

music week

For Everyone in the Business of Music

22 FEBRUARY 1997 £3.25

IT HAPPENED TO SPORXY BUT WHAT WAS IT? **PLUS!** MARK OWEN, DAMON, T.J, 911 & LIAM!
EVERY MONTH

TOP OF THE POPS

EXCLUSIVE!
BOYZONE

LADS IN

292,824
sales per issue!
Source: ABC July - Dec '96

Up 142% year on year

...GOSIP WITH BOYZONE, EAST 17 AND BACKSTREET BOYS!

OFFICIALLY THE UK'S BIGGEST-SELLING MUSIC MAGAZINE!

BBC
HOMELIFE

Here's how we did it!



THE BEST INSIDER STORIES



THE BIGGEST NAMES

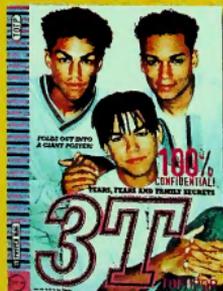


THE BEST IDEAS (WE CHRISTENED THEM!)



THE BIGGEST POSTERS

THE BEST POP PACKAGE



TOP OF THE POPS
MAGAZINE

OFFICIALLY THE UK'S BIGGEST-SELLING MUSIC MAGAZINE!

musicweek

NEW-LOOK
RM INSIDE

For Everyone in the Business of Music

22 FEBRUARY 1997 £3.25

Spice Girls create history

by Paul Williams

Spice Girls Wannabe has established itself as the most successful debut single of all time after topping the US chart.

The single has so far sold 4.8m units worldwide and has topped the chart in 31 countries in the past seven months, a record unmatched by a new act.

The release has reached 1m sales in America where the Virgin act's album *Spice* entered the chart this week at number six with sales of 100,000. It is the highest album debut ever achieved by a UK act in the US.

Virgin Records managing director

Paul Conroy says, "This is a wonderful achievement for us because America is the big one. It certainly opens a lot more doors for UK acts generally."

"This is something which has taken everyone by storm and it's gone completely against the grain because a girl group from the UK has never broken America in this way before," he adds.

Wannabe's US achievement brings to an end an 18-month hiatus since Seal's *Kiss From The Rose* became the last UK act to achieve a US number one.

Spice Girls' US success comes at a time when the US industry is showing renewed enthusiasm for pop.

Russ Solomon, the 71-year-old

founder and owner of Tower Records, addressed the theme at last week's *Avanti* music radio convention in New Orleans, which featured appearances from Spice Girls, Gina G and Space.

Solomon said that the US industry should learn from the pop-orientated UK market. "We don't have a teen idol or a teen balladeer at the moment - music that makes little girls scream," he said. "I think they do that much better in England than in America, where they have a lot of pop stuff coming on to the scene. They also emphasise singles much more than we do here."

Solomon highlighted the need for a boy pop act to follow Spice Girls. "Spice

Girls are a bright light but they are still a girl act, which doesn't get the girls screaming so much," he added.

Spice Girls are not the only UK act receiving heavy industry attention in the US. Both The Chemical Brothers and The Prodigy are being keenly watched to see if their record sales can match growing industry interest.

The Prodigy's *Firestarter* moves up five places to number 41 in the new *Billboard* singles chart, while Chemical Brothers' *Setting Sun* slips 15 places to number 95. It is a strong chart for UK acts, with 11 UK acts and three UK-signed acts - U2, Gina G and The Cranberries - in the Hot 100.

THIS WEEK

4 ABCs plot the rise of TOTP title

5 PolyGram posts flat profits for '96



10 Lisa back in step with dance-pop

32 Jazz to build on firm foundations

35 Dooley: pancake fun in London



Blar dedicated last Monday's London Astoria gig to Leo Finlay, *Music Week's* A&R editor who died aged 32 at Christmas. Proceeds from the gig, which was staged to launch the band's new eponymous album, will go to a trust which has been established for Leo's wife and family. A benefit concert featuring The Fall, Travis, Tiger, Formula One and a special guest has also been set for the LA2 in London on February 26. Tickets are priced at a minimum of £20 with details available from Mark Allison on 0171-686 0939 or fax 0171-686 0991.

Burger to address Music Radio 97

Sony Music UK ceo and chairman Paul Burger has been confirmed as the keynote speaker for this year's Radio Academy conference Music Radio 97.

Burger will address more than 200 executives from the radio and record industries at the event on April 17 at London's Baffa.

Virgin Radio programme director Mark Story, who is chairman of the Music Radio 97 steering committee, says, "We are delighted that Paul has

agreed to deliver the keynote. His work in the music business on behalf of the BPI, and in particular his role as Brit Awards chairman, has made him one of the industry's most influential figures."

Session topics and speakers for the day long event will be announced soon. Event organiser and producer Kathy Leppard urges delegates to book early. Priority will be given to RA members. For registration and details call the RA on 0171-265 2010.

New-look RM gives dance extra bounce

RM, MW's specialist dance magazine, this week unveils a fresh look and a raft of new features.

The new package includes an Urban chart highlighting the burgeoning R&B market and the UK's first dance airplay chart compiled by Music Control. A Q&A with a key figure in the dance business will also feature each week alongside a label focus.

"The new RM is more closely focused on the business of dance and, hopefully, it's an even better read," says *Music Week* and *RM* editor Selina Webb.

Singles power UK industry to new highs

The UK music market reached a record high last year according to new BPI trade delivery figures which were unveiled last week.

The value of the UK record industry hit a new peak of £1.1bn in 1996, after a final three months in which 79m albums worth £284m were sold to the trade. In total, 208m album units (worth £967m) were shipped across the whole year, an increase of 6% compared with 1995.

The singles market experienced the most dramatic uplift, to reach its highest level since 1982 and record the fourth biggest year yet for singles.

In the final quarter, ship-outs were up by almost 24%, compared with the same period of 1995, to 24.1m units. The impressive figures pushed the singles market up 6% to 78.3m for the whole year.

BMG and BPI chairman John Preston says the results reflect a buoyant UK music market and music scene, particularly in the light of disappointing figures for other territories. "Of all the developed countries, this is one of the best sets of figures," he says.

"While a couple of big successes like Spice Girls and Robson & Jerome stand out in volume terms, the fact is that

1996 was a great year for British music." The figures show that individual markets will respond to good product, he adds.

The UK figures compare particularly favourably with the US industry which last week unveiled figures showing the value of the total recorded music market just 1.7% to \$12.6bn.

The Record Industry Association Of America (RIAA) figures show unit sales up by 2.3% to 1.1bn. The biggest growth came in the traditionally poor singles market in which business was up around 10%.

See p8

Falling In Love
(Is Hard on the Knees)

NEW SINGLE OUT NEXT WEEK

CD, Cassette and strictly limited individually numbered picture disc

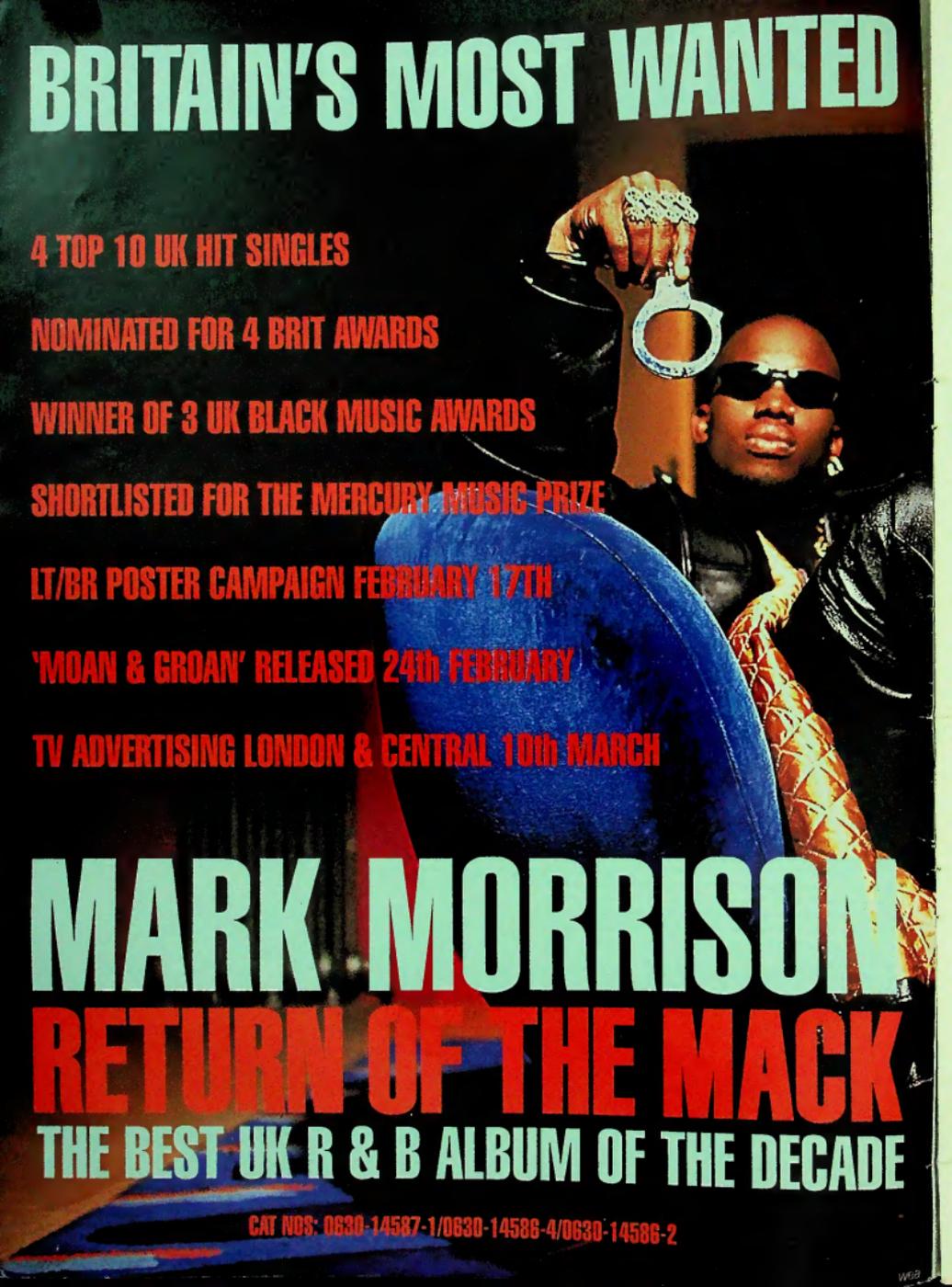
FALLING IN LOVE (IS HARD ON THE KNEES)
From the forthcoming album *THIRTEEN LIVES* (1997) MCA

LIVE IN THE UK

May 31st Birmingham NEC
June 2nd Glasgow SECC
4th London Wembley Arena
<http://www.vegasmb.com>

ORDER NOW FROM SONY MUSIC TEL: 01298 365151

BRITAIN'S MOST WANTED



4 TOP 10 UK HIT SINGLES

NOMINATED FOR 4 BRIT AWARDS

WINNER OF 3 UK BLACK MUSIC AWARDS

SHORTLISTED FOR THE MERCURY MUSIC PRIZE

LT/BR POSTER CAMPAIGN FEBRUARY 17TH

'MOAN & GROAN' RELEASED 24th FEBRUARY

TV ADVERTISING LONDON & CENTRAL 10th MARCH

MARK MORRISON

RETURN OF THE MACK

THE BEST UK R & B ALBUM OF THE DECADE

CAT NOS: 0630-14587-1/0630-14586-4/0630-14586-2

Radio One's new head of music policy, Jeff Smith, has been at the forefront of music programming at the station since joining in 1983, and is best known for initiating the Evening Session in 1990. A producer of the show until 1993, he became executive producer for Simon Mayo's morning slot, before becoming editor of mainstream programmes and music manager for Radio One in 1994. Smith is acknowledged by promoters and pluggers as a key figure at Radio One, and his departure in June 1995 to become managing director and director of programmes at Wise Buddha Music Radio sparked much disappointment. He is expected to rejoin the station by the end of March.



Pluggers back Smith in top Radio One role

by Catherine Eade

The music industry has welcomed the appointment of former Radio One music manager Jeff Smith as the station's new head of music policy.

Smith, 36, was confirmed as Radio One's head of music last Wednesday (12), as BBC Radio also announced that Geoff Mullin - currently head of music at London station Melody FM - will take on a parallel role as head of music policy for Radio Two. Smith rejoins Radio One from independent radio production company Wise Buddha, founded by Radio One DJ Mark Goodier, just two years after leaving the station.

Smith will sever all ties with Wise Buddha to take full responsibility for the Radio One playlist, reporting to Radio One deputy controller Andy Parfitt. Smith says, "Returning to Radio One as head of music policy and joining

Matthew [Bannister, BBC director of radio] and Andy in programming Europe's greatest music station was an opportunity I couldn't miss." Goodier will take over as managing director and head of programmes at Wise Buddha.

Parfitt says, "There are things Jeff is keen to do with the daytime output which will involve looking at making our music policy stand out even more. I envisage more new music on Radio One when Jeff starts."

Scott Piering, director of Appearing, says Smith is the "polar opposite" of the BBC's head of music entertainment Trevor Dann, who will cease his involvement in the Radio One playlist when Smith joins in late March.

"Jeff was always keen to give pluggers feedback. He was a great interface between Radio One and the industry," adds Piering. "Thanks to Trevor we know where we are with Radio One,

and this appointment will give the industry the stability it needs."

Alan James of Alan James PR says, "It's brilliant news for pluggers and for Radio One. Jeff's got a great cross-section of music knowledge which will be even wider now after two years away from Radio One. He is well known and liked in the industry. The reaction to Geoff's appointment has been good, too."

Mullin's appointment at Radio Two was overshadowed by the news of Smith's return, but his move also represents a return to the BBC from the independent sector.

While at Radio Two, Mullin produced Terry Wogan, Jimmy Young and Sarah Kennedy, before leaving for Melody in 1994. He will report to Radio Two controller Jim Molt when he starts in March or April, soon after Rajan announced the station's highest audience figures for two years.

MW awards to get the Peacock touch

Peacock Design has struck a deal to oversee video production for next month's Music Week Awards.

The company will be putting together a video montage of some of last year's biggest-selling singles and albums for the awards which will take place at London's Grosvenor House Hotel on March 6.

Peacock will also provide animation and graphic sequences for the awards. Last year, Peacock Design designed the MW Awards brochure.

Peacock's managing director Keith Peacock says, "This is the ultimate arena to show off what we can do because every key figure from the music industry will be there."

A few seats are still available for the Music Week Awards, for which judging has now been completed. The closing date for entries for the Creative & Design Awards - which take place at the Royal Lancaster Hotel in central London on the evening of April 14 - is on February 23 for the music, video, advertising, design & packaging, website design and corporate marketing categories.

For entry forms and ticket enquiries, contact Louise Stevens on 0171-921 5982.

Independiente going global with Sony licensing contract

Andy Macdonald's Independiente label has confirmed a worldwide licensing deal with Sony Music Entertainment.

The deal, effective immediately, will see Independiente artists handled by Epic in the US. The label will go through Sony's sales and distribution network in the UK. Independiente is launching a US office to work alongside Epic in the US, which will distribute the label's American releases. Former Go! Discs head of international Jan Wening is the first US staff member to be appointed.

Independiente chairman Andy Macdonald says he had some "very flattering" offers for international rights to the label, but says Sony displayed the most understanding about what the label was looking for.

"Sony proved fully responsive to our needs and aspirations as an independent company," says Macdonald. "We're very ambitious and their market expertise and muscle will be vital to our success. Sony's track record at breaking UK

acts overseas is very strong. They're players, not part-timers."

The deal was struck after an initial approach to Macdonald by Sony UK chairman and CEO Paul Burger. Negotiations also involved Paul Russell, president of Sony Music Entertainment Europe.

Burger says he is looking forward to working with what he believes is shaping up to be an impressive artist roster. "Andy is regarded as one of the finest independent A&R men in the country," he says.

Russell adds, "Andy's track record in assembling a team of highly creative executives and developing very successful artists is well known. When he formed Independiente it was a 'must-have' as far as everyone at Sony Music worldwide was concerned."

The first UK release under the deal will be the debut single from Scottish four-piece Travis, the first band Macdonald signed to Independiente. "Travis' debut album is expected to be the first US release and is due in the summer.

NEWSFILE

Music Week moves to London Bridge
Miller Freeman Entertainment, including *Music Week*, *MTV* and *CIN*, is moving to new offices this weekend. From next Monday (February 24), the operation will be based at 8 Montague Close, London Bridge, London SE1 9UR. Telephone and fax details will remain the same.

Court rules withdrawal of Girl Power LP
Global TV was forced to pull its *Girl Power* album last week after Virgin Records gained a High Court injunction, claiming the title infringed copyright on its Spice Girls' artwork. The injunction was due to be followed by a further hearing today (Monday), the intended day of release. Global hopes to release the album next Monday (24) if cleared at the hearing.

Bottomley opens EMI music exhibition
EMI Music's 100th anniversary music industry exhibition was launched by National Heritage secretary Virginia Bottomley in Edinburgh on Friday. The show moves to London's Canary Wharf in July and York in February '98.

World Music to relaunch Update Down
World Music Management plans to form a new version of Update Down after splitting with the original line-up. The group were launched a year ago by World Records on the back of a 50-minute BBC Inside Story documentary. However, the four band members decided to terminate their contract with World after World Records went into liquidation in January. World Music director Nick Stolberg says the band will not be able to call themselves Update Down because World Music owns full rights to the name.

Brighton festival focuses on live scene
Live music and club culture are to form the centrepiece of the new Brighton Fringe Festival staged from May 2 to May 26. The fringe, which coincides with Brighton's international festival, will include workshops and seminars - staged in conjunction with the International Managers' Forum and MCPS - as well as live concerts and a celebration of a decade of club culture.

MVC expands with Coventry outlet
Music and video chain MVC opened its 35th store last week with a 3,700sq ft site in Coventry, Ken Lewis, managing director of MVC, says the chain plans to continue its expansion throughout 1997 and beyond.

Deadline draws near for Ivors entries
The closing date for entries for the 42nd Ivor Novello awards is 6pm this Friday (21). Nominations are sought in the following categories: best contemporary song; best song musically and lyrically; best commissioned film score; best song commissioned for a film or broadcast production and best score commissioned for a broadcast production. Entries should be sent to Basca. Telephone 0171-629 0932 or fax 0171 622 6993.

Sony Music Video launches budget label
Sony Music Video is launching a budget video label, Direction, in March. Five videos featuring Babyface, The Bangles, Motorhead, Cheap Trick and Prefab Sprout will be released on March 17 with a dealer price of £4.08 and expected retail price of £5.59.

The Score hits four-times platinum
Fugees' *The Score* was certified four-times platinum last week by the BPI. Other certifications went to the albums *Blur* by Blur and *Exciter's Ghosts* by Japan (both gold), and *Placebo* by Placebo and *The Soul Album* (both silver). Silver went to the Backstreet Boys' single *Quit Playing Games*.

.dotmusic
The latest industry news On The Net.
From Music Week. Updated Mondays at 18.00 GMT.
<http://www.dotmusic.com>

COMMENT

Work to make UK pop work for America. Culturally America may be a country which strikes many Europeans as superficial beyond belief. But paradoxically, when it comes to music, America suffers from a strange cultural snobbery. There's a morbid interest in "authenticity", in "musicianship" and "artistic vision". Of course those things have their place, but none of them are prerequisites for successful pop. Sadly, America — and particularly the US music industry — does not get pop.

It's a point which became all too clear last week at the *Gavin* music radio convention in New Orleans. Overheard conversations in the hotel lobby suggested UK triumphalism over the success of Spice Girls may be premature. They just don't get it.

Thursday night and a Warner Bros showcase for Gina G reinforced the point. As Gina flounced and chirped through four outfits in four songs — and the new material is very strong — the assembled radio programmers stood open-mouthed. They just didn't get it.

American musical orthodoxy was formed and frozen in the rock era of the Sixties and Seventies. That's the reason why, if you look at the US Top 40 — and it was a point made by Tower records chief Russ Solomon — they have no indigenous white teen pop. The result is that young white kids are forced instead to buy the same music as their parents.

Which all leads to a number of conclusions. That there could yet be a huge latent demand for pop music which speaks directly to white American teens. That the US industry is unlikely to be able to satisfy that demand. But that our European arrogance should not mislead us that it will be easy to beat a system which is inherently biased against pop. The success of Spice Girls and Gina G is a tremendous achievement. The point now is to press home that advantage and to create the pop that America is unable to create for itself. *Steve Redmond*

TILLY

How about *Upside Down II* — the truth?

So it's finally gone *Upside Down* for *Upside Down* record label, World Records. Now why should we be surprised? No-one has ever seen so much money spent on a new act, including full-page colour ads here, there and everywhere for their single.

At the time of the BBC documentary on the formation of the band the industry was disbelieving. The Beeb should now do a follow-up showing how it all ended in tears. After all, they appeared to be saying, "take all your four good-looking boys, average sounds, a potful of money and you can have success".

We know this isn't true — can the BBC let the public know, too.

Who in radio is catering for the kids?

Well, it's official. Despite all the money spent by record companies on their own promotion gigs, independent promotion and hospitality to convince Radio One to play our records, Radio Two has a bigger share of the weekly audience, for only the second time ever. Radio One thinks it caters for the 15-25-year-olds, with Radio Two for the over 25s to heaven.

But who caters for the kids who love music from an early age, grow up with it and become the album buyers of tomorrow? Yes, you're right — nobody. The hottest kids' record is the brilliant *Where Do You Go by No Mercy*, which is selling by the bucket load, but on the airplay chart it is nowhere.

Obviously, there's no room for it when the actual *Real* single is played 28 times a week, despite its plummet down the charts.

I believe Radio One will continue to lose audiences with its mindless, no-personality presenters and suspect music policy — would the last one listening switch the radio off.

Tilly Rutherford's column is a personal view

NEWS

TOTP extends ABC lead as pop and dance surge

by Catherine Eade

The BBC's *TOTP* magazine has extended its lead over rival *Smash Hits* to become the UK's biggest-selling music magazine with a 140% rise in readership to its highest yet ABC figure of 292,824.

Circulation figures for the UK magazine market for July to December 1996 show mixed results across the music titles, with particular strength displayed in the pop and dance arenas.

Emap's *Smash Hits* recorded a 9.8% rise in readership year-on-year for the six months, while the BBC's *Live And Kicking* leapt 80%.

Peter Loraine, editor of *TOTP* magazine since its launch in March 1995, says coverage of the top pop names combined with a TV advertising campaign in September helped boost sales.

"Readers seem to be coming back because sales for each issue are going up, which is fantastic," he says. "We've really developed the magazine's character over the past two years."

In the dance sector, IPC's *Muzik* mag-

THE UPS AND DOWNS

	circulation	% year change
TOTP (BBC)	292,824	+141.0
Smash Hits (Emap)	259,985	+9.8
Q (Emap)	212,627	+2.0
NME (IPC)	111,211	-5.1
Select (Emap)	105,648	-5.3
The Face (Emap)	113,028	+0.6
MixMag (Emap)	88,160	+21.8
VOX (IPC)	79,982	-15.5
Muzik (IPC)	65,563	+71.5
Melody Maker (IPC)	45,495	+24.7
Kerrang! (Emap)	43,121	+1.0
Metal Hammer (Denon)	34,757	+23.1

Source: ABC figures for Jul-Dec 1996

azine and *MixMag*, bought by Emap at the start of the year, both displayed increases in circulation, while their alternative music counterparts each suffered losses. *Muzik* went up by 24.7% year-on-year and *MixMag* by 21.8%.

