ellington, Helene Maddiman (who is signed to Air Edel for publishing), The Picnic (Moment Music), Avex's Rooftop, and One Little Indian's Manbreck.

Revolver managing director Paul Birch, the BPI co-ordinator for the British At Midem stand, says the live showcases also drew attention to the British presence. "The lack of any real stars at Midem this year put the focus

on our showcases," he says. "The gigs were a real success and have made us realise we should have started doing this years ago."

To further underline the visible British presence, all 5,000 copies of the BPI's British At Midem CD had been taken by delegates by 11am Wednesday.

Birch adds, "We may have been behind the US in terms of participating companies, but Britain was definitely first for business," he says. "There were 42 independent labels on the umbrella stand."

Birch says the BPI signed up a number of new members at Midem, including Ablex, Coking Vinyl, Metronome and Plastic Surgery.

Dann declares need for more openness at BBC

BBC head of music entertainment Trevor Dann outlined a new era of openness at the corporation at last week's Midem, promising more dialogue on programming decisions at Radio One and Top Of The Pops.

Speaking at a Midem panel on the usefulness of pluggers, Dann welcomed recent initiatives aimed at generating greater understanding between the radio and music industries.

"If my successor continues having pluggers to playlist meetings, that would be good," said Dann. "I will be looking to do something similar with Top Of The Pops, to look less enigmatic. It isn't, but because it's done covertly, quietly and almost secretly, it can appear that way. We can afford to be open, have a grown-up approach."

Dann revealed that senior Radio One producers had recently been invited to major record company A&R meetings and that he had attended marketing meetings. He said it was "hugely advantageous" for the two sides to learn more about each other.

But he added, "If the relationship is based on a spurious idea that we are partners in the music business, it won't work. We are colleagues, but not in the same industries and we shouldn't pretend we are," he said.

Welcoming increased professionalism in the promotions business, Dann said programmers need information, not persuasion. "We should be talking about artist development and careers, rather than specific pieces of plastic," he said.

Island unveils plans to mark 40th birthday

Island Records has unveiled plans for a massive three-year promotional and releases campaign leading up to its 40th anniversary in 1999.

The first details of the campaign were announced by Island US at Midem. It is being put together by Island senior vice president Matt Stringer and will begin with the release of two compilation albums covering 1959-1963 and 1964-1969 in June and October respectively.

The UK will play a central role in the campaign, with A&R man Trevor Wyatt carrying out much of the archival work and creative director Cally Callowson contributing to the artwork.

Island UK managing director Matt Marot says, "I don't know whether [Island founder] Chris Blackwell ever thought his company would still be around 40 years later," he says. "But it's going to be very exciting for us all."

There are also plans for further compilations, three tribute albums featuring classic Island tracks, special artist albums and TV specials.

Widespread delight greets historic deal

by Martin Talbot and Ajax Scott

The collective grin on the face of the Anglo-American publishing industry last Tuesday evening was almost as wide as the Croisette is long.

As the sun set on an unusually bright Midem day, the major UK and US publishers, not to mention their continental European counterparts, could scarcely conceal their relief at striking what is an historic deal.

EMI Music Publishing chairman and CEO Martin Bandier said, "I'm absolutely delighted. This deal shows the societies are looking down the road into the 21st century and realise that they have to be responsive to a competitive market."

BMG Music Publishing president Nick Firth added, "It's an extraordinary achievement."

Beyond its basic financial benefits, the new mechanical rights deal marks progress in a number of other important areas. Firstly, it should resolve one of the Anglo-Americans' long-standing gripes by introducing a higher degree of transparency to the workings of the collection societies. And it will also allow progress to be made on other issues of concern such as social and cultural deductions and board representation.

The inclusion of a 'right to withdraw' clause, which can be triggered after the first 18-month period, effectively places a gun at the head of the societies and ensures they continue to reform these other areas – however much they insist that matters such as social and cultural deductions are a performance right-related issue that has nothing to do with the mechanical debate.

Although the societies have offered an undertaking that the reduction in costs will not be funded by increasing charges in areas such as collecting performance income, the agreement is also expected to include a clause covering auditing.

"We have taken the pledge not to resort to increasing the overheads on other sources of income. We have to make savings," says SDRM president Jean-Loup Tournier, who predicts that SDRM's staff will be reduced. "Maybe the 6% can go down further, but not by that much because we are all competing."

THREE STEPS TO SIX PER CENT

THE STORY SO FAR

July 1992: the UK's MCPS reveals it is planning a European mechanical rights collection society with US's Harry Fox Agency; SDRM, Gema and Sternra renege by announcing similar plans.

October 1992: UK publishers found the European Music Rights Organisation (EMRO).

January 1993: the US National Music Publishers' Association endorses EMRO. It is folded within a year after failing to secure the support of the major music publishers.

November 1995: EMI launches its Music Rights Society Europe (MRSSE) in protest at the European societies' activities and withdraws Simply Red Life from the collection structure.

February 1996: EMI strikes an accord within weeks of Midem and returns to the collection society fold pending discussions.

August 1996: MCPS begins offering direct distribution service. PolyGram is first to take it up, as part of its central licensing deal.

January 1997: France's Sternra reneges by ending its reciprocal deal with MCPS. PolyGram reports the society to the European Commission authorities.

January 21, 1997: the world's leading publishers shake on the deal with SDRM, MCPS, Gema and Sternra.

THE PROPOSALS

- **July 1, 1997:** commission rate on all cash distributed falls to 6.9%.
- **January 1, 1999:** rate falls to 6.2%.
- **July 1, 2000:** rate falls to 6.0%.

Warner Chappell chairman/CEO Les Bider says, "Any kickbacks are going to have to come out of the societies' own pockets. This forces everyone to become more efficient, which is a good thing."

Competition among the collection societies for deals is expected to escalate as a result of last week's accord; in particular, Sony Music's deal with French society SDRM expires this year.

UK society MCPS is expected to be particularly aggressive. It is understood to have already held discussions with Dutch society Sternra about the possibility of offering joint central licensing deals prior to last week's agreement.

MCPS acting chief executive John Hutchinson says, "We know which deals are coming up for renegotiation and we will talk to all of them about providing our services."

Though the deal does not limit the aggressive rivalry between societies, it does preserve the fabric of rights administration in Europe, based on collective administration and a network of reciprocal deals. Tournier says, "I welcome the

return of MCPS to the European net. It would have been a great pity if a big society like MCPS had been totally separate and considered an enemy in Europe."

MCPS is expected to be re-admitted to the board of Bien, the mechanical societies' umbrella body, from which it was voted off last autumn.

Biem's position in future negotiations with record industry association IFPI over the setting of a new mechanical rate for continental Europe could also be strengthened.

The levels and speed at which the societies cut their costs are expected to vary because of the volume and nature of their business and levels of efficiency.

By the year 2000, the German, UK, French, Dutch and Irish societies are expected to be charging the lowest rates, while the Greek, Swiss and Portuguese are likely to be charging the most. As a result of the deal, accounting and payments will also be speeded up so that money is distributed quarterly where possible.

War Child plans annual music festival

War Child is teaming up with the European Commission to launch an annual music festival next summer. The charity, which is staging the event together with the EC's European Music Office and Sixties' French student leader Daniel Cohn-Bendit, will unveil more details of the event when it opens its music therapy centre in Mostar in September.

New Note extends Concord deal

New Note struck a deal with leading American independent jazz label Concord Jazz at Midem. Under the agreement, New Note will act as Concord's European fulfillment company, providing a warehousing and supply service to Concord for its European distribution. The deal extends New Note's existing UK distribution arrangement with Concord, which was struck in the late Eighties.

Magmasters enters record business

UK film, video and music studio group Magmasters is launching itself into the record business, with former Average White Band frontman Hamish Stuart as its first signing. The new audio operation will be led by head of music Jed Taylor, who has previously worked at BMG, Virgin and THEL.

EC boost for young musicians

The European Commission is launching a series of programmes to promote the work of young musicians around Europe, it was revealed at Midem. Jean-Michel Baer who, as EC director of cultural and audiovisual policy heads the European Music Office, said the EC planned to increase funding schemes for training, education and scholarships.

Chemical Brothers scoop vinyl award

Setting Sun by The Chemical Brothers featuring Noel Gallagher took the best cinematography prize at French cable and satellite station MCM International's Videomusique Atlas awards. The station, which broadcasts across Europe, Africa and Asia, announced the results last Tuesday (21) at Midem.

World's first classical TV service

German music production company Untel launched the world's first classical TV channel, Classica, at Midem. The German service will feature profiles and interviews with composers, themed programmes – featuring opera performances and classical concerts – and vintage clips of composers and conductors as part of its 24-hour digital satellite service.

Depardieu stars in Midem concert

French actor Gérard Depardieu took part in a performance of Igor Stravinsky's *The Soldier's Tale* as part of the Midem series of concerts in Cannes. Depardieu took the part of the devil in the story, which was performed at the Palais on Sunday (19).

▶▶▶▶▶ GIRL POWER DRIVES VIRGIN TO NEW HEIGHTS - p10 ▶▶▶▶▶

JUSTICE HAS PREVAILED!

CONGRATULATIONS FROM  AND ITS AFFILIATES      

104.9fm

Classic FM appoints new MD

Classic FM has appointed Murray Dudgeon as its new managing director following the GWR Group's takeover of the station in December and the departure of managing director John Spearman. Dudgeon, 42, joins from media agency Universal McCann Worldwide on April 15, reporting to Ralph Bernard, who remains as chief executive of Classic FM.

HMV ad stress range of music

HMV is launching a series of London-based advertising initiatives this week aimed at increasing awareness of its broad stocking policy. The first campaign will be centred on a series of posters in the West End highlighting jazz music under the strapline Top Dog For Jazz. Blues, country and classical will be featured at a later stage in the campaign, which also includes HMV sponsoring the Hit Half Hour and single of the week on Dr Fox's Capital FM show.

Kiss 105 gears up for Valentine's launch

Yorkshire dance station Kiss 105 is preparing for a Valentine's Day launch under station director Mike Gray. The new Emap-owned station will give Kiss a potential 20m listeners when combined with sister stations Kiss FM in London and Manchester's Kiss 102.

Viz stable launches Spice Girls title

Viz publisher John Brown Contract Publishing has launched a new magazine, *Spice*, written by Virgin group Spice Girls for their fan club. The 52-page glossy magazine, which has Spice Girls manager Simon Fuller as its managing director, has an initial print run of 60,000 and will come out four times a year.

Ex-Kenickie manager issues writ

Former Kenickie manager Danilo Moscardini has issued a writ against the band claiming breach of agreement. Moscardini is seeking damages for payment of management commission and payment of outstanding expenses. The band and label EMIdisc were unavailable for comment.

GWR drops AM licences

GWR is disposing of three of its AM licences, Classic Gold 774 in Cheltenham, Classic Gold 1557 in Northampton and Classic Gold 1332 in Peterborough, following its acquisition of Classic FM. GWR also intends to dispose of 11% of London News Radio Ltd.

Wally Whyton dies, aged 67

Broadcaster and musician Wally Whyton died aged 67 on Wednesday (22) following a lengthy battle against lung cancer. Whyton had two Top 20 hits in 1957 with The Vipers Skiffle Group and presented the BBC Radio Two programme *Country Meets Folk* for six years before moving on to the weekly *Country Club* programme. He leaves a wife and three children.

Flood damage forces Basca move

Basca has moved to new premises in Mayfair after flooding caused around £100,000 worth of damage to its previous base in Hanway Street, West London. Its new address is The Penthouse, 4 Brook Street, Mayfair, London W1Y 1AA. The telephone number is 0171-629 0932 and fax number 0171-629 0933.

The Philadelphia Bluntz/ZTT

The Philadelphia Bluntz did not sign to China Records in 1996, contrary to information supplied for last week's *MIV*. The Bluntz Rennie Pilgrimage says the band, whose one-album deal with China ran out in 1996, are discussing possible deals with a series of labels. ZTT's signings were also omitted from the new signings roster last week. In 1996 the company signed UK R&B quintet *Black Demand*, ambient dance trio *Heights Of Abraham*, solo dance master *Adamski*, solo vocalist *Lee Griffiths* and UK electro pioneers *The Art Of Noise*.

New MTV channel aims for A&R edge

MTV Europe is promising a more A&R orientated, cutting-edge and lighter flavour to its new UK channel, which is due for launch this summer.

The network says it will be able to play more new artists than has previously been possible.

"There will be more of an A&R aspect to the UK feed, and I hope it will be more reflective of the UK music scene," says Harriet Brand, the channel's senior vice president of talent programming.

Brand stresses that UK acts will not be ghettoised. "I want labels to feel we are working in concert on

international priorities and that their local repertoire can be worked at an earlier stage in its life with a view to working it across different regions," she says.

Brand says the separate channel was needed because the "non-nomalous nature" of the UK market. "To be honest, the UK was screwing up the rest of Europe, but now we have the opportunity to give UK viewers the best of both worlds," she says.

"It will still be very much a European channel, with some networked shows, but we will be able to have UK presenters and to make

fun of ourselves in a way that's been very difficult for us to do before."

The service will replace the existing Northern region feed in the UK. The Northern service will continue to operate for the northern mainland of Europe. In a parallel move, MTV Networks Europe also announced that it will begin making the US service M2 available as a digital-only feed later this year.

MTV is planning an extensive marketing campaign to back the launch of the UK service, and expects a substantial - if gradual - rise in its British audience.

Promo survey reveals strong bias for UK acts

by David Knight

MTV and The ITV Chart Show are exposing more British artists and UK-produced videos, according to figures unveiled in *Promo*, the specialist magazine for the UK's music video production industry.

Promo's end-of-year results for 1996 show MTV Europe has significantly increased the number of UK artists' promos being shown to its Northern European audience since its satellite signal divided into three separate feeds in the summer.

MTV Europe's Northern region, which covers Britain, Scandinavia and Benelux, has considerably increased its turnover of all promos - 265 were added to the playlist last year, 25% more than in 1995.

All UK acts have benefited most. Around 39% of those broadcast were by UK acts, compared with 33% in 1995. However, the biggest share was taken by North American artists, who account for 46% of all videos played, compared with 42% in 1995.

European artists which were played went down from 25% to 14%, although this is attributable to MTV's reorganisa-

MOST-SHOWN VIDEOS

MTV EUROPE

- 1 Alanis Morissette - Ironic
 - 2 Nas - I'll Rated The World
 - 3 Mullen & Clayton - Mission Impossible
 - 4 Bryan Adams - The Only Thing...
 - 5 Fugees - Ready Or Not
- CHART SHOW
- 1 Jamiroquai - Virtual Insanity
 - 2 Spice Girls - Say You'll Be There
 - 3 George Michael - FastLove
 - 4 Galliano - Ease Your Mind
 - 5 Ocean Colour Scene - The Day We Caught The Train

THE BOX

- 1 Spice Girls - Wannabe
 - 2 Spice Girls - Say You'll Be There
 - 3 Peter Andre - Mysterious Girl
 - 4 Damage - Love II Love
 - 5 Rary Animals - Have You Ever Been Mellow?
- Source: *Promo*

tion into three regions.

Of the 25 most-played videos in the Northern region, 60% featured American and Canadian acts, including six in the Top 10. The video for Ironic by Canada's Alanis Morissette was the most-played video on MTV Europe in 1996, with more than 600 screenings.

Conroy takes new role as Chrysalis reshuffles

Katie Conroy has been promoted to the newly-created position of head of media for Chrysalis, as part of a series of changes at Chrysalis Records.

Conroy, 31, says her aim will be to be the profile of the Chrysalis label and Chrysalis artists - working closely with press and promotions on acts including Simple Minds and Robbie Williams - as well as Chrysalis managing director Mark Collen.

"All our big releases will be coming through this year and I'll be focusing on getting press and promotions working more closely together," she says.

Reporting to Conroy will be head of press Suzanne Parkes, press officer Iona Hames - who moves over from EMI Premier - and junior press officer Andy Way. The promotions team continues to report to Conroy.

Conroy joined Chrysalis TV promotions from music channel Music Box in 1990, becoming head of promotions for the company in 1994.

The promotion of Conroy is part of a wider reshuffle at Chrysalis, which sees Gordon Biggins replacing Chris Briggs as head of A&R. Paul Baines also joins as junior product manager from EMI sales, which he joined in 1994.



Mick Hucknall joined programmers and producers at an East West mini-conference staged for the commercial radio industry recently. Representatives gathered at London's Landmark Hotel to see presentations on forthcoming projects by BT, Paul Young, Yaz, Steve Nordanstein, Ophelia Winter and Chris Brind, who performed a showcase at the Bar Cuba beforehand. The various stations and groups were also awarded presentation discs in recognition of their continuing support for Simply Red. Hucknall and East West managing director Max Hole are pictured with members of the company's sales and promotions teams.

Paul Rodgers

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Paul Rodgers

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NOW



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The seven-month countdown to turn a dream into reality

It wasn't only at the Xfm offices that champagne corks were popping after the station finally secured a permanent London FM licence last week.

Judging by the number of faxes bearing the message "fucking brilliant" that arrived at Xfm's offices in London's Belgraveia after the announcement, the industry's pluggers, PRs, MDs and A&R managers were equally enthusiastic in celebrating the Radio Authority's decision.

With an on-air date fixed for September 1, co-founders Sammy Jacob and Chris Parry face a hectic seven months, busily making the step up from occasional alternative music service to full-time, 24-hour broadcaster.

"We'll be getting the infrastructure together, making Xfm a more cohesive set-up," says Jacob. "But, to a large extent, we'll carry on working as we have done for the past five years."

One of Xfm's immediate priorities is to transform the four-storey townhouse where, until now, it has borrowed space from Fiction Records into a full-time radio HQ. Its shareholders - Parry and Jacob plus CLT, Harvey Goldsmith's Allied Entertainment, The Cure's Robert Smith, Enterprise Radio and Steve Mason's Lambourne Productions - are investing £3m in building brand new studios including one for live sessions.

Parry says around £2.5m is also likely to be needed to get the station up and running as a business. His own Fiction Records will move into separate premises to enable Xfm to spread, with Parry assuming a more hands-off role so he can focus fully on Xfm in his new capacity as chief executive with a full-time staff of 23.

"The way Xfm develops from now



SAMMY JACOB AND CHRIS PARRY. READY TO GO

will be pretty much up to Sammy and I, within a business plan that has had a light touch from the Xfm board of directors," says Parry.

Jacob is aware of the new pressures involved in running a permanent commercial station. "We've already convinced people what Xfm is all about and we're not about to change our colours, but this is a commercial venture and there are considerations that have to be taken into account," he says.

But Jacob and Parry stress they will

THE WAIT IS OVER

1991: Xfm gets its first four-day licence to broadcast live to the Reading Festival. Chris Parry invests £50,000 in the project and provides office space at his Fiction Records' Charlotte Street premises.

1992: Xfm is officially born in January, with its first 28-day licence starting in April and a second in September. The station is named as *MW's* new medium of the year.

1993: Xfm's first bid for a permanent licence fails, but the station launches a third RSL in December.

1994: Xfm's second application is turned down by the Radio Authority in favour of Virgin Radio.

1996: Xfm runs two RSLs in March and October.

1996: Xfm posts its third application for the last FM London licence.

January 1997: Xfm is granted an eight-year London FM licence

not waver from the original Xfm philosophy, which has been in place since it went on air with its first 28-day licence in 1992. "Ultimately, the reason we've had so much support from artists is because this is, I believe, the first station run by real music fanatics. Five years is a long time and we're not going to sell out now," says Jacob.

"The success of cutting edge rock music over the past two or three years has come about because, as I predicted in 1992, if it gets decent exposure, it can do really well."

It is a fact which is highlighted by the success of Radio One, which has halted the slide in its listening figures with a playlist which is giving Orbital, Babybird, Gene, Suede and Pincelto 20-plus plays this week, and has prominent slots for presenters such as Steve Lamacq and Mary Ann Hobbs - both former Xfm jocks - as well as John Peel, Mark Radcliffe and Jo Wiley.

To many, Radio One has simply stolen Xfm's clothes. But any suggestion that its repositioning has reduced the need for a station such as Xfm is quickly dismissed.

"Radio One's presence doesn't affect Xfm in the slightest," says Anglo Plugging's Dylan White. "Radio One plays a cross section of music, but what it plays on the Evening Session, Xfm will have on the breakfast show."

Radio One's alternative music coverage is just the tip of a very large iceberg, says Jacob. "Xfm is a much greedier mouth to feed," adds Parry. "Xfm will be a lot more satisfying as a format than hearing alternative music mixed in with Madonna. We're putting forward the hypothesis that people prefer to focus on one genre rather than have a mixed selection although, in some respects, the station will be broader than a lot of people realise."

Xfm's initial target for listeners is 700,000, a figure which many in the industry believe is comfortably within its range.

Creation managing director Dick Green speaks for many when he says, "There is a huge potential audience for so-called 'alternative music' as record sales can attest. We are sure Xfm will become a benchmark for courageous broadcasting in this country."

Catherine Eade

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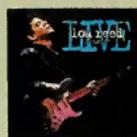
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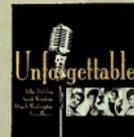
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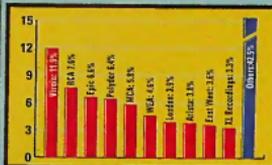
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SINGLES: QUARTERLY SNAPSHOT

COMPANIES



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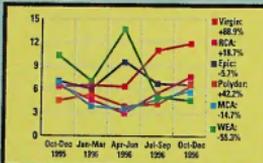


DISTRIBUTORS

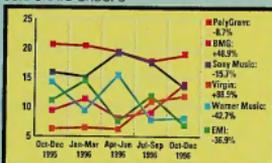


SINGLES: 12-MONTH TREND

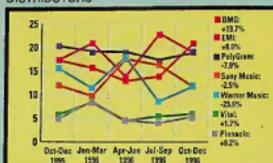
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



TOP SINGLES

- 1 SAY YOU'LL BE THERE Spice Girls (Virgin)
- 2 BECOME 1 Spice Girls (Virgin)
- 3 UN-BREAK MY HEART Toni Braxton (Arista)
- 4 BREATHE The Prodigy (XL Recordings)
- 5 WORDS BYZONE (Polydor)
- 6 IF YOU EVER EAST 17 feat. Gabrielle (London)
- 7 WHAT BECOMES OF THE BROKEN HEARTED? SATURDAY NIGHT AT THE MOVIES YOU'LL NEVER WALK ALONE Robson & Jerome (RCA)
- 8 ONE & ONE Robert Miles feat Maria Nayer (Deconstruction)
- 9 YOU'RE GORGEOUS Babybird (Echo)
- 10 KNOCKIN' ON HEAVEN'S DOOR/THROW THOSE GUNS AWAY Dunblane (BMG)

TOP ARTISTS

- 1 SPICE GIRLS
- 2 BOYZONE
- 3 THE PRODIGY
- 4 TONI BRAXTON
- 5 EAST 17
- 6 ROBSON & JEROME
- 7 ROBERT MILES
- 8 LIZ LOREN
- 9 BABYBIRD
- 10 DUNBLANE

TOP PRODUCERS

- 1 ABSOLUTE
- 2 STANNARD/ROWE
- 3 FOSTER
- 4 HOWLETT
- 5 HARDING/CURNOW
- 6 ROSEFISTER
- 7 STOCK/AITKEN/WRIGHT
- 8 MILES
- 9 JONES/POWER
- 10 STEINMAN/RINKOFF/BITTAN

DATA SOURCE

Compiled by CRA from Midland Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price album sales through 1,000 UK outlets from October to December 1996. Includes. Minimum prices for LP and cassette albums £2.50; £4 for CDs.

Source: © CIN.

Another victory cry

It's a clean sweep for Paul Conroy's Virgin as girl power drives it to the top

SINGLES

Girl power is right: Spice Girls' phenomenal impact on the industry in the crucial final quarter gave Virgin a clean sweep in the market share figures, with Paul Conroy's team taking the top slot in the labels and companies categories for both albums and singles.

It was in singles, though, that the quintet made their most dramatic impact - for the second quarter in a row. They generated the two biggest sellers of the three months, with Say You'll Be There at the top of the pile by virtue of its release date.

The single was number one for two weeks following its release in October and maintained its momentum for virtually the entire quarter. In contrast, 2 Become 1 managed to sell around 500,000 copies in just one week - the week before Christmas - to take second place.

Virgin's subsequent top slot in the record company rankings with 11.9% was a moderate improvement on the Wannabe-fueled 11.0% share it registered the previous quarter - but the new figure is approaching double the 6.8% it notched up the same time last year.

Virgin's success wasn't purely down to Spice Girls, but it's worth noting that the three Spice singles accounted for 71% of its total sales for the quarter, with The Chemical Brothers' Setting Sun (another number one) being the only other Virgin single to appear in the quarter's Top 50, at number 17. There's still a gap of more than four percentage points between Virgin and the pack, with RCA ousting Epic as its closest rival on 7.6%.

RCA also had two singles among the quarter's Top 10 - Robson & Jerome's What Becomes Of The Broken Hearted and the Dunblane charity record - with Woolpackers' Hillbilly Rock Hillbilly



SPICE GIRLS' EMMA

Roll just outside at number 12 after spending three weeks in the Top 10 during November.

RCA's performance represents a 18.7% year-on-year improvement, but the most dramatic upturn registered among the Top 10 companies was the massive 1,500% increase in XL's share. Around 85% of the company's singles sales were accounted for by one release, The Prodigy's Breathe.

The impact a couple of big singles can have on a company's place in these rankings is emphasised by the fact that not one of the Top 10 players had more than four titles among the Top 50 sellers of the quarter. Polydor's fourth place and 42.2% year-on-year increase was fuelled primarily by two Boyzone singles, with Arista's 123.5% upturn explained largely by Toni Braxton's

massive and enduring hit Un-Break My Heart, the third biggest seller of the quarter.

In the corporate group category, Sony had looked close to grabbing the lead in the middle two quarters of the year, but this time around it slipped back while PolyGram recovered slightly to put some space between it and its new challenger - BMG.

BMG's share was up 48.9% year-on-year after the strong quarters registered by RCA and Arista - as well as Deconstruction which emerged as the 14th biggest singles company having generated the eighth biggest seller of the quarter with Robert Miles' One & One.

At the other end of the corporate group league, Beggar Banquet, The Chrysalis Group and Champion all notch up huge year-on-year increases to appear at eighth, ninth and tenth respectively, with The Prodigy, Babybird and Faithless being the acts behind the figures.

Among distributors, BMG improved its year-on-year share by nearly a fifth to take the lead with 20.7% - and that excludes the 3.8% share credited to 3MVBMG for hits by Faithless and Peter Andre, among others. To the other big distributors recorded only moderate year-on-year increases, with four of the top 10 registering downturns. The two biggest independent distributors, Pinnacle and Vital, are still locked together, with Pinnacle making up the ground it lost last time though it is still in second place - just.

Overall, the singles market for the fourth quarter was slightly down on the same period last year, but still a good third up on two years ago. Vinyl accounted for its smallest yet-year share of the market, with the slice taken by 12-inch slumping to 5.0% (it was double that just two years ago) and seven-inch down again to a minuscule 0.5%.

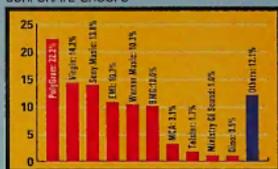
Sonia Webb

ALBUMS: QUARTERLY SNAPSHOT

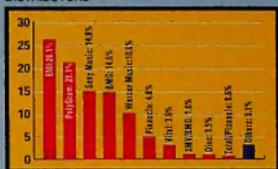
COMPANIES



CORPORATE GROUPS

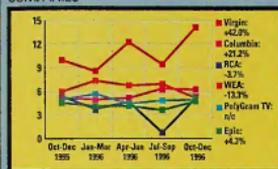


DISTRIBUTORS

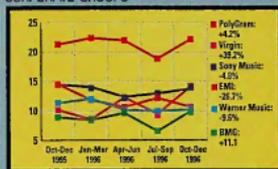


ALBUMS: 12-MONTH TREND

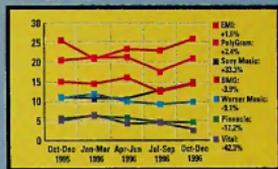
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



owns Virgin's year slot in the labels and companies categories for both singles and albums

ALBUMS

Virgin's run of success with albums has been remarkable enough, but the latest set of market share figures make it look virtually unassailable.

The number one seller of the quarter by a certain girl group pushed Virgin's company share to 12.7%, comfortably double that of its nearest rival, Columbia. Spice accounted for more than a quarter of Virgin's albums sales, which is hardly surprising considering the album stuck at number one for five of the seven weeks it was on sale at the end of last year and sold 440,000 copies in Christmas week alone. Spice's total sale for the quarter was nearly 45% more than that of the second-placed album, Robson & Jerome's *Take Two*. Virgin also did well with a clutch of big compilations, and registered strong sales with George Michael's *Older*, the latter title finishing the quarter as the 11th biggest artist album.

If Virgin's dominance of the labels and companies rankings was to be expected, its performance in the corporate group league is perhaps even more impressive. Much larger operations including Sony and EMI were pushed down the rankings by Virgin's 14.2% share - a 39% increase on its performance for the same period last year.

Behind Virgin, the biggest albums companies finished the quarter very tightly grouped, with just three percentage points separating the second and 10th-placed companies. Among the market leaders, EMI TV registered the biggest year-on-year increase - 58.2% - to sneak 10th place with a 3.2% share thanks in part to *The Smurfs* who accounted for around 15% of its sales with *The Smurfs Go Pop!* The title finished the quarter as the 38th biggest album overall.

