

Supermarkets eat into VOP turnover

Virgin Our Price's turnover slumped in the second half of last year, hit by disappointing releases and the competition posed by the supermarket trade.

The combined sales of the two chains fell 2% to £193.5m in the six months to November 30, with profits dropping from £2.9m to a loss of £1.4m. The parent group, however, revealed pre-tax profits of £38.5m, showing signs of a recovery following its first ever loss last year.

Virgin Our Price marketing director Neil Boote says the lack of

big-selling releases had an impact on business, as did cost-cutting promotions by the supermarket chains. He adds, "November was pretty disappointing for everybody but we made up ground in December and early January which were very strong."

The period also saw the opening of 17 new Virgin stores, including megastores in Leeds, Peterborough and Watford. But with a strong lineup of releases coming up, including new albums by Blur, Gary Barlow and U2, he remains optimistic

about the rest of the spring.

WH Smith Retail, which saw its total sales match the previous year at £426m, reported a 3% rise in music in the seven months to December. Managing director Peter Bamford says, "We had a slightly better time than Virgin Our Price because the kind of product released last year was better suited to our customers."

He adds the chain is also planning to introduce music into around 90 of its smaller shops over the next four or five months.

Safeway's market success triggers music roll-out

by Paul Williams

Safeway is to begin rolling out music into all 380 of its stores after a successful pre-Christmas trial.

The move, which will begin next month, marks a further expansion into music retailing by the supermarket chain, which just a year ago was selling music in only 20 of its stores.

The chain, which currently stocks the Top 75 albums and a back catalogue range in its stores, will begin introducing the same range into its other larger stores, says category buying manager for entertainment Steve Craven. The minimum offer will be a Top 40 chart range, says Craven, who completed a marketing programme to be completed by July or August.

"The move shows that, as a category, music is here to stay in the grocery sector. From our point of view it's now part of our core offer to customers," he says.

Safeway began stocking the Top 10

CDs across the chain in November. The move was backed by a one-week £9.99 offer on all titles and the supermarket chain's first TV ads for music.

That promotion helped double the chain's combined sales of music and video over the past year. Craven believes the majority of those extra sales have been incremental rather than drawn from other retailers.

Official Millward Brown data shows that, in the week Safeway launched its £9.99 CD offer, the market increased week-on-week by 25%, he says. "In the subsequent week, the market still grew," Craven adds. "What that says is these are incremental sales and the people we're attracting are those that have got out of the habit of buying music."

He dismisses concerns about pricing, indicating that Safeway has no plans to drastically slash prices but will remain competitive.

He adds that chart singles could eventually be added to the range. Safe-

way is also looking to follow fellow supermarkets Asda, Sainsbury and Tesco by supplying data to the CIN chart and is currently in the initial discussion stages.

Safeway's move has further raised concerns among specialist music retailers about the effect supermarkets' stocking music is having on their businesses.

Andy Gray, managing director of the UK's largest independent music chain, Anys Records, says, "The last year has seen more people creaming off the best sellers, which means the sales get spread thinner among existing stores," he says. "As the market isn't growing, more people are taking a smaller share of the pie."

One record company executive, however, believes more shops selling music will further raise its profile among the public.

"If music is in front of the public in hundreds more places where they shop overall, that has to be a good thing for the music industry," he says.

MW sets April date for expanded Cad Awards

Music Week's second annual Creative & Design Awards will take place on the evening of Monday April 14 at London's Royal Lancaster Hotel.

Introduced last year to recognise creativity in the music industry, the Cads this year will combine a formal evening dinner and awards show, and will be run in conjunction with Miller Freeman Entertainment's *Promo* magazine and dotmusic internet site.

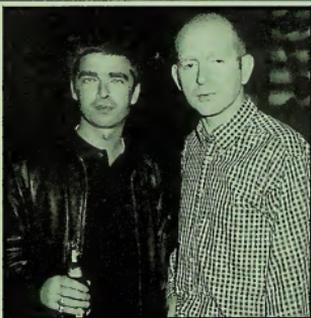
This year the awards have been expanded to encompass some important new categories, including five new video awards—three more than last year—and a special achievement award.

A new award has also been created for most creative corporate campaign. The advertising category has been extended, with separate awards being presented for best trade press, best consumer press, best TV and best poster ad.

Four new media awards replace last year's best website award, including best music CD-ROM. And the Cads team have also introduced four new music video technical prizes. Best new director has also been introduced to the music video awards.

MW editor Selina Webb says, "Moving the Cads to the evening will allow us to put on a bigger and better show, fully recognising the talents of the industry's most creative people."

Tickets are now available, at £55 per head. Seats for the Music Week Awards on March 6 are also selling fast. For information and booking on both awards contact Louise Stevens on 0171-921 5982.



Noel Gallagher's comments about drugs dominated the headlines following last Tuesday's (28) NME Brit Awards—where he is pictured with Creation president Alan McGee (right)—at London's Camden Centre. Oasis were named best band and their two Knebworth concerts named best musical event, but Epic's Manic Street Preachers were the night's biggest winners, picking up three awards: the readers' prize for best single for A Design For Life and best album for Everything Must Go, as well as best live act. Columbia's Kula Shaker won the award for best new band, while The Prodigy won best dance act and Beck won best solo artist, both in the readers' categories.

NEWSFILE

Spice Girls jump into US top four

Spice Girls' Wannabe continues its progress up *Billboard's* Hot 100 this week, moving up two places to four. The single, which has the second biggest selling single of the week in the US, has now sold around 500,000 units in America where the quintet are currently on a promotional visit. Ooh Aah...Just A Little Bit by Gina G remains at 12. (See International, p18)

Sacred Spirit track backs Lee Jeans ad

Lee Jeans is to use a track from Virgin's Sacred Spirit II album as the soundtrack for its new TV ad. Legends, which Virgin will release as a single on March 17, will accompany the jeans ad from February 14.

Chester Music sues ad agency

Independent music publisher Chester Music, the publisher for composer Philip Glass, has launched a legal action against ad agency Bartle Bogle Hegarty. Chester Music managing director James Rushton says the music BBH used on an Audi ad is an unauthorised version of an excerpt from the Glass film soundtrack to *Koyaanisqatsi*. Chester is alleging infringement of copyright and has issued a writ following a report from an independent musicologist. BBH legal adviser Anthony Price says it intends to contest the claim.

BPI and police swoop on dance pirate

Hundreds of white label vinyl records were seized in a raid by police and trading standards officers on a private address and storage unit in Widnes, Cheshire, on Wednesday last week. The action, conducted in conjunction with the BPI anti-piracy unit, followed a series of complaints from record companies about pirated dance recordings.

Mushroom in Wax restraint order

Mushroom Records has obtained a High Court injunction against Wax Records restraining it from dealing in an unauthorised recording of a Garbage interview CD, entitled *Garbage*. The injunction requires Paul Trustlove of Essex-based Wax Records to disclose the whereabouts of any of the company's CDs.

BBC appoints music publishing pair

BBC Worldwide Publishing has appointed John Willan as director, BBC Worldwide Music and Mike Cobb as head of music publishing. Willan, formerly at EMI Music Publishing, joined the BBC in 1995 while Cobb became part of the BBC's copyright department in 1991.

Mazda unveils Nyman concerto at RFH

Mazda Cars has commissioned a new Michael Nyman double concerto which will receive its world premiere at The Royal Festival Hall in London on March 8. Titled *The Michael Nyman Concerto For Saxophone And Cello*, it will be performed by the Michael Nyman Band with the Philharmonia Orchestra.

Rajar fills director's slot

Rajar has appointed a new executive director to replace Roger Gane. Media and market research consultant Peter Jenkins will join in March. Gane moves to Ipsos as international media director.

Alanis adds another platinum award

Alanis Morissette's *Jagged Little Pill* album was certified eight times platinum by the BPI last week. WEA's Evita soundtrack achieved platinum status, The Very Best Of Buddy Holly was certified gold alongside Virgin's The Very Best Of Pure Swing, and In The Mix 97 won silver. Toni Braxton's single *Un-Break My Heart* went platinum.

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TOP GO! DISCS STAFF FORM NEW INDEPENDIENTE TEAM - p 5

COMMENT

Drugs: time for a spot of common sense

The use and abuse of drugs is probably more rare at the moment than any of us can remember. Even if we don't use them ourselves, most of us can now say "some of my best friends are drug users". That's as true of people in music as those in fashion, television and advertising. Yet, oddly, as the reaction to Noel Gallagher's thoughts on the subject showed this week, it remains the great unmentionable.

In many ways, that's convenient for all concerned. Users preserve the aura that comes with dabbling in forbidden fruit. Employers wash their hands of the issue by declaring that it is nothing to do with them what employees get up to in their own time. That's all well and good – up to a point.

But in the hysterical atmosphere which currently surrounds the issue it would take only one high-profile music executive to be unmasked as a drug user to undo years of industry PR. The reaction to Gallagher's plea for common sense only served to prove his point: that as long as politicians and the national media continue to react in a ill-informed, knee-jerk way to the subject, we will continue to have a drugs problem and there will continue to be casualties. But, in the same way, as long as those of us in a position to do so fail to address the drugs issue the more we lay ourselves open to its sometimes unpleasant side-effects. The use of drugs is not a moral issue, for most it's not even a health issue, but it could yet be a PR issue.

MPS: what took you so long?

You know what it's like with party leaders: they spend years trying to get even one of them on your side – and then suddenly two come along at once. It's all a far cry from the time when questions were asked in the House about CD pricing. What next? Gerald Kaufman for chairman of the BPI? *Steve Redmond*

PAUL'S QUIRKS

Distributors: we know who's best

Distribution used to be the biggest area for complaints from retailers, but the past few years have seen a massive investment in this area and important improvements have been achieved by nearly all our suppliers.

Over the busiest weeks of the year we were still getting next day deliveries for orders placed on Sunday afternoons from EMI, Warners and Telstar Leisure. As 24 hours now seems to be the industry norm for deliveries, it is getting more difficult to pick a distributor of the year. As a result our vote for this year has gone to the distributor who has been the most consistent, helpful and accurate over the past 12 months. But if you think I'm going to name our favourite distributor in this column and incur the wrath of their competitors then you're wrong. This way it keeps everyone on their toes.

If record companies can get orders processed, picked, packed and delivered within 24 hours, why does it still take some companies six to eight weeks to process a simple returns application?

Trust instincts and don't delete

Re-releasing singles and occasionally albums seems to be part and parcel of the everyday marketing plans made by most record labels these days. Marketing and sales seem to have lost the knack of breaking singles slowly and harvesting all the possible sales in one go. Hence the need for numerous reissues which cause so many problems at retail level. Do the job properly first time and don't be so quick to delete a possible hit single. Trust your musical instincts and give the public a little bit more time to hear the track – many of us may have heard tracks to four or five weeks before release, but the public aren't always that lucky.

Paul Quirk's column is a personal view

NEWS

Platinum Europe awards put Brits and Irish on top

by Martin Talbot

British and Irish acts lead the way in the second set of Platinum Europe awards to be unveiled following their launch last summer.

Since the pan-European sales award was established to recognise 1m sales last June, a total of 76 have been presented. Some 32 were for albums by British or Irish artists, the highest total for any individual territory. US acts collected 24 awards and Canadian acts 10.

Three albums reached six-times platinum in the six months to the end of January, Celine Dion's *Falling Into You*, Bon Jovi's *Crossroad* and Michael Jackson's *HIStory*.

Leading the way for British acts is Oasis's (*What's The Story*) *Morning Glory?* which has been certified five-times platinum across Europe, equivalent to 5m sales.

Among the albums close behind are titles by The Cranberries, Elton John,

UK'S PLATINUM ALBUMS

- Five: (*What's The Story*) *Morning Glory?* – Oasis
- Four: *No Need To Argue* – The Cranberries
- Three: *Love Songs* – Elton John
Older – George Michael
Made In Heaven – Queen
Life – Simply Red
Fields Of Gold – Sting
End Of Part One – Wet Wet Wet
Definitely Maybe – Oasis

1m sales awards made between July 1996 and January 1997. Source: BPI

and George Michael (see table).

Six albums by British and Irish artists pick up double platinum awards – Spice Girls' *Spice*, Simply Red's *Greatest Hits*, Beautiful South's *Blue Is The Colour*, Enya's *Memory Of Trees*, Robson & Jerome's eponymous album, Sade's *By Your Side* and Take That's *Nobody Else and Greatest Hits*.

Single awards also went to East 17's *Around The World*, Jamiroquai's *Travelling Without Moving*, Lighthouse Family's *Ocean Drive*, Mark Knopfer's *Golden Heart*, Phil Collins's *Dance Into The Light*, Fortishead's *Dummy and Sting's Mercury Falling*.

Meanwhile, the BPI's survey of underlining the strength of the UK singles market last year. A total of 16 singles were certified platinum for 1996 compared with eight in 1995, while gold singles totalled 32 compared with 1995's 23. The period October to December saw 40 singles – awards, against 27 in the same period in 1995.

In the albums awards, Virgin took the certifications crown of 1996, with 27 platinum awards, six of which were for Spice Girls' debut album *Spice*.

Virgin's *Best...Ever!* compilations also picked up six awards, while George Michael's *Older* was four-times platinum.

Sam Goody focuses on smaller stores in the UK

Sam Goody is closing its first and biggest UK store as part of a focusing of its operations on to smaller outlets.

The store at Lakeside, Thurrock, which marked US retail giant Sam Goody's entry into the UK market when it opened in autumn 1990, will close on February 25.

Ken Onstad, managing director of the UK division of the US parent Musicland Stores Corporation, says the store does not fit in with the chain's profile. At 350 sq m it is the largest in the chain.

He says, "We have decided to close the store because it is larger than our ideal store size, particularly given industry trends and the changes in formats over the past few years. Our newer stores are smaller, reflecting our focused approach to product and therefore are more efficient and profitable."

A clearance sale was done to start at the store yesterday (February 2), while the store's eight staff, who were told of the closure a week ago, are expected to move to other Sam Goody branches.

Since moving into the UK six-and-a-half years ago, MSC has opened 21 more stores under the trading name Sam Goody.

Onstad adds the chain will continue to review its existing stores in terms of size and performance and is still looking for other sites for new outlets.

BMG opens doors to dealers for debut spring conference

Michelle Gayle, ABC and Brian Kennedy are among the artists lined up to perform at BMG's sales conference which takes place in Brighton later this month.

BMG is staging its annual event at Brighton's Grand Hotel between February 20 and 22, after deciding to opt out of the autumn conference season last year.

Sales director Richard Story says the major decision to make the switch to free itself from the busy late summer road conferences, and because it has a particularly strong spring line-up, including albums from Gary Barlow, Annie Lennox and Michelle Gayle.

"We'd got a bit fed-up with everybody holding their conferences at the same

time," he says. "And, although we had a strong autumn, we also have a strong Easter schedule so it wasn't as if we'd be losing any impact by waiting until February."

Story says he was also keen to differentiate the BMG event from the other conferences. BMG is opening up to a wider audience this year, with 45 retailers invited to attend.

"We decided we needed to focus the conference more externally," says Story. "It will give us more time to talk to retailers and to hear their opinions."

Around 15 artists will perform at the three-day event. A showcase on the opening Thursday night will feature The Dharma, David Devant, Posh and Speedy.



A&M is backing the release of Suzanne Vega's first single for almost four years with an ad campaign to flag her forthcoming studio album, *Nine Objects Of Desire*. The single, *No Cheap Thrill*, is out on February 10 with the album following on February 24. A&M marketing manager Sophie Ashworth says the marketing and promotions campaign will be a long-term project for A&M, which placed Vega on Saturday's National Lottery Live TV show. Vega will tour the UK during February and March.

Boulding appointed to new R3 position

BBC Wales head of music and arts Hilary Boulding has been appointed commissioning editor for Radio Three, as part of the restructuring of the BBC's broadcast and production departments.

Boulding, 39, will be responsible for Radio Three's music policy across all programmes, liaising with all BBC departments and producers.

She will work alongside Radio Three's commissioning editor for music (live), reporting to managing editor Brian Barfield and under the overall command of controller Nicholas Kenyon. The newly-created position is designed to strengthen the station's commissioning policy, says Kenyon.

Boulding says, "I'll be looking at research on individual programmes and finding out about the audience over the coming weeks."

Decca has extended indefinitely its exclusive recording contract with Sir Georg Solti, its longest-serving artist. The label celebrated Solti's 50 years as an exclusive artist on Tuesday night at a reception at London's Royal Academy Of Arts. After presenting Solti with a replica of his very first contract – signed on January 23, 1947 – Decca president Roger Lewis announced the unprecedented extension. Across his career, the 84-year-old conductor has made more than 230 recordings for Decca. Pictured from left are PolyGram UK chairman John Kennedy, Lewis, Solti's daughter Gabriella, Lady Solti, Sir Georg Solti, PolyGram president and ceo Alain Levy and PolyGram executive vice president Roger Amas.



Go! Disc staff reunite in Macdonald's new team

by Catherine Eade

Andy Macdonald believes *Independe*nt can outstrip the success of *Go! Discs*, the label which he built from nothing to become one of the strongest independent outfits of the past decade.

Macdonald's new label will release its first records later this spring, steered by a team which has several ex-*Go!* staff at its core.

Mike Heneghan and Tony Crean, formerly general manager and marketing director at *Go! Discs*, which was wholly acquired by PolyGram last August, have joined as the label's managing director and creative director respectively. John Kellest also joins from *Go! Discs* as director of business affairs.

"Mike and Tony are among the most talented people I've ever worked with and I'm delighted they have decided to join *Independe*nt," says Macdonald. "PolyGram was trying to offer them situations, but they obviously wanted to come here. It's great that we've managed to preserve the original *Go! Discs* team."

Heneghan and Crean were key members of the team which achieved success

THE KEY STAFF

Chairman: Andy Macdonald
Managing director: Mike Heneghan
Creative director: Tony Crean
Director of A&R: Ric Blaxill
Director of business affairs: John Kellest

over the past two years with *The Beautiful South*, *Portishead*, *Gabrielle* and *the Help* compilation, and won *Music Week* marketing awards with their campaigns for *Portishead* and *Paul Weller* in the past two years.

Heneghan says, "After the events of the past few months, coming to *Independe*nt is like taking off a pair of shoes that are too tight – it feels brilliant." Heneghan and Crean will be joined by *Independe*nt's new A&R director, TOPT executive producer Ric Blaxill, to bring the launch team to 10.

Kellest was legal and business affairs manager at London between 1991-94, before setting up his own consultancy *Kellest & Co*, and later taking on the position of director of business affairs for *Go! Discs*.

Macdonald says the immediate plan for the label is to further build the res-

ter and continue to expand the team. "We've got some massively talented people on board and we'll be looking to at least equal the success of *Go! Discs*, with the same sort of level of growth," he says.

He adds that he believes the strength of the distribution partnership to be announced soon will provide a platform for even greater international success than that enjoyed at *Go! Discs*.

The first release on *Independe*nt will be a single by the label's first signings, Scottish band *Travis*, in early April. Macdonald says this will be followed by singles from two of his other recent signings, *Aztec Camera* frontman *Roddy Frame*, and *Essex* band *Vitro*.

"We've had five demos from *Roddy* and it's the best stuff he's ever done," says Macdonald. *Travis* will be the first act on the label to provide *Independe*nt with an album, due in the summer.

Vitro are currently in the studio with *Tricky* co-producer *Ian Caple*. *Independe*nt is interviewing A&R executives to work with *Blaxill*, adds Macdonald.

UK label executive held in Midem piracy swoop

A senior executive from reissues label *Flute International* was in a French jail last week, after being arrested and charged following a raid on the company's stand at *Midem* a fortnight ago.

Flute's business affairs manager *Bob Tringham* was arrested by French police in the raid carried out by French record industry organisation *SCPP* and the anti-counterfeiting squad of *Nanterre* police on January 21. A number of CDs were confiscated.

A spokesman for French police in *Cassis*, southern France, said last Thursday that *Tringham* was still being held on counterfeiting charges. Both *Flute International*, which is based in *Potters Bar*, *Hertfordshire*, and its lawyers declined to comment.

The *Midem* raid came after allegations from *MCA Records* that the company was offering compilations which included tracks by *Chuck*

Berry, which form part of the *Chess* catalogue. The compilations were displayed at the stand.

An *MCA* spokesman says, "Wherever *Chess* product is exploited without *MCA*'s consent, *MCA* will take all steps to protect its rights to the *Chess* catalogue." The *Midem* Organisation declined to comment on the matter.

In a statement issued last week, the *SCPP* says an investigation has been launched by the regional public prosecutor.

Dave Martin, head of the *BPI*'s Anti-Piracy Unit, which collaborated with the *IFPI* on the raid, says that any prosecution would be brought by domestic authorities as the product was for sale on French territory.

The French sentence for piracy is up to two years in prison and fines up to 1m French francs (£115,000), according to the *SCPP*'s Anti Piracy Office.

Event to champion folk and jazz music

Jazz, folk, world and other specialist genres of music will come under the microscope at this month's music convention *Music Alliance '97*.

The aim of the convention, which runs from February 22 to 23 at the *Midland Arts Centre* in *Birmingham*, is to focus on genres which are otherwise overlooked, says *David Flower*, a member of the *Music Alliance* steering group. He says the convention will also provide a platform for eventually lobbying the *Arts Council* for higher subsidies.

"Out of the annual *ACE* budget of around £42m, the combined amount awarded to jazz, world, folk, improvised and any other traditional music that is not classical or opera is a cruel 1.4%," says *Flower*. The convention, formerly known as *Non-Pop*, is designed for promoters, agents and professionals in all aspects of the music business, says *Flower*.

Seminar topics this year include work permits and visas, the future of radio, effective marketing, *Lottery* – new directions, as well as surgeries with a music lawyer, and tax and PR specialists. For further information contact *MAC* on 0121 440 4321.

NEWSFILE

Release set for Eurovision contender

You Stayed Away Too Long, written by *Don Black* and *Richard Kerr*, has become the first of the eight Great British Song Contest entries to be scheduled for release. London is issuing the single, sung by *Joanne May*, on March 10, the day after the final four songs are featured in a *BBC1* special. *Telstar* has also secured rights for one of the other entries – *Crying*, written by *Rohan Heath* and *Steve Long* and sung by *Paul Varney*. *BMG Music Publishing* has won publishing rights for *Kimberley Rew*'s song *Love Shine A Light*, which *Katrina & The Waves* will be performing.

MCA wins rights to Hendrix catalogue

MCA Records in California has struck an exclusive, long-term, worldwide licensing deal for the *Jimi Hendrix* catalogue with the *Hendrix* family-owned company *Experience Hendrix*. Under the agreement, which was announced last Tuesday (Jan 28), the *Hendrix* catalogue will be re-released on *MCA Records* worldwide from April, while *Experience Hendrix* will be able to sign and develop acts under a new *Experience Hendrix* imprint.

Radio veterans unite for consultancy

Former *Radio One* controller *Johnny Beerling* and former *Capital Radio* programme controller *Aidan Day* have established a consultancy for the broadcast industry titled *The Stereo Pak*. It offers a range of services for media events including revenue enhancing ideas and marketing and sponsorship opportunities.

Sharp End in publishing comeback

Independent promotions company *Sharp End* is returning to publishing, with the formation of *Sharp End Publishing* to run alongside the nine-year-old PR company. *Sharp End* directors *Robert Lemon* and *Ron McCreight* are currently recruiting for the operation.

REPUBLICA
 READY TO GO
 the single 10 Feb

The final touches are applied as UK prepares to do the

This spring will see a period of almost unprecedented international attention for one of north London's most fashionable boroughs.

While Islington's most famous son, Tony Blair, is attempting to sweep into 10 Downing Street as the general election race reaches its climax in April, the London borough will be at the centre of the capital's first international music industry conference - London Music Week.

With the inaugural event 12 weeks away, LMW is already taking shape. Radio One has begun putting together plans for 40 hours of live broadcasts, Virgin Megastores has signed on as retail sponsor. MTV has committed itself to significant backing for the event and CD Plant is confirmed as sponsor of the central exhibition at the Business Design Centre.

And companies ranging from BMG, Warner, EMI and Pinnacle to Nade, Edel and Sugar, and even American Airlines are confirmed among the exhibitors for the event.

"We are now coming into the countdown," says LMW chief executive Chris Hughes. "Now it's not about whether London Music Week will happen, but what it is going to be like." In the 10 months since Hughes and his original four-strong team began work on the event, one of the toughest tasks has been explaining the concept of LMW, an event which combines the



CHRIS HUGHES (CENTRE) WITH SOME OF THE LONDON MUSIC WEEK TEAM

LMW - HOW IT'S LOOKING

- Saturday, April 26: Music festival starts
- Monday, 28: Exhibition Premier Day Launch Party
- Tuesday, 29: Exhibition opens BPI keynote CD Plant Emerging Label Award Music Meets The City IMF London Managers Conference
- Wednesday, 30: Bard Dealers' Day
- EMI Football Night, England v Georgia
- Thursday, May 1: Dance Forum Virgin Youth Culture Seminar Closing Party
- Friday, 2: Big Top closing gig

INDUSTRY UNITES TO UNLEASH NEW TALENT

Some of London Music Week's headline sponsors are teaming up to launch a massive trawl of unsigned talent this spring. Virgin Retail, Radio One and MTV are joining *The Guardian* and *Melody Maker* to find 80 new, unsigned acts to perform as part of the live festival.

Ads requesting tapes will go in the publications involved from February 2, while Virgin has agreed to position collection dump bins in its stores nationwide. The tapes submitted will be judged by a five-strong panel including live coordinator Jason Carter and representatives from Radio One and *Melody Maker*. The judging will

take place during the first two weeks of March and will result in a final list of around 60 acts.

Sugar Records will compile 20 of the best tracks for a CD which will be sold, initially in Virgin stores. Paul Hitchman, joint managing director of Sugar, says the album will give a taste of the new music at the event for both those attending and the wider public.

The acts will perform at a series of venues around Islington - within a one-mile radius of the Business Design Centre exhibition hall - throughout the week of London Music Week.

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exhibition side of Midea with the live festival of Capital Expo and the seminars of In The City.

Put simply, the event is intended to be for the music business what London Fashion Week is to that industry.

"It is certainly the most ambitious music event ever staged in the capital. We have done a lot of fashion shows and did the Television Show and the Capital Expo, all of which were big," says Hughes, a former theatre manager. "But LMW has a bit of all of them."

The industry focus of LMW will be a four-day trade-fair combining an exhibition and a conference, which will run from the Tuesday (29) to Thursday.

But wrapped around it will be a seven-day music festival, beginning on April 26 and covering 20 venues around London, from the Shepherd's Bush Empire and Brixton Academy to Islington's intimate Union Chapel and the Splash Club in King's Cross.

The local focus in Islington will be a 5,000-capacity Big Top which will be erected at Highbury Fields to stage gigs throughout the week. The climax will be a massive, high-profile show on the Thursday, which will be the centre-piece of Radio One's coverage.

Besides the "unsigned" element of the live festival (see panel), the aim of the gigs is primarily to focus on emerging talent - "acts who are breaking this year," according to Hughes. The first name to be confirmed is Cast at the Brixton Academy on the final Friday and others are expected to be lined up over the coming fortnight, according to live producer Jason Carter, a former promoter with the Mean Fiddler Organisation.

The live festival - along with the involvement of Radio One and MTV - is the key to one of the main aims of LMW, says Hughes. "The reason we are doing it is because we want to promote acts,

and sell records," he says.

MTV is planning a massive presence as part of a move to further develop its relationship with the UK industry ahead of the summer launch of its UK and Ireland feed. Besides a space within the exhibition hall, the channel is planning live broadcasts for both MTV and VH-1, including a Live & Direct special from London and promotional coverage as part of its new service, says Steven Irvine, MTV Networks Europe head of product marketing.