Alan Lewis, editor in chief of IPC's specialist magazines, says he is particu-

larly pleased with the rise of *Muzik*. "For a new magazine to see such a rise in the competitive dance area is great news," he says.

Melody Maker suffered a further decline, with a 19.8% drop in readership taking it below 60,000. Vox fell by 15.5% and *New Musical Express* suffered its first fall for four years, with its circulation down 5.1%.

IPC specialist group publishing director Andy Maffei says he is not concerned with the drop in the three rock titles. "The fact that there was no Glastonbury had an effect," he says. "The nature of new music magazines is that you take risks and accept that increase of 21.5% and market leader Q's slight upturn of 2%. *Select*'s circulation fell 5.3%.

Emap's music titles mostly saw rises, with *Mujo* recording a substantial increase of 21.5% and market leader Q a slight upturn of 2%. *Select*'s circulation fell 5.3%.

King: 'I'll quit Eurovision if the UK entry flounders'

Jonathan King has vowed to quit his role as music executive for the Great British Song Contest if the UK does not win Eurovision this year.

King believes the UK has a strong chance of victory with one of the four songs which have been selected by Radio Two listeners to compete in the Great British Song Contest's final stage.

One of the songs, the Kimberley Rew-penned *Love Shine A Light*, was performed by Katrina & The Waves on the National Lottery Live show on Saturday (15), while *Yodel In The Canyon Of Love*, written by Kenny MacDonald and Gordon Macdonald and sung by Do Re Mi featuring Kerry, is included in this Saturday's (22) programme. Don Black and Richard Kerr's song, *You Stayed Away Too Long*, will be performed by Joanne May on March 15's show and *For The Life You Don't Yet Know*, written by Nick Spindler and Peter Thompson and sung by Sam Blue, is due to be aired a week later.

The four will then feature in a BBC1 special at 3.30pm on Sunday, March 9, with a telephone vote deciding the winner. The result will not be announced until the Lottery programme six days later, however, when the winning song will be performed.

Michael hails the internet as music industry's future

George Michael declared the internet to be the future for the music industry, as he made a rare appearance at last week's Milla conference in Cannes.

Michael appeared at a press conference held by Progressive Network, the inventor of the internet's most popular real-time sound delivery application, RealAudio. The company was introducing its new streaming video application, Real Video.

But Michael, who was promoting his new Aegaeon label and its website www.Aegaeon.com, issued a warning to those in the industry who fail to see the net's potential.

"Come from an industry that doesn't really like the possibilities of the internet," said Michael, referring to the net's

ability to bypass conventional industry promotion, distribution and retail systems. "It takes away the middleman, gives the people exactly what they want — and it's efficient and respectful way for the artist to communicate with the fans. Little non the world over are losing sleep right now."

Progressive has already signed partnership arrangements with majors including Sony, Warner, EMI and Virgin to promote RealVideo and their acts across the internet.

The four-day Milla event drew to a close on Thursday, having attracted more than 1,200 companies from 36 countries. At the annual Milla awards, the Peter Gabriel CD-Rom *Eve* won the top prize.



Zomba Music Publishing's worldwide expansion policy has seen it strike a deal to establish a presence in Scandinavia for the first time. Steven Howard, managing director of Zomba Music Publishing, has finalised details of a joint venture with leading Swedish writer, producer and publisher Dennis Pop and his company Chairon, which will see Zomba's London division publishing and managing Pop and his team and opening an office in Sweden. "We were looking for a presence in Scandinavia and Sweden seemed the obvious place to be," he says.

dotmusic strikes deal with Levi's

Miller Freeman Entertainment's award-winning website, dotmusic, has struck an advertising deal with Levi Strauss.

The ad campaign forms part of Levi's new marketing drive on the internet and has been launched to complement the company's current Mermaid TV campaign which started last week. The deals run for two months.

Website designers Obsolete and BBH have put together the designs of the campaign which is using short interactive logos, called i-Candys, to communicate information about the brand.

Chris Sweeney, dotmusic's commercial manager, says: "There are few bigger global brands than Levi's. Its advertising is synonymous with music and style and their recognition of dotmusic is a great endorsement of the site."

EMI regains its publishing crown

EMI Music Publishing regained its place at the top of the publishing market share rankings in the final quarter of 1996.

Peter Reichardt's team topped PolyGram Island after a period in which it claimed 100% of singles by Toni Braxton, Robinson & Jerome, and Jamiroquai, as well as shares in hits by The Prodigy, Robert Miles and Mark Owen.

EMI topped the overall rankings with a 19.0% share of the market, ahead of PolyGram Island on 17.5%.

Warner Chappell came in third with a 9.8% share, ahead of Sony on 7.5%, MCA on 7.1% and BMG on 6.0%.

PolyGram further established itself as EMI's closest rival, topping the singles rankings on 17.9% with 100% of hits by Céline Dion, Pugees, JT and Beautiful South.

The company also claimed shares in hits by Spice Girls (50%), Boyzone (80%) and the Dublinane single (50%).

EMI was second with a share of

17.4%, with Warner Chappell third at 11.6%.

In the albums listing, EMI was top with a 20.3% share, ahead of PolyGram on 17.1%. Warner Chappell was again in third position with a 8.4% share.

The quarterly figures also show independent publisher Windswept Pacific improving its overall share to 5.5%, through its 50% shares in the two Spice Girls singles, the two biggest sellers of quarter.

● Full details next week

Levy remains bullish as PolyGram's profits slip

by Martin Talbot

PolyGram president and CEO Alain Levy is confident the company can bounce back after unveiling disappointing financial results for 1996 last Wednesday.

Levy announced flat operating profits, citing lower than expected sales of albums by the company's international superstars combined with slow industry growth.

PolyGram saw music sales up 5%, with operating income down 3% as a result of \$650m restructuring costs. Sales of pop repertoire grew just 2% it was revealed in the report, which covers the 12 months to December 31, 1996 (see table).

The international restructuring, which was announced in November and includes PolyGram's move to its new Milton Keynes distribution centre in October, will leave the company leaner and more efficient, says Levy.

PolyGram's 5% growth compares favourably with estimated global music industry expansion of just 3%. Levy says. But he adds, "Our figures are in line with expectations, but we are disappointed because they were below what

PROFITS FLATTEN OUT

	1996	change
Net music sales	\$2,252m	+3%
Music operating income	\$260.0m	-3%
Operating margin	14.0%	-6%
Pop sales	£1,315m	+2%

Figures are converted using the exchange rate £1=NLG3.268. Source: PolyGram.

PolyGram is capable of achieving."

Levy says the performance of UK repertoire both domestically and internationally was disappointing in 1996, a year which was hampered by changes in management including the repercussions of the 'Go! Discs' deal and the distribution move.

"We have also just started working on the Lighthouse Family in the US now, which we could have started earlier," he says. "And Beautiful South are a mystery. They haven't been as successful as we might have expected internationally, but that's not for the lack of trying."

Levy believes British acts can begin to capitalise on the rebirth of US interest in pop. "I think the tide is turning and the American market is becoming a lot more pop orientated, as Spice Girls and The

Cardigans are showing," he says. "I think we will benefit from that."

Internationally, PolyGram was affected by the changing nature of global music markets, which saw a shift away from worldwide blockbusters and towards indigenous or national repertoire in 1996, Levy says.

Despite the release of a number of superstar albums, none passed the 5m mark: The Cranberries' 'No The Faithful Departed' sold 4.4m units, while Bryan Adams' '18 Til Die' sold 3.8m.

In 1996, PolyGram had 34 albums which sold more than 1m units - compared with just 16 in 1991 - of which eight were by local artists such as Germany's Andrea Bocelli, France's Florent Pagny, Hong Kong's Jacky Cheung and Brazil's B O Chan.

Levy also revealed that Europe's first Motown Cafe is being planned for London by the end of the year.

Advanced discussions have already been held to finalise a site in central London for the cafe, which follows the launch of the first sites in New York and Las Vegas over the past 18 months. Outlets are also planned in Orlando and the Far East, Levy adds.

RCA's North & South set for prime TV slot

RCA act North & South are set for one of the biggest promotional pushes of the year after landing starring roles in a new BBC television series.

The four-piece, who signed to RCA a year ago, will feature in *No Sweat*, a nine-part children's drama programme about a group of schoolchildren who form a band. Being screened from April, the series is produced by Initial Film & TV in association with BMG and will feature at least two songs per show.

Massive's Tom Watkins and Sally Shires are managing the act and RCA is planning a series of releases. David Joseph, RCA head of artist development, brokered the deal for the label. He says, "The television series is an enormous deal. There was a great buzz in the music industry last year about coming up with a new television programme for artists and now we've got one."

BMG chairman John Preston says, "We were very excited about North & South and No Sweat. No one has really attempted this mix since the Seventies, but we think Initial and the BBC have got it right and North & South definitely have."

Watkins, who also manages East 17, says Massive had already assembled the line-up of the group around lead vocalist/guitarist Lee Miller as part of a plan for a TV programme about a young band when Initial approached him with a similar idea.



North & South's debut single *I'm A Man Not A Boy* will be released by RCA at the end of April, halfway through *No Sweat's* run on BBC1. The track is the first result of their collaboration with producers Rose and Foster, who have also worked with East 17. RCA's David Joseph says the first release will be followed by two further singles ahead of a debut album later in the year. The band are also expected to tour, though no details are yet confirmed.

Ad revenue in radio industry soars

The radio industry was the fastest growing advertising medium last year according to a new Advertising Association survey which shows its ad income hit a record high. Revenue for the year reached £309m according to the survey, up 15.5% on 1995 and giving it a 4.6% share of all display advertising expenditure. The figures represent growth of £110m in the past two years.

RA issues GWR with ownership warning

The GWR Group has been instructed by the Radio Authority to ensure it adheres to the media ownership rules by April 7. The group is now over the 15% limit on radio ownership following its acquisition of Classic FM. In a separate move, GWR has appointed two non-executive directors to its board - Simon Duffy, currently finance director of GWR shareholder EMI, and Sir Peter Michael CBE, a former chairman of Classic FM.

New AM frequency debate opened

The Radio Authority is inviting comments on the use of a new frequency, possibly for use as a national AM waveband. The authority published a consultation document about the use of 225KHz and is inviting views on the level of demand for a further national AM frequency. Submissions must reach the RA by March 31.

Meekings promoted at PolyGram

PolyGram TV managing director Brian Berg has promoted head of marketing Karen Meekings to director of marketing and repertoire. Meekings, 38, has been at PolyGram eight years and was formerly at EMI and CBS.

Simon Tauber

Contrary to last week's Gina G talent feature, Simon Tauber - who co-wrote *Ooh Aah... Just a Little Bit* - also co-wrote *Follow The Light* and *Higher Than Love*. He has a publishing deal with Massif/Peer.

leah andreone



it's alright
it's ok
Debut Single
Out 3rd March

An unswerving self-confidence gives the independent pluggger

Anyone who calls his company Brilliant! is clearly not lacking in self-belief.

And Neil Ferris, the chairman of the PR and promotions company and sometime label, is not one to play down the merits of himself and his team of pluggers.

"Nick, Nicki, myself and Matthew are, in my opinion, the dream team," he says of his fellow directors, Godwyn, Chapman and Austin.

It is a confidence – maybe arrogance – which does not endear the veteran pluggger of 24 years standing to his peers in the promotion business.

His former plugging partner of 10 years Nigel Sweeney declines to talk about Ferris – stating that he doesn't comment on rival companies – while another senior pluggger describes him as a hard taskmaster who cannot abide interference from outsiders.

Ferris's confidence is well-founded, though. As 911's new single enters the higher reaches of the chart this week, Brilliant! PR is preparing to celebrate more than just another promotions triumph.

The record's success further highlights Ferris and co's growing A&R reputation, which was underlined last month when White Town made its debut at the top of the chart.

Just as Brilliant! director Nick Godwyn found 911 before they were signed to Virgin, Ferris tipped off EMI



THE TEAM: (FROM LEFT) MACLEOD, AUSTIN, FERRIS, GODWYN AND CHAPMAN

THE DREAM TEAM

Chairman: Neil Ferris
Director: Matthew Austin
Director: Nicki Chapman
Director: Nick Godwyn

Director: Brilliant! B: Billy Macleod
TV promotions: Sarah Adams, Victoria Williamson
Radio and TV promotion: Laura Gilchrist

music week

em

MBI
MUSIC BUSINESS INTERNATIONAL

ARE MOVING!

From 24 February 1997, the editorial, sales and production office for Music Week, Record Mirror, MBI and associated publications will be located at:

Miller Freeman Entertainment Group
Miller Freeman Plc
8 Montague Close
London Bridge
London SE1 9UR

Tel: 0171 620 3636

All telephone and fax numbers remain the same.

president/ceo Jean-Francois Ceillon about White Town after hearing Your Woman on Mark Radcliffe's Radio One show (see breakout).

"Neil and Brilliant! are the best PR team in the business," says Ceillon.

Indeed, the Frenchman was so impressed with Brilliant!'s promotional skills that he created a unique new link-up by appointing Ferris as head of media for EMI UK, EMI Classics UK and EMI Catalogue while allowing him to continue with his independent activities.

Brilliant! PR was launched in 1995 by Ferris from the ashes of his Ferret & Spanner plugging company, when partner Nigel Sweeney quit to form Intermedia with Gut's Guy Holmes. Initially partnered by former EMI UK head of promotions Matthew Austin, Ferris has since poached RCA director of promotions Nick Godwyn and head of TV Nicki Chapman as joint directors. Only last month he lured London head of promotions Billy Macleod to lead a new division, Brilliant! II.

Although competitors may remain reticent, there is no lack of plaudits from the record companies who use Brilliant!'s services.

The key achievement of Ferris since launching Brilliant!, says Virgin Records joint deputy managing director Ray Cooper, is in attracting a team of top promotions talent.

"Bringing in Nick and Nicki was a very interesting and dynamic move by him because it immediately strengthened and broadened the company's experience and repertoire," he says.

Ceillon adds, "Brilliant! certainly

has the most professional promotion structure I've ever come across. They are very accurate and have a sense of detail and precision. That's down to Neil Ferris educating them. There's never a fuck-up."

But if rival pluggers were to give Ferris and Brilliant! credit for anything, it would be for helping to change the traditional reputation of the independent plugging industry – which Ferris likens to that of the second-hand car business.

With a roster ranging from pop acts such as Peter Andre and Spice Girls to veterans including David Bowie and Van Morrison, Ferris has a reputation for toughness.

Appearing managing director Scott Piercing, who describes Ferris as a "control freak," says, "He doesn't want anybody meddling in his world. He doesn't like people from record companies calling television producers. We all hate that, but he just freaks out."

Ferris is also a fan of long hours, an enthusiasm he expects to be matched by the rest of the staff; his day often starts at 7am, continues to 8pm and then starts again at home, often until 1am. He rarely stops at weekends and his only escape from the punishing schedule is his only pastime – flying his personal helicopter from an airfield near Uxbridge.

Ferris also stresses the importance of investment in new technology, to allow bang-up-to-date information to be delivered instantly on request. It is an enthusiasm for innovation which is underlined by Brilliant!'s broad-based approach.

TALENT SPOTTERS

When White Town's 'Your Woman' went straight to the top of the chart last month it was by no means Brilliant!'s first A&R success.

The company's A&R activity can be traced back to 1993 when the Ferret & Spanner partnership of Neil Ferris and Nigel Sweeney set up The Brilliant Recording Company.

It achieved success immediately when its first single, Etty McLean's 'I Keeps Rainin' (Tears From My Eyes), reached number two in the chart and was followed by four further McLean hits.

After Ferris heard Radio One's Mark Radcliffe play a demo of the White Town track 'Your Woman', he hot-footed it up to Leads to sign the act before presenting it to EMI president and ace Jean-Francois Ceillon.

The track was signed to Chrysalis, but bore the Brilliant! label mark.

Brilliant! also initiated S11 signing for Virgin, tipping them to EMI worldwide head Ken Berry after they secured two minor hits while on an independent label.

That foresight was rewarded yesterday (Sunday) with the single The Day We Find Love set to give the group its first top five hit.

Ferris insists the way forward for the label is to maintain such links with major companies, a change from the early, independently-distributed incarnation. Ferris says, "I always believe bands like S11 need massive investment."

Backing a top five strike rate of 100% already this year, he is unlikely to have that much trouble in striking more deals in the future.

The company was one of the first to tap into the increasing popularity of cable music channel The Box, which formed a central part of its launch of Spice Girls and Peter Andre. When Brilliant! took over plugging for the entire EMI Premier roster, it provided an opportunity to work with classical artists for the first time.

Now, with its new relationship with EMI, it is further breaking ground for an independent promotions company by linking up formally with a record company major.

A similar link-up is also being undertaken with London Records through Billy Macleod who, when he starts in April, will work on a consultancy basis with the PolyGram company's acts.

Ferris says he will carry out most of Brilliant!'s EMI work as an independent consultant working from Brilliant!'s offices, giving him the role of coordinating all campaigns and taking personal responsibility for key artists.

"It doesn't threaten all the other things we do," says Ferris. "In a way it's widening the PR skills of Best Start."

Ferris is also careful to control which artists Brilliant! pluggs – those which the staff have a genuine enthusiasm for. That, says Ferris, means the company is always totally committed to each project.

"The best promotions man is not a pluggger," he says. "It's someone who believes in the artist and the music and can enthuse naturally. We're not mercenaries. We believe."

Going by the company's record so far, that belief looks very well founded.

Paul Williams



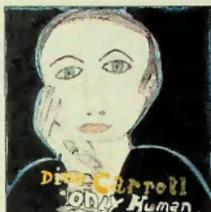
John Coleman (10)

STING
Best British male solo artist



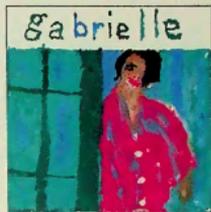
Lee Harris (8/02)

TRICKY
Best British male solo artist,
Best British producer



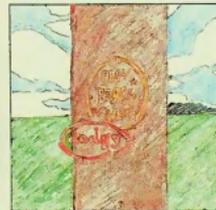
Sophie Bennett (11)

DINA CARROLL
Best British female solo artist



John De Ruiter (10)

GABRIELLE
Best British female solo artist



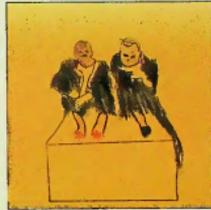
John Street (13)

DODGY
Best video by a British artist



Stephen Dobson (11)

ORBITAL
Best video by a British artist



Robert Edwards (8)

LIGHTHOUSE FAMILY
Best album by a British artist,
Best British newcomer,
Best British single



Karen & David Graham (10 & 9)

ALISHA'S ATTIC
Best British newcomer



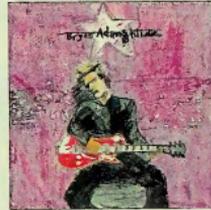
Andy Greeney (8)

THE BLUETONES
Best British newcomer



Mark & Matt Lambson (10 & 12)

LONGPIGS
Best British newcomer



Matt Cheney (13)

BRYAN ADAMS
Best international male solo artist



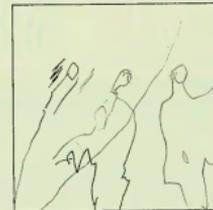
Clay Neaves (7)

JOAN OSBORNE
Best international newcomer,
Best international female solo artist



Andi Garner (8)

SHERYL CROW
Best international female solo artist



Jack Angel (6)

THE BEE GEES
Outstanding contribution



Andy Azzis (8)

MISSION IMPOSSIBLE
Best soundtrack/cast recording



Andy Coleman (6)

BOYZONE
Best international group

Our Brit Kids.....



For singles and albums sales lift '96 to record-breaking level

BPI figures show singles up 11% on last year while albums turnover hits 208m deliveries

A slightly flat end to 1996 cannot take the shine off what proved to be another record-breaking year for the record business, according to the BPI's trade delivery figures.

The facts outlined in the figures speak for themselves - album sales reached a record high of 208m deliveries, while single sales increased by almost 11% to reach their highest level since 1982.

The year, dominated by three Spice Girls number ones and a record number of chart-toppers - 25 in total - will go down as the fourth biggest for singles. Only 1978 (88.8m), 1979 (89.1m) and 1982 (78.6m) were better.

The uplift in the singles market is the headline success of the figures. In the final quarter, sales were up by an astonishing 23.6% to 24.1m (value £35.7m), a particularly impressive achievement given that last year's figure was the biggest of the Nineties. The increase in business was not quite as exceptional for the year as a whole, but still reached double digits for the third year in succession. Deliveries for the year as a whole were up by 10.7% to 79.3m (£120.5m).

There is no getting away from the disappointing end to the year for the albums market, though. For the first time since 1992, albums business did not climb substantially. The number of albums delivered between October and December actually fell slightly, compared with the same period in 1995, by 84,000 units to 79.0m (£384.3m).

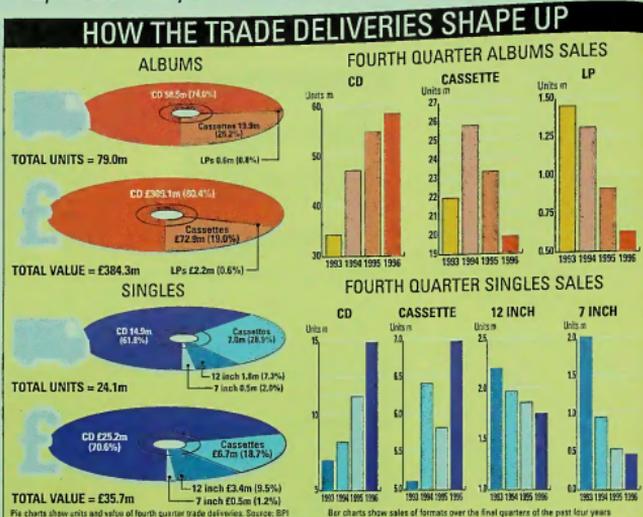
It is a decline which BPI research director Peter Scapling describes as "statistically insignificant". Besides which, it is a comparison with what was the biggest Christmas on record a year ago, when albums by Robson & Jerome, Oasis and Beautiful Soul pushed deliveries to 79.1m.

For a clearer picture of the state of business, a look at the whole year is more enlightening. Here it emerges that the size of the business for the whole of 1996 reached 208.4m (£357.2m), up 6.2% on 1995 and the highest for any year on record. The previous best year was, in fact, 1995, when album deliveries hit a peak of 196.1m (£304.5m).

The 10% and 6% rises year-on-year look particularly healthy in the context of figures unveiled by US industry association RIAA last Thursday, which show that the total number of units shipped in the US was up by just 2.2% to 1.137bn (\$12.533bn) in 1996.

Growth in the UK albums market is driven by the continuing expansion of the CD format. The number of CD albums delivered in 1996 increased 14.8% on the previous year to 159.7m units (value £789.1m), and the format now makes up 75.8% of the total album market in the UK. In 1995 it accounted for 70.0%. In comparison, cassette deliveries fell 13.4% to 46.2m units (and from 27.1% to 22.2% of the market).