EMI was still some way off challenging PolyGram as the biggest



ROBSON & JEROME

TV company, however. Its PolyGram TV took fifth place by neatly matching the 5.0% it scored for the same period last year after scoring hits with *Kiss In Ibiza '96*, Michael Ball's *The Musicals and The Very Best Of The Moody Blues*.

PolyGram registered a similarly-sized upturn as EMI TV to become the seventh biggest company and take a 4.5% share after scoring hit albums with, most notably, Boyzone's *A Different Beat* and Lighthouse Family's *Ocean Drive*.

RCA's share was down slightly year-on-year, but its third place and 5.3% share represents a dramatic comeback after an exceptionally quiet third quarter which saw it drop out of the Top 10 with a share of just 0.8%. It has Robson & Jerome to thank for the turnaround, with their quadruple-

platinum album selling enough copies in the six weeks before Christmas to emerge as the sixth biggest-seller of the whole of 1996.

The most notable addition to the corporate group Top 10 was the tiny Ministry Of Sound operation, which confirmed you don't have to be a major to score success in the compilations market. Its 1.0% of the market was enough to take ninth place, with *The Annual II - Pete Tong & Boy George* emerging from nowhere to sell nearly 400,000 units and become the fourth biggest-selling compilation.

Apart from the tussle for third place between Sony and BMG, there was little drama in the albums distribution shares, with EMI and PolyGram holding on to the Top two slots. Though still well behind EMI, PolyGram bounced back from a disappointing third quarter to take a 21.1% share of the market, an 18% improvement. PolyGram TV, Polydor and Go! Discs were its best-performing companies, in that order.

Sony put on a third year-on-year to retain third place with 14.8% and distributed three of the quarter's Top 10 artist albums, one on each of the three companies - Céline Dion's *Falling Into You* (Epic) in third place, Fugees' *The Score* (Columbia) in sixth and Jamiroquai's *Travelling Without Moving* (Sony S2) at number eight.

It wasn't a great quarter for the indie distributors, with both Pinnacle and Vital losing share year-on-year. Pinnacle will be pleased to pull clear of Vital with a 4.8% share fuelled partly by the diverse trio of Ritz' Daniel O'Donnell title *Songs Of Inspiration* (the quarter's 43rd biggest album), Dingo's *Best Of Body Holly* and One Little Indian's *Skunk Anansie* album *Stooch*.

Overall, the album market was down slightly year-on-year in the fourth quarter, although - as with singles - sales were still well up on two years ago. Selina Webb

TOP ARTIST ALBUMS

- 1 SPICE Spice Girls (Virgin)
- 2 TAKE TWO Robson & Jerome (RCA)
- 3 FALLING INTO YOU Céline Dion (Epic)
- 4 GREATEST HITS Simply Red (East West)
- 5 BLUE IS THE COLOUR The Beautiful South (Go! Discs)
- 6 THE SCORE Fugees (Columbia)
- 7 A DIFFERENT BEAT Boyzone (Polydor)
- 8 TRAVELLING WITHOUT MOVING Jamiroquai (Sony S2)
- 9 AROUND THE WORLD - THE JOURNEY SO FAR East 17 (London)
- 10 OCEAN DRIVE The Lighthouse Family (Wild Card/Polydor)

TOP ARTISTS

- 1 SPICE GIRLS
- 2 ROBSON & JEROME
- 3 CELINE DION
- 4 THE BEAUTIFUL SOUTH
- 5 SIMPLY RED
- 6 FUGEES
- 7 THE SMURFS
- 8 OASIS
- 10 JAMIROQUAI

TOP PRODUCERS

- 1 ABSOLUTE/STANNARD/ROWE
- 2 WRIGHT/STOCK/AITKEN
- 3 STEINBERG/NOWELLS/GOLDMAN/WAFFOSTER/STANMAN/GATICA/NOVA
- 4 LEVINE/HUCKNALL
- 5 KELLY
- 6 PRAKAZREL-PRAS
- 7 HEDGES/HARDING/CURNOW/WAKE
- 8 THE SMURFS
- 9 HARDING/CURNOW/KEAN/STANNARD/ROWE/MORTIMER/VARIOUS
- 10 PEEDEN

TOP COMPILATIONS

- 1 NOW THAT'S WHAT I CALL MUSIC! 35 (EMI/Virgin/PolyGram)
- 2 THE BEST SIXTIES ALBUM IN THE WORLD...EVER! (Virgin)
- 3 HEARTBEAT - NUMBER 1 LOVE SONGS OF THE '60s (RCA/Global TV)
- 4 THE ANNUAL II - PETE TONG & BOY GEORGE (Ministry Of Sound)
- 5 THE LOVE ALBUM (Virgin)
- 6 THE BEST CHRISTMAS ALBUM IN THE WORLD...EVER! (Virgin)
- 7 HITS '97 (warcneasp/Global TV/Sony TV)
- 8 THE ULTIMATE PARTY ANIMAL (Global TV)
- 9 XISS IN IBIZA '96 (PolyGram TV)
- 10 HUGE HITS 1996 (warcneasp/Global TV/Sony TV)

londonmusicweek ⁹⁷

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THE OFFICIAL CHARTS



The game of musical chairs at the top of the singles chart continues, with Blur becoming the fourth resident in as many weeks, debuting in pole position with *Beetlebum*, which sold 120,000 copies last week. Their 17th hit is the sixth in a row to reach the Top 10 – a sequence started by their only previous number one, 1995's *Country House*.

Blur's arrival ends the reign of *White Town's* *Your Woman* after just one week. It's a week in which *White Town – Jai Si Misha* – has experienced both the joy of having a number one and the pain of the tabloid press at its most unpalatable. A longstanding unflattering snatched picture of him in specs and voluminous aoraks, they have dubbed Misha "the nerd from nowhere" and poked their noses into his love life. Regardless of jibes, *Your Woman* sold a further 90,000 copies last week, and is becoming increasingly popular with radio (it moved from number nine up to number four on the airplay chart) despite its lyrics. Quite apart from slipping "cut the crap" into them, Misha mysteriously sings the song from a wholly female perspective, making it the first gender-reversal record to reach number one. The previous hit of this kind was Joan Baez's *The Night They Drove Old Dixie Down*, a number six hit from 1971 on which she assumed the role of a man called *Virgil Cain*.

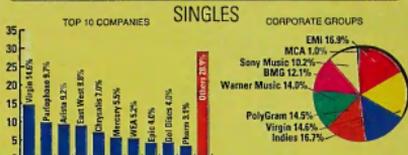
George Michael snarls his fourth consecutive top three hit from his older album with the single of the same name, which is now a double A-side, sharing top billing with *I Can't Make You Love Me – not on the album!* which was originally a number 18 hit in America for *Benetton*. It's exactly five years ago, *George's* older album has moved up the chart again in recent weeks as the single has gained exposure but holds at number nine this week. It has sold over 1.5m units in this country, and more than 6.2m worldwide in the past nine months.

Walk On Me is one of 30 Burt Bacharach and Hal David songs which were American hits for Dionne Warwick. It also gave her her first major and most enduring British hit, reaching number nine in 1964, and has since taken on a life of its own, attracting more than 200 covers. The latest, by *Gabriele*, debuts at number seven this week. It's the 15th consecutive recording of *Walk On Me* by to reach the chart, a tally topped only by the seven hit versions of *Unchained Melody* and eight of *White Christmas*. It has also been a hit for D-Train, The Stranglers, *The Average White Band* and others whose 1990 version peaked at number six, the highest placing for any recording of the song.

SINGLES UPDATE



AT-A-GLANCE WEEKLY MARKET SHARE



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

Madonna's Don't Cry For Me Argentina slips from number seven to 12 but the success of the film – number one in the movie charts – has boosted the soundtrack album to number one for the first time in its 13-week chart career. It triumphs by a small margin this week, relegating *Spice Girls' Spice LP* to number two. In America, as here, the movie has been a bigger success than anticipated, and the soundtrack has soared there too, moving 12-7 in the past fortnight, though it will have a tough time negotiating the No Doubt album *Tragic Kingdom*, which is number one there for the seventh week in a row.

Some records take a while to become the hits that record companies want them to be, while others never make it, no matter how hard or how often they try. In the latter category is *Martine Gireault's Revival*. First released on the indie Opus label in 1991, it rapidly established itself as a modern soul classic, though it failed to chart. A subsequent re-release on RFR reached number 53. A year later it reached number 37. Now listed to RCA, it was reassigned again last week but struggled, and debuts at number 61 this week. Good as it is, it may be time to accept that *Revival* is never going to be a big hit.

Alan Jones



It's second week at the top of the airplay chart, *Focus Say What You Want* establishes a commanding lead, registering 262 more plays and a 20% bigger audience than any other record, although at Radio One it turns in 8-13, not least because its most enthusiastic supporter (one Chris Evans) is no longer at the station. Aside from Radio One, it earns its biggest audience at Capital, where it was played 53 times last week, just one fewer than the station's top spin, *White Town's* *Your Woman*.

Last week it looked as if I Can't Make You Love Me was going to soar away from Older as the most popular track on *George Michael's* *Older*, but that hasn't happened. In fact, I Can't... falls a notch to number 44 while Older climbs 59-53. With *FastLove* at number 77 and *Spinning the Wheel* at number 88, Michael is, and has been for several weeks, the only artist with four titles among radio's Top 100.

Radio One played six different songs 26 times last week but only one secured 27 plays. That was *The Blue Boy's* *Remember Me*, which accordingly soars 15-1 on the station. Though it registered a further 91 plays elsewhere, Radio One accounted for 90% of its total audience impressions, helping it to move 42-30 nationally. Placebo's *Nancy Boy* – another high-flying C1N chart entry – was even more reliant on Radio One, which contributed 26 of its 53 plays on the Music Control panel and over 95% of its audience.

Remember Me is an established club hit, and would have made the Top 40 even without Radio One's support, but Placebo would have struggled without the national network's patronage.

Sherly Crow's Everyday Is A Winding Road is showing signs of fatigue after a several-week run on the chart. Last week it slipped 18-21, a decline that accelerates this week as it plunges to number 39. As it does so, however, it moves serenely to the top of the Atlantic 252 list with 56 plays. The days when Atlantic 252 would give its most rotated record 100 plays or more are long gone, and few records now top 60 plays a week there. Even so, the influential long wave broadcaster delivered nearly 40% of *Crow's* overall audience for *Everyday*... last week.

Finally, though its debut at the top of the sales chart was feverish, *Blur's* *Beetlebum* is not one of their biggest radio hits. Their only previous number one sales hit, *Country House*, was also a number one on the airplay chart. *Beetlebum* won't be. It moved 33-22 this week, much of this gain being due to increased Radio One exposure.

Alan Jones

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THE UK'S OFFICIAL CHART SOURCE

TOP 75 SINGLES

1 FEBRUARY 1997

WEEK	ARTIST	TITLE	ARTIST (Producer) Publisher (Writer)	Label (C)/Cass (Distributor) 7/17
1	NEW	BETLEBEEB	Blair (Gerald) EMI (Alan) Gower (James) Rowntree	Food/Parade CD/DIGISYS 88-1 (7) (7) 80-80
2	1	YOUR WOMAN	Chrysalis CD/CS 5027/CTS 5032 19	Chrysalis CD/CS 5027/CTS 5032 19
3	NEW	OLDER I CAN'T MAKE YOU LOVE ME	Virgin VSD00 8025VC 1628 16	Virgin VSD00 8025VC 1628 16
4	NEW	WANDY BOY	Elevator Music FL00RD 4-1 (W) FLOOR 4-1	Elevator Music FL00RD 4-1 (W) FLOOR 4-1
5	3	WHERE DO YOU GO	Arista 74321401507/7432140150A (BMG)	Arista 74321401507/7432140150A (BMG)
6	3	SA Y WHAT YOU WANT	Mercury Records 480/MERC 480-1 (4) 480-1	Mercury Records 480/MERC 480-1 (4) 480-1
7	NEW	WALK ON BY	Capitol 90000 159 (W) 90000 159 (W)	Capitol 90000 159 (W) 90000 159 (W)
8	2	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	East West A 38502/4 A 3850 (W) A 3850T	East West A 38502/4 A 3850 (W) A 3850T
9	NEW	REMEMBER ME	Pharm. C/PHARM 1/CAPHARM 1 (T/CP/BMG)	Pharm. C/PHARM 1/CAPHARM 1 (T/CP/BMG)
10	4	DON'T LET GO (LOVE)	East West A 38502/4 A 3850T (W) A 3850T (W)	East West A 38502/4 A 3850T (W) A 3850T (W)
11	4	QUIT PLAYING GAMES (WITH MY HEART)	Jive JIVE 406/JIVE 406 (W) JIVE 406	Jive JIVE 406/JIVE 406 (W) JIVE 406
12	3	DON'T CRY FOR ME ARGENTINA (C/W/HER BOY)	Mercury Records 480/MERC 480-1 (4) 480-1	Mercury Records 480/MERC 480-1 (4) 480-1
13	NEW	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	One Little India 11/02CD/W 02 (W) 11/02CD/W 02 (W)	One Little India 11/02CD/W 02 (W) 11/02CD/W 02 (W)
14	NEW	CANDY GIRL	Echo ECD50 31/EC50C 31 (W) 31/EC50C 31 (W)	Echo ECD50 31/EC50C 31 (W) 31/EC50C 31 (W)
15	14	UN-BREAK MY HEART	LaFace/Arista 74321410362/7432141036A (BMG)	LaFace/Arista 74321410362/7432141036A (BMG)
16	17	STEP BY STEP	Arista 74321448327/7432144834 (BMG)	Arista 74321448327/7432144834 (BMG)
17	NEW	WE COULD BE KINGS	Polydor CD/CS 100CSD 10 10 (F) 100CSD 10 (F)	Polydor CD/CS 100CSD 10 10 (F) 100CSD 10 (F)
18	11	2 BECOME 1	Virgin VSD00 8025VC 1607 16	Virgin VSD00 8025VC 1607 16
19	5	COME BACK BRIGHTER	Sony S2 66407/6266074 (SM)	Sony S2 66407/6266074 (SM)
20	16	PONY	Capitol 90000 159 (W) 90000 159 (W)	Capitol 90000 159 (W) 90000 159 (W)
21	NEW	TUM BIN JIYA	Highland Grand 6641372/6641378 (SM)	Highland Grand 6641372/6641378 (SM)
22	10	PEOPLE HOLD ON (THE BOOTLEG MIXES)	A&M 402162/402162/402163A (BMG)	A&M 402162/402162/402163A (BMG)
23	6	GET UP (EVERYBODY)	Mammoth FESD0 19F/ES0 19F (W) 19F	Mammoth FESD0 19F/ES0 19F (W) 19F
24	8	SATURDAY NIGHT	Nonesuch NCD 2402/NUJ 240C (2/197)	Nonesuch NCD 2402/NUJ 240C (2/197)
25	13	BREATH	XL Records 801 3800X/80 1 (W) 3800X/80 1 (W)	XL Records 801 3800X/80 1 (W) 3800X/80 1 (W)
26	2	STREET DREAMS	Columbia 6641362/664136A (SM)	Columbia 6641362/664136A (SM)
27	NEW	YOU DON'T KNOW	Capitol 90000 159 (W) 90000 159 (W)	Capitol 90000 159 (W) 90000 159 (W)
28	3	HEY CHILD	London/London 390/LON 390 (F) 390 (F)	London/London 390/LON 390 (F) 390 (F)
29	17	HORNY	WEA WEA 0802/WEA 080A (W) 080A (W)	WEA WEA 0802/WEA 080A (W) 080A (W)
30	11	ONE & ONE	Deconstruction 7432147862/743214786A (BMG)	Deconstruction 7432147862/743214786A (BMG)
31	NEW	ALL I WANT	Epitaph 64912-1 (6) 64912-1 (6)	Epitaph 64912-1 (6) 64912-1 (6)
32	NEW	SO MANY WAYS	Atlantic A 38502/4 A 3850T (W) A 3850T (W)	Atlantic A 38502/4 A 3850T (W) A 3850T (W)
33	3	SUGAR COATED ICEBERG	Chrysalis 664042/66404A (SM)	Chrysalis 664042/66404A (SM)
34	14	I CAN MAKE YOU FEEL GOOD	Nonesuch NCD 2402/NUJ 240C (2/197)	Nonesuch NCD 2402/NUJ 240C (2/197)
35	18	LET ME HEAR YOU SAY 'OLE'	Stig/Atlantic WEA WEA 0802/WEA 080A (W) 080A (W)	Stig/Atlantic WEA WEA 0802/WEA 080A (W) 080A (W)
36	4	SATAN	Interscope UCCD 33-1 (W) 33-1 (W)	Interscope UCCD 33-1 (W) 33-1 (W)
37	3	COLD ROCK A PARTY	East West A 38502/4 A 3850T (W) A 3850T (W)	East West A 38502/4 A 3850T (W) A 3850T (W)

WEEK	ARTIST	TITLE	ARTIST (Producer) Publisher (Writer)	Label (C)/Cass (Distributor) 7/17
38	NEW	RAIDE THE TIGER	The Roots/Interscope Rhythm/King (Carl)	Capitol CREDSD 248XV-1 (3M/V) CR 248X-1
39	21	DON'T MARRY HER	Go/Discos CREDSD 158/DIGISYS 158 (F) 158 (F)	Go/Discos CREDSD 158/DIGISYS 158 (F) 158 (F)
40	NEW	YOU CAN'T STOP THE BEIGN	Mercury Records 480/MERC 480-1 (4) 480-1	Mercury Records 480/MERC 480-1 (4) 480-1
41	30	FREEDOM 2	Elek Music/Epic 0099VIC 008 (GRP/V) 008	Elek Music/Epic 0099VIC 008 (GRP/V) 008
42	33	HOUSE ON FIRE	WEA WEA 0802/WEA 080A (W) 080A (W)	WEA WEA 0802/WEA 080A (W) 080A (W)
43	29	OVER AND OVER	Capitol 90000 159 (W) 90000 159 (W)	Capitol 90000 159 (W) 90000 159 (W)
44	NEW	LOST WITHOUT YOU	Capitol 90000 159 (W) 90000 159 (W)	Capitol 90000 159 (W) 90000 159 (W)
45	42	A DIFFERENT BEAT	Polygram 62602/62602A-4 (F) 62602	Polygram 62602/62602A-4 (F) 62602
46	3	COSMIC GIRL	Sony S2 66382/626382A (SM)	Sony S2 66382/626382A (SM)
47	NEW	ZOE	Sony S3 DANUCD 184-1 (SM) DANUCD 184-1 (SM)	Sony S3 DANUCD 184-1 (SM) DANUCD 184-1 (SM)
48	14	SA Y YOU'LL BE THERE	Virgin VSD02 1601/VS0 161 (E) 161 (E)	Virgin VSD02 1601/VS0 161 (E) 161 (E)
49	11	WHAT'S LOVE GOT TO DO WITH IT	Interscope ND 9700/INC 9700 (BMG) 9700	Interscope ND 9700/INC 9700 (BMG) 9700
50	8	IN MY ARMS	Mute COMUTE 19/UCUTE 19 (RTM/IMP) 19	Mute COMUTE 19/UCUTE 19 (RTM/IMP) 19
51	2	BEYOND THE INVISIBLE	Virgin DINGD 155/DINC 156 (F) 156 (F)	Virgin DINGD 155/DINC 156 (F) 156 (F)
52	12	HILLBILLY ROCK HILLBILLY ROLL	Chica 74321424512/7432142451A (BMG)	Chica 74321424512/7432142451A (BMG)
53	25	FIRESTARTER	XL Records 801 3800X/80 1 (W) 3800X/80 1 (W)	XL Records 801 3800X/80 1 (W) 3800X/80 1 (W)
54	6	KNOCKIN' ON HEAVEN'S DOOR/TROW THESE	BMG 62602/62602A-4 (F) 62602	BMG 62602/62602A-4 (F) 62602
55	7	IN THE MEANTIME	Sony 7559643162/97E 218C (W) 218C (W)	Sony 7559643162/97E 218C (W) 218C (W)
56	8	FOREVER	Big Life BURDA 1320/BL 132 (F) 132 (F)	Big Life BURDA 1320/BL 132 (F) 132 (F)
57	13	WHAT BECOMES (SATURDAY) YOU'LL NEVER	Capitol 90000 159 (W) 90000 159 (W)	Capitol 90000 159 (W) 90000 159 (W)
58	14	IF YOU EVER	London/LONDON 390/LON 390 (F) 390 (F)	London/LONDON 390/LON 390 (F) 390 (F)
59	32	WIGHTLY WORLD	Extravaganza/Etal 0090855 008/0090855 EXT 008 (F) 008 (F)	Extravaganza/Etal 0090855 008/0090855 EXT 008 (F) 008 (F)
60	NEW	TOUCH ME WITH YOUR LOVE	Mercury 6641362/664136A (SM)	Mercury 6641362/664136A (SM)
61	NEW	REVIVAL	RCA 7432143162/7432143162A (BMG)	RCA 7432143162/7432143162A (BMG)
62	NEW	LOVE TO LOVE YOU/RUNAWAY	Atlantic A 38502/4 A 3850T (W) A 3850T (W)	Atlantic A 38502/4 A 3850T (W) A 3850T (W)
63	NEW	GET OUT OF MYSELF	This Way U/WAY 5482 (F) 5482 (F)	This Way U/WAY 5482 (F) 5482 (F)
64	7	ALL BY MYSELF	Capitol 90000 159 (W) 90000 159 (W)	Capitol 90000 159 (W) 90000 159 (W)
65	27	DON'T WAIT UP	Raw Power RAWX 1020/RAWX 1018 (F) 1018 (F)	Raw Power RAWX 1020/RAWX 1018 (F) 1018 (F)
66	13	ANGEL	Capitol 90000 159 (W) 90000 159 (W)	Capitol 90000 159 (W) 90000 159 (W)
67	54	I NEED YOU	Capitol 90000 159 (W) 90000 159 (W)	Capitol 90000 159 (W) 90000 159 (W)
68	3	LOVE	Mercury 6641362/664136A (SM)	Mercury 6641362/664136A (SM)
69	4	LYING VICTIM	Mercury 6641362/664136A (SM)	Mercury 6641362/664136A (SM)
70	1	EASY	Total Vegas DVEGAS 14-1 (E) 14-1 (E)	Total Vegas DVEGAS 14-1 (E) 14-1 (E)
71	OFFSHORE	Extravaganza 0090855 008/0090855 EXT 008 (F) 008 (F)	Extravaganza 0090855 008/0090855 EXT 008 (F) 008 (F)	
72	30	MOON	Perfecto PERF 134022 (W) 134022 (W)	Perfecto PERF 134022 (W) 134022 (W)
73	8	CHILD	RCA 7432143422/7432143421A (BMG)	RCA 7432143422/7432143421A (BMG)
74	5	I FEEL YOU	Mercury 6641362/664136A (SM)	Mercury 6641362/664136A (SM)
75	9	SALVA MEA	Cherry Chev Chase CD/CS 018/CECH 018 (3M/VEG)	Cherry Chev Chase CD/CS 018/CECH 018 (3M/VEG)

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without love

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And the queen was of James Brown and funk
On CD, LP, and cassette

TOP 75 ALBUMS cin

1 FEBRUARY 1997

Rank	Label/CD (Distributor)	Artist (Producer)	Score
1	Warner Bros 502146422 (AV)	EVITA (OST) Various (Wright/Parker/Webster/Caddick)	92
2	Virgin DVD 2812 (E)	SPICE *7* Spice Girls (Absolute/Stannard/Rowe)	89
3	Go/Disc 8218452 (F)	BLUE IS THE COLOUR *4* The Beautiful South (Kelly)	88
4	Interscope (INO) 93091 (BMG)	RAZORBLADE SUITCASE Blaze (Albini)	87
5	EMI 48329246796 (SM)	FALLING INTO YOU *9* Celine Dion (Sheerock/Naveira/Graham/Wake/Foster/Stannard/Catena/Nave)	86
6	Wild Card/Polygram 5237872 (F)	OCEAN DRIVE *3* Light House Family (Podan)	85
7	Sony 52 483998 (SM)	TRAVELLING WITHOUT MOVING *8* Jamiroquai (Kaye/Stanton/M Beat)	84
8	Virgin DVD 2812 (E)	HOMEWORK Salt 'n' Funk (Gangstarr/Homem Christa)	83
9	Virgin DVD 2812 (E)	OLDER *4* George Michael (Michals/Douglas)	82
10	East West 0630166522 (M)	GREATEST HITS *3* Simply Red (Lewis/Hickland)	81
11	Epic 4896462 (SM)	DIZZY HEIGHTS *6* Lightning Seeds (Bacombe/Broude/Rogers)	80
12	Real Gone Music 700820092020 (BMG)	SECRETS *X* Toni Braxton (Babyface/Various)	79
13	Columbia SHAKER 100K (SM)	K *2* Kulu Shaker (Lecchia/Miller/Step/Dodge)/SHAKER 100K/SHAKER LLP	78
14	Epic 4839302 (SM)	EVERYTHING MUST GO *4* Metric Street Preachers (Hedges/Hague/Frings)	77
15	Alans Monseigneur (Monseigneur/Balford) 5362450414/5362450411 (M)	JAGGED TIGER HILLS *7* Maverick/Rogers (Rogers) 4003343483031	76
16	Columbia 4854542 (SM)	THE SCORE *3* Fugees (Prakazars-Prasz)	75
17	ASM 5400392 (F)	SHERYL CROW *7* Sheryl Crow (Crow)	74
18	Nude 4851292 (JMV/V)	COMING UP *5* Suede (Bulfer)	73
19	Deconstruction 74221391782 (BMG)	DREAMLAND *8* Robert Miles (Miles)	72
20	Interscope (INO) 90023 (BMG)	TRAGIC KINGDOM No Doubt (Vivino)	71
21	Capitol 383728010 (M)	RECURRING DREAM - THE VERY BEST OF *3* Crowded House (Frawley/Young/Young) 723217283127283	70
22	Polygram 637063 (F)	GREATEST HITS - FEEL THE NOIZE Sip (Chandler/Fred)	69
23	Capitol 383728010 (M)	WHAT'S THE STORY MORNING GLORY? *1* Crease (Dunham) 5401348199	68
24	One Little Indian (P) 85CD (P)	STONK Sinh Ananda (Gogarth)	67
25	EMI 48329246796 (SM)	AROUND THE WORLD - THE JOURNEY SO FAR *4* Earl 17 (Sheeran/Currow/Kerry/Stannard/Morahan) 828004	66
26	MCA MCD 60008 (BMG)	MOSELEY SHOALS *3* Scott Collier (Scott Collier/Collier/Scott) MCA 60008/4832924	65
27	GLUCO 021016 (M)	SPIDERS *X* Spiders (Lynch, except for one track)	64
28	RCA 7422142525 (SM)	TAKE TWO *4* Robert & Jerome (Wright/Stock/Altkan)	63
29	XCLD 11042 (M)	MUSIC FOR THE JILTED GENERATION The Prodigy (Stewart/McLellan) XCLD 11042/M 11042 (M)	62
30	Cherry CHEEKCD 500 (BMG/BMG)	REVERENCE *0* Cherry Cheek 500 (Cheek) CHEEK 500/CHEEK 500	61
31	Polygram 5334242 (F)	A DIFFERENT BEAT *2* Boyzone (Hedges/Harding/Currow/Wake)	60
32	Virgin DVD 60 (E)	LE ROI EST MORT, VIVE LE ROI * Enigma (Orato)	59
33	Go/Best 8287242 (F)	GABRIELLE * Gabrielle (The Boilerhouse Boys)	58
34	ECHMC 110 (V)	UGLY BEAUTIFUL *0* Babyface (Johnson/Caputo)	57
35	RCA 7422142525 (SM)	THE PREACHER'S WIFE (OST) Whitney Houston (Warren/Houston/Various) 7422142524	56
36	RCA 7422142525 (SM)	ROBSON & JEROME *X* Simon Green & Jerome Flynn (Stock/Altkan/McNiff) 7422142524	55
37	Safon GED 29268 (BMG)	ODELAY *0* Beck (Dean Brother/Schick/Robb/Schick/Daugh) GED 29268	54
38	WEA 00345862 (M)	RETURN OF THE MACK *0* Mark Morano (Morano/Daugh/Robb/Schick/Daugh) 00345862	53
39	Mushroom CD31450 (BMG)	GARBAGE *X* Garbage (Garbage) CD31450/131450	52
40	Food/Parlophone (M)	PARKFUE *4* Blur (Street/Hague) CD30013/1450	51
41	Warner Bros 52674672 (M)	IF WE FALL IN LOVE TONIGHT * Rod Stewart (Various) 52674672	50
42	Jive CHPR 1953 (BMG)	BACKSTREET BOYS *0* Backstreet Boys (Patt/Martin/Lundgren/Asa/Catena/Allen/McLennan) 1953	49
43	EMI 48329246796 (SM)	THE FINEST *X* Fire (Young/Cambria/Fire Young/Cambria/David Zwart) 48329246796	48
44	Creation/Sony 8196 (BMG)	DEFINITELY MAYBE *5* Dane (Dane/Cole) CREED 8196/CRECLP 169	47
45	ZTT 9837145372 (F)	SEAS *0* Seas (Dane/Cole) ZTT 9837145372 (F)	46
46	East West 0630166522 (M)	CROCODILE SHOES II *X* James Hall (Shelton) 0630166522	45
47	Chrysalis CDCH 8113 (F)	COME FIND YOURSELF Jan Lane (Cornelia/Fan Lane/Cornelia) CDCH 8113/CD 8113	44
48	East West 76578268 (M)	LITTLE EARHTQUAKES * Lisa Loeb (Singer/Singer/Penna/Singer) 76578268	43
49	ASM 5400392 (F)	PEACE SWEET *X* Destiny (Jones) 5400392/5400371	42
50	RCA 7422142525 (SM)	GREEN MAN * Mark Owen (Lecchia/Lennon) 7422142525	41
51	RCA 7422144452 (SM)	EMMERDAANCE * Workpackers (Wright) 7422144452	40
52	Mushroom DX 209 (BMG)	NATURAL *X* Peter Dinklage (Various) DX 209/24	39
53	Adamo 7567292190 (M)	FORGOTTEN, NOT FORGOTTEN *0* The Corrs (Foster/Corr)	38
54	Mercury 5340272 (F)	ALISHA RISES THE WORLD *0* Alisha's Attic (Stewart) 5340272/5430271	37
55	ARM 5409542 (F)	18 TIL DIE *1* Bryan Adams (Adams/Lange) 5409542/5409511	36
56	EMI 48329246796 (SM)	NAKED *1* Louise (Charles/Wilson/Climo/Owens) 48329246796	35
57	EMI TV CDMENTY 121 (E)	THE SMURFS GO POP! *2* The Smurfs (Jackson/Cornhill/Erkens)	34
58	Warner Bros 5362450414/5362450410 (SM)	THE SMURFS GO INTO IN-HI-FI * REM (Adams)	33
59	Sire 7590266492 (W)	INGENUITY * Kid lang (Penny/Mink/Long) WX 48329246796	32
60	Ritz RITZCD 709 (F)	SONGS OF INSPIRATION Daniel Dornoff (Ryten)	31
61	Ventilo 8249632 (F)	BROTHERS IN ARMS *12* Sire (Sire/Scofield/Farmer) VENTIL0 8249632	30
62	XL Recordings 1310 (M)	STARS *12* Simply Deep (Lewin/Rickard)	29
63	XL Recordings 1310 (M)	EXPERIENCE *X* The Prodigy (Howlett)	28
64	WHLB 110010 (F)	BLUE LINES * Mansonic Attack (Massive Attack/Dokow/Willem) WHLB 110010	27
65	Meson 50374 (F)	SONIC REVIEW - A GREAT HITS COLLECTION Sonic Review (Ward/Various) 50374	26
66	Epic 48329246796 (SM)	HISTORY PAET, PRESENT AND FUTURE, BOOK 1 * Michael Jackson (Lange/Lewis/McCoy/Jones/Van) 48329246796	25
67	Sony Classical 524294 (SM)	PLAYS THE VIOLIN *1* John Williams (Williams) SCL 524294	24
68	Internal TRUCO 10 (F)	IN SIDES * Ortural (Hartzell) Internal TRUCO 10	23
69	Sony 5313282 (F)	A MAXIMUM HIGH * Shea Sheen (Sheidco) SCL 5313282/5310281	22
70	Polygram 53107261 (F)	GOLD - GREATEST HITS *3* Altha (Anderson/Unesco/Anderson) 53107261	21
71	Interscope (INTD) 90008 (BMG)	THE THUGGATHER Snoop Doggy Dogg (Snoop Doggy Dogg/Daugh/DeVore/Kyle) INTD 90008	20
72	Interscope (INTD) 90007 (BMG)	ANOTHER LEVEL Eminem (Eminem) INTD 90007	19
73	Polygram TV 520375 (F)	MICHAEL FLATLEY'S LORD OF THE DANCE *0* Ruman Hardin (Hardin/Bolton) Polygram TV 520375	18
74	Polygram 53001361 (F)	BACK TO FRONT *4* Little Richie (Lewin/Chimchall) Polygram 53001361	17
75	Capitol 383728010 (M)	CARRY ON UP THE CHARTS - THE BEST OF *6* The Beatles (Sgt. Pepper) 383728010	16