And the LMW tie-in with Virgin Retail - the official retailer of the event - will include a promotion across much of the South East covering the acts who play gigs as part of the week, says marketing director Neil Booka. Virgin's Tottenham Court Road megastore will also act as a central London information point for the music festival, while a series of in-store, after-hours seminars are also being planned.

Besides promoting products and current projects, there are two other central aims of the conference - promoting the UK industry as a whole, and helping bring it together with other markets and industries.

The conference programme ranges from the humorous (associates will be invited to strut out some outrageous industry stories as part of a "Call My Bluff" style game show titled "Call My Bullshit") and sporting (EMI Records is sponsoring a football night to mark England's World Cup match against Georgia) to the informative.

The programme of panels will centre on forums of discussion between the music business and, in turn, representatives from the film, TV, advertising and radio industries. Virgin Records is also staging a youth culture seminar which will examine all areas of the media and popular culture.

Among the most revealing sessions will be a select panel of around 30 industry leaders who will meet with city analysts as part of Music & The City, one of the first attempts to make the finance markets truly understand the unique dynamic of the music business.

"The one thing we found when we went round talking to senior executives was that they wanted to learn something they didn't know already," says Hughes.

But, for all the panels and live events, the success or otherwise of LMW is likely to lie in its ability to capture an international presence. The organisers are aiming to attract around 1,500 international delegates with exhibition stands already planned by trade delegations from Ireland, the Germany, Sweden and Canada. The Swedish and Irish reps are also planning their own showcases and gigs.

But the key to staging a convention in London is the promotional opportunities it provides for the British music industry as a whole. "We don't want to try to be Midea," Hughes says. "There's no point in that. What we do want to do is create a place where British music does business with the world, where it can sell itself."

Already the cards look stacked in the conference's favour, with British music likely to be looking more enticing than for several years by the time LMW comes around. A promising spring release schedule will have got into full swing, with albums by Elasticity, Depeche Mode, Blur, Kylie Minogue and The Prodigy due before the end of April.

And, of course, Spice Girls - and maybe Gina G - may well have topped the US charts by then.

With just three months to go, Hughes and his team will be hoping that just a little of that success rubs off.

Marin Talbot

WHAT PRICE MUSIC IN THE HIGH STREET?

TITLE/Artist	HMV	Virgin	Our Price	Smiths	Woolies	Boots	Falcon	Tesco	Blockbuster
TOP 25 ARTIST ALBUMS									
EVITA: Various	13.99	13.99	13.99	13.99	13.99	13.99	13.49	12.99	
SPICE: Spice Girls	13.99	13.99	13.99	12.99	13.49	13.99	12.99	12.99	
BLUE IS...: Beautiful South	13.99	13.99	13.99	12.99	12.99	13.99	12.99	11.99	
RAZORBLADE...: Bush	14.49	10.99	10.99	n/a	9.99	n/a	11.99	n/a	n/a
FALLING...: Celine Dion	11.99	10.99	10.99	12.99	12.99	12.99	11.99	10.99	
OCEAN...: Ocean Family	13.99	12.99	12.99	12.99	12.99	13.99	12.99	12.99	
TRAVELLING...: Jamquei	11.99	11.99	11.99	13.99	12.99	12.99	13.99	13.99	
HOMEWORK...: Dink Punk	12.99	10.99	n/a	n/a	n/a	13.99	n/a	n/a	
OLDER...: George Michael	13.99	13.99	13.99	12.99	13.99	13.99	12.99	13.99	
GREATEST...: Simply Red	13.99	13.99	13.99	12.99	13.99	13.99	12.99	12.49	
DIZZY...: Lightning Seeds	11.99	12.99	12.99	12.99	13.49	13.99	13.49	n/a	
SECRETS...: Tom Braxton	11.99	13.99	13.99	12.99	13.49	13.99	13.99	13.00	
K.uba Shaker	11.99	11.99	11.99	12.99	12.99	12.99	11.99	12.99	
EVERYTHING...: Manics	11.99	11.99	11.99	12.99	12.99	13.99	11.49	n/a	
JAGGED...: A Morissette	13.99	13.99	13.99	12.99	13.99	13.49	12.99	12.99	
THE SCORE...: Fugees	11.99	12.99	13.99	9.99	12.99	12.99	11.99	12.99	
SHERYL CROW...: S Crow	13.99	13.99	13.99	11.99	13.99	13.49	13.99	13.99	
TOOTH...: Skunk Anansie	12.99	12.99	12.99	12.99	12.99	12.99	12.99	n/a	
DEERLAND...: Robert Miles	13.99	13.49	13.49	13.99	12.99	n/a	13.99	12.99	
TRAGIC...: No Doubt	13.49	13.49	13.49	n/a	n/a	13.99	n/a	n/a	
RECURR...: Crowded House	13.99	13.99	13.99	13.99	13.99	13.49	12.99	13.99	
GREATEST HITS...: Slade	13.99	13.99	13.99	13.99	13.99	13.99	13.99	n/a	
MORNING GLORY...: Oasis	11.99	11.99	11.99	13.49	12.99	11.99	11.99	11.99	
TOOSH...: Skunk Anansie	12.99	12.99	12.99	12.99	12.49	n/a	13.49	n/a	
AROUND THE...: East 17	13.99	13.99	13.99	12.99	13.49	13.99	12.99	13.99	
AVERAGE PRICE	13.31	12.95	13.11	12.99	12.99	13.44	13.81	12.97	13.15
AVERAGE OVERALL PRICE FOR A CD ARTIST CD	12.89								

TITLE/Artist	HMV	Virgin	Our Price	Smiths	Woolies	Boots	Falcon	Tesco	Blockbuster
TOP 10 DOUBLE CD COMPILATIONS									
THE ANNUAL II	16.99	15.99	15.99	n/a	15.99	n/a	15.99	15.99	n/a
WIRED	15.99	15.99	15.99	15.99	n/a	15.99	n/a	16.99	14.99
ABSOLUTE GOLD	15.99	15.99	15.99	15.99	15.99	15.99	15.99	16.99	15.49
NO 1 MOTOOWN ALBUM	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.49
NOW 57	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99
HITS 97	14.99	15.99	15.99	13.99	15.99	15.99	15.99	15.99	15.49
HEARTBEAT...: NO 1 LOVE...	15.99	15.99	15.99	13.99	15.99	15.99	15.99	15.99	15.49
ALL TIME GREATEST...	15.99	15.99	15.99	13.99	15.99	15.99	15.99	15.99	15.49
BEST SIXTIES...EVER II	15.99	15.99	15.99	14.99	15.99	15.99	15.99	15.49	n/a
CLUB MIX 97	15.99	15.99	15.99	15.99	n/a	15.99	n/a	16.99	n/a
AVERAGE PRICE	15.92	15.99	15.99	15.65	14.79	15.85	16.49	15.49	13.99
AVERAGE OVERALL PRICE FOR A DOUBLE COMPILATION CD	15.74								
CATALOGUE									
SGT PEPPER...: Beatles	15.99	15.99	15.99	15.99	15.99	14.49	15.99	13.99	n/a
IMMACULATE...: Madonna	15.49	15.49	15.49	15.99	15.99	14.99	15.99	13.99	n/a
GREATEST...: Phil Collins	15.99	13.99	16.49	15.99	15.99	15.99	15.99	15.49	13.99
WISH YOU...: Pink Floyd	15.99	15.99	15.99	15.99	15.99	14.99	15.99	15.99	13.99
MUSIC BOX...: Mariah Carey	15.99	15.99	15.99	15.99	15.99	14.99	15.99	15.99	12.99
BACK TO...: Lionel Richie	15.49	15.49	15.49	15.99	14.99	13.99	15.99	12.99	n/a
ACHTUNG BABY...: U2	15.99	15.49	15.49	15.99	13.99	14.49	15.99	12.99	n/a
MEDUSA...: Annie Lennox	16.49	16.49	16.49	15.99	15.99	13.99	15.99	n/a	n/a
SUP SERIOUSLY...: Phil Collins	15.99	15.49	15.49	15.99	15.99	13.99	15.99	15.99	12.99
FATH: George Michael	15.99	15.49	15.49	15.99	15.99	13.99	15.99	15.99	13.99
AVERAGE PRICE	15.99	15.59	15.59	15.89	15.69	14.44	15.74	13.55	n/a
AVERAGE PRICE OF A CATALOGUE CD	15.34								

AVERAGE PRICE OF TOP 25

ARTIST ALBUM CD



AVERAGE PRICE OF TOP 10 DOUBLE

CD COMPILATION



AVERAGE PRICE OF BACK CATALOGUE

FULL-PRICE CD



The Christmas sales are a fixture in the year-January calendar for the whole of the retail industry, and the record business is no different, with most retailers staging clearance sales and post-Christmas mid-price offers.

But, aside from such traffic-generating sales, pricing of chart and front-line product has remained stable at the start of 1997.

Despite a glut of highly-publicised discount offers on certain titles, CD prices have stayed at a fairly consistent level over the past three months, as MP's latest pricing survey, carried out last Monday in Reading, found.

During that period, both the supermarkets and traditional High Street music retailers have undertaken a series of promotional pricing campaigns, including Asda which offered its entire music range VAT-free for a week and Safeway, which charged just £9.99 for any Top 10 title.

In addition, WH Smith has staged a price promotion offering titles such as Michael Jackson's double HiStory CD at £9.99, while a Blockbuster campaign launched in the summer has seen the Now 57 CD priced at £12.99 and Celine Dion's Falling Into You at £10.99 for its members.

For all that, though, no retailer has shown any willingness to stand out from the crowd and drastically reduce prices on all chart titles over an extended period. That includes Tesco, whose average price for a CD artist album is within 2p of that charged by Virgin, WH Smith and Woolworths.

Such similarity on price is illustrated by the retail cost of 'fast week' number one album, the Evita soundtrack, with six of the nine stores surveyed charging £13.99 and none of the other three charging less than £12.99. In fact, among the top 25 artist albums the majority of stores only differ in price by about £1, though there are notable exceptions.

Bush's Razorblade Sultcase is priced at £13.49 at HMV, but only £9.99 at Woolworths, while Blockbuster's limited selection takes in a number of special members' offers, including Spice Girls' Spice at £10.99 and Simply Red's Greatest Hits at £12.49.

Steve Kincaid, Virgin Our Price's head of music product, says, "I think there's a number of reasons to four chart albums over the past three to four months have held out at about £13.99. There doesn't seem to be as much price-cutting across the board, though a lot of people have been doing a lot of special offers over the period." The importance of retaining profit margin must always be balanced against making a value-for-money offer, he says.

Jonathan Rees, HMV's head of rock and pop, adds, "The £9.99 or £10.99 price is virtually non-existent now and customers aren't that swayed by whether a CD is £11.99 or £12.99."

The survey of stores shows only a marginal difference between the average prices charged by retailers; there is only a 72p difference between the most expensive (independent Falcon) and the cheapest (Blockbuster).

There are a handful of bargains

offered, though. WH Smith is continuing its special promotion on selected chart artist albums, including Fugees' The Score at £9.99. HMV, Our Price and Virgin, meanwhile, are selling some of 1996's biggest albums from £10.99 and Woolworths is offering a number of 'Virgin Records' Best Ever... double CD titles at £9.99.

Pricing on double compilation CDs, meanwhile, is more uniform. Almost all the 10 biggest-selling doubles are being sold at between £14.99 and £15.99 by the stores, reflected in the average price overall of £15.74.

Jason McKenzie, WH Smith product selector for chart music, says, "I think the whole market has steadied out and we all seem to be charging roughly the same because most people are working off similar sorts of margins."

On back catalogue, too, the High Street stores are also almost united on price, with most of the 10 full-price titles selected in the survey costing between £14.99 and £15.99. With Blockbuster opting out of the equation - because it does not stock back catalogue - six out of the eight other stores are within 30p of each other on average. As in MP's last survey in October, Boots remains highly competitive on back catalogue, being at least £1.15 cheaper on average than its traditional High Street competitors, but it is no match at all for Tesco. The supermarket's average comes in at £13.55, more than £2 less than most other stores. On certain titles surveyed, such as U2's Achtung Baby and Mariah

Carey's Music Box, it is charging £12.99 compared with £15.99 at HMV, WH Smith, Woolworths and Falcon.

Over both artist and compilation chart albums, Falcon comes out as the most expensive, but it is on chart and new release CD singles where it can really compete.

Falcon, part of the 12-store independent FL More Records group, was offering Top 10 singles by Blur, Gabrielle, George Michael and Placebo at £1.99 and Texas and White Town at £2.99. In its new release singles were also generally £1.99. Falcon's Steve Pepper says its margins on albums are being squeezed all the time as it tries to match the bigger chains, but it does benefit from three-for-£20 back catalogue offers and its singles prices.

In comparison, Virgin was selling five of the Top 10 singles, including the number one Beethoven, at £1.99 last week, while Woolworths' new entries in its own chart a week ago were £1.99. Apart from Gabrielle at £1.99, all HMV's Top 10 titles were £3.99, the same price being charged by both Our Price and WH Smith across the whole Top 10. But, despite differences in singles chart pricing, £1.99 appears to be becoming the standard for newly-released singles. Michelle Gayle and LL Cool J's singles were that price in all stores they were available and new releases by David Bowie, Barbra Streisand/Bryan Adams and The Suprematists could also be bought at the same price at certain stores.

Poul Williams

SINGLES

A HOUSE: Without Dreams (Santana SETC0029). Fittingly epic reflectiveness for a House's final single. After 10 years of nearly Atlanta they bow out with a bittersweet elegy. **CD**

GRASS SHOW: 1962 (Fooler/Parlophone CDD0090). This Swedish duo

demonstrate that country's peculiar knack for writing hook-laden pop — this time with strong NYC-ready Costello new wave leanings. **CD**

SYBIL: When I'm Good And Ready (Nest Plateau/Reader 1N1420). This was great as an authentic pop dance number to top five hit in 1990) and is even better now it's been toughened up with a raunchier, soulful feel. **CD**

THE SOURCE: feat. CANDI STATON: You Got The Love (RCA CDreac89). This much-in-demand club classic gets released with six high quality remixes, including the classically-touched New Voyager mix. A big hit this time round too. **CD**

SVERVEDRIVER: Magic Bus (A&M 821312). Hugely retro. Ocean Colour Scene-like pop, taken from the forthcoming film *Daytripper*. May attract radio, in which case look out. **CD**

DELICIOUS: Simulator (Latitude DEL 001). The first release from Manc supergroup comprising various former members of The Mondays and The Smiths.

Simulator is rough-edged guitar pop with hints of the Wonder Stuff. **CD**

BEE GEES: Alone (Polydor Alone 1). Brits elite award-winners should crash-land in the top five with their instantly-familiar harmonies and Barry Gibb's sure pop production (odd bagpipes over an ELO-style arrangement this time). **CD**

THE BLACKSTONES: Silhouettes (Prestige CDSSGPI009). Reformed Midlands reggae veterans rework the Diamonds/Herman's Hermits classic in mature style. **CD**

CHAKA KHAN: Never Miss The Water (Reprise Pro229). This strong new track bolsters the current hits collection and is available in eight bangin' mixes. **CD**

BUSH: Successful Interiors (Int55226). The swiftest British export look set for their first big UK hit with this melodic cut. **CD**

JAI: Don't Give Me Away (M&G/Wired Z39). The intense, bespectacled white boy under a heavy Massive Attack influence emerges as a trad singer-songwriter on a debut single worth investigating. **CD**

EVERYTHING BUT THE GIRLS: Before Today (Virgin VSCD118). Cheeky. Adam F. and Darren Emerson have a pop at EBTG's low-key ballad, resulting in some interesting mixes from different ends of the spectrum. Not as commercial as past offerings but will win healthy

sales nonetheless. **CD**

18 WHEELER: Stay (Creation CRESCD 249). A grunt hook from the House of McGee. Just the kind of tune that XFM should help propel into the mainstream. **CD**

VERBENA: Shaped Like A Gun (Santana SET 037). Debating an seven-inch this new US quartet whip up some good noise, without forgetting to include a tune. Worth keeping an eye on. **CD**

GUS GUS: Believe (A&M B782CD). The second single from the difficult-to-compraise one very funky cowbells and big all-stars of queasily synthology. Good stuff. **CD**

JURIBE GILLOPS: Which Kind EP (Lakota LAK4CD). Dublin practitioners of dark and languid country-flavoured musings, Jubilee Altars aren't likely to set the charts on fire, but this has a critic-pleasing X factor. **CD**

ADVENTURES IN STEREO: Airline (Creeping Bed Recordings 010). Former Primal Scream member Jim Beattie delves into a campy world where The Beach Boys have been genetically cross-bred with Stevie Nicks. A puff of wind and it's gone forever. **CD**

SPEACESHOP: Space Is The Place (Elektra EKCR240). With one hit single under their belts, this lot offer a more energetic buzzsaw pop outing. Not as memorable as In The Meantime though. **CD**

SHAWN COLVIN: Get Out Of This House (Columbia XPCD 846). Taken from Colvin's underrated *A Few Small Repairs*, this almost-rocker fits neatly into the gruff-ed-up Alanis Bissett style while retaining her distinctive adult lyrical approach. **CD**

ALISHA AITIC: Indestructible (Mercury 5741912). A lightweight, bouncy duet from the duo whose spunky pop has been somewhat overlooked in Spice-mania. This may reinvigorate the album. **CD**

BEINDA CARLISLE: California (Chrysalis CDSC047). This cool, smooth duet is quite a grower, although the production lacks a little too stark. **CD**

MANTARY: Know Where To Find You (Mercury 5746252). This first single from the alternative rock outfit's upcoming album comes over as the return The



MUNDY: COULD BE BIG HIT



JAI WORTH INVESTIGATING

Stone Roses might've liked to have made. **CD**

ULTIMATE KAOZ: Casanova (Family 575312). This quaint lo-fi pop act is set to live up to the promise of their debut single, *Some Girls*, as they join forces with Stock and Aitken for a commercially attractive cover of Levert's big 1987 hit. Radio should lap this one up. **CD**

ELIOTT GREEN: Red Room (Plytime A&M833CD). Despite hailing from the West Country, the gruff-sounding rock outfit show distinctly American musical leanings on this delightfully melodic debut single. **CD**

JIMMY NAIL: Running Man (East West EW088CD). Sticking to the tried and tested country rock ballad formula has worked for Nail, so this single is no surprise. The singer's presence in *Evita* might help push this one higher. **CD**

NADA SURF: Popular (Elektra 75586252). Cars man Eric Osage's production benefits this alternately laid-back and power-upped dose of guitar rock which bodes well for their future. **CD**

SINGLE OF THE WEEK

MUNDY: Pardon Me (Epic MUND 4). After scoring a couple of minor hits last year, this could be the big one. The slightly flat album version has been reworked to be more beefy and representative of his storming live presence. **CD**

REPUBLICA: Republica (RCA 0786368932). In-ya-face punky pop with a distinctly Eighties feel, despite the odd techno moment. Worldwide success may filter through to the UK. **CD**

HEATHER NOVA: The First Recordings (Big Cat AB1132CD). The first CD release for Nova's 1990 debut vinyl-only album. Her fans (studying set due in summer) will leap at this attractive collection of acoustic juvenilia. **CD**

MARY COUGHLAN: After The Fall (Big Cat AB1732CD). Spectacular, emotionally-supercharged songs delivered in Coughlan's unique, updated-Berlin-cabaret style. A massive failure and sheer class should pay off. **CD**

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GRAVITY KILLS: Gravity Kills (Virgin TVT59102). The newest exponents of thumpy rock will find favour thanks to their March support slot with Skunk Anansie, but this is still more US-than-UK-friendly. **CD**

ERYKHA BADU: Badizm (Universal UCD 530272). Smouldering late-night soul from one of the year's best new hopes. What the album lacks in contrasting textures is more than made up for by Badu's rich vocals. **CD**

VARIOUS: *See Jays Rule* (A&M CD52A). A cut-above compilation which brings together 20 DJs/producers bridging house and techno, including Sasha, Todd Terry, Leftfield, Sven Vath, Roger Sanchez and Junior Vasquez. **CD**

STEVE MCNERNEY & CHANGING MAN: *The A Fume Book* (Public Domain DMCDD008). Last heard fronting pioneer powerpoppers The Plessers, Steve McNeerney returns to mix it up with Lemmon-like vocalists and guitars that channel a lot of The Byrds and The Small Faces. **CD**

DUSTY SPRINGFIELD: *A Girl Called Dusty* (Mercury 5345202). This 1964 classic, now available on CD for the first time and bolstered with new stereo mixes and eight bonus tracks, reveals how Dusty laid the groundwork for her enduring reputation as one of UK pop's best. **CD**

NICHELE NICHOLS: *Duos To Earth* (Creation/Rev/Ola Crev405CD). Star Trek fans could snap up this Shirley Bassey-style 30-year-old reissue from the singer/actress best known as Lieutenant Uhura. **CD**

ELEVENTH DREAM DAY: *Eighty* (City Slang 04989-1/2). Eighth album from the homespun Chicago alt-rock band formerly on Atlantic, with a manichean country-rock sensibility dissimilar, sound reminiscent of The Peaches, Slint and Neil Young. **CD**

GENE: *Drawn To The Deep End* (Polydor Deep1). Sophisticated soul-baring is the main characteristic of this polished third album, which demonstrates the foursome's consistently strong songwriting skills. **CD**

ALBUM OF THE WEEK

MANSUET: *Arabesque Of The Grey Lantern* (Parlophone CD57387). One of the first truly exciting guitar debuts of 1997, this 11-track offering runs the gamut of styles from foppish Seventies swagger and punky new wave to John Barry-style instrumentals. This year's *The Bends*? **CD**

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ALAN JONES TALKING MUSIC

Boyzone have released seven singles so far, and they've all made the top five. They should maintain their magnificent strike rate with *Is It Any Wonder?*, a gentle, sweetly-sung ballad which their fans will love. Their dependence on ballads — they've released only one uptempo single so far — is making them a little predictable, however. Even their ultra laid-back compatriot Val Doanien used to rock out more often... **Tori Amos'** *Boys For Pele* album — my second favourite LP from 1996 — is being re-released with the predictable addition of the eight-minute Armand Van Helden mix of *Professional Widow*, even though it is as different from the rest of the album as chalk is from cheese... **Eternal's** latest is *Don't You Love Me?*, a classy mid-tempo pop/R&B song

hanging on a slightly changed but otherwise familiar bassline from the Dennis Edwards hit *Don't Look Any Further*. Quite haunting and not even spoilt by a kid's chorus which appears as the record heads for the fade... **Everytime I Close My Eyes** is one of the cutest little

Babyface records yet — a pretty, easy-paced ballad impeccably played and sung with sweetly cooed verses and a chorus which hits in the brain. Already a huge hit in America, it should be able to capitalise here on his breakthrough hit *The Lover In You*, though it's not likely to climb quite as high... **Classic Eighties Groove 3** is the accurate title of the latest Masterscuts album. It's hard to fault the music, which includes Booker Newberry III's *Love Town*, Ca\$hiFlow's *Mine All Mine* and

Fonda Rae's pre-Cathy Dennis take on *Touch Me*. But while many earlier Masterscuts albums have exploited some rarer material, most everything here is freely available elsewhere, which may prove to be a problem... Finally, **U2's** *Discotheque* single is spread over two CDs and includes some incendiary mixes for the dance floor, while incorporating enough elements of what made them one of the world's most successful rock bands not to alienate their huge fan base. **David Morales** and **Satoshi Tomie** have done a particularly good job, equalling the sterling work Paul Oakenfold did on *Lemon*.



This week's reviewers: Simon Abbott, Michael Arnold, Chas de Whalley, Catherine Eade, Ian Nicolson, Mike Pattenend, Ajax Scott, Maria Talbot, Steve Redmond, Paul Vaughan and Paul Williams.

BEHIND THE COUNTER

NICK HARTLEY-SMITH, Badlands, Cheltenham

"Business hasn't been at all bad this week - mainly due to the fact we had a couple of decent new albums with Reef and Dope On The Plastic 4. Bowie's single has done much better than we anticipated. Now he has moved into the drum & bass territory he has crossed over to the dance market without losing his die-hard fans. If it wasn't for a Warners mid-price campaign that we've been running since Christmas, things would have been pretty quiet. With plenty of takers for Elvis Costello, Tori Amos and Seal albums at £6.99 it has certainly helped to offset the lack of new albums. In my view the release schedules before and after Christmas were atrocious and with albums from the likes of U2 continually being put back, consumers are getting disillusioned. If I had a pound for every time someone asked me for the new Prodigy album I'd be laughing."

ON THE ROAD

JEZ WOOD, Pinnacle rep for East Midlands

"It has been quiet so far this year, but there's a lot of good stuff coming out over the next four or five weeks so people seem fairly optimistic.

We're reasonably busy this week. We've got singles and albums projects from Offspring, Pavement and Candykins who were on TFI Friday last week. A new Morcheeba single is coming out next week and we've got a brilliant dance compilation album called Doughnuts.

There's an obvious buzz in-store for the Blur album and a lot of pre-release enquiries about The Prodigy album as well as U2 and Texas. MCA's got a couple of bands who are creating a lot of interest: No Doubt and The Eels. The No Doubt video is all over MTV at the moment.

There are a lot of back catalogue sales in the chains which is generating business with HMV doing a huge U2 back catalogue campaign ahead of the new album's release."

IN THE SHOPS THIS WEEK

NEW RELEASES

Blur were still out-distancing many of the week's new singles, although best newcomers were David Bowie, The Orb, Michelle Gayle, LL Cool J, Na Na Na, Heroin Soul, 808 State and Midget on vinyl. Reef's album lived up to the promise of its recent singles success and looks set for a reasonable shelf life, while Hip Hop Don't Stop was faring pretty well in those stores which had given it windows.