The nature of the vinyl format looks pretty bleak. Deliveries of the old-fashioned, 12-inch long player slumped by 32.4% to 2.4m units (from 1.8% to 1.2% of the market). Those sort of sales are of the level enjoyed by the, now



Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

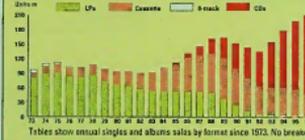
Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

Bar charts show sales of formats over the final quarters of the past four years

ALBUMS: ANNUAL FIGURES SINCE 1973

SINGLES: ANNUAL FIGURES SINCE 1973



Tables show annual singles and albums sales by format since 1973. No breakdown is available for singles prior to 1989. Source: BPI.

THE BPI DELIVERIES SURVEY

The BPI's trade deliveries survey, which has been compiled since 1973, is the longest-standing measure of the UK record market. The poll does not cover sales over the counter, but takes in deliveries from record companies and distributors to retail, wholesalers and record clubs or mail order services.

Sixteen leading distributors supply their data to an independent consultancy which then passes on the audited figures to the BPI without identifying specific companies. BPI research director Peter Scapling estimates that the returns usually account for about 85% of the total market; to compensate for the unavailable

information, quarterly CIN data is used. Contrary to general belief, the survey also takes account of discounts and product which is returned by retailers. Consignments delivered for export are also included from the survey, although Scapling concedes that a small number of exports may slip through.

long gone, eight-track cartridge in the mid-Seventies.

In the singles market, CD achieves similarly impressive improvement in penetration. Year-on-year, CD singles business increased by an astonishing 23.3% to reach 48.2m units (value £83.8m) as the format increased its share of the market from 55.3% 12 months ago to 61.6%.

In comparison, deliveries of both vinyl and cassette fell, but at a slower rate than in the albums market. Although market share of the two vinyl formats fell to 10% in the final quarter, they are not popular formats in the gift market, which accounts for a substantial share of Christmas sales - seven-inch vinyl made up 2.8% of all deliveries for the whole of 1996, with total units down

15.4% to 2.2m (£2.1m). Twelve-inch singles made up 9.6% as deliveries fell 8.6% to 7.5m (£14.4m).

At the same time, cassette business appears to have stabilised; total deliveries fell by 2.1% to 40.3m (£19.7m), as share slipped slightly from 29.3% to 28.0%. The figures further suggest that the cassette format may have reached its natural level in the singles market; since 20.1m albums were sold on tape in 1994, the level of deliveries has barely wavered.

The huge improvement in singles business this year appears to have been driven, as may have been feared, by price reductions. For the second successive quarter, the average trade price of a CD single was £1.69, and all four quarters saw prices below £1.50 -

£1.80, £1.78, £1.69 and £1.69 - each of which were successive lows for the Nineties. It is a fact which would go some way to explaining the exponential growth of the CD single in the past year.

The price of seven-inch singles and cassette singles both fell, too, by 4.8% and 9.4% to a common rate of 96p. In contrast, the 12-inch single maintains its trade value, up marginally from £1.90 to £1.91.

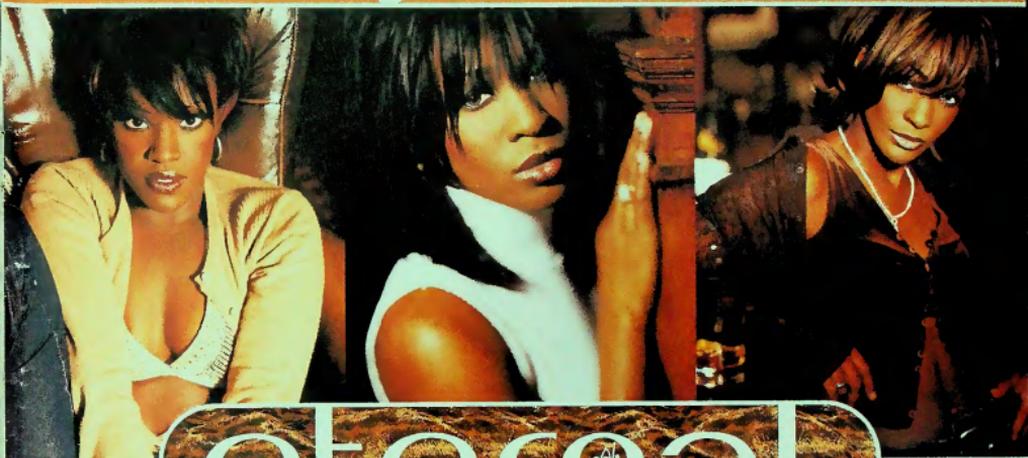
For the industry as a whole, such price cutting is, as yet, not affecting profits, though. Despite the decline in the value of individual products, the strength of the singles market has also seen market value hold up. The final quarter saw 24.1m singles sold at a value of £35.7m, up 13.3% on the same period of 1995.

Marina Isabel

From The UK's Most Successful Female Chart Group
EVER!

11 Top 15 Singles & The Best Is Still To Come...

Me Don't You Love Me Don



eternal

The New Single-Out Next Week

TV's already confirmed: The National Lottery, The Box,
GMTV, The O Zone, Live & Kicking, Scratchy & Co.

Available on 2 CD's & Cassette

CD1 includes 2 brand new tracks

CD2 includes mixes from Blacksmith, Ronnie Size,
Mark Picchiotti & Tony De Vit



See Eternal on their Spring '97 Tour



The return to the top five of her 1989 hit *People Hold On* has paid unexpected dividends for Lisa Stansfield, who maintains she knew nothing about the Dirty Rotten

Soundrels remix until it was in the clubs. Nevertheless, the timing could not be better, with the release of her fourth self-titled album due for release in March.

The song has now been added as a bonus track, sealing its part in the artist's promotional campaign. "We've piggy-backed the buzz from street level," says Arista's marketing director George Levendis. "We took advantage of the situation."

Lisa Stansfield has her roots in the late Eighties house scene and Arista is keen to maintain her links with dance culture. "She came out of the clubs," says Arista's managing director Martin Heath, "which is where most new ideas come from. She loves dance music, always has done." The first official single, *The Real Thing*, includes mixes by K-Klass and Dirty Rotten Soundrels and features a video directed by Michael Geoghegan, the man responsible for Simply Red's *Fairground* promo.

"It's a young and contemporary, funky clip," says Levendis. "Lots of the marketing is based on this vibe but we're also catering for the 25- to 30-year-olds who have grown up with Lisa. It's essential that we cover all the bases, including the crowd that's been loyal."

"There's a danger of going MOR and we're very clear we wanted to avoid that. She's already done interviews with magazines like *Blues And Soul* and *Echoes*. Also, we're taking care of Kiss and Choice who have always been very supportive," Levendis adds. "It's only then that things go mainstream. The *Lettery Show* on BBC1 is already confirmed and we will do things like *Des O'Connor's show*. There's also a documentary on Lisa coming out on *Cariton TV*."

Stansfield is the first to admit that her last album, *1993's So Natural*, was "a bit self-indulgent" despite reaching number six in the chart. "I think we got a bit snug in our success. It was a learning experience because it was a real kick up the arse," she says in her broad Lancashire accent. "The new album has a harder edge to it, that American R&B thing.

LISA STANSFIELD

KEEPING IN STEP WITH THE DANCE-POP SCENE



LISA: THE ALBUM

The album features 13 tracks written, recorded and produced by Stansfield and her partner Ian Devaney. There are several co-credits including four songs co-written with Richard Darbyshire, former singer with Living In A Box, a soulful ballad from top US writer Diane Warren plus a cover of Phyllis Hyman's disco anthem *You Know How to Love*.

The range of inspiration focuses on the idea of being a woman in a rapidly changing world. *The Real Thing* is a call for self-expression. *The Line* concerns environmental issues. One of the strongest lyrics probes

physical abuse in a relationship. Although it's not based on personal experience, Stansfield's choice of songtite, *Suzanne*, convinced some people that she had a problem with her partner and co-producer Ian Devaney.

"My sister is called Suzanne and some people thought I was beating me up, which was crazy," she says. "I like to write songs that people can associate with and I think that can help them in any way that's fair enough. I'm a woman and I've got a certain responsibility to other women."

brought in by Stansfield and her partner Ian Devaney to follow through with a strong American R&B style.

"He spent a year on and off in Dublin where we now live," says the singer. "In the past we've been really precious and we didn't want anyone else coming into our camp, but on this album we decided to work with other people."

"So *Natural* only performed to an average level so this album is definitely about reestablishing Lisa as a major artist," says Levendis, who pushed for it to be delayed to this year after its original scheduled release date at the end of 1996.

"It was getting to the point where we were rushing to finish the album and I felt that was pointless," he says. "A lot of artists have found that their album sales at the end of last year didn't reflect their previous standing; we wanted time to work on this one."

"This campaign is going to run through the year with five or six singles," says Heath. "We want it to be one of the big Christmas albums in the UK and a big international seller. Lisa is one of the few major international artists to have emerged from this country over the past decade."

According to the Arista managing director, the UK company worked closely with Pete Edge, vice president of A&R at the label's US offices. "He's the main link we have," says Heath of the former *Coolestmo* man. "He works on UK acts coming into America and US artists going out internationally so everything has a cohesive direction. In particular we wanted to make sure she maintained the R&B side to her music because she's one of the few white female artists to cross over into that market in the States."

Stansfield's reputation as a strong, independent woman is at the core of her appeal, a fact acknowledged by Levendis who says the key selling point in Arista's campaign is that "she's a woman." This album should show that her message is still of interest to a discerning female audience. **Steve Mallis**

Act: Lisa Stansfield Label: Arista Project: album Songwriters: Stansfield/Devaney/others Producers: Ian Devaney/Peter Mokran Publishing: various Released: March 24

STEVE LAMACQ ON A&R

Everything's a blur this week, and not just because of this on-going conjunctivitis which means I can now only cue up records with one eye shut. The blurred week started at the Astoria, with Blur themselves playing a 'low-key' gig – which was anything but 'low key'. My first memory of them was when they played as Seymour at the Oval Crickets and thinking that guitarist Graham Coxon's strappy top was a bit snazzy. Damon used to throw himself around so much that the other members of the band probably came off stage bruised to the bone. All this – and a demo of *She's So High* – and it was quite promising. I remember a couple of majors floating around asking for tapes, but Food had the bottle and the development deal... I imagine when the

official Blur book is written we'll find out all sorts of behind-the-scenes A&R stories, but I still like the story – true or not – that one of the conditions of their contract was that drummer Dave Rowntree promised to stop wearing pyjama bottoms on stage... There are no such clothing restrictions, though, for *Mansun*. I'm often accused of being too harsh about the majors, so I suppose I should pass on Paul Draper's comments, in a Radio 1 interview, that Parlophone, showing ultimate confidence in them, have let them do as they please, resulting in the bold sound of their Attack Of The Grey Lantern LP. In fact, the only fault they could find with their A&R man was that he could do with some new jumpers... Meanwhile, back in Blur land, what effect will the band's new, more

experimental album, have on other groups? Strangely, as the foursome move away from Country House and *Charmless Man*, there may be more space to manoeuvre for the likes of Blur-influenced bands like nascent major label signings the *V-Necks*... Even my memory's blurred this week, so I can't remember whether I've mentioned tales of Brighton teenagers *Tampamp* joining Mercury, or the fact that *Jolt* – the band *Tampamp* toured with recently, and who feature ex-Senseless Thing *Mark Keds* – are apparently sticking with their own *Scared Of Girls* label for the release of a mini-LP... Hopefully everything will be clearer next week...



Use to WATCH

WAI WAN

Singer of Chinese inspired Autumnal hits 20 years old. *Mansun* has the hip what and DJ to vent to explore on the scene with her disc. Ex-edges-gable culture. Single *Revenge*.



MBI

WORLD REPORT

For the most detailed and practical information on the world music market, look no further than the **MBI WORLD REPORT**.

New in its fifth edition, the **MBI WORLD REPORT** is the foremost statistical guide to the global music industry. Covering 38 music markets, the **REPORT** includes analysis of the operating environment, the consumer, the companies and the outlook for each market.

Alongside the most up-to-the-minute statistics on the state of the worldwide music industry, the **REPORT** includes forecasts of market growth rates through to 2002.

If you need the facts, you need the **MBI WORLD REPORT**.

MUSIC MARKETS COVERED IN THE MBI WORLD REPORT 1997:

<i>Western Europe</i>	Austria Belgium Denmark Finland France Germany Greece Ireland Italy Netherlands Norway Portugal Spain Sweden Switzerland UK
<i>Eastern Europe</i>	Bulgaria Czech Republic Hungary Poland Romania Russia Slovakia
<i>North America</i>	Canada United States
<i>Latin America</i>	Argentina Bolivia Brazil Chile Colombia Ecuador Mexico Paraguay Peru Uruguay Venezuela
<i>Asia</i>	China Hong Kong India Indonesia Malaysia Pakistan Philippines Singapore South Korea Taiwan Thailand Vietnam
<i>Japan</i>	Japan
<i>Australasia</i>	Australia New Zealand
<i>Africa/Middle East</i>	Egypt Israel Nigeria Saudi Arabia South Africa Turkey UAE

THE **MBI WORLD REPORT 1997** IS AVAILABLE FROM MILLER FREEMAN ENTERTAINMENT PRICED **UK£495/ US \$795**.

TO ORDER YOUR COPY, CALL STEVE CHAPMAN ON TEL: 44 (0)171 921 5937 FAX: 44 (0)171 921 5984

There must be some genetic explanation for the tendency of members of New Order to break away to form duos. It began with Bernard Sumner's collaboration with Johnny Marr in 1989 as Electronic and continued when Stephen Morris and Gillian Gilbert mutated into The Other Two soon after. Now the bizarre love triangle is complete with Monaco, featuring erstwhile bassist Peter Hook and fellow Mancunian David Potts.

The pairing's first single *What Do You Want From Me*, released next week, is an absolutely massive pop song. Already enjoying radio airplay across the board it is stamped with Hook's unique bass sound, an outrageously catchy chorus and, perhaps inevitably, a strong resemblance to New Order that fails to detract from its triumphant appeal.

"It's amazingly strong and it's destined to be a big hit," says Polydor A&R director Paul Adam, who signed Monaco after hearing a demo sent by Charlatans manager Steve Harrison of *Dead Dead Good*. "I put it on and the first track I heard was the single and that was enough for me."

Hook has teamed up with partner Potts before, in the early Nineties when the latter joined the New Order man's 1990 spin-off project, *Revenge*. The two kept in touch and began working again a couple of years back.

For Paul Adam the music had to stand up in its own right because making mileage of Hook's past was never going to be enough.

"I'm a New Order fan and Hook's playing is so distinctive, but it was the quality of the songs that grabbed me. I didn't want to sell a band on an old one, that would be going backwards," he says.

The duo wrote and recorded *God's Own Stash* in Hook's 16-track home studio before recreating the songs in 10 weeks over the summer in Lincoln and Chester. The final mixing was completed by Alan Meyerson who worked on *Technique*, the sort of record both parties agreed they were striving to match.

"I only formed *Revenge* to play live really, the music came second. It worked much better live than on record. We went all round the world with it so it was fine. This comes from a different perspective," says Hook.

"We've enjoyed the writing process. It came together quite naturally and we've deliberately taken our time because everything about *Revenge* was rushed. This is a labour of love."

For 41-year-old Hook, who appeared to be languishing in limbo, Monaco is a new challenge. "I'm not hungry but this feels very fresh and very different from New Order. I certainly didn't expect people to be as interested in this record



MONACO

NEW ORDER'S BASSIST DOUBLES UP

but the response from everyone has been amazing."

Where *Revenge* was a deliberate attempt to forge a greasy rock'n'roll monster, Monaco plays to the duo's strengths. Hook's bass playing is instantly recognisable and gratifyingly prevalent, Potts' programming and guitar playing is neat and poppy, the shared vocals naggingly familiar, the songs strong on melody and rhythm. The results are impressive on tracks such as the disco monster *Sweet Lips* and the Charlatansque *Comin Round Again*.

"David loves bass and he badgered me to put more on the songs. With *Revenge* I wanted to play that angle down because bass was what I did in New Order," says Hook. "Of course it's also what I do best so his instincts are to have plenty of it which is right."

David pushes me in that respect. People think it's my band and I've shaped him but he's the serious one, I'm the flake."

If any question marks exist over Monaco they concern the unclear future of Hook's previous band. But while the bassist refuses to rule out

another New Order album in the future he maintains "New Order used to be the most important thing for me and the other stuff was a sideline. Unfortunately for New Order this is so enjoyable it takes precedence."

"The tables have turned for me and if they call it won't come running. I am much more interested in making this succeed, I'm very proud of it." Hook says. "I got up in the morning and feel good about myself. New Order hadn't given me that feeling for a long time."

Mike Pattenden

Act/Monaco Project: album Label: Polydor Songwriters: Hook/Potts Publisher: Warner Chappell Released: May 12

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
GARY BARLOW	tracks	RCA	Ren Swan	Sarm West (London)	Grant Mitchell
BEE GEES	mix	POLYDOR	Ren Swan	Sarm West (London)	Johnny Douglas
ROBBIE CRAIG	album	PWL/INTL	Peter Price	Stephen Budd (London)	Jamie Lane
THE PHARMAS	album	ARISTA/RHYTHM	Acele Nozadar	Stephen Budd (London)	Steve Lyon
GENE	album tracks	POLYDOR	Donald Hodgson	Eden (London)	Ether/Hodgson
ONI HINES	tracks	MUSHROOM	Lindsey Wesker	Marcus (London)	Ian Green
THE HYDRIS	album	HEAVENLY	Jeff Barnett	Stephen Budd (London)	Ian Grimble
MARK MORRISON	mixing	WEA	Cecelia Lewis	Metropolis (London)	Mark Morrison
VAN MORRISON	mixing	ABRAHAM'S PANTS	Carol Davis	Metropolis (London)	Van Morrison
OASIS	album	CREATION	Ignition	Orinoco (London)	Noel Gallagher/Owen Morris
SINEAD O'CONNOR	tracks	CHRYSALIS	Tom Oliver	Sarm West (London)	Joe Reynolds
PUBLIC DEMAND	tracks	SONY S2	Tom Einhurst	Sarm East (London)	Trevor Horn
REEF	album	ULTIMATE	Muff Winwood	Orinoco (London)	Richard Digby Smith/Band
SENSE8	album	ULTIMATE	Simon Parker	Battery (London)	Arthur Baker
SMOKE CITY	tracks	JIVE	Jane Austin	Battery (London)	Nikie Pezard
RODIE WILLIAMS	mixing	CHRYSALIS	Chris Briggs	Battery (London)	Gay Chambers/Steve Power
PAUL YOUNG	mixing	EAST WEST	Mandy James	Metropolis (London)	Chris Hughes
ZION TRAIN	single	CHINA	Derek Green	Stephen Budd (London)	Rapino Brothers

Confirmed bookings, week ending 7 February 1997. Source: Era

One to WATCH

VERBENA is a real buzz for this Birmingham. Anabene quartet courtesy of the Status. Picked up by Setanta over here, track second single. My Come On in new and plays, and makes you stop everything and "get in the car". Let's get!

In his final preview of the Bits before the big day on February 24 Alan Jones focuses on the best single and best soundtrack/cast recording awards

The award for best single is different from most in two respects – it is based on the calendar year 1996 and it has been selected by Independent Local Radio listeners.

Altogether, 63 stations opted to participate in the vote, airing two promotional spots a day for a fortnight – one in the breakfast show, the other in drivetime – inviting listeners to vote via an 0894 fixed-rate telephone line. Voting cost punters 25p, of which nearly 10p was diverted to the Brit School and Nordoff-Robbins Music Therapy.

Commercial radio listeners are far more conservative in their tastes than Radio One's core audience, so the result should favour the mainstream. All 10 contenders for best single were top four hits. Five reached number one – Fast Love by George Michael, Don't Look Back In Anger by Oasis, Wannabe by Spice Girls, Firestarter by The Prodigy and Return Of The Mack by Mark Morrison. Underworld's Born Slippy and Manic Street Preachers' Design For Life peaked at number two, while Babybird's You're

COUNTDOWN TO THE 1997 SHOW

Gorgeous welled out at three and Kula Shaker's *Tetiva* and The Lighthouse Family's *Lifted* reached number four. Predicting a winner is difficult, though the strongest contenders are Wannabe, Fast Love and *Lifted*, the latter being massively popular with ILR listeners. Along with the best British female category, that of best soundtrack/cast recording is the one in which there are the fewest potential nominees. Though very popular in the US, few soundtrack albums succeed in Britain, partly because we are less of a movie-going nation, and partly because of stiff competition from compilations.

The also-rans this year are likely to include Chris Ren's *La Passione*, a musical companion to his movie about a young boy's infatuation with Ferraris; *Mission: Impossible*, the movie adaptation of the TV series which starred Tom Cruise; and *Dangerous Minds*, the Michelle Pfeiffer movie. *Mission: Impossible* features the hit remake of the theme by US's Adam Clayton and Larry Mullen, and The Cranberries' *Dreams* but otherwise isn't exactly a soundtrack – aside from three instrumental cuts by Danny Elfman, it contains 10 tracks by the likes of Skunk Anansie, Björk and Pulp, not one of which is featured in

the movie. However, they have helped sell 200,000 units of the LP. *Dangerous Minds* contains an uninspiring collection of rap/R&B soul tracks of the likes of Rappin' 4-Tay and DeVante, but one monster hit – Gangsta's Paradise by Coolio – which explains its 40,000 sales. The likely runner-up is Andrew Lloyd Webber and Tim Rice's *Evita*, with Madonna in the starring role, supported by Jonathan Pryce, Jimmy Nail and Antonio

Bandiera. This fare better at the box office than was predicted, and Maddy's two hit singles have helped the soundtrack sell 460,000 units. That just leaves *Trainspotting*, an outstanding selection of new music by the likes of Underworld (Born Slippy) and the anthems of What You Dream Of, Sleeper (Atomic) and well chosen oldies from grizzled survivors like Iggy Pop (Lust For Life) and Lou Reed (Perfect Day). Danny Boyle's film offers a graphic depiction of drug hell and was the antithesis of the *Mission: Impossible* soundtrack using its songs loudly and frequently throughout. It should prove a worthy winner. Alan Jones

SPICE GIRLS' WANNABE ODDS-ON FAVOURITE TO TAKE BEST BRITISH PROMO

This year's award for best British video will be selected by a vote of viewers of The Box in previous years. Viewers of The Chart Show, MTV Europe and BBC's D-Zone decided, in favour of requests on the video jukebox channel last year is any indication, the winner should be easy to predict.

Spice Girls' Wannabe was shown first on The Box and quickly became the most popular video ever on the channel. Directed by Jhoan Camiz, the man behind those wacky Diesel

Jenks ads, the promo was an unconventional and courageous way to launch a pop group – its single-tracking shot format establishing the Girls' energy and character rather than focusing on their looks.

Wannabe's most audacious challenger could come from the second Spice promo, the Foster Pussycat Kill Kill spoofette for Say You'll Be There, directed by Vaughan Arnell.

But the 10 nominations also feature other strong contenders, particularly two from The

Prodigy. Both directed by Walter Stern, Firestarter established lead man Keith as one of the defining images of the year, while Breathe brilliantly developed this image into something even more darkly powerful.