PHATIMIN GOLD SEVEN 89 weeks as each as certified gold status of country. CD and/or DVD. *1* First release with a platinum certification. CD and/or DVD. **1* First release with a platinum certification. CD and/or DVD. ***1* First release with a platinum certification. CD and/or DVD.
 1. First release on CD. 2. First release on DVD. 3. First release on VHS. 4. First release on VHS. 5. First release on VHS. 6. First release on VHS. 7. First release on VHS. 8. First release on VHS. 9. First release on VHS. 10. First release on VHS. 11. First release on VHS. 12. First release on VHS. 13. First release on VHS. 14. First release on VHS. 15. First release on VHS. 16. First release on VHS. 17. First release on VHS. 18. First release on VHS. 19. First release on VHS. 20. First release on VHS. 21. First release on VHS. 22. First release on VHS. 23. First release on VHS. 24. First release on VHS. 25. First release on VHS. 26. First release on VHS. 27. First release on VHS. 28. First release on VHS. 29. First release on VHS. 30. First release on VHS. 31. First release on VHS. 32. First release on VHS. 33. First release on VHS. 34. First release on VHS. 35. First release on VHS. 36. First release on VHS. 37. First release on VHS. 38. First release on VHS. 39. First release on VHS. 40. First release on VHS. 41. First release on VHS. 42. First release on VHS. 43. First release on VHS. 44. First release on VHS. 45. First release on VHS. 46. First release on VHS. 47. First release on VHS. 48. First release on VHS. 49. First release on VHS. 50. First release on VHS. 51. First release on VHS. 52. First release on VHS. 53. First release on VHS. 54. First release on VHS. 55. First release on VHS. 56. First release on VHS. 57. First release on VHS. 58. First release on VHS. 59. First release on VHS. 60. First release on VHS. 61. First release on VHS. 62. First release on VHS. 63. First release on VHS. 64. First release on VHS. 65. First release on VHS. 66. First release on VHS. 67. First release on VHS. 68. First release on VHS. 69. First release on VHS. 70. First release on VHS. 71. First release on VHS. 72. First release on VHS. 73. First release on VHS. 74. First release on VHS. 75. First release on VHS. 76. First release on VHS. 77. First release on VHS. 78. First release on VHS. 79. First release on VHS. 80. First release on VHS. 81. First release on VHS. 82. First release on VHS. 83. First release on VHS. 84. First release on VHS. 85. First release on VHS. 86. First release on VHS. 87. First release on VHS. 88. First release on VHS. 89. First release on VHS. 90. First release on VHS. 91. First release on VHS. 92. First release on VHS. 93. First release on VHS. 94. First release on VHS. 95. First release on VHS. 96. First release on VHS. 97. First release on VHS. 98. First release on VHS. 99. First release on VHS. 100. First release on VHS.

TOP COMPILATIONS

Rank	Label/CD (Distributor)	Artist (Producer)	Score
1	Capitol 383728010 (M)	THE ANNUAL II - PETE TONG & BOY GEORGE * Ministry Of Sound (Ministry Of Sound) 383728010	92
2	PolyGram TV 552357/552357A (F)	WIRED	91
3	Sony TV SONYTV 21CD/SONYTV 22MCD (SM)	ABSOLUTE GOLD	90
4	PolyGram TV 5307642 (F)	THE NO.1 MOTOWN ALBUM	89
5	EMI 48329246796 (SM)	NOW THAT'S WHAT I CALL MUSIC! 35 *3* EMI/Virgin/Interscope CD NOW 35/CD NOW 35/SONY 35 (E)	88
6	Warner Bros 502146422 (AV)	HITS 97 *X*	87
7	RCA/Global Television RACD 46RADMC 46 (BMG)	HEARTBEAT - NUMBER 1 LOVE SONGS OF '60s *	86
8	Columbia SONYTV 21CD/SONYTV 21MCD (SM)	THE ALL TIME GREATEST LOVE SONGS... *	85
9	EMI Premier CDCEM 3738/CEM 3738E (C)	TRAINSPOTTING (OST) *2* EMI Premier CDCEM 3738/CEM 3738E (C)	84
10	Capitol 383728010 (M)	THE BEST SIXTIES ALBUM IN THE WORLD... EVER! II *	83
11	PolyGram TV 552301/552301A (F)	CLUB MIX 97 *	82
12	Sony TV/Global TV MCD0CD 46/MCD0CD 46 (SM)	THIS YEAR'S LOVE (WILL LAST FOREVER) XXX *	81
13	Virgin DVD 100 (M)	THE BEST 60S ALBUM IN THE WORLD... EVER! *	80
14	United Nations CD003/ARMC 003/UMLP 003 (F)	THE ANTHEMS '92-'97 *	79
15	Global Television RACD 47/RACD 47 (BMG)	THE ULTIMATE PARTY *1*	78
16	World Dance - The Drum & Bass Experience (Firmic/UK)	World Dance - The Drum & Bass Experience	77
17	Virgin DVD 100 (M)	THE LOVE ALBUM II *	76
18	Sony Music/Interscope (INO) 90007 (BMG)	AN INTERSPECTIVE OF HOUSE 1ST DIMENSION	75
19	Warner Bros 502146422 (AV)	DANCE TIT 2000	74
20	Various Artists	THE GREATEST CLASSICAL MOVIE ALBUM	73

AIRPLAY PROFILE

STATION OF THE WEEK

While some radio stations are beginning to phase out their "gold" artists, others are keen to keep them as part of a careful mix.

South Shore's Sunshine 855 plays Sweeney, Ephias and Kinley's music, but with the emphasis on more modern tracks. Programme controller Mark Edwards says the percentage of post-1981 tracks is 62%. "We do play a lot of Seventies stuff, but it's good stuff like The Double Brothers and The Lizzy," he says. "We're neither a Gold nor a Hot FM station, but somewhere in between."

Edwards, who also presents the breakfast show, eschews playlist meetings, making the selection for the main playlist himself. "Too many cooks spoil the broth," he says. Producers and presenters have a little more freedom with classic tracks, however, and of particular interest to Sunshine 855 are recent and classic Euphonia tracks.

"A lot of our listeners were growing up during the period when artists like Alison Moyet were releasing material, so there's a lot of interest in that era, and I'll play a great music," says Edwards.

It's beyond US radio programmers have noted in recent radio conferences and something Edwards says is worth keeping an eye on.

"I always look to the US because they're three years ahead of us on programming, I see a real future in the Euphonia music," he says.

There are around 3000 songs in total on rotation at the station and Edwards says he is wary of limiting the number as it happens on many stations. The format remains stable.

TRACK OF THE WEEK

MADONNA: DON'T CRY FOR ME, ARGENTINA

The most famous song of the band Andrew Lloyd Webber and Tim Rice musical Evita had the distinction of being released on the same day by two different artists in December: Mike Flowers Pops, hoping to revive the success of the Wonderful week last year, went head to head with Madonna.

Madonna, who appears in the Evita movie, won on both the sales and airplay fronts, although she couldn't match Julie Covington, who took the song to number one in December 1978.

The radio play for Madonna's version took a while to build, but then a wide range of radio stations took it on board, including Radio One and Two, Capital and Invicta. The single benefited from a second CD of dance mixes, which picked up support from stations which prefer to steer clear of Maddy's more balladic offerings. In many cases, stations played both versions.

As rave reviews for Evita appeared, sales increased steadily, breaking the 1000 barrier in the first week of January. In the week the single entered the chart at number three,



SUNSHINE TOP 10

#1	Say What You Want	Tevez (Mercury)	33
#2	Where Do You Go	No Mercy (A&A)	29
#3	Step By Step	Whitney Houston (Arista)	28
#4	Don't Let Go (EVERYBODY)	Baren Stimpny (Mercury)	25
#5	Your Woman	White Town (Chrysalis)	25
#6	Sugar Coated Iceberg	Lightning Seeds (Epic)	25
#7	In My Arms	Erasure (Mute)	25
#8	That Thing You Do	The Wanderers (Epic)	21
#9	Walk On By	Gabrielle (De Beat)	19
#10	Ready To Go	Madonna (Sire)	19

Top 10 most played tracks on Sunshine 85.5AM w/o 19/1/97

throughout its 24 hours, with newer tracks in the evening and more gold tracks at the weekend.

Occasionally, Sunshine 855 will stick its neck out on certain tracks that have not proved themselves over the counter. A recent example was Deep Blue Something's Breakfast At Tiffany's, says Edwards, which he A-listed twice before it even got near the charts.

Sunshine does not subscribe to Razer, but private research shows it has a reach of 18% in its transmission area of 300,000, adding up to around 94,000 listeners.

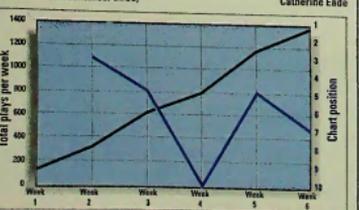
Catherine Eade



Capital - its biggest supporter by that stage - was giving it nearly 30 spins a week. Some US stations couldn't get enough of Don't Cry... with BRMB and Invicta spinning it around 50 times a week. Invicta's head of music Tim Stewart says the dance mixes, courtesy of Pablo Flores and Javier Garza, were played more by the station, but the ballad also fitted in with Invicta's format.

Its continued high level of support at radio has helped the single remain high in the sales chart for six weeks, and the track even recovered from a dip to number 10, rising to number five again in the first week of 1997.

Catherine Eade



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© Music Central UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 19 January until 24.00 on Saturday 25 January 1997

		No of plays	
		LW	TW
#1	REMEMBER ME (Eiv-Oh P!ano)	15	17
#2	COLD ROCK A PARTY (M. Lupo (East West America))	25	26
#3	DON'T LET GO (LOVE) (En Vogue (East West America))	24	26
#4	NANCY BOY (Flaco (Virgin))	22	26
#5	STREET DREAMS (Columbia)	19	26
#6	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG) (Ten Acres (East West))	28	26
#7	WE COULD BE KINGS (Sue (Polydor))	24	25
#8	YOUR WOMAN (White Town (Chrysalis))	25	25
#9	DON'T CRY FOR ME ARGENTINA (Madonna (Warner Bros))	22	24
#10	SATURDAY NIGHT (Suede (Decca))	22	24
#11	BETLEBUM (The Flowers (Polygram))	18	24
#12	PONY (Guns N' Roses (Geff))	12	23
#13	SAY WHAT YOU WANT (Tevez (Mercury))	29	22
#14	SATAN (Ozzy (Mercury))	25	22
#15	GET UP (EVERYBODY) (Baren Stimpny (Mercury))	25	22
#16	HEY CHILD (East 17 (London))	23	21
#17	DISCOTHEQUE (U2 (Island))	20	21
#18	LOPEZ (The Roots (Geff))	11	21
#19	CANDY GIRL (Brix Smith (Epic))	25	21
#20	I CAN MAKE YOU FEEL GOOD (Kavaz (Virgin))	17	19
#21	WALK ON BY (Gabrielle (De Beat))	8	19
#22	HORNY (Mark Morrison (WEA))	21	17
#23	TOUCH ME WITH YOUR LOVE (Bee Gees (Heavenly/Deconstruction))	14	18
#24	QUIT PLAYING GAMES (WITH MY HEART) (Backstreet Boys (A&M))	15	17
#25	HEDONISM (JUST BECAUSE YOU FEEL GOOD) (Shant Annette (The Little Indians))	14	16
#26	DAY BEFORE YESTERDAY'S MAN (Supernatural (Road/Rhapsody))	13	16
#27	DO YOU KNOW (Michelle Gayle (Ten Acres/MCA))	8	16
#28	INTO THE BLUE (Sade (Epic))	9	16
#29	AIN'T TALKIN' 'BOUT OUR LOVE (Sade (Epic))	4	15
#30	SHE'S A STAR (Janet (Frost/Mercury))	7	15
#31	GO (Justice (Epic))	7	15

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		LW	TW
#1	SAY WHAT YOU WANT (Tevez (Mercury))	1396	1732
#2	REMEMBER ME (Eiv-Oh P!ano)	1059	1504
#3	STEP BY STEP (Whitney Houston (Arista))	1434	1395
#4	YOUR WOMAN (White Town (Chrysalis))	1570	1229
#5	YOUR WOMAN (White Town (Chrysalis))	824	1213
#6	SUGAR COATED ICEBERG (Lightning Seeds (Epic))	1042	1187
#7	DON'T CRY FOR ME ARGENTINA (Madonna (Warner Bros))	1317	1181
#8	DON'T MARRY HER (Rush (South Gate Discs))	1176	1174
#9	DON'T LET GO (LOVE) (En Vogue (East West America))	1124	1151
#10	LOVING EVERY MINUTE (Lightning Seeds (Epic))	1209	1022
#11	DO YOU KNOW (Michelle Gayle (Ten Acres/MCA))	819	964
#12	ONE OR OTHER (Beverly Hills (Frost/Mercury))	1232	929
#13	WHERE DO YOU GO (No Mercy (A&A))	478	907
#14	I CAN MAKE YOU FEEL GOOD (Kavaz (Virgin))	907	848
#15	DON'T PLAYING GAMES (WITH MY HEART) (Backstreet Boys (A&M))	627	847
#16	WALK ON BY (Gabrielle (De Beat))	591	795
#17	DON'T SPEAK (No Doubt (MCA))	232	700
#18	ALL BY MYSELF (Celine Dion (Epic))	622	659
#19	OVER AND OVER (Puff Johnson (Columbia))	586	632
#20	IF YOU EVER (East 17 (London))	622	605
#21	COSMIC GIRL (Lenny Kravitz (Epic))	871	598
#22	IN MY ARMS (Erasure (Mute))	477	515
#23	SATURDAY NIGHT (Suede (Decca))	240	498
#24	BETLEBUM (The Flowers (Polygram))	250	492
#25	HEDONISM (JUST BECAUSE YOU FEEL GOOD) (Shant Annette (The Little Indians))	351	472
#26	EVERYDAY IS A WINDING ROAD (Sheryl Crow (A&M))	637	468
#27	I LOVE YOU ALWAYS FOREVER (Donna Lewis (Atlantic/East West))	454	447
#28	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG) (Ten Acres (East West))	452	442
#29	BREAKFAST AT TIFFANY'S (Cappella Blue Sunshine (Interscope/MCA))	452	445
#30	READY TO GO (Madonna (Sire))	516	436

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VIRGIN

		No of plays	
		LW	TW
#1	SAY WHAT YOU WANT (Tevez (Mercury))	37	39
#2	WHERE DO YOU GO (No Mercy (A&A))	35	36
#3			

TOP 50 AIRPLAY HITS

1 FEBRUARY 1997



The Week	Weeks on chart	Title	Artist	Label	Total plays	Plays + or -	Total audience	Audience % + or -
1	7	SAY WHAT YOU WANT	Texas	Mercury	1870	+22	66.53	n/c
2	2	2 BECOME 1	Spice Girls	Virgin	1608	-8	54.66	-16
3	3	DON'T CRY FOR ME ARGENTINA	Madonna	Werner Bros	1250	-11	54.30	-8
4	5	YOUR WOMAN	White Town	Chrysalis	1285	+47	53.58	+25
5	5	DON'T LET GO (LOVE)	En Vogue	East West America	1262	+3	53.37	+15
6	5	STEP BY STEP	Whitney Houston	Arista	1533	-3	45.25	-12
7	4	SUGAR COATED ICEBERG	Lighting Seeds	Epic	1304	+10	44.87	-15
8	2	DON'T MARRY HER	Go! Discs	Go! Discs	1291	-1	42.20	-15
9	5	UNBREAK MY HEART	Toni Braxton	Laface/Arista	1314	-27	40.19	-24
10	18	WALK ON BY	Gabrielle	Go Beat	883	+35	40.18	+49
11	13	I CAN MAKE YOU FEEL GOOD	Kavana	Virgin	881	-6	38.45	+17
12	16	QUIT PLAYING GAMES (WITH MY HEART)	Backstreet Boys	Jive	886	+32	34.98	+16
13	25	SATURDAY NIGHT	Suede	Nude	576	+97	32.80	+53
14	14	HORNBY	Mark Morrison	WEA	519	-12	32.00	+1
15	14	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Tori Amos	East West	554	-5	32.16	-30
16	19	DO YOU KNOW	Michelle Gayle	1st Avenue/RCA	1034	+19	31.95	+21
17	11	ONE & ONE	Robert Miles Featuring Maria Naylor	Deconstruction	989	-31	30.30	-24
18	28	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	One Little Indian	523	+35	29.94	+48
19	26	WHERE DO YOU GO	No Mercy	Arista	951	+67	29.70	+83
20	13	OVER AND OVER	Puff Johnson	Columbia	717	+3	26.13	-22
21	17	HEY CHILD	East 17	London	445	-31	25.78	-12
22	23	BETLEBUM	Blur	Food/Parlophone	567	+91	25.72	+47
23	15	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor	1114	-18	25.26	-23
24	23	GET UP (EVERYBODY)	Byron Stingily	Mano!Mano/Mercury	323	+55	24.42	+23
25	26	COLD ROCK A PARTY	MC Lyte	East West America	160	-32	24.02	+17
26	29	IN MY ARMS	Erasure	CDE	589	+12	23.54	+1
27	24	PEOPLE HOLD ON	Lisa Stansfield Vs Dirty Rotten Scoundrels	Arista	448	+8	23.45	+2
HIGHEST CUMBER								
28	41	DON'T SPEAK	No Doubt	MCA	763	+175	22.96	+94
29	43	STREET DREAMS	Nas	Columbia	198	+64	21.53	+67
30	42	REMEMBER ME	Blue Boy	Pharm	118	+93	21.64	+62
31	38	DISCOTHEQUE	U2	Island	315	+16	21.23	+7
32	39	DAY BEFORE YESTERDAY'S MAN	Supernaturals	Food/Parlophone	303	+46	20.75	+43
33	33	PONY	Ginuwine	Epic/550 Music	239	+56	20.47	+133
34	38	WE COULD BE KINGS	Gene	Polydor	97	+3	19.98	+26
35	38	COSMIC GIRL	Jamiroquai	Sony S2	681	-42	19.81	-31
36	34	CANDY GIRL	Baby Bird	Echo	382	+34	19.72	+13
37	41	SHE'S A STAR	James	Fontana/Mercury	265	+39	19.52	+22
38	41	NANCY BOY	Piacebo	Hut/Virgin	53	+36	19.50	+71
39	13	EVERYDAY IS A WINDING ROAD	Sheryl Crow	A&M	587	-30	17.91	-31
40	34	I GOT THE SHERIFF	Warren G	Def Jam	270	+27	17.61	+54
41	24	IF YOU EVER	East 17 Featuring Gabrielle	London	652	-33	17.13	-15
42	23	ALL BY MYSELF	Celine Dion	Epic	687	-24	16.74	-39
43	44	COME BACK BRIGHTER	Refuge	Sony S2	153	+119	16.47	+31
44	42	I CAN'T MAKE YOU LOVE ME	George Michael	Aegean/Virgin	301	+3	16.42	+24
45	28	SATAN	Orbital	Internal	26	-208	15.97	-25
46	40	LITTLE WONDER	David Bowie	RCA	172	+30	14.73	+22
BIGGEST INCREASE IN PLAYS								
BIGGEST INCREASE IN AUDIENCE								
MOST ADDED								
47	41	CLEMENTINE	Mark Owen	RCA	244	+1009	14.13	+2100
48	37	I LOVE YOU ALWAYS FOREVER	Donna Lewis	Atlantic/East West	493	-6	13.09	-23
49	49	LOPEZ	808 State	ZTT	40	+67	12.44	+108
50	38	AIN'T NOBODY	Lil Cool J	Geffen/MCA	211	+4	12.37	-36

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	DON'T SPEAK No Doubt (MCA)	763	486
2	WHERE DO YOU GO No Mercy (Arista)	951	443
3	YOUR WOMAN White Town (Chrysalis)	1285	413
4	SAY WHAT YOU WANT Texas (Mercury)	1870	338
5	SATURDAY NIGHT Suede (Nude)	576	283
6	BETLEBUM Blur (Food/Parlophone)	567	270
7	WALK ON BY Gabrielle (Go Beat)	883	230
8	CLEMENTINE Mark Owen (RCA)	244	222
9	QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys (Jive)	886	215
10	DO YOU KNOW Michelle Gayle (1st Avenue/RCA)	1034	188

Pos.	Title/Artist (Label)	Total stations	Stations +4 plays	Acts this week
1	CLEMENTINE Mark Owen (RCA)	40	24	16
2	ALWAYS YOU Sophie Zelmani (Columbia)	18	15	13
3	DON'T YOU LOVE ME? Eternal (1st Avenue/EMI)	25	7	7
4	SATURDAY NIGHT Suede (Nude)	53	40	6
5	BEFORE TODAY Everything But The Girl (EBTG/Virgin)	23	7	6
6	DARK COSMOS Space (Isis)	22	7	5
7	YOU GOT THE LOVE Source Featuring Candy Stand (React)	14	5	5
8	HEDONISM (JUST BECAUSE YOU FEEL GOOD) Skunk Anansie (One Little Indian)	50	34	4
9	SHE'S A STAR James (Fontana/Mercury)	27	17	4
10	WITHOUT LOVE Donna Lewis (Atlantic)	39	27	3

© Music Control UK. Chart shows tracks boasting greatest increase in the number of plays. © Music Control UK. Chart shows tracks boasting greatest number of station adds (add defined as four or more plays).

AIRPLAY

Music Control UK monitors these stations 24 hours a day, seven days a week. Airplay: 250, 875 FM; BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

1 FEBRUARY 1996

THE OFFICIAL CHARTS - 1 FEB

1999 **music week**

Y AS USED BY Y



SINGLES

1 BEETLEBUM

1	YOUR WOMAN White Town	Food/Parlophone
2	OLDERS! CAN'T MAKE YOU LOVE ME George Michael	Virgin
3	NANCY BOY Placebo	Elevator Music
4	WHERE DO YOU GO No Mercy	Arista
5	SAY WHAT YOU WANT Texas	Mercury
6	WALK ON BY Gabrielle	Go Beat
7	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG) Toni Amos	East West
8	REMEMBER ME The Blue Boy	Pharm
9	DON'T LET GO (LOVE) En Vogue	East West
10	QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys	Jive
11	DON'T CRY FOR ME ARGENTINA Madonna	Warner Bros
12	HEDONISM (JUST BECAUSE YOU FEEL GOOD) Skunk Anansie	De La Soul
13	CANDY GIRL Babybird	Echo
14	UN-BREAK MY HEART Tomi Braxton	Lafayette
15	STEP BY STEP Whitney Houston	Arista
16	WE COULD BE KINGS Gene	Polydor
17	BECOME 1 Spice Girls	Virgin
18	COME BACK BRIGHTER Reef	Sony S2
19	PONY Sinouine	Epic
20	TUM BIN JIVA Bally Sagoo	Higher Ground
21	PEOPLE RIDE ON THE BOTTLES (MIXES) Lisa Stansfield vs The Drop Bottom Soundz's Acea	Acea
22	GET UP (EVERYBODY) Byron Stingily	Manifesto
23	SATURDAY NIGHT Suede	Nude

ALBUMS

1 EVITA (OST)

2	SPICE Spice Girls	Warner Bros
3	BLUE IS THE COLOUR The Beautiful South	Go/Discs
4	RAZORBLADE SUITCASE Bush	Interscope
5	FALLING INTO YOU Calina Dion	Epic
6	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
7	TRAVELLING WITHOUT MOVING Jamiroquai	Sony S2
8	HOMEWORX Duff Punk	Virgin
9	OLDER George Michael	Virgin
10	GREATEST HITS Simply Red	East West
11	DIZZY HEIGHTS Lightning Seeds	Epic
12	SECRETS Tomi Braxton	Lafayette
13	K Kula Shaker	Columbia
14	EVERYTHING MUST GO Manic Street Preachers	Epic
15	JAGGED LITTLE PILL Alanis Morissette	Maverick/Reprise
16	THE SCORE Fugees	Columbia
17	SHERYL CROW Sheryl Crow	A&M
18	COMING UP Suede	Nude
19	DREAMLAND Robert Miles	Deconstruction
20	TRAGIC KINGDOM No Doubt	Interscope
21	RECURRING DREAM - THE VERY BEST OF Crowded House	Capitol
22	GREATEST HITS - FEEL THE NOIZE Shade	Polydor
23	WHAT'S THE STORY? MORNING GLORY? Oasis	Creation

apollotourforty

ain't talkin' 'bout tub

Including Mixes from Armand Van Helden



1 2 97

tong lures lisa loud after six-year wait

ftr/London Records has announced a comprehensive restructuring after the well-reported upheavals the label went through last year with the departure of a number of staff to RCA/BMG.

Among the key changes made by ftr managing director Pete Tong are the appointment of indie promotion company boss Lisa Loud (pictured) from Loud & Clear as ftr label manager, the arrival of DJ/producer Phil Faversham as an A&R manager and also a deal with Germany's Motor Music.

Endorsing Tong's changes, London managing director Colin Bell is bullish about the moves. "This signals a new era for ftr, a label that has escalated from a

humble one-man operation to one of the UK's foremost dance labels. We will continue to break dance acts into the mainstream," he says.

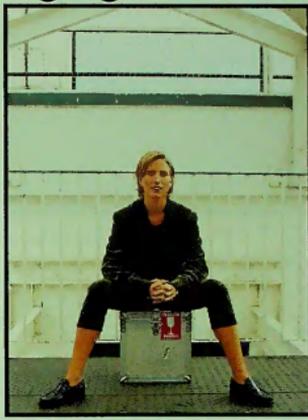
Tong reveals that he has long been trying to lure Loud—who has run Loud & Clear for six years, working records by the likes of Massive Attack, Elenoi, Gabrielle and many others—to London. "At least I'm persistent. I offered Lisa a job ages ago and I'm thrilled that she's finally seen the light. It's just a shame that I had to get six years older in the process," says Tong.