PRE-RELEASE ENQUIRIES

Singles - DJ Kool, James, Depeche Mode, OTT, Mansun; Albums - Charlatans, Offspring, Depeche Mode, Paul Rogers, Blur, Texas, U2, James, Radiohead, The Prodigy, The Divine Comedy

ADDITIONAL FORMATS

David Bowie CD single in Digipak, The Orb collectors' box for CD singles 1 & 2, Hip Hop Don't Stop in collectors' sleeve

IN-STORE

Windows - Paul Rogers, Simply The Best Love Songs, Evita, U2, Reef, Texas, Silverchair; In-store - Thunder, Depeche Mode, Mansun, Pavement, The Divine Comedy, Redd Kross, Offspring, Electronic, Placebo, Paul Rodgers, Texas, Apollo 440, Morcheeba, Neneh Cherry, Mark Owen, Crush, Wired, Absolute HD

MULTIPLE CAMPAIGNS



Radio single - Mansun; Windows - Paul Rodgers; In-store and press ads - Offspring, Electronic, Placebo, Kate Campbell; TV ads - Slow Jam (Anglia), Paul Rodgers (Channel Four North and Anglia)



Single - U2; Album - Simply The Best Love Songs; In-store - Depeche Mode, OTT, Apollo 440, Mark Owen, Mansun, Audioweb, Souvlaki (discounted singles), Texas, The Soul Album, Amour, No Doubt, David Bowie, budget double CDs at £5.99 or three for the price of two, two CDs for £10 across selected range



In-store - Romantic Spirit, Enya, Evita, Ultimate Party Animal, Greatest Hits 88, Best Of All Women 2, Buddy Holly, Rod Stewart, Madonna, health and fitness videos, Forgotten Toys, Aladdin, Independence Day, Father Of The Bride 2



Windows - Roberto Alagna, Madame Butterfly and Shine soundtracks, classical, jazz, world and easy listening sale; In-store - sale, Vesselina Kasarova, Scott Joplin



Windows - sale, U2, Texas, David Bowie, Silverchair; In-store - Thunder, Depeche Mode, Mansun, Paul Rodgers, The Divine Comedy, Redd Kross, Pavement; Press ads - Puff Johnson, Pavement, Silverchair, Eels, Coltrunks, Offspring, Slow Jam



Singles - Apollo 440, OTT, U2, Mansun; Albums - Reef, Texas, Girl Power; Windows - Texas, 20% off cassettes, three CDs or three albums for £8, Offspring, Silverchair



In-store - Lodestar, Thunder; Selecta listening posts - Offspring, Strangers, O Music, Morcheeba



Singles - Depeche Mode, Mansun, U2, Backstreet Boys, En Vogue, Cyndi Lauper, Blueboy; Albums - Placebo, Texas, Evita, The Soul Album, Gabrielle, Amour



Singles - Apollo 440, Audioweb, Depeche Mode, Mansun, Morcheeba, Mark Owen; Albums - Dave Clarke, Ani Di Franco, Curtis Mayfield, Nas, Stranger, Talk 'n' Windows - Blur, Texas, Reef, David Bowie, Depeche Mode, Mansun, LL Cool J, Evita; In-store - David Bowie, Texas, U2, Sleeper; Press ads - Paul Rodgers



Singles - Depeche Mode, Mansun, Apollo 440, Morcheeba, Neneh Cherry; Windows - Texas, David Bowie, U2, Thunder; Host: Plans, budget sale, Reef, Silverchair; In-store - budget sale, PAs from Texas and Ocean Colour Scene



Singles - Depeche Mode, Mansun, Apollo 440, Eels; Windows - low-price promotion, Texas, Offspring, Sleeper, David Bowie; In-store - Blur, Sleeper, Valentine's Day gift service, Valentine's Day video promotion; Press ads - Jossaca, Audioweb, Kathy Mattea, Roberto Alagna, Ani Di Franco, Silverchair, Offspring

W H SMITH

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

WOOLWORTHS

Singles - U2, Depeche Mode; Album - Texas; Windows - In The Mix 97, Crush, Simply The Best Love Album, Wired, Absolute HD, Amour; In-store - David Bowie, Whitney Houston, 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 £9.99 with the purchase of a CD album for £9.99 or cassette for £6.99 including Heartbeats, No Greater Love and Greatest Love Songs

The above information, compiled by *Music Week* on Thursday, is based on contributions from Andy's Records (Halifax), Arcade (Nottingham), Fogg (Glasgow), HMV (Ipswich), Our Price (Gosport), Record Collector (Sheffield), Soundcheck (Taunton), Spin A Disc (Northampton), Tower (Piscadilly) and Virgin (Basingstoke). If you would like to contribute, call Karen Fax on 0181 943 4630.

EXPOSURE

TELEVISION

8.2.97
Live And Kicking features **911** and **Space**, BBC1: 8.15pm-12.12pm
Scratchy & Co with **Mark Owen** and **Michelle Gayle**, ITV: 9.25-11.30pm
All About **Madonna**, part of a special Madonna weekend, MTV: 4.30-5pm
MTV Unplugged: The Cure, MTV: 11-midnight
The White Room featuring **Sting**, **Supergrass**, **Teenage Fanclub**, **The Equals** and **Jimmi Hendrix**, Channel Four: 4-4.55am
9.2.97
The O Zone featuring **911**, **Space** and **Braids**, MTV: 11.45pm-12.15pm

Belinda Carlisle - Take It To The Bridge Special, VH-1: 9.30-10pm
11.2.97
Stylishman, special with **Peter Andre**, MTV: 9.30-10pm
12.2.97
Des O'Connor Tonight features **Wet Wet Wet** and **The Bee Gees**, ITV: 8-9pm
14.2.97
Tina Turner - Wildest Dreams, behind the scenes on her current tour, VH-1: 5.30-6pm
Never Mind The Buzzcocks, quiz game featuring **guys Suggs** and **Billy Bragg**, BBC2: 9.30-10pm

8.2.97
John Peel presents a session from **Midget**, Radio One: 4-7pm
Status Quo In Concert, Radio Two: 6.03-7pm
Live From The Met, features **Kiri Te Kanawa** in *The Marriage Of Figaro*, Radio Three: 6.30-10.10pm
Maurice Jarre, the film composer, conducts the **BBC Concert Orchestra**, Radio Three: 7.30-9.30pm
The Essential Mix features **San Francisco DJ Scott Hardkins**, Radio One: 2-4am
9.2.97
John Peel with session guests **The Heads**,

Radio One: 8-10pm
10.2.97
Mary Anne Hobbs, talking to **Depeche Mode's Dave Navaro**, Radio One: noon-2pm
Menday In Concert with **Blur**, Radio One: 9-10pm
Mixing It, features **New York Remix** and **DNA founder Art Lindsay**, Radio Three: 10.45-11.30pm
12.2.97
Folk On Two with traditional Welsh band **Ferrell**, Radio Two: 7-8pm
A Song For Gerardo, featuring **Lindisfarne** and **The Whisky Priests**, Radio Two: 8-8.30pm

RADIO

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BABYBIRD Ugly Beautiful	Echo	out now	  	To tie in with the release of the new single Candy Girl the album will be promoted with national TV ads on Channel Four. There will be press adverts in <i>Q</i> , <i>The Independent</i> and <i>The Guardian</i> plus in-store promotion. The album is being promoted in the national and music press and currently features on HMV, Virgin and Dur Price listening posts.
BELLE AND SEBASTIAN If You're Feeling Sinister	Jeepster	out now		This retrospective album, which contains a number of rare recordings, will be advertised in the rock press and promoted with a mallout to fans. Extensive press advertising will support this release. There will be national illuminated posters and displays with retailers. There will be advertising in the specialist music press to support this release.
BLIND MELON Nico	Parlophone	February 3		The album, recorded in the early Eighties in Canada, will be promoted to Dion's fanbase with advertising in the specialist music press.
BLUR Blur	Food/Parlophone	February 10	 	There will be radio ads on Classic FM, Melody and Heart for two weeks. There will be radio ads on Classic FM, Melody and Heart for two weeks. There will be radio ads in the <i>Daily Telegraph</i> , <i>Times</i> and <i>BBC Music Magazine</i> plus press ads in the <i>Daily Telegraph</i> . There will be advertising in the specialist music press to support this release.
JOHNNY CASH The Golden Years	Nectar	February 3		This album ties in with a four-part BBC2 series of the same name that began on February 1 and will be advertised in the national press.
CELINE DION C'Est Pour Vous	Nectar	February 3		Press ads will run in <i>Q</i> with HMV, the nationals with Dur Price and Virgin, <i>Top with Tower</i> , <i>Mojo</i> and <i>Record Collector</i> . There will be co-op TV ads with Andy's Records and a poster campaign in key cities.
EDWARD ELGAR The Utimate Collection	Teldec/Warner	February 10	 	We will be ads in the music press and posters to tie in with tour dates. Displays will run with multiples and independents.
CYNDI LAUPER Sisters Of Avalon	Epic	February 10	 	TV ads will run on Channel Four, including TF Friday spots, backed by press ads. Posters will run on Glasgow buses and Underground signs. In-store displays and listening posts will run with HMV, MCV and independent retailers. There will be press ads backed by a mallout.
ENNIO MORRICONE Nostromo	Polydor	February 17		This release will be promoted with specialist press advertising and there will be leaflets distributed at four venues.
PAUL RODGERS Now	SVP	February 3	 	This release will be promoted with regional ads on ITV, Channel Four London and S4C. There will be satellite ads on BSkyB, UK Gold and VH-1. Global is re-promoting this release with press and radio advertising (on Kiss and Jazz FM). There will be a mallout to the BMG Interact database.
RED KROSS Show World	Island	February 10	 	Radio ads will run on specialist shows supported by press ads. The marketing also ties in to a back catalogue campaign in retail.
TEXAS White On Blonde	Mercury	February 3	 	Ads will run on Channel Four and in selected ITV regions from February 17. There will be ads on The Box and Virgin FM plus press ads.
TRUNDER The Thrill Of It All	Castle Communications/ B Lucky Music	February 3	 	Ads will run in the Meridian, Tyne Tees and Yorkshire TV regions. There will be national Channel Four advertising and ads on BSkyB.
THE URGE Received The Gift Of Flavor	Epic	February 10	 	There will be ads in <i>Loaded</i> , <i>VJ</i> , <i>Sky NME</i> , <i>Time Out</i> , <i>Snowboard UK</i> and <i>Sidewalk Surfer</i> . Posters and RDS material are available to retailers.
VARIOUS Amour	PolyGram TV	February 3		Radio ads will run on Choice and Kiss supported by press ads in <i>Hip Hop Connection</i> , <i>Touch</i> , <i>Echoes</i> , <i>Blues & Soul</i> , <i>MusMag</i> and <i>Sky</i> . The campaign include nationwide street posters and a database mallout.
VARIOUS Blaxipoliteia	Global TV	out now		Ads will run nationally on Channel Four and regionally on ITV. Radio ads will run on Capital, Atlantic 252 and the Network Chart Show.
VARIOUS Bring Da Ruckus - A Loud Story	Loud/RCA	out now	 	National ads will run on ITV and Channel Four with radio ads on the Network Chart Show. Press ads will be backed by retail displays.
VARIOUS Brits '97 - The Album Of The Year	Sony TV/Columbia	February 10	 	Radio and press advertising will support a Channel Four documentary about the album, which will be screened around its release.
VARIOUS Crash	PolyGram TV	February 3		This musical tribute to WB Yeats will be press advertised in <i>Mojo</i> , <i>Q</i> , <i>The Guardian</i> , <i>Independent</i> , <i>Irish Post</i> , <i>Irish World</i> and <i>Observer</i> .
VARIOUS Day Tripper	A&M	February 3	 	This classical compilation will be advertised on Classic FM, Melody and Talk backed by ads in the <i>Daily Mail</i> , <i>Times</i> , <i>Evening Standard</i> and <i>Melody</i> .
VARIOUS Funkmaster Flex Presents The Mix Tape Vol 2	Loud/RCA	February 10	 	TV ads will run on Channel Four, Sky and in selected ITV regions. There will be ads in the <i>Daily Mail</i> , radio advertising and in-store displays.
VARIOUS Girl Power	Virgin	out now	 	Ads will run on Channel Four South, Midlands and London and in ITV regions. There will be in-store support from selected retailers.
VARIOUS In The Mix '97	Virgin	out now	 	Ads will run nationally on GMTV, BSkyB and Channel Four and regionally on ITV. There will be radio ads on Melody and Country 103.5.
VARIOUS Lesenz Bernstein's New York	Warner/Nonesuch	February 3	 	
VARIOUS Now And In Time To Be	Grapevine	February 3		
VARIOUS The Romantic Spirit	Philips	out now	 	
VARIOUS Simply The Best Love Songs	warner.esp	February 3	 	
VARIOUS Slow Jams	Dino	out now	 	
VARIOUS The Ultimate Line Dancing...	Global TV	out now	 	

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



BLUR - BLUR

Record label: Food/Parlophone
Media agency/executives: CIA/Jo Young, Justin Stracey
Product manager: Sue Lacey
Creative concept: Chris Thompson/Yacht
 The new, self-titled Blur album, out next Monday, will be backed by extensive press advertising. Food/Parlophone will run ads in the national press and in music, style, men's and women's magazines for a minimum of two months. There will also be a national six-sheet illuminated poster campaign backed with street posters in London and banners on motorway bridges. The album is being supported by multiples and independent retailers which are running window and in-store displays, while Dur Price, HMV and Virgin are also running pre-awareness campaigns. A mallout to the Blur database completes the marketing.

BRITS '97 - THE ALBUM OF THE YEAR

Record label: Sony TV/Columbia
Media agency/executive: DPA/David Swannell
Marketing manager: Lisa Buckler
Creative concept: In-house
 In conjunction with Brits '97 - The Event Of The Year, Sony TV/Columbia is releasing Brits '97 - The Album Of The Year which will be backed with an

extensive TV advertising campaign to capitalise on publicity surrounding the event. The album, released next Monday, will be nationally advertised on Channel Four and regionally advertised on ITV. There will also be a campaign on The Box and radio promotion through Virgin FM, which is featuring the release on its Breakfast Show. Press advertising will run in *The Brits* magazine and there will be in-store support from selected multiples and independent retailers.

COMPILATION



THE OFFICIAL UK CHARTS

CHART FOCUS



More singles topped the chart in 1996 than in any previous year and 1997 has started in similar style with five different records taking turns at number one in as many weeks. Last week's seven day wonder, Blur's *Beetlebum*, slumps 1-7, making way for LL Cool J's *Ain't Nobody*, which debuts in pole position after selling 80,000 copies last week, though it faced stiff competition in the latter part of the week from No Mercy's still growing hit Where Did You Go, which sold over 68,000 copies. *Ain't Nobody* is the 29-year-old rapper's 11th hit and his first number one. From Beavis & Butt-Head to America, it's one of three songs in this week's Top 10 featured in movies, the others being En Vogue's *Don't Let Go (Love)* and I Finally Found Someone by Barbra Streisand and Bryan Adams.

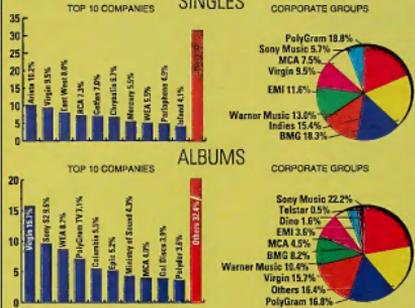
While the Beavis & Butt-Head movie has little to do with the success of *Ain't Nobody*, it hasn't reached cinema here yet - the Barbra Streisand and Bryan Adams duet and variants of it feature very prominently in *Babe's* new hit movie *The Mirror Has Two Faces*. The single was released five weeks ago, peaking at number 85, and has been reactivated to tie-in with the film, popular, and probably hasn't got much to do with its success. The single's unusual chart history 5-9-10-5 may suggest otherwise, but it has been growing in popularity every week since it was released, its sales rising to: 31,000-32,000-38,000-38,000-43,000.

The Lighthouse Family's Ocean Drive album seemed unlikely to become a long-running chart feature when it debuted at number 74 on November 18 1995, only to disappear from sight for the next four months. But since it returned to the chart last March, it has been an ever-present, feeding off the group's run of four consecutive Top 30 hits. With a million copies now sold, it has spent 48 weeks in a row in the top 40. It reached a new high a fortnight ago, climbing to number five. It dipped two number six last week, a position it holds again this week.

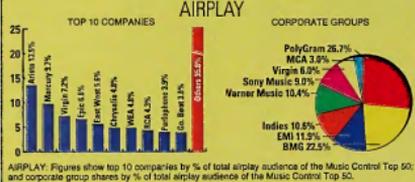
Meanwhile, Alanis Morissette's *Jagged Little Pill* registers its 80th consecutive week on the chart by falling 15-19. More importantly, it was certified platinum for the eighth time last week as it topped 2,400,000 sales. That makes it the eighth biggest seller of all-time and the third biggest of the Nineties behind Simply Red's *Stars and Oases!* (What's The Story) Morning Glory! It also eclipses Madonna's *Immaculate Collection* to become the biggest selling album ever by a woman - something of a bitter-sweet experience for Maddy who, did, after all, make it possible for Alanis by signing her to her Maverick imprint.



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 combined Top 75 and corporate group shares by % of total sales of the combined Top 75.



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

More bad news for Madonna this week as the *Evita* album loses its position at the top of the chart. Her fifth number one album - though technically it's more of an ensemble piece - it gets knocked back to number two by the arrival of Reef's second album *Glow*. Reef's debut album *Rephoenix* peaked at number nine. *Glow* contains their first two Top 10 hits - *Put Your Hands Together* and the current hit *Come Back Righter* - and sold over 85,000 copies last week.

BBC's country music night (Saturday/January 25) can probably be credited with bringing Kathy Mattea's new album *Love Travels* into

the chart at number 65 this week, though it should be noted that it was a new release from an artist with a growing following who had already reached number 61 with a 'best of' compilation, *Ready For The Storm*, in 1995, so it may not have had much effect. Kathy shared a programme with the comparatively unknown Scots traditional musician Dougie MacLean, who obviously did benefit more from the exposure, debuting at number 88 with *The Collection*. And Dolly Parton, who had her own showcase, finally debuts her 1996 album *Treasures* at number 116.

Alan Jones



The top of the airplay list is, as usual, dominated by records past their sales peak. This group includes Say

What You Want by Texas, which falls 6-5 on sales but spends a third week at the apex of the airplay chart. It does so in convincing style, registering 1829 plays and a huge audience of more than 73 million last week. Nearest challenger *Your Woman* by White Town is some 341 plays behind and had a 26% smaller audience last week. Texas will stay on top for another couple of weeks - at least.

No Doubt's *Don't Speak* was the highest climber last week, and is still in fine form, surging 25-11. That makes it the highest charting airplay hit by a new, hitless act in the past year - though, of course, it's likely to make a high-flying CIN chart debut next week. Among the stations where it is in high rotation are Capital (40 plays) and Atlantic 252. The latter station, not known for gambling, was sufficiently convinced of its hit pedigree to give it 30 spins last week.

The release of his *Older* EP secured a little more airplay for George Michael last week, though when you consider that of three previous tracks lifted from the *Older* album two reached number one and the other got to number two, it's still doing very poorly. *Older* itself regains lost ground, moving 55-36, while another track from the EP, *I Can't Make You Love Me*, moves 44-38. If the airplay chart reflected the combined plays and audience of both tracks, the *Older* EP would be ranked 11th this week.

Finally losing its appeal to programmers, Toni Braxton's *Un-Break My Heart* plunges 9-18. A former number one, it moved 11-8 on November 9, and remained in the Top 10 till this week, spending 13 weeks in the upper echelon. Its 17 week run in the top 50 is inferior only to *East 17* and *Gabriele's* *If You Ever*, which falls 41-48 this week, its 18th in the chart.

After unexpectedly falling 30-31 last week, U2's *Discotheque* recovers to climb to number 20. It's still getting less airplay than is normal for a U2 single but it managed to get two dozen plays from Radio One last week, and was also helped by its dance mixes, which won it plenty of support from Kiss 100 and like-minded stations.

Several of the leading debuts on this week's singles chart are struggling for airplay, including Amen! UK whose *Passion* ranks 59th, *The Orb* - at number 68 with *Touregone* - and the team of Bryan Adams and Barbra Streisand, whose *I Finally Found Someone* creeps 105-97. All of which goes to show that useful as it is, radio play is far from vital in breaking hit singles.

Alan Jones

"Although eccentric Aussie pianist David Helfgott plays some short snippets on the (soundtrack) CD, you'd do better getting one of his albums..." From DAILY MIRROR review of *Shine* soundtrack album (9.1.97)

"The piece you want to hear after seeing the film is 'Rach Three' - Rachmaninoff's 3rd Concerto, which the young Helfgott attempts to master in the central, most dramatic sequence of the film..." From PREMIERE review of *Shine* soundtrack album (Dunay 97)

The real life star of the film 'SHINE' DAVID HELFGOTT

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THE UK'S OFFICIAL CHART SOURCE



TOP 75 ALBUMS

8 FEBRUARY 1997

NEW

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Rank	Title	Artist (Producer)	Label/CD (Distributor)	Cash/ Vinyl
1	GLOW	Rae (D'Neve/Janis/Pet)	Sony 52 48042 (E)	482904/483680 (E)
2	EVITA (OST) *	Warner Bros 8306244322 (W)	8306244322 (W)	
3	VICES *	Virgin CDV 2812 (E)	2812V 2812 (E)	
4	BLUE IS THE COLOUR *	DelOdeco 82884521 (E)	82884521 (E)	
5	COMING UP	Nude 405 1292 (SM/VN)	NUDE 04N0405.6LP	
6	OCEAN DRIVE *	Wild Card/PolyGram 52527872 (F)	52527872 (F)	
7	Ligher *	Virgin CDV 2802 (E)	2802V 2802 (E)	
8	FALLING INTO YOU *	Epic 4537622/4537924 (E)	4537622/4537924 (E)	
9	TRAGIC KINGDOM	InterScope INC 90003 (BMG)	90003 (BMG)	
10	TRAVELLING WITHOUT MOVING *	Sony 52 482998 (SM)	482998/483893 (SM)	
11	GREATEST HITS *	East West 0630195522 (W)	0630195522 (W)	
12	STOOSH *	One Little Indian TPL 8620 (J)	8620 (J)	
13	EVERYTHING MUST GO *	Epic 4833282 (SM)	4833282/4833301 (SM)	
14	K *	Columbia SHAKER 120K (SM)	120K (SM)	
15	SECRETS *	LaFace 7206800252 (BMG)	7206800252 (BMG)	
16	LIZZY HEIGHTS *	Epic 4656422 (E)	4656422 (E)	
17	RAZORBLADE SUITCASE	InterScope INC 90091 (BMG)	90091 (BMG)	
18	HOMEWORK	Virgin DVD 2821 (E)	2821V 2821 (E)	
19	JAGGED LITTLE PILL *	Maverick/Reprise 93019310 (W)	93019310/93019311 (W)	
20	IF WE FALL IN LOVE TONIGHT *	Warner Bros 53046621 (W)	53046621 (W)	
21	DREAMLAND *	Deconstruction 74231231 (BMG)	74231231/74231261 (BMG)	
22	SHERYL CROW *	ARM 5400962 (F)	5400962 (F)	
23	RECOVERING DREAM - THE VERY BEST OF *	Capitol CDE125 2262 (E)	2262V 2262 (E)	
24	THE SCORE *	Capitol 4835492 (SM)	4835492/4835491 (SM)	
25	WHAT'S THE STORY? MORNING GLORY *	Creation 2004013 (W)	2004013/2004016 (W)	

26	3 GREATEST HITS - FEEL THE NOIZE	Polydor 5371022 (F)	5371022 (F)
27	MOSELEY SUELS *	MCA MCD 60308 (BMG)	60308 (BMG)
28	GABRIELLE *	Go Beat 823762 (F)	823762/823761 (F)
29	AROUND THE WORLD - THE JOURNEY IS FAST *	Landon 828825 (F)	828825 (F)
30	SPIDERS *	Gut GUTCD MGTMC VGLTUP1 (TVF)	
31	MUSIC FOR THE JILTED GENERATION *	The Prodigy (Dove/MSL) XLXLCD 1140 (W)	1140 (W)
32	TAKE TWO *	RCA 74221426252 (BMG)	74221426252 (BMG)
33	ROBSON & JEROME *	Cheeky ALBUMS (BMG)	CHEEKY 500CHEKLP 500
34	A DIFFERENT BEAT *	Polydor 5371422 (F)	5371422 (F)
35	UGLY BEAUTIFUL *	Echo ECHCD 11 (V)	11 (V)
36	THE ROY EST MORT, VIVE LE ROI *	Virgin CDV19 (E)	19 (E)
37	SEAL *	ZTT 902174552 (W)	902174552 (W)
38	DELAY *	Getco BEB 2486 (BMG)	2486 (BMG)
39	PARKLIFE *	Food/PolyGram F00CD 16 (E)	F00CD16 (E)
40	THE PREACHER'S WIFE (OST)	Arista 74214152 (BMG)	74214152 (BMG)
41	RETURN OF THE MACK *	WEA 00014862 (W)	00014862 (W)
42	DEFINITELY MAYBE *	Creation (BMV/V)	CREED 189/CREED 189
43	GREEN MAN *	RCA 74231452 (BMG)	74231452 (BMG)
44	GARBAGE *	Mushroom DCD1450 (MCA)	CD1450/1450 (MCA)
45	STARS *	East West 900372042 (W)	900372042 (W)
46	THE FINEST *	Wax 8208552 (F)	8208552 (F)
47	LITTLE EARTHQUAKES *	East West 75628258 (W)	75628258/75628281 (W)
48	EMERGENCY *	RCA 742314442 (E)	742314442 (E)
49	COME FIND YOURSELF	Chrysalis CD104 619 (E)	619 (E)
50	BACKSTREET SHOES II *	East West 900318633 (W)	900318633 (W)
51	BACKSTREET BOYS *	Jive CNPP 10516VAC 108 (P)	108 (P)

52	WRITTEN IN RED	The Stranglers (E) The Stranglers	When? WENCN 3048 (E)
53	ALISHA RULES THE WORLD *	Mercury 520772 (F)	520772/520771 (F)
54	THE VERY BEST OF INGENUE *	EMI 596286382 (E)	596286382 (E)
55	18 UNCLE SAM *	Mushroom DX 005 (W)	005 (W)
56	PETER DINKEL *	ARM 540572 (F)	540572 (F)
57	FORGIVEN, NOT FORGOTTEN *	Atlantic 76052124 (W)	76052124 (W)
58	FREE PEACE SWEET *	ARM 540572 (F)	540572 (F)
59	BEAUTIFUL FREAK	Dreamworks DRMO 5000 (BMG)	DRMC 5000 (W)
60	NAKED *	1st Avenue/EMI CDCEMP 3748 (E)	3748 (E)
61	THE SMURFS GO POP! *	EMI TV CDV274 (E)	274 (E)
62	ALBA - GREATEST HITS *	Sir/World 5170072 (F)	5170072 (F)
63	LOVE TRAVELS	Mercury 5238982 (E)	
64	SHINE - OST	Phibes 547102 (F)	547102 (F)
65	BROTHERS IN ARMS *	Verigo 204498 (F)	204498 (F)
66	DONALS OF INSPIRATION	Ritz RTZCD 709 (P)	RTZCD 709 (P)
67	ROBSON & JEROME *	RCA 742312362 (BMG)	742312362 (BMG)
68	A MAXIMUM HIGH *	Polydor 5210382 (F)	5210382 (F)
69	CARRY ON UP THE CHARTS - THE BEST OF *	Geoffery 820252 (F)	820252 (F)
70	STEVIE WONDER - A GREATEST HITS COLLECTION	Motown 5303752 (F)	5303752 (F)
71	A NEW FLEAM *	East West 2446682 (E)	2446682 (E)
72	ANOTHER LEVEL	InterScope INTD 90071 (BMG)	90071 (BMG)

TOP COMPILATIONS

Rank	Title	Artist	Label/CD (Distributor)	Cash/ Vinyl
1	THE ANNUAL II - PETE TONG & BOY GEORGE *	Ministry Of Sound ANNCD 96ANNMC 96 (SMV/SM)		
2	IN THE MIX 97 *	Virgin VTDCD 116/VTDAC 116K (E)		
3	WIRED	PolyGram TV 5532927/5532924 (F)		
4	THE NO.1 MOTOWN ALBUM *	PolyGram TV 530764 (E)	530764 (E)	
5	CRUSH	PolyGram TV 5532926/5532924 (F)		
6	ABSOLUTE GOLD	Sony TV SONNY 22CD/SONY TV 22MC (E)		
7	THE ULTIMATE LINE DANCING ALBUM	Global Television RAD0 56/RADMC 56 (BMG)		
8	NOW THAT'S WHAT I CALL MUSIC 35 *	EMI/Virgin/PolyGram CDNOW 35/CDNOW 35 (E)		
9	HITS 97 *	Warner/epi/Global TV/Sony TV MOODCD 49/MOODC 49 (E)		

10	SLOW JAMS	Pump CD1213 (P)	1213 (P)
11	THE ALL TIME GREATEST LOVE SONGS...	Columbia SONNY TV 21CD/SONY TV 21MC (E)	
12	HEARTBEAT - NUMBER 1 LOVE SONGS OF '80s *	RCA/Global Television RAD0 46/RADMC 46 (BMG)	
13	TRAINSPOTTING (OST) *	EMI Premier CDCEM 373S/CEM 373VM/CEM 373E (E)	
14	THE BEST SIXTIES ALBUM IN THE WORLD... EVER II *	Virgin VTDCD 106/VTDAC 106 (E)	
15	CLUB MIX 97 *	PolyGram TV 5532927/5532104 (F)	
16	HIP HOP DON'T STOP	Solid State SOLDCD 6/SOLDMC 6 (E)	
17	DANNY RAMPLING - LOVE GROOVE DANCE PARTY	Motown MCA 02022 (E)	
18	THIS YEAR'S LOVE (WILL LAST FOREVER) XXX *	Sony TV/Global TV MOODCD 48/MOODC 48 (E)	
19	AN INTERPRETIVE OF HOUSE-121 DIMENSION	Sony/Dimension 30003/CD100 (BMG)	
20	THE LOVE ALBUM III *	Virgin VTDCD 104/VTDAC 104 (E)	

Rank	Artist	Album	Label
1	ADAMS, Bryan	64	MANIC STREET PREACHERS
2	ALISHA'S ATTIC	53	MATTEA, Kathy
3	ANDRE TON	27	MICHAEL, George
4	ARNO, Peter	56	PROUDLY, The
5	BARBYREY	29	ROBSON & JEROME
6	BACKSTREET BOYS	51	SMITH, Jimmy
7	BEATLES, SOUTH, THE	42	SOULET, A
8	BECK	38	O'DONNELL, Daniel
9	BLACKSTREET	39	OCEAN COLOR SCENE
10	BOYZONE	34	OPEN MIND
11	BRAXTON, Toni	45	MELES, Robert
12	BUSH	11	REF
13	CASH, Johnny	16	ROBSON & JEROME
14	CORRS, The	58	SIMPPLY, Red
15	CROW, Sade	23	SHED SEVEN
16	CROWDED HOUSE	23	SIMPPLY, Red
17	DAD PUNK	18	SKUNK ANANSIE
18	DIAN, Celine	26	SLADE
19	DIRE STRAITS	67	SMITHS, The
20	DODDY	59	SPACE
21	EAST 17	27	SPICE GIRLS
22	ERIGENA	28	STEWART, Ruth
23	ESLE	16	STRANGLERS, The
24	FAITHLESS	36	SURGE
25	FINE YOUNG CANNIBALS	46	TALK TALK
26	FUGEES	24	VARIOUS
27	FUN LOVIN' ORNAMENTALS	28	WOMEN, Doves
28	GABRIELLE	24	WOOLPACKERS
29	GARBAGE	44	
30	GIRROCK, David	46	
31	HOLE, Courtney	46	
32	HOUSTON, Whitney	40	
33	JARVIS, The	46	
34	KIA SHAKER	14	
35	LARI, Kulu	56	
36	LIGHTNING SEAS	16	
37	LOUSE	61	

AIRPLAY PROFILE

STATION OF THE WEEK

RED ROSE 99.9 News that Empag was dropping his gold format broke last week, with Red Rose Gold becoming Red Rose 99.9.