The strength of these clips have ensured The Prodigy will get a big push on MTV in the US, as have at least two others for dance music nominated this year. Both the promos for The Chemical Brothers' Setting Sun, directed by Dom Hawley & Nick Gofley, and

Orbital's The Box, by Jax Benstock and Luke Losey, succeeded by dispensing with artifice and focusing on a bizarre, compelling narrative.

On purely artistic merit, Orbital's *The Box*, when an alien played by Tris Smita-Blickworts in a speeded-up London, is perhaps the finest promo of it, and would make an apt winner considering the video channel's association with the award. But, as the public decide, surely only The Prodigy puts a threat to Spice success. David Knight

Apollo 440's entry into the Top 10 last week with Ain't Talkin' 'About Dub marked the culmination of three years of hard work by the trio. After a near miss with the enduringly catchy Krupa which just missed the Top 20 last year, their appearance on Top Of The Pops last week confirmed that they had at last hit the big time. For the band it was a blast, for Epic Records it was the reward for several years of investment.

"We've been very patient. The first album sold about 10,000 units with a couple of top 40 singles, but this time the priority is to get the album away rather than having some dance hits. We all sat down last year and agreed not to rush it and that's paid off," says Epic managing director Rob Stringer.

Apollo 440 began building their reputation three years ago after brothers Trevor and Howard Gray and their co-collaborator Noko moved to London from their native Liverpool. They'd already started their own Stealth Sonic label and had released a number of well-received dance tracks. Within 12 months they'd signed themselves and their label to Epic Records. This move was, according to Gray, useful to both parties.

"We were very originally signed, Sony didn't understand dance. They saw we'd done well on the underground on our own and wanted to tell them how to do it. That situation remains between us. We basically look after ourselves. We've always used independent club and press promotions, for example," he says. In the ensuing years Apollo 440 maintained success on the underground but hungered after



APOLLO 440 LANDING ON THEIR FEET

greater recognition. After two years of mixing *Evangers* from EMP and U2 to Shabba Ranks, they became bored with the temporary thrill of one track refits and instead decided to concentrate on their own work and their second album.

"About a year ago we scled down our remixing. We got tired of trying to deliver the most essential tune of that month. We just wanted to work on our own stuff, so we've been in the studio for a year, reinventing ourselves by trying to make as diverse an album as possible," says Gray.

The result is *Electroglide In Blue*, an

excellent part-concept album themed around road movies that achieves its aim of diversity. Undeniably commercial, *Electroglide* swings from the handbag of Krupa to the drum'n'bass of Vanishing Point and the operatic classicism of Stealth Mass In FM, taking in a wide range of influences that include Massive Attack, The Beloved, Happy Mondays and Coldcut. It will undoubtedly go down well in the popular end of the club scene. Krupa has been a long-standing favourite at places such as Liverpool's Cream. The album is also notable for

featuring the last ever finished recording by Billy MacKenzie before the singer took his life. Apollo were due to produce his new album for Nude and MacKenzie's death is something that still causes the band members great sadness.

But Apollo 440 have reacted to the tragedy by looking forward and developing a live show that will owe at least something to the overblown dynamics of the rock events they witnessed as teenagers. They plan to use two drummers, bass and keyboards and begin with a series of shows in Germany. The Van Halen-style kick-drums Ain't Talkin' "It's no coincidence as all three members grew up on hard rock. Noko was even in Luxuria, Howard Devoto's post-Magazine project.

"We liked rock as youngsters but by the time we'd grown up we'd felt it had run out of steam. Dance music gave us the same rush of energy," says Gray.

This liking, coupled with their all-round musicality, has allowed Apollo 440 to take dance music into other areas, particularly with their second to Manic Street Preachers who opened their shows last year with the Stealth Sonic remix of a *Design For Life*.

Add these to forthcoming mixes of Skunk Anansie and Gias G and it's clear that Apollo 440 are a dance band with the ability to cross over. This is undeniably why Epic and Stringer in particular have kept faith in them. "They're very bright people, they're not 20-year-old DJs. They've worked with people like Scritti Politti and Simple Minds and have got great musical skills. Now they're really establishing

TALENT

One to WATCH

TARNATION A brilliant, western-fringed instrumental line as the core of Tarnation's music. Year Thoughts And Mix. The lead track from their new 4AD EP, Skunk like it could grace the next Robert Rodriguez soundtrack and looks well for their second LP.

Act: Apollo 440 Project; album Label: Epic; Studio: Apollo Control; Songwriters: Apollo 440; Various Publisher: Revorb Released: March 3

SINGLES

ETERNAL: Don't You Love Me (EMI UK CD2465). Unusually opening like a second cousin of The Persuaders there, this breaks into one of Eternal's strongest singles yet. Its powerful, rounder sound hints at a more mature musical direction for the forthcoming new album. □□□□

SMALLER: Is (Beverly Hills 90210). Noel Gallagher contributes guitar to this unfunny, no-nonsense single which, with its strong hooks and emphasised guitar riffs, suggests Smaller and the Oasis songwriter share similar record collections. □□□□

DEUS: Razor (Island CD245). The Belgian act's stylish brand of intelligent rock sits more comfortably in album form but, like the last single Little Arilmetich, this is as just too high a quality to overlook. □□□□

WET WET WET: I'll Never See You Again (Mercury AML2023). String-drenched balladry carrying Lyle & Britten songwriting credits add up to a typically lush Wets outing as the band approach 10 years of chart success. □□□□

AMBER: Colour Of Love (Tommy Boy TBCD748). What promises to be jaunty soon turns anybody for an artist enjoying Top 20 success. Sadly, rather formulaic Euro-pop from the Dutch-born singer. □□□□

R KELLY: I Believe I Can Fly (Live Live CD415). A smoochy gospel-tinged ballad emerges from the king of swing, taken from the forthcoming film Space Jam. A huge hit in the US and should ignite here. □□□□

KERBDOG: Mexican (Fontana 5741032). Chugging riffs, low-key verses, straining chorus and awful axe solo add up to thoroughly predictable grunge from Seattle wannabes, passable in the stuck-in-the-plaid Mid West, but past its sell by date here. □□□□

LIVINGSTONE: So Tough (Mono05). This London quartet have established a reputation for releasing playful, catchy rock-pop songs and So Tough continues the line. Melodic, great chorus and a perfect radio record, it just needs more exposure. □□□□

LIVE: Lakin's Juice (Radioactive RAS2388). Dirty guitar and almighty beats demonstrate a willfully heavy sound leavened by strings for the first single from the forthcoming album Secret Samadhi. It's guaranteed to be huge in their native US but the UK is not likely to be so keen. □□□□

GORKY: CYCLOTIC MYX (Diamond Dew (Fontana GZMC42). Another dose of inventive, dreamy progpop from the



ETERNAL DISPLAYING A MORE MATURE SOUND

critically-rod Weisman. Sounds like it fell asleep in the kills somewhere and woke up 20 years later. □□□□

PREGNANT: Mood Master (Swindon Records SF2020). Not destined for widespread radio play, but there are some tracks here which would fit onto the Evening Session. File under alternative. □□□□

THE FRANK & WALTERS: Colours (Setanta SETCD051). The Cork band show they mean business with this sophisticatedly charming single which, thanks to its twangy guitars and catchy chorus, cannot fail to appeal. □□□□

BIS: Sweet Shop Avengers (Wijui WJ CD70). More shabby kinderpop from the Scottish trio. Formerly the Next Big Thing, they're beginning to sound like a con-trick pony. □□□□

SINGLE OF THE WEEK

BOYZONE: Isn't A Wonder (Polydor WOND1). Another faultless ballad from the million-selling A Different Beat. As they've already proved, this type of songwriting maturity has an appeal which stretches beyond their original young audience. □□□□

ALBUMS

THE CANDYSHINS: Sunday Morning Fever (Ultimate TOPPCD054). With its memorable choruses and gorgeous melodies, this sterling effort from The Candyshins is simply a delight from start to finish. Pure, classic pop rarely gets better than this. □□□□

OKUMA 200: Wake Up and Dream (Arista 0282189312). These ultimately lightweight South Africa glam exotica sound like Opus III fronted by the Cocteau Twins' Liz Fraser in Sacred Spirit mode. □□□□

OCEAN COLOUR SCENE: B Sides, Seaside and Free Rides (MCA CD50034). This collection of 'rarities', which includes a superb acoustic version of 'The Day We Caught The Train', reveals how much the successful OCS sound owes to late Sixties Midland bands such as The Idle Race and The Move. □□□□

KIM RICHEY: Bitter Sweet (Mercury 5342552). This second solo album from Nashville's latest Grammy-nominated songwriting sensation has enough edge and emotion to live up to its name, but it breaks little new ground. □□□□

APOLLO 40: Electro Glide In Blue (Stealth Sonic/EPX 5524400). Fresh from their Top 10 single success, the remixers return with their second album, which features the last work of Billy Mackenzie among the full-on electro rave tracks. □□□□

18 WHEELER: Year Zero (Creation CREDD152). The self-titled 'new urban Beach Boys' deliver an album that lives up to the expectation aroused by three singles so far. □□□□

SHUDDER TO THINK: 50,000 BC (Epic 468938). On their debut, Epic album the trio play a weird mix of pomp, indie punk rock married to a singer who sounds like a breathing Marti Pellow. Difficult to see the appeal. □□□□

SILVERSTATE: Gondwanara (Prestige CDSP0138). This composer and musician works with ethnic ambient dance rhythms to create a Sacred Spirit-style outing. □□□□

ADRIANA EVANS: Adriana Evans (PMP/RCA/UCFA 0786369582). This San Francisco singer's debut competently mixes R&B, hip hop and — most prominently — jazz into a smooth brew which, in fact, is more Ronnie Jordan than Young Dipsicles. Should interest the Rebirth Of Cool contingent. □□□□



ADRIANA EVANS: A SMOOTH BREW

LEAN ANDREONE: Veiled (RCA 0786369587). Alanis-style rocky musings from this 23-year-old San Diego singer-songwriter. A little more shrill and a little more lyrically challenged than former, but she may attract fans. □□□□

THE KINKS: To The Bone (EMI PRODCD3). Live recordings of 27 classic Kinks tracks, ranging from a soured version to a bigger studio-studio sound. Great, but audience participation can get a bit much. □□□□

OST: Romeo & Juliet (Capitol/EMI 837715). Already huge in the US, this Nellie Hooper-compliment album features tracks from *Headband*, *Garbage* and *The Cardigans*, as well as some previously unreleased tracks from *Dea*, *Rae*, *Evered* and others. □□□□

NICK CAVE AND THE BAD SEEDS: The Batman's Call (Mute COSTUMT42). Cave follows up the *Murder Ballads* album with some downbeat 'love songs' of an intimate nature. Fans won't be disappointed with this 12-song set for which the recent single *Into My Arms* sets the tone. □□□□

ALBUM OF THE WEEK

U2: Pop (Island CD10210). Anticipation for the band's 11th album is at an all time high, particularly with *Discotheque's* recent performance. A rich and powerful collection of tracks, some of which have a dance-floor feel. Cinematic, stadium rock that's as good as any of U2's strongest albums to date. □□□□

This week's reviewers: Simon Abbot, Chas de Whalley, Catherine Eade, Duncan Holland, Mike Pattenden, Selina Webb and Paul Williams.

ALAN JONES TALKING MUSIC

Fugees are back with two prospective hits. On Columbia, their remake of Teena Marie's *Oh La La La* — customised as *Fu-Gee-La* — is one of their more inventive covers. It actually takes very little from Marie's single, and is a great deal more innovative than their cover-by-numbers version of *No Woman No Cry*. It's not natural radio fodder, however, and may struggle against the more obvious charms of *Rumble In The Jungle*, their contribution to the *When We Were Kings* soundtrack. Performed over a sample from *Abba's Name Of The Game*, with assistance from *A Tribe Called Quest*, *Busta Rhymes* and *Foré*, it is a vehicle for some cool hip-hop... After their classy retreat of the *Salsoul Orchestra's Runaway*, *Nuyorican Soul's* self-titled album is a bit of a surprise. *Nuyorican Soul* are a vehicle for the

very contemporary dance producers/mixers *Masters At Work*. But what they have put together here only occasionally nods in the direction of modern club culture. Instead, what they serve up is an extremely palatable selection of jazz and latin influenced material... It's more than six years since *After Seven* had their first and only hit, and even then only a small one, with the infectious *Can't Stop*. Boasting two brothers of *Babyface* in their line-up, they may be about to stage a comeback, however, as they have recorded a superb version of blue-eyed soulsters *Daryl Hall & John Oates'* *Sara Smile*. Produced (natch) by 'face, it is smooth and soulful, defining the "quiet storm" format which is so popular in America. It's a fairly faithful cover, though with harmonies laded-on and some

cool ad-libbing as it heads for the outro... Delivering their third consecutive hit with their third consecutive excellent single, *Damage* continue to sound more American than most American R&B acts. Their new single *Love Guaranteed* is actually an American song, and their splendid interpretation of it is warm, swing-inflected and a definite hit... *Ant & Dec* are no longer a formulaic boy band. Their recent singles have shown a willingness to experiment, and their latest — *Shut* — is no exception. Starting with a languid bassline based on *Walk On The Wild Side*, it also includes more yowling guitar as the whole record is taken at a very slow pace, with *Ant & Dec* contributing fine vocals.



ACTUAL SIZE



1996. The year that saw the return of rationing to Britain.

AVAILABLE IN STRICTLY LIMITED NUMBERS SINCE AUTUMN 1996, THE CANON IXUS ADVANCED PHOTO SYSTEM CAMERA.

TO JOIN THE QUEUE, SEE YOUR DEALER, OR CALL 0800 616417 FOR MORE INFORMATION. YOU AND CANON CAN.

F·A·C·T 2

Carl Cox

3.3.97

FACT

FUTURE ALLIANCE OF COMMUNICATION AND TECHNOLOGY 2

IN JANUARY 1995 THE FUTURE ALLIANCE OF COMMUNICATION TECHNOLOGY WAS LAUNCHED REVOLUTIONISING THE DJ MIX ALBUM CONCEPT. TWO YEARS ON CARL COX AND FACT RETURN WITH THE ORIGINAL AND BEST OF ITS KIND.

MARKETING CAMPAIGN TV 2 WEEK CAMPAIGN ON THE BOX
2 WEEK CAMPAIGN ON MTV

EXTENSIVE CLUB FLYER DISTRIBUTION FACT 2 / CARL COX CLUB TOUR **CLUBS**

2 WEEK CAMPAIGN ON KISS FM (LONDON & MANCHESTER)
1 WEEK CAMPAIGN ON GALAXY RADIO **RADIO**

RETAIL EXTENSIVE INSTORE PROMOTION WITH HMV
(INCLUDING LONDON'S WEST END STORES)
VIRGIN. OUR PRICE. INDEPENDENT RECORD STORES

PRESS FULL PAGE COLOUR ADVERTS IN
WAX, MUSIC WEEK, DJ, MUZIK, MIXMAG, BASSLINE, JOCKY SLUT.

FEATURING COXY'S 35 PERSONALLY CHOSEN ULTIMATE CLUB TRACKS INCLUDING:

UNDERWORLD "BORN SLIPPY" • JOSH WINK "WE ARE THERE"
DEATH IN VEGAS "ROCCO" • GREEN VELVET "THE STALKER"

FLY POSTER CAMPAIGN COVERING
LONDON, NEWCASTLE, LIVERPOOL, GLASGOW, MANCHESTER, LEEDS **POSTERS**

ORDER NOW FROM YOUR PINNACLE OR FULL FORCE REP. OR THROUGH PINNACLE TELESALES
01689 673144

Worldwide Ultimatum



AVAILABLE ON DOUBLE CD £ 9.99 - 0091022COX - 4007880910221 / DOUBLE MC £ 5.99 - 0091024COX - 4009880910245 / TRIPLE LP £6.99 - 0091026COX - 4009880910269 (LIMITED EDITION)

AIRPLAY PROFILE

STATION OF THE WEEK



Kiss 105 didn't have the best of starts to its broadcasting career when,

three days before launch, a masked gang using battering rams raided the studios, stealing £25,000 worth of equipment.

But the station was determined to get back on its feet for the launch date of February 14, and duly began broadcasting last Friday across Leeds, Bradford, Sheffield, Kingston-Upon-Hull and Yorkshire. Station director Mike Gray says, "It was very upsetting but people were great. Chivalry radio lent us some equipment and we made sure we stuck to our original plan."

Kiss 105 is independently owned by Faze FM Radio, whose shareholders include UKRD, Enterprise Radio, Level Broadcast and 3. The Kiss logo is used under licence from Kiss FM Radio Ltd. Also targeting the 15-to-24 market, like its sisters in London and Manchester, Kiss 105 now has a combined TSA of about 16m. Its format, of a scheduled commercially-orientated daytime playlist and specialist dance shows in the evening, follows that used by Kiss 100 and 102. Each evening will see a specialist DJ playing tracks from a different dance music genre.

Gray says Radio One is a key competitor, but he feels confident Kiss 105 can take many of the station's younger listeners. "In the markets where Kiss has a station, Radio One's 15 to 24 audience is almost half what it is in other urban areas. Our research shows that in Manchester and London, Radio One has a share of around 30%

KISS TOP 10

- 1 **Da Funk** *Clear Park (Original)*
- 2 **Let Me Clear My Throat** *(DJ Cool (American))*
- 3 **Encore Une Fois** *Sash (Multiple)*
- 4 **Hard In The Head** *(Orca/Perfecto)*
- 5 **Funk Phenomena** *Armand Van Helden*
- 7 **Remember Me** *Blue Boy (Pharm)*
- 8 **Nothing Is Forever** *UltraSonic*
- 9 **Burnin' Today** *Everything But The Girl (Virgin)*
- 10 **Summer Samblin'** *Marjolein (Columbia)*

Top 10 most played tracks at launch provided by Kiss 105

of 15 to 24 year olds, compared with around 50% in Yorkshire cities. That's the audience we'll be targeting."

The station's commercial competitors are Viking, Radio Aire, Hallam and The Pulse, which could show a drop in audience quarter two of 1987 as a result of the launch. Gray expects to win around the same level of listenership as the Manchester station, whose Rajar increased to 245,000 for the last quarter of 1986.

Actively challenging Peter Jones's Essential Selection on Radio One, the Friday night dance show hosted by Judge Jules between 7-10pm will be simultaneously broadcast across all three stations. Other shows to be simulcast will be Carl Cox's Saturday night mix show and the Chris Forbes R&B chart on Sunday.

Gray says the station will mean Yorkshire can tap into new tracks in drum & bass, techno, house, garage, rap and R&B, months before they break on other stations. **Catherine Eade**

TRACK OF THE WEEK

TEXAS: SAY WHAT YOU WANT (MERCURY)

Eight years since their last single hit the top 10, Texas made a successful return with Say What You Want, their biggest hit to date in terms of both sales and airplay.

Entering the singles chart at seven, its greatest success on Radio One and ILR saw it climb to number three in its second week, before dropping slowly 6-8-13. It had an even longer life in the airplay chart, with 10 weeks in the Top 50 so far. It has reached more than 70m listeners during its spell at the top of the airplay chart, peaking at 1,870 plays a week. Still getting an extremely high 1,800 plus plays a week, the track looks set to become one of the biggest airplay hits of 1987.

Radio One's ex-breakfast DJ Chris Evans was a heavy supporter of the track, so it was no surprise to see a slight drop in plays the week after he left the station. But Radio One went big on the track anyway and was still splitting around 27 times a week three weeks after it slipped down the chart to number eight.

The easy-on-the-ear nature of Say



What You Want, with its Marvin Gaye-influenced chorus, was a fitting the A-list for the Christmas and it's been on the air for more than four of our audience. It'll probably last quite some time on the airwaves." **Catherine Eade**



RADIO 1

ILR

Rank	Artist Label	Weeks on chart	ILR
#1	1 DISCOTHEQUE U2 (Island)	2	28
#2	1 NOVOCRAINE FOR THE SOUL Eels (EastWest)	2	27
#3	2 REMEMBER ME Blue Boy (Pharm)	4	25
#4	3 SHE'S A STAR James (Parrain/Mercury)	4	26
#5	5 HUSH Kula Shaker (Real Gone Music)	1	26
#6	21 AIN'T TALKIN' 'BOUT BUB Apollo Four Forty (Stealth/Sonic)	1	26
#7	5 SHE MAKES ME NO BLEED Maroon (Parlophone)	1	25
#8	18 AIN'T NOBODY LL Cool J (J&R)	1	25
#9	1 DO YOU KNOW Michelle Gayle (Int. Avenue/RCA)	1	22
#10	8 ENCORE UNE FOIS Sash (Multiple)	1	23
#11	14 SAY WHAT YOU WANT Texas (Mercury)	1	28
#12	3 NANCY BOY Pascha (Blue/Virgin)	1	25
#13	9 YOUR WOMAN White Town (Island)	1	15
#14	3 I SHOT THE SHERIFF Warren & Zevon (Capitol)	1	22
#15	19 INFERNO Speak (Wood/West)	1	20
#16	21 CLEMENTINE Mark Owen (RCA)	1	20
#17	18 DON'T SPEAK No Doubt (GMC)	1	23
#18	14 PASSION Amel (Keweenaw)	1	23
#19	13 DON'T GET UP (EVERYBODY) Bryan Stang (Merle/Mercury)	1	19
#20	19 BARREL OF A GUN Depeche Mode (Mute)	1	23
#21	14 TOXIGENE Gls (Island)	1	20
#22	21 BANKROBBED Audwouds (Mercury)	1	11
#23	21 DA FUNK (Da Funk (Columbia/UK))	1	16
#24	27 RUNAWAY Mykelti Sylve (Int. Avenue/RCA)	1	28
#25	3 BEETLEBUM Blue (Food/Parlophone)	1	5
#26	24 DISTANCE Dads (Capricorn)	1	5
#27	20 PROFESSIONAL WIDOW IT'S GOT TO BE BIG! Toni Braxton (A&M)	1	10
#28	27 TELL ME One-ill French & Broadway/Send Break Music	1	11
#29	3 DAY BEFORE YESTERDAY'S MAN Supermarials (Food/Parlophone)	1	28
#30	9 GET UP (EVERYBODY) Bryan Stang (Merle/Mercury)	1	25
#31	24 LITTLE WONDER David Bowie (RCA)	1	18

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 9 February 1987 until 24.00 on Saturday 15 February 1987