Loud will have responsibility for A&R, marketing and club promotion, reporting to Tong. She will bring with her two former Loud & Clear employees,

Jo Elleno and Grahame Hind to run the ftr club promotion department, which will also handle Manifesto's releases.

Faversham was previously an A&R scout for London and is a well-known DJ on the Leeds club scene. "His move to A&R is a natural evolution. He's already given us a healthy start to the new year with the Lithium & Sonya Madon record 'Ride A Rocket'," says Tong.

Tong has also announced that the Intemal and Systematic imprints are being dissolved with their artists re-vesting to the parent ftr label. Meanwhile, the two-way deal with Motor Music/PolyGram in Germany will link ftr/London with one of Europe's most successful labels.



photograph: GP

TOP: THE NEW CLUB FIGHT TOWN & "Love Is Blue"
FROM A BANK ROBBERS SESSION



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inside

- 2) laurent garnier makes his film debut
- 5) boland picks his favourite tracks

club chart:



cool cuts:



wall of sound calls a halt to bidding war

The fierce bidding war among numerous majors to sign The Propellerheads, the hotly-tipped group on trip-hop independent label Wall Of Sound, drew to a close this week with the announcement that the band would be staying put.

London and Island Records were among those who had been chasing the group over the past few months. According to insiders, no deal has been forthcoming because WOS insisted on doing a full label deal rather than just auctioning off its biggest group.

While WOS MD Mark Jones was unavailable for comment, the company did release a statement

outlining its decision for both artists and label to remain independent.

"We're not saying we are anti-major, only that there is a time and place for everything and this is definitely not the time," it says.

WOS is currently finalising a new negotiating deal for the UK and distribution for US and Japanese representation. "We feel this is the best way forward for the label and our artists in 1997 and beyond. The label has established successful licensing deals with PIAS in France and Benelux and Mushroom in Australia, proving that the independent route can work," says the statement.

some of the biggest names in dance music

are to feature on the first charity CD for *The Big Issue* entitled 'Foundations'. Underworld, Leftfield, Massive Attack, 808 State, Fluke and Bomb The Bass are just some of the acts that contributed rare or unreleased tracks for the double CD. The LP has been co-ordinated by Feedback Communications which looks after acts such as Black Dog. "We've covered Feedback's artists over the years and when I said it would like to return the favour, we were very happy," says Rachel Stewart, fundraiser for *The Big Issue*. "The music is quite streety and not mainstream, which fits in with *The Big Issue* perfectly." The album is being distributed by RTM. Jim Connelly, RTM's sales manager, says, "The response has been excellent. Also it really is an excellent album—only four of the tracks have been released before." 'Foundations' is out today with a retail price of £14.99, £6 of which will be donated to *The Big Issue* Foundation.

18 AN INTROPECTIVE OF HOUSE: 1ST DIMENSION Sound/Benson

14 19 DANCE TIP 2000

15 20 THE GREATEST CLASSICAL MOVIE ALBUM

03-02-97

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ain't talkin' 'bout dub

Including Mixes from Armand Van Helden, Escape from New York & Matrix plus the club anthem Glam

12/CD/0302

20	25	BREA	26	STRE	27	YOU	28	HEY	29	HORH	30	ONE	31	ALL	32	SUM	33	SOG	34	SUN	35	I CA	36	SATI	37	COLL	38	RIDE	39	DOA	40	YOL
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With dance music, simplicity is the key and this is certainly true of DJ Kool's current hit hop anthem 'Let Me Clear My Throat'. Kool originally built his reputation on the mid-Eighties Washington go-go scene perfecting a call and response routine with club crowds. When the go-go scene died outside Washington, DJ Kool lived on, eventually turning some of his most popular routines into records. First there was 1992's 'Twenty Minute Workout', then 1995's 'I Got Da Feelin'' and the current 'Let Me Clear My Throat', which has sold 250,000 copies in the US since its release last summer. Picked up by American Recordings and with a host of new mixes by Mark The 45 King (whose '900 Number' the original samples) and Funkmaster Flex, the track looks set to hit the UK charts off the back of specialist radio and club play. There is also talk of bringing Kool over to the UK to perform live. The 'Let Me Clear My Throat' single is out on February 10 while the album of the same name is released on February 24.

new to helps concrete build a following for brit hop sound

As a bastion of the UK house scene for nearly 10 years, it's ironic that Deconstruction should be home to Concrete Records, a label with the declared intention of offering an in-your-face alternative to the four-on-the-floor fluid of house. Some of the label's finest moments are collected on a new compilation, 'Structurally Sound', out this week.

Concrete was set up two years ago by Deconstruction's long-serving club promotion manager Vanessa Rand, and after a slow start released a flurry of critically-acclaimed singles and LPs last year. Musically, the label complements what's been happening of clubs like The Bus Vibe and The Heavenly Social with a move back to more hip hop orientated sounds.

"Personally, the amount of house music I like is fast heading to zero," says Rand. "Every few years it gets to the point where you get bored with the mainstream and begin to look for something new and interesting."

The label has already made a splash in the compilation world with last year's 'Brit Hop & Amyl House', which aside from giving the world the term Brit hop, provided a musical manifesto for the brookbeat orientated clubs and labels springing up at the time.

"Structurally Sound" brings the story up-to-date, featuring much of the key Concrete artists such as Death In Vegas (pictured), The Dub Pistols,



Basso and The Crooklyn Clan.

This year the label will also be releasing a series of artist albums from the likes of Death In Vegas, The Dub Pistols and Basso. "I think that's what people want now, something with substance rather than one-off singles. Also, we'll be working acts over a long period of time rather than just getting tracks and forgetting about them," says Rand.

The label hasn't focused only on Brit hop either. "Shoot The Pump" was a smartly packaged compilation put

out late last year which drew together the type of cut-up beat records that have poured out of New York over the past few years. It was mixed by DJ Rizz from Funkmaster Flex's Flip Squad, and Concrete will be doing more records with Rizz and his crew the Crooklyn Clan this year. "People think it's strange that we do records like that but the label's roots are back in that Eighties New York cut-and-paste thing."

"Structurally Sound" is released today (27).

THEY'VE GOT THE FEELING FOR "Love is blue" From a Mark Roncato Session A Reaction Records Product. Distributed by JMW/Prod. 08568024 - 08568044 - 082844

Say what?

do some cities have a distinctive dance sound?

Danny Jones & Andy Mac - Loaded Records and Estereo
Yes, all areas have their own sound. The obvious ones are Detroit, Chicago and, at the moment, Paris. Sheffield has definitely got its own sound and you can hear that coming through on labels like Warp. As far as Brighton goes, it's pretty eclectic. There are so

many clubs in such a small area that everything is defined for. We're a holiday town.

Outlaw - DJ, Eastern Bloc
I think that if someone successful emerges from a particular city, then people will try to copy that sound, like RnB Size for instance. A lot of people are trying to imitate that. It's not the case that a lot of people are all coming up with the same sound in the same city. As for Manchester, I don't

think it has a particular dance sound, unless you're talking cheesy handbag.

Michelle Wood, queen of Freebeat, Liverpool
Liverpool is obviously noted for its rock and roll sound, but I don't have a specific sound when it comes to dance music. There is a definite Liverpool scene and Liverpool is very important for dance music with the likes of Cream, Voodoo and ourselves. I'm

sure you could put together an album and call it a compilation of the Liverpool scene, but here's no definite dance sound."

Danny M - promoters, Strictly Underground
"I don't think any area, be it Sheffield, London or New York, has a specific sound. There are British dance producers making great Detroit techno, but they don't come from Detroit, they make the style of music which sounds as if it does.

Putting together a compilation of music from a particular area sounds like another marketing excuse to me. For example, Warp comes from Sheffield and the music on that label goes right across the board. There's certainly not a Romford sound, although we have around 18 record labels in a two-mile circumference. There are techno labels, drum & bass, house and jungle labels, compilation companies, the lot."

LaurentGamier

CrispyBacon

LaurentGamier CrispyBacon b/w TheHoe 2x12"/CD Released: 3/2/97
Mixes by DJ Hell, Alex 83 & DJ Gilly
F Communications v Ultimate nights @ J2 The End (London) with DJ's
Laurent Gamier, Carl Cox, Darren Emerson (Cream) & Jeff Mills (The End). PAs by Scott X & Jari Hakkarinen

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20	25	BREA	17	26	STRE	16	27	YOU	15	28	HEY	14	29	HOR	13	30	ONE	12	31	ALL	11	32	SUN	10	33	SUG	9	34	ICA	8	35	LETN	7	36	SAT	6	37	COL	5	38	RIDE	4	39	DON	3	40	YOL
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18 AN INTROPECTIVE OF HOUSE: 1ST DIMENSION Super Dimension
14 19 DANCE TIP 2000 Home and Global TV
15 20 THE GREATEST CLASSICAL MOVIE ALBUM Home

jack on his box

belgium-based cj is one of techno's top crowd pleasers. here are his top 10 cuts

'breaking point' ('clementine ep') luke slater (dj'ax up beats)

"Luke Slater is a big pal of mine, we used to play together quite a lot. Full-on respect to that man. Everything he's ever done is excellent, I don't think he's capable of doing anything bad. He's probably the number one techno producer at the moment. This track is about three years old and it will never leave the box. In fact, half the box is by him. This record is timeless, it could have been made yesterday."

'inner soul' ('solar far ep') claude young (dow)

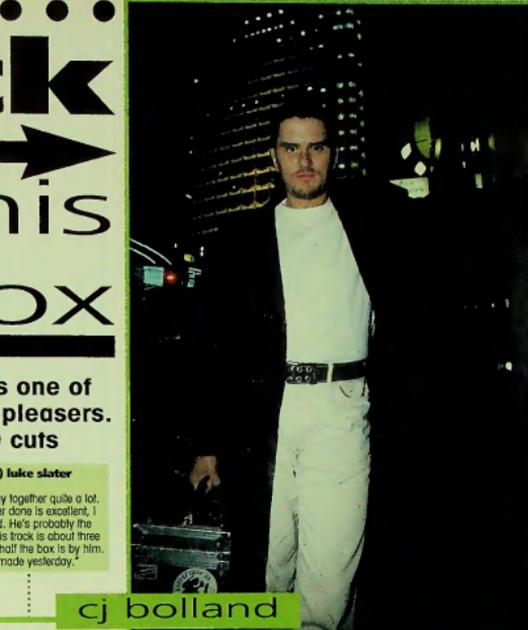
"Claude gave me this when we were on tour in Australia in 1992. People hear it today and think it's new. It's now so old that the new generation of clubbers haven't heard it. It fits in really well with what's going on now."

'data sync' ('subtrahive synthesis ep') damon wild (geometric)

"This must be at least four or five years old. It was handed to me by Damon Wild last time we played the Orb together. It's a hard, techno-sexy, acid track. I played it that night and it went down brilliantly."

'memory panic' magenta (experimental)

"This is actually by Carl Lekebusch who is Swedish. I've been a big fan of his for a long time, everything he's done has been excellent. He makes very, very bouncy tracks: big beats but very funky. The bassline gives the tracks such good grooves and he comes up with good sounds. We've never met, we keep meaning to but somehow it's never happened."



photograph: GP

cj bolland

'zig zag' zone 1 (houzau)

"I helped to start this label at the end of 1992. A pal of mine, who DJs under the name The Fly, had a record shop called The Fly and it was going bankrupt. His dad had two houses and was willing to risk capital in the record shop so, as I had notes needing a place to put tracks out, I said why not start a label? His dad gave him a budget and Zanros was born. I started this record three times last weekend – the three different mixes. It's like a rollercoaster ride. A simple rhythm track but powerful. It builds up and then drops and builds up and drops. It causes an intense reaction on the dancefloor. After playing it at the Orb recently 10 or 15 people tried to buy it."

'rush (c) bolland remix' orbital (internal)

I did this remix in 1993. I heard a story that Orbital didn't really like my mix but Internal liked it and sent me a copy. I played it for years as my opening track but now it's my ending track. It's the best remix I ever did. It's very melodic but with total power and energy. I did it with Cisco. I drop it now and it still works."

'forklift' (slater's filtered mix) j&3 (novamute)
"This tune is new but it will be in my box forever. Cisco from The Advent recommended it to me. If Cisco recommends a tune, I get it. I played it last weekend and you just had to be there to hear how it went down."

'you have powers' ('elements ep') arpeggiators ('hardhouse')

"DJ Tom made this in 1993; he is a good, personal friend. When it first came out, I played it to death for at least a year and kept it in my box because it is one of those tunes you might want to drop in... I play it once or twice a month."

'yanky drive' x connection (x trac)

"This is by DJ Mujish and Groovehead. I've had this record in every chart I've done since I've been doing charts."

'nexus 6' ('room ep') the noam (prolecat)

"I've had this since 1994. I bought it in Blitz, the record shop around the corner from me. The guy who owns Blitz also owns the Bonzo record label. It's basically a trance record and I don't really play trance, but this starts melodically – I like melody – and then a third of the way through it breaks down into this acid line and goes away."

steamin'

tips for the week

- **'borkin' (slater's filtered mix) - j&3 (novamute)**
- **'ytdio brussels' - kel raig**
- **'yanky drive' - x-connection (x trac)**
- **'teen reaf' - kud (trun)**
- **'evcyeasth' - the advent (intern)**
- **'act three' - silence (prolecat)**
- **'electro power' - cj bolland (intern)**
- **'testentator' - flight controller (basic energy)**
- **'kzen maug' - dosolles (bonzcat)**
- **'the prophet' - cj bolland (intern)**

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14 19 DANCE TIP 2000
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Tanz

CWI!
BORN: Stockton On Tees, June 18, 1971. LIFE BEFORE DJING: Musician working for R&S; FIRST DJ GIG: "Initially, I didn't regard myself as a DJ but as a musician. I played my first gig in Belgium in 1991. I was terrified but I pulled it off." MOST MEMORABLE GIG: Best – "The Orb. Absolutely the best crowd in the world – 2,000 kids making as much noise as 50,000. I played there again recently and it was just as intense." Worst – "In Oslo, when I was about 20. The promoter met me at the airport and as we were driving to the gig, four police cars pulled us over. One put a machine gun to my head and handcuffed me. They put me in a police cell for 24 hours with no food or water, then they stripped me and kept me in for another 24 hours before releasing me without a word. We found out that they associated techno with Ecstasy and coupled with the fact I came from Belgium, they thought I must be a big dealer." FAVOURITE CLUBS: Orbital, Leeds; Final Frontier at The Complex, London; The Omen, Frankfurt. NEXT THREE GIGS: Que Club, Birmingham and Clear, Liverpool (Feb 1); Orbital, Leeds (April 12); DJ TRADEMARK; "I don't stick to just one style. My box builds from mellower tracks up to manic at the other end. I always like a climax at the end." LIFE OUTSIDE DJING: Artist; new project as Luna – "This is with my sister, she has a beautiful voice" – prolific remixer: "I've got a fuck-off racing motorbike and I take it out when I can" go-karting; table tennis and table top football.

20	25	BREA	26	STRE	27	YOU	28	HEY	29	HORI	30	ONE	31	ALL	32	SUG	33	SUN	34	1 CA	35	LETH	36	SAT	37	COL	38	RIDE	39	DOA	40	YOU

Bulletted title



THE OFFICIAL CHARTS - 1 FEB

NEW



the

Britain's nearest beats till

SM Club

3 2 97

1 BE
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2 YOUR
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4 NAME
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24 SATU
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25 REA
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compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881) ⊕

tv

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JUST PLAYIN' (SCORCCIO/DJ DIGIT MIXES)

JT Playaz

Pukka

React

Talkin' Loud

1st Avenue/RCA

Definitives/RCA

Positiva

Makluz

Belgian Bye Blue

Pukka

Island

Distinctive

Wonderboy

Manifesto

thir/Boj

Boons

Decomstruction

Distinctive

Aurax

Manifesto

Wonderboy

Heat Recordings

Manifesto

- 1 YOU GOT THE LOVE (RHYTHM MASTERS/FARLEY & HELLER/NOW VOYAGER MIXES) Nu Yorican Soul
- 2 RUNAWAY (MASTERS AT WORK/MIUSSE/TARIMAND VAN HELDEN MIXES) Nu Yorican Soul
- 3 DO YOU KNOW (FULL INTENTION/KLASS/TONY DE VIT MIXES)/DO YOU KNOW IN THE MIX (BIZZE BEE MIX) Michelle Gayle
- 4 LIFT UP YOUR HANDS (MIXES) Xclus featuring Dawn Tallman
- 5 COME WITH ME (DATTARA/PAUL VAN DYK/ATOM MIXES) Danara
- 6 WALKIN' ON UP (P SANDRINI & P. GRASSI/L SANDRINI & P. GRASSI) (TWINK MIXES) DJ Prof X-Or
- 7 ENCORE (INE FOIS Sarah)
- 8 MANIAK (VITO BENTON MIXES) Hazy Grooves
- 9 DISCOTHEQUE U2
- 10 GIVE IT TO ME (ORIGINAL/SISTER BLISS MIXES) Headcrash
- 11 INFERNO (SOULWAKI MIXES) Soulwaki
- 12 LIVES TOO SHORT (STRETCH & VERNER SPRING/OORIGINAL MIXES) Hole In One
- 13 CLOSER TO YOUR HEART (LX MIXES) JX
- 14 SNOW (OMID NURZAARD MIXES) O'R.N.
- 15 AMBER GROOVE (RAMPT/ZELO PAUL MIXES) SAS
- 16 FEELS SO GOOD (HYBID/ZELO V.L. MIXES) Zero V.L. featuring Lorna B.
- 17 GET UP (EVERYBODY) (P/ARADE/RHYTHM MASTERS/JULES & SKINS/TROUBLE/DERBICK CARTER MIXES) Byron Singly
- 18 RESONANCE (RHYTHM MASTERS/ROBERT BRUCE CHETUTT & STEVE McGRUINNESS/HEADLESS STATE MIXES) Magic Alex presents Resonance
- 19 FUNKATARIUM (NATURAL BORN GROOVES/SHAP/DJ. SYNTAX MIXES) Jump
- 20 NATIVE NEW YORKER (ANGEL MORAES/STEVE SILK HURLEY/DJ. LELEWEL MIXES) Black Box

tv

hw

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- GRV FREEDOM (ANDY LING/LAURENCE NELSON & WILLIAM BOREY/SIMON LOVE/HILDI/DOUBLE SHUFFLE MIXES) Membassa
- SAY MY NAME (EDDY FINGERS/HUNDSIGHT/REVOLUTION MIXES) Zee
- THE CALLING (MIXES) Solar Stone
- GO FRODO! Michael King
- SECOND NATURE (MARKUIS SCHULZ & CL. McSPADEN/VROCHIE SANTANA MIXES) Electronic
- BEAUTIFUL PLACE (SALT TANK MIX) Paul Van Dyk
- INVISIBLE LOVE TO INFINITY (STEVE SILK HURLEY MIXES) Public Diamond
- BEMUSUM (DJ QUICKSILVER MIX) HAVE A DREAM (DJ QUICKSILVER/DONATIS MIXES) DJ QuickSilver
- RIGHT AND EXACT (FATHERS OF SOUND/STONEBROG/DA JUNKIES MIXES) Chissey Ward
- U FOUND OUT (TIDY GIRLS/RED HAWK GANG MIXES) The Handbaggers
- QUALITY OF LIFE (DADDY G MIXES) Stefano & Los Bamidos
- NADA (DEEP/EDM MIXES) Deep
- ROLLERCOASTER (JULIAN JONAH MIXES) Ground Control
- REFLECT/DOWN IN THE HOLE Three 'N One
- ON A RAGGA TIP '97 (SUPMATT/FORCE & STYLES (GOODFELLO'S MIXES) SL2
- HOUSE LUCK Sennery Productions
- PEOPLE HOLD ON (DIRTY ROTTEN SCOUNDRELS MIXES) Lisa Stanfield Vs. The Dirty Rotten Scoundrels
- WHAT WOULD WE DOT Sol Brothers
- TOXIGENE (THE ORB) KRIS NEEDS WAY OUT WEST/VILA BRAZILIA/GANJA CREW MIXES) The Orb
- BIG BOY (SHAP MIX) Collette
- THE MUSIC (THAT WE HEAR) Morcheeba
- WHEN I'M GOOD AND READY LOVE TO INFINITY MIXES (Soul) Next Plateau/Rollercoaster
- TIME GOES BY (SOULED OUT/MIKE DELGADO/ACQUICCI/VISADOT MIXES) Charles D. Are You There, Nervous?/Black Box

chart

- PERFIDO Somersford/MCA
- HOJ! CHOROS
- NICE 'N RIPPIN' (MIXES) SANTANA MIXES)
- Penetration
- Deviant
- ZTT
- Des Or Die/Panorama
- One/AL Recordings
- Tidy Trax
- Downboy
- Steam
- Urban Beat Collective
- Low Sense
- First Recordings/AL Recordings
- Firm Music
- Arista
- Fresh
- Island
- 3rd Precinct
- Indochina
- Next Plateau/Rollercoaster
- Black Box

CLUB 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	21	13	MY THANG	Boss Tune	Top Banana
2	WHEN I'M GOOD AND READY	Sybil	Next Plateau/Roadrunner	22	14	SHAKE YER BODIE	Lovetrain	Hello Girls!
3	BECAUSE YOU LOVED ME	Suzann Rye	Love This	23	13	MEGAMIX	Corona	Eternal
4	DON'T CRY FOR ME ARGENTINA	Madonna	Warner Bros.	24	18	YOU GOT THE LOVE	The Source (featuring Candi Staton)	React
5	BILLIE JEAN (GOT SOUL)	Linx	Fresh	25	30	SHOW ME LOVE	Robin S	Champion
6	JUST PLAYIN'	JT Playaz	Pukka	26	NEW	GET UP (EVERYBODY)	Byron Stingily	Manifesto
7	BETTE DAVIS EYES	Kim Carnes	EMI	27	NEW	BICYCLE RACE	Blossom	Control/Edel
8	I HAVE PEACE	Strike	Fresh	28	NEW	MAKIN' A MOVE - LET'S GROOVE	Phat & Phunky	Chase
9	NO REGRETS	Quartz Lock	Vortex	29	22	DIRTY MINDS/R U SEXY?	Tyrant	
10	ON A RAGGA TIP '97	SL2	First Recordings/XL Recordings	30	100%	100%	Mary Kiani	1st Avenue/Mercury
11	SHOW ME HEAVEN	Chimera	Neoteric	31	NEW	ALL BY MYSELF	So Emotional	Almighty
12	SOMETIMES WHEN WE TOUCH	Newton	Dominion	32	21	IN MY ARMS/RAPTURE	Erasure	Mute
13	D.I.S.C.O.	N-Trance	All Around The World	33	NEW	FEEL SO GOOD	Zero V.U. featuring Lorna B	Avex
14	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Tori Amos	East West	34	24	DO YOU LOVE ME BABY	The Fly Guys featuring Alison	All Around The World
15	PASSION	Amen UK!	Feverpitch	35	17	OVER AND OVER	Puff Johnson	Work/Columbia
16	REMEMBER ME	The Blue Boy	Pharm	36	NEW	BROKEN WINGS	K	
17	U FOUND OUT	The Handbaggers	Tidy Trax	37	38	INVISIBLE	Public Demand	ZTT
18	NATIVE NEW YORKER	Black Box	Manifesto	38	NEW	AIN'T NOBODY	LL Cool J	Def Jam/Geffen
19	UN-BREAK MY HEART	Deja Vu featuring Tasmin	Almighty	39	32	OLE OLE OUTHERE BROTHERS/ DON'T STOP (WIGGLE WIGGLE)	Outhere Brothers featuring Kim English	Eternal
20	PEOPLE HOLD ON	Lisa Stansfield Vs. The Dirty Rotten Scoundrels	Arista	40	40	WHEN WILL I SEE YOU AGAIN/ YEAR OF DECISION	Dream Girls	Almighty

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
NEW																								
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

homechick ralph tee @ nicky (black market) @ james hyman @ daisy & havoc @ tony farsides @ brod beatnik @ danny mcintill @ andy bevers

tune of the week



bjork: 'i miss you' (one little indian)

Defying the laws of diminishing returns, Bjork unleashes yet another slow or remixes on us with the single release of "I Miss You," which is spread across two CDs. The jewel in the crown is definitely Döble's Rub Part Two - It's A Hip Hop Thing, which gives

the track a complete hardcore hip hop work-out. Built around the famous Bob James "Nauticus" track (as used on Run DMC's "Down With The King"), among others, Döble takes no prisoners bringing in the London Posse's Rodney for a breathtaking rap at the

end. It doesn't take a rocket scientist to see how huge this will be on the alternative hip happy scene. Döble and Rodney return for a more mellow Sunshine mix while elsewhere Underworld's Darren Emerson scratches the track out for his self

explanatory Underwater mix. Add in LFO's classy deconstruction of "Hyperbolic", new track "Karev", a live "Violently Happy" and Mika Vainio's O remix of "Headphones" and it looks like another Bjork purchase. ●●●●● **tf**

house

FUGEES 'Fu-Gee-La (Remix)' (Columbia). Presumably a reaction to the 'Ready Or Not' bootleg, Goldie now 'revamps the camp' on this one-sided 10 inch in a way that will surprise those expecting immediate instrumental drum & bass. Rather a looping 'woo' effervescent hip hop beat builds into restructured lyrics until everything stops for the familiar

"Ooh la la la" refrain. The galloping breakbeats crash around further vocal bursts, complementing a mix that would not be out of place as a radio mix, and certainly not out of place on "jump-up" dancefloors. Commercially, the CD will contain a previously unleased Clarke Kent mix of 'Ready Or Not' ●●●● **jh**

VARIOUS FRENCH ARTISTS 'Super Discount' (Solid, France). These four 10-inch

singles (with sleeves that together make a big kitsch logo) are already highly collectable. The main man behind them is Motorbass's Elerie de Crey and the majority of the tracks are in the French disc/jazzy mould. Inevitably funky yet gorgeously mellow in places, they range from the sublime grooves of Minos Pour Main Basse and Alex Gopher to the Fllo Bizot-style chilled out sounds of Air and La Châta Rouge. Grab 'em

while you can - or wait for the CD compilation. ●●●●● **bb**

DOMINIC 'DJ' DAWSON & FRIENDS 'A Fistful Of Dub Plates' (Zoom). Recently released as limited edition, one-sided, coloured vinyl 12s, these four very dubbed-up house grooves are now compiled on one doublepack. Discoline's 'House Da Crowd' and 'Back 2 Back' and Real Houz's 'The Charcoal' and 'No Differences' are seriously linked

up over four very long, enchanting mixes from DJD and various guest musicians. A highly rewarding diversion. ●●●● **bb**

THE HIGHTOWER SET

'Escoeba Mi Funk' (Black On Black). This follows up the group's highly-regarded 'Rhythms From The Highrise' of last year and can be found on their new EP. 'Listen To My Funk'. Musically, it's where samba meets house, very

18 AN INTRINSPECTIVE OF HOUSE: 1ST DIMENSION David Dawson

14 19 DANCE TIP 2000 Werner and Gabe TV

15 20 THE GREATEST CLASSICAL MOVIE ALBUM Various

THE MILLION DOLLAR GUY & "Lone Is Blue" from a Mark Redding Session

A Creation Records Product. Distributed by JMW/Infra. 083392944 - 083392944 - 0833944

20	25	BREA	21	30	ONE	22	33	SUG	23	36	SATZ	24	37	COLL	25	38	RIDE	26	39	DION	27	40	YOU			
12	26	STRIE	13	27	YOU	14	28	HEY	15	29	HORN	16	31	ALL	17	32	SO	18	33	SUG	19	34	ICA	20	35	LET M

Bullseye titles



school Roy Ayers-style strings, woodwinds and vibes beneath some sultry vocal tones. It's a great start from an artist who will appeal to younger hip hop heads just getting into r&b, and all the over-30s who ever bought a Norman Corbett album. More experimental mixes come courtesy of Africa and Thailand. **★★★★** **tr**

SHOLA AMA 'You Might Need Somebody' (Freakstreet/WEA)
Shola is one of the UK's most promising new stars, and of just 18 years old has already impressed with earlier singles 'Celebrate' and 'You're The One I Love'. This is a cover of the Randy Crawford classic given a crisp clean street soul production by D-influence, while Brookopolek mess up the chords a bit and toughen it up for harder r&b heads. The single was originally discovered by D-influence and it's definitely their mix that cuts it the best, despite it sounding so close to the original. It just sounds great. **★★★★** **tr**

Junkee 'Psychic Plunk Reaction' gets a full release after guesting on a few choice compilations. On the same 12 is the earthy slow, electro-flavoured 'Elektrikfunk' and the similarly disco funk of 'Get Pissed On Brooklyn Bridge'. Then come the remix 12- and 10-inch on the 12, Motorbass's Philippe Zdar forges a mixer and uses three samples and a sequence to fably rework 'Psychik...'. The result is two fierce mixes - one bad-heavy disco, the other bass-led, deep funk. On the 10-inch, Aleph and DJ Cam take the track to cut-up, electro hip hop heaven with two monster mixes. Bag these now. **★★★★** **bb**

Jungle

MACHINE CODE 'Blue Title Lounge' (Protocol). This is their second offering and it's firing again with some excellent drums and five scounding bass on the jazz fusion tip. There are some wicked chords involved too and a full drop off halfway through. One for the connoisseurs. **★★★★** **n**

CURRENT AFFAIRS 'Drones' (Moving Showdown). This track kicks off with a spookily city beginning followed by tough 'Captain Scarlett' drums running through the beats. Then the breakdown comes and all hell is let loose with the Amen in the forefront - solid. Not one for the weak hearted. **★★★★** **n**

drum&bass

KARIME KENDRA 'Chemical Imbalance (DJ Die Mixes)' (SIRUS). Anybody at the top of many people's wanted list, this track sets off a delicate child-like vocal from the California singer against some brutally tight drum & bass from Bristol's DJ Die. Just wait for the beats to come crashing down after the heartstopping Scott B Willz 'Wierd' capella breakdown. The lip's DJ Die Mix 3 messes with the beats, chops up the plugging bass and adds some playground ambience to create a more atmospheric and very innovative take. **★★★★** **ab**

arrangement with lashings of delays. The 'Vibration' sample is placed right on top, riding the gyrating grooves of funkiness. 'Born Again' keeps in tow with 'Vibrations' - it's very melodic but still maintains that essential hard edge. On side two, 'The Shadow' takes you back with an old school vibe, while 'Song For Olivia' gets down with some dirty acid and refreshing warm pads. **★★★★** **dm**

HU YORICAN SOUL 'Runaway' (Takin Loud). In more leftfield progressive jazz circles, Hu Yorican Soul are going to be massive this year. As most of you will know by now, they are the creators of Masters At Work and the album is an inspired, highly resourceful and ingenious project combining jazz funk legends like Roy Ayers and George Benson with new school house and jazz new beat piñess. The first single to be released in the UK will be this 1997 recreation of an old classic Salsoul disco anthem which in its day featured the vocals of Leletha Holloway. India has been drafted in to bell the tune out, the original lazy tempo and much of the Salsoul flavour maintained in the main MAW mix, which even features the song's creator 'Vince Martiano on vibes. Armando Van Helden brings a DJ Bolland-cum-Tori

Amos-type twist to his mix (not sure this really works), but for me the one mix that shuts the tempo up a few gears and best shows of this new rendition is courtesy of... wait for it...Mousse T, who is quite simply the supreme house master of the moment. **★★★★** **tr**

funk

THE BLUE BOY 'Remember Me' (Pharm). After influencing many as an unapproachable import last year, this reissue of funk is now available on Sure is Pure's label. Mariana Show Blue Nuda samples and th' subsequent 'Remember me, I'm the one who had your babies' hook added to a sparse hip hop break and a gently throbbing bassline not only recalls another classic - the Young Disciples' 'Apparently Nothing' - but commands an instant top 10 chart placing. **★★★★** **jh**

JEAN JACQUES PERREY 'E.V.A.' (BGP). This sublime piece of ahead-of-its-time Moog funk was recorded in France in 1970 and was destined for a life of obscurity until the ever-ostentatious Gangstar used it as the track on their 'Just To Get A Girl' track 20 years later. The original was subsequently featured on the

superb 'Nuggels of Funk' compilation a couple of years ago and became a big underground favourite. Since then, 'E.V.A.' has been used on a Lucazade ad and for the hit remix of Joe 's The London 'BGP' has recently re-released Jean Jacques Perrey's otherwise patchy 'Moog Indigo' LP from whence it first came and now gives us the 12 inch with the original version plus new mixes from Norman Cook in his Fatboy Slim guise. He has the sense not to mess too much with the original's multi-layered Moog madness, chiming bells and fluke funk underpinnings. Instead he stretches it out from its original three minutes into a full blown club track with an easier to mix intro, beelid up beats and a few added shouts and breakdowns to keep the masses happy. His dub mix strips away the high density original into its component parts to create a more spaced out affair. **★★★★** **ab**

soul

ADRIANA EVANS 'Reality' (PMP/Font). Adriana provides the soul scene with a new singer to get genuinely excited about. This debut single in its original album mix is a superb earthy soul gem, with crisp string rhythms driving a smouldering concoction of old

ARTHROB Presents DISCO BISCUITS

London Wed 5th February @ The End (10 - late)
Leeds Sat 8th February Back To Basics (10 - very late)!