Paul Kavanagh, the group head of Atlantic 252 believes "gold" as the radio word knows it is on the way out. "The gold format has become a bit... worn out," he says. "Gold stations really started with the launch of Capital Gold (in 1988), when a host of other radio companies followed their lead, but people just aren't interested anymore. What we're doing is giving stations a new radio format: soft adult contemporary."

Artists which Kavanagh says are now at the heart of the new format for the stations include Celine Dion, Phil Collins, Michael Bolton and Don Henley — a line-up you might expect from Heart 106.2 or Melody, but Kavanagh says the difference is that the format will be more flexible to include new artists who release tracks that fit with the new sound, such as The Bluetones and Doggy.

Red Rose 99.9 head of music Derek Webster says the station has been moving away from the old image typified by Capital Gold since last summer, and its new staple is "the most hit music". The top 10 of most played tracks on the station displays an obvious fondness for classic artists such as The Beatles, Diana Ross and The Four Tops, but there are four tracks in there that are either new or recent, which was not the case a year ago.

"We've been incorporating more Eighties and particularly Nineties music, after all we are in 1997 now and

RED ROSE TOP 10

- 1 Ain't No Mountain High Enough Diana Ross (Epic)
- 2 Search For The Hero M People (Decca/Interscope)
- 3 Downtown Train Rod Stewart (Vega)
- 4 Get Back The Beatles (EMI)
- 5 Reach Out II Be There The Four Tops (Gordy/Motown)
- 6 Lifted The Lighthouse Family (Polydor)
- 7 You're My Best Friend (Dion) (EMI)
- 8 Don't Marry Her Beautiful South (Go! Discs)
- 9 Candle In The Wind Elton John (Mercury)
- 10 Fairground Simply Red (East West)

Top 10 most played records currently on Red Rose 99.9

there's plenty of Nineties music to look back on — I mean, Take That are history now," says Webster.

Webster says the target for listeners is now 25-44, a considerably lower age group than when the station launched in 1990. The gradual change in format includes a pacier presentation, and Webster says audience research has been encouraging. But the change has obviously prompted some of its older audience to switch off.

The most recent RAJAR measurement for the station, in Q2 1996, gives the station 176,000 listeners, or a 16% reach, in its TSA of 1.07m and a 9.6% market share. In Q2 of 1995 it had 224,000 listeners and this dropped slightly to 227,000 in Q4 when the changes began to take effect. This Friday's RAJAR results will be of great interest to the station. Catherine Eade

TRACK OF THE WEEK

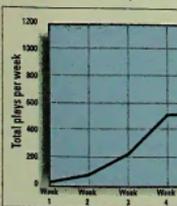
EN VOUGE: DON'T LET GO (LOVE) Don't Let Go (Love), the soaring, powerful anthem that marked EN Vogue's return — their first single since 1993's Runaway Love — has proved an enduring radio hit that is still gaining exposure six weeks after its release.

After a slow start, with Kiss 100 one of the first to play the track on December 5, support suddenly grew towards the end of December, until it began commanding more than 1,000 plays in January.

Warner regional promotions manager Barbara Dunne says the story was the same with previous EN Vogue singles. "They're the sort of band where you hear the track and think, that's OK, then you hear it again and go, that's great, then the third time that it's a real grower," she says.

Dunne says the regional radio promotions department was busy the week before Christmas to report Don't Let Go (Love) had been playlisted by 31 stations.

"The support was definitely there — everybody liked it — but initially the stations were perhaps not as high as we would have liked," she says.



By the time the East West single had entered the chart at number five in the first week after Christmas, the story was changing. In that week, City FM played the track at staggering 53 times, Clyde aired it 33 times, and Piccadilly, BRMB and the entire GWR network was playing it around 21 times a week.

Radio One did not spin the track until it had proved itself across the counter, although it soon made up for it by spinning the record 22 times in the week it entered the chart. It is still supporting the track, playing it 26 times last week. Catherine Eade



RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 26 January 1997 until 24.00 on Saturday 1 February 1997

Rank	Title	Artist/Label	No. of plays	TW
1	1	WALK ON BY (feat. The Roots)	1732	1887
2	5	YOUR WOMAN	1713	1414
3	13	WHERE DO YOU GO (LOVE)	807	1267
4	2	BECOME 1	1504	1253
5	3	STEP BY STEP	1396	1236
6	8	DON'T LET GO (LOVE)	1151	1140
7	6	SUGAR COATED ICEBERG	1187	1136
8	16	WALK ON BY	795	1092
9	4	UNBREAK MY HEART	1229	1052
10	11	DO YOU KNOW	984	1051
11	8	DON'T MARRY HER	1174	1027
12	7	DON'T CRY FOR ME ARGENTINA	1181	951
13	15	QUIT PLAYING GAMES WITH MY HEART	847	887
14	10	LOVING EVERY MINUTE	1022	856
15	17	DON'T SPEAK NA DUADE	700	851
16	12	ONE & ONE	929	761
17	24	BEEBLEBUM	492	713
18	14	I CAN MAKE YOU FEEL GOOD	848	629
19	20	CLEMENTINE	725	606
20	23	SATURDAY NIGHT	438	545
21	19	OVER AND OVER	632	528
22	25	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	472	520
23	18	ALL BY MYSELF	659	508
24	28	BREAKFAST AT TIFFANY'S	455	472
25	17	I LOVE YOU ALWAYS FOREVER	452	471
26	26	CANDY GIRL	327	415
27	22	IN MY ARMS	515	407
28	20	IF YOU EVER	605	395
29	20	ALL REALLY WANT	307	389
30	25	WITHOUT LOVE	387	382

ILR

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00.00 on Sunday 26 January 1997 until 24.00 on Saturday 1 February 1997

Rank	Title	Artist/Label	No. of plays	TW
1	1	SUGAR COATED ICEBERG	39	35
2	1	SAY WHAT YOU WANT	26	34
3	3	BEEBLEBUM	25	33
4	3	DON'T MARRY HER	35	27
5	4	EVERYDAY IS A WINDING ROAD	34	27
6	7	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	21	23
7	5	READY TO GO	22	22
8	4	GET OUT OF THIS HOUSE	19	20
9	4	DAY BEFORE YESTERDAY MAN	23	19
10	4	IN THE MIDDLE	34	19
11	1	EVERYDAY IS A WINDING ROAD	58	61
12	2	DON'T LET GO (LOVE)	45	56
13	3	SHE'S ELECTRIC	51	56
14	4	COSMIC GIRL	51	56
15	5	WHERE DO YOU GO	38	58
16	7	DON'T CRY FOR ME ARGENTINA	37	57
17	1	SAY WHAT YOU WANT	36	57
18	4	FOLLOW THE RULES	42	57
19	6	HORNY MR MURPHY	22	35
20	6	STEP BY STEP	31	35
21	2	BECOME 1	44	35
22	7	OVER AND OVER	37	35

TOP 50 AIRPLAY HITS

8 FEBRUARY 1997



This Week	2 weeks	Wks on chart	Title	Artist	Label	Total plays	Plays % w-o-v	Total audience	Audience % w-o-v	
1	1	3	SAY WHAT YOU WANT	Texas	Mercury	1829	-2	73.39	+10	
2	4	7	YOUR WOMAN	White Town	Chrysalis	1488	+16	58.16	+9	
3	5	7	DON'T LET GO (LOVE)	En Vogue	East West America	1281	n/c	53.53	n/c	
4	10	4	WALK ON BY	Gabrielle	Go Beat	1190	+35	51.07	+27	
5	7	4	SUGAR COATED ICEBERG	Lightning Seeds	Epic	1244	-5	43.63	-3	
6	22	3	BETLEBEE	Blur	Food/Parlophone	815	+44	41.63	+62	
7	3	7	DON'T CRY FOR ME ARGENTINA	Madonna	Warner Bros	1012	-24	41.37	-31	
8	6	5	STEP BY STEP	Whitney Houston	Arista	1357	-13	40.81	-11	
9	2	3	2 BECOME 1	Spice Girls	Virgin	1324	-21	39.30	-39	
10	15	4	DO YOU KNOW	Michelle Gayle	1st Avenue/RCA	1148	+11	37.09	+16	
11	25	3	DON'T SPEAK	No Doubt	MCA	928	+22	35.27	+54	
12	13	25	SATURDAY NIGHT	Suede	Nude	611	+6	34.24	+4	
13	13	3	WHERE DO YOU GO	No Mercy	Arista	1311	+38	34.15	+15	
14	14	28	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	One Little Indian	583	+10	33.09	+11	
15	7	12	DON'T MARRY HER	Beautiful South	Go! Discs	1111	-16	32.10	-31	
16	34	4	CANDY GIRL	Baby Bird	Echo	485	+27	32.04	+62	
17	12	4	QUIT PLAYING GAMES (WITH MY HEART)	Backstreet Boys	Jive	933	+5	31.91	-10	
18	6	17	UNBREAK MY HEART	Tom Braxton	LaFace/Arista	1120	-17	29.57	-36	
19	24	3	GET UP (EVERYBODY)	Byron Simpson	Manifesto/Mercury	403	+9	29.35	+20	
20	21	3	DISCOTHEQUE	U2	Island	311	-30	28.53	+34	
21	15	4	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Tori Amos	East West	472	-17	28.20	-14	
22	30	4	REMEMBER ME	Blue Boy	Pharm	249	+110	27.04	+25	
23	31	4	DAY BEFORE YESTERDAY'S MAN	Supernaturals	Food/Parlophone	382	+28	26.80	+29	
24	34	3	WE COULD BE KINGS	Gene	Polydor	145	+49	23.95	+20	
25	11	15	ONE & ONE	Robert Miles Featuring Maria Nayler	Deconstruction	819	-22	23.46	-29	
26	25	13	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor	957	-16	22.72	-11	
HIGHEST CLIMBER										
27	56	26	AIN'T NOBODY	LL Cool J	Geffen/MCA	279	+32	22.69	+83	
28	38	5	NANCY BOY	Placebo	Hut/Virgin	123	+132	22.49	+15	
29	37	6	SHE'S A STAR	James	Fontana/Mercury	367	+38	22.16	+14	
30	11	6	I CAN MAKE YOU FEEL GOOD	Kavana	Virgin	646	-36	21.42	-79	
BIGGEST INCREASE IN PLAYS										
31	43	42	CLEMENTINE	Mark Owen	RCA	644	+164	20.90	+48	
32	39	13	OVER AND OVER	Puff Johnson	Columbia	611	-17	20.79	-26	
33	20	3	PONY	Ginuwine	Epic/550 Music	271	+13	20.74	+1	
34	54	3	RUNAWAY	Nuyorican Soul	Talkin' Loud/Mercury	254	+39	19.34	+71	
35	24	5	PEOPLE HOLD ON	Lisa Stansfield Vs Dirty Rotten Scoundrels	Arista	406	-10	19.04	-23	
36	32	9	OLDER	George Michael	Aegean/Virgin	424	+27	19.04	+64	
37	29	4	STREET DREAMS	Nas	Columbia	138	-43	18.73	-17	
38	44	3	I CAN'T MAKE YOU LOVE ME	George Michael	Aegean/Virgin	357	+19	17.51	+7	
39	43	4	SATAN	Orbital	Internal	25	-4	17.44	+9	
40	39	11	EVERYDAY IS A WINDING ROAD	Sheryl Crow	A&M	442	-33	16.42	-9	
41	46	3	I SHOT THE SHERIFF	Warren G	Def Jam	294	+9	16.38	-7	
42	40	3	ALL BY MYSELF	Celine Dion	Def Jam	537	-28	16.02	-5	
43	49	10	LOPEZ	808 State	ZTT	51	+28	15.97	+28	
BIGGEST INCREASE IN AUDIENCE										
44	35	36	ENCORE UNE FOIS	Sash!	Multiply	109	+130	15.76	+721	
45	46	47	LITTLE WONDER	David Bowie	RCA	174	+1	15.42	+5	
46	14	11	HORNY	Mark Morrison	WEA	416	-25	15.14	-13	
47	41	29	INFERNO	Souvlaki	Wonderbox	51	+46	14.40	+84	
48	41	32	IF YOU EVER	East 17 Featuring Gabrielle	London	430	-52	13.78	-24	
49	21	17	HEY CHILD	East 17	London	376	-18	13.30	-94	
50	59	8	MONDAY MORNING	Candyskins	Ultimate	113	+51	13.18	+29	

© Music Control UK. Charted from data gathered from 30:00 on Saturday 20 January 1997 until 24:00 on Saturday February 1997. Stations ranked by audience figures based on latest half-hour Rajar data. ▲ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	CLEMENTINE Mark Owen (RCA)	644	400
2	WHERE DO YOU GO No Mercy (Arista)	1311	360
3	WALK ON BY Gabrielle (Go Beat)	1190	307
4	BETLEBEE Blur (Food/Parlophone)	815	248
5	DON'T YOU LOVE ME? Eternal (1st Avenue/EMI)	310	222
6	YOUR WOMAN White Town (Chrysalis)	1488	203
7	DON'T SPEAK No Doubt (MCA)	928	165
8	REMEMBER ME Blue Boy (Pharm)	248	130
9	DO YOU KNOW Michelle Gayle (1st Avenue/RCA)	1148	114
10	DARK CLOUDS Space (Gut)	175	113

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

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total stations	Stations + plays	Added
1	FEEL IT Neneh Cherry (Hut/Virgin)	30	16	10
2	DAY WE FIND LOVE 811 (Ginga/Virgin)	32	26	6
3	DON'T YOU LOVE ME? Eternal (1st Avenue/EMI)	36	23	8
4	INDUCTIBLE Alicia's Amic (Mercury)	22	12	6
5	DAY BEFORE YESTERDAY'S MAN Supernaturals (Food/Parlophone)	32	28	4
6	REMEMBER ME Blue Boy (Pharm)	54	19	4
7	SUMTHIN' SUMTHIN' Maxwell (Columbia)	16	8	4
8	CLEMENTINE Mark Owen (RCA)	46	40	3
9	I CAN'T MAKE YOU LOVE ME George Michael (Aegean/Virgin)	35	25	3
10	PASSION Amen! UK (Feverpitch)	20	11	3

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

AIRPLAY

8 FEBRUARY 1997

Music Control UK monitors these stations 24 hours a day seven days a week. Airplay is based on the following stations:
 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.

THE OFFICIAL CHARTS - 8 FEB

SINGLES

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TOTP



1 AIN'T NOBODY

		Geffen
5	WHERE DO YOU GO No Mercy	Arista
2	YOUR WOMAN White Town	Chrysalis
4	TOXYGENE The Orb	Island
10	DON'T LET GO (LOVE) En Vogue	East West
6	DO YOU KNOW Michelle Gayle	1st Avenue/RCA
7	BEETLEBUM Blur	Food/Parlophone
8	SAY WHAT YOU WANT Texas	Mercury
4	NANCY BOY Placebo	Elevator Music
9	FINALLY FOUND SOMEONE Barbra Streisand and Bryan Adams	A&M
3	OLDER! CAN'T MAKE YOU LOVE ME George Michael	Virgin
7	WALK ON BY Gabrielle	GoBeat
9	REMEMBER ME The Blue Boy	Pharm
14	LITTLE WONDER David Bowie	RCA
15	PASSION Amel U.K.	Feverpitch
11	QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys	Jive
8	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG) Toni Amos	East West
18	BECOME 1 Spice Girls	Virgin
13	HEDONISM (JUST BECAUSE YOU FEEL GOOD) Skunk Anansie	One Little Indian
20	LOPEZ 808 State	ZTT
12	DON'T CRY FOR ME ARGENTINA Madonna	Warner Bros
16	STEP BY STEP Whitney Houston	Arista
15	UN-BREAK MY HEART Toni Braxton	LaFace/Arista
24	RUNAWAY Nyancat Soul (featuring India Arie)	Telstar/Loft
25	THE REALITY SHOW (featuring The Roots)	Capitol

OTT

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ALBUMS

1 GLOW

		Reef	Sony SZ
1	EVITA (OST) Various	Warner Bros	
2	SPICE Spice Girls	Virgin	
3	BLUE IS THE COLOUR The Beautiful South	Go!Discs	
18	COMING UP Suede	Nude	
6	OCEAN DRIVE Lighthouse Family	Wild Cat/Polydor	
9	OLDER George Michael	Virgin	
5	FALLING INTO YOU Celine Dion	Epic	
20	TRAGIC KINGDOM No Doubt	Interscope	
7	TRAVELLING WITHOUT MOVING Jamiroquai	Sony SZ	
10	GREATEST HITS Simply Red	East West	
24	STOOSH Skunk Anansie	One Little Indian	
14	EVERYTHING MUST GO Manic Street Preachers	Epic	
13	K Kula Shaker	Columbia	
12	SECRETS Toni Braxton	LaFace	
11	DIZZY HEIGHTS Lightning Seeds	Epic	
4	RAZORBLADE SUITCASE Bush	Interscope	
8	HOMEWORX Duff Punk	Virgin	
15	JAGGED LITTLE PILL Alanis Morissette	Mercury/Reprise	
41	IF WE FALL IN LOVE TONIGHT Rod Stewart	Warner Bros	
19	DREAMLAND Robert Miles	Deconstruction	
17	SHERYL CROW Sheryl Crow	A&M	
21	RECURRING DREAM - THE VERY BEST OF Coupled House	Capitol	

sub base seals pinnacle deal

Suburban Base, one of the country's most well-established and successful indie drum & bass labels, has signed a new distribution deal with Pinnacle. The deal was finalised at Maida and comes just weeks after the Romford-based label left SRD, the distributor it had been with since the label's inception five years ago.

Although the Pinnacle deal involved a "substantial" six-figure advance, Suburban Base's managing director Dan Donnelly says that money was not a factor in his decision to switch distributors.

"The main reason was that I felt we needed room to be able to grow further. We felt we'd outgrown SRD, especially with the more album-oriented projects, we'd hit a ceiling where we couldn't grow further," he says, adding that Pinnacle's involvement in new media areas such as CD-ROM was an important factor in his decision. Pinnacle was among a

number of major labels which had been courting Suburban Base for some time. "We had some interest from majors and while I said in the past that I would stay independent, we did actually consider them, because again it's about allowing the company to grow," says Donnelly.

Pinnacle managing director Tony Powell says he is pleased to have closed the deal. "I'm excited about being involved with Dan, as well as the label. He represents an exciting new breed of label owner, who saw an opportunity with this music and built a successful business," he says.

Suburban Base has also been celebrating the fact that it currently has the biggest-selling compilation in the US with 'Drum & Bass Selection USA'. In addition the label has licensed the first UK drum & bass track to a big-budget Hollywood film, Warner Brothers' forthcoming '187' with Samuel Jackson.



The perennially-popular Radio One mix show 'The Essential Mix', which has a solid reputation for presenting the biggest and the best names in the dance world every on Sunday mornings, has announced its line-up for the first half of the year. Highlights include The Prodigy in April and a live broadcast from Tribal Gathering in May. The full line-up is: Scott Herdias (February 9); Masters At Work (16); Nick Warren (23); Defunk (March 2); The Acast (9); DJ Sneak (16); TBC (23); Matthew Roberts (30); The Prodigy (April 6); Mrs Wood (13); Paul Van Dyk (20); live broadcast from the 20th Southport weekend (27); Tribal Gathering live broadcast (May 4); Roni Size (11); Dave Clarke (18); live broadcast from Music Live (May 25); Force & Styles (June 1); Tasho From The Killer Passes (8).

prince plans US foray for dmc

A substantial move into the US market is among the plans for the DMC organisation following the sale of its flagship magazine MixMag to Emap earlier this month.

Tony Prince, joint managing director of DMC (the Disco Mix Club), has spoken for the first time about his plans for DMC's various concerns which include other publishing interests, the DMC itself, a record label, recording studios and merchandising.

Prince was unwilling to go into details about the sale of MixMag but it has emerged that the sale price was substantially higher than the £4m estimated by AIM on 18th June. Prince feels it is important the sale is seen as a victory for the dance industry as a whole.

"The fact that a publisher the size of Emap has

bought a publication like MixMag reflects the value of dance music today. It's not just a genre anymore, it's taking on rock. It's time we all look our blinkers off and realised the magnitude of what we've created," says Prince, who revealed that DMC will still have input into MixMag on a consultancy basis.

In the coming year Prince and David Davies, director of DMC Publishing, will be building the company's publishing interests in the US. "The only area we can expand now is the States, where we've had a magazine running for about eight years," says Prince.

Currently called MixMag, the US title will change its name as part of the Emap deal. In the UK, DMC will continue to publish a monthly subscription title as well as Update.

inside

- 1 Josh wink unveils first release in Sony deal
- 2 bookshops clamour for stories of club culture
- 3 dave seamon picks his favourite 10 tunes

club chart:

1 JUST PLAYIN' JT Foryed

cool cuts:

1 DA FUNK MUSICQUE Duff Punk

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- 18 THE LOVE ALBUM II
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DJ's view:
"It's a really good night. The crowd are slightly older so they don't just want the cheesy stuff. Their choice goes deeper," - Drew.

Industry view:
"It gives the people what they want on a Saturday night," - Mark Hooper, Arena.

Ticket price:
£23 plus booking fee.

news

wink unveils ovum/sony debut

Josh Wink's new single, "Are You There?", will be the first release as part of Wink's label debut with Sony for his imprint Ovum Recordings.

The label will be overseen by Sony S3 in the UK, by the renowned rap label - and home of Cypress Hill and Fugees - Ruffhouse Records in the States, and by other Sony companies in the rest of the world.

Ovum will be run by Wink and fellow Philadelphia musician King Britt (pictured). Both will also contribute tracks to the label as artists.

Ovum's first signing is Jamie Meyerson, the leading drum & bass producer in the US. However, Wink is keen to point out that it is not just US artists that the label will be signing.

"If it's good talent, it's good talent. It doesn't really matter where it comes from. It's the question of 'like music' - music we enjoy as part of our life," says Wink.



Wink is confident that the electronic music explosion which has been predicted for the US is not just hype and will take place.

"People are getting tired of the same old thing with rock and rap. A lot of people are looking for something new," he says.

The early Nineties, the US picked up on this term 'techno' and it came with a lot of hype that didn't translate into sales. I just hope this time things move on respectfully and responsibly."

Aside from his new single, which is in fact a relatively old track, Wink is currently working on a new album, a follow-up to last year's 'Above The Clouds'.

"Musically, I want to try to do a bit of everything on the new album. I wanna get into a lot of collaborations, just network with other musicians," says Wink.

Josh Wink's 'Are You There?' is released today (February 24).

trip hop tour treat

A trip hop/alternative extravaganza will hit the road this weekend when Audwolve, Republica and late announcements Olive undertake a short UK tour. As you may know, Republica are poised on the verge of huge things in the US, where their video is never off the TV, while Audwolve seemed like the name to drop in those end-of-year magazine articles. Olive meanwhile are set to release a new single, 'Miracle' on February 24, and will no doubt be the name to drop next year.

The dates are: Fiesco & Finkis, Bristol (February 2); Hanover Grand, London (11); Wedgewood Rooms Portsmouth (12); De Montfort University, Leicester (13); Warwick University (14); Newcastle University (15); The Room, Hull (17); Sheffield University (18); Liverpool University (19).

Listeners to Trevor Nelson's excellent Sunday afternoon r&b show on Radio One will know all about his fondness for the ultra-classy artist-orientated r&b which has started appearing on both sides of the Atlantic over the past few years.

Dubbing artists such as D'Angelo, Maxwell, Tony Tone and Alfonso Hunter as "nu classic soul", Nelson in his role as an A&R manager at Cooltempo/FEMI has compiled an album of the same name pulling all these musical strands together.

Nelson says he wants to provide a foil for the more commercial poppy r&b which dominates the very healthy urban compilation market at the moment.

"Pop r&b is great but it is very much a pop or DJ thing. The artists on this album are the ones who you enthuse about, who you want to see live, who give you something to buy into," he says.

nelson flies the flag for uk 'nu classic soul'



The UK is well represented on the 16-track CD, showing a real diversity that stretches from Jamiroquai to Nu Colours and Mica Paris to D'Influence.

"The UK production is a lot rawer but ultimately they sit comfortably with the US tracks, which are more slick because they all come from the same place in terms of inspiration," says Nelson.

While the overall sound of 'Nu Classic Soul' is mature, Nelson says it will appeal very much to younger ears.

"This isn't the VH-1 of r&b. Kids will like it because it's classy in the same way as I liked Earth Wind & Fire when I was younger," he says.

'Nu Classic Soul' is released on March 3.

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

0891 515 585
the cool cuts hotline

the most essential number on your list



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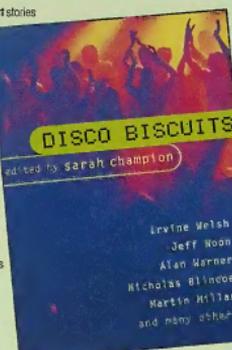
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bookshops clamour for stories of club culture

A new anthology of short stories about dance culture looks set to become one of the biggest-selling anthologies of new fiction ever in the UK.

Pre-orders for *Disco Biscuits*, which has been compiled by dance journalist Sarah Champion, have topped 15,000 such books normally sell around 3,000 copies.