Rank	Artist Label	Weeks on chart	ILR
1	1 SAY WHAT YOU WANT Texas (Mercury)	1	1697
2	3 WHERE DO YOU GO Ho Mervyn (Atlantic)	1	1375
3	4 DON'T LET GO (LOVE) En Vogue (East West/American)	1	1296
4	5 WALK ON BY Exhales (Isle Head)	1	1263
5	8 DON'T SPEAK No Doubt (GMC)	1	979
6	6 DO YOU KNOW Michelle Gayle (Int. Avenue/RCA)	1	1232
7	3 YOUR WOMAN White Town (Chrysalis)	1	1192
8	18 CLEMENTINE Mark Owen (RCA)	1	776
9	7 SUGAR COATED ICEBERG Lightning Seeds (Epic)	1	985
10	9 STEP BY STEP Whiskey (London/Atlantic)	1	977
11	12 UNBREAK MY HEART Toni Braxton (A&M)	1	888
12	15 LOVING EVERY MINUTE Lighthouse Family (Wind/Capitol)	1	796
13	11 DON'T MARRY HER Beautiful South (Real Gone)	1	853
14	13 QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys (A&M)	1	887
15	19 2 BECOME 1 Spice Girls (Virgin)	1	913
16	19 HEDONISM JUST BECAUSE YOU FEEL GOOD Skunk Anansie (Time Life/Island)	1	568
17	21 SHE'S A STAR James (Parrain/Mercury)	1	457
18	15 DISCOTHEQUE U2 (Island)	1	448
19	14 DON'T CRY FOR ME ARGENTINA Madonna (Warner Bros)	1	843
20	20 ONE & ONE Ruben Mirez Featuring Maria Nayer (Capricorn/Atlantic)	1	678
21	27 DON'T YOU LOVE ME? Eternal (Int. Avenue/EMI)	1	386
22	29 AIN'T NOBODY LL Cool J (J&R)	1	507
23	23 BEETLEBUM Blue (Food/Parlophone)	1	748
24	21 I FINALLY FOUND SOMEONE Barbara Streisand & Bryan Adams (A&M)	1	380
25	26 UNDESTRUCTIBLE Alpha Avic (Mercury)	1	372
26	20 SECOND NATURE Eternity (Parlophone)	1	310
27	27 RUNAWAY Mykelti Sylve (Int. Avenue/RCA)	1	363
28	29 DAY WE FING LOU! E1 (Empire/UK)	1	239
29	22 WITHOUT YOU Deena Dunne (Atlantic)	1	462
30	21 DAY BEFORE YESTERDAY'S MAN Supermarials (Food/Parlophone)	1	384

© Music Control UK. Titles ranked by total number of plays on 46 mainstream terrestrial stations from 00.00 on Sunday 9 February 1987 until 24.00 on Saturday 15 February 1987

VIRGIN

Rank	Artist Label	Weeks on chart	ILR
1	2 BEETLEBUM Blue (Food/Parlophone)	2	28
2	1 SUGAR COATED ICEBERG Lightning Seeds (Epic)	3	37
3	2 SAY WHAT YOU WANT Texas (Mercury)	3	36
4	21 EVERYDAY IS A WINNING ROAD Shere Cze (A&M)	1	25
5	5 SHE'S A STAR James (Parrain/Mercury)	3	28
6	20 GO Jordan (Isle)	1	23
7	11 DON'T MARRY HER Beautiful South (Real Gone)	3	33
8	20 ELEGANTLY WASTED Paul McCartney	6	22
9	20 WHAT DO YOU WANT FROM ME? Audwouds (Mercury)	1	21
10	4 WE COULD BE KING'S Queen (Parlophone)	1	21

© Music Control UK. Station profile charts rank titles by total number of plays on stations from 00.00 on Sunday 9 February 1987 until 24.00 on Saturday 15 February 1987

Rank	Artist Label	Weeks on chart	ILR
1	1 SAY WHAT YOU WANT Texas (Mercury)	1	1697
2	3 WHERE DO YOU GO Ho Mervyn (Atlantic)	1	1375
3	4 DON'T LET GO (LOVE) En Vogue (East West/American)	1	1296
4	5 WALK ON BY Exhales (Isle Head)	1	1263
5	8 DON'T SPEAK No Doubt (GMC)	1	979
6	6 DO YOU KNOW Michelle Gayle (Int. Avenue/RCA)	1	1232
7	3 YOUR WOMAN White Town (Chrysalis)	1	1192
8	18 CLEMENTINE Mark Owen (RCA)	1	776
9	7 SUGAR COATED ICEBERG Lightning Seeds (Epic)	1	985
10	9 STEP BY STEP Whiskey (London/Atlantic)	1	977
11	12 UNBREAK MY HEART Toni Braxton (A&M)	1	888
12	15 LOVING EVERY MINUTE Lighthouse Family (Wind/Capitol)	1	796
13	11 DON'T MARRY HER Beautiful South (Real Gone)	1	853
14	13 QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys (A&M)	1	887
15	19 2 BECOME 1 Spice Girls (Virgin)	1	913
16	19 HEDONISM JUST BECAUSE YOU FEEL GOOD Skunk Anansie (Time Life/Island)	1	568
17	21 SHE'S A STAR James (Parrain/Mercury)	1	457
18	15 DISCOTHEQUE U2 (Island)	1	448
19	14 DON'T CRY FOR ME ARGENTINA Madonna (Warner Bros)	1	843
20	20 ONE & ONE Ruben Mirez Featuring Maria Nayer (Capricorn/Atlantic)	1	678
21	27 DON'T YOU LOVE ME? Eternal (Int. Avenue/EMI)	1	386
22	29 AIN'T NOBODY LL Cool J (J&R)	1	507
23	23 BEETLEBUM Blue (Food/Parlophone)	1	748
24	21 I FINALLY FOUND SOMEONE Barbara Streisand & Bryan Adams (A&M)	1	380
25	26 UNDESTRUCTIBLE Alpha Avic (Mercury)	1	372
26	20 SECOND NATURE Eternity (Parlophone)	1	310
27	27 RUNAWAY Mykelti Sylve (Int. Avenue/RCA)	1	363
28	29 DAY WE FING LOU! E1 (Empire/UK)	1	239
29	22 WITHOUT YOU Deena Dunne (Atlantic)	1	462
30	21 DAY BEFORE YESTERDAY'S MAN Supermarials (Food/Parlophone)	1	384

© Music Control UK. Titles ranked by total number of plays on 46 mainstream terrestrial stations from 00.00 on Sunday 9 February 1987 until 24.00 on Saturday 15 February 1987

Rank	Artist Label	Weeks on chart	ILR
1	1 SAY WHAT YOU WANT Texas (Mercury)	1	1697
2	3 WHERE DO YOU GO Ho Mervyn (Atlantic)	1	1375
3	4 DON'T LET GO (LOVE) En Vogue (East West/American)	1	1296
4	5 WALK ON BY Exhales (Isle Head)	1	1263
5	8 DON'T SPEAK No Doubt (GMC)	1	979
6	6 DO YOU KNOW Michelle Gayle (Int. Avenue/RCA)	1	1232
7	3 YOUR WOMAN White Town (Chrysalis)	1	1192
8	18 CLEMENTINE Mark Owen (RCA)	1	776
9	7 SUGAR COATED ICEBERG Lightning Seeds (Epic)	1	985
10	9 STEP BY STEP Whiskey (London/Atlantic)	1	977
11	12 UNBREAK MY HEART Toni Braxton (A&M)	1	888
12	15 LOVING EVERY MINUTE Lighthouse Family (Wind/Capitol)	1	796
13	11 DON'T MARRY HER Beautiful South (Real Gone)	1	853
14	13 QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys (A&M)	1	887
15	19 2 BECOME 1 Spice Girls (Virgin)	1	913
16	19 HEDONISM JUST BECAUSE YOU FEEL GOOD Skunk Anansie (Time Life/Island)	1	568
17	21 SHE'S A STAR James (Parrain/Mercury)	1	457
18	15 DISCOTHEQUE U2 (Island)	1	448
19	14 DON'T CRY FOR ME ARGENTINA Madonna (Warner Bros)	1	843
20	20 ONE & ONE Ruben Mirez Featuring Maria Nayer (Capricorn/Atlantic)	1	678
21	27 DON'T YOU LOVE ME? Eternal (Int. Avenue/EMI)	1	386
22	29 AIN'T NOBODY LL Cool J (J&R)	1	507
23	23 BEETLEBUM Blue (Food/Parlophone)	1	748
24	21 I FINALLY FOUND SOMEONE Barbara Streisand & Bryan Adams (A&M)	1	380
25	26 UNDESTRUCTIBLE Alpha Avic (Mercury)	1	372
26	20 SECOND NATURE Eternity (Parlophone)	1	310
27	27 RUNAWAY Mykelti Sylve (Int. Avenue/RCA)	1	363
28	29 DAY WE FING LOU! E1 (Empire/UK)	1	239
29	22 WITHOUT YOU Deena Dunne (Atlantic)	1	462
30	21 DAY BEFORE YESTERDAY'S MAN Supermarials (Food/Parlophone)	1	384

© Music Control UK. Titles ranked by total number of plays on 46 mainstream terrestrial stations from 00.00 on Sunday 9 February 1987 until 24.00 on Saturday 15 February 1987

ATLANTIC 252

Rank	Artist Label	Weeks on chart	ILR
1	2 SAY WHAT YOU WANT Texas (Mercury)	2	51
2	3 COSMIC GIRL Lene Lovich (Sony CT)	2	59
3	2 EVERYDAY IS A WINNING ROAD Shere Cze (A&M)	1	57
4	2 WHERE DO YOU GO Ho Mervyn (Atlantic)	1	35
5	4 QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys (A&M)	1	39
6	18 CLEMENTINE Mark Owen (RCA)	1	27
7	4 DON'T LET GO (LOVE) En Vogue (East West/American)	1	45
8	27 I'LL BE THERE FOR YOU Alpha Avic (Mercury)	1	25
9	2 BECOME 1 Spice Girls (Virgin)	1	39
10	1 SUGAR COATED ICEBERG Lightning Seeds (Epic)	1	36

© Music Control UK. Station profile charts rank titles by total number of plays on stations from 00.00 on Sunday 9 February 1987 until 24.00 on Saturday 15 February 1987

Rank	Artist Label	Weeks on chart	ILR
1	1 SAY WHAT YOU WANT Texas (Mercury)	1	1697
2	3 WHERE DO YOU GO Ho Mervyn (Atlantic)	1	1375
3	4 DON'T LET GO (LOVE) En Vogue (East West/American)	1	1296
4	5 WALK ON BY Exhales (Isle Head)	1	1263
5	8 DON'T SPEAK No Doubt (GMC)	1	979
6	6 DO YOU KNOW Michelle Gayle (Int. Avenue/RCA)	1	1232
7	3 YOUR WOMAN White Town (Chrysalis)	1	1192
8	18 CLEMENTINE Mark Owen (RCA)	1	776
9	7 SUGAR COATED ICEBERG Lightning Seeds (Epic)	1	985
10	9 STEP BY STEP Whiskey (London/Atlantic)	1	977
11	12 UNBREAK MY HEART Toni Braxton (A&M)	1	888
12	15 LOVING EVERY MINUTE Lighthouse Family (Wind/Capitol)	1	796
13	11 DON'T MARRY HER Beautiful South (Real Gone)	1	853
14	13 QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys (A&M)	1	887
15	19 2 BECOME 1 Spice Girls (Virgin)	1	913
16	19 HEDONISM JUST BECAUSE YOU FEEL GOOD Skunk Anansie (Time Life/Island)	1	568
17	21 SHE'S A STAR James (Parrain/Mercury)	1	457
18	15 DISCOTHEQUE U2 (Island)	1	448
19	14 DON'T CRY FOR ME ARGENTINA Madonna (Warner Bros)	1	843
20	20 ONE & ONE Ruben Mirez Featuring Maria Nayer (Capricorn/Atlantic)	1	678
21	27 DON'T YOU LOVE ME? Eternal (Int. Avenue/EMI)	1	386
22	29 AIN'T NOBODY LL Cool J (J&R)	1	507
23	23 BEETLEBUM Blue (Food/Parlophone)	1	748
24	21 I FINALLY FOUND SOMEONE Barbara Streisand & Bryan Adams (A&M)	1	380
25	26 UNDESTRUCTIBLE Alpha Avic (Mercury)	1	372
26	20 SECOND NATURE Eternity (Parlophone)	1	310
27	27 RUNAWAY Mykelti Sylve (Int. Avenue/RCA)	1	363
28	29 DAY WE FING LOU! E1 (Empire/UK)	1	239
29	22 WITHOUT YOU Deena Dunne (Atlantic)	1	462
30	21 DAY BEFORE YESTERDAY'S MAN Supermarials (Food/Parlophone)	1	384

© Music Control UK. Titles ranked by total number of plays on 46 mainstream terrestrial stations from 00.00 on Sunday 9 February 1987 until 24.00 on Saturday 15 February 1987

Rank	Artist Label	Weeks on chart	ILR
1	1 SAY WHAT YOU WANT Texas (Mercury)	1	1697
2	3 WHERE DO YOU GO Ho Mervyn (Atlantic)	1	1375
3	4 DON'T LET GO (LOVE) En Vogue (East West/American)	1	1296
4	5 WALK ON BY Exhales (Isle Head)	1	1263
5	8 DON'T SPEAK No Doubt (GMC)	1	979
6	6 DO YOU KNOW Michelle Gayle (Int. Avenue/RCA)	1	1232
7	3 YOUR WOMAN White Town (Chrysalis)	1	1192
8	18 CLEMENTINE Mark Owen (RCA)	1	776
9	7 SUGAR COATED ICEBERG Lightning Seeds (Epic)	1	985
10	9 STEP BY STEP Whiskey (London/Atlantic)	1	977
11	12 UNBREAK MY HEART Toni Braxton (A&M)	1	888
12	15 LOVING EVERY MINUTE Lighthouse Family (Wind/Capitol)	1	796
13	11 DON'T MARRY HER Beautiful South (Real Gone)	1	853
14	13 QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys (A&M)	1	887
15	19 2 BECOME 1 Spice Girls (Virgin)	1	913
16	19 HEDONISM JUST BECAUSE YOU FEEL GOOD Skunk Anansie (Time Life/Island)	1	568
17	21 SHE'S A STAR James (Parrain/Mercury)	1	457

TOP 50 AIRPLAY HITS

22 FEBRUARY 1997



Pos	Weeks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	SAY WHAT YOU WANT	Texas	Mercury	1773	-5	69.03	-4
2	10	DO YOU KNOW	Michelle Gayle	1st Avenue/RCA	1369	+2	55.36	-1
3	11	DON'T SPEAK	No Doubt	MCA	1381	+31	54.46	+46
4	5	DON'T LET GO (LOVE)	En Vogue	East West America	1455	+3	54.09	+4
5	2	YOUR WOMAN	White Town	Chrysalis	1205	-22	51.64	-10
6	10	DISCOTHEQUE	U2	Island	838	+45	50.20	+29
7	12	WHERE DO YOU GO	No Mercy	Arista	1556	+10	42.99	+9
8	4	WALK ON BY	Gabrielle	Go Beat	1401	+3	42.64	-29
9	18	CLEMENTINE	Mark Owen	RCA	1125	+34	42.18	+29
10	10	SHE'S A STAR	James	Fontana/Mercury	764	+38	38.93	+2
11	7	AIN'T NOBODY	LL Cool J	Geffen	701	+12	38.88	-12
12	12	REMEMBER ME	Blue Boy	Pharm	471	+62	33.76	+33
BIGGEST INCREASE IN PLAYS								
BIGGEST INCREASE IN AUDIENCE								
13	24	HUSH	Kula Shaker	Columbia	214	+312	30.92	+558
14	6	STEP BY STEP	Whitney Houston	Arista	1027	-7	30.90	-28
15	20	NOVOCAINE FOR THE SOUL	Eels	Dreamworks	404	+99	30.02	+45
16	12	SUGAR COATED ICEBERG	Lightning Seeds	Eric	1025	-6	29.15	-21
17	41	I SHOT THE SHERIFF	Warren G	Def Jam	394	+30	28.24	+38
18	17	QUIT PLAYING GAMES (WITH MY HEART)	Backstreet Boys	Jive	844	-13	27.83	-12
19	13	2 BECOME 1	Spice Girls	Virgin	821	-20	27.32	-29
20	34	RUNAWAY	Nuyorican Soul	Talkin' Loud/Mercury	449	+10	26.88	-6
HIGHEST CLIMBER								
21	43	AIN'T TALKIN' 'BOUT DUB	Apollo Four Forty	Stealth Sonic/ECI	200	+79	26.14	+51
22	18	UNBREAK MY HEART	Toni Braxton	Lafayette/Arista	872	-8	25.53	-1
23	32	DAY BEFORE YESTERDAY'S MAN	Supernaturals	Food/Parlophone	466	n/c	24.83	-41
24	44	ENDORE UNE FOIS	Sash!	Multiply	156	+6	22.91	+13
25	32	SHE MAKES MY NOSE BLEED	Mansun	Parlophone	190	+135	22.84	+115
26	37	DON'T CRY FOR ME ARGENTINA	Madonna	Warner Bros	671	-29	22.61	-9
27	20	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Tori Amos	East West	288	-42	22.26	+6
28	8	BEELEBUM	Blur	Food/Parlophone	591	-44	22.14	-83
29	12	SATURDAY NIGHT	Suede	Nude	325	-58	21.08	-23
30	14	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	One Little India	758	+23	20.56	-15
31	27	NANCY BOY	Placebo	Hu/Virgin	53	-126	20.25	-9
32	46	DARK CLOUDS	Space	But	350	+42	19.39	+9
33	100	MAMA	Spice Girls	Virgin	220	+88	18.82	+552
34	24	DON'T MARRY HER	Beautiful South	Go! Discs	838	-13	18.67	-29
35	25	ONE & ONE	Robert Miles Featuring Maria Naylor	Deconstruction	695	-6	18.47	-15
36	47	INFERNO	Soullak	Wonderbox	92	+21	18.39	+2
37	20	PASSION	Amen! UK	Feverpitch	147	-10	17.99	-5
38	26	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor	848	+1	17.64	-11
39	12	BARREL OF A GUN	Depeche Mode	Mute	116	+147	17.05	+88
40	50	DON'T YOU LOVE ME?	Eternal	1st Avenue/EMI	616	+48	16.69	+40
41	73	READY TO GO	Republica	Deconstruction	217	+34	16.22	+96
42	68	TOXYGENE	Orb	Island	113	-20	15.77	-28
43	19	GET UP (EVERYBODY)	Byron Stingily	Manifesto/Mercury	196	-36	15.36	-78
44	30	LITTLE WONDER	David Bowie	RCA	192	-28	15.34	-48
45	34	OVER AND OVER	Puff Johnson	Columbia	277	-68	14.68	-36
46	31	DAY WE FIND LOVE	S11	Ginga/Virgin	408	+68	14.58	+60
47	41	BANKROBBER	Audioweb	Mother	47	+2	14.50	-25
48	40	EVERYDAY IS A WINDING ROAD	Sheryl Crow	A&M	369	-13	14.33	-9
49	121	WATERLOO SUNSET	Cathy Dennis	Polydor	210	+15	13.82	+19
50	81	I FINALLY FOUND SOMEONE	Barbra Streisand & Bryan Adams	A&M	431	+11	13.71	-4

AIRPLAY

22 FEBRUARY 1997

22 FEBRUARY 1997

© Music Control UK. Compiled from data gathered from 00:00 on Sunday 15 February 1996 until 24:00 on Saturday 15 February 1997. Stations ranked by audience figures based on latest full-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	DON'T SPEAK No Doubt (MCA)	1381	329
2	CLEMENTINE Mark Owen (RCA)	1125	294
3	DISCOTHEQUE U2 (Island)	838	260
4	SHE'S A STAR James (Fontana/Mercury)	764	210
5	NOVOCAINE FOR THE SOUL Eels (Dreamworks)	404	201
6	DON'T YOU LOVE ME? Eternal (1st Avenue/EMI)	616	199
7	REAL THING Lisa Stansfield (Arista)	269	185
8	REMEMBER ME Blue Boy (Pharm)	471	180
9	HUSH Kula Shaker (Columbia)	214	162
10	DAY WE FIND LOVE S11 (Ginga/Virgin)	408	162

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total stations	Stations +4 this week	Stations -4 this week
1	WHAT DO YOU WANT FROM ME? Monocle (Polydor)	26	21	13
2	DON'T GIVE ME ANY Jai (Wired)	14	13	12
3	COME AROUND Mellow Bards (Virgin)	34	18	9
4	ISN'T IT A WONDER Boyzone (Polydor)	26	9	9
5	IF I HADN'T GOT YOU Chris Bruden (Arista)	16	10	9
6	DON'T SAY YOUR LOVE IS KILLING Erasure (Mute)	13	8	8
7	REAL THING Lisa Stansfield (Arista)	28	15	6
8	FOUND YOU Dodgy (A&M)	22	13	6
9	SHOUT Ant & Dec (Telstar)	18	6	6
10	HUSH Kula Shaker (Columbia)	33	16	5

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

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

THE OFFICIAL CHARTS - 22 FEB

MTV
music week

AS USED BY

MTV



TOTP

SINGLES

1 DON'T SPEAK

Rank	Artist	Label	InterScope
1	NO DOUBT	Def Jam/Mercury	InterScope
2	WARREN G	Def Jam/Mercury	Mercury
3	WARREN G	Def Jam/Mercury	Mercury
4	WARREN G	Def Jam/Mercury	Mercury
5	WARREN G	Def Jam/Mercury	Mercury
6	WARREN G	Def Jam/Mercury	Mercury
7	WARREN G	Def Jam/Mercury	Mercury
8	WARREN G	Def Jam/Mercury	Mercury
9	WARREN G	Def Jam/Mercury	Mercury
10	WARREN G	Def Jam/Mercury	Mercury
11	WARREN G	Def Jam/Mercury	Mercury
12	WARREN G	Def Jam/Mercury	Mercury
13	WARREN G	Def Jam/Mercury	Mercury
14	WARREN G	Def Jam/Mercury	Mercury
15	WARREN G	Def Jam/Mercury	Mercury
16	WARREN G	Def Jam/Mercury	Mercury
17	WARREN G	Def Jam/Mercury	Mercury
18	WARREN G	Def Jam/Mercury	Mercury
19	WARREN G	Def Jam/Mercury	Mercury
20	WARREN G	Def Jam/Mercury	Mercury
21	WARREN G	Def Jam/Mercury	Mercury
22	WARREN G	Def Jam/Mercury	Mercury
23	WARREN G	Def Jam/Mercury	Mercury
24	WARREN G	Def Jam/Mercury	Mercury



ALBUMS

1 BLUR

Rank	Artist	Label	Food/Particphone
1	BLUR	Mercury	Food/Particphone
2	BLUR	Mercury	Mercury
3	BLUR	Mercury	Mercury
4	BLUR	Mercury	Mercury
5	BLUR	Mercury	Mercury
6	BLUR	Mercury	Mercury
7	BLUR	Mercury	Mercury
8	BLUR	Mercury	Mercury
9	BLUR	Mercury	Mercury
10	BLUR	Mercury	Mercury
11	BLUR	Mercury	Mercury
12	BLUR	Mercury	Mercury
13	BLUR	Mercury	Mercury
14	BLUR	Mercury	Mercury
15	BLUR	Mercury	Mercury
16	BLUR	Mercury	Mercury
17	BLUR	Mercury	Mercury
18	BLUR	Mercury	Mercury
19	BLUR	Mercury	Mercury
20	BLUR	Mercury	Mercury
21	BLUR	Mercury	Mercury
22	BLUR	Mercury	Mercury
23	BLUR	Mercury	Mercury

a new look for rm

Welcome to the new look *RM*. Aside from the old favourites like the Club Chart, *Jack On His Box*, *Cool Cuts* and *Hot Vinyl*, we're introducing a heap of new features which we hope will prove as popular as our established ones. Our regular Club, Pop Tip (re-christened the Pop Chart) and *Cool Cuts* charts have now been joined by the Urban Chart, which takes into account the fact that as dance music has become more fragmented, the Club Chart has become increasingly dominated by house. As a result, many records that are breaking into the charts via more r&b and rap orientated DJs/clubs are getting missed. The Urban Chart will be compiled like the other two charts from DJ returns.