BIRMINGHAM Sat 1st March Athletic @ The Sanctuary (10 - late)

Celebrating the tenth anniversary of Acid House, DISCO BISCUITS (edited by Sarah Champion) is an anthology of new fiction from writers featuring Irvine Welsh, Jeff Noon, Alan Warner and many more. A companion album of classic dance tracks is also available including '100 States', 'Pacific States', '100 Bakers', 'Horizons', 'Future Sound of London', 'Pappa New Guinea' and an exclusive track recorded by Andrew Weatherall.

Book available 25th February 1997. Album street date 3rd March 1997

20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
BREAT	STREET	YOU D	HEY C	HOIRN	ONE &	ALL I	SO MI	SUGA	33 SOM	I CAN	LET ME	SATLA	COLD	RIDE	DOIN'	YOU C				
20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

Battered titles

THE NEW MUSIC RULE BOOK & "You Is Blue" from a Funk Revolution Session

A Creation Records Product. Distributed by SONY/PIAS. 08002024 - 08002044 - 08244

18 AN INTRODUCTIVE OF HOUSE: 1ST DIMENSION (Sung Dimension) (New Age Story) 19 DANCE TIP 2000 (New Age Story) 20 THE GREATEST CLASSICAL MOVIE ALBUM (Sara)

clubchart
commentary

by alan jones

'Just Playin' by JT Playaz becomes the first record to debut at number one on the Club Chart for 13 months this week, coming from behind to overtake **The Source feat. Condi Stator's** two-week topper 'You Got The Love' of the Kill. 'Just Playin' samples Sister Sledge's 'He's The Greatest Dancer' - itself a number one club hit in 1979 - and is the first number one for the Talstar-linked Pukka label since March 1995 when Circuit's 'Shelter Me' reached pole position. With **Hazy Grooves' 'Manak'** moving 23-9, Pukka is having a week as good as its smart new house bags. U2 have never directly courted club play as obviously as they do with their new single 'Discotheque'. Its title begs the indulgence of the DJ fraternity, as do the mixes, and the record crashes into the chart of number 10, with more DJs placing it at number one than any other record, save for 'Just Playin'. But while U2 are Island Records' premier rock band, they are, perversely, also its most successful dance act, charting many a mix over the years. Indeed, they gave the label its last club chart number one, climbing to the summit in 1993 with 'Lemon'...

Charlie Dore is on even less obvious Club Chartmaker than U2. Charlie - a former Island act herself - had a very minor pop hit with the country-styled 'Pied Of The Ancestress' in 1979, reaching 66, though the record was subsequently a bigger US hit (number 13) for the British girl in 1980. She has since carved out a career as a songwriter but makes her debut this week at 57 with 'Time Goes By', suitably ramked for club play by the likes of Soulout and Vnsand.

Michelle Gayle makes Pop Tip chart history this week, her 'Do You Know' single being the first to spend five weeks of the summer in the chart's two-year life. As often happens with club hits, the radio mix sounds nothing like the club mix - in Michelle's case, this pretty song has a folksy style reminiscent of Tasmin Archer's best work - though the Full Intention, K-Klass and Tony De Vill mixes are potent enough to make it the number one club cut across our two charts for the third time in a row, though the JT Playaz track is pulling up close.

beats & p i e c e s

The Robert Miles (pictured) success juggernaut rumbles on with the news that the Italian producer has been nominated for two Brit awards as best international male and best international newcomer. Miles' revamped 'Dreamland 2' LP features his current hit 'One And One', which spent a massive eight weeks in the Top 10, only just dropping out. Miles is currently working on a new album in London where he is now living... Boy George's label **More Protein** has come up with what must be one of the most fieldfill compilation concepts of recent times. 'Do Not Adjust Your Set' is an album of dance tracks played at the wrong speed which will immediately strike a chord with anyone who's worked in a record shop or DJed in a dark club. **Leftfield, Sneaker Pimps, Hardfloor and Freakpower** are among those who have had their 45rpm releases slowed down to 33 for the LP. Who said that every compilation idea had already been done?... Following last week's excellent **Soma/Virgin party of the End**, the central London venue will this week be playing host to a major drum & bass head-to-head of London and Bristol DJs. Topping the bill will be **Roni Size & DJ Krust, DJ Die, Bill Riley, DJ Sav and MC Dynamite** with the **Weird Beats** collective and guests in the Lounge... St Valentine's night (14) will see **The Big Chill** hosting a 'Love In All-Nighter' at The Brixton Academy aiming to recoup money lost last summer on the problem-besieged Big Chill Gala. So far confirmed on the bill are **Global Communication, Square Pusher, LTJ Bukem, Paul Thomas** from Kiss FM, **Granby** and **Matt Black**. More info on <http://www.ninem.com/bighill/> Tickets will be £10... AND THE BEAT



SOUVLAKI Inferno

Attack your dancefloor like a bulldozer!

12"/cd/mc out next week

r m

... is changing

new positions & contracts are available ... and going fast!

to know more contact adrian pope on 0171 921 5933

1	BE	2	YOUR	3	OLDER	4	NANK	5	WHE	6	SAY	7	WAL	8	PROFE	9	REME	10	DOO	11	QUIT	12	DON	13	HEDON	14	CANI	15	UN-B	16	STEP	17	WE G	18	2 BE	19	COM	20	PON	21	TUM	22	REP	23	GET	24	SATU	25	RE
---	----	---	------	---	-------	---	------	---	-----	---	-----	---	-----	---	-------	---	------	----	-----	----	------	----	-----	----	-------	----	------	----	------	----	------	----	------	----	------	----	-----	----	-----	----	-----	----	-----	----	-----	----	------	----	----

20	BREATH	The Prodigy	XL Recordings
21	STREET DREAMS	INAS	Columbia
22	YOU DON'T KNOW	Cyndi Lauper	Epic
23	HEY CHILD	East 17	London
24	HORN	Mark Morrison	WEA
25	ONE & ONE	Robert Miles featuring Marina Naylor	Deconstruction
26	ALL I WANT	The Offspring	Epitaph
27	SO MANY WAYS	The Braxtons	Atlantic
28	SUGAR COATED	ICEBERG Lightning Seeds	Epic
29	I CAN MAKE YOU FEEL GOOD	Kavana	Nonesis
30	LET ME HEAR YOU SAY	OLE OLE The Quiérese Brothers	Step/Eternal/WEA
31	SATAN	Orbital	Internal
32	COLD ROCK A PARTY	MC Lyte	East West
33	RIDE THE TIGER	The Boo Radleys	Creation
34	DON'T MARRY HER	The Beautiful South	Go!Discs
35	YOU CAN'T STOP	THE REIGN Shaquille O'Neal	Interscope

Billboard titles are those with the biggest sales gains over last week

Escape From New York & Matrix plus 'Glam'

08-02-97
 WEEK-END RECORDS CHARTS
 12/CD/CAS

TOP TWENTY COMPILATIONS

1	THE ANNUAL II - PETE DONG & BOY GEORGE	Mercury (R Sound)	Pop/Jam TV
2	WIRED		Son TV
3	ABSOLUTE GOLD		Pop/Jam TV
4	THE NO.1 MOTOWN ALBUM		Pop/Jam TV
5	NOW THAT'S WHAT I CALL MUSIC! 35	Edi/Virgin/Bigman	
6	HITS 97	Various (Capitol TriStar TV)	
7	HEARTBEAT - NUMBER 1 LOVE SONGS OF 60'S	Global (Meridian)	
8	THE ALL TIME GREATEST LOVE SONGS...	Columbia	
9	TRANSPOTTING (OST)	EMI Records	
10	THE BEST SIXTIES ALBUM IN THE WORLD... EVER II	Virgin	
11	CLUB MIX 97	Pop/Jam TV	
12	THIS YEAR'S LOVE (WILL LAST FOREVER) XXX	Sony TriStar TV	
13	THE BEST 60'S ALBUM IN THE WORLD... EVER I	Virgin	
14	THE ANTHEMS '92-'97	Global Dance	
15	THE ULTIMATE PARTY ANNUAL	Global (Meridian)	
16	WORLD DANCE - THE DRUM + BASS EXPERIENCE	Fun	
17	THE LOVE ALBUM III	Virgin	
18	AN INTROSPESIVE OF HOUSE: 1ST DIMENSION	Sound Dimension	
19	DANCE TAP 2000	Various (Capitol TV)	
20	THE GREATEST CLASSICAL MOVIE ALBUM	Various	

21	AROUND THE WORLD - THE JOURNEY SO FAR	East 17	London
22	MOSELEY SHOALS	Ocean Colour Scene	MCA
23	SPIDERS	Space	Gut
24	TAKE TWO	Robson & Jerome	RCA
25	MUSIC FOR THE JILTED GENERATION	The Prodigy	XL Recordings
26	REVERENCE	Faithless	Checkly
27	A DIFFERENT BEAT	Boyzone	Polydor
28	LE ROI EST MORT, VIVE LE ROI!	Enigma	Virgin
29	GABRIELLE	Gabrielle	Go-Beat
30	UGLY BEAUTIFUL	Babybird	Echo
31	THE PREACHER'S WIFE (OST)	Whitney Houston	Arista
32	ROBSON & JEROME	Robson & Jerome	RCA
33	OPELAY	Beak	Geffen
34	RETURN OF THE MACK	Mark Morrison	WEA
35	GARBAGE	Garbage	Mushroom
36	PARKLIFE	Blur	Food/Parlophone

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Edward Ball
Love Is Blue
 the new single
 released 27th January
 cd/cassette/7"

All formats b/w
 "When You Love You Learn to Lose"
 cd includes acoustic versions of
 "The Mill Hill Salt Hole Club" &
 "Love Is Blue"
 from a Mark Radcliffe Session

A Pavilion Records Product. Distributed by SWI/Mid. GRES924 - 0865244 - 08244

PLACEBO. NANCY BOY

REGULAR SCHEDULES OF TOURS AND SPECIAL EVENTS
 TOURS AND SPECIAL EVENTS TO BE ANNOUNCED

U.K. DATES
 Birmingham, 27th Nov; London, 28th Nov; Glasgow, 29th Nov; Manchester, 30th Nov; Cardiff, 1st Dec; Bristol, 2nd Dec; Liverpool, 3rd Dec; Nottingham, 4th Dec; Leeds, 5th Dec; Newcastle, 6th Dec; Sheffield, 7th Dec; Birmingham, 8th Dec; London, 9th Dec; Glasgow, 10th Dec; Manchester, 11th Dec; Cardiff, 12th Dec; Bristol, 13th Dec; Liverpool, 14th Dec; Nottingham, 15th Dec; Leeds, 16th Dec; Newcastle, 17th Dec; Sheffield, 18th Dec; Birmingham, 19th Dec; London, 20th Dec; Glasgow, 21st Dec; Manchester, 22nd Dec; Cardiff, 23rd Dec; Bristol, 24th Dec; Liverpool, 25th Dec; Nottingham, 26th Dec; Leeds, 27th Dec; Newcastle, 28th Dec; Sheffield, 29th Dec; Birmingham, 30th Dec; London, 31st Dec; Glasgow, 1st Jan; Manchester, 2nd Jan; Cardiff, 3rd Jan; Bristol, 4th Jan; Liverpool, 5th Jan; Nottingham, 6th Jan; Leeds, 7th Jan; Newcastle, 8th Jan; Sheffield, 9th Jan; Birmingham, 10th Jan; London, 11th Jan; Glasgow, 12th Jan; Manchester, 13th Jan; Cardiff, 14th Jan; Bristol, 15th Jan; Liverpool, 16th Jan; 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Nottingham, 15th Feb; Leeds, 16th Feb; Newcastle, 17th Feb; Sheffield, 18th Feb; Birmingham, 19th Feb; London, 20th Feb; Glasgow, 21st Feb; Manchester, 22nd Feb; Cardiff, 23rd Feb; Bristol, 24th Feb; Liverpool, 25th Feb; Nottingham, 26th Feb; Leeds, 27th Feb; Newcastle, 28th Feb; Sheffield, 29th Feb; Birmingham, 30th Feb; London, 1st Mar; Glasgow, 2nd Mar; Manchester, 3rd Mar; Cardiff, 4th Mar; Bristol, 5th Mar; Liverpool, 6th Mar; Nottingham, 7th Mar; Leeds, 8th Mar; Newcastle, 9th Mar; Sheffield, 10th Mar; Birmingham, 11th Mar; London, 12th Mar; Glasgow, 13th Mar; Manchester, 14th Mar; Cardiff, 15th Mar; Bristol, 16th Mar; Liverpool, 17th Mar; Nottingham, 18th Mar; Leeds, 19th Mar; Newcastle, 20th Mar; Sheffield, 21st Mar; Birmingham, 22nd Mar; London, 23rd Mar; Glasgow, 24th Mar; Manchester, 25th Mar; Cardiff, 26th Mar; Bristol, 27th Mar; Liverpool, 28th Mar; Nottingham, 29th Mar; Leeds, 30th Mar; Newcastle, 1st Apr; Sheffield, 2nd Apr; Birmingham, 3rd Apr; London, 4th Apr; Glasgow, 5th Apr; Manchester, 6th Apr; Cardiff, 7th Apr; Bristol, 8th Apr; Liverpool, 9th Apr; Nottingham, 10th Apr; Leeds, 11th Apr; Newcastle, 12th Apr; Sheffield, 13th Apr; Birmingham, 14th Apr; London, 15th Apr; Glasgow, 16th Apr; Manchester, 17th Apr; Cardiff, 18th Apr; Bristol, 19th Apr; Liverpool, 20th Apr; Nottingham, 21st Apr; Leeds

INTERNATIONAL FOCUS

US CHARTWATCH

In the 35-year history of the *Billboard* Hot 100, no act has entered the top 10 for the first time quicker than Virgin's Spice Girls. The quintet achieve this remarkable feat as Wannabe climbs five places to six after a fortnight on the chart.

By moving into the upper reaches of the chart, they become only the second all-female UK group to reach the US top 10 following Bananarama who scored three US top 10 hits between 1984 and 1987.

Wannabe is Virgin's first top 10 hit Stateside by a UK act since UB40's (I Can't Help) Falling In Love With You in June 1993, while Spice Girls become the first UK act on Virgin to have a debut in the US top 10 for the first time since Soul II Soul. They achieved their breakthrough in November 1993 with Back To Back (I Wanna Do You Want Me).

Matching Wannabe's chart climb this week is Gina G's Oh Aah... Just A Little Bit which moves from 17 to 12. Deena Lewis edges over another her second US top 40 hit as Without Love rises five places to 41, but it's much slower progress for The Prodigy's Firestarter following a 17-place climb last week. This time the single can only move up one to 86 and it seems its progress on the sales/airplay-compiled Hot 100 is being hindered by lack of radio support rather than record sales.

On *Billboard*'s sales-only chart it is already in the top 50, but by last week was not even a place on the airplay chart.

Elsewhere on the chart, Setting Sun by the Chemical Brothers featuring Noel Holcomb gathers momentum as seven to 80 with the rest of the UK-signed story as follows: Deena Lewis (1



Love You Always Forever: 18-18, Seal (15-20), The Cranberries (29-29), Eric Clapton (25-31), Rod Stewart (58-52), Elton John (81-86), Phil Collins (88-86) and The Original (98-100).

Having already entered *Billboard*'s R&B chart, Mark Morrison's Return Of The Mack is fast winning the hearts of US radio stations with Gavin reporting rapid airplay gains this week. Republic's Drop Dead Gorgeous is Gavin's record to watch, while on alternative Bush's Grady (You Are One of the Boys) is in the top 10.

It's In Your Eyes by Phil Collins is also quickly building up its radio profile and this week enters *Gavin*'s adult contemporary chart at 25.

Over on *Gavin*'s college album chart, Tricky's Pre-Millennium Tension holds its place at one and on alternative singles Discobooth by U2 climbs to the top after two weeks on the chart. But it's Space and The Space Cowboy who are responsible for much of the UK action this week.

As Space win new friends on US radio, Jamiroquai join their current top 20 club hit Cosmic Girl by entering the *Billboard* albums chart for the first time at 59 with Travelling Through Moving. **Paul Williams**

UK WORLD HITS

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

AUSTRALIA			FRANCE		
1	BREATHI Prodigy	Sony	1	SAY YOU'LL BE THERE Spice Girls	Virgin
2	WANNABE Spice Girls	Virgin	2	EVILVILLAIN LOVE Woods Apart	EMI
3	SAY YOU'LL BE THERE Spice Girls	Virgin	3	INDOMINA Freelove	Cherry
4	BORN SLIPPER Underworld	Sony	4	LOVE YOU ALWAYS FOREVER Dennis Lee	Atlantic
5	SWALLOWED Bush	Interscope	5	IF YOU EVER East 17 & Galantis	Mercury
	Source: ARA			Source: IF	
NETHERLANDS			SWEDEN		
1	BREATHI Spice Girls	Virgin	1	BREATHI Prodigy	XL
2	BREATHI Prodigy	PIAS	2	IF YOU EVER East 17 & Galantis	London
3	I FEEL YOU Peter Andre	BMG	3	BREATHI Spice Girls	Virgin
4	INDOMINA Freelove	Zomba	4	SATURDAY NIGHT Suede	Nude
5	SALVA MIA Fe!zes	Zomba	5	IN MY ARMS France	Mute
	Source: TRIMM/Mega Top 50			Source: GJ/277	
ITALY			GERMANY		
1	BORN SLIPPER Underworld	Do It Yourself?	1	BREATHI Prodigy	XL
2	COSMIC GIRL Jamiroquai	Sony S2	2	BREATHI Spice Girls	Virgin
3	LOVE IS LEAVING Royce Beane	Time	3	IF YOU'VE ALWAYS FOREVER Deena Lewis	A&R
4	2 BECOME 1 Spice Girls	Virgin	4	IF YOU EVER East 17 & Galantis	London
5	BREATHI Prodigy	DiscoPu	5	SAY YOU'LL BE THERE Spice Girls	Virgin
	Source: Musica & Dischi/FM			Source: Musica Central	

ARTIST PROFILE: ERASURE

Erasure are looking to revive their international fortunes with a big promotional push across Europe and the US.

Following the disappointing sales of their 1995 self-titled album, which disappeared from the UK chart after just three weeks, the duo are making every effort to recapture their previous success, which reached a peak with 1992's Abba-Esque EP and "the best of" album Pop! The First 20 Hits.

International consultant for the project, Jon Webster, says, "We've got to go back and convince people Erasure are still a class act and have still got a lot to deliver, and I think this single is doing just that. Their willingness to go out and promote is definitely helping."

Ahead of the new album's release, the single In Your Arms is charting in several countries across continental Europe, including Hungary where it debuted at number one last week and Belgium, Finland and Sweden where it is in the top 20. It has reached the top 10 in Denmark and is winning airplay and high rotation on both VH-1 and Viva2 in Germany. Outside Europe, the single has picked up very healthy radio support.

Webster says, "To sell an album you've got to have a hit single and work an act and that's what we're doing." To back up the early chart success for In Your Arms, Erasure are undertaking promotional visits to a number of key European territories, including the Netherlands last Friday, when a launch party for the new material was held in conjunction with the label Play It Again Sam and radio station VPRO. Then a four-day visit to



Germany, which concludes tomorrow (28), has seen them visiting the key radio stations.

A trip to Greece in mid-February will take in the country's Popcorn music awards, where they will perform two songs, and later in the month they will be going to Italy, Spain, Denmark and Sweden.

Central to their strategy is the US where two tours are planned with the first starting in March. At present they are in between record companies in America following a split with Elektra, but Mute managing director Daniel Miller expects a deal to be agreed shortly.

Though it is still early days for the album in America, Miller says, "From the few people who've heard it, the reaction is very positive. They feel the band have turned a corner and have come back with a very strong record." **Paul Williams**

TRACKWATCH: ERASURE

- In Your Arms at one in Hungary
- Top 20 in Belgium, Denmark, Finland, Sweden
- MTV playlisting in northern and southern regions
- Spring tour of America lined up

NETWORK CHART

#	Title Artist	Label	#	Title Artist	Label
1	BREATHI Prodigy	XL	21	I CAN MAKE YOU FEEL GOOD Keane	(Virgin)
2	YOUR WOMAN Mike + The Soul	(Decca)	22	DON'T SPEAK IN ENDS (MCAN)	
3	OLDSKART MAKE YOU LOVE ME George Hill	(Capitol)	23	DO YOU KNOW AMERICA (VCA)	
4	NANCY BOY Phoenix	(Eleven Music)	24	PEOPLE HOLD ON (Los Angeles) (Sony)	
5	WHERE DO YOU GO No Mercy	(Atlantic)	25	HORNY KID Morgan	(VCA)
6	SAY WHAT YOU WANT Lene	(Mercury)	26	SATURDAY NIGHT Suede	(Nonesuch)
7	WALK ON BY Carole	(Capitol)	27	COSMIC GIRL Jamiroquai	(Sony S2)
8	PROSPECT: MIDWINTER (GOT TO BELIEVE) The Roots	(Geffen)	28	OVER AND OVER Full Johnson	(Columbia)
9	REMEMBER ME The Roots	(Geffen)	29	CANDY GIRL Beyoncé	(A&M)
10	DON'T LET GO (LIVE) The Roots	(Geffen)	30	EVERYDAY IS A WINDING ROAD Sheryl Crow	(A&M)
11	DON'T CRY FOR ARGENTINA (MILANO) Wilson Baker	(Mercury)	31	IF YOU EVER (East 17) (Galantis)	(London)
12	STEP BY STEP Melissa Houston	(Mercury)	32	IN MY ARMS France	(Mute)
13	UNBREAK MY HEART Tom Jones	(Capitol)	33	GET UP (EVERYBODY) Spice Girls	(Mercury)
14	2 BECOME 1 Spice Girls	(Virgin)	34	HEY CHILD (East 17)	(Galantis)
15	SUGAR COATED ICEBERG Lightning Seeds	(Epic)	35	ALL BY MYSELF Celine Dion	(Mercury)
16	DON'T MARRY HER Beautiful South	(Epic)	36	I LOVE YOU ALWAYS FOREVER Deena Lewis	(A&R)
17	4 CUTTING SAMES (WITH MY HEART) Redhouse Inc	(Epic)	37	COME BACK BRIGHTER Pearl	(Sony S2)
18	REHEARSAL (JUST BECAUSE YOU FEEL GOOD) The Roots	(Geffen)	38	WE COULD BE KINGS Gene	(Mercury)
19	ONE & ONE (MUSIC) Redhouse Inc	(Geffen)	39	BREAKFAST AT TIFFANY'S David Blue Smoking	(Interscope)
20	LOVING EVERY MINUTE Loggins & Messina	(Mercury)	40	PONY Gene	(Epic)

VIRGIN RAINBOW CHART

#	Title Artist	Label	#	Title Artist	Label
1	BLUE IS THE COLOUR The Beautiful South	(Geffen)	21	GARBAGE Garbage	(Mercury)
2	OCEAN DRIVE Lightning Seeds	(Mercury)	22	PARK LIFE Blur	(Mercury)
3	TRAVELLING WITHOUT MOVING Jamiroquai	(Sony S2)	23	IF WE FALL IN LOVE TONIGHT Red House	(Mercury)
4	GREATEST HITS Suede	(Nonesuch)	24	DEFINITELY MAYBE Ours	(Mercury)
5	OLDER George Michael	(Mercury)	25	THE FINEST FINE Young Gods	(Geffen)
6	EVERYTHING MUST GO (MUSIC) Sheryl Crow	(A&M)	26	LITTLE ELVESHOUSE The Roots	(Geffen)
7	RAZORBLADE SUITCASE Bush	(Mercury)	27	COME FINE YOURSELF Ron LaVigne	(Mercury)
8	Kala Shikari	(Columbia)	28	FREE PLACE SWEET Dodge	(A&M)
9	SHERYL CROW Sheryl Crow	(A&M)	29	ALISHA RULES THE WORLD Alisha Aira	(Mercury)
10	DIZZY HEIGHTS Lightning Seeds	(Epic)	30	18 TIL I DIE Bryan Adams	(A&M)
11	JAGGED LITTLE PILL Alisha Aira	(Mercury)	31	NEW ADVENTURES IN HI-FI REM	(Mercury)
12	RECURRING BEAN - THE VEIN BEST OF Overturn	(Geffen)	32	INGENUE Lu Long	(Epic)
13	GREATEST HITS - FEEL THE NOISE Suede	(Nonesuch)	33	FORGOTTEN, NOT FORGOTTEN The Cars	(Mercury)
14	COMING UP Suede	(Nonesuch)	34	SOME REVIEW A GREATER HITS COLLECTION The Roots	(Mercury)
15	(WHAT'S THE STORY) MORNING GLORY Dave	(Mercury)	35	BLUE LINES Massive Attack	(Mercury)
16	MOSLEY SHOALS Green Colour Scene	(Mercury)	36	STARS Suede	(Nonesuch)
17	SPIDERS Gene	(Mercury)	37	DANCE INTO THE LIGHT Phish	(Mercury)
18	STORIES Sheryl Crow	(A&M)	38	CARRY ON UP THE CARDS - THE BEST OF The Roots	(Mercury)
19	OCEAN DRIVE	(Mercury)	39	BROTHERS IN ARMS Dave	(Mercury)
20	IF YOU'VE ALWAYS FOREVER Deena Lewis	(A&R)	40	A MAXIMUM HIGH Red House	(Mercury)