The book includes contributions from *Travisporting* writer Irvine Welsh, journalists like *The Face's* Gavin Hill, as well as DJs such as Charlie Hall. "The publishers (Seagress Books) originally approached me to write a history of acid house and I said 'No', but came up with this instead because I thought dance journalism has never really told the true story. It has tended to concentrate on tips and tracking



DJs like superstars," says Champion, who currently works compiling CDs for Volume.

Champion feels the buzz about the book is a result of the fact that

it has topped a gap in the market.

"Wherever I went into bookshops there was never any fiction that really related to what was going on. Club culture also has a lot of things that make it perfect for fiction – lots of drugs, sex, the police, things like that," she says.

The book devotes many of its stories to the more marginal characters on the dance scene by the hypothesis employed by an Ibiza club to get people to drink more.

A double CD 'Disco Biscuits' will be released to tie in with the book. The tracks range from Rhythm is Rhythm's 'Sittings Of Life' to The Stronkers' 'Move Any Mountain' to LTJ Bukem's 'Horizons'.

There are also a number of parties planned throughout the UK, which will feature Irvine Welsh reading his contribution (except Manchester) plus DJs such as LTJ Bukem, Marshall Jefferson, Charlie Hall and others. The dates are: The End, London (February 5); Back To Basics, Leeds (8); and Paradise Factory, Manchester (17).

London says farewell to paul gnutrip

A large number of veteran London clubland faces were among those who attended a service for DJ Paul Gnutrip held last Monday (January 27) at London's Golden Green Crematorium and a wake which followed at the Wag Club in Wardour Street, writes Tony Forsythe. Paul, aged 38, died shortly before new year, apparently having taken his own life.

Paul began DJing in the early Eighties in his native Brighton before moving to London to become a permanent fixture on the warehouse party and Soho club scene, both as a DJ and fan. He will perhaps be best remembered for his Wednesday night Heavy Duty session at The Wag Club, starting in 1985. Heavy Duty continued until the early Nineties and remains the club's longest-running residency. For the past two years he ran the equally successful Free Form Jazz in Farringdon with Jerry Dammers.

Musically, Paul's DJ style was informed by a deep passion and encyclopaedic knowledge of soul, funk and reggae. He mixed this up in a highly eclectic and original manner with current club styles of the day like hip hop and go-go. His musical depth was such that at one memorable party in the late Eighties he was continually pestered by a member of rap group Public Enemy's crew, sent by his employers to get the names of the rare funk tunes Paul was spinning. Paul eventually retorted that if the band were so eager to know they should show some respect and come over and ask him themselves. With normal clubbers like myself he was always unerringly generous with such information, very modest and friendly. I have particularly fond memories of his penchant for having reggae versions of even the most obscure Seventies funk and soul tunes.

Regarded as such a nice and good person by virtually all who knew him, he will be sadly missed. Our sympathies are extended to his family and friends.

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say what?

how successful can books on club culture be?

Stephanie Sweeney – Jonathan Cape

- As long as there's a club culture, and people are writing books that reflect the culture in the way that Irvine Welsh does, they will continue to be successful. But it's important that they are written by credible people such as DJs and those who have experience of clubbing. Welsh opened up a whole new genre of literature with *Travisporting*. Some clubbers may not necessarily

have been book buyers before, but may have since been attracted by writers such as Welsh and Alan Warner.

Sarah Champion – editor, Disco Biscuits

"There have been a lot of social and political changes over the past 10-20 years. There was plenty of great literature in the Fifties and Sixties which related to youth culture, and I think there can be now. If people just write about being in a club it might be empty and phoney, but *Disco Biscuits* is about the lifestyle and the generation. Clubbing is the focus which

will allow the reader to relate to, and I think it'll be bought by people who may not normally buy books.

Simon Prosser – senior editor, Seagress

"I think books on club culture can definitely be successful. Every weekend 6m people go clubbing in the UK, and the Government estimates that at least 1m people every weekend probably take ecstasy, yet so little literature had been published until reflects that experience until Irvine Welsh came along. He's writing about a culture that

people know and are part of. His book sold half a million copies and has paved the way for books like *Disco Biscuits*. I'm getting more and more interesting manuscripts of this genre. I think the genre will definitely grow, but obviously one has to try to publish things that have literary merit and aren't just about clubs and taking drugs. So we're looking for genuinely good writing that comes out of the experience."

Kate Shaw – publicity manager, Viving/Homish Hamilton

"There is a dearth of that genre

of writing and part of the problem is that in the UK there's a big gap between what you could call mainstream literary publishing and what younger people perceive as being books they'd want to read. They don't see these literary, hipbrow writers speaking from their perspective. The gap between music culture and literature has grown so big now. I know that several of our authors are very serious about healing the rift between the people who are part of the youth club culture and the people who buy literature."

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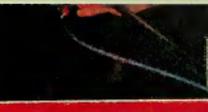


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well. Downstairs, all the
different sounds and
styles of drum & bass
records are flying out.
We've got some more
decks and headphones in
the shop recently so
people can listen to
more records when
they're in here. We're
selling a lot of
tickets as well and loads
of merchandise: our
own logo material,
Trouble On Vinyl,
Metalheadz. Mixed tapes
are going well at the
moment, too. We're
rolling out." - **Nicky
Blackmarket.**

Distributor's view:
"Nobody can compete
with them for drum &
bass. People travel from
all over the Home
Counties to get there. The
DJs who work in the shop
are some of the most
respected in the country.
It's amazing they do so
much business from such
a small shop." - **Dennis
Summers, SRD.**

DJ's view:
"It's a bit of an institution,
isn't it? They're still up
there with the best of the
record shops around in
London. Basically, if you
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They do the job." - **The
Mutanz.**

club & shop focus
compiled by Johnny Davis, tel:
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3	(1) DISCOTHEQUE U2	Island	Code - 1113
4	(7) BEFORE TODAY Everything But The Girl	Virgin	Code - 1124
5	NEW HINDU LOVER Djinim (Roger S wades in with this track's hottest mixes yet)	Deconstruction	Code - 1133
6	NEW HAND IN HAND Groce (With mixes by Jam El Mar, Legend B, Eddie Fingers and Oakenfold & Osborne)	Perfecto	Code - 1134
7	NEW SPIN SPIN SUGAR Sneaker Pimps (Featuring mixes by Armand Van Helden and Farley & Heller)	Clean Up	Code - 1135
8	(9) FUNKATEER Roland	Deal	Code - 1125
9	NEW ALRIGHT Jamiroquai (Todd Terry and JK himself provide the club mixes)	Sony S2	Code - 1136
10	(11) CRY FREEDOM Mombassa	MCA	Code - 1126
11	NEW FUTURE SOUND OF PARIS Various (Featuring tracks from Dimitri, Eric Rug and others)	FSOP	Code - 1137
12	(17) CAFE DEL MAR Energy 52	Hooj Choons	Code - 1130
13	NEW NEVER HAD A LOVE LIKE THIS BEFORE Steven Dorris & Juliet Roberts (Debut release from Danny D's new label)	Delirious	Code - 1138
14	(12) STAY 18 Wheeler	Creation	Code - 1127
15	NEW SEXY THING JP (JP of Alcatraz comes up with a pumping solo effort)	D-Tour	Code - 1139
16	NEW HEALING DREAM Sunday Club (Epic trance from Jersey)	Stress	Code - 1140
17	NEW BODY MUSIC/BELIEVE Friday Nile Trafik (Powerful house tracks from Julian Jonah)	Sound Of Ministry	Code - 1141
18	(15) PENETRATE Christian:5	Red Light	Code - 1128
19	NEW CANIS LOOPUS Yekyana (A four-year-old underground club track in original and remixed versions)	Skinymilkinky	Code - 1142
20	NEW PUSLCH Hacienda (Cool, deep techno house from Germany)	HartHouse/Eye Q	Code - 1143

A guide to the most essential new club bums as featured on 1st's "essential selection", with gate long, broadcast every Friday between 7pm and 10pm. Compiled by DJ Feedback and also selected from leading DJs and the following areas: city and industry/regional/black market (London), eastern disco/underground (merchies), 23rd precinct/pep (glasgow), 3 beat (Liverpool), tra (warszawa), grobel beat (boston), massive (edford), arcaze (washington).

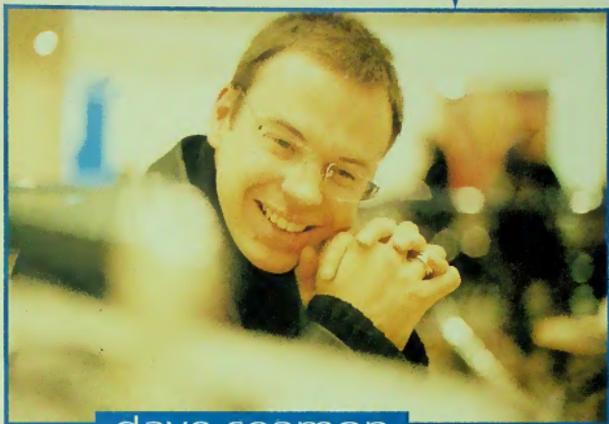
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

Jack on his box

dave seamon, one half of remix team Brothers In Rhythm, is also noted for his breakdancing abilities. here is his top 10



photograph: GP

dave seamon

'big love' fleetwood mac (warmers)

"This was ahead of its time really. Arthur Baker's production was almost a blueprint for its label promo house in 1987. There was also a dub on the US promo that never came out in the UK that was rather tasty too. Amazing what you find in bargain bins for 50p. I remember playing it at Golden recently to a rapturous reception, but they have good Boleyns breeding up there thanks to Messrs Andrews and Bromley."

'let the music use your nightwriters (jack track)

"This was the big record of 1986 for me. I remember Frankie Knuckles playing it at The World in New York, the highlight of a brilliant night; then I left the club to the sound of gun shots. It certainly wasn't the Summer of Love in New York."

'bestest orbital (frrr)

"And old the solo porno mayhem of 1990, this one cut like a beacon from the future. Passionate house music with soul—and a Shelley's anthem."

'careful horse (emil)

"I'm sure the old Scottish rock outfit never imagined their 1990 ballad as a dance record, but then I doubt Everything But The Girl saw 'Missing' as one either originally. Sasha's unreleased mixes from 1991 still send a shiver down my spine. Look out for a release, finally, in the not-too-distant future. We're playing the new remixes out now and the remix that we (Brothers in Rhythm) and Sasha have done together, which is on the 'Renaissance 4' album, is probably the biggest tune of the moment and Sasha is doing another remix as we speak."

'unfinished sympathy' massive attack (circa)

"What all-time Top 10 is complete without this? The song, the lyrics, Shara Nelson's vocal, Will Malone's string arrangement, Nellie Hooper's mix—it's the highlight of a brilliant debut album from the Bristol boys. Head and shoulders above the rest. The best dance record ever made. I'd play it anywhere where there's a half knowledgeable crowd: Renaissance, Cream, Golden, Rumba, anywhere that's got some musical history."

'garden of earthly delights' d'note (dorado)

"As this collection of records testifies, I'm a bit partial to a good old-fashioned song and vocal performance, and this is no exception. The one that got away. X-Press 2 on the mix. Pam Anderson (that's the one from Insignillo nel Boywatch) on vocals. Pure class in every department. I remember playing that in Japan and at the time a lot of things I was playing were going over their heads—no short jokes please—but that particular track certainly broke the ice. Don't know what it was about but I was fine from there on in—music breaking language barriers again."

'loving you more' bt (perfecto)

"Although it's only just over a year old, this will undoubtedly stand the test of time. The real test will be to look back in 20 years' time and see if it still sounds as contemporary then as things like Donna Summer's 'I Feel Love' and Don Hartman's 'Relight My Fire' sound now—both of which could have made it to this Top 10. Great song, great vocal and a genius production. Mr Tarrouse deserves a place in every hall of fame for me."

'pearls' sade (bootleg)

"Many bootlegs are done simply for the money but this is as creative and inspired as it is illegal. A beautiful song and an unparalleled voice, augmented for the donor/producer by Phillip Dornier. Shame about the dodgy pressing."

'dream lover (morales mix)' mariah carey (sony)

"David Morales' finest moment might be an obvious choice but like Massive Attack's 'Unfinished Symphony', it seems to be universally loved. One of those records that transcends boundaries, where it doesn't really matter what kind of music you're normally into, you'll still find kind words for this. And it always gets the girls going."

'lullaby' the cure (fiction)

"For many it was the sure I'll Soul that captured the down tempo big beat spirit in 1989 and made it their own, but this piece of pure Boleynic beauty runs alongside 'Keep On Movin'.' One for the terraces of Spoke."

steamin'

tips for the week

- hand in hand (eddie fingers mix) grobs (perfecto)
- omeyhat (cockpot)
- changes (i.o.s. mixes) inner city (six6)
- other side' sasha & marie (reconstruction)
- i'll be your friend (remixes) robert owens (perfecto)
- 'eight mile sound' resistance (reconstruction) (reconstruction)
- 'breath' squish (cockpot)
- 'nostrum' tang (cockpot)
- 'the earth's yours' dominion (winoo)
- 'careful' (remixes)' horse (stress)

compiled by sean ewes
Tel: 0181-446 2320

BORN: Wakefield, April 29, 1968. **LIFE BEFORE DJING:** "I worked in a travel agency, an ad agency and was launch editor of *MixMag*." **FIRST DJ GIG:** At the Junior Youth Club in 1981. **MOST MEMORABLE GIG:** *Best* - "At the Rumba club in Scotland. At the end of the night I was asked about and scouted round the club like Bobby Moore in the 1966 World Cup Final. Brilliant but very embarrassing." **Worst** - "In Bristol about three years ago. I can't even remember the name of the club, but I feared for my life. Thirty or so mean looking geezers wanted booze, techno and more techno. I played for 30 minutes and left." **FAVOURITE CLUBS:** Rumba, Scotland; Peter Pan, Riminal; Pacha, Ibiza; Twilo (the Sound Factory), New York. **NEXT THREE GIGS:** Renaissance Australia tour, Melbourne (Feb 1); The Cross, London (15); The Pod, Dublin (22). **DJ TRADEMARK:** "Being late." **LIFE OUTSIDE DJING:** Just completing (with Steve Anderson) Kylie Minogue's next album due out in Spring '97. Also just finished mixes on Horse's 'Careful' due out in February. **A&R manager for Stress Records.**

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19-20 THE LOVE ALBUM III High

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25	INTO	26	PONY	27	TAKE	28	GETU	29	COME	30	ALL 1	31	BREA	32	SATU	33	MON	34	PEOPLE	35	DRIVE	36	ONE	37	CANI	38	WITH	39	HORI	40	
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Bullseye titles

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the



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12 21 DONT

16 22 STEP 1

15 23 UN-BE

14 24 RUNKA

by

by

1 JUST PLAYIN' (SCORCCIO/DJ DIGIT MIXES)

JT Playaz

2 COME WITH ME (DATTARA/PAUL VAN DIK/WATON MIXES) Dattara

3 ENCORE UNE FOIS (POWER/PLANT BOYS/DANCING DIVAZ MIXES) Sash!

4 COME ON Y'ALL/LET ME TELL YOU SOMETHING (RHYTHM MASTERS MIXES) Rhythm Masters

5 CAFE DEL MAR (SOLAR STONE/UNIVERSAL STATE OF MIND/THREE 'N ONE/DJ KID PAUL MIXES) Energy 52

6 RUNAWAY (MASTERS AT WORK/MOUSSE T/ARMAND VAN HELDEN MIXES) Nu York'n Soul

7 WALKIN' ON UP (P.SANDRINI & P.GRASSI/TWINK MIXES) Talkin Loud

8 DJ Pro-X-Or

9 DISCOTHEQUE (DAVID MORALES/HOWIE B/DADVID HOLMES MIXES) U2

10 TAKE YOUR BODY (BASSCAMP/STRETCH & VERN MIXES) Basscamp

11 LIFT UP YOUR HANDS (MIXES) Xodus featuring Dawn Talman

12 CLOSER TO YOUR HEART (JX MIXES) JX

13 WHAT WOULD WE DO? (SOUL BROTHERS/RHYTHM MASTERS/GRANT NELSON MIXES) Soul Brothers

14 MANIAK (VITO BENITO MIXES) Hazy Grooves

15 PARTY PEOPLE (LOVE YOUR LIFE BE FREE) (UMBOZA/HECTOR'S HOUSE/POWERHOUSE/Pukka)

16 PANAMAN MIXES Panaman

17 RIDE A ROCKET (LUTHIUM/DISCO CITIZENS MIXES) Lithium & Sonia Madlan

18 GIVE IT TO ME ORIGINAL/SISTER BLISS MIXES) Headcrash

19 YOU GOT THE LOVE (RHYTHM MASTERS/FARLEY & HELLER/NOW VOYAGER MIXES) Distinctive

20 The Source featuring Carol Stacon

21 NATIVE NEW YORKER (ANGEL MORALES/STEVE SILK/HURLEY/DJ LEVEL MIXES) Manifesto

22 INFERNO (SOULKAI MIXES) Soulkai

23 DO YOU KNOW/FULL INTENTION/K-ALASS/TONY DE VIT MIXES/DO YOU KNOW/IN THE MIDNIGHT BEZ MIX) Michelle Gayle

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HEADLESS STATE MIXES) Magic Alex presents Resonance

21 NINTY TALKIN' 'BOOT DUB (ARMAND VAN HELDEN/ESCAPE FROM NEW YORK/APOLLO 40 MIXES) G.I.A.M. (APOLLO 40 MIX) Apollo 40

22 TIME CODES BY (SOULED OUT/MIKE DELGADO/ACORBUCCIVIS/DAI MIXES) Charlie Dingo

23 CRY FREEDOM (JANDY LING/LAURENCE NELSON & WILLIAM BOREZ/SIMON LOVER/DI/DOUBLE SHUFFLE MIXES) Mombassa

24 CAREFUL (SASHA/BROTHERS IN RHYTHM MIXES) Horse

25 SPIN SPIN SUGAR (ARMAND VAN HELDEN/PARLEY & HELLER MIXES) Starliner Pimps

26 DRIVE ME CRAZY (TIN TIN OUT/DEX & JONES/KLUBHEADS/PERFORMANCE/ PARTIZAN MIXES) Perizan

27 SEVEN DAYS AND ONE WEEK (ROLLO & SISTER BLISS/DEX & JONSEV/ANDY DUX & HOSCHI MIXES) BBE

28 GOLD PROMID Michael King

29 TAKE ME BY THE HAND (FALLOUT SHELTER MIXES) Sub Merge featuring Jan Johnston

30 ATLANTIS (SECTION X/WAY OUT WEST/MAAN WITH NO NAME MIXES) Section X

31 NEVER MISS THE WATER (STYLUS PRODUCTION 4 CANDY STATION/FRANKIE KNUCKLES MIXES) Chaka Khan

32 FUNKY TEER Roland

33 I'M IN LOVE (LOVE TO INFINITY/STEVE SILK/HURLEY MIXES) Public Demand

34 FUNKY PEOPLE (MASTERS AT WORK/BLAZE MIXES) The Funky People featuring Cassio Wade

35 I FOUND OUT (TIDY GIRLS/RED HAND GANG MIXES) The Herdbaggers

36 BELLISSIMA (DJ QUICK/SILVER MIX) I HAVE A DREAM (DJ QUICK/SILVER/DONATS MIXES) DJ Quick/silver

37 HOUSTON DU Sencory Productions

38 WHIPPED UP TO FUNK/ANT WE FUNKIN' NOW Work In Progress

39 NADA (DEEP/DEMON MIXES) Deep

40 LET UP (EMERGENCY) (PARADE/RHYTHM MASTERS/SILLES & SHANZ/DOUBLE/BLACK/STYLUS) STYLUS

41 GET UP (EMERGENCY) (PARADE/RHYTHM MASTERS/SILLES & SHANZ/DOUBLE/BLACK/STYLUS) STYLUS

42 DO YOU KNOW/FULL INTENTION/K-ALASS/TONY DE VIT MIXES/DO YOU KNOW/IN THE MIDNIGHT BEZ MIX) Michelle Gayle

43

Wendyboy

Soundprod/MCA

Stress

Clean Up

Multiply

Positive

Brothers Organisation

Nice 'N' Tight

AM/PM

Perfecto

Reprise

Deal

ZTT

Slip 'N' Slide

Tidy Trax

Do Or Die/Positive

Firm Music

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↑ Bulleted titles



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- 21 SNOW (DAVID NOURIZADEH MIXES) O.R.N.
- 22 SHOW ME LOVE (USA MARIE EXPERIENCE/TODD EDWARDS/STONEBRIDGE MIXES)
- 23 THE SPIRIT (TZANTANIDAS TRIX MIXES) The Spirit
- 24 HINDU LOVER (ROGER S MIXES) Djaimin
- 25 FEELS SO GOOD (HYBRID ZERO V.I. MIXES) Zero V.I. featuring Lorne B.
- 26 LIVES TOO SHORT (STRETCH & VERN/MB SPRING/OIGINAL MIXES) Hole In One
- 27 BROOKLYN BEATS (Scots Deep)
- 28 MAKIN' A MOVE - LET'S GROOVE (PHAT & PHUNKY/DJ SUPREME MIXES) Phat & Phunky
- 29 AMBER GROOVE (HAMP/TALI PAUL MIXES) SAS
- 30 SECOND NATURE (MARKUS SCHULZ & CL McSPADDEN/RICHIE SANTANA MIXES)
- 31 HAND IN HAND (JAM EL MAREDDY FINGERS/LEGEND B MIXES) Grace
- 32 CAN'T KNOCK THE HUSTLE (HANI MIXES) Jay Z featuring Mary J. Blige
- 33 BEAUTIFUL PLACE (SALT TANK MIX) Paul Van Dyk
- 34 SAY MY NAME (EDDY FINGERS/HIGSIGHT/REVOLUTION MIXES) Zen
- 35 FUNKATARUM (NATURAL BORN GROOVES/SHARPOUR, SYNTAX MIXES)
- 36 RESONANCE (RHYTHM MASTERS/ROBERT BRUCE CHETCUIT & STEVE MCGUINNESS/Heat Recordings)

the m each chart is available as a special lowed version in extended form as soon as it is compiled on the Friday following publication, call Tracy Bunney on 0703 330323

- 37 1st Avenue/Red
- 38 Deconstruction
- 39 Champion
- 40 Logic
- 41 Deconstruction
- 42 Axx
- 43 Manifesto
- 44 Extravaganza
- 45 Chase
- 46 Distinctive
- 47 Parlophone
- 48 Perfecto
- 49 Northwestside
- 50 Devilant
- 51 Perfecto
- 52 Heat Recordings

- 53 BOP (GARTER MIXES) (BYRON BROWN) MANIFESTO
- 54 BEFORE TODAY (DARREN EMERSON/ADAM FICHICANE/DILLON/JA MIXES) Everything But The Girl
- 55 THE CALLING (MIXES) Solar Stone
- 56 QUALITY OF LIFE (DADDY C MIXES) Il Stefano & Los Bandidos
- 57 DA FUNK/MOJIBOUE Duh Punk
- 58 WHEN BOY MEETS GIRL/D YOU THINK ABOUT US Total
- 59 BARREL OF A GUN (UNDERWORLD MIXES) Despacito Moda
- 60 CANIS LOOPIUS Volupta
- 61 REFLECT/DOWN IN THE HOLE Three 'N' One
- 62 OXYGENE Jean Michel Jarre
- 63 I NEED A MIRACLE Coco
- 64 THIS IS THE ONLY WAY Lovebeats
- 65 FEELINGS RUN SO GOOD Desert
- 66 FEEL THE VIBE That Kid Chris
- 67 DANCE TO THE MUSIC Snorkel/Vibes
- 68 LET ME CLEAN MY THROAT U Kid
- 69 ROLLERCOASTER (JUDIAN JONAH MIXES) Ground Control
- 70 MYTHANG (BOSS TUNES/D. MIXES) Boss Tune
- 71
- 72
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- 75

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 2 HOME B, HAIRY B MIX (MIXED BY HOME B)
 3 HEXAGONAL MIX (MIXED BY STEVE GUSEVANE)
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CLUB ON A POP TIP chart

compiled by alan jones from a sample of over 900 dj returns (fax: 0171-928 2881)

- | | | | | | | | | |
|-----------|--|---|--------------------------------|-----------|------------|--|-------------------------------------|----------------------|
| 1 | DO YOU KNOW | Michelle Gayle | 1st Avenue/RCA | 21 | 28 | MAKIN' A MOVE - LET'S GROOVE | Phat & Punky | Chase |
| 2 | JUST PLAYIN' | JT Playaz | Pukka | 22 | 8 | NO REGRETS | Quartz Lock | Vortex |
| 3 | BECAUSE YOU LOVED ME | Suzann Rye | Love This | 23 | 26 | GET UP (EVERYBODY) | Byron Stingily | Manifesto |
| 4 | LIVE TO TELL | Blonde Ambition | Energise | 24 | 27 | BICYCLE RACE | Blossom | Control/Edel |
| 5 | U FOUND OUT | The Handbaggers | Tidy Trax | 25 | 15 | PASSION | Amen! UK | Feverpitch |
| 6 | BETTE DAVIS EYES | Kim Carnes | EMI | 26 | 30 | 100% | Mary Kiani | 1st Avenue/Mercury |
| 7 | CLOSER TO THE HEART | JX | ffrr/Hooj Choons | 27 | NEW | COME ON Y'ALL/LET ME TELL YOU SOMETHING | Rhythm Masters | Faze-2 |
| 8 | READY OR NOT/KILLING ME SOFTLY | The Course | Brothers Organisation | 28 | 33 | FEEL SO GOOD | Zero V.U. featuring Lorna B | Avex |
| 9 | WHEN I'M GOOD AND READY | Sybil | Next Plateau/Roadrunner | 29 | NEW | ALL BY MYSELF | Atlanta | Klone |
| 10 | ON A RAGGA TIP '97 | SL2 | First Recordings/XL Recordings | 30 | 18 | NATIVE NEW YORKER | Black Box | Manifesto |
| 11 | SHOW ME HEAVEN | Chimera | Neoteric | 31 | 26 | BROKEN WINGS | K | |
| 12 | PROFESSIONAL WIDOW (IT'S GOT TO BE BIG) | Tori Amos | East West | 32 | NEW | TAKE ME BY THE HAND | Sub Merge featuring Jan Johnston | AM:PM |
| 13 | I HAVE PEACE | Strike | Fresh | 33 | 13 | D.I.S.C.O. | N-Trance | All Around The World |
| 14 | IT'S OVER | Clock | Power Station | 34 | NEW | CAFE DEL MAR | Energy 52 | Hooj Choons |
| 15 | SOMETIMES WHEN WE TOUCH | Newton | Dominion | 35 | NEW | ENCORE UNE FOIS | Sash! | Multiply |
| 16 | WHAT WOULD WE DO? | Sol Brothers | Fresh | 36 | 16 | REMEMBER ME | The Blue Boy | Pharm |
| 17 | BILLIE JEAN (GOT SOUL) | Linx | Fresh | 37 | 4 | DON'T CRY FOR ME ARGENTINA | Madonna | Warner Bros. |
| 18 | PEOPLE HOLD ON | Lisa Stansfield Vs. The Dirty Rotten Scoundrels | Arista | 38 | 24 | YOU GOT THE LOVE | The Source (featuring Candi Staton) | React |
| 19 | NOT DROPPY | Da Jazzy | Da Jazzy/Def Jam | 39 | NEW | COME WITH ME | Qattara | Positiva |
| 20 | UN-BREAK MY HEART | Deja Vu featuring Tasmin | Almighty | 40 | 40 | WHEN WILL I SEE YOU AGAIN/ YEAR OF DECISION | Dream Girls | Almighty |