The other key area for promoting dance music is radio and *RM* will now be providing the most comprehensive coverage of the dance radio world every week. The linchpin of this coverage will be a Dance Airplay Chart compiled by tracking data from the UK's main dance stations. In addition, we will be featuring an individual Top 10 from a specialist station/show each week and we'll also be publishing the playlist for Pete Tong's highly-influential Radio One show *The Essential Selection*.

Industry figures of all shapes and sizes will be focused on in our Q&A interview and 7 Days in Dance slot. *Shop Focus* has been replaced by *The Shop 10*, which will reveal what records are flying out the door of a different record shop each week, while *Label Focus* will give readers details about up-and-coming labels. And lots, lots more...

[7 DAYS IN DANCE]

carl coxo ultimate



"I got back to the UK from Germany last Thursday where I'd been promoting my 'FACT 2' compilation album. On Thursday nights I run my own **ULTIMATE B.A.S.E.** club at the Velvet Underground, on Charing Cross Road, London which is basically a music club for music people featuring some of the world's best DJs, whether they're well known or not. Last week we had **LAURENT GARNIER** as special guest and it was absolutely brilliant. We'd been trying to get him to play at the club since it started a year ago but he runs his own club in Paris on Thursdays so it has taken a while. I personally found the set he played really inspiring, on Thursdays so through musical realms and landscapes like only he can - or only I can! On Laurent took people through musical realms and landscapes like only he can - or only I can! On Friday I was at **THE LAKOTA** in Bristol, then on Saturday I was at **THE END**, London for the special **ULTIMATE B.A.S.E.** party with **JEFF MILLS**, which was great, and then up to **THE OCTAGON** in Sheffield. Then on Monday I was back in Germany until Wednesday, when I travelled to France where I've been doing promo stuff for my French label **Edel**. Because I'm so internationally known as a DJ, I've used that to my advantage because obviously my fans in those countries will be interested to hear my records. The 'Fact 2' compilation which I'm promoting is basically a celebration of what I've been doing for the past two years, and the way music has changed and developed. Other than my own material, I think the '**FAT BOY SLIM**' album is really excellent. I'll be in France over the weekend and then back to London. The schedule's incredible at the moment but it's all for the cause isn't it?"

logic axes four in uk rethink

The German-owned label Logic Records has laid off four staff - including managing director Tony Piercy - in its London office in a restructuring of the UK operation.

Logic came to prominence in the late Eighties and early Nineties with the huge success of artists such as Snap and Dr Alban. But, like many labels, it has suffered with the end of the Euro dance boom.

The company has denied rumours that the UK office was to be shut down totally. "On the contrary, the Logic UK office should become a strong partner in the international Logic network, which includes the Frankfurt-based headquarters, the Logic US office and partners within the BMG family. To do so, a couple

of reorganisations were necessary," it says in a statement.

Along with Piercy, other members of staff made redundant in the reorganisations were Wendy K, senior product manager, Douglas Gunning, club promotions manager and Shafina Ganatra, junior product manager.

However, Logic is being bullish about the future. "Logic UK will be a strong partner and guarantor for artists, producers and labels in the future to achieve releases in the European and US market.

"This is a possibility only Logic as a small but efficient label with an international basis (sic) can offer," says the statement.



given the overblown nature of some of the superstar DJ/club tours of the past few years, some form of backlash was inevitable. The 'Unknown DJ Tour' features four up-and-coming DJs - Danny Howells, Rob Green, Lee Saffy and Phil Saja - who are ignoring superclubs in favour of smaller more underground venues. Most surprising is the fact that the tour has been put together by **7PM/Jackpot Records**, whose management wing looks after the likes of Carl Cox, John Digweed and Sasha. Seven Webster of 7PM/Jackpot says, "We've already had huge support. Everyone wants to see new people come through." The dates are: Aston University (March 19); launch party, London (Ibc) (24); Plastic People, London (26); Temple Theatre, Dublin (28); Boom Boom Room, Bangor (29); Eclipse, Torquay (April 11); Innocence, Bradford (12); Kitchen, Norwich (18); The Gate, Chesterfield (19); Night Owls, Taunton (25); Zen, Dartford (May 2); Leadmill, Sheffield (9); Club, Harrogate (16); and Kaos, Barnstaple (23).

SHOP 10

shiva.exeter

18 Gandy Street, Exeter, Devon EX4 3LS. Tel: 01392 275278. Shiva Records has finally settled down after three moves in as many years. Specialising in imports, owner Adrian Claridge actively pushes hard house, techno and nu-reggae. The shop is noted for its friendly vibe, says Claridge. "All our customers are treated the same," he says. "We take the piss out of them, they take the piss out of us."

The top 10 tracks flying out of Shiva this week are: ● **'ALSOFT'** - Tour De Force (Adrenaline) ● **'WALK ON BY'** - Sick Stars (Tonic) ● **THE ORBIT** - Control Seven (Club Tunes) ● **'HYPHOTIZING'** - Glenn Miller (Trade) ● **'ULV SONG'** - Ithy Bitty Boozey Wooley (Blue) ● **'REVOLUTION'** - Dynamic System (Steel Wheel) ● **'HAZY GROOVIN'** - Manik (Phunk) ● **'SLEUSIMAR'** - DJ Quicksilver (Doo Or Die) ● **'TOUR TRAX EP'** - DJ Ebo (Phunk) ● **'CLAP UP ON TOP OF ME'** - Mute (Phunk Style)



O.R.N. Snow

17.02.97
Club smash - get on it!

12", CD on Deconstruction

1-800-447-9172
Please refer to our S&P for prices. ©1997 S&P Records
As featured on Chartlast Year

1	DO!	No Doubt
2	SHOT	
3	WHERE	
4	THE DA	
5	DON'T	
6	DISCO	
7	DA FUJ	
8	LET ME	
9	SHE'S	
10	REMER	
11	AIN'T I	
12	CLEME	
13	AIN'T	
14	DARK	
15	YOUR	
16	SAY W	
17	IF RALL	
18	LET MI	
19	2 BECC	
20	QUIT PL	
21	NOVOI	
22	THAT I	
23	BARRE	
24	DO YO	

(by caroline moss)

In a busy week for dance radio, we are pleased to welcome you to the first RM radio column, which aims to keep you up to speed on the latest tunes breaking on the airwaves as well as developments in dance programming.

Despite the disappointing Rajar figures for Kiss in London, the overall picture for dance radio is rosy. Choice in London and Birmingham both registered an increase in listeners, from 219,000 to 242,000 and 132,000 to 143,000 respectively, while in Bristol, Galaxy 101 gained 24,000 listeners, bringing its total to 334,000.

Dance music programming on non-specialist stations is also on the increase. Dave Pearce and Trevor Nelson each gain an extra weekly show on Radio One from this week, and new London ILR XF1 plans to add some alternative dance programmes to its indie fare later in the year.

Our first dance airplay chart has been compiled by Music Control UK covering the week from midnight on February 6 to 23.59 on February 12. The chart is produced electronically by sampling CDs on to monitoring machines tuned into Kiss 100, Kiss 102 Manchester, Choice London and Birmingham, Galaxy 101 and, from Friday, Kiss 105 Yorkshire. The chart relies heavily on record company participation; if your CD isn't

on the airwaves

dance airplay

1	44	AIN'T NOBODY LL Cool J	Gettin'
2	40	DO YOU KNOW MICHELLE Gayle	1st Amerasia
3	37	DOWN! GET LOVIN' En Vogue	East West America
4	33	GET UP (BURNIN') Run-DMC	Multimedia
5	31	WALK ON BY Gabriella	Gettin'
6	30	I SHOT THE SHEEPF! Warren G	Def Jam
7	29	RUNAWAY NATIONAL NOBODY...Too Short	East West
8	28	DISCOTHEQUE LD	Hiatt
9	27	REMEMBER ME Blue Boy	Pharm
10	26	CRISHE LINE (I'm Still) J	Mutiny
11	25	SUMTHIN' SUMTHIN' Maxwell	Columbia
12	24	LET ME CLEAR MY THROAT DJ Kool	America
13	23	GET THE TIGHT EVERYTHING But The Girl	Virgin
14	22	DA FUNK DAT Pure	Sony
15	21	PONY Growl	Empire50
16	20	RUNAWAY NATIONAL Soul Train	Los Angeles
17	19	TELL ME YOU'RE HOT & BURNIN' Soul Star	Mutiny
18	18	DON'T YOU LOVE ME? Eleana	1st Amerasia
19	17	JUST THE WAY YOU ARE Blackstreet	Def Jam
20	16	JUST THE WAY YOU ARE (Remix) Blackstreet	Def Jam
21	15	WHERE DO YOU GO MC Marcy	Avista
22	14	WHY YOU WANTS The Bratons	Atlantic
23	13	OVER AND OVER LL Cool J	Columbia
24	12	MIS BE BEE BEE (I'm Still) Sumory	East West America
25	11	REAL THING (I'm Still) Florida	Avista
26	10	CALL BACK THE BEST (I'm Still) Max	Virgin
27	9	WALKIN' ON UP DJ Pro-X	Nectar/MCA
28	8	I CAN'T MAKE YOU LOVE ME George Michael	Afterglow
29	7	GOLD RING A PARTY MC Luv	East West America
30	6	UNBREAK MY HEART (I'm Still) Bratons	LFS/Avista
31	5	TAKE ME BY THE HAND Soul Brother	AMP/PMA/M
32	4	STREET CREAMS 92	Columbia
33	3	ULTRA FLAVA Heller & Raley Project	AMP/PMA/M
34	2	NATIVE NEW YORKER Black Box	Merlesea/Mercury
35	1	COME ON EVERYBODY GET DOWN! SES	Blue Note
36	1	ALL I WANNA DO Tin Tin Out	VC Recordings
37	1	WITHOUT LOVE Donna Lewis	Atlantic
38	1	YOUR WISDOM (I'm Still) Tones	Chrysalis
39	1	SNOW O'ER N	Deconstruction
40	1	4 MORE ON LA Soul Real	Zhuang

Stations monitored: Kiss 100, Kiss 102, Choice London & Birmingham, Galaxy 101, Kiss Music Control UK, S.9, John 5, London CD1M 44M, Tel: 0111-326 9096

sent in (see address on chart), complete with all radio-friendly versions, it won't appear.

Turning to the new chart, it comes as no surprise to see LL Cool J's Ain't Nobody in the top slot, following its number one debut in the national chart two

weeks ago. The current strength of US r&b is evident across the entire chart, which is peppered with entries from the likes of En Vogue, Warren G, Maxwell, Blackstreet, The Bratons and Ginuwine. But the Brits are also out in force, most

notably Michelle Gayle, whose 'Do You Know' last week topped the Pop Top chart for a record-breaking seven weeks. This is the first chart of its kind, and promises to get more revealing as the weeks go by. Watch this space...

given the conflicting rajar figures, what is your view on the current state of dance radio?

CHRISTINE SMITH, RADIO CORRESPONDENT, **BROADCAST**: "We were surprised to see that the audience figures for Kiss had gone down because it had been doing so well. Dance music is relatively well catered for on radio in London but not regionally. But we're finding that when the authorities hand out the new licences, they're tending to favour speech-based formats because they're trying to get people away from dominant local BBC stations."

for years. But as that infrastructure is developing, it means that the disenfranchised, i.e. the pirate stations, are still a potent force. Pirates are a very strong barometer of youth trends."

KIRK ANTHONY, HEAD OF MUSIC, **CHOICE FM**: "When you get the darkest of US rappers like LL Cool J straight in at number one, and the amount of r&b in the chart, it's obvious there's a huge demand for dance radio. Most of the big stations are starting to realise there's money to be had from the dance scene."

STEVE PARKINSON, MD, **GALAXY 101**: "Dance music has definitely got a future. Kiss is right to contest the figures, I'm amazed its listeners have fallen. Dance music is getting wider and wider appeal, and it's not just the kids that listen now, our average age is 27."

SHABS, MEDIA VILLAGE: "There is now a good dance radio infrastructure, covering London, Yorkshire, the North West and Bristol. A network has been created which will lead record company marketing plans, which is something we've all been working towards

US3 COME ON EVERYBODY (Get Down) Mixes

- A1 Album Mix
- A2 Youth In Asia Remix
- A3 Q-Burns Abstract Message Remix
- B1 Radio Edit
- B2 Tunnel Remix
- B3 Rickidy Raw Urban Mix
- B4 Peppermint Lounge Remix

Released 17/02/97

26	25	STEP B
9	26	SHE M
23	27	WALK
25	28	REDONDS
21	29	PASSI
27	30	OLDER
18	31	NANC
28	32	PROFES
33	33	UN-BR
33	34	MUMI
33	35	DON'T
34	36	MEGA
34	37	TOXXY
38	38	JUST
32	39	SOME
40	40	NO C

Bullethead titles

[BEATS]

[PIECES]

Well, look to Kiss FM and Peac D Graham GOLD who led the knot recently with his girlfriend ILL HARRISON from Sony Music Publishing. The couple will depart this week for their honeymoon in South Africa - where Graham, in true DJ spirit, has managed to slot in a few DJing dates... Latest addition to the TRIBAL GATHERING bill is DAVE CLARKE, who will be making his first live appearance at the event... Look out for a bootleg during the rounds supposedly offering exclusive RUFUS SARKIS and GRANT NELSON mixes of Janet Jackson's 'Love Will Never Do' and 'Pleasure Principle' (Paramax 402). The mixes are takes and apparently the BPI is already on the case... ZPMI record shop in Camden is temporarily homeless following contractual problems with its landlord. Two new premises are being looked at in the Camden area and Zoom hopes to be back in business as soon as possible. In the meantime, Zoom is contactable on 0171-284 3378... Still in the Camden area, SUBVERSIVE RECORDS has a new address at 15 Prill Mews, Camden, London N1M 0AD. The telephone and fax numbers remain the same - Tel: 0171-265 2626; Fax: 0171-203 0202. Finally CARL COX forgot to mention in his 7 days diary that he will be guesting on JOHN PEEL'S Radio One Show on February 27. Carl will be playing a live set from 8.30pm... AND TIE BEAT DEES ON!

Telephone 0800 239888

pete tong



LET ME CLEAR MY THROAT - DJ Kool (Remix) / "CLOSE TO YOUR HEART" - JK Ringo + RYND / "HAPPY" - Ozone (Promo) / "NEVER HAD A LOVE LIKE THIS BEFORE" - Yvette Michelle Lewis / "BLOCK ROCKY BREEZE" - Cheryl Borneo / "I'M DANCING IN ICETORY MY Vocal Mix" - Fonzi Boni (Wax) / "FAURIST" - Jemini / "S3" - COLLEGE HANG CLOSER - Ronik / "COLUMBIAS" + "CANDID SANE RIDE" - The Whispers (Real Of Sound) / "CHUNGARE" - Freddy Fresh (Southwest) / "TARASIA (S) (After Dreams Remix)" - E.A. Blackstreet / "LET IT BE (Remix)" - Christine / "SQUARED STREET" - Cheryl Borneo (Music Man) / "JESUS COMING FOR THE KILL" - The Adonis (Real) / "MY HEART IS IN JAPAN" - Christine / "SQUARED STREET" - Cheryl Borneo (Music Man) / "ACCESS" - Handy (Masters) / "WHEN THE RAIN FALLS" - Steve Amerson (S3) / "THROD & SHAMROD" - Dylan Brown (Dance Boy's Own) / "TAGE" - Soul Party (Remix) / "Nerve Mine" - Geneva (I'm) / "FREE UP" - Funky Green Dogs (PMA) / "MIND" / "REARURE LOVE (Remix)" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (Night)" / "WIZARD" - Electric Soul (Promo) / "MIND THE GAP" - The Knowledge (Suturna) / "SMITH COLLEGE" - Future (Real) / "Philly City" - New Order (Remix) / "MURDER'S CHARGER" - Atlanta White (S3) / "MAMA (Precious Metrolite)" - "MIND" / "TRADITIONAL HEIGHT" - Spinnakers (Dance Boy's Own) / "TRIP" - Sautman (Minds) / "YOU + ME (I.C.E. Special)" - T.J. MACK - Z.Z.M. / "MAMA" - The Accusation (London) / "Soft Pink (

Q&A

In 1990, Stevenage software engineer Rob Playford began his own record label, distributing 12 inches out of the back of his car. One hundred records later, Moving Shadow has grown to be one of the most successful UK drum & bass indies. Its back catalogue covers the scene's development from rave through to the cutting-edge of today's music exemplified by Shadow's 2007 release, "Distorted Dreams/The Shadow Project" centenary co-produced and engineered by Playford also "featureless" LP



rob playford

MOVING SHADOW'S HISTORY ENCOMPASSES A REAL SLICE OF MUSICAL HISTORY. WHAT ARE YOUR PERSONAL HIGHLIGHTS?
 "It's hard to say, there have been so many highlights, especially tuneswise. When you've had tracks that break barriers and change the way people make records, those are obviously highlights. With records like 'Helicopter Tune' and 'Dred Bass' we definitely did that. Whether any of the more recent tunes we've put out fall into that category, only time will tell because often it's only with hindsight that you can see just how important a record has been."

TELL US ABOUT YOUR 100TH RELEASE.

"We wanted to do something special. I've been working with Dominic (Angas), who's been with the label for about a year, and we came up with this track ('Distorted Dreams') that we really liked and everyone else was into so we decided to save it for MS 100. The B-side came out of a remix that Goldie and I did and developed into something quite hard and angry."

DO YOU FIND THAT THE DRUM & BASS SCENE NOW SEEMS TO BE GETTING A BIT INDUSTRIAL AND REALLY DARK?
 "This scene is always going from one extreme to another. So, in a way it's no surprise that after all that nice jazzy stuff things are going the other way - it's almost inevitable. I don't really look at it as dark, although it's a bit more hard-edged. I can also see a more techno feel emerging at the moment."

A LOT OF THE KIDS THAT WERE ORIGINALLY ON THE JUNGLE SCENE HAVE DESERTED IT FOR GARAGE OVER THE PAST COUPLE OF YEARS. DO YOU THINK THE MUSIC JUST STARTED GOING OVER THEIR HEADS?

"It's a natural thing of people growing up. People just get older and lose that enthusiasm. So a lot decided that they didn't want to go into the future with what drum & bass was turning into. It's just that fact of not

wanting to go through it all again when things suddenly start changing. So a lot of people stop going out and just get a takeaway on Saturday nights or, when they do go out, they go back to something they know and was there before, which is garage and house."

WHAT DOES 1997 HOLD FOR MOVING SHADOW?

"On the business side, we're trying to build a more structured operation in Europe and America. In the US, they're just beginning to get it musically. Drum & bass is going beyond just being a fad like the rave thing was out there. There are a lot of younger kids that don't remember rave but have found this music for themselves and are genuinely into drum & bass. So, we're looking to get a good structure going out there like we have in Japan. Part of the reason that we've been able to go as long as we have in the UK is that we've always had a very efficient structure in place that allows things to run smoothly. That means rather than doing loads of running around, we've always had time to focus on the things we want to do."



ULTRA RECORDS
 20 Denmark Street, London WC2H 8NA.
 Tel: 0171-379 0038; Fax: 0171-497 8909.
HISTORY

Ultra was formed eight months ago by Neale Easterby and Richard Ramsey after a long stint in New York running Empire Management and Payday Records. Eager to pick up on the dance music coming out of Europe which didn't fit Payday's hip hop profile, Easterby returned last year to set up a UK base. The label was set up simultaneously in New York with Payday co-founder Patrick Moxey at the helm, the aim being to cross-pollinate the US and European dance markets as well as licensing product worldwide. Releases for the US and UK are scheduled to coincide as closely as possible. With an instrumental/dub label Ultratrax in place, drum & bass label Nu Matik coming through in April and US hip hop on Payday through London Records, MD Easterby is confident all bases are covered.

KEY STAFF:

Neale Easterby, MD; Richard Ramsey, label manager/A&R; Sean Martin, office manager and label manager of Nu Matik.

SPECIALIST AREAS:

Vocal house and garage

KEY ARTISTS:

Roger Sanchez, Soul Solution, The Lisa Marie Experience, Backroom Boys

LAST THREE RELEASES:

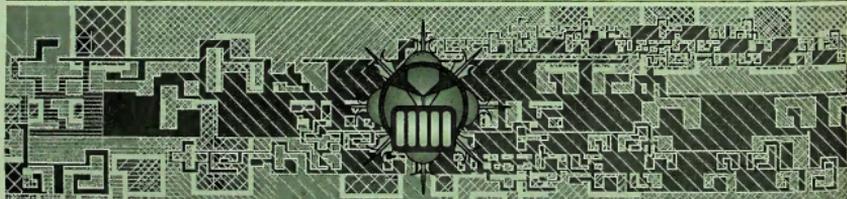
Transatlantic Soul 'Release Yo' Self', Naked Music NYC featuring Annette Taylor, 'It's Your Life', Lisa Marie Experience 'Keep On Dreaming'

COMING UP:

Wildchild 'Love Each Other/Bad Boy', Ultra Dance compilation album, DJ Sneak album 'Blue Funk Files'

RETAIL VIEW:

"We talked to Ultra last year about co-ordinating their UK and US releases because there were a few teething problems with imports, but their Wildchild release should do well for them this year, and hopefully the Backroom Boys will cross over to the commercial market." - Paul Warren, Release the Grooves, London W1



FROM THE CREATORS OF "I WANNA BE A HIPPIE" TECHNOHEAD BRING YOU OVER TWO HOURS OF HARDCORE, HARD TECHNO AND GABBA

TECHNOHEAD 4
 SOUND WARS THE NEXT GENERATION

AVAILABLE FROM VITAL TELESALES 0117 988 3333 OR FROM YOUR VITAL/FULLFORCE REPRESENTATIVE

TRIPLE LP/REACT LP 99+P. £3.30
 SINGLE CD/REACT CD 99+P. £2.99
 SINGLE CD/REACT CD 99+P. £2.99
 SINGLE MC/REACT MC 99+P. £1.35

STREET DATE 3RD MARCH



1	DO!	No Doubt
2	SHOT	
3	WHERE	2
4	THE DA	
5	DON'T	6
6	DISCO	
7	DA FU	
8	LET ME	
9	SHE'S	
10	REMEM	8
11	AINTT	5
12	CLEME	3
13	AINTT	7
14	DARK	
15	YOUR	11
16	SAY W	13
17	FINAL	16
18	LET ME	12
19	2 BECC	17
20	QUIT PI	15
21	NOVOC	10
22	THATT	
23	BARRE	4
24	DO YOU	16

Self-confessed egoist Jeremy Healey began musical life as DJ. He left then had a splash of popplastic success with Haysi Fantayzee. He left the limelight to return to the decks, becoming one of the UK's biggest DJ names. But now he's back on the pop trail with recording partners Amos and he says, "It's great to be able to make the records you want to without having to worry about what other people think of them." Fortunately, other people seem to like them as well...

JOCK

jeremy healey

ON HIS BOX

top[10]

'WANNA BE STARTIN' SOMETHING' MICHAEL JACKSON (EPIC)

"People still bug me to play this record, after 10 years. It's a brilliant record. It's got amazing singing and rhythms and great chat at the end. It's an amazing dance record, it's got it all in every way."