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	1	REMEMBER ME	The BlueBoy	Pharm 1291A/AM 1 (TRC/BMG)		
2	NEW	WALK ON BY	Gabriele	Go Beat 000X 159 (F)		
3	2	DON'T LET GO (LOVE)	En Vogue	East West A 29157 (W)		
4	3	PONY	Ginuwine	Epic 6641286 (SM)		
5	4	STEP BY STEP	Whitney Houston	Artist CD-7421146332 (BMG)		
6	1	STREET DREAMS	NAS	Columbia 6641306 (SM)		
7	NEW	SO MANY WAYS	The Braxtons	Atlantic A 56937 (W)		
8	5	COLD ROCK A PARTY	MC Lyte	East West A 29157 (W)		
9	NEW	YOU CAN'T STOP THE REIGN	Shaquille O'Neal	InterScope INT 95322 (BMG)		
10	6	HORNY	Mark Morrison	WEA CD-WEA 09WC1 (W)		
11	7	OVER AND OVER	Puff Johnson	Columbia CD-6640343 (SM)		
12	NEW	REVIVAL	Martine Girault	RCA 74211432161 (BMG)		
13	8	COSMIC GIRL	Jamiroquai	Sony SY CD-6638295 (SM)		
14	9	WHAT'S LOVE GOT TO DO WITH IT	Wania G featuring Adina Howard	InterScope CD-93782 (Import)		
15	10	FOREVER	Damage	Big Life CD-BLRO4 132 (P)		
16	12	SHARE YOUR LOVE (NO DIGGITY MIX)	Duane CT 289 (US)			
17	11	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor CD-571012 (F)		
18	13	NO WOMAN, NO CRY	Fugees	Columbia CD-6639922 (SM)		
19	14	SNOOP'S UPSIDE YA HEAD	Snoop Doggy Dogg feat C Wilson	InterScope INT 96129 (BMG)		
20	18	I AIN'T MAD AT CHA	2Pac	Death Row/Island 12DRW4 (F)		
21	18	NO DIGGITY	Blackstreet featuring Dr Dre	InterScope INT12590 (Import)		
22	15	CHAMPAGNE	Salt N Pepa	MCA MCST 4825 (BMG)		
23	20	TWISTED	Katt Sweat	Elektra EKA 2237 (W)		
24	17	ANGEL	Simply Red	East West CD-EW 074C02 (W)		
25	26	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Island 12DRW4 (F)		
26	NEW	SPACE COWBOY	Jamiroquai	Epic 4277827 (SM)		
27	22	BETCHA BY GOLLY WOW!	The Artist	NPG CD-CDEM4 463 (E)		
28	27	STEELO	702	Meridian 8096701 (F)		
29	23	SECRETS	Eternal	1st Avenue/EMI CD-CDEM4 458 (E)		
30	24	I CAN MAKE IT BETTER	Luther Vandross	Epic CD-6645632 (SM)		
31	21	IN YOUR WILDEST DREAMS	Tina Turner featuring Barry White	PolyGram CD-CDR 6451 (E)		
32	19	WITNESS EP	Arn Nesby	AM PFM 5815611 (F)		
33	25	IT'S ALL ABOUT U	SWV	RCA CD-74211442152 (BMG)		
34	32	STRESSED OUT	A Tribe Called Quest feat Fab Fables & Rhyne Lasalle	Jive JIVE1 498 (F)		
35	35	SO IN LOVE WITH YOU	Duke	Pakka 12PUKKA 11 (BMG)		
36	30	KILLING ME SOFTLY	Fugees	Columbia CD-6639439 (SM)		
37	37	YOU'RE MAKIN' ME HIGH	Toni Braxton	LaFace 73008241611 (Import)		
38	36	THE LANE	Ice-T	Virgin SYND1 6 (E)		
39	31	READY OR NOT	Fugees	Columbia CD-6638132 (SM)		
40	34	LOVE II LOVE	Damage	Big Life BLRT 131 (P)		

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	NEW	REMEMBER ME	The BlueBoy	Pharm 1291A/AM 1 (TRC/BMG)		
2	1	GET UP (EVERYBODY)	Byron Stingily	Manifesto FESX 19 (F)		
3	NEW	ZOE	Paganini Traxx	Sony SD DANU 18 (SM)		
4	NEW	LOST WITHOUT U	Jayn Hanna	VC Recordings VCR1 18 (E)		
5	NEW	LET ME CLEAR MY THROAT	DJ Kool	American Recordings 8437640 (Import)		
6	6	STREET DREAMS	Nas	Columbia 6641306 (U)		
7	5	WIGGLY WORLD	Mr Jack	Extravaganza 900096 EXT 0		
8	3	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Tai Arnie	East West A 6807 (W)		
9	2	PEOPLE HOLD ON (THE BOOTLEG MIXES)	Loa Bardsley/The Crickets/Scandals	Asian 9421-0211 (BMG)		
10	4	MOON	Virus	Perfecto PERF 1347 0		
11	NEW	REVIVAL	Martine Girault	RCA 74211432161 (F)		
12	10	PONY	Ginuwine	Epic 6641286 (U)		
13	NEW	SO MANY WAYS	The Braxtons	Atlantic A 56937 (W)		
14	NEW	DOPE ON WAX	Nipper	Hi-Life/Polydor 5732271 (F)		
15	11	COLD ROCK A PARTY	MC Lyte	East West A 29157 (W)		
16	8	100%	Mani Kiani	Mercury MERX 469 (F)		
17	NEW	YOU CAN'T STOP THE REIGN	Shaquille O'Neal	InterScope INT 95322 (BMG)		
18	NEW	COLD STONE LOVER	Chunky Mother	Rocktone 12NR0 5 (SM/MSM)		
19	12	BANGIN' BASS	Da Techno Bullhorns	Hi-Life 5731771 (F)		
20	NEW	VOLUME 2	Ground 96	Swing City CITY 1008 (AZULI)		
21	23	OFFSHORE	Chicane	Extravaganza 1001000 EXT (F)		
22	NEW	CONFLICTS	S'n'S	Skway SKYWT 5 (ADD)		
23	13	PLAY THE GAME	Freestyle	True Playz's TPR12033 (U)		
24	NEW	SUGAR IS SWEETER	CJ Bolland	Internal 1201021 (Import)		
25	14	HOUSE ON FIRE	Arizona	WEA WEA 0867 (F)		
26	7	I BELIEVE	Absolute	AM-PM 5620751 (F)		
27	9	I AM	Chaka	WEA WEA 09112 (W)		
28	NEW	TRIONISPHERE	Kerri Chandler	King Street Sounds KSF1055 (Import)		
29	19	THE COMBINATION EP	Behind The Mask	Nice 'n' Ripe NNR229 (F)		
30	17	THIS IS THE ONLY WAY	Lovebirds feat Courtney Grey	Sound 01 Ministry 920715 (JCD)		

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	NEW	HOMEWORK	Daft Punk	Virgin V 2821/TCV 2821 (E)		
2	NEW	THE SPEED OF SOUND	Ram	RAMM/LP V-(SRD)		
3	NEW	ATOMIC MIDDY/BOOT THE SYSTEM	Coldcut	Ninja Tune ZEN12 486-(U)		
4	3	THE ANNUAL II - PETE TUNG & BOY GEORGE	Various	Minsky O' Sound-ANNIE 86 (SM/SH)		
5	1	ILL NA NA	Foxy Brown	Def Jam/Mercury 5386411-(F)		
6	2	SATAN LIVE	Orbital	Internal IARX 371-(F)		
7	5	GINUWINE...THE BACHELOR	Ginuwine	Epic -4883294 (SM)		
8	7	SECRETS	Toni Braxton	LaFace 730082020/730082020 (BMG)		
9	NEW	ENDTRODUCING...	DJ Shadow	Mo Wax MW 059M/WW 059M (U)		
10	6	ANOTHER LEVEL	Blackstreet	InterScope -INTC 90071 (BMG)		

SPECIALIST CHARTS

1 FEBRUARY 1997

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MUSIC VIDEO

This	Last	Artist Title	Label/Cat No	56	17
1	1	MICHAEL FLATLEY: Lord Of The Dance	WL 41883	17	14
2	2	BILL WHELAN: Reverence - The New Show	V0355	18	16
3	3	WOOLPACKERS: Emergence	BMG Video 742114253	19	19
4	4	LIVE CAST RECORDING: Les Misérables in Concert	Video Collection V0328	20	16
5	7	OASIS: ...Then & There	SMV 300762	21	22
6	8	BILL WHELAN: Reverence: The Show	VC 05264	22	23
7	6	BOYZONE: Live At Wembley	WL 41933	23	19
8	5	ROBSON & JEROME: Theaking Apart	BMG Video 742105597	24	21
9	3	STONEY DEYNE: Live Dancin' Party	Scottish VV933	25	18
10	11	TINA TURNER: Wildest Dream Tour	Feedback Fusion F081	26	25
11	12	TAKE THAT: Berlin	BMG Video 742123713	27	24
12	13	GARBAGE: Garbage Video	Muscom 4150	28	29
13	10	ROBSON GREEN & JEROME FLYNN: So Far So Good	BMG Video 742101643	29	27
14	20	DANIEL O'DONNELL: The Classic Live Concert	Rtd R172976	30	28
15	15	BOYZONE: Self Aid One	WL 63003	31	30

Label/Cat No	56	17	THE PRODIGY: Electronic Punks
XL Recordings XDV17	1	1	ALACORN AND THE KING OF TREES
Action A31828	2	4	TOY STORY
4 Front 80733	3	5	SAPU RESUS WITH REVEREND CALIFORNIA
ICE 010401	4	6	10 DALMATIANS
Video Vision V03563	5	7	BABE
Warner Music Video 02106873	6	8	ROSEBANK COMEY'S - NEW BODY BY DESIGN
PMA/MAN4173	8	13	SEVEN
And AOV039	9	2	STAR TRUCK VOYAGER - VOL.3
Visual V03316	10	10	HEAT
And AOV039	11	12	STAR TRUCK DEEP SPACE NINE - VOL.6
And AOV039	12	12	TERRA PUNTING
And AOV039	13	11	ME MORTUORIO - 10 MINUTE BUT
SMV Epic 20342	14	14	BRAVEHEART
SMV Epic 20312	15	15	JAMMIE

Label/Cat No	56	17	THE PRODIGY: Electronic Punks
XL Recordings XDV17	1	1	ALACORN AND THE KING OF TREES
Action A31828	2	4	TOY STORY
4 Front 80733	3	5	SAPU RESUS WITH REVEREND CALIFORNIA
ICE 010401	4	6	10 DALMATIANS
Video Vision V03563	5	7	BABE
Warner Music Video 02106873	6	8	ROSEBANK COMEY'S - NEW BODY BY DESIGN
PMA/MAN4173	8	13	SEVEN
And AOV039	9	2	STAR TRUCK VOYAGER - VOL.3
Visual V03316	10	10	HEAT
And AOV039	11	12	STAR TRUCK DEEP SPACE NINE - VOL.6
And AOV039	12	12	TERRA PUNTING
And AOV039	13	11	ME MORTUORIO - 10 MINUTE BUT
SMV Epic 20342	14	14	BRAVEHEART
SMV Epic 20312	15	15	JAMMIE

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	SATURDAY NIGHT	Suede	Nude NUD 2401 (DM/VV)
2	2	GUIT PLAYING GAMES	Backstreet Boys	Live JIVECD 408 (P)
3	3	DON'T WANT U	Therese	Raw Power RAWX 1018 (P)
4	1	IN MY ARMS	Music	COMUTE 190 (RTM/D)
5	3	FOREVER	Damage	Big Life BLRDA 132 (P)
6	4	MINDFUL	Wedding Present	Cooking Vinyl FRYCD 953 (V)
7	5	WOLVES WORLD	Mr Jack	Extraneous 099695 EXT (P)
8	5	THE DAYS EP	Kinks	Where WCKX 1016 (P)
9	4	NUCLEAR HOLIDAY	3 Colours Red	Creation CRECD 255 (V)
10	6	OFFSHORE	Chicane	Extraneous 0991005 EXT (P)
11	5	SHARE YOUR LOVE	Possion	Charm CTRCD 269 (LIS)
12	10	BORN SLUPPY	Underworld	Junior Boy's Own JBO 4 CD52 (RTM/D)
13	8	WHATEVER	Oasis	Creation CRECD 195 (DM/VV)
14	11	WONDERLAND	Oasis	Creation CRECD 215 (DM/VV)
15	14	DON'T LOOK BACK IN ANGER	Oasis	Creation CRECD 221 (DM/VV)
16	18	SOME MIGHT SAY	Oasis	Creation CRECD 204 (DM/VV)
17	15	LIVE FOREVER	Oasis	Creation CRECD 185 (DM/VV)
18	13	CIGARETTES & ALCOHOL	Oasis	Creation CRECD 190 (DM/VV)
19	16	SHAKERMAKER	Oasis	Creation CRECD 182 (DM/VV)
20	17	SUPERSONIC	Oasis	Creation CRECD 176 (V)

This	Last	Title	Artist	Label (distributor)
1	2	STOOSH	Skunk Anisie	One Little Indian TPLP 88 (DM/VV)
2	1	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECD 189 (DM/VV)
3	4	COMING UP	Suede	Nude NUDC 60 (DM/VV)
4	3	SPIDERS	Space	Gut OutCD (TT)
5	6	BACKSTREET BOYS	Backstreet Boys	Live CHIP 189 (DM/VV)
6	5	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (DM/VV)
7	7	UGLY BEAUTIFUL	Babybird	Echo CHIC11 (V)
8	8	SECOND THOUGHTS IN THE INFANTS	Underworld	Junior Boy's Own JBOCD 4 (RTM/D)
9	11	THE FT GIRL	Sleeper	Indolent SLEEPCD 812 (V)
10	10	1877	Ash	Infectious INFECT 40CD (RTM/D)
11	12	CASANOVA	Blink Comedy	Satanis SETCD 25 (V)
12	9	POST-TELEGRAM	Diva	One Little Indian TPLP 81CD (P)
13	9	INTRODUCING...	DJ Shadow	Max Max MPP 659CD (V)
14	18	THE COMPLETE	Stone Roses	Silverstone ORECD 535 (P)
15	14	FUZZY LOGIC	Super Furry Animals	Creation CRECD 190 (DM/VV)
16	15	EXPECTING TO FLY	Blastians	Superior Quality BLUCCD 00 (V)
17	7	BLACK SECRET TECHNOLOGY	A Guy Called Gerald	Juice Box JBCD 30 (SRD)
18	18	PARANOIA & SUNBURST	Skunk Anisie	One Little Indian TPLP 50CD (P)
19	17	STONE STONES	Stone Roses	Silverstone ORECD 50C (P)
20	19	ROOTS	Sepultura	Roadrunner RR 8902 (P)

This	Last	Title	Artist	Label (distributor)
1	2	STOOSH	Skunk Anisie	One Little Indian TPLP 88 (DM/VV)
2	1	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECD 189 (DM/VV)
3	4	COMING UP	Suede	Nude NUDC 60 (DM/VV)
4	3	SPIDERS	Space	Gut OutCD (TT)
5	6	BACKSTREET BOYS	Backstreet Boys	Live CHIP 189 (DM/VV)
6	5	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (DM/VV)
7	7	UGLY BEAUTIFUL	Babybird	Echo CHIC11 (V)
8	8	SECOND THOUGHTS IN THE INFANTS	Underworld	Junior Boy's Own JBOCD 4 (RTM/D)
9	11	THE FT GIRL	Sleeper	Indolent SLEEPCD 812 (V)
10	10	1877	Ash	Infectious INFECT 40CD (RTM/D)
11	12	CASANOVA	Blink Comedy	Satanis SETCD 25 (V)
12	9	POST-TELEGRAM	Diva	One Little Indian TPLP 81CD (P)
13	9	INTRODUCING...	DJ Shadow	Max Max MPP 659CD (V)
14	18	THE COMPLETE	Stone Roses	Silverstone ORECD 535 (P)
15	14	FUZZY LOGIC	Super Furry Animals	Creation CRECD 190 (DM/VV)
16	15	EXPECTING TO FLY	Blastians	Superior Quality BLUCCD 00 (V)
17	7	BLACK SECRET TECHNOLOGY	A Guy Called Gerald	Juice Box JBCD 30 (SRD)
18	18	PARANOIA & SUNBURST	Skunk Anisie	One Little Indian TPLP 50CD (P)
19	17	STONE STONES	Stone Roses	Silverstone ORECD 50C (P)
20	19	ROOTS	Sepultura	Roadrunner RR 8902 (P)

CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributor)
1	2	THE BEST CLASSICAL MOVIE ALBUM	Various	Telstar TCD280 (BMG)
2	1	GREAT OPENA ALBUM IN THE WORLD... EVER!	Various	Virgin VDCDD 100 (E)
3	3	THE NUMBER ONE CLASSICAL ALBUM	Various	Decca 41962 (P)
4	4	SONGS OF SANCTUARY	Ademus	Venture CDVE 825 (E)
5	5	106 POPULAR CLASSICS	Various	Castle Communications MBSCDD517 (BMG)
6	12	PLAYS THE MOVIES	John Williams	Sony Classical S2K62781 (SM)
7	10	SHINE - OST	David Hirschfelder	Philips 4847162 (F)
8	10	THE ENTERTAINER - THE VERY BEST OF	Scott Joplin	Nonesuch 795934622 (W)
9	8	BEST CLASSICAL ALBUM IN THE WORLD... EVER!	Various	EMI Classics CDEMVT098 (E)
10	6	SOMETHING WONDERFUL	Bryn Terfel	Deutsche Grammophon 481832 (F)

This	Last	Title	Artist	Label (distributor)
1	7	BRAVEHEART - OST	LSQ/Horner	Decca 448292 (E)
2	9	A LASTING INSPIRATION	Acquaforte Du Pre	EMI Premier DECDD114 (E)
3	10	CLASSIC HITS	Various	Erate 060767402 (W)
4	10	BRASSO OFF	Gimnethope Cellary Band	RCA Victor R062665752 (BMG)
5	11	SAPRAN IN HOLLYWOOD	Lesley Garrett	Silva Classics SILVCTD30 (RMG/S)
6	13	THE PIANO	Michael Nyman	Various CDVE816 (E)
7	14	DISCOVER THE CLASSICS	Various	Classica FIM 804035 (E)
8	15	BERLIN/CAMERAD	Uto Lemper	Decca 448292 (E)
9	15	HALL OF FAME	Various	Classica FIM cfm47 (SRD)
10	20	THE VOICE	Luciano Pavarotti	Hellmink ECKZK2809 (P)

This	Last	Title	Artist	Label (distributor)
1	2	THE PUCCHIN EXPERIENCE	ROH OR/Downes	EMI Classics CDEMVT098 (E)
2	4	THE CLASSICAL ALBUM 1	Vanessa-Mae	Royal Opera House 7506550132 (I)
3	1	AGNUS DEI	EMC Diferros/Hughbottom	Erato 0638186342 (W)
4	5	SANCTUS/SACRED SONGS	Alagna/Placido	EMI Classics CDEM626082 (E)
5	6	THE ABBEY	Ormeau Classics OW 01	Virgin VTCDD 95 (E)
6	8	ALIBONIS ADAGIOS	Solisti Veneti/Downes	Erato 0638186342 (W)
7	10	RACHMANINOV - PIANO CONCERTO 3	David Helfgott	RED SEAL 742137732 (BMG)
8	10	DUETS & ARIAS	Roberta Alagna/Angela Chechi	EMI Classics CDEM51172 (E)
9	7	SOPRANO IN RED	Lesley Garrett	Silva Classics SILVCTD30 (RMG/S)
10	10	THE ROMANTIC PIANO CONCERTO 14	Bournemouth SO/Angela Chechi	Hypocrite CD48680 (RCA/BMG)

CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (distributor)
1	2	THE PUCCHIN EXPERIENCE	ROH OR/Downes	EMI Classics CDEMVT098 (E)
2	4	THE CLASSICAL ALBUM 1	Vanessa-Mae	Royal Opera House 7506550132 (I)
3	1	AGNUS DEI	EMC Diferros/Hughbottom	Erato 0638186342 (W)
4	5	SANCTUS/SACRED SONGS	Alagna/Placido	EMI Classics CDEM626082 (E)
5	6	THE ABBEY	Ormeau Classics OW 01	Virgin VTCDD 95 (E)
6	8	ALIBONIS ADAGIOS	Solisti Veneti/Downes	Erato 0638186342 (W)
7	10	RACHMANINOV - PIANO CONCERTO 3	David Helfgott	RED SEAL 742137732 (BMG)
8	10	DUETS & ARIAS	Roberta Alagna/Angela Chechi	EMI Classics CDEM51172 (E)
9	7	SOPRANO IN RED	Lesley Garrett	Silva Classics SILVCTD30 (RMG/S)
10	10	THE ROMANTIC PIANO CONCERTO 14	Bournemouth SO/Angela Chechi	Hypocrite CD48680 (RCA/BMG)

This	Last	Title	Artist	Label (distributor)
1	8	CLASSICAL MEDITATIONS	James Galway	RCA Victor 7482137732 (BMG)
2	9	A PORTRAIT	Veselina Kantarova	RED SEAL 902895222 (BMG)
3	9	VIVALDI FOUR SEASONS	Nigel Kennedy/ECO	EMI CDW612 (E)
4	16	GABRIEL/MUSIC FOR SOLO COLLECTION	Gabriel Conradi/McRresh	Archiv 481878 (E)
5	15	LAST NIGHT OF THE PROMS ROCCO	BBCC D/Woodworth	Philips 451722 (E)
6	12	OPERA ARIAS	Bryn Terfel	Deutsche Grammophon 485862 (E)
7	13	10TH ANNIVERSARY COMMEMORATION	RPO/Solomon	Tring TRP88 (28601551)
8	10	NEW YEAR'S DAY CONCERT	Riccardo Muti	EMI Classics CDEM53832 (E)
9	19	BLISS/WIOLIN CONCERTO	Hugh/ENP/Lloyd-Jones	NAXOS 893303 (E)
10	20	OFFICIUM	Jan Garbarek/Hilgard Ensemble	ECM 483392 (E)

This	Last	Title	Artist	Label (distributor)
1	8	CLASSICAL MEDITATIONS	James Galway	RCA Victor 7482137732 (BMG)
2	9	A PORTRAIT	Veselina Kantarova	RED SEAL 902895222 (BMG)
3	9	VIVALDI FOUR SEASONS	Nigel Kennedy/ECO	EMI CDW612 (E)
4	16	GABRIEL/MUSIC FOR SOLO COLLECTION	Gabriel Conradi/McRresh	Archiv 481878 (E)
5	15	LAST NIGHT OF THE PROMS ROCCO	BBCC D/Woodworth	Philips 451722 (E)
6	12	OPERA ARIAS	Bryn Terfel	Deutsche Grammophon 485862 (E)
7	13	10TH ANNIVERSARY COMMEMORATION	RPO/Solomon	Tring TRP88 (28601551)
8	10	NEW YEAR'S DAY CONCERT	Riccardo Muti	EMI Classics CDEM53832 (E)
9	19	BLISS/WIOLIN CONCERTO	Hugh/ENP/Lloyd-Jones	NAXOS 893303 (E)
10	20	OFFICIUM	Jan Garbarek/Hilgard Ensemble	ECM 483392 (E)

ROCK

This	Last	Title	Artist	Label (distributor)
1	2	GREATEST HITS - FEEL THE NOIZE	Suede	Polygram 537052 (F)
2	3	TRAGIC KINGDOM	No Doubt	Intercope IND 90063 (BMG)
3	2	STOOSH	Skunk Anisie	One Little Ind TPLP 85CD (P)
4	1	GARBAGE	Garbage	Muscom 413140 (RTM)
5	4	18 TIL DIE	Bryan Adams	A&M 549552 (F)
6	5	REGULAR URBAN SURVIVORS	Tetravision	Total Vega VEGASCD 3 (E)
7	6	THE SUN IS OUTDOON	Longpig	Mother MOTHER 9602 (P)
8	7	FROM THE MUDDY BANKS OF THE...	Nirvana	Geffin GCD 25165 (BMG)
9	8	TO THE FAITHFUL DEPARTED	Cranberries	Intand CD 8068 (P)
10	10	NEVERMIND	Nirvana	DGC DCCD 24425 (BMG)

This	Last	Title	Artist	Label (distributor)
1	1	HEY HEY IT'S THE MONKEES - 16 HITS	Monkees	Prism GHP081 (PRISM)
2	1	TENDERLY	James Last	Spectrum 551312 (F)
3	4	BARNEY'S FAVORITES	Original Cast Recording	Tempo 22128 (DISC)
4	2	THE MUSIC STILL GOES ON	Abba	Spectrum 551192 (F)
5	7	THE VERY BEST OF	Matt Monro	MFP CD85M690 (E)
6	3	THE BEST OF	Small Faces	Summit SUMCD901 (SMX)
7	7	THE MAGICAL SOUND OF THE PAN Pipes	Various	Hellmink 30523 (CHE)
8	8	LOVE AT THE MUSICALS	The West End Orchestra & Singers	Hellmink 30502 (CHE)
9	9	LOVE AT THE MOVIES	The Starline Orchestra & Singers	Hellmink 30115 (CHE)
10	9	THE VERY BEST OF HITS AND BARRIERS	Glenn Miller	Hellmink 301

Taking a year off to forge an artistic change of direction is often a recipe for disaster in the pop world. However, for singer Michelle Gayle, the early signs indicate the strategy is set to pay off handsomely.

This week sees the release of Do You Know, Gayle's first single since August 1995. Out goes the sugary club pop of hits such as Sweetness and Happy Just To Be With You - even though the formula brought her five Top 30 hits and debut album sales of 100,000 units. In a more reflective, adult sound.

Any worries that such a radical shift might alienate industry support have been quickly eradicated by almost blanket approval for the new record.

Indeed, Do You Know will be released with more extensive radio support than any of Gayle's singles to date. It is heading for the Top 10 in the Music Control airplay chart after being B-listed on Radio One and featured on more than 90 ILR playlists.

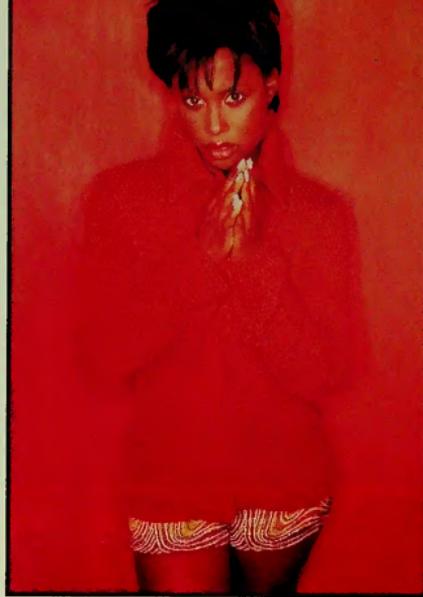
"That type of ILR support so upfront of release has really confirmed for us that there definitely is an older, album-buying audience out there for Michelle," says Gayle's product manager at RCA/BMG Sonny Takur.

Gayle's manager Oliver Smallman of First Avenue feels similarly confident that public acceptance of Gayle's move into a more mature market will be forthcoming. He prooves this as a minor problem compared with the one she was forced to overcome at the beginning of her career. "In a way, Michelle's crossed the biggest hurdle she's ever going to have to, which was escaping from being seen as Hattie from EastEnders and being taken seriously as a singer. I think she's done that completely," he says.

The source for this change of direction has been Gayle herself, who spent last year working on new material in the UK with Johnny Douglas, producer for Gabrielle and George Michael, and in the US with Vassal Benford, producer of Toni Braxton, and songwriter Steve Solomon.

Gayle arrived at what she describes as her new "alternative R&B" sound while searching for a new direction that would take her away from run-of-the-mill R&B. "Most R&B was so boring last year. I just definitely didn't want to do that type of record. I didn't want to fall into the trap of trying to be like an American act, especially when, at the moment, it's not good anyway. That was the beginning of me deciding to go to a more 'adult' direction."

In the studio, Gayle ditched the normal R&B writing practice of beginning with a beat or sample. "It's very difficult to write your best song over a recurring sample which just goes round and round. So, one day, we got



MICHELLE GAYLE ADOPTING A MORE ADULT SOUND

R&B - WITH A TWIST

Musically, Michelle Gayle's Sensational album takes a whirlwind tour through many of the genres and styles of modern day R&B-based music, but with her own twist added.

The title track is an upbeat inspirational number, reminiscent of the down-home style of singer Dionne Farris. On the track Fakin' It, a double entendre lyric is complemented by a slick uptempo jazzy R&B backing, courtesy of Vassal Benford.

One feature throughout the whole album is a more confident and varied vocal style from Gayle. This, she says, was greatly influenced by working in America and being exposed to

a different approach to production. "In the US, the vocal is everything," she explains. "Here, producers tend to concentrate on the music a bit more, but in America, if the vocal isn't right, nothing's right."

Gayle's new confidence pays off particularly well on the album's down tempo numbers such as Yesterday and Don't Keep Me Waiting, while flashes of Gayle's old style still pop through, particularly on the up-tempo disco pastiche It's A High, which Gayle produced with Johnny Douglas. "It's like one of those old Michael Jackson tracks. It's completely tongue in cheek," she says.

out an acoustic guitar and started working with that instead, trying to get back to the essence of what a good song is," says Gayle.

The results were Do You Know and its follow-up single Sensational, both of which were written on the same day.

For Gayle, this is a significant step in her artistic development, but her long-term ambition is to help R&B achieve more respect in the UK.

"I want to open more doors and show R&B can be acoustic and can be alternative. It doesn't just have to be a beat and a loop. I want to get back to the essence of old soul, where it was about a feeling and not just the backing track," she says.

There will be a multi-faceted marketing campaign for Gayle's new product, building up to the release of the album, Sensational, in April. Takur says, "I think you've got to be careful, you've got to bridge the gap between her new audience and the existing fanbase. If you go too mature, you'll alienate the existing fans and they are the singles buyers."

To this end, one of the two CD releases of Do You Know features a tie-in poster deal with *Sinatra: His* aimed at the youth market, while the video will seek to attract a more mature audience. Directed by Randy St. Nicholas, who has recently produced videos for Prince, Toni Braxton and Eternal, it is based on Gayle's own ideas, inspired by the film *The Cook, The Thief, His Wife And Her Lover*.