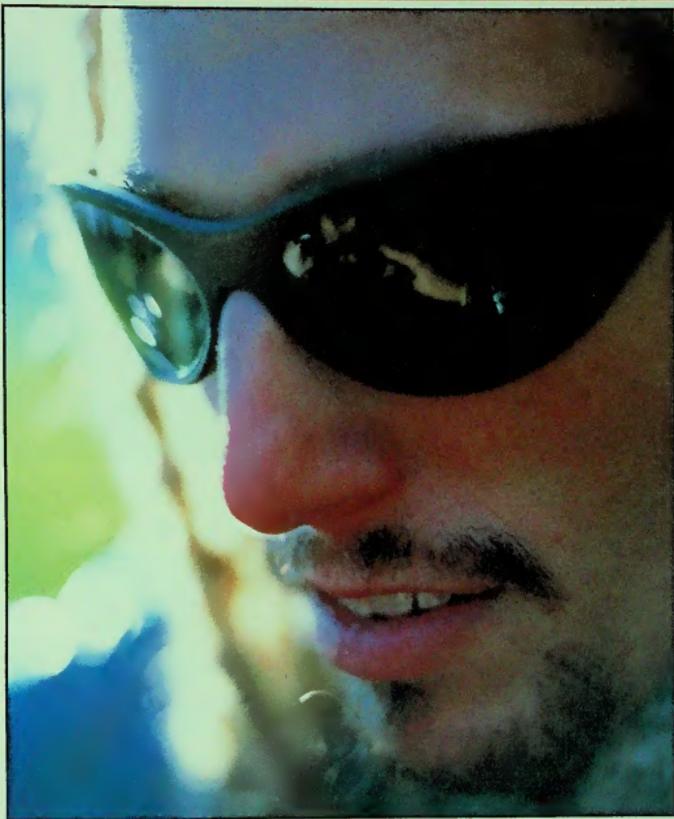


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| 1 | AIM | 2 | WHEN | 3 | YOUR | 4 | TOXXE | 5 | DON'T | 6 | DO YO | 7 | BEETL | 8 | SAY W | 9 | NANC | 10 | IFRALL | 11 | OLDER | 12 | WALK | 13 | REME | 14 | LITTLE | 15 | PASSI | 16 | QUIT P | 17 | PROFES | 18 | 2 BECK | 19 | HOOHIS | 20 | LOPEZ | 21 | DON'T | 22 | STEP 1 | 23 | UN-BE | 24 | RUNKA |
|----------|------------|----------|-------------|----------|-------------|----------|--------------|----------|--------------|----------|--------------|----------|--------------|----------|--------------|----------|-------------|-----------|---------------|-----------|--------------|-----------|-------------|-----------|-------------|-----------|---------------|-----------|--------------|-----------|---------------|-----------|---------------|-----------|---------------|-----------|---------------|-----------|--------------|-----------|--------------|-----------|---------------|-----------|--------------|-----------|--------------|

tune of the week

josh wink: 'are you there' (53)

The Winkster returns with another soon-to-be-big tune. Judging by the reaction it received at The End club before Christmas it's going to reach the same status as 'Higher State Of Consciousness'. The powerful analogue slab blows away anything that dares to tread in its path. The 'Are You There' sample repeats itself over and over, pushing your sanity to its limits. Josh has a knack of producing enormous sounds on basic foundations. This will find its way into the boxes of both house and techno DJs nationwide. Reserve your copy now, because when this hits the shops, there'll be riots. ●●●●● dm



house

BRUCE WAYNE vs DJ H.A.N.Z 'The Mad Sax' The Dog House' (Twisted). After some enticingly gentle first releases, Twisted has now turned up the pressure with some unashamed brutes. 'The Mad Sax' is everything you don't expect 'sexy' house to be - there's not a hint of garage or jazz or hipness to it; just lots of cruel techno attacks on your

eardrums, all mixed in with the wandering sax solo. 'In the Dog House' is a lighter, merrier vocal skipathon but it still soars along at its own quite unrelenting pace. House music that fears nothing. ●●●● d&h

VARIOUS 'Spiritual Life Music Sampler' (Spiritual Life US). This may not be the easiest record to track down - it is a limited sampler of exclusive mixes from the New York label credited for the Japanese

market - but if you should stumble upon a copy then snap it up. Moreo and Moros kick things off with 'Mixed Moods', a mellow house track with inviting vibes, lush Rhodes chords and a deep pulsating bassline. Next up is a percussion-based dub of the Timmy Regisford-produced 'Slutboom Problems' by Afrika Bamba Jojo, which mashes up tribal and disco rhythms. However, it is Hollan singer and bassist Jephie Guillaume who steals

the show with 'Kempfe', which will keep the jazz heads happy with its fabulous freeform flute themes and Lullinque percussion. ●●●● ab

FANATIK 'Seismology EP' (All Good Vinyl). The mixing line-up on this doublepack eclectic EP is as follows: A1 'Deep Sleep' gives Dr Octagon a run for his money as Boy Azeo's Persevere delivers up over a slumberous sinister soundscape; on the A2 track,

the instrumental odds more scratchy 'woi-whistling'. B1 Persevere's Hip-Hop remix is a snoozy jeep-beat'n' head nodder. B2 Pim & Kid Loops provide a Drumz remix with a warm bossine, sax bursts and vocal snatches; C1 and C2 are original and instrumental mixes of 'Home Improvement' respectively. D1 is Knut's menacing 'Total Assault Remix of 'Deep Sleep', bearing little resemblance to the original as it's almost pure instrumental;

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17 18 THIS YEAR'S LOVE WILL LAST FOREVER XX (Soy, WIGZAL TV)

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- 25 THE DA
- 26 INTO
- 27 PONY
- 28 TAKEN
- 29 GETU
- 30 COME
- 31 ALL I
- 32 BREA
- 33 SATU
- 34 MOIN
- 35 PEOPLE
- 36 DRIV
- 37 ONE
- 38 CANE
- 39 WIT
- 40 HORI

NEW

zhane

Finally, Teranova's Fuck The Wolf remix uses a whiny hi-lo tone and shuffling beats plus lyrics to optimum effect. ●●●●

EVERYTHING BUT THE GIRL 'Before Today' (Virgin). A classy selection of removers are once again let loose on last year's remix/remamp success story. Darren Emerson's Underwater remix rattles along with a machine-clarinet main loop that rides alongside a sparse 'I want your love...and I want it now' back, subtle synth washes and organ pulses. Adam F ups for more. Teejay Thom, building her lyrics around a distinct funky jazzy breakbeat excursion which blossoms gently when vocals diffuse into the mix. Chicane goes bossa-balleria adding guitar and drum & bass wiggles. Dotrem Emerson's other remix polices along more in Underworld fashion with very little vocal and Dillinja turns dark with the only light arising from glimmers of vocal soon flooded by the torrent of stormy beats. ●●●●

LOVE INC 'RESPECT' (The Remixes) (Fare Inc). Ian Peasey kicks off the double-pack in his usual tech-punk style. The filtered intro launches into a hammering kickdrum while the original loop rears some serious sample manipulation that bobs and weaves around the filter-tuned creakum - the effect out on the floor will be breathtaking. Porter Ricks works up a sweat with a winding arrangement of minimalist grooves, coupled with washed out effects and a low-slung one-note bass. Love Inc approaches his reworking in a deeper manner, choosing to descend some sweeping pads over the beats and adding wets and waxes to the original loop. It's a shame the original has not been included, but hey, who mixes like that, who's knocking it? ●●●● dm

KILLER LOOP featuring DJ SNEAK 'Keep On' (The End, M/C and Logo team up with Chicago's DJ Sneak for a hipped out deep house excursion. On the A-side, Glamazon's vocals get the time-stretch treatment on the first part of the track, then the boss drives in nicely with Glamazon's vocals returning to her original pitch. The boys use some cool old school sounds along with some soulful strings over a simple arrangement. There are two mixes from Sneak, although for the B-side mix is the best of the two. A 'body-strikin' groove, with washings of funk. ●●●● dm

GROUND 96 'Put Me Up' (Swing City). This comes from the EP 'Inna City Daze Vol 2'

featuring more lovely UK house and dub tracks from Grant Nelson. It uses 'that' Armand Van Helden bossa from the Taxi Amos/Lisa Stansfield records, but it's subtle enough not to be either a yawn or irritating, and there's enough going on elsewhere in the track to distract you from it. Remover Mousse 1 helps out on the track to give it that additional cutting edge for the house crowd. ●●●● nt

ZERO V.I. 'Feels So Good' (Aves). This is one of those incredibly happy house records, a 100% in-ya-face uplifting, full-of-the-joys-of-spring tune that is simply explosive from start to finish. Vocalist Lorna B previously scored a hit with DJ Scott on 'Sweet Dreams', but could go a lot further this time around if Aves gets it right. The act themselves are a production team who have worked behind the scenes with artists like Kylie Minogue and Kym Mazelle and this is just rip up with charming pianos, glorious strings, gospel-charged backgrounds, a chipmy melodic bassline and racy upbeat rhythms. Potentially huge. ●●●● nt

NICK HOLDER presents 'Paradise' (NRK Sound Division). Nick's original is a fairly basic groove, typically made for the DJ to work the

first half of his/her set. But gradually 'Paradise' builds up with a catchy disco loop complemented by some breezy pads. The pillar pater of the bangers go on a bit too long but overall it's not a bad loop to work with. The S&J City mix is the one to pick up on with Miles and Elliot putting together a cool after-hours affair. The loop has been presented in a most interesting way with the aid of chopping and filtering here and there. The lads have stamped their authority all over it in the mix. S&J City owner. Cool. ●●●● dm

DJ JOHN 'JULIUS' KNIGHT 'The Knightmare Funk EP' (Southern Traz US). The second release on Silan Toppal and Marc Pomeroy's new offshoot label features the kind of bouncy disco-influenced house that you would expect from the Jazz'N'Groove/Urban Blues Project stable. However, like its 'Re-Vibe-Af' predecessor, it suffers by using sampled vocals rather than a real singer such as Michael Procter. 'Everybody Bless The Funk' is the best choice with its bubbling bassline and funky vocal snatches. 'Get Ya (Reprise)' loses out by using the over-familiar 'Get your hands off my man' sample, while 'Out Of Control' and 'Happy Song' sound a bit

dotted with their scratchy disco guitars. ●●● ab

techno

ELEGIA 'From Nowhere With Love' (B Communications). Toking us back to those classic early Nineties Froe label tunes, Elegia - alias Laurent Collot - delivers four soulful, deep house cuts. The A-side keeps things very mellow with some soothing keyboard moods while the flip lighens things slightly although still keeping the laidback feel. Jazzers, house crews and mainstream listeners will all love this. ●●●● bb

THE THIRD ROOM 'Electro Discor' (Eye Q). This track originally appeared on Hurthouse, Eye Q's sister label, but due to its demand it has been re-released and repackaged for another audience on dubland. First up is Detroit's Gary Martin, who keeps in low with the original version. The intro has the drums chopped up a wee bit followed by the oh-so-low penetrating bottom end that drives along relentlessly throughout. Bugged Q's resident James Holroyd makes his debut behind the desk, with an ultra cool after-hours house remork. The original is still the best, but overall a competent package. ●●●● dm

Soul

ZHANE 'Request Line' (US Motown). This is the sexy r&b female diva's finest shot since 'Hey Mr DJ', although it follows on with a very similar theme. Last time they delved into the soul vaults to use Michael Wyatt as a sample loop, while this time the chords to Aretha & Simpson's classic 'I Seem To Be In Love' serve as a backdrop to the bubbly vocal refrain. Already shaping up large on the soul scene, don't be surprised if this is a hit. ●●●● nt

MAXWELL 'Sumthin' Sumthin' (Remix)' (Columbia). This is a real soul boy's tune, a firm favourite from his 'Urban Hang Suite' album last year and the definite sound of what people are now calling 'the classic soul'. Fortunately, unlike the last single 'Ascension', which was spilt when remixed with US S.O.S. Band sample, the remixes here embellish the original and make this smoothie midpocer something definitely worth going as a single. There's even a guest appearance by Mica Paris on the new Mantra Mix which simply coaxes class and should further consolidate his position as a Nineties soul hero. ●●●● nt

10

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
AIN L. Coet	WHERE	YOUR	TOYNG	DONT	DO YO	BEETL	SAY W	NANC	FINAL	OLDER	WALK	REME	LITTLE	PASSI	QUIT P	PROFE	BEG	HEDIN	LOPP	DONT	STEP	UN-BI	RUNN
NEW	5	NEW	NEW	10	NEW	1	6	4	NEW	3	7	9	11	11	8	18	13	12	12	16	15	11	



KAREEM 'Rumours And Lies' (Exploding Plastic). Femi Fern, Phil Asher and Don-E provide the mixes on this slick, r&b groove. Femi keeps the beats fairly regular – nothing fancy, just soulful. Asher adds a housey, four-to-the-floor beat that doesn't really work and sounds a little dated, although his dubby Regime mix is entertaining. Don-E adds a funkier, Seventies vocoder groove but really it's Kareem Shabazz's original that takes the honours with a real low-down, dirty bass rhythm that complements the vocals best. Finally, check out the two bonus cuts – the light drum & bass of 'Condide' and the slowed-down and tripped-out 'Intravenous Flow' (an adaptation of the lead track). ●●●● bb

alternative

BALLISTIC BROTHERS 'Tuning Up' (Soundbyte). The brothers' first release for their new label is an adventurous choice that lacks the immediacy or obvious floor appeal of their J&B singles. 'Tuning Up' is a downbeat soundrock-like affair with maniacal synths casting a dark shadow over the slowly rolling double bassline and bazy drum patterns. It takes a few listens to get into but is worth persevering with. The Jack mix of the lip's 'Future James' is more uptempo, but still pretty moody. If sometimes NY house vibes with Detroit overtones, which is what happens when half the group listen to Masters at Work while the rest tune in to Mad Mike Banks. Saving the best until last, the spacey Bubble mix is kind of like drum & bass in slow motion with a great wobbly bassline that thumps and

messages your woofers like no other. ●●●● ab

OMC 'Gestation Period Unknown' (Subjective). This is a one-sided limited promo of left-of-centre futuristic electronics which incorporates extreme minimalist cutting-edge grooves. The track has really dark atmospherics with both twisted noises and vocal samples. The bass slots away with dashes of distortion laying down a raw foundation. This will definitely work only with the most open-minded crowds. ●●● dm

COLDCUT 'Atomic Moog' (Ninja Tune). As the rest of the world tries to keep up with Coldcut off they go into spoo/a time machine/the never-never for this hyper-hyper, easy listening, bon the bomb, anti-onthem anthem that makes your head spin, especially when you've been staring at a computer for hours already. Mixes by Herbaliser and Luke Vibert are good but very similar to the A side – it's all damn crazy. ●●●● d&h

hip hop

WAIWAN 'Revenge' (Autonomy). Like all the best people, Waiwan first showed himself on Leeds pirate station Dream FM and here he is in Manchester making some beautiful booming hip hop noises. Just moody enough, just well balanced between gloom and joy this EP (and the A-side track 'Revenge' especially) is like the activity it refers to, a great perverse pleasure. Deceptively simple and an excellent debut. ●●●●● d&h

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18 **19** AN INTROSPECTIVE OF HOUSE: 1ST DIMENSION by DJ Shadow (Capitol)

19 **20** THE LOVE ALBUM III by Prince & The New Power Generation (Paisley Park)

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HAZEL O'CONNOR

LIVE IN BERLIN

club chart
commentary

by alan jones

Last year's top mix from **The Rhythm Masters** continue to set the pace in '97 with six records they mixed in the current chart, including **'Come On Y'all/Let Me Tell You Something'**, the week's highest new entry, on which they also happen to be the artists. It's already at number two in London, though it will have a tough job climbing any further nationally, as this week's top three - **JT Playaz**, **Qattara** and **Sash!** are either way ahead, increasing their own support rapidly or both... The expected challenge from **U2** failed to materialise, with support for their **'Discotheque'** single experiencing only a slight increase, causing the single to move 10-8. In Northern Ireland, however, **'Discotheque'** is the week's third most popular tune, while in the North West it ranks fourth. The mixes on **'Discotheque'** include four by David Morales - among the last he will complete, if he keeps to his plan of quitting the mixing scene to run his own record label. Among the week's other new entries, Swiss big cheese **Djalmis's 'Hindu Lover'** debuts at 24 on **Deconstruction**, instantly matching the peak it scaled last September. Deacon has long been the star performer among RCA-affiliated labels but will have to look to its laurels with the launch of **Defarious** - Top 10 of the first attempt with **Xodus** - and **Northwestside's**, the new label from former **Coollambo** head **honda** **Kan** **Gunbaum**, whose introductory single by **Jay Z** moves 28-32... **JT Playaz** come close to topping the Pop Tip chart as well as the upstart chart this week but fall just short of **Michelle Gayle's 'Do You Know'**, which spends a record-breaking sixth week at the Pop Tip summit. In the same chart, **So Emotional's** cover of the **Calina Dion** hit plunges 31-50, not least because a rival version by **Atlanta** debuts at 28. The Pop Tip chart was distinctly Euro-flavoured when it first started, with German productions making the running. But the pendulum has definitely swung towards the **ru-NRG** sound recently, with three labels - **Energie**, **Almighty** and **Klone** - competing for attention, and energising the same kind of pop hits. It's no accident that the two versions of **'All By Myself'** originate from within this triumvirate.

beats &

This Friday (31) sees **Jon Marsh**, main man of **The Beloved** (pictured), airing highlights from his rather extensive deep house collection at the **Hacienda's** **Pleasure** night in Manchester. **Downstairs** will feature **Melothheadz** artists **Hidden Agenda** playing live. **Entrance** is a very reasonable £6... **Metro** has been a roaring success of the **Smithfields** venue in east London and has now decided to move 'up west'. The club's new home will be **Plastic People** at 37-39 Oxford Street, London W1, where there will be a later licence etc. The club will still happen every Saturday with residents **Rob Wood**, **Anthony Bebawi** and **Michael Morley** mixing up the drum & bass, jazz, hip hop, deep house and dub. **Entrance** will be £8... **For Out Productions**, which is a record label, would like us to inform you that it is currently upgrading its mailing list for funky disco and hard house records. Any DJs wanting to be included on the new list should contact **For Out Productions** by fax on: 01 824 705976 supplying the usual details... **Halbam** will be playing host to the second **Eastmeetswest** party this Saturday (8) at the **Wheal**, **Wild Court**, **WG1**. An all-star cast will include **Jon Carter**, **Supercrusher**, **Tipper**, **DJ Fee**, **PM Scientists**, **MC Rage** and **Pressure Drop**... **Shelfield's** **The Leadmill** will be playing host to two hot but very different gigs this month. **De La Soul** will be visiting the steel city on **Tuesday February 18** while a week later **The Aload** will be performing there live. For further information about tickets and times, call **The Leadmill** on 0114 275 4500... Finally, the **Grims** got into last week's **RM Xtra** which incorrectly stated that **Culture Beat** are Scandinavian rather than German. Whoops... **AND THE BEAT GOES ON!**



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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
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- 25** THE DAY BEFORE YESTERDAY'S MAN Supernaturals Food/Parlophone
26 INTO THE BLUE Genevieve Epic
27 PONY Ginuwine Epic
28 TAKE ME BY THE HAND Sub Merge featuring Jan Johnston AMPM
29 GET UP (EVERYBODY) Byron Stingily Manifesto
30 COME BACK BRIGHTER Reef Sony SZ
31 ALL I WANNA DO Tin Tin Out VC Recordings
32 BREATHE The Prodigy XL Recordings
33 SATURDAY NIGHT Suede Ultimate
34 MONDAY MORNING The Canceyskins Ultimate
35 PEOPLE (HOLD ON TO THE BOOTES NIXES) (as Stanfield vs The Dry Rotten Soundz) Arista
36 DRIVE ME CRAZY Partizan Multiply
37 ONE AND ONE Robert Miles featuring Maria Nayler Deconstruction
38 CANDY GIRL Babybird Echo
39 WITHOUT LOVE Donna Lewis Atlantic
40 HORNY Mark Morrison WEA

⬆️ Bullieted titles are those with the biggest sales gains over last week

AS SEEN ON
THE BIG BREAKFAST
THE OZONE
BLUE PETER
TCC AND THE BOX



TOP TWENTY
COMPILATIONS

- 1** THE ANNUAL II - PETE TONG & BOY GEORGE
(Ministry of Sound) Virgin
2 IN THE MIX 97 PolyGram TV
3 WIRE PolyGram TV
4 THE NO.1 MOTOWN ALBUM PolyGram TV
5 CRUSH PolyGram TV
6 ABSOLUTE GOLD Sony IT
7 THE ULTIMATE LINE DANCING ALBUM Road Rotation
8 NOW THAT'S WHAT I CALL MUSIC 38 BM Virgin/PolyGram
9 HITS 97 Warner/Reprise/Atlantic TV/Sony IT
10 SLOW JAMS Zapp
11 THE ALL TIME GREATEST LOVE SONGS... Quanta
12 HEARTBEAT - NUMBER 1 LOVE SONGS OF 80'S Star Revolve
13 TRANSPORTING (OST) EMI France
14 THE BEST SITTIES ALBUM IN THE WORLD... EVER II Virgin
15 CLUB MIX 97 PolyGram TV
16 HIP-HOP DON'T STOP 3rd Step
17 DANNY FANGLING - LOVE GROOVE DANCE PARTY Munglow Music
18 THIS YEAR'S LOVE (WILL LAST FOREVER) XXXXXY Doublet TV
19 AN INTROSPECTIVE OF HOUSE: 1ST DIMENSION Road Rotation
20 THE LOVE ALBUM III Virgin

- 23** 25 (WHAT'S THE STORY) MORNING GLORY? Oasis Creation
22 26 GREATEST HITS - FEEL THE NOIZE Slade Polydor
26 27 MOSELEY SHOALS Ocean Colour Scene MCA
33 28 GABRIELLE Gabrielle Go Beat
25 29 AROUND THE WORLD - THE JOURNEY SO FAR East 17 London
27 30 SPIDERS Space Gut
29 31 MUSIC FOR THE JILTED GENERATION The Prodigy XL Recordings
28 32 TAKE TWO Robson & Jerome RCA
30 33 REVERENCE Faithless Chesky
31 34 A DIFFERENT BEAT Boyzone Polydor
34 35 UGVY BEAUTIFUL Babybird Echo
32 36 LE ROI EST MORT, VIVE LE ROI! Enigma Virgin
45 37 SEAL Seal ZTT
37 38 ODELAY Beck Geffen
40 39 PARKLIKE Blur Food/Parlophone
35 40 THE PREACHER'S WIFE (OST) Whitney Houston Arista

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INTERNATIONAL FOCUS

US CHARTWATCH

The UK music industry must hold its breath at least another week as it awaits the first number one in America by a British act since August 1995.

Despite already reaching sales of around half a million, Spice Girls' Wannabe can't quite make that final surge as it moves up two places to four this week on *Billboard's* Hot 100.

Holding the quarter off at present are Tori Braxton's Un-Break My Heart, with a 10th consecutive week at one, En Vogue's Don't Let Go (Love) and R Kelly's I Believe I Can Fly, but apart from En Vogue the other two have lost their chart "bullets", a status indicating the tracks with the greatest airplay and sales gains. Aided by the girls' busy promotional schedule over the past week across New York, Miami and Los Angeles, Wannabe has been gaining in both sales and airplay, but it appears to be the airplay factor that is currently holding it back from the number one spot.

Sharing Spice Girls' disappointment is Gine G whose Ooh Aah...Just A Little Bit does not move at 12, and it isn't the best of weeks either for Donna Lewis, who sees her first hit I Love You Always Forever (now at 22) lose the top 20 status it has held since the end of July. The follow-up, Without Love, falls six places from its peak of 41, but her album *Now In A Minute* compensates for all that by climbing seven to 45.

The Prodigy's Firestarter continues to prosper, climbing seven to 55, while their last album, *Music For The Jilted Generation*, is now on *Billboard's* Heatseekers chart for acts who have never



appeared among the top 100 albums. That chart also includes Republic's self-titled album, Tricky's Pre-Millennium Tension, Kula Shaker's K and Chemical Brothers' Exit Planet Dust.

Back on the Hot 100 and one place above Firestarter is Rod Stewart's If We Fall In Love Tonight which reverses its chart decline with a four-place climb. Chemical Brothers' Getting On With It holds at 80 and the rest of the UK-signed story is thus: Seal's Fly Like An Eagle (20-25), The Cranberries' When You're Gone/Free To Decide (29-29), Eric Clapton's Change The World (31-33), Eton Johns' You Can Make History (Young Justice) (86-50) and Phil Collins' Dance Into The Light (98-98).

Jamiroquai's Travelling Without Moving drops out of the top 100 albums after only a week, but it does arrive as a new entry at 42 on *Gavi's* college chart which also finds places for the likes of Space's Spiders and Speaker Pimp's Becoming X.

Over on *Gavi's* alternative singles listings, U2's Discotheque still leads the pack with Garbage's Number One Crush at three, Bush's Greedy Fly at six and Depeche Mode's Barrel Of A Gun at 10.

Paul Williams

UK WORLD HITS

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

DENMARK		
1	2 BECOME 1 Spice Girls	Virgin
2	INSOMNIA Fatfish	Cheeky
3	BREATHIE Prodigy	XL
4	IN MY ARMS Estavae	Mute
5	2 BECOME 1 Spice Girls	Virgin
Source: IFPI		

ISRAEL		
1	IN MY ARMS Estavae	Mute
2	2 BECOME 1 Spice Girls	Virgin
3	DISCO LA PASSIONE Chris Rea/Shirley Bassey	Magnum
4	IF YOU'RE THINKING OF ME Diddy	ASAP
5	DISCOTECA Pee Wee Boyz	Parlophone
Source: IFPI		

ITALY		
1	BORN SLIPPI Underwood	Do It Yourself!
2	COSMIC GIRL Jamiroquai	Sony S2
3	LOVE IS LEAVING Boyz n the Banda	Time
4	BREATHIE Prodigy	UOP
Source: Musica e Disci		

FRANCE		
1	SAY YOU'LL BE THERE Spice Girls	Virgin
2	INSOMNIA Fatfish	Cheeky
3	EVERLASTING LOVE Wanda Aert	EMI
4	COSMIC GIRL Jamiroquai	Small
5	I LOVE YOU ALWAYS FOREVER Donna Lewis	African
Source: IFPI		

SWEDEN		
1	BREATHIE Prodigy	XL
2	2 BECOME 1 Spice Girls	Virgin
3	IF YOU EVER Eton 17 & Gabriel	London
4	SATURDAY NIGHT Suede	Nude
5	IF YOU'RE GORGEOUS Babybird	MCA
Source: GJMPH		

GERMANY		
1	BREATHIE Prodigy	XL
2	2 BECOME 1 Spice Girls	Virgin
3	I LOVE YOU ALWAYS FOREVER Donna Lewis	African
4	IF YOU EVER Eton 17 & Gabriel	London
5	SAY YOU'LL BE THERE Spice Girls	Virgin
Source: Music Control		

ARTIST PROFILE: SIMPLY RED

If they don't know Mick Hucknall by now, the populations of Malaysia, Indonesia and elsewhere are about to experience the full promotional weight of Simply Red.

The red-headed singer is turning to his greatest hits to take the name of Simply Red to some of the world's far-flung music territories rarely visited by pop megastars, but which provide a rich potential source for huge record sales.

Having promoted the previous album, *Life*, extensively in Europe, Hucknall decided this time to concentrate promotional efforts elsewhere. Ian Grenfell, international director of East West UK, says the plan has really enthused the singer.

"Going to places like Indonesia, the Philippines and Thailand is exciting for him," says Heik, an international guy so he likes to experience different cultures and foods. He's been to Germany about 30 times in the past 10 years, so the idea of Indonesia does appeal to him."