'LET'S START THE DANCE' HAMILTON BOHANNON (MERCURY)

"This came out in 1978 and it was a revolutionary record at the time, it was the first record I'd heard like that. It was about 10 minutes long and in different parts. There's a woman belting out gospel and hard drums, there'd never been anything like it. A lot of people have copied the idea and thousands have sampled the words 'everybody get up and dance.'"

'LOVE REARS ITS UGLY HEAD' LIVING COLOUR (EPIC)

"This is my favourite karaoke track - the next day I can't speak. I've been screaming my head off with the singer. It's a real pain-in-the-neck record. It came out around 1990 and it never really happened here."



PIC: GP

[COMPILED BY SARAH DAVIS. TEL: 011-949 2200]

'EVEN BETTER THAN THE REAL THING' U2 (ISLAND)

"I did get sick of this for a while because I played it so much, but the last time I heard it I was jumping up and down, really leaping up and down. It's a great party tune - quite T-Rex - and a really happy record. It's a good song by a good singer. I played 'New Year's Day' recently too - in fact on New Year's Day. Half the people left but the other half really got into it."

'COULD YOU BE LOVED' BOB MARLEY (ISLAND)

"When Chris & James did the first house mix, the band hated it and refused to put it out. They supposedly hated dance music. I was so excited when I heard Chris & James's mix and I played it out for 18 months while nothing happened with it. I played it all the time and people would ask me what it was. Then a year and a half later, the Todd Terry mix came out. It's a good song and she's got the voice of an angel. I still play it occasionally acappella when I mix different beats into it. It's quite interesting."

'MISSING' EVERYTHING BUT THE GIRL (BLANCO Y NEGRO)

"When Chris & James did the first house mix, the band hated it and refused to put it out. They supposedly hated dance music. I was so excited when I heard Chris & James's mix and I played it out for 18 months while nothing happened with it. I played it all the time and people would ask me what it was. Then a year and a half later, the Todd Terry mix came out. It's a good song and she's got the voice of an angel. I still play it occasionally acappella when I mix different beats into it. It's quite interesting."

'SMOOTH CRIMINAL' MICHAEL JACKSON (EPIC)

"A bootleg came out a few years ago by some naughty northerners and got hammered by me and went down a storm all over the place. The original came out around 1989/89 and it's the best dance music ever made. Brilliant song, really exciting, and great music. It's got everything going for it."

'YEKE YEKE' MORY KANTE (LONDON)

"All the mixes have been good since it first came out in 1988 in the acid house days. There have been remixes every few years and it's still getting better. There was a really good acid version that came out and the original is very good. It gets lots of action, the crowd still really loves it."

'KNOCK YOU OUT' LL COOL J (DEF JAM)

"This came out around 1991/92 - as you can see, I'm a very early Nineties sort of guy. This is just a really great aggressive rap record. Quite a good song, and there are not many raps that make a great song. It's got a good groove, it's very simple."

'SMELLS LIKE TEEN SPIRIT' NIRVANA (DGC)

"When I first played this record, people were booring - it was quite funny as I haven't been boored before or since. Then about three people started going around. I played it at the Ministry of Sound and half the people walked out of the club and the other half gradually got into it and it became an anthem. On holiday last week in Argentina, I got the DJ to put it on and pogoed and then jumped into the swimming pool, much to the other holidaymakers' amusement."

HEALEY'S STARTMIN' 10

- 1 'WANT' Class A 500cc
- 2 'KEY OF THE KEYSTONE' Mr Pink white label
- 3 'BLUE SKIES' 6T Perfecto
- 4 'CARPUL' hosa Stress
- 5 'NAKED AND ASHAMED' Dylan Rymes Junior Boy's Own
- 6 'HAVE FUN' Coma B white label
- 7 'CAN YOU FEEL THE HEAT' artist unknown white label
- 8 'SOUND OF EDEN '97' Casino white label
- 9 'YOU GOT THE LOVE FARLEY AND HELLER REMIX' The Source featuring Candl Station React
- 10 'BARB' Amethyst Jackpot

Telephone 0800 293988

33 18 THIS YEAR'S LOVE WILL LAST FOREVER XXX (40) Jan 14
18 19 What are you doing?
18 20 TRANSPORTING (OST) 18 Theory

[cv]

BORE: Woolwich, London, January 18, 1962. **LIFE BEFORE DJING:** "Working in a supermarket and a factory." **FIRST DJ GIG:** Club Planet in Piccadilly, London around 1979/80. It was run by Philip Salton who is the tightest man in nightclubbing. He paid us £10 or £20. He went on to do the Mod Club. Then I did the pop group thing and then I went back to DJing."
MOST MEMORABLE GIG: Best - "My fondest memories are of when I was resident at Subterrania between 1990-1992." Worst - "Port Rush, Northern Ireland in front of 2,500 people. It was sold out. We got off the plane but my records didn't. The promoter was breaking out. There were about six local DJs playing too and they lent me their records. In the end we had a ball. Once I was so drunk in Amsterdam at the Love Ball when I was DJing with Tony Humphries. When he went to the toilet I got on the decks and wouldn't let him get back on. Very naughty. He's such a nice guy too. I felt terrible the next day." **FAVOURITE CLUBS:** Sugar Shack, Empire, Middlesbrough; Emporium, Leicester; Decadence and Chuff Chuff, Birmingham. **NEXT THREE GIGS:** Academy, Bournemouth (Feb 19); Garlands, Liverpool (20); Naughty But Nice, Harlow (21). **DJ TRADEMARK:** Huge ego. **LIFE OUTSIDE DJING:** New release 'Argentina' on Positive out in five weeks; "I love to travel and watch films; I collect furniture and I'm interested in architecture."

16	24	30	36	42	48	54	60	66	72	78	84	90	96	102	108	114	120	126	132	138	144	150	156	162	168	174	180	186	192	198	204	210	216	222	228	234	240	246	252	258	264	270	276	282	288	294	300	306	312	318	324	330	336	342	348	354	360	366	372	378	384	390	396	402	408	414	420	426	432	438	444	450	456	462	468	474	480	486	492	498	504	510	516	522	528	534	540	546	552	558	564	570	576	582	588	594	600	606	612	618	624	630	636	642	648	654	660	666	672	678	684	690	696	702	708	714	720	726	732	738	744	750	756	762	768	774	780	786	792	798	804	810	816	822	828	834	840	846	852	858	864	870	876	882	888	894	900	906	912	918	924	930	936	942	948	954	960	966	972	978	984	990	996	1002	1008	1014	1020	1026	1032	1038	1044	1050	1056	1062	1068	1074	1080	1086	1092	1098	1104	1110	1116	1122	1128	1134	1140	1146	1152	1158	1164	1170	1176	1182	1188	1194	1200	1206	1212	1218	1224	1230	1236	1242	1248	1254	1260	1266	1272	1278	1284	1290	1296	1302	1308	1314	1320	1326	1332	1338	1344	1350	1356	1362	1368	1374	1380	1386	1392	1398	1404	1410	1416	1422	1428	1434	1440	1446	1452	1458	1464	1470	1476	1482	1488	1494	1500	1506	1512	1518	1524	1530	1536	1542	1548	1554	1560	1566	1572	1578	1584	1590	1596	1602	1608	1614	1620	1626	1632	1638	1644	1650	1656	1662	1668	1674	1680	1686	1692	1698	1704	1710	1716	1722	1728	1734	1740	1746	1752	1758	1764	1770	1776	1782	1788	1794	1800	1806	1812	1818	1824	1830	1836	1842	1848	1854	1860	1866	1872	1878	1884	1890	1896	1902	1908	1914	1920	1926	1932	1938	1944	1950	1956	1962	1968	1974	1980	1986	1992	1998	2004	2010	2016	2022	2028	2034	2040	2046	2052	2058	2064	2070	2076	2082	2088	2094	2100	2106	2112	2118	2124	2130	2136	2142	2148	2154	2160	2166	2172	2178	2184	2190	2196	2202	2208	2214	2220	2226	2232	2238	2244	2250	2256	2262	2268	2274	2280	2286	2292	2298	2304	2310	2316	2322	2328	2334	2340	2346	2352	2358	2364	2370	2376	2382	2388	2394	2400	2406	2412	2418	2424	2430	2436	2442	2448	2454	2460	2466	2472	2478	2484	2490	2496	2502	2508	2514	2520	2526	2532	2538	2544	2550	2556	2562	2568	2574	2580	2586	2592	2598	2604	2610	2616	2622	2628	2634	2640	2646	2652	2658	2664	2670	2676	2682	2688	2694	2700	2706	2712	2718	2724	2730	2736	2742	2748	2754	2760	2766	2772	2778	2784	2790	2796	2802	2808	2814	2820	2826	2832	2838	2844	2850	2856	2862	2868	2874	2880	2886	2892	2898	2904	2910	2916	2922	2928	2934	2940	2946	2952	2958	2964	2970	2976	2982	2988	2994	3000	3006	3012	3018	3024	3030	3036	3042	3048	3054	3060	3066	3072	3078	3084	3090	3096	3102	3108	3114	3120	3126	3132	3138	3144	3150	3156	3162	3168	3174	3180	3186	3192	3198	3204	3210	3216	3222	3228	3234	3240	3246	3252	3258	3264	3270	3276	3282	3288	3294	3300	3306	3312	3318	3324	3330	3336	3342	3348	3354	3360	3366	3372	3378	3384	3390	3396	3402	3408	3414	3420	3426	3432	3438	3444	3450	3456	3462	3468	3474	3480	3486	3492	3498	3504	3510	3516	3522	3528	3534	3540	3546	3552	3558	3564	3570	3576	3582	3588	3594	3600	3606	3612	3618	3624	3630	3636	3642	3648	3654	3660	3666	3672	3678	3684	3690	3696	3702	3708	3714	3720	3726	3732	3738	3744	3750	3756	3762	3768	3774	3780	3786	3792	3798	3804	3810	3816	3822	3828	3834	3840	3846	3852	3858	3864	3870	3876	3882	3888	3894	3900	3906	3912	3918	3924	3930	3936	3942	3948	3954	3960	3966	3972	3978	3984	3990	3996	4002	4008	4014	4020	4026	4032	4038	4044	4050	4056	4062	4068	4074	4080	4086	4092	4098	4104	4110	4116	4122	4128	4134	4140	4146	4152	4158	4164	4170	4176	4182	4188	4194	4200	4206	4212	4218	4224	4230	4236	4242	4248	4254	4260	4266	4272	4278	4284	4290	4296	4302	4308	4314	4320	4326	4332	4338	4344	4350	4356	4362	4368	4374	4380	4386	4392	4398	4404	4410	4416	4422	4428	4434	4440	4446	4452	4458	4464	4470	4476	4482	4488	4494	4500	4506	4512	4518	4524	4530	4536	4542	4548	4554	4560	4566	4572	4578	4584	4590	4596	4602	4608	4614	4620	4626	4632	4638	4644	4650	4656	4662	4668	4674	4680	4686	4692	4698	4704	4710	4716	4722	4728	4734	4740	4746	4752	4758	4764	4770	4776	4782	4788	4794	4800	4806	4812	4818	4824	4830	4836	4842	4848	4854	4860	4866	4872	4878	4884	4890	4896	4902	4908	4914	4920	4926	4932	4938	4944	4950	4956	4962	4968	4974	4980	4986	4992	4998	5004	5010	5016	5022	5028	5034	5040	5046	5052	5058	5064	5070	5076	5082	5088	5094	5100	5106	5112	5118	5124	5130	5136	5142	5148	5154	5160	5166	5172	5178	5184	5190	5196	5202	5208	5214	5220	5226	5232	5238	5244	5250	5256	5262	5268	5274	5280	5286	5292	5298	5304	5310	5316	5322	5328	5334	5340	5346	5352	5358	5364	5370	5376	5382	5388	5394	5400	5406	5412	5418	5424	5430	5436	5442	5448	5454	5460	5466	5472	5478	5484	5490	5496	5502	5508	5514	5520	5526	5532	5538	5544	5550	5556	5562	5568	5574	5580	5586	5592	5598	5604	5610	5616	5622	5628	5634	5640	5646	5652	5658	5664	5670	5676	5682	5688	5694	5700	5706	5712	5718	5724	5730	5736	5742	5748	5754	5760	5766	5772	5778	5784	5790	5796	5802	5808	5814	5820	5826	5832	5838	5844	5850	5856	5862	5868	5874	5880	5886	5892	5898	5904	5910	5916	5922	5928	5934	5940	5946	5952	5958	5964	5970	5976	5982	5988	5994	6000	6006	6012	6018	6024	6030	6036	6042	6048	6054	6060	6066	6072	6078	6084	6090	6096	6102	6108	6114	6120	6126	6132	6138	6144	6150	6156	6162	6168	6174	6180	6186	6192	6198	6204	6210	6216	6222	6228	6234	6240	6246	6252	6258	6264	6270	6276	6282	6288
----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------

hot vinyl

on the decks: **chris finnan, james hyman, daisy & hancock, beatnik, andy beavers, tim jelfery, danny mcmillan**

TUNE OF THE WEEK



'THE FUNK PHENOMENA'

ARMAND VAN HELDEN (ZYX)

(H) Not content with being the ubiquitous remixer (Genesius II, NYC, Nu Yorican Soul etc.), the prolific 'old skool' junkie turns to his own release with a basic layered looping disco cut-up that's so simple it hurts. The radio edit is driven by the incessant 'The funk phenomena' hook over a muffled/phased beat. MST's Phenomenal mix acts in a more bucked/dance style with a subtle screech occasionally joining an equally bouncy take. The JOHNKENNYDOPe Masterminds stutters along, quickly cutting up the catchy title over a much longer bass-heavier groove. The frantic Ras mix slurs the vocal in a lighter stop/start alternative edit and the Edge Factor dub misses much of the song's dynamics, acting more as a possible mixer than a stand alone track. ○○○○JH

'ALRIGHT' JAMIROQUAI (SONY S2)

(H) After the club mix successes of 'Cosmic Girl' and 'Space Cowboy', Jamiroquai is treated to more of the same by Todd Terry for this release. In a very similar vein to Everything But The Girl in arrangement, this is accurately described as funky house with a mellow tint and it comes across very well indeed in this package. The five mixes on offer here aren't all that different from each other, but they utilise Jay's vocal in its full verse and chorus format excellently, and the production from Todd is, as you can imagine, top notch. Tee's In House mix is definitely the favourite of this very good bunch which will no doubt support the crossover commercial version confidently. ○○○○CF

'SWALLOWED' BUSH (MCA)

(D&B) Goldie's Toasted Both Sides Please mix comes as a B-side to the promoted LP version although it has been labelled incorrectly, i.e. said LP version is Goldie's mix and vice versa. The mix in question uses gated guitar amid a tortured 'twisted' 'swallowed' vocal with a dark demonic wobbling bass, all enhanced by 'snaka-like' breakbeats. A further agonised 'Got to get away from here' vocal brings this extreme remix to its climax. ○○○○JH

H = house; D&B = drum & bass; T = techno; B&B = B&B; G = garage; S = soul; SW = swing; HH = hip hop; A = alternative; B = breakbeat; TR = trance

ART OF TRANCE 'KALEIDOSCOPE' (PLATIPUS)

(H) Previously available on a very limited double A-side as an LP sampler, 'Kaleidoscope' enjoys its own full release in three mixes, and it's quite brilliant. The original mix, an instrumental and dreamy melodic composition, is the solid base for two new angles from the Sunday Club and LSG. The Sunday Club enhance the bass and pace up the proceedings to envelope the BT-styled break, before galloping on from the kick-in with fine crisp sounds and builds. The LSG mix is a little more percussive, but on the whole is a first option, using the same melody in a more repetitive and, dare I say it, banging fashion, whole is a first option, using the same melody in a more repetitive and, dare I say it, banging fashion, whole is a first option, using the same melody in a more repetitive and, dare I say it, banging fashion. ○○○○CF

HONDY 'HONDY (NO ACCESS)' (MANIFESTO)

(H) In glorious Manifesto fashion, there has been a carpet bombing of this to the nation's DJs in three separate packages and four 12s over the past few weeks, and after trawling through the seven mixes (two of them being duplicated on different consignments), you'll discover it's not particularly instant but certainly unusual. Maybe it's the soft soothing vocal, but there is a strangeness to the track that caused me to play it a couple of times in case I missed something. It's not the best Manifesto option out there, but definitely worth a long listen. ○○○CF

PETE 'TWEAKER' BONES 'ON GOLDEN POND'/'WOODY' (RED ANT)

(H) Just back from a tring list of US tour dates, Pete Bones marks his return with this AA. Two very different tracks are on offer here - 'Woody' is a fierce squelchy bleepy piece, nice and harsh with an attractive roughness to the edges - 'sample and effective and doing very well thank you. 'On Golden Pond' feels like the old Pete Bones with the signature bass and synth lines harmonised in a feel-good combination, and very reminiscent of the earlier Jubo creations - and much more in tune towards the end of the night. Very handy to have an EP that you can play both sides of. ○○○○CF

LOUIE BALD 'SEEMS TO RUN WILD' (SUBVERSIVE)

(H) Subversive seems to be well on the case at the moment, with recent favourites from Cevin Fisher and Lithium still buzzing, and it keeps to the same tempo again for this track. Much more in line with the deep house crowd, it features a loopy 'Run wild' vox over a head-nodding groove and minimal wandering keyboard lines. There are three comparable mixes, with the expanded version on the top side coming out favourite and suited more to the earlier stages of the set. ○○○CF

HOUSE TUNE OF THE WEEK

TRANSATLANTIC SOUL 'RELEASE YO'SE' (DECONSTRUCTION)

(H) First released on Ultra last summer, when it earned a well-deserved maximum *club points* in these pages, this Roger Sanchez production returns as a no-expense-spared doublepack with new mixes from Todd Terry and Basement Jaxx. The organ-budded Liquid Vocal Mix is the lead representative from the original 12 with its driving beats, deepo baseline and irrepressible "I can make you feel real good, but you gotta release yourself" vocal. For some reason the excellent percussion-heavy Release Yo'Self mix has not been produced this time round. However, the new mixes make up for it with Basement Jaxx delving deep to create a moody and warped Eighties-influenced groove with hints of Tony Lee among the layers of percussion. Todd Terry plays on the drum pressure for his three versions with his thumping full-vocal Frozen Sun Mix being the stand out, although his less stripped down Release mix is also worth checking. ○○○○AB

UBO PROJECT 'THE RETREAT EP' (KULT US)

(H) Terry Hunter's long-running UBO Project, probably best remembered for their sublime 'When I Fell In Love', serve up three more good old-fashioned no-nonsense house tunes. 'Regardless' loops up the honking sax, rattling piano, bubbling Hammond and cut-and-paste vocals over some solid beats.



Dean Thatcher from The Aload (featured in Jack On His Box RM Issue dated June 10, 1995)

dean thatcher's steamin' 10 tips for the week

- 1 'EVA' Jean Jacques Perry (BGP)
- 2 'SUNBURST' Spring Heat Jack (Trade 2/Island)
- 3 'EASY EXPERIMENT' The Moneygany Project (Pulp Flavour)
- 4 'FIREKEEPER' Red Planet 7 (Red Planet)
- 5 'SPIRIT' (ALDOF REMIX) Kitachi (Dope On Plastic)
- 6 'KING OF THE BEATS' Amazon II (Aphrodite)
- 7 'CIRCLES IN THE SQUARE (ALDOF REMIX)' Low Pass (softly)
- 8 'REKITT' Death In Vegas (Concrete)
- 9 'CRITICAL MASS' Sons Of Silence (Leat)
- 10 'NOTION' Tongue (Octopus)

1	DO!	No Doul	2	SHOT	3	WHERE!	4	THE DA	5	DONT	6	DISCO	7	DA FU!	8	LET MI	9	SHE'S	10	REMER	11	AIN'T	12	CLEME	13	AIN'T	14	DARK	15	YOUR!	16	SAV W	17	FRUALL	18	LET MI	19	2 BECC	20	QUIT PL	21	NOVOI	22	THAT I	23	BARRE	24	DO YOU
---	-----	---------	---	------	---	--------	---	--------	---	------	---	-------	---	--------	---	--------	---	-------	----	-------	----	-------	----	-------	----	-------	----	------	----	-------	----	-------	----	--------	----	--------	----	--------	----	---------	----	-------	----	--------	----	-------	----	--------

100

'Thank You' gets righteous with a gospel chorus, while the B-side's 'Angel' is a tougher, more underground tune that could prove to be the EP's strongest selling point. ○○○○AB

RESTLESS SOUL 'MAMA' (SLIP'N SLIDE) (H)
Originally out last year on Basement 292, this Phil Asher tune is about as deep as a disco-fused piano-proceeds house tune can go. Having featured in several 'Best of 86' charts, it now gets a re-release along with a new mix from the Black Science Orchestra. Ashley and the boys build the track from its swirling street sounds intro into a bumping crowd pleaser with a mean clipped guitar, neatly looped title line and uplifting horns. ○○○○AB

R&B TUNE OF THE WEEK

MARK MORRISON 'MOAN & GROAN' (WEA) (R&B)
Mark's most soulful record to date, and the definite highlight on the album next to 'Mack', becomes his sixth single. The most seductive Long Version is the definitive mix, though for variety Full Crew Productions take the beats further down an urban route up to make it a full-on drum & bass excursion. The single comes complete with bonus track 'I Like' which has been superbly mixed for the house crowd by Joe T Vannelli. ○○○○RT

JEPHTE GUILLAUME 'THE PRAYER' (SPIRITUAL LIFE US) (A)
Following his 'Lakou-A' single, the Haitian singer/songwriter with a gorgeously resonant voice delivers another enticingly exotic blend. A restrained rolling house rhythm brings the background for the gently intertwining male and female vocals, the intricate acoustic guitar work, and jazzy flute themes. Sadly the magical end-result is unlikely to make much of an impact beyond the charts in the back of *Straight No Chaser*, although it could become a favourite on the terraces of Cafe Del Mar this summer if Jose Padilla gets his hands on a copy. The flipside breaks things down with the weird and extra 'Tel Kale Beats', an acappella, a jazzy acoustic take with deep flute and some bonus chants. ○○○○AB

DAN FACTORY SPOOK 'SAME OLD ACID, SAME OLD LIES' (SKINNY MALINKY) (T)
Beat Foundation member Spook shows us what he does in his spare time - he makes firing, funky trance tunes. As with most Skinny tracks, this one builds and builds over warm, rolling beats