Another area being worked heavily is the specialist dance market. House remixes of Do You Know by the likes of K Klax, Tony De Vit and Fall Intention have already secured the record a position at the top of the club charts. And a new market seems to be opening up for Gayle among specialist R&B fans, helped by club-friendly R&B remixes from Linslee and Ignorance and radio support from stations like Choice FM, Galaxy and Kiss 100FM.

"In the past, there was always a problem with those people because of Michelle's background and it's taken an album for her to be seen as a singer. I think the turning point was when *Touch* magazine put her on the front cover," says Takur.

Now his charge has demonstrated herself capable of taking such an artistic stride forward, Smallman sees her long-term future on a more international stage. "It's a very good album, especially for America," he says.

"There's going to be a UK explosion in America this year and I'd be very proud for Michelle to be part of it. I think she could follow in the footsteps of someone like Whitney Houston and do films as well as records. She's a very talented actress and is perfectly capable of going back to that." Tony Ferrides

Act Michelle Gayle Project album Label: First Avenue/RCA Songwriters: Gayle/Various Publishers: First Avenue Music/Various Studios: Sam West/Various Entertainments Released: April 14

STEVE LAMACQ ON A&R

Now all the hysteria and chest-thumping around Britpop has had time to die down a little, I get the feeling that we're in for a wave of interesting stuff from America. And we're going to be looking to the States this year to test how popular British bands can be over there...It'll be interesting to see the size of the British delegation at the up and coming South By South West convention in Texas, but I imagine it'll be pretty healthy (in size, if not in physical well-being). It's not as if you ever stop trying to crack the States, but A&R - particularly in guitar band circles - hasn't been such a worrying game when you know that there's a chance of 100,000 plus sales at

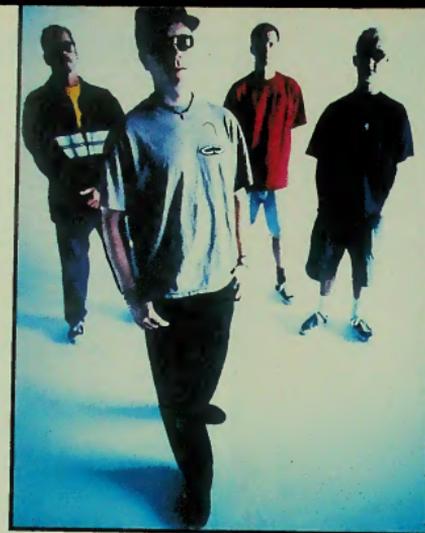
home. At times in the Eighties, it was America or bust for some indie bands who struggled to hit 30,000 sales at home. But the Britpop groups seem to have proved you can be self-sufficient in the UK...Now the optimism is spreading. My US contacts are tipping *Kula Shaker* to do the business there and, now they've made a record with more positive American references, Blur's day may yet come...Of course, the feelgood factor, currently being stoked by *Spice Girls*, has its downsides. The job of A&Ring a band who need to be in 12 territories at once can't be easy for a start. Remember what happened to *Ned's Atomic Dustbin*? They spent nigh on two

years capitalising on some success in the States, only to fall wearily into a studio and make a second LP, with limited time, which turned out to be a relative flop...The appetite for American-flavoured music is certainly on the up, led by the forthcoming *Pavement* album, so be ready for plenty of licensing activity between labels on either side of Atlantic...Funnily enough, one of the recent buzz bands here, *Grouch*, formed by ex-Still guitarist Paul Thomson, have had the cheque books waving, although, ironically, they've moved on from Dinosaur Jr to poppier territory. Sounds good....



One to WATCH

LAGUNA METH
The English American guitar trio debut with the tightly expressive *Nuisance* showcasing on the Go-Bet! reissues this week. An album. Laguna The Pacific follows.



THE OFFSPRING

US PUNKS MAKE MAJOR LABEL DEBUT

At the last count, Smash, the fourth album from Californian punks The Offspring, had sold more than 8m units. A lowering achievement on any level and one that is even more impressive considering the success came on a US independent, Epitaph, after the band had been together for a decade.

After touring the world for more than a year, The Offspring sensibly took time out to fashion what they feel is an even better follow-up. The trickily titled *Knay On The Hombre* is packed with runaway songs, typically rousing choruses and soaring guitars, all wrapped in a crystal-clear production by Dave Jerden (who has also worked with Alice In Chains, Jane's Addiction). Their virtues are showcased in All I Want, the current single from the album, although the track's sprinting pace will surprise those who only know the band via their two UK hits *Self Esteem* and *Come Out And Play*.

Holland says, "We thought it would be cool to do a really fast song as a first single because it's more representative of the band. *Come Out And Play* and *Self Esteem* happened to be slow songs on a fast record, which really went straight for, but at least people know there's more than one side to us."

Other tracks from the album display the band's ability to slip through the gears at will in songs like *Gene*, *Way*, *Me And My Old Lady* and the ironic opener *Disclaimer*, with its spoken word vocal from former punk guru and Dead Kennedys frontman Jello Biafra.

However, despite their success with Epitaph, The Offspring have split with the label and *Knay On The Hombre* is the first album in a long-term deal with Columbia. There is one proviso, though: part of their negotiated separation means the LP will be released in the larger European territories (including the UK, Germany and France) by the Dutch-based Epitaph Europe.

Back in 1995, frontman Dexter

Holland claimed Offspring would only change labels if their records weren't reaching the shops, but a disagreement over personal and business terms with Epitaph founder Brett Gurewitz led to a parting of the ways.

"We signed for less money and more albums to get out of the deal," Holland says. "We could have left Epitaph a long time ago. I can't think of another band that had a record break through like that and stayed... we always get picked up by a major, which buys you out."

"Epitaph actually wanted to sell the Smash album on and we talked them out of it," adds bassist Greg K.

Holland says, "Brett got calls from all these major bigwigs - one said, 'we can sell 2m of this thing!' So it was rewarding to stay."

Epitaph Europe can still do very well with its share of *Knay On The Hombre*. "I think it was important for Brett to hang on to this record in Europe because he wanted to get the European side of the label going as it's still fairly new," says Holland. "That's OK with us. Epitaph has always done a great job."

Having talked Rained out of signing to Epic, it seems ironic that The Offspring have ended up with Sony. But Holland insists the move doesn't represent some sort of sell-out. "We saw how Rage Against The Machine and Pearl Jam had dictated their own deals there, so the vibe was right," he says.

Neither does Holland feel that their punk credentials, seemingly integral to their success, are at risk. "The same people who hate us would have hated them, because what's important to us was how popular a band is and that's what makes them not like it," he says. "Those people have already abandoned us and the fans we have left are more into the music."

Going by the sales of *Smash*, there are plenty of people still waiting for the new album.

Martin Aston

Offspring Project: album Label: Epitaph/Songwriter: Dexter Holland/Publisher: Epitaph Records/Studio: Oasis/Mastering: Producer: Dave Jerden/Released: February 3

GENE

A GREAT LEAP FORWARD

Despite having established an extremely loyal following, Gene have been saddled with an unwanted reputation as soundalikes of The Smiths. But the band have worked long and hard to make their second full album appeal to a wider audience and kill off those comparisons with what Paul Adam, the band's A&R director at Polydor, calls, "the band with the S-name".

Success beckons on both counts as *Drawn To The Deep End*, released on February 17, is a great leap forward for Gene in terms of musical ambition, variation and consistency.

The two tracks from the album which have already been released as singles - *Fighting Fit* and *We Could Be Kings* - confirm that Gene clearly retain their own characteristic sound based on Martin Rossiter's emotion-drenched vocals and Steve Mason's guitarwork. But *Drawn To The Deep End* demonstrates how they have developed into a more polished and sophisticated outfit.

"I would've hated to have turned out 12 twee indie dribbles," declares Rossiter. "We needed to push ourselves and make steps forward. Now we're better musicians, we've seen what we're capable of in terms of songwriting and don't want to be considered just another damn British guitar band."

The album's first track, *New Amusements*, is a statement of intent. It has a complex structure, lasts more than five minutes and is, at different points, delicate, bombastic and romantic - a microcosm of the album.

Rossiter bares his soul on numbers such as *Where Are You Now?* and *The*

gorgeous *Speak To Me Someone*, and duets theatrically with former Propaganda singer Lesley Miller on *The Accidental*. Mason, meanwhile, breaks loose on *New Amusements*, as well as *I Love You, What Are You?* and *Sub Rosa*.

"We're a little bit braver now," says Rossiter. "We wouldn't have tried *New Amusements* or *The Accidental* before. We wanted to experiment without losing the quality of the songs."

The band's four members write together, painstakingly building songs, and sometimes revising them radically before arriving at the desired point. "The way we write is pretty much equal," says Mason. "And every song has been taken apart, ripped to shreds and then put back together to everyone's satisfaction before it is recorded."

This process has taken time; having written most of the songs by early last year, the band spent seven weeks in pre-production, working out the arrangements, and then six months recording the album with producer Chris Hughes - who has also produced *Definition Of Sound*, *Propaganda* and Robert Plant and used to be a member of *Adam & The Ants*.

"Chris brought the best out of it," Mason says. "His view was: 'Let's not fuck about, let's just be great. In guitar solos, let's not be vulgar, but let's be flash.'"

Rossiter says Hughes helped them defeat their "red light fever" in the studio, resulting in tight musicianship throughout the album.

He also defends the length of the recording process. "It's only a long time compared with so-called guitar bands."



KARL JENKINS

HIS WORK IS FAMILIAR, HIS NAME IS NOT

The name Karl Jenkins will mean nothing to most people. However, nearly everyone will be familiar with his work.

Few will recall him for his time in pop-rock ensemble *Soft Machine*, even fewer his part in the jazz group *Nucleus* but Jenkins may be unimaginably affected the decision of many to buy a new Renault Clio instead of a Fiesta or fly Delta instead of Virgin.

For the past two decades, he has been composing award-winning music for advertisements (including Renault Clio, Delta Air Lines, Jaguar, Tag Heuer and Levi's), initially with former *Soft Machine* partner Mike Ratledge and then by himself.

His most famous work, *Adiemus*, a

sacred cod-eternal choral chant, was taken up by Delta Air Lines before being used as the theme music for last year's Five Nations Rugby and BBC's Testament animation series.

It became a top five single in Germany (selling more than 350,000 units) and its associated album, *Songs Of Sanctuary*, has sold more than 1m units worldwide, going gold in the UK, where it reached the Top 40.

Last November, Jenkins staged a major performance of *Songs Of Sanctuary*, featuring Miriam Stockley as lead vocalist, at London's Royal Albert Hall. The event also contained a preview of *Adiemus II - Cantata Mundus*, 13 tracks of sweeping choral music that picks up largely where its precursor left

Act Karl Jenkins Project: album Label: Ventura Records/Virgin/Songwriter: Jenkins/Publisher: Boissy/Maw

One to WATCH

THE NICOTINES

More aware from Oxford arrives in the shape of this energetic power trio agreed to show. Records. Their debut single *Mary Moran* has a force hook that marks them out as real prospects and they've currently providing lively support on the Space tour.



Act: Gene Project album Label: Polydor Writers: Mason, Rossiter, Miles, James Publisher: Chrysalis Music Studios: Metropolis, Hellum Released: February 17

Rossiter says. "I never felt the need to make records to a timetable and don't subscribe to the view that if you don't produce a record a year you're artistically bankrupt."

Polydor's Adam adds, "Chris tends to produce things properly, take his time. He's a real thinker, but then so are all the guys."

And if, for the sake of their creative development, the result is to put distance between themselves and the British indie scene, then Gene are clearly prepared to do it.

Rossiter says he needed to recharge and "get the lyrical juices flowing

again" after releasing and extensively touring the first album, *Olympian*. Refreshed, he says his lyrics became more personal and more candid.

One of the first results was the memorably romantic *Speak To Me Someone*. "It took a long time to get it right in the studio," he says, "but we always knew it was a great song and there's no reason why it couldn't be Housewife's Choice. I can see it sitting comfortably on Radio Two, Capital, Heart FM... or the John Peel show."

The track is destined to be a single later in the year, probably following the folksy *Where Are They Now?*, but Adam

is conscious of not releasing too many singles too soon. He intends to work the album throughout 1997 and says, "Speak To Me has massive crossover appeal. It's the sort of song that, if it gets a good media response, could help sell a lot of albums."

Polydor will no doubt be delighted if the result is mainstream acceptance for Gene. "Bayers of Radiohead's *The Bends* and the last Manics album will like this, but I have big aspirations that this is a crossover album," says Adam.

Fighting Fit is already Gene's biggest selling single to date. "We're very lucky in having a loyal fanbase,"

says Rossiter. "But I still expected to have to start again a little way down the ladder."

Gene do intend, however, to build on that following. "The album will surprise a lot of people," says the singer. "We do have the ability to transcend the world of *NME* and alternative radio."

"We're not naive and we want our songs to be heard and to do well. The Smiths comparison has hurt us in that it has limited the number of people prepared to listen to us. But we're already killing it off and this album will ram the last nails in its coffin."

David Knight

off, with expanded orchestra sounds including brass and woodwind.

Breaking the new album without the help of an ad campaign won't be a problem, according to Declan Colgan, Virgin's head of specialist music, who points to the success of *Adiemus*. "You don't sell 1m albums off the back of an advert, no matter how good it is. And two of the most successful territories for the first album - Finland and Japan - never even had the advert," he says.

Although he describes himself as "not overly religious", Jenkins says he is gratified that people find a spirituality in his uplifting combination of classical music, ethnic vocals and hypnotic drum beats.

He says, "People tend to associate the project with *Sacred Spirit*, *Enigma* and *Deep Forest*, because there's a certain similarity in the vocal sound, but to me, *Adiemus* is the only one based on classical principles."

However, the self-effacing 50-year-old has seen *Adiemus* denied entry to the classical specialist chart but featured in the new classical crossover chart.

"I've got mixed feelings about it," he muses. "Currently, *Adiemus* is the only album in the crossover Top 20 that's written by one composer, everything else is either a compilation or by one artist who has chosen a selection."

"The only honest chart is one that has everything in it. If you're number one, you're Oasis and if you're number 600, you're Stockhausen, and I'm in there somewhere in the middle."

Shawn Phillips

JEAN MICHEL JARRE

A NEW TAKE ON THE OXYGENE CONCEPT

In recent years, Jean Michel Jarre has been channelling most of his energies into staging spectacular *son et lumière* events, with commemorative live LPs instead of studio-based recordings. But this is about to change with the release of his first studio album in six years, *Oxygene 7-13*, through a new worldwide licensing deal with Sony Music.

Oxygene was the huge hit single and the title of his 9m-selling 1977 debut album that helped pioneer the synth revolution. But Jarre stresses that returning to the *Oxygene* project is a totally creative decision, not just playing safe with public perceptions.

"I got excited again about recording with the analogue synths that I started out with and I wanted to make it clear that this album was a continuation of that work," he says.

"I'm convinced people are good at one thing over and over, you can maybe improve the feeling and emotion you want to express. *Ceasing* or *Rennir* used to be they were painting the same painting."

Jarre's renewed enthusiasm for analogue coincided with the end of the distribution deal between his parent label, Disques Dreyfus, and PolyGram.

It fell to Richard Ogden, Sony Music Entertainment senior vice president of marketing, to pick up the new licensing agreement.

Ogden says, "He invented a genre of music that people are still copying to this day and, at his best, sold 15m records worldwide."

To back the new album, Jarre is undertaking his first arena tour, throughout Europe and, to cover their bases at club level, Jarre and Ogden commissioned a series of remixes of *Oxygene 8* in various dance styles (the first three are from Japanese DJ Takkyu Ishino, New York's Hani and French DJ Antoine).

Ogden was thrilled to discover that people at dance culture's cutting edge were excited about working with Jarre. "The attitude was, 'When do you want me to do it, can be there tomorrow,'" Ogden says. "This is the guy they all originally listened to."

Jarre says Leftfield, Underworld and Orbital are the kind of outfits he would like to collaborate with. But don't expect the obvious remix project to follow.

He says, "Some people are really hot, but I wanted to have more unusual things, like remixes from South Africa, Egypt, Korea and more. Not just to be



excite, but to get different views."

The Orb's remix has already been rejected, although the version has appeared as Alex Paterson's comeback single, *Toxygene*. "It's not that I didn't like it, but I wanted the first wave of remixes to be linked to *Oxygene*'s theme and textures," says Jarre, rejecting rumours that he was appalled by the treatment.

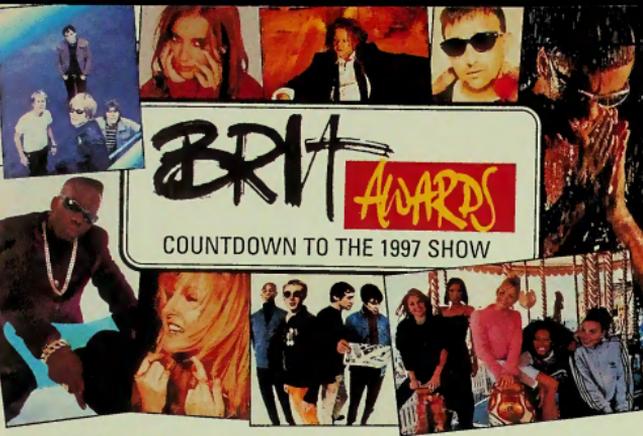
The early response to *Oxygene 7-13* shows Jarre still commands respect among fellow musicians. And Ogden feels that will also be the case with record buyers. "Retail has been more than positive: people like what they hear," he says, "and I've yet to detect any cynicism about returning with the *Oxygene* concept."

Martin Aston

One to WATCH

JAI

Thoughtful and meticulously recorded jazz-funk with a melodic dance vibe that this talented young West Country vocalist. His debut single is released on Wired Recordings later this month.



Since they were established in 1982, the Brit Awards have become an increasingly powerful marketing tool at home and abroad. With British music on the rise again, the 1997 awards are likely to attract a large and sympathetic audience. This week, we look at the three most prestigious awards – those for best British female, best British male and best British group.

The fact that Annie Lennox has won the award for best British female no fewer than six times is remarkable, but although she is undoubtedly a world class talent, her success owes a lot to the fact that Britain has only a small and inconsistent pool of female talent. This year just five women submitted the initial criterion – a Top 40 album at some time in the 15-month eligibility period – for inclusion on the Brits Academy's voting list, while 34 male soloists and 81 groups qualified. One of those women – Nicolette – was subsequently rejected by the academy, who chose to nominate Donna Lewis instead.

Lewis achieved international success with her single I Love You Always Forever but, while record buyers were happy to invest in it, few chased their money on her debut album, *New In A Minute*, which surfaced only briefly at number 52 and has sold fewer than 15,000 units to date.

Lewis is very much an outsider, as is Eddi Reader, although the Scot was honoured in the same category in 1995. The other former winner in this category is Dina Carroll, who took the prize in 1994. Her latest album, *Only Human*, has not yet shown the appetite for multi-platinum exploits that her

last, *So Close*, did, and has sold 190,000 units so far.

Carroll is a strong contender, but the award is likely to be won by Louise – from the same stable as Carroll – or Gabrielle. Louise began her career away from Eternal in style, scoring four Top 20 hits in a row. Her *Naked* album climbed no higher than number seven, but has sold 245,000 units.

She may be considered a little lightweight, however, in comparison to Gabrielle, even though Gabby's latest album – entitled simply Gabrielle – has sold 15,000 fewer copies. Her Motown pastiche *Give Me A Little More Time*, *Forget About The World*, *If You Really Cared*, *Walk On By* and *If You Ever*, her hit duet with East 17, are all on Gabrielle. It hasn't made the Top 10 yet, but it's a solid piece of work and Gabrielle deserves to get another booked to go with the best newcomer award she won in 1994.

The award for best British male soloist should be a straight fight between George Michael and Mark Morrison.

Michael astounded his critics by selling 1.6m units of *Older* – more than either of his previous solo efforts – and landing three top two hits in the year, something no other male solo star was able to manage. Morrison put together an impressive run of four consecutive Top 10 singles, starting with the number one Return of the Mack. The album of the same name, where the four hits reside, sold 160,000 copies.

Also in contention, at least nominally, Tricky has so far failed to live up to high expectations with his

Pre-Millennium Tension album, the title reaching number 30 in a two-week chart run and selling 40,000 copies, while Sting's Mercury Rising is poised around the 250,000 sales mark, but has also disappointed.

Finally in this category, we come to Simply Red, which is now regarded as an alter-ego for Mick Hucknall. It wasn't always thus, as Simply Red won the best group award in 1992 (shared with the KLF) and 1993. Hucknall/Simply Red didn't release a new album in 1996 – Greatest Hits albums don't count, even when they sell a million – so this nomination recognises his singles success.

One certainty is that the best British group award will go to a new act, as none of the five nominees has won it before. A highly competitive field this, with Kula Shaker the likely critics choice for their K album and its four hit singles, even though Spice Girls' Spice, which spun off three number ones, would probably win a public opinion poll.

On the other hand, the Manic Street Preachers' ever maturing and increasingly commercial style won them many friends, while Ocean Colour Scene finally realised the potential they had shown for years and The Lightning Seeds continued to make some of the most finely-crafted and melodically concise songs around.

Record buyers bought 2m units of Spice, 876,000 of Moseley Shoals (Ocean Colour Scene), 676,000 of K, 640,000 of Everything Must Change (Manic Street Preachers) and 150,000 of Dizzy Heights (The Lightning Seeds).

Alan Jones

WHAT'S NEXT FOR THE NOMINEES?

George Michael
Michael is currently in the studio. Sony's hits collection is due by the end of the year.

Mark Morrison
Return Of The Mack is released in the US next month and a new single Moan & Groan is out in the UK on February 24.

Simply Red
Mick Hucknall is in the early stages of recording new material which may be released this year. A commercial release for three mixes of Money's Too Tight To Mention has been mooted.

Sting
Sting is playing dates in the US and across Europe, after which he will write new material. A UK festival appearance is possible.

Tricky
Tricky's world tour runs for the next six months, after which filming starts for a British feature film he is appearing in. He is also concentrating on satellite projects and developing acts on his label.

Dina Carroll
Another single from the Only Human album is due at the beginning of April – Living For The Weekend, the collaboration with New York soloist DJ David Morales. There is talk of live shows to follow.

Gabrielle
Gabrielle is taking time off before starting work on her next album.

Donna Lewis
Lewis is currently on a worldwide promo tour and her new UK single is released this week.

Louise
Louise is about to go into the studio to record a new album for autumn release. There are plans for a live tour later in the year.

Eddi Reader
After completing three Celtic Connections gigs in Glasgow, Reader will be working in the studio with Bob Hawes and Teddy Borwick on a new single and album due out later in the year.

Kula Shaker
The band will be visiting the US for the second time after completing their UK tour. A new single has been pencilled for March.

The Lightning Seeds
This week sees the start of a European promo tour with live dates planned from February 13. Manic Street Preachers will be working in the studio at London's Royal Albert Hall on April 12. The band have started writing for their next LP, Ocean Colour Scene.

The band are aiming to finish their new album in time for a summer release. An album of B-sides is released on March 3, and an Albert Hall date is lined up for February 17.

Spice Girls
The group are building on their flying start in the US with a three-month promo tour. Their next UK release, the Mama EP, is released on March 17.

NEW SIGNINGS

ARTIST	MANAGEMENT	SIGNED TO	TYPE OF DEAL	SIGNED BY	DESCRIPTION
DJ PULSE	Rocky Jarrett/JLM	WEA	albums deal	Mickey D	jungle producer Pulse is an occasional Alex Reece collaborator and one-time Moving Shadow artist
KINGS OF INFINITE SPACE	Spika, the Fat Man Organisation	EMI MUSIC	worldwide publishing	Julie Pearson/ Ian Ramage	VE2 punky hip-top Liverpoolians just back from recording in New York
LEECHWOMAN	no management	ROUGH TRADE PUBLISHING	worldwide publishing	Cath Gibson	the industrial four-piece from south London are signed to Martin Atkins' Invisible Records in Chicago
LUXURY	no management	BETTER RECORDS	albums deal	Tim Abbott	four-piece, radio friendly pop/punk act from Hertfordshire.
NAOMI	S&M Management	GUT RECORDS	albums deal	Guy Holmes/ Guy Holland	18-year-old female singer/songwriter from Birmingham, signed by Gut as a development deal
RUMBLE	Sean O'Driscoll	BGO PUBLISHING	worldwide publishing	Stuart Origley	Irish punk band on Dublin's Dead Elvis label featuring Joey Ramone's nephew
SPANK 5.0	Troy Harewood	SULLION RECORDS	albums deal	Anthony De Rochchild	all-action pop/dance act, formerly The Hystercos on Deconstruction, managed by a former member of N'Joi
THE STEREPHONICS	John Brand, Margaret Mgt	POLYGRAM MUSIC	worldwide publishing	Kate Thompson/ John Chapman	the greatly-admired Welsh trio and VE2's first signing finally get up their publishing
TOASTER	Karon McLean	CREATION RECORDS	albums deal	Alan McGee/Mark Brown/Dave Bagnall	the chase for the best of it in The City ends with the Scottish group signing for McGee
THE YOUNG OFFENDERS	Neville Bengali, Creative Artists Mgt	COLUMBIA	albums deal	Florence Taksis/ Oliver Behzadi	the signing of the London-based glam-influenced Cork quartet signals the start of a new Columbia roster

Compiled by Jake Barnes 0181-984 5310 urban@btccoon.co.uk

DEEP END

A Liverpool rock trio who rely on a blend of rhythm and melody but sound more like David Byrne or David Bowie than The Beatles. Signed to BMG, they have a debut single pending.