Already the Greatest Hits LP has sold 4m copies around the world, but Grenfell says there is still a long way to go with it. "It's the quintessential TV-advertised album," he says. "It's got so many hits on it and almost every country in the world has made at least one of them a hit."

With certain songs having performed better in some countries than others, careful research has been carried out on this current promotional push to make sure Hucknall sings the right songs in the right countries. Asian countries, for example, prefer the ballads, while in France Money's Top Tight To Mention makes Simply Red's most popular track.



Having performed Angel at the Danish Grammy Awards last week, Hucknall is off shortly to Mexico which will take in the next few stops including up there a few more months to New Zealand, Australia, Malaysia, Indonesia, the Philippines, Hong Kong and Japan, the only major territory Simply Red haven't yet taken by storm, though both *Life* and *Greatest Hits* have sold about 100,000 copies each.

Hucknall is also spending a few days in New York in March following a promotional visit to the US for the best of album list, though both *Life* and *Greatest Hits* have sold over a million copies each in the US. Hucknall has seen their US fortunes dwindle in recent times, though Grenfell says the US remains the act's third biggest territory. Paul Williams

TRACKWATCH: SIMPLY RED

- 4m worldwide sales of Greatest Hits
- Album platinum in 11 territories
- Album gold in nine other territories
- Charting across the world, including still in Australian and Italian top 10s

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 AINT NOBODY IF U DONT	Capitol	21	DONT SPEAK IN SLEAZ	IRCA
2	WHERE DO YOU GO	Mercury	22	ONE & ONE	Mercury
3	YOUR WOMAN	Mercury	23	PERSONAL KNOW IT'S GET TO BE	IRCA
4	TGXENE	IRCA	24	LOVING EVERY MINUTE	Mercury
5	DONT LET GO (LOVE)	Mercury	25	LITTLE WONDER	Mercury
6	DO YOU KNOW	Mercury	26	SATURDAY NIGHT	Mercury
7	BETTERLEB	Mercury	27	REMEMBER ME	Mercury
8	SAY WHAT YOU WANT	Mercury	28	I CAN MAKE YOU FEEL GOOD	Mercury
9	NANCY BOY	Mercury	29	DAY BEFORE YESTERDAY'S MAN	Mercury
10	FINALLY FOUND SOMEONE	Mercury	30	HORNBY	Mercury
11	STEP BY STEP	Mercury	31	RUNAWAY	Mercury
12	WALK ON BY	Mercury	32	PEOPLE HOLD ON	Mercury
13	2 BECOME 1	Virgin	33	EVERYDAY IS A WONDROUS ROAD	Mercury
14	OUTPLAYING GAMES	Mercury	34	OVER AND OVER	Mercury
15	DONT CRY FOR ME	Mercury	35	CANDY GIRL	Mercury
16	SUGAR COATED ICEBERG	Mercury	36	IF YOU EVER	Mercury
17	UNBREAK MY HEART	Mercury	37	PASSION	Mercury
18	OLDER	Mercury	38	GET UP (EVERYBODY)	Mercury
19	DONT MARRY HER	Mercury	39	COSMIC GIRL	Mercury
20	NEEDN'T JUST BECAUSE YOU FEEL GOOD	Mercury	40	SHE'S A STAR	Mercury

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	GLOW	Virgin	21	UGLY BEAUTIFUL	Virgin
2	BLUE IS THE COLOUR	Virgin	22	ODELAY	Virgin
3	OCEAN DRIVE	Virgin	23	PARKJIFE	Virgin
4	OLDER	Virgin	24	SEAL	Virgin
5	TRAVELLING WITHOUT MOVING	Virgin	25	GARBAGE	Virgin
6	GREATEST HITS	Virgin	26	DIFFERENTLY MAVE	Virgin
7	DIZZY HEIGHTS	Virgin	27	THE FINEST	Virgin
8	RAZORBLADE SUITCASE	Virgin	28	COME FIND YOURSELF	Virgin
9	KIDS SHAK	Virgin	29	LITTLE EARTHQUAKES	Virgin
10	COMING UP	Virgin	30	STARS	Virgin
11	EVERYTHING MUST GO	Virgin	31	FORGIVEN, NOT FORGOTTEN	Virgin
12	JAGGED LITTLE PILL	Virgin	32	FREE PEACE SWEET	Virgin
13	SHERYL CROW	Virgin	33	ALISHA RULES THE WORLD	Virgin
14	STOOSH	Virgin	34	INCENSE	Virgin
15	RECORDED IN - BEST OF	Virgin	35	18 TIL I DIE	Virgin
16	WHAT'S THE STORY	Virgin	36	NEW ADVENTURES IN	Virgin
17	GREATEST HITS - FEEL THE NOIZE	Virgin	37	BROTHERS IN ARMS	Virgin
18	MOSELEY SHOALS	Virgin	38	WRITTEN IN RED	Virgin
19	SPIDERS	Virgin	39	SONG REWIND	Virgin
20	IF WE FALL IN LOVE	Virgin	40	BEAUTIFUL PEAK	Virgin

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	AIN'T NOBODY	LL Cool J	DefJam	GFSJ 22195 (BMG)
2	NEW	DO YOU KNOW	Michelle Gayle	1st Avenue/RCA	CDJ3432141302 (BMG)
3	3	DON'T LET GO (LOVE)	En Vogue	East West	A 39157 (W)
4	1	REMEMBER ME	The BlueBoy	Pharm 12PHARM 1	(TRC/BMG)
5	2	WALK ON BY	Gabriele	Go Beat	G00X 159 (F)
6	4	PONY	Ginuwine	Epic	6641286 (SM)
7	5	STEP BY STEP	Whitney Houston	Arista	CDJ3432144832 (BMG)
8	6	STREET DREAMS	NAS	Columbia	6841304 (SM)
9	8	COLD ROCK A PARTY	MC Lyte	East West	A 39157 (W)
10	10	HORNY	Mark Morrison	WEA	CDJ3432149631 (W)
11	7	SO MANY WAYS	The Brontons	Atlantic	A 54897 (W)
12	9	YOU CAN'T STOP THE REIGN	Shaquille O'Neal	Interscope	INT 95522 (BMG)
13	NEW	WORD PERFECT	KRS One	Jive	JIVET 418 (P)
14	NEW	WHO IS HE AND WHAT IS HE TO YOU	McShell Ndegeocello	Maverick/Replica	W5387 (W)
15	11	OVER AND OVER	Puff Johnson	Columbia	CDJ3432149432 (SM)
16	13	COSMIC GIRL	Jamiroquai	Sony	SI CDJ3638295 (W)
17	15	FOREVER	Damage	Big Life	CDJ3638295 (W)
18	12	REVIVAL	Marlene Gault	RCA	7422142191 (BMG)
19	14	WHAT'S LOVE GOT TO DO WITH IT	Warren G featuring Adina Howard	Interscope	CDJ513012 (P)
20	17	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polychord	CDJ513012 (P)
21	18	NO WOMAN, NO CRY	Fugees	Columbia	CDJ3638292 (SM)
22	23	TWISTED	Kelth Sweat	Elektra	EKR 2237 (W)
23	21	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope	INT129803 (Jaguar)
24	19	SNOOP'S UPSIDE YA HEAD	Snoop Doggy Dogg feat CW2000	Interscope	INT 95520 (BMG)
25	20	I AIN'T MAD AT CHA	2Pac	Death Row/Labels	120RHW 5 (F)
26	16	SHARE YOUR LOVE (NO DIGGITY MIX)	Passion	Charm	CR7 269 (J&S)
27	20	SPACE COWBOY	Jamiroquai	Epic	4277827 (SM)
28	22	CHAMPAGNE	Salt N Pepa	MCA	MCST 4825 (BMG)
29	25	HOW DO YOU WANT IT?	2Pac featuring KC and Jo	Death Row/Labels	120RHW 4 (F)
30	28	STEFO	Toyz	Motown	3806071 (F)
31	24	ANGEL	Simplify/Red	East West	CDJEW 97402 (W)
32	29	SECRETS	Eternal	1st Avenue/EMI	CDJCDM 459 (E)
33	32	WITNESS EP	Ann Nesby	AM	FM 5079611 (P)
34	30	I CAN MAKE IT BETTER	Luther Vandross	Epic	CDJ664N632 (SM)
35	NEW	LOVE II LOVE	Damage	Big Life	BLRT 131 (P)
36	27	BETCHA BY GOLLY WOW!	The Artist	NPG	CDJCD08 463 (E)
37	NEW	I BELIEVE I CAN FLY	R.Kelly	Jive	4242222 (Impart)
38	34	STRESSED OUT	A Tale Cal'd (Guests: Fish Bone & Cypress Hill)	Jive	JIVET 048 (P)
39	36	KILLING ME SOFTLY	Fugees	Columbia	CDJ3638345 (SM)
40	31	IN YOUR WILDEST DREAMS	Tina Turner featuring Barry White	Perthone	CDJCD41461 (E)

© CML. Compiled from data from a panel of independents and specialist multiples.

16 Jan 97

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	RUNAWAY	Nuyorican Soul featuring India	Talkin	LDLX 20 (P)
2	NEW	TAKE ME BY THE HAND	Sub Merge featuring Jan Johnston	AM/PM	962011 (F)
3	NEW	PASSION	Amen! UK	Feverpitch	12VPR 1015 (E)
4	NEW	DRIVE ME CRAZY	Parizom	Multiply	12MULTY 17 (TRC/BMG)
5	NEW	AIN'T NOBODY	LL Cool J	DefJam	GFSJ 22195 (BMG)
6	1	REMEMBER ME	The BlueBoy	Pharm 12PHARM 1	(TRC/BMG)
7	NEW	ALL I WANNA DO	Tin Tin Out	VC	Recordings VCR1 15 (E)
8	NEW	SCARED (THE LONELY TRAVELLER)	Slacker	Loaded	LOAD 43 (RTM/DISC)
9	NEW	TOXYGENE	The Orb	Island	12S 652 (F)
10	NEW	RIGHT AND EXACT	Cherisy Ward	One/AL	Recordings AG 21 (W)
11	2	GET UP (EVERYBODY)	Byron Singly	Manifesto	FESX 19 (F)
12	NEW	WORD PERFECT	KRS One	Jive	JIVET 418 (P)
13	NEW	HELICOPTER '97	Deep Blue	Moving Shadow	SHAD00 82 (SR)
14	NEW	JUNGLE HIGH	Juno Reactor	Perfecto	PERF 1037 (W)
15	NEW	GOLDEN BROWN	Kaleef	Unity	UNITY 0107 (P)
16	5	LET ME CLEAR MY THROAT	Dj Kool	American Recordings	942760 (Impart)
17	NEW	MY THANG	Boss Tune	Hojo	Choons TOP 83 (RTM/DISC)
18	NEW	THE CALLING	Solar Stone	Hojo	Choons HOJ 50 (RTM/DISC)
19	9	PEOPLE HOLD ON (THE BOOTLE MIXES)	U2	Rare/Reelin The City/Rare	Scoundels Asia 7422601 (BMG)
20	NEW	LITTLE WONDER	David Bowie	RCA	7421423011 (BMG)
21	4	LOST WITHOUT YOU	Jayn Hanna	VC	Recordings VCR1 16 (E)
22	NEW	LOPEZ	808 State	ZTT	ZANG 677 (W)
23	8	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Toni Amos	East West	A 54507 (W)
24	3	ZOE	Paganini Traxx	Sony	SI DAN1 18 (SM)
25	16	100%	Mya Kiani	1st Avenue/Mercury	MEFX 469 (F)
26	15	COLD ROCK A PARTY	MC Lyte	East West	A 39157 (W)
27	26	I BELIEVE	The Alchemist featuring Suzanne Palmer	AM/PM	9620731 (F)
28	NEW	ENVANE	Autarcha	Warp	WAP 88X (RTM/DISC)
29	12	PONY	Ginuwine	Epic	6641286 (SM)
30	7	WIGGLY WOULD	Mr Jack	Extravaganza/Edel	0095960 DXT (P)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	HOMEWORK	Dash Punk	Virgin	V 2021/TCV 2821 (E)
2	NEW	DOPE ON PLASTIC 4	Various	React	REACTLP 81/REACTMCR3 (V)
3	2	THE SPEED OF SOUND	Various	Ram	RAMMLP 5 (SR)
4	NEW	SLOW JAMS	Various	Pump	CDJNMCR29 (P)
5	NEW	BRING DA RUCKUS - A LOUD STORY	Various	Load	742214421E1/7422144219A (BMG)
6	4	THE ANNUAL II - PETE TONG & BOY GEORGE	Various	Ministry Of Sound	MINASC 8 (J&S/M5)
7	3	ATOMIC MOOG/BOOT THE SYSTEM	Various	Ninja Tune	ZN 218 (4F)
8	NEW	HIP HOP DON'T STOP	Various	Solid State	SOLIDLP 85/SLDURMCE (V)
9	10	ANOTHER LEVEL	Blackstreet	Interscope	INTC 90071 (BMG)
10	7	GINUWINE... THE BACHELOR	Pony	Epic	4285814 (M)

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VIDEO

This	Last	Title	Artist	Label (distributor)	16	16	SENSE AND SENSIBILITY	16	16	Michael Vitar DVP2453	1	MICHAEL FLATLEY/Lord of the Dance	VL 43183
1	1	ALADDIN AND THE KING OF THIEVES	Walt Disney	17	17	JOURNAL WRITING	17	17	For Video 8574W	2	2	BILL WHELHAN/Riverdance - The Show	VD 93555
2	2	TOP STORY	Walt Disney	17	17	MAN TIT VIDEO MACHININE - FEBRUARY 1997	17	17	CIC Video VHR4003	3	3	WOOLPACKERS/Emmance	BMG Video 742214653
3	3	LOON LIES	PolyGram Video	18	11	STAR TREK DEEP SPACE NINE - VOL.5.1	18	11	CIC Video VHR4003	4	4	LEE CASH/ALBUMS/In Memoriam Concert	BMG Video 742214658
4	4	101 DALLATIONS	Walt Disney	20	20	MUPPET TREASURE ISLAND	20	20	Walt Disney DVP2452	5	5	OASIS... & This	SNV 220222
5	3	RAPID RESULTS WITH BEVERLY CALIARD	Video Collection	22	22	STAR TREK VOYAGER - VOL.1	22	22	CIC Video VHR4022	6	7	BOYZONE/Live At Wembley	VD 43184
6	5	BABE	CIC Video	22	24	WALLACE & GROMIT - A CLOSE SHAVE	22	24	BBC 8802676	7	6	BILL WHELHAN/Riverdance - The Show	VD 93555
7	6	ROSEMARY CONLEY'S - NEW BODY BY DESIGN	Video Collection	22	24	ANDRE	22	24	Columbia TriStar DRS3220	8	8	ROBSON & JEROME/Living Apart	BMG Video 742214653
8	7	MICHAEL FLATLEY/Lord of the Dance	VL 43183	23	23	HOMEWARD BOUND II	23	23	Walt Disney DVP2452	9	9	SYDNEY HAYES/Heart Drive	Feedback/Fusion F081
9	10	HEAT	Warner Home Video	25	19	GOLDENEYE	25	19	MGM/UA 523637	10	10	DANIEL O'BUNNELL/The Classic Live Concert	Riz 91070706
10	12	TRANSPOTTING	PolyGram Video	26	24	THE SWAN PRINCESS	26	24	Columbia TriStar DVS3378	11	11	THE PRODIG/Extreme Punks	UK Recordings N4150
11	13	MR MOTIVATOR - 10 MINUTE BLT	PolyGram Video	27	25	BILL WHELHAN/Riverdance - The New Show	27	25	Video Collection V0358	12	12	THE PRODIG/Extreme Punks	Mxl Records N4150
12	8	SEVEN	Ev 95374	28	28	WOOLPACKERS/Emmance	28	28	BMG Video 742214653	13	13	THE PRODIG/Extreme Punks	Mxl Records N4150
13	14	BRIDEHEART	Ev 95374	29	29	THE LOON KING	29	29	Walt Disney DVP2452	14	15	BOYZONE/Said And Done	VL 430003
14	15	JUNALI	Columbia TriStar	28	28	WITHERING HEIGHTS	28	28	Cinema DVD 02738	15	15	VARIOUS ARTISTS/Awakening Of 97	Disable Vision AV578
15	18	HARRY ENFIELD AND CHUMS 1997	BBC 8802654	29	29		29	29					

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	HEXIONISM	Skunk Anansie	One Little Indian 81T17CD (P)
2	2	NANCY BOY	Placebo	Elevator Music PL00R024 (V)
3	3	CANDY GIRL	Brnybird	Echo E5CS031 (V)
4	1	SATURDAY NIGHT	Suede	Nude NU021 (DMV/V)
5	2	QUIT PLAYING GAMES	Backstreet Boys	Jive JIVECD 409 (P)
6	4	RIDE THE TIGER	Boo Radleys	Creation CRESCD246 (DMV/V)
7	3	DON'T WAIT UP	Thunder	Raw Power RAWX 1019 (P)
8	4	IN MY ARMS	Erasure	Mute COMUTE 18 (RTM/D)
9	5	ALL I WANT	Offspring	EPITAPH / 6912 (P)
10	5	FOREVER	Mr. Jack	Big Life BLRDA 132 (P)
11	7	WIGGLY WORLD	Dr. Marten	Extravaganza 009995 132 (P)
12	6	MONTREAL	Wedding Present	Cooking Vinyl RHYCD 053 (V)
13	10	OFFSHORE	Chicane	Extravaganza 001005 EXT (P)
14	8	NUCLEAR HOLIDAY	3 Colours Red	Creation CRESCD 250 (V)
15	8	THE DAYS EP	Kinks	Wally WENK 1016 (P)
16	12	BORN SUPPLY	Underworld	Junior Boy's Own JB044C352 (RTM/D)
17	13	WHATEVER	Oasis	Creation CRESCD195 (DMV/V)
18	11	SHARE YOUR LOVE	Poison	Charm CRECS 269 (AS)
19	14	WONDERWALL	Oasis	Creation CRESCD 215 (DMV/V)
20	16	NO	Subtricus	Echo E5CS0 30 (V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	STODSH	Skunk Anansie	One Little Indian TPLP 85CD (P)
2	3	COMING UP	Suede	Nude NU026 CD (DMV/V)
3	2	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECD 189 (DMV/V)
4	4	SPIDERS	Gut GUTCD 1 (TU)	
5	5	BACKSTREET BOYS	Backstreet Boys	Jive CHIP 169 (P)
6	7	UGLY BEAUTIFUL	Babybird	Echo ECHO 11 (V)
7	6	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (DMV/V)
8	8	SECOND MOOD/BOOT THE SYSTEM	Coldcut	Ninja Tune ZF00548 (P)
9	8	ATOMIC TOUGHEN IN THE INFANTS	Underworld	Junior Boy's Own JB00C 4 (RTM/D)
10	9	THE IT GIRL	Sleeper	Indolence SLEEPCD 512 (V)
11	10	1977	Ash	Infectious INFLECT 40CD (RTM/D)
12	15	PARANOID & SUNBURST	Skunk Anansie	One Little Indian TPLP 85CD (P)
13	18	POSTTELEGRAM	Black	One Little Indian TPLP 85CD (P)
14	11	CASANOVA	Divine Comedy	Serena SETCD 25 (V)
15	13	INTRODUCING...	DJ Shadow	Mo Wax MW 059CD (P)
16	16	EXPLODING LUST	Blades	Superior Quality BLUECD 004 (V)
17	14	THE COMPLETE	Stone Roses	Silverstone ORECD 535 (P)
18	10	TREMBLE UNDER BOOM LIGHTS	Jonathan Fire Eater	Deceptive BLUFFCD (AS)
19	19	STONE ROSES	Stone Roses	Silverstone ORECD 502 (P)
20	15	FUZZY LOGS	Super Furry Animals	Creation CRECD 190 (DMV/V)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	SOMES OF INSPIRATION	Daniel O'Donnell	Ritz RITZCD 709 (P)
2	2	WITH YOU IN MIND	Charlie Lindborough	Ritz RITZCD 708 (P)
3	3	A PLACE IN THE WORLD	Mary Chapin Carpenter	Columbia 456122 (SM)
4	4	GREAT COUNTRY SONGS	Eris Presley	RCA 0786368802 (BMG)
5	8	THE WOMAN IN ME	Shania Twain	Mercury 522882 (F)
6	9	BLUE	Leanne Rivers	Curb CURCD 028 (F)
7	13	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 477572 (SM)
8	10	WHAT IF IT'S YOU	Reba McEntire	MCA MCD 11500 (BMG)
9	5	TIMELESS	Daniel O'Donnell/MaryDuff	Ritz RITZCD 707 (P)
10	5	UNCHAINED	Johnny Cash	American 74321357422 (BMG)
11	20	THE WAY I SHOULD	Jis Darnett	
12	12	EVERYTHING I LOVE	Alan Jackson	
13	7	FRESH HORSES	Garb Brooks	
14	15	MUSIC FOR ALL OCCASIONS	Mavericks	
15	18	GIVE ME SOME WHEELS	Suzi Boggus	
16	11	FLATLANDS	Don Williams	
17	16	GONE	Dwight Yoakam	
18	15	IN PIECES	Garb Brooks	
19	16	BR5-49	BR5-49	
20	16	EVERYBODY KNOWS	Trisha Yearwood	
21	21	WARNER BROTHERS 5362461882 (W)	Warner Brothers	
22	22	ARISTA 0782218182 (A)	Arista	
23	23	CAPITOL 45008 (E)	Capitol	
24	24	MCA MCD 11344 (BMG)	MCA	
25	25	CAPITOL PRMCD02 (E)	Capitol	
26	26	COUNTRY JOURNAL 3136301312 (CH)	Country Journal	
27	27	REPRISE 9362460192 (E)	Reprise	
28	28	LIBERTY CDEBT 2212 (E)	Liberty	
29	29	ARISTA 0782218182 (A)	Arista	
30	30	MCA MCD 11512 (BMG)	MCA	

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	SEAL	Seal	ZTT 903174575 (W)
2	1	PARLO HONEY	Radiohead	Parlophone CDPCS 7380 (E)
3	10	LITTLE EARTHQUAKES	Travis	East West (W)
4	7	BROTHERS IN ARMS	Dire Straits	Vertigo 0246922 (F)
5	4	TRACY CHAPMAN	Tracy Chapman	Elektra ETK44CD (W)
6	6	INGENUE	KL Tang	Sine 595826402 (W)
7	5	STARS	Simply Red	East West 9031753842 (W)
8	17	HOMEGROWN	Dodgy	AAM 5408282 (F)
9	18	GOLD AGAINST THE SOUL	Manic Street Preachers	Columbia 4748642 (SM)
10	12	BLUNTED ON REALITY	Fugees	Columbia 4747132 (SM)
11	5	CLASSIC HITS	Various Artists	
12	9	GREATEST HITS	Bob Dylan	
13	10	THE UNFORGETTABLE FIRE	U2	
14	16	CHOKO	The Beautiful South	
15	16	OCEAN COLOR SCENE	Ocean Color Scene	
16	16	NOW THAT'S WHAT I CALL QUOTE GOOD	The Housemartins	
17	11	ELEGANT SLUMMING	M People	
18	16	WAR	U2	
19	16	EROTICA	Madonna	
20	16	WELCOME TO THE BEAUTIFUL SOUTH	The Beautiful South	

ROCK

This	Last	Title	Artist	Label (distributor)
1	new	BAZORILLHEAD SUITCASE	Buch	InterScope IN029091 (W)
2	2	TRAGIC KINGDOM	No Doubt	Interscope IN0 5096 (BMG)
3	3	STODSH	Skunk Anansie	One Little TPLP 85CD (P)
4	NEW	GREATEST HITS - FEEL THE NOIZE	Slade	PolyGram/PolyGram 5371052 (F)
5	4	GARBAGE	Garbage	Mushroom D 31456 (RTM)
6	5	18 TILL I DIE	Bryan Adams	AAM 5405512 (F)
7	6	REGULAR URBAN SURVIVORS	Tarantulsion	Total Vegas VEASCD 3 (E)
8	7	THE SUN IS OUTEN OUT	Longpigs	Mother MUGASCD 9022 (F)
9	8	FROM THE MUDDY BANKS OF THE...	Nirvana	Geffen GED 25165 (BMG)
10	9	TO THE FAITHFUL DEPARTED	Cranberries	Island CID 8048 (F)

JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)
1	1	QUARTET	Pat Metheny Group	Geloso GED 2478 (BMG)
2	2	THE BLUES ALBUM	Various	Virgin VITD02 54 (E)
3	1	THE MOMENT	Kenny G	Arista 0782183552 (BMG)
4	6	FEELING GOOD - THE BEST OF	Nina Simone	Verve 5236952 (F)
5	2	ESSENTIAL ELLA	Ella Fitzgerald	Virgin 5236952 (F)
6	3	THE BEST JAZZ... EVER!	Various Artists	Arista 0782183552 (BMG)
7	8	BREATHLESS	Kenny G	Soxy France 4671492 (E)
8	9	THE ESSENTIAL BILLIE HOLIDAY	Billie Holiday	Arista 0782183552 (BMG)
9	9	THE BEST OF ELLA FITZGERALD	Ella Fitzgerald	Public CP98M 001 (CIC)
10	7	THE BLACK BOX OF JAZZ	Various Artists	Castle Communications MBSCD0459 (BMG)

MANUSO

PARLOPHONE PLAYS ITS JOKERS

Not many new bands would release a song about a cross-dressing vicar and fewer still could expect to have a Top 20 hit with it, but Manuso are not your average group.

Last year, the quartet released a string of bizarrely-titled EPs including Egg-Shaped Fred and Teks It Easy Chicken through Parlophone and scooped up the critical praise and chart success which greeted their combination of typical '80sness and

knack of sewing several hooklines into one song.

Their first album *Attack Of The Grey Lanterns* confirmed their status as one of the best new bands around and is an early contender for debut of the year. Its 11 tracks span the paucity of popular music, opening and closing with 'The Chad Who Loved Me, a wry Bond theme pastiche complete with strings, and taking in New York Dolls glam, Seventies new wave, mid-Eighties

Years For Fears-pop and Radiohead's very Nineties widescreen rock sound.

"They're very eclectic, but they manage to do it in a very mature way," says Parlophone managing director Tony Wadsworth. "If anything, this sounds more like a third album than a debut. It's certainly the best first release I've heard since Radiohead's *Pablo Honey*."

Formed in Chester in 1995 after meeting up at Wrexham Art College, Manuso began live writing and playing for themselves, releasing two limited edition singles, *Take It Easy Chicken* and *Skin Up Pin Up*, on their own label, Sci-Fi Hi-Fi.

Life changed abruptly when two PolyGram scouts Alan Willis and Mark Lewis (the latter now head of A&R at London) heard them and offered them a publishing deal.

A succession of labels offered deals, but the band held out for one that would meet their basic demands: to underwrite them for 200 gigs in 1996, release a string of EPs and let them self-produce their debut. The only company prepared to let them do that was Parlophone and it is now about to reap the benefits.

The relationship they forged with Wadsworth and head of A&R Keith

Wozzworth has much to do with the band's growth, reckons guitarist, singer and chief songwriter Paul Draper.

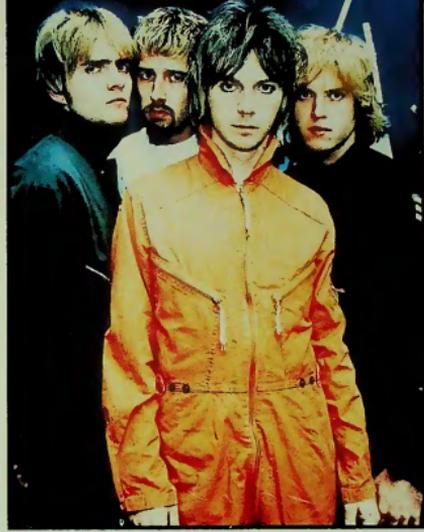
"Parlophone has never really demanded anything," he says. "The label is orientated towards long-term acts.