VIDEO

BACKSTREET BOYS: Backstreet Boys - The Video (LIVE V202). A comprehensive, well-presented collection of video clips, interviews and candid snippets to satisfy the growing fans of the US freemove. □□□□

VARIOS: The Brit Awards (Wienervord WNR2069). Thirty promises of some of the biggest hits of 1996 are released alongside Sony TV's Brits album (Sony TV 290D) including Ash, Babybird, Orbital, Cocteau and Oasis. □□□□

SINGLES

VAN MORRISON: The Healing Game (Polydor 553912). Vintage, almost classic, Morrison call-and-response soul balladry with everything in the right place and spot on. □□□

JAY-Z Can't Knock The Hustle (Northwestside Records cat no. 1). One of the best US rap records of 1996 finally gets a UK release, complete with a glorious Melissa Morgan remix. Tough. □□□□

DWEEB: Scooby Do (Blanc Y Negro NES1009). Following the Fun Lovin' Criminals' effort, Shazzy's pal is immortalised again, this time on a fast, frantic effort which, with its geeky vocal and Seventies new wave sound, is plenty of fun. □□□□

MAXWELL Sumthin' Sumthin' (Columbia 603864142). The US soul singer is steadily building a UK fanbase for his laidback but high-class retro style. This third single is definitely one of the strongest cuts on his debut LP. □□□□

VERUCA: Salt Volcano (Geffen OPRCD 2193). A full-on, infectious rock performance, which is one of the most commercial things these alternative guitar maulers have done. □□□□

JAMES: She's A Star (Fontana 5741632). Recognisably James, but more commercial and singalong than much of the Manc outfit's recent warblings. A return to chart form. □□□□

URUSEI YATSURA: Strategic Hamlets (Ché 670D). From the 'nah, nah, nah, nah, nah' opening strains, these live favourites mix rock with some slinky melodies. They lack an edge, though, and are not the finished product yet. □□□□

CATHY DENNIS: Waterloo Sunset (Polydor 5759612). Ray Davies's song is given an unremarkable treatment by the former dance chanteuse, but television exposure should help this reach the Top 40. □□

FOXY BROWN: Get Me Home (Dun 97)

JAY-MCROW: 574 067-2. Brown jumps seductively over this Blackstreet collaboration, which successfully adds a contemporary R&B feel to Eugene Young's soulful Gotta Get You Home Tonight. □□□□



THE CARTER TWINS: POPPY COVER

ALFONZO HUNTER: Just The Way (Cooltempo/TCCOOL26). A UK debut for the smooth 23-year-old R&B crooner with US rap king Erik Sermon adding a hip hop edge. □□□□

THE CARTER TWINS: The Twelfth of Never (RCA 74321630R2). This poppy cover of the classic ballad should bring an instant Top 40 breakthrough for the 21-year-old Dubliners, winners of the 1996 *Smash Hits* best new act award. □□□□

SPACE: Dark Clouds (GutGUT). The Liverpooldunians attempt to clinch a fourth hit from Spiders with a full-blown, brass-infused affair. However, its commercial appeal falls short of the previous successes. □□□□

NO DOUBT: Don't Speak (Interscope IND95515). Currently topping the US album charts, this Californian quartet sound more like Swedish Eurovision hopefuls on this debut UK offering, but, if radio bites, it could be a smash. □□□□

ROADNARR: R2K2531. Going for all-out quirkiness, Bennett's brash indie pop is somewhat irritating, but has won over Radio One. □□□□

MICK CAVE & THE BAD SEEDS: Into My Arms (Mute 12). A melancholy but beautiful lullaby finds Cave brooding on the meaning of love, accompanied only by piano. □□□□

SUZANNE VEGA: No Cheap Thrills (A&M 381 859). A poppy lead single to Vega's forthcoming boundary-blurring album. This will delight early fans and intrigue those who won't by the Tom's Diner remix. □□□□

JIMI TENOR: Outta Space (Warp WAP87CD). An outrageous pastiche of ska, Mumbe, lounge and Bootsy May bump and grind too strong for clubs, but it's



GRETSCHÉN HOFNER: MELODRAMATIC



MAXWELL: LAIDBACK SOUL

invidious chorus could win over radio and the inbies are fans already. □□□□

LEAH ANDREONE: It's Alright, It's OK (RCA 381 868). This taster for the March debut album: Veiled caresses and Andreone's skillful pop/rock hooks and memorable choruses. □□□□

SWELL: [I Know] The Trip (Beggars Banquet 880 306CD). Slack US indie rock with nagging guitar and squiggly keyboard that's part Sonic Youth, part Pavement and well worth checking out. □□□□

GRETSCHÉN HOFNER: Welcome To My Judy Garland Life (Poppy Records POPYCD4). Dark, melodramatic rock'n'roll that rides barely on the tremolo arm and nuzzles up against Chris Isaak's blue torch twang. □□□□

OXUMBA ZOO: The Child Inside (Arista 74321 43475 2). Imagine Gina G embracing African rhythms and you have some idea of Oxumba Zoo. A hypnotically catchy debut single. □□□□

BAFFFACE: Everyone! Close My Eyes (Epic 662442). Multi-talented Babyface shows why he is worth 12 Grammy nominations on this classy, sultry ballad on which he is joined by Mariah Carey and Kenny G. □□□□

DJ KROQ: Let Me Clear My Throat (American 74321 4520 2). Kool paces a real punch on this vibrant live track which uses the distinctive horn breakbeat of the 45 King's The 900 Number and features humor behest Doug E Fresh and rapper Biz Markie. □□□□

SINGLE OF THE WEEK

B.JORK: I Miss You (One Little India 1947P CD). One of the strongest songs on the Post album comes in various forms from hip-hop to techno across a two-CD set. The inclusion of a new song, Karvel, will also please fans. □□□□

ALBUMS

BEN FOLDES FIVE: Whatever And Ever Amen (Epic 4869692). The second LP from the US five-piece is a dizzy mix of boogie woogie and Seventies guitar pop, with several potential hit singles to aid a mainstream breakthrough. □□□□

PUP-JOHNSON: Mirrors (Columbia WRK427422). A slickly-produced album shows another R&B songstress whose time is nigh. □□□□

CYNID LAUPER: Sisters Of Avalon (Epic 662392). Lauper draws on the talents of 13 musicians, with Tricky/Nensh Cherry producer Mark Saunders, and it works well, with some deft touches creating an engaging mix of sounds. □□□□

PHISH: Billy Breathes (Elektra 7553619712). The US psychedelic rockers are big at home and should attract UK takers with this Steve Lillywhite-produced acoustic guitar rock outing. □□□□

DENIM: Novelty Rock (Emidisc DISCD06). A dozen examples of 1960s madness from Lawrence, the star of the throwaway Seventies-influenced pop. Titles Like On A Chicky Trip, Tampax Advert and Internet Curtains give an indication of the album's eccentricity. □□□□

OST: Major Kambal (Epic/Cinéma 80226720). Inspired by the movie and computer game, this set embraces metal, techno and heavy pop. □□

THE DIVINE COMEDY: A Short Album About Love (Selenia SETCD 036). This 30-track set was recorded at the Shepherds Bush Empire with a seven-piece orchestra and represents in great style why Neil Hannon can now be classed as one of Britain's greatest contemporary songwriters. □□□□

LENNY WHITE: Reborn (Spin! (The Spinners) 804). The celebrated jazz and funk drummer follows up 1994's crossover success *Present Tense* with another occasionally brilliant fusion of US urban influences. □□□□

ROOMFUL OF BEARS: Under One Roof (Bellswee disc CS BB5958). Twenty eight years after their first show, Roomful's punchy horn signatures and rocksteady beats for dancers just get better and better. □□□□

ALBUM OF THE WEEK

BLUR: Blur (Food CDFO019). A very different offering from Parklife, this album displays a welcome songwriting maturity despite its rather retro sound, with at least eight strong tracks out of 14 up to the standard of the single *Beetlebum*. □□□□

This week's reviewers: Michael Arnold, Catherine Ann, Tony Ferriside, Duncan Holland, Ian Nicholson, Mike Pattenden, Ajax Scott, Martin Talbot, Paul Vaughan and Paul Williams.



ALAN JONES TALKING MUSIC

Wild Card is already a source of quality British R&B courtesy of a succession of fine singles by Nu Colours. Now it has a female equivalent in *Montage*, three young Londoners who recently completed sell-out tours with Boyzone and the Backstreet Boys. Their debut single *There Ain't Nothin' Like The Love* is a sultry, seductive and sleek vehicle for their considerable vocal talents...Remix team **Phat & Phunky's** debut single *Makin' A Move*—Let's Groove echoes Stretch & Vern's *I'm Alive* in its use of Earth Wind & Fire vocal samples. It has much of the same commercial potential and will lend itself to radio exposure...First promoted last autumn but never released, **Nash's** update of the Beatles' *Eleanor Rigby* can never hope to match the original but, to be fair, it never tries. Instead, Nash makes very

effective use of his husky, soulful tones and attacks the lyrics in an altogether different fashion in a pleasing mid-tempo stroll, although the track has also been extensively remixed for club purposes...Meanwhile, **New Creation** make a decent fist of another Fab Four classic, *Hey Jude*. Turning it into a loping, fairy lightweight smacker with reggae undertones, they have a very sweet vocal sound and update the track for the Nineties in fine style, even including a jungle mix—a Beatles first, I believe...And **José Feliciano** tackles four Beatles songs on his newly-released *Light My Fire*, the pick of a new batch of budget releases from RCA's Camden label. Feliciano lets his guitar do the talking on instrumental covers of *And I Love Her*, *Here There & Everywhere* and *Yesterday* and

contributes a sympathetic vocal to *In My Life*. The highlight of this collection, however, is his dramatic re-working of *The Doors' Light My Fire*, where his idiosyncratic and intense vocal style complement the song perfectly...In the same series, **The Greatest Hits Of Nick Heyward & Haircut One Hundred** revisits the best-known tracks in Heyward's career. A trifle cutesy for some, they have a whimsical period charm. Several are presented in their long-delayed 12-inch versions...Nothing short of carbon dating would reveal that **Nu Yorican Soul's** spiffing version of the Salsoul Orchestra's *Runaway* is not a genuine Seventies artefact. Radio One is already going strong on this, so a hit seems inevitable.

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BABY BIRD Ugly Beautiful	Echo	out now	  	To tie in with the release of the new single, Candy Girl, the album will be re-promoted with national TV ads on Channel Four backed by press ads. This retrospective album which contains a number of rare recordings will be advertised in the rock press and promoted to fans with a mailout. There will be advertising in the specialist music press to support this release.
BLIND MELON Nico	Parlophone	February 3	 	This release will be advertised in the dance press. It is an <i>Our Price</i> recommended release and will feature on HMV listening posts.
JOHNNY CASH The Golden Years	Nectar	February 3	 	There will be ads in <i>MaxMag</i> , <i>Hip Hop Connection</i> and <i>MME</i> . The album will be promoted to specialist hip hop clubs.
CONCRETE Structurally Sound	Deconstruction	January 27	 	The album, recorded in the early Eighties in Canada, will be promoted to Dion's fanbase with advertising in the specialist music press.
FRANKIE CUTLASS Politics And Ballshit	Epic	January 27	 	There will be co-op TV ads with Andy's and ads will run in <i>Q</i> with HMV, the nationals with <i>Our Price</i> and Virgin, <i>Mojo</i> and <i>Record Collector</i> .
CELINE DION C'est Pour Vous	Nectar	February 3	 	Ads will run in <i>The Independent</i> with HMV, <i>Q</i> with Virgin, <i>Top Mojo</i> and <i>Q</i> . The release will feature on Virgin and M/C listening posts.
PAUL RODGERS Now	SVP	February 3	  	This album will be promoted with advertising in the heavy metal press.
KATHY MATTEA Love Travels	Mercury	January 27	 	Press ads will be backed by a mailout to the fanbase and a competition in conjunction with Warner cinemas.
MERKING DELTA Pictures As An Exhibition	Music For Nations	January 27	 	In-store displays and listening posts will run with HMV, M/C and independent retailers and there will be ads in the music press.
THE STRANGLERS Written In Red	When Recordings	January 27	 	This release will be promoted with ads in ITV regions and on Channel Four in London and Wales. Ads will also run on BSkyB, UK Gold and VH-1.
THUNDER The Thrill Of It All	Castle Communications/ B Lucky Music	February 3	 	
VARIOUS Amour	PolyGram TV	February 3		

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



TEXAS - WHITE ON BLONDE

Record label: Mercury

Media agency/executive: Target Media/Rob

Wilkinson, Product manager: Matt Thomas

Creative concept: Lee Swillinham, Stuart Spalding

Mercury's highly-visual campaign for the latest

Texas album will emphasise the band's new look which brings singer Sharleen to the forefront. TV ads on Channel Four Scotland start next week supported by press, radio and poster advertising. There will be displays with all multiples and independents.

COMPILATION

SIMPLY THE BEST LOVE SONGS

Record label: warner.esp

Media agency/executive: BMP DDB Needham/

James Parkinson, Adam Smith

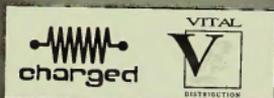
Marketing manager: Lohan Presencer

Creative concept: warner.esp

With the St Valentines Day gift market in mind, warner.esp is releasing a collection of love songs which will be backed by an extensive TV campaign on Channel Four and in ITV regions. The £400,000 campaign will include press and radio ads.



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harthouse outlook

REALITY 'Walk for a day' featuring remixes by disc scout and kee ichi takes from the forthcoming album 'cut, excess and out' (10.02.97)	release date: 21.01.97
HACKEN 'gibbs' featuring remixes by jerrishill and justin daniel taken from the current album 'sunday afternoon'	release date: 05.02.97
CLAY LECTURES presents BEAUGEL 'The best of the best' featuring remixes by my davis jr and dj skull taken from the current album 'man of many theories'	release date: 10.02.97
FREDDY FRODO 'chapeaubert' featuring remixes by the proper methods and the bushin twins taken from their upcoming album 'ecclesiastically classic' (17.03.97)	release date: 05.03.97
DAVE WILLIAMS vs JAZZEB 'the end result' a new single featuring remixes by handie	release date: 12.03.97

BEHIND THE COUNTER

KEVIN BUCKLE, *Avalanche*, Edinburgh

"The Blur and Placebo singles have been in hot demand this week, although there doesn't seem to be much interest in the CD 2 versions. We bought in a lot of Babybird's Candy Girl, but so far sales have been disappointing. I think it has to do with the fact that they've become a chart band and no longer fit in so well with our store's indie profile. Singles are currently helping to compensate for a lack of new albums but, as we are selling CD singles at £1.99 to be competitive, we need to shift a lot to make a decent profit. January used to be a big month for us when there were a raft of releases aimed at the returning student population, but this year all the good indie product was prioritised for Christmas. Next week, Reef's *Glow* promises to be our first substantial album of the year and things should really start to look up when Blur, Pavement and Divine Comedy hit the racks in February."

ON THE ROAD

TREVOR HARRISON, *Sony singles rep*, north east

"Expect big changes in the Top 10 singles this week with Blur, Gabrielle and George Michael all destined for top five status. However, the big singles in north east England continue to be No Mercy and White Town. Last week, our three new releases, Reef, Nas and Ginuwine, all went Top 20; this week, we release Bally Sagoo and Cyndi Lauper who are both selling well. Cyndi's single is the first release from her new album, *Sisters Of Avalon*, due in February. Reef's second successive Top 10 single has created a massive demand for their new album *Glow*, which is destined for the top slot in the chart. Other albums creating a buzz include The Prodigy, Texas and Ocean Colour Scene, all due for release soon. Finally, now the Toon Army are in the capable hands of King Kenny, watch out for the Gordie remix of Keni Burke's *Risin' To The Top*."

IN THE SHOPS THIS WEEK

NEW RELEASES

Judging by strong first-day sales, Bush are set to make their mark with Razorblade Suitcase. Album competitors were fairly thin on the ground, although Dark Punk and Wined were selling well. Top performing singles were Blur, George Michael, Reef, Skunk Anansie and Offspring, while Gabrielle and Bluebird were expected to sprint forward at the weekend.

PRE-RELEASE ENQUIRIES

Singles – David Bowie, Litium, Reef, Depeche Mode, OTT, Mansur; Albums – Laika, Paul Rogers, Placebo, Blur, Texas, DJ Krush, U2, Concrete, Slow Jams, Pavement, Divine Comedy, Space Hogs, Offspring

ADDITIONAL FORMATS

Leaflet limited-edition bonus remix CD album, Blur limited-edition coloured seven-inch, Offspring first day cover stamped CD single

IN-STORE

Windows – Bush, Slow Jam, Reef, Essential Clubscene II, Hip Hop Don't Stop, Supernaturals, Talk Talk, The Preacher's Wife, Roberto Alagna; In-store – Concrete, Texas, Reef, Singsbacks, Gravy Kills, Evita, In The Mix '97, Crush, The Orb, 808 State, Geneva, Michelle Gayle, LL Cool J, Paul Rogers, Donna Lewis, Slow Jams

MULTIPLE CAMPAIGNS

Radio single – Supernaturals; Windows – Slow Jams; In-store and press ads – Wined, Singsbacks, Gravy Kills, Reef; TV ads – Slow Jam (Anglia)



Single – LL Cool J; Album – Reef; In-store – In The Mix '97, Ultimate Live Dance Album, Crush, Donna Lewis, 808 State, No Yorican Soul, The Orb, Michelle Gayle, Bryan Adams & Barbra Streisand, Geneva, budget double CDs at £5.99 or three for the price of two, two CDs for £10 a cross selected range, classical CDs for £2.99

In-store – Enya, Evita, Ultimate Party Animal, Greatest Hits '96, Best Of All Woman 2, Buddy Holly, Rod Stewart, Madonna, health and fitness videos, Forgotten Toys, Aladdin, Independence Day, Hunchback Of Notre Dame pre-awaresness

Windows – Roberto Alagna, Madame Butterfly and Shine soundtracks, classical, jazz, world and easy listening sale; In-store – sale, Vessella Kasarova, Scott Joplin, budget video campaign with three for £12



Windows – CD and video campaign with three for £20, Reef, Talk Talk, Hip Hop Don't Stop, Crush, Geneva, LL Cool J, Supernaturals; In-store – Concrete, Texas, X-Mix 7, Slow Jams; Press ads – X-Mix 7, Candykins

Singles – Supernaturals, Geneva, LL Cool J, Tin Tin Out; Album – Reef; In-store – In The Mix '97, Crush

In-store – The Offspring first day cover, Selecta listening posts – The Offspring, Stranglers, DJ Music, Morcheeba

Single – Bryan Adams & Barbra Streisand, LL Cool J, Michelle Gayle, White Town, Cyndi Lauper, Backstreet Boys; Albums – Reef, Robert Miles, Evita, George Michael, Lightning Seeds, In The Mix '97, No 1 Motown Album; Videos – Barbara Currie, Heat, Beverly Callard

Singles – Candykins, 808 State, Michelle Gayle, Geneva, The Orb, Supernaturals; Windows – LL Cool J, three CDs for £12, Toni Braxton, Robert Miles, Bush, Reef, Evita, Supernaturals, The Orb, Michelle Gayle, Geneva, Loch Ness; In-store – Warners mid-price promotion, In The Mix '97, Wined Suede

Singles – Da Brat, Supernaturals, Michelle Gayle, Tin Tin Out; Windows – The Preacher's Wife, Helen, The Planets, Roberto Alagna, Bush, Reef; In-store – budget sale with two CDs for £10; Press ads – Texas, Reef

Singles – LL Cool J, The Orb, 808 State, Jocasta, Michelle Gayle, David Bowie, No Yorican Soul, Supernaturals; Windows and in-store – Stop Look And Listen low-price promotion, Reef

Singles – Geneva, Donna Lewis; Album – Reef; Evita, Paul Rogers; In-store – Crush, Reef, Evita, Bush

Singles – Michelle Gayle, LL Cool J; Albums – Reef; Windows – Wined, Absolute Gold, Madonna, In The Mix '97, Crush, Toni Braxton; In-store – Virgin Best, Ever promotion with CDs at £9.99 and cassettes at £6.99, Valentine's Day promotion featuring an exclusive 10-track sampler for £3.99 with the purchase of a CD album for £9.99 or cassette for £6.99 including Heartbeat, No Greater Love, This Year's Love and Greatest Love Songs

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Norwich), Avalanche (Edinburgh), HMV (Doncaster), Leaf Jobs (Pineapple) (Loughborough), Mairiquan (Swansea), Our Price (Worthing), Seedee (St Helier), Solid Sounds (Durham), Tower (Piccadilly) and Virgin (Watford). If you would like to contribute, call Karen Faux on 0181-543 4330.

EXPOSURE

TELEVISION

1.2.97
Live And Kicking features Michelle Gayle, BBC1: 9.15-11.30pm
Scratchy & Co with Skunk Anansie, Suede and Ant & Dec, ITV: 9.25-11.30pm
The Godfathers, with James Brown, Isaac Hayes and Barry White, MTV: 3.30-4pm
MTV R&B Unplugged, featuring Boyz II Men, Shanice and Joe Public, MTV: 11.30pm-midnight
The White Room with Sting, Gina Washington and Babylon Zoo, Channel Four: 3.55-4.55pm
Beat Singles with De'Ara and Brand New Heavies, Channel Four: 4.50-5.50am

2.2.97
The O-Zone with Geneva, Mark Owen, OTT and Michelle Gayle, BBC2: 11.45am-12.15pm
5.2.97
Des O'Connor Tonight with Cathy Dennis and Babyface, ITV: 9-9pm
MTV Unplugged: Mariah Carey, MTV: midnight-12.30am
6.2.97
Star Trek: The Cranberries, MTV: 1-2pm
7.2.97
Never Mind The Buzzcocks with Neil Hannon (Divine Comedy), Glen Tibbrook (Squeeze) and Lauren Laverne (Kenickie), BBC2: 9.30-10pm

1.2.97
John Peel features The Propellerheads, Radio One: 4-7pm
The Everly Brothers: documentary, Radio Two: 5.55-6pm
Moody Blues In Concert, Radio Two: 6-7pm
Live From The Mat: Bellini's Puritani with Ruth Ann Swenson, Radio Three: 6.30-10.05pm
The Essential Mix with dance producer Marshall Jefferson, Radio One: 2-4am
2.2.97
Yardie Get The Blame, reporting on Jamaican dancehall music, Radio One: 7-8pm
John Peel featuring Half Man Half Biscuit,

Radio One: 8-10pm
3.2.97
In Concert: Boo Radleys, Radio One: 9-10pm
Jazz Notes featuring trumpeter Clark Terry, Radio Three: 12.30-1am
4.2.97
Stephane Grappelli – Eighty Years On The Fiddle, Radio Two: 8.03-10pm
5.2.97
Rush-Hour Concerts, featuring soprano Emma Kirkby performing works by Dowland and Holborne, Radio Three: 6-7pm
Folk On Two with squeezebox player John Kirkpatrick, Radio Two: 7-8pm

RADIO



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BBC Music Entertainment RADIO 1 PRODUCTION



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BBC Production was created on 1st October 1996 and will become fully operational on 1st April 1997.
It will be the most powerful centre of radio and television programme making excellence in the world, employing around 4,000 staff.

BBC Music Entertainment produces about 70% of the output on the UK's leading contemporary music station, from Simon Mayo to One In The Jungle as well as Top of the Pops, Later with Jools Holland and a number of high profile Radio and TV programmes.

Producers

We're looking for Producers to work on Radio 1 programmes.

BBC Music Entertainment is responsible for a huge variety of Radio 1 programmes and output ranging from Nicky Campbell to The Evening Session and The John Peel Show.

If you're an experienced Radio Producer who has a passion for contemporary music, a commitment to innovative broadcasting and a desire to produce some attention grabbing programmes, we want to hear from you.

You will need:

- ideas
- an excellent track record in speech/music radio production
- a thorough understanding of pop culture and the needs and concerns of the Radio 1 audience
- an excellent knowledge of contemporary music
- knowledge of IT systems
- a commitment to multi-skilling
- highly developed radio production techniques (to include the use of self-op and digital technology)
- sound editorial judgement and a knowledge of the law as it relates to broadcasting Ref. 23247/MS

Broadcast Assistants

We're looking for Broadcast Assistants to work across a range of Radio 1 programmes. As part of the new Music Entertainment Department you might also get the opportunity to work on output for other areas of the BBC.

As a Broadcast Assistant you'll provide back-up and support for all aspects of radio programme production. In any one day you could be fixing an interview with Kula Shaker, recording an interview with Mel Gibson and briefing Jo Wiley. You'll also be doing some admin and helping to make more than a few cups of coffee.

These BA posts are designed to be the first step on the road to becoming a producer and if you want to take that step you'll need...

- ideas
- research and communication skills
- a thorough understanding of the interests of a young audience
- knowledge of contemporary music
- proven professional experience in broadcasting
- knowledge of radio production techniques and operational systems
- excellent keyboard skills and knowledge of IT systems
- commitment to multi-skilling (including the use of digital technology) Ref. 23248/MS

For a full job description and an application form, please contact **BBC Recruitment Services** (quoting appropriate ref), by February 6th on 0181-849 0849, Minicom 0181-231 9231. Alternatively, send a postcard to **BBC Recruitment Services**, PO Box 7000, London W5 2WY, e-mail reserv@bbc.co.uk quoting appropriate ref, and giving your full name and address. Application forms to be returned by February 10th. You can also see these vacancies on <http://www.bbc.co.uk/jobs/jobnow.htm> and apply on-line from our world wide web site.

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Fax: 0181-943 3880.

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music week

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20 January 1997

Rudi Blackett
Music Week
8th Floor
Ludgate House
245 Blackfriars Rd
London SE1 9UR

Dear Rudi:

A belated Happy New Year to you.

As you may know, despite our success with acts such as **Sepultura**, **Dog Eat Dog**, **Technohead**, **Type O Negative** and **Machine Head** as well as a bundle of bright, young U.K. talent like **Baby Fox & Bennet**, Roadrunner Records remains a relatively poor, struggling Indie label. Therefore, I am writing to request your help in communicating our change in sales and distribution to the U.K.'s Record Dealers and music business at large. Obviously, we could pay for a full-page colour ad, but I'd much rather you printed this letter for nothing. Could you please include the following information:

As from 1st February 1997

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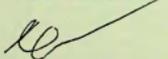
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Polygram Info Centre: Tel 0990 900909

Please also note that as from February 1st all applications for returns on Roadrunner product should be made to Polygram.

I assume this will be no problem.

Yours Faithfully,



Mark Palmer
General Manager

DOOLEY'S DIARY



All the stars come out for **Midem** – Alvin Stardust, Kenny Lynch, Tony Hadley, they were all there to add their touch of glitter to the occasion. But the biggest star of all was film star Gerard Depardieu, in town to take part in a performance of Igor Stravinsky's *The Soldier's Tale*. Here he is (1) with Midem boss **Xavier Roy**, Gerard's son **Guillaume** and **Carole Bouquet** (with bouquet). Over at the Brits' stand, all our favourite acronyms got together to meet up with the UK Ambassador, as part of British Day (2). The free magnifying glass comes with next week's issue. This is a high-profile week for the Brits, with RCA-signed **Don Ellington** among those performing at one of two showcases at the *Marinier* on Monday night (3). And no, Chris Evans hasn't changed his image. This is the very much more respectable PolyGram Music International lawyer **Crispin Evans** (4), giving it his all during a session on the now-defunct MPS direct distribution deal, while MPA president **Andy Heath** looks on with interest (5). The panel was notable for the failure of villain of the piece **Jean Louis Tournier**, of France's Sacem, to turn up. Dooley suggests that's nothing to do with Sacem's climb-down the following day (see p1 story). The top notch know where to go to have a good time – Warner's **Rob Dickies** and MTV's **Bill Reidy** hang out at the **Music Week** stand (5). Meanwhile, Midem veterans of 31 years **Patricia Seaward** and **John Nic's Valentine Music** sipped up at the annual **MW drinks** (6). Later on in the evening, the partying took on a more serious tone, with (I-I) **Debbie May** of Double T Productions, **Nail Palmer** of Telsor, consultant **Tilly Rutherford** and **Ian Davie** of MPS larging it outside the *Marinier* (7). A year ago with *Midem*, *Eternal's* **Steve Allen** gave *MW's* **Selina Webb** a preview of *Ooh Aah...Just A Little Bit* in the *Marinier* bar (Gina G's version is currently riding up the US charts). This year, he tried to come up with another...Selina seems to like it (8). Finally, after two days of rain and cloud, the sun came out at Midem, with EMI Music's **Caryn Tomlinson** and **Frank Ferguson** among the first to entertain contacts at one of the beachside restaurants (9).

Remember where you heard it: To Cannes for the annual **Midem** bash. It sounds apocryphal but Dooley swears it's true – one Midem first-timer got the **wrong end of the stick** over **Tommy Boy's** sponsorship of the ID card neck-bands. "There's an awful lot of people here from Tommy Boy," she observed after a couple of hours wandering around the Palais...Castle licensing manager **Lorraine Jones** returned to her room in the wee hours on her first night to find it completely devoid of her belongings. In a **blind panic** she alerted reception and urged them to report the burglary to the police, when it became clear she was in the **wrong room**...**Stamina I:** Talking of Castle, its former grand *fromage* **Dougie Dudgeon** was in his usual rare old form. He and Acid Jazz's **Eddie Piller** rounded off one of their evenings by rolling into the infamous **Barracuda bar** at 9.15 am. The staff were so impressed they stood them a **round of beer**...**Stamina II:** Which (male) manager and (female) publishing person

were spotted emerging from the equally infamous **Madame X cinema** at 1pm on Monday?...Back on a Castle tip, rumours swirled up and down the **Croisette** that a **sale is imminent**, stoked by the visit to London this week of **Red Ant's Al Teller**... Meanwhile, which head of an indie reissues label was apparently forced to hire a majorly large bouncer to deal with threats from a licensee?...**CD Plant UK's** helicopter trip to a ski resort for a select handful of Midem delegates sounded quite a buzz. One of the lucky few, a **keen motorcyclist from Zomba**, was so excited by the James Bond-style snow bikes he crashed into **CD Plant's Daragh McDonogh**, mounting her bike from behind...Those naughty guys at **London Music Week** didn't please the Midem authorities by distributing **10,000 books of matches** and **10,000 beer mats** around the exhibition hall. And Dooley is **not sure** Carlton Hotel staff were pleased with the **matchbooks** in the loo-roll dispensers jape. "It was to promote a sort of 'wipe

and strike' policy," says LMW director **Chris Hughes**...Not everyone was so well prepared. Pity the poor would-be LMW delegate who **wet his pants** – literally – waiting to discuss April's conference...Mystery surrounds **The Guardian** ad for a chief executive "at the heart of the phenomenally successful UK music industry". Calls to the BPI, PRS, MCPA and PPL have proved unfruitful...Why has **Kevin Rowland's** confession about borrowing the idea for the sound of **Too-Rye-Ay** suddenly resurfaced? Following a three-page confession in August 1993's *Q*, the chap has brought it up again. So when is Kevin's **Creation solo album** due out?...Despite **Roadrunner's Mark Palmer** description of his company as **poor and struggling**, the letter opposite is actually a **paid ad**...The **MW Awards** team have extended the deadline for getting your votes in for the best retailer, distributor, promotions team, venue, studio and producer categories. If you need a voting form, call Louise Stevens on 0171-921 5982.....

music week

Incorporating Record Mirror

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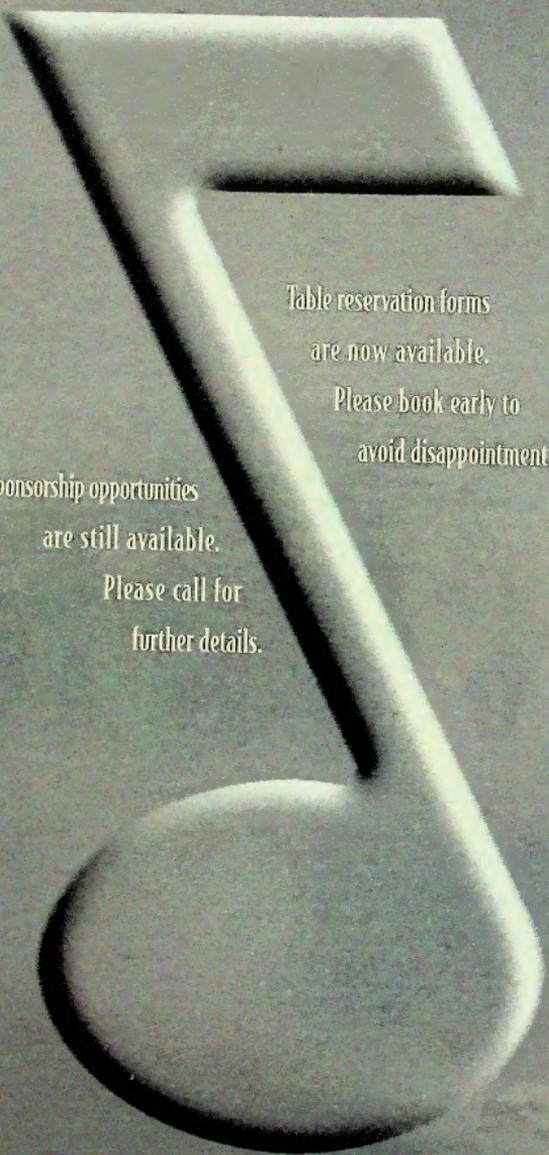
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