People talk about Creation and its dynasty of bands working with creative freedom, but Parlophone is even better if anything, its roster is superb. We just ask for things and they give them to us."

"We believe in letting artists find a voice," says Wadsworth. "We trust talent here and we give it room to breathe, otherwise there's a new act or an established one. There's never any point in rushing people."

Recorded in fits and starts at a small studio just outside Chester and later mixed by Cliff Norrell and Mike Spike Stent, *Attack Of The Grey Lanterns* is set to establish Manuso as an important act. It's an album bursting with ideas and it comes as no surprise to find out it began life as a concept album.

"The whole album had a theme with the tracks blending together like a graph," explains Draper. "It was then to be filled with all these characters from a nameless place in England: Dark Marvin, the stripper vicar, the grey lanterns, just to explore the undercurrents of British



society but, as often happens, we got bored with the idea and started working on different things."

He adds, "We don't want to be tied down to one thing. We approach every song differently. The worst bands have 12 songs the same on their albums."

Manuso are now focused on a long-term future and are highly ambitious. Draper says, "We just want to be a big rock group, not just here but worldwide. And we're enthusiastic about breaking America. A lot of bands shy away from statements like that, probably because they think they can't do it, but we want to be a big group."

They have signed to Epic in the US in a deal brokered by Dave Massey, the then head of A&R, now senior vice president at the label. Manuso signed with him almost simultaneously with

doing the deal with Parlophone in the UK.

Massey, who signed Oasis for the US, says, "They're my favourite band in the whole world. I saw them at their second ever gig in Leicester in September 1995 and signed them soon after."

"It was very early, but they had incredibly strong songs and a really unusual production slant to their demos. They stuck out a mile from the morass of Britpop."

The album is released in the US in April, preceded by the single *Wide Open Space*.

"They're one of most important bands on this label. We're feeling very confident for them," adds Massey.

On the basis of *Attack Of The Grey Lanterns*, Massey's confidence is not misplaced.

Mike Pattenden

Act: Manuso Project; album Label: Parlophone; Songwriter: Paul Draper; Producer: self; Publisher: PolyGram Music Studios; The Windings Released: February 17

Inspired by their current success in America, anthemic indie-dance act Republica are launching their first full campaign in the UK with the re-release of their single *Ready To Go* on February 10, followed by their self-titled debut album two weeks later.

Ready To Go failed to reach the UK Top 40 when it came out last summer.

The band responded by concentrating on the US for the remainder of the year, touring heavily and promoting the record which peaked at a promising number 57 in the US charts with sales of 100,000. Their debut album has also spent three months in the *Billboard* charts, selling just under 200,000 units.

Their unexpected rise in the US owes much to their blend of punchy Nineties guitar and beats, plus the spiky, very Eighties vocals of singer Saffron, but it is a combination that has so far failed to capture attention here.

Diane Wagg, from the band's management Rise, says, "The tide has turned in the British media. There's a different attitude towards the band now. Everyone's taking a closer look."

Features have run in *Select*, *BlaB*, *Black & Blue* and *More*, while Radio One C-listed the single and TV interest is growing.

REPUBLICA

RENEWING THEIR ATTEMPT TO BREAK THE UK



The band's label Deconstruction is working hard on a pre-awareness campaign which includes hyping, in the music press and regional radio interviews during their February tour as support to *Audiowave*. Their adrenaline-fueled live shows will be important in breaking the band who have jelled together at a unit after

touring heavily throughout the US.

Only the original three members - Saffron and keyboard players Tim Dorney and Andy Todd - are signed to Deconstruction, but the band's extended live line-up, including drummer Dave Barbrossa and guitarist Johnny Male, is now regarded as permanent.

Although the album was first cut as a dance pop record, a heavier, guitar-led sound was added to the original production by the band and Detroit producer Ben Gorney last summer, with US alternative radio in mind.

Wagg's partner at Rise, former Modern Romance vocalist David James, says, "I think if there's any confusion about the band it's just because they've gone through lots of changes in the past two years."

"We signed the band to Deconstruction on the basis of one house-style track. At first, they did things like tour with Moby, but we could see pretty quickly that they were going to head in a more indie/alternative direction."

Their second US single *Dead Dead Gorgeous* has been enthusiastically received by radio and MTV and is featured in Was Craven's hit movie *Scream*.

The band's determination to avoid being a flash-in-the-pan was underlined when they turned down the chance to star in the next Pepsi Max ad. "It was going to be really cheesy," explains Saffron. "There was a lot of money on offer but we didn't think it was right for us."

Steve Malins

Act: Republica Project; album Label: Deconstruction; Songwriters: Tim Dorney (Nattal Hill Music), Andrew Todd, Saffron (BMG), Johnny Male (Momentum); Producer: Republica Released: February 17



ERYK HADU
Sits in his computer room in his 25-year-old Texas US \$600 sign. Back in 1987, Hadu's album *Down* is a slow, cool singer of new class and jazz touches.

U2

THE SUPERGROUP RETURN

Few releases can cause as much speculation, anticipation and activity as a new U2 album, but the scale of interest preceding the release of Pop, the band's 11th album, is unprecedented in recent years.

There have been leaks, broken embargoes and wild rumors surrounding the project since it began 14 months ago, and as these have grown ever more frantic so has approached completion. All par for the course for a band that can still consider itself the biggest in the world after more than a decade at the top.

The release of *Discotheque*, the first single from the LP, has only served to sharpen the appetite with its combination of powerhouse rhythm, muscular Edge riffs and insistent groove. A 300,000 ship-out, the biggest in Island's history, makes the record destined for the number one spot here but *Discotheque* has done little to stifle speculation as to the direction of the LP.

With long-time associate Flood joined in the studio by Soul II Soul/Massive Attack guru Nellee Hooper, trip hop artist Howie B and Steve Osborne, one half of

Perfecto, many were led to expect a dance album from the band. This theory was further confused by conflicting comments from Bono that the band were "going to make a trip-hop record." "A rock'n'roll record. Bright red. No whingeing."

In fact initial listens suggest that Pop is a rich hybrid, unmistakably U2: powerful, big-sounding, richly melodic but infused with a distinct club feel in its atmospherics and styling. Songs like *Mofa* and *Last Night On Earth* sound like classic U2 while others, notably *The Playboy Mansion* and *Miami*, have a dancefloor feel.

"It's very much a rock'n'roll record but at the same time it's steeped in dance culture," agrees manager Paul McGuinness. "Creatively, they always follow their noses, they intended to make a modern-sounding record at the outset and they've achieved that."

"The whole thing about calling the album Pop is to emphasize its diverseness," explains Flood. "Some of the singles are more obviously rock-oriented but that's not true of the album as a whole."

"The basic premise was that they wanted to move on, that they couldn't repeat themselves. That they wanted to bring in elements from the dance world and integrate them with U2, necessarily with the aim of turning it into a danceable album, but to

synthesize a new sound. That's why different people came in—they wanted to experiment with different influences."

Sessions for Pop began in November 1995 at the band's new studios at Hanover Quay, dubbed HQ, in Dublin's dockland area, with everyone generally working in 12-hour shifts most days, together or separately. The recording proceeded, with small breaks, through to Christmas of last year when it was finally completed with a batch of nearly 30 tracks whittled down to the 12 which appear on the LP. Occasional hiatuses occurred, notably early on when Larry Mullen sought medical help for a chronic back problem.

Virtually all the finished songs bear contributions from the various producers, often on the same track, with few bearing the stamp of one single member of the team. Such a modus operandi could have disintegrated into a war of egos but, says Flood, while there were obviously disagreements, things never got out of control.

One name did emerge as a very significant force in the making of the record, according to McGuinness. Howie B. (née Bernstein) remains enthusiastic about his part in Pop. The DJ, producer and artist was associated with the Mo Wax crowd a few years back and his skills

have become much in demand. He assisted with Everything But The Girl's fresh dancefloor direction on *Walking Wounded* and first collaborated with U2 on the *Passengers* project. This time he took his engineering skills, ideas and record collection into the studio with him.

"I began just playing tunes, old school hip-hop, that sort of thing, and we talked," he says, explaining his part in the process. "Then we were jamming together in the studio. It was putting together beats and loops, digging out samples. For example, *Discotheque* started out as a little wee jam me and The Edge had that turned into this mad tune."

Frequently, he confesses, the recording took wild left-turns. "I went off at magic tangents and that was the best thing about it. Half the time I didn't have a clue what was going on. As long as you were able to react to what was happening and were honest, it was really exciting."

Island managing director Marc Marot explains how one of the tracks altered radically under this working regime. "We got an early version of a track called *Mofa* which was originally

a much more traditional-sounding U2 record then it turned into this monstrous Bomb The Bass meets U2 meets Nine Inch Nails type thing, which is 100 degrees hotter than the original."

The finished result, he says, ranks among their best work. "It's more than the album I hoped they'd produce. It more than surpasses my expectations. It's both extremely modern and traditional U2 at the same time. It has an experimental edge but the spine harks back to traditional U2 territory. Fans are going to be delighted with it." McGuinness is equally bullish about the finished treatment and feels confident about its potential in the US, U2's biggest territory.

"The record is very well-timed, particularly in the US where dance-based music has made very little impact until recently. With The Prodigy and Chemical Brothers beginning to make inroads, it comes at a good time and I think the sound behind Pop could even open up the market in America."

Reflecting the album's diversity Island America managing director Hoeman Majd prefers to concentrate on Pop's strength in the modern rock area, where things have been stagnant in the US for some time.

"I think it's incredibly impressive. Given the state of the American charts and suggestions that maybe the alternative market is a bit flat here I think this will turn everything upside down. It sounds very much of the time, everyone is hoping it will spark the market. Certainly the retailers who have heard it here feel strongly that it's an adventurous and exciting

Act U2 Project album

record."

Pop faces strong competition in the US from Live, whose new album *Secret Samadhi* is released two weeks earlier, and the continued success of No Doubt.

Pop should have seen the light of day in November but was delayed when both sides felt that it wasn't quite ready. But this left Island without a major Christmas release, which Marot maintains they simply had to accept.

"You can't take a three-month snapshot of a company and those sort of pressures certainly can't be allowed to intrude on an act. In the history of things people will remember Pop, not whether Island had a bad last quarter of '96," he says.

More serious were the various leaks which sprung around the single and resulted in the release-date being brought forward a week. An original problem which emanated from the band's fanbase on the internet was superseded by a security breach which ended with America's KROQ playing the single over Christmas.

"We turned the original problem to our advantage, and generated a lot of press from it," says Marot. "We had stories in *Time*, *Rolling Stone*, *Newsweek* and the national newspapers but the second leak was more damaging. It was a question of our international media and retail plan being thrown into disarray. We chose a release window which we thought was best for the artist and were forced to change. We took a decision to bring *Discotheque* forward and we moved mountains to do it."

With a worldwide act the size of U2 a major release like Pop becomes a juggling act, maintains Marot.

USING WATCH
COMET
That's the name of the new U2 album. The debut LP, *Discotheque*, was released on December 10, 1997. It's produced by Howie B. and Nellee Hooper. The album features the hit single "Discotheque" and the track "The Playboy Mansion".

POP: A PREVIEW

Pop is undoubtedly destined to rank alongside Achtung Baby and The Joshua Tree as one of U2's strongest moments. All songs, *Music From The Motion Picture* have been earmarked as potential singles. ...

Discotheque

The first, eagerly anticipated, single, destined for this week's number one slot, displays the central ideas encapsulated in Pop – hard, circling guitar sounds from The Edge, a rhythmic groove and powerful atmospherics.

A really explosive number spearheaded by screeching, shrieking pyrotechnics from The Edge and underpinned by a giddering programmed beat. Bono's vocal is buried back in the mix of this dense, wailing number. A real standout.

If God Will Send His Angels

A strong contender for a Christmas number one if released, this track is a moving, spiritual ballad, with mellow keyboards and chiming bells in the background.

Staring At The Sun

Almost certainly the second single, this is a classic widescreen U2 song, underpinned by a robust acoustic feel and some leaping lead guitar, reminiscent of *Who's Going To Ride Your Wild Horses*.

Last Night On Earth

Intense, cinematic rock number with The Edge's guitar very much in evidence. It builds steadily to a monstrous, anthemic chorus on the line "She's living like it's her last night on earth". A real stadium song in the best sense.

Please

More downbeat and intimate, *Please* is built around a tumbling Larry Mullen beat. Standing anguished and claustrophobic with a very personal Bono lyric, the song nevertheless builds to a potent climax.

Full track listing: *Discotheque, Do You Feel Loved, Molo, If God Will Send His Angels, Staring At The Sun, Last Night On Earth, Come, Miami, The Flycrazy Mansion, If You Wear That Velvet Dress, Please, Weka Up Dead Man*

Label: Island Songwriters: U2 Publishing: PolyGram International Music Producer: various Studio: Hanover Quay Released: March 3

"You simply can't afford to be parochial about a record like this, you'll never see us going for a Chart Show exclusive if there's something needed somewhere else. We try to be even-handed and while the UK is U2's second biggest market they're still growing in the Far East and parts of Europe. There's potential here to take them beyond the 10m mark.

However, that sort of volume of sales can't be achieved without touring as Majd is keen to point out. "Touring is crucial for big sales, a band like U2 put on a real show and it puts them in the shop window. People look at REM and say that the last record wasn't successful but one of the reasons it

didn't do so well is that they didn't tour, same with Pearl Jam."

With this in mind U2 are set to announce a major world tour at a press conference in New York on February 12. Opening in the US this April it moves to Europe in July, runs through to October there before the band head back to America for a second leg.

Figures in the region of \$100m are being bandied about, which would make it the biggest-grossing tour ever and a very attractive vehicle for outside sponsorship. McGuinness confirms they have had approaches but maintains nothing has been sealed.

"There are always people who would like to be associated with the band,

particularly in the information technology world. Since that's stuff we like to use it's not something we're rejecting out of hand but no deal has been inked so far." Heavyweight computer companies like Microsoft and Apple appear to be in the running.

There is a distinct possibility that one of the acts on Mether Records – the label co-owned by the band, McGuinness and Malcolm Dunbar – is in the running for a support slot. Both the Longpigs and Audiweb have shown promise – the former performing well here – but a support slot on the tour could break them worldwide.

With U2 preparing for live action once again it would mean little let-up in

the publishing schedule they have maintained throughout the Nineties. With two huge world tours, three major album releases plus a host of side projects, including the Eno collaboration *Passengers*, plus film soundtrack work on big budget movies like *Batman* and *Mission: Impossible*, U2 are rock music's biggest workaholics.

"They are an example to younger bands who're looking at million records on what it means to stay at the top. They work incredibly hard and I have nothing but admiration for them," says Marot.

It's difficult not to agree with him as U2 prepare to put the Pop into pop.

Mike Pattenden

STEVE LAMACQ ON A&R

It's a common complaint, but how many times have you heard disgruntled bands complaining that A&R scouts won't get out of London to see bands? Just go to any A&R panel at any seminar, anywhere in the world, and there'll be a guy from Scunthorpe who wants to know why you weren't at his gig at the Mutley Arms last Tuesday. Like, all A&R scouts are too busy reclining on the office sofa while young runarounds ferry in ice-cool gin and tonics... The simple fact, as I was saying to Scunthorpe man the other day, is that A&R people go to see bands they're interested in – pretty much wherever they're playing. Obviously it's easier and less time consuming to see a group in London, so that's preferable, but people will travel these days. In fact if the authorities that

ran the Severn Bridge had any sense they'd have capitalised on the interest in Welsh music by introducing a separate toll for A&R men (cars £2.80, lorries £3.50, A&R £5, outside lane only)... You need to have something going for you, though, if you're going to lure industry bodes to go to see a band on spec a couple of hundred miles away. Harsh but true... The scouting system, as we've mentioned before, has improved immeasurably over the past seven years which has improved the position of bands outside of London. And to be honest, most A&R people I know like to get away as much as possible... I was fortunate enough to get to see *Angelica* and *Disco Pistol* at the Manchester Roadhouse last week and there were several of them there – partly to see local band *Breather* who'd

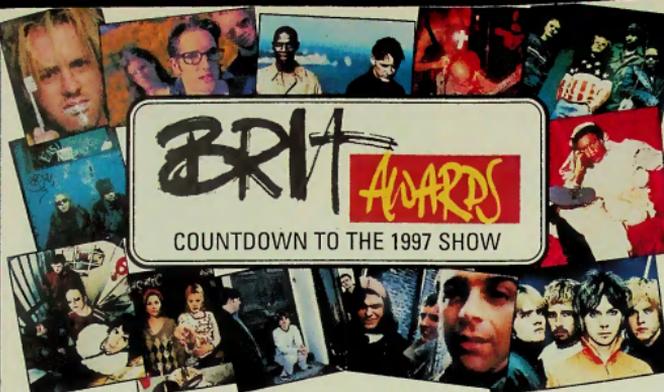
already had the record company signs they sent out back in the Smoke earlier in the week... I also picked up an energetic demo by *Automatic* and a few fanzines, to boot... From there it was on to Wolverhampton for another top night with *Kenickie*, who are currently deciding on management before signing a publishing deal... Back home, interest is starting to pick up for *Fling*, who play somewhere in London on February 10 (not sure where, because I lost the bit of paper. Sorry) and there was a good crowd for the very promising *Dubstar*-esque *Melys*, the latest discoveries from Ankst who brings you *Gorkys* and *Super Furry Animals*. Looks like another trip to Wales...



Don't miss
WATCH

SPEARHEAD

Michael Franti returns with a brilliant new rap disc with a freight-hornic loop that's why released through Partonone on February 24. An album. Chocolate Supers Highway. Follows in March.



BRIT AWARDS

COUNTDOWN TO THE 1997 SHOW

The Brit Awards take place on February 24 at London's Earls Court, with a wide range of talent in the running for awards. This week, we look at the contenders for four categories: best album by a British artist, best dance artist, best newcomer and best producer.

Of all the Brit awards, the one that stimulates the biggest surge in sales after the event is that of best album by a British artist.

The nominees usually include one or two more esoteric choices, but this year's nominees have sold a combined total of 4.6 million and all have reached the top five.

It's an odd fact that the two with the lowest sales, both Sony albums, are the forerunners. **Manic Street Preachers' Everything Must Go**, their most concise and melodic album to date, has given them four consecutive Top 10 singles while selling 540,000 units. And **Kula Shaker's K** has likewise yielded four hit singles and won rave reviews, save for one or two critics who objected to their retro stance. It has sold 675,000 copies.

These two acts have the "cred" edge over the other nominees: **Creed Michael**, whose Older has sold 1.5m, **Ocean Colour Scene**, whose Moseley Shoals is 25,000 sales short of the million, and **The Lightning Family**, whose Ocean Drive LP is a remarkable success story. Though Lifted is the group's only Top 10 hit to date, their quietly effective R&B style has won them many fans, including the 920,000 who bought the album.

The best British dance act award has a habit of going to acts whose records aren't automatic club monsters. Instead of a mainstream house act, it usually goes to an act for whom dancefloor popularity is an almost

incidental dimension to a wider popularity.

And so it will prove this year, too, with the R&B-inflected **Jamiroquai** and **Mark Morrision** up against the more experimental **Chemical Brothers** and the raucous rock/dance hybrids **Underworld** and **The Prodigy**.

This award recognizes success with singles or albums, hence the inclusion of **Chemical Brothers** and **The Prodigy** although neither released an album in the 15-month eligibility period. The Prodigy's two number one singles will surely make them a tough act to beat.

Another category where the release of a single or an album confers eligibility is that of best British newcomer, though all but one of the 12 acts in this overcrowded, and somewhat misnamed, shortlist have released an album.

The exceptions are **Mansun**, who are in thanks to a well received quartet of EPs. Of the rest, four topped the album chart - **Spice Girls** with **Spice 2m** sales), **The Bluetones** with **Expecting To Fly** (310,000 sales), **Ash** with **1977** (350,000 sales) and **Kula Shaker** with **K**.

Rounding out the list are **The Longpigs**, **Space**, **Mark Morrision**, **The Lighthouse Family**, **Alisha's Attic**, **Babybird** and **Skunk Anansie**, who worked very hard in the eligibility period to release not just their debut album **Paranoic & Sunburnt** but also the follow-up **Stoosh**, both of which reached the Top 10.

Babybird's nomination is rather more complicated. Their debut album was released prior to the eligibility period and can't be considered, but their first two singles - **Goodnight** and **You're Gorgeous** - can.

Finally, those unsung heroes, the producers. **The Absolute** - Paul

Wilson & Andy Watkins - and the team of **Matt Rowe & Richard "Biff" Stannard** are jointly nominated for their work on the **Spice Girls'** album, though they didn't actually work together.

The Absolute are best known as mixers, but also have a career as artists themselves and have produced the current **Kavana** hit as well as the upcoming **Clarter Twins** single and a track of the forthcoming **Gary Barlow LP**. **Stannard & Rowe** have produced and co-written hits for **Eac 17**, **Jimmy Somerville** and **Ant & Dec**. They produced four cuts from **Spice**, including the breakthrough hit **Wannabe** and **2 Become 1**, both of which they also co-wrote with the girls. The six tracks helmed by **The Absolute** include **Say You'll Be There**.

Tricky is listed for his work on his own, rather poorly received, album **Premillennium Tension**. He's the only artist/producer on the list. **John Lickie**, who was nominated last year for his work on **Radiohead's The Bends** and **Cast & All Change**, is the most experienced producer on the list, and at 43, the oldest. **His '07** includes engineering **Phil Foy**, **John & Yoko** and **Maro Bolan**, while **Simple Minds**, **XTC** and **The Stone Roses** are among his previous production clients. His nomination this year is for producing the debut **Kula Shaker** set **K**.

At 42, **Mike Hedges** is also vastly experienced. Another former engineer, he graduated to production in 1979. **The Cure's Three Imaginary Boys** was their and his debut album. He produced many leftfield acts over the next few years, and also shaped the sound of **Everything But The Girl**, **The Beautiful South** and **The Shamen**. His nomination reflects his part in the **Manic Street Preachers' Everything Must Go**.

WHAT'S NEXT FOR THE NOMINEES?

Jamiroquai

From February 21 they will be touring the UK on re-scheduled dates (postponed due to illness last year), which will tie in with the promotion of their next single.

The Prodigy

The Prodigy are currently finishing their next album and will be looking to support the new release in the US.

Underworld

Underworld will be recording a new album, and releasing after a successful year.

Robert Miles

Miles has just moved from Italy to London to set up a studio. He is about to start work on his next album, due for release in the summer.

Joan Osborne

The next couple of months will be quiet; Osborne's only plans are to work with the rest of the band writing new lyrics.

Hugh Jones

Jones is currently completing an album with **The Smiles** in Ramfield.

The Chemical Brothers

Over the next couple of months **The Chemical Brothers** will be working on a new single (due March 24) and an album (due April 7).

Fla Lovin' Criminals

FLC are due to release their next single **King Of New York** on March 17, followed by a 12-date UK tour starting April 27.

Absolute, **Richard Stannard & Matt Rowe** **Stannard & Rowe** have just finished working with **Ant & Dec** (Telstar) and are about to start producing new act **Deep End** (Virgin).

The Tony Rich Project

There are no UK plans, but the band will be promoting their new release in the US.

Presidents Of The USA

They are currently promoting the release of their new album **in the US** and are due back in the US in the late spring for a few dates to see in with a new release.

John Lickie

Lickie is currently producing the **Cast** album.

Finally, **Hugh Jones**. After cutting his teeth on 6AD acts like **Heidi Berry**, **Ultravox**, **Vind Side** and the **Pole Saints**, and more mainstream acts such as **Del Amitri**, **The Teardrop Explodes** and **The Icicle Works**, he stakes a powerful claim to the producer's award this year, having produced **Doody's Free Peace**, **Sweet** and **The Bluetones' Expecting To Fly**. It's the latter album that is largely responsible for his nomination.

The producer category is particularly difficult to forecast, as it often goes to the producer who is best known in his own right, rather than the one who produced the year's best or most successful album. **Brian Eno** won last year, even though his nominated work was **David Bowie's** commercially and critically unsuccessful album **Outside**.

Alan Jones

IN THE STUDIO

ARTIST	PROJECT	COMPANY	DUCKED BY	STUDIO	PRODUCER
ADEVA	tracks	1-2-1	Paul Kennedy	RG JONES (London)	O'Influence
AKIN	single	WEA RECORDS	Mickey 'D'	RG JONES (London)	Ben 'Jammin' Robbins
PETER ANDRE	remix	XL TALENT	Ian Wright	ROUNDHOUSE (London)	Stuart Drichton
BABA MAAL	tracks	MANGO RECORDS	Jimbo Van Renen	METROPOLIS (London)	Mykell Riley
BRAND NEW HEAVIES	album mixes	LONDON	Nina Black	ROUNDHOUSE (London)	Brand New Heavies
PHIL CAMPBELL	mixes	EMI	Paul Mitchell	METROPOLIS (London)	Julian Mendelsohn
CATHERINE WHEEL	mixes	MERCURY (New York)	Serr Vidal-Rosa	METROPOLIS (London)	Garth
THE COLOUR BLUE	tracks	DOWNBOW	Jesse	RED SPOT (London)	Dieter
HARRISON	single	INTERACTIVE MUSIC	Andrew Boothroyd	MATRIX	Don Brownlow
MENSWEAR	recordings	LONDON	Nina Black	KONK STUDIOS (London)	Chris Allison
MONTROSE AVENUE	tracks	COLUMBIA	Alan Bambrrough	CHISWICK REACH (London)	Robbie Millar
MULU	album	DEDICATED	Paul Maslin	PARR ST STUDIO (London)	Bob Kraushar
RUSSELL NASH	mixes	TELSTAR	Gordon Chariton	SWANWARD (London)	Joe Crisp
FRANCO	album	WARNERS	Celia Lewis	RG JONES (London)	band
CONOR REEVES	album tracks	MARTYNY WARE	Gordon Chariton	ROUNDHOUSE (London)	Telstar Records
SNUG	single	WEA	Jonathan Dickins	GALLERY (Surrey)	Phil Manzanera
SPICE GIRLS	remix	ROLLO ARMSTRONG	Rollo Armstrong	SWANWARD (London)	Rolle/Sister Bliss

Confirmed bookings, week ending 31 January 1997. Source: Era



GRASS SHOW
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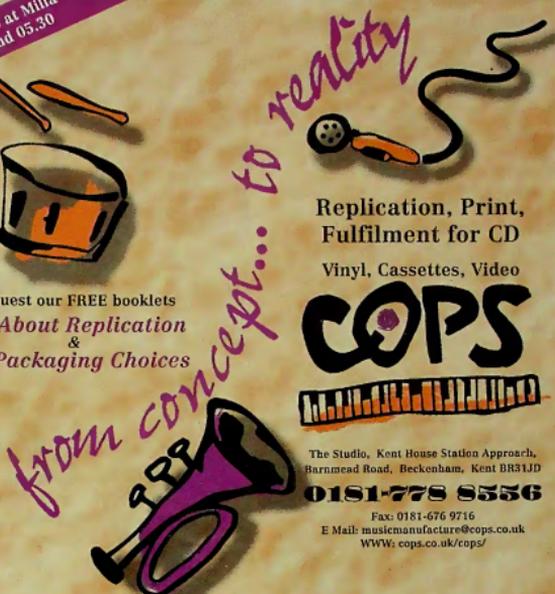
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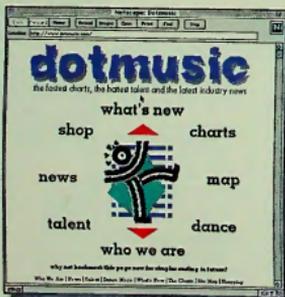
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