ON THE CONTRARY



gilles peterson's
alternative tips for the week

- 1 'FLIGHT IC408' STATE OF BENGAL (DMNI)
Hype! This is the s*** - worldwide
- 2 'SOLIDISSIMO' AIR (SOLID)
Soulful hopping with a Parisian twist
- 3 'NEW FORMS' RONI SIZE/REPRAZENT (TALKIN LOUD)
Next level drum & bass/rap fusion featuring Bahamadia
- 4 'TRANSFATTY ACID' KRUDER & DORFMEISTER REMIX' LAMB (FONTANA)
Remarkably strong remix from Vienna's finest
- 5 'SUSAN'S PLACE' EELS (GEFFEN)
Stand-out Beckesque cut. Waiting for the remixes
- 6 'CHEMICAL IMBALANCE' KARIME KENDRA (SIRKUS)
Another unique funk-step mix-up. DJ Die must be boxing to the max
- 7 'BADUISM' ERYKAH BADU (UNIVERSAL)
Variations on a Rimsnaps theme. Massive. Roots and D'Angelo produce
- 8 'SOMETIMES (NUYORICAN DUB)' BRAND NEW HEAVIES (LONDON)
Taking over where 'Mindfluid' left off
- 9 'ASTHMA (FILA BRAZILIA REMIX)' PHOSPHURUS (LANGUAGE)
Find this on the B-side of another EQ Education from Pork's Finest
- 10 'MY FRIEND' PRESSURE DROP (HARD HANDS)
Welcome return from the originals. Hard and dark junglist leanings

and is complemented by some typically lush and atmospheric - and acidic - synth limes. Then follows an epic piano breakdown that should have Sasha wetting his undies. ○○○○BB

DOGS DELUX '21ST CENTURY READYMADES EP' (SECOND SKIN) (D&B)
Drum and bass can sound so sweet when a little melody is thrown into the mix. Among all the clattering on the lead track 'All Of One', there's a warm, synth atmosphere that builds very nicely to make the perfect breakbeat/trance track. The men behind it are former Woodentop Rolo McGinly (aka Pluto) and Rob Miller, and their pedigree shows. ○○○○BB

ON THE CONTRARY 'LOVE TO LOVE YOU' (EXPANSION) (R&B)
Around on promo last year, this classy US r&b stroller from a new Bronx girl duo never saw an official release with the act eventually getting dropped by the label concerned. In true British fashion, Expansion Records hunted down the owners of the track, Juice Jams, and now it's getting a full, if belated, UK release. The Straight mix is probably the most club friendly while the Ass Moves remix, name notwithstanding, is a bit smoother. A house remix, meanwhile, sounds like someone's taken a time travel pill and gone back to 1987. The duo will also be performing at the forthcoming KC & Jo Jo show at Le Palais in February. ○○○○TF

R&B TUNE OF THE WEEK

SOUTHERN COMFORT 'ROCKSS'/RUFF QUEST 'MAD SCIENCE' (CUP OF TEA) (D&B)
These are two wonderful breakbeat workouts on the Bristol-based label, perhaps more familiar for its trip-hop styled material. 'Rockss' is dark, warped drum and bass while the flip, 'Like This', hammers away relentlessly but with a nice synth melody to hold things together. 'Mad Science' cuts a similar hard rhythm with gentle synth strings in the background. Southern Comfort reappear on this 12 inch too with the slightly more restrained and bass-driven 'Street Reality'. ○○○○BB

ESSA 'TALES FROM THE FURNACE' (DIY DISCS) (H)
Nottingham's DIY stable turns up the heat on the house beats again with this funky four-tracker. 'Beast Freaks' is a fairly straight-forward disco-ish groove and is followed by the brilliantly-introed, deep jazz organ stomp of 'Dance Off'. On the flip, there's the samba-styled, bass rumbling 'Love In Latin' and the beautiful, moody ambience of 'EP Atmos'. Quality. ○○○○BB

SIL 'COME TOGETHER' (WORK) (H)
Here is another irresistible hard house track from Work. Duff Puck-in beats and cool synth stabs on the brilliant dub. The vocal cut throws in a disco baseline and is equally impressive. The closer, 'To Tu Love' takes things

1	DO1	2	ISHOT	3	WHERE	4	THE DA	5	DONT	6	DISCO	7	DA RUT	8	LET MI	9	SHE'S	10	REMER	11	AINT	12	CLEME	13	AINT	14	DARK	15	YOUR	16	SAY W	17	FINALL	18	LET MI	19	2 BECCO	20	QUIT PI	21	NOVOCI	22	THAT T	23	BARRE	24	DO YOU
---	-----	---	-------	---	-------	---	--------	---	------	---	-------	---	--------	---	--------	---	-------	----	-------	----	------	----	-------	----	------	----	------	----	------	----	-------	----	--------	----	--------	----	---------	----	---------	----	--------	----	--------	----	-------	----	--------

the TOP CHART

Compiled by Dave Hill from a sample of 10,000, plus 100 in Britain. Tel: 01753 628723

(handbag)

by Alan Jones



Wk	Wks	Pos	Artist
1	7	2	PARTY PEOPLE (LIVE YOUR LIFE BE FREE)
2	1	1	D.I.S.C.O.
3	3	3	IT'S OVER
4	6	3	WHAT WOULD WE DO?
5	2	3	LIVE TO TELL
6	1	8	DO YOU KNOW
7	5	4	JUST PLAYIN'
8	4	3	READY OR NOT/KILLING ME SOFTLY
9	11	10	PASSION
10	10	10	ENCORE UNE FOIS
11	10	4	JUST CAN'T GET ENOUGH
12	15	4	MAKIN' A MOVE - LET'S GROOVE
13	8	8	BECAUSE YOU LOVED ME
14	2	2	LIKE A PRAYER/DON'T CRY FOR ME ARGENTINA
15	12	8	SHOW ME HEAVEN
16	6	3	NATIVE NEW YORKER
17	23	8	OXYGENE 8
18	20	2	DISCOTHEQUE
19	19	8	WHEN I'M GOOD AND READY
20	25	7	GET UP (EVERYBODY)
21	10	1	MONEY'S TOO TIGHT TO MENTION
22	10	1	TELL ME WHERE IT HURTS
23	10	1	THE REAL THING
24	22	4	U FOUND OUT
25	9	8	BETTE DAVIS EYES
26	10	1	190 VS. OMD
27	10	1	ALRIGHT
28	26	2	WHERE DO YOU GO
29	10	1	FRESH
30	13	8	I HAVE PEACE
31	10	1	RUNAWAY
32	31	7	YOU GOT THE LOVE
33	24	5	SNOW ME LOVE
34	10	1	I'M STILL WAITING
35	14	3	CLOSER TO THE HEART
36	21	8	BILLIE JEAN (GOT SOUL)
37	10	1	THE BOSS
38	24	4	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)
39	27	8	ON A RAGGA TIP '97
40	19	8	NO REGRETS

Artist	Label
Platinum	Immedion
M-Trance	All Around The World
Cluck	Power Station
Sed Brothers	Fresh
Blonde Ambition	Emerjise
Michelle Gayle	1st Avenue/RCA
JJ Playaz	Puka
The Cozzes	Brothers Organisation
Amoré UK	Feverpitch
Sash!	Multiply
Sam Walker	Pre-Active
Phat & Pinkey	Chase
Suzanne Eye	Love This
Who's That Girl!	Amazingly
Chimera	Neoteric
Shiva Box	Maniesto
Jean Michel Jare	Dreyfus/Epic
UZ	Island
Sylvia	Next Plateau/Readrunner
Byron Stingily	Maniesto
Simply Red	Island
Jamaica	RAK
Lisa Stansfield	Arista
The Handbaggers	Tidy Tax
Kim Cross	EMI
LB Teordethon	Steppin' Out
Jamiroquai	Sony S2
No Nonsense	Arista
Gino G	Element
Shiva	Fresh
Nuyorican Soul	Talkin Loud
The Source (featuring Cami Saton)	React
Rodan S	Champion
Angelheart	Hi-Life
JX	Int'l Hoj/Choons
Line	Fresh
The Bratons	Atlantic
Tori Amos	East West
SL2	First Recordings/XL Recordings
Quartz Look	Vortex

On the Pop chart, MICHELLE GAYLE's record-setting seven-week reign at number one is over, ended by PLANOMAN's 'Party People', which lasts 7-1. Based on Belinda Carlisle's 1991 hit 'Live Your Life Be Free', it's a worthy successor to Planoman's 1995 club monster 'Blurred' - based on Blur's 'Boys & Girls' - which was last year's 43rd most popular record in commercially-orientated venues. Almost matching Planoman this week, N-TRANCE's update of Ottawan's 'D.I.S.C.O.' re-enters the chart at number two. Originally mailed to DJs towards the end of last year, it previously enjoyed a six-week run on the chart, peaking at 12. While ERASURE's upcoming single will include new mixes of their early and underrated track 'Oh L'Amour' - eventually a hit for Dollar - another early Vince Clarke composition is one of the chart's highest new entries this week. A major hit for Depeche Mode when he was a member of the group in 1981, it is to be the debut single for 20-year-old newcomer SAM WALKER. Debuting at number 11 this week, it also enters the upfront chart at number 46, thanks to the harder Steeze Sisters mixes... A song from a little earlier - 1978 - is the inspiration for the throbbing synth NHG of the enigmatically titled '190 Vs. OMD' by LB TRONDHEIM. It's based on the early Orchestral Manoeuvres In The Dark track 'Electricity', which is so familiar that it's still hard to believe that it never was a hit. Perhaps Virgin ought to fill in the gaps between Andy McCluskey's sporadic OMD output by commissioning their own mixes of this classic, not to mention 'Joan Of Arc' and 'Souvenir', from their 1991 purple patch.

FreePhone 0800 2799888

18 THIS YEAR'S LOVE (WILL LAST FOREVER) XXXXX
19 HITS 97
20 TRANSPORTING (OST)

Chaka Khan

NEVER MISS THE WATER

Featuring Me'Shell Ndegocello

The brand new single includes remixes by Frankie Knuckles and the original 'Ain't Nobody'

Out 17. 2. 97

Chaka Khan being silly with her new recording partner Me'Shell Ndegocello

'Never Miss The Water' and 'Ain't Nobody' can both be found on the album

'EPIPHANY: THE BEST OF CHAKA KHAN'

Out Now.

olive

miracle

03 / 03 / 97

includes mixes by deep dish, ron1 size and monkey mafia.....

od / 12" / mc

14	24	30	YU
26	25	STEP E	
9	26	SHE M	
23	27	WALK	
25	28	REDONDS	
21	29	PASSIK	
27	30	OLDER	
18	31	NANC	
28	32	PROFES	
33	33	UN-BR	
34	34	MUMT	
34	35	DONT	
36	36	MEGA	
20	37	TOXYG	
38	38	JUST	
32	39	SOME	
40	40	NO CH	

Bullered titles a

THE M M DIR

A compo of popu any

ROCKBASE

For more details on RockBase Plus call Channel Marketmakers NOW!
Tel: 01703 814142 Fax: 01703 813830 E-mail: rockbase@emm1.com

23	24	K Kula Shaker	Columbia
21	25	JAGGED LITTLE PILL Alanis Morissette	Maverick/Reprise
24	26	DREAMLAND Robert Miles	Deconstruction
27	27	BRIGHTEN THE CORNERS Pavement	Domino
25	28	DIZZY HEIGHTS Lightning Seeds	Epic
26	29	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
33	30	SPIDERS Space	Gut
29	31	RECURRING DREAM - THE VERY BEST OF Crowded House	Capitol
27	32	SHERYL CROW Sheryl Crow	A&M
32	33	THE SCORE Fugees	Columbia
31	34	RAZORBLADE SUITCASE Bush	Intrascopy
28	35	HOMEWORK Daft Punk	Virgin
37	36	GREEN MAN Mark Owen	RCA
34	37	MOSELEY SHOALS Ocean Colour Scene	MCA
35	38	MUSIC FOR THE JILTED GENERATION The Prodigy	XI Recordings
17	39	IXNAY ON THE HOMBRE The Offspring	Epic/4
14	40	THE THRILL OF IT ALL Thunder	Raw Power/Castle Communications

© GRN. Produced in co-operation with the BPI and BMRB, based on a sample of more than 1,000 record outlets.

TRACKS OF YOUR YEARS



The ideal gift for any music fan
THE OFFICIAL UK
 THE YEAR'S BEST
 Personalised Chart
 listings reproduced
 from any week since
 the perfect way to
 remember any
 special occasion

Telephone 0800 2799888

MAXWELL SUMTHIN' SUMTHIN'

THE NEW EPISODE. FEBRUARY 17TH.
 URBAN HANG SUITE. THE DEBUT ALBUM.
 ALSO FEATURING: ASCENSION. (DON'T EVER WONDER)

PRODUCED BY MIKE KAPERSKI/AVANTAGE. (WIND PASSES/CK ENTERTAINMENT)
 1111 10TH AVENUE, SUITE 200, CLEVELAND, OHIO 44114

TOP TWENTY COMPILATIONS

1 THE ANNUAL II - PETE TONG & BOY GEORGE

- | | | | |
|----|----|--|---------|
| 2 | 2 | SIMPLY THE BEST LOVE SONGS | Various |
| 3 | 3 | AMOUR - THE ULTIMATE LOVE COLLECTION | Various |
| 4 | 4 | IN THE BOX 97 | Various |
| 5 | 5 | THE SOUL ALBUM | Various |
| 6 | 6 | THE ALL TIME GREATEST LOVE SONGS... | Various |
| 7 | 7 | CRUSH | Various |
| 8 | 8 | THE MOTOWN ALBUM | Various |
| 9 | 9 | THE MOTHER OF ALL SWING MIX ALBUMS | Various |
| 10 | 10 | HEARTBEAT - NUMBER 1 LOVE SONGS OF 60'S | Various |
| 11 | 11 | NOW THAT'S WHAT I CALL MUSIC! 35 | Various |
| 12 | 12 | SLOW JAMS | Various |
| 13 | 13 | WIRED | Various |
| 14 | 14 | BEST OF ACID JAZZ - VOLUME 2 | Various |
| 15 | 15 | ABSOLUTE GOLD | Various |
| 16 | 16 | THE ULTIMATE LINE DANCING ALBUM | Various |
| 17 | 17 | THE '90 BRIT AWARDS | Various |
| 18 | 18 | THIS YEAR'S LOVE (WILL LAST FOREVER) XXX | Various |
| 19 | 19 | HITS 97 | Various |
| 20 | 20 | TRAINSPOTTING (OST) | Various |

24	24	STEP BY STEP Whitney Houston	Arista
9	26	SHE MAKES MY NOSE BLEED Mansun	Parlophone
23	27	WALK ON BY Gabrielle	Go Beat
25	28	HEDONISM (JUST BECAUSE YOU FEEL GOOD) Shinkansen	One Little Indian
21	29	PASSION Amel'ik	Feverpitch
27	30	OLDER/I CAN'T MAKE YOU LOVE ME George Michael	Virgin
18	31	NANCY BOY Placebo	Eloiver Music
28	32	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG) Tori Amos	East West
33	33	UN-BREAK MY HEART Toni Braxton	LaFace/Arista
34	34	MUM'S GONE TO ICELAND Bennet	Roadrunner
34	35	DON'T CRY FOR ME ARGENTINA Madonna	Warner Bros
36	36	MEGAMIX Corona	Eternal/WEA
20	37	TOXYGENE The Orb	Island
38	38	JUST THE WAY Alfonso Hunter	Cooltempo
32	39	SOMETIMES WHEN WE TOUCH Newton	Dominion
40	40	NO CHEAP THRILL Suzanne Vega	A&M

⚡ Bullseye titles are those with the biggest sales gains over last week

RRP £39.99
 including VAT

THE ULTIMATE MUSIC DIRECTORY

A comprehensive directory of popular music ideas for any music enthusiast or record collector

RockBase

For more details on RockBase Plus call Channel MarketMakers NOW!
 Tel: 01703 814142 Fax: 01703 813830 E-mail: rockbase@cm11.com

INTERNATIONAL FOCUS

US CHARTWATCH

Two becomes one for the Spice Girls this week as Wannabe moves up that final notch to reach number one on *Billboard's* Hot 100 chart. Becinda became the first UK number one single in the US since Seal's Kiss From A Rose in 1995, it is also the first single coming from these shores and not featuring in a film to top the US chart since Right Said Fred's I'm Too Sexy exactly five years ago. Chart toppers from Seal, Bryan Adams/Sting/Rod Stewart (All For Love, 1994) and UB40's (If I Can't Help) Falling In Love With You, 1993, all had the backing of movies.

Perhaps most remarkable about Wannabe's rise to the top is the speed with which it has achieved such a feat. It has taken only five weeks on the chart to make number one, the fastest rise achieved by a UK debut hit since My Sweet Lord by George Harrison in 1970. If *Billboard* is disappointed because of its 20 US number ones and countless other American hits with The Beatles, you have to go back to September 1964 and *The Animals' House Of The Rising Sun* to find a debut UK hit reaching the top so quickly as Wannabe. The Beatles, however, remain the all-time record holders, taking just three weeks to reach number one with their US hit I Want To Hold Your Hand.

Just to illustrate the importance of Spice Girls' US achievement to the UK music industry, the gap between Wannabe and Kiss From A Rose reaching number one is 18 months, the third longest ever between UK number ones Stateside. Wannabe's success also highlights how poorly the



UK has performed in the US since the Beatles compared to the Eighties. It is the 10th UK number one across the Atlantic in the Nineties so far, compared to 45 on the same stage 10 years ago.

Along with topping the Hot 100, Spice Girls debut at six on the albums chart at six on the highest album chart debut ever by a UK act in America. But they are not the only UK-signed act celebrating high new entries this week. UK instantly achieve their sixth US top 10 hit as Discobabe goes straight in at 10, it's their highest US singles debut ever. And Depeche Mode return after more than four years with *Barrel Of A Gun* entering at 47. Completing the UK and UK-signed picture are Gina G (14-15), The Cranberries (22-22), Donna Lewis (I Love You Always Forever, 21-28), Eric Clapton (22-33), Rod Stewart (54-51), Donna Lewis (I Want You, 57-58), Phil Collins (79-79), Demica Lewis (35-35) and Chemical Brothers (30-95).

Now, after the Spice Girls' US success, the question surely on everyone's lips is: which UK act is next? Place your bets now for White Town. Your Woman is already being playlisted on the lists of Detroit's WHY and KROQ in LA. **Paul Williams**

UK WORLD HITS

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

AUSTRALIA		FRANCE	
1 in BREATHE	XL	1 in SAY YOU'LL BE THERE	Virgin
Prodigy		Spice Girls	
2 in SAY YOU'LL BE THERE	Virgin	2 in INSOMNIA	Cherry
Spice Girls		Fatherless	
3 in I AM FAME!	Mercury	3 in BARREL OF A GUN	Mute
Alisha's Attic		Depeche Mode	
5 in WANNABE	Virgin	4 in COSMIC GIRL	Small
Spice Girls		Jenifer	
5 in ON THE BIBLE	Shack	5 in EVERLASTING LOVE	EMI
Dee Dee		World Apart	
Source: ARIA		Source: IFPI	

AUSTRIA		SWEDEN	
1 in BREATHE	Virgin	1 in BARREL OF A GUN	Mute
Prodigy		2 in BREATHE	Virgin
2 in BREATHE	XL	3 in PRODIGY	XL
Prodigy		3 in BREATHE	Virgin
3 in UP TO NO GOOD	EMI	4 in YOU'RE GORGEOUS	MCA
Poco King		Billybird	
4 in CHILD	BMG	5 in IF YOU EVER	London
Mark Owen		Exit 17 & Gabriela	
Source: IFPI		Source: GRÖN	

ISRAEL		ITALY	
1 in YOUR WOMAN	Chrysalis	1 in BREATHE	XL
White Town		Prodigy	
2 in I AM MY ARMS	Mute	2 in BORN SLIPPY	QTY
Erasure		Underworld	
3 in HEY CHILD	London	3 in COSMIC GIRL	Sony S2
Exit 17		Jenifer	
4 in SAY WHAT YOU WANT	Mercury	4 in I AM FAME!	East West
Teena		Spice Girls	
5 in IS YOU'RE THINKING OF ME	ASM	5 in LOVE LEAVING	Time
Dee Dee		Ray Charles	
Source: IFPI		Source: Music & Style	

ARTIST PROFILE: DAVID BOWIE

Nearly 14 years have passed since the commercial peak of the *Let's Dance* album, but when David Bowie speaks the world is ready to listen.



him in a different way."

Fueled by his 50th birthday in January and the release of new album *Earthling*, much of the planet's media have been tripping over themselves to get interviews with the rock chameleon, at the very least, find a new angle to write about him.

Only last week Bowie was in the US performing *Little Wonder* and being interviewed on the high-profile NBC Tonight Show with Jay Leno, while his schedule has also taken in an appearance on America's Saturday Night Live. Margot Vangelis, international marketing director for BMG in New York, says, "People will always speak to him because he always has something to say and you're not hearing the same thing. He's not repetitive."

Media and record-buying interest in Bowie at this time has no doubt been helped by his 50th birthday celebrations, which last month centered on a commemorative concert at Madison Square Garden. But, Vangelis adds, the singer's decision to tour with his *Outside* album last year and play major festivals around the world has rekindled interest in his music as well as raising his credibility.

"David has always been someone who people have been interested in because he challenges the listener on every level. What he's always done is take what's musical trend is currently happening and make it more accessible," she says. "People who knew him for *Let's Dance* are suddenly looking at

that turning out record sales with *Earthling* hitting the top 10 in its first week in Belgium, France and Sweden. In Japan, the album entered the international chart at four and is also in the top 20 in Austria, Denmark, Germany, The Netherlands and Sweden, while the single *Little Wonder* is new at 10 in the Italian chart. *Earthling* was set for a US release last week.

Bowie will be looking for that success to increase further as he pushes on with his promotional programme, which this coming week will include him opening an Italian festival and appearing on French and German television.

Vangelis says, "indications are the album is selling very, very strongly and is looking to become his most successful album of the Nineties."

Paul Williams

TRACKWATCH: DAVID BOWIE

- ◆ Single *Little Wonder* top 10 in UK
- ◆ Album new at four in Japan
- ◆ Album up from 75 to 11 in Germany
- ◆ Album top 10 in Belgium and Sweden

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	DON'T SPEAK (The Roots)	BMG	18	SUGAR COATED ICEBERG (Lightning Seeds)	Virgin
2	I SHOT THE SHERIFF (MCA)	MCA	22	NEIGHBOR LIST (MCA)	Mercury
3	WHERE DO YOU GO (Mercury)	Mercury	23	DARK CLOUDS (Island)	Island
4	DO WE FIND LOVE (1) (Sire)	Sire	24	AIN'T TALKIN' 'BOUT YOU (Atlantic)	Atlantic
5	DON'T LET LOVE GO (Virgin)	Virgin	25	DON'T CRY FOR ME ARGENTINA (Mercury)	Mercury
6	DISCOHEQUE (Mercury)	Mercury	26	FINALLY FOUND SOMEONE (Mercury)	Mercury
7	DA FUNK (Mercury)	Mercury	27	ONE & ONE (Mercury)	Mercury
8	LET ME CLEAR MY THROAT (Mercury)	Mercury	28	LET ME GO (Mercury)	Mercury
9	SHE'S A STAR (Mercury)	Mercury	29	DON'T MARRY HER (Mercury)	Mercury
10	REMEMBER ME (Mercury)	Mercury	30	RUNAWAY (Mercury)	Mercury
11	SAY WHAT YOU WANT (Mercury)	Mercury	31	NOVOCANE FOR THE SOUL (Mercury)	Mercury
12	YOUR WOMAN (Mercury)	Mercury	32	OLDER (Mercury)	Mercury
13	DO YOU KNOW (Mercury)	Mercury	33	THAT THING THAT YOU DO (Mercury)	Mercury
14	CLEMENINE (Mercury)	Mercury	34	LOVING EVERY MINUTE (Mercury)	Mercury
15	QUIT PLAYING GAMES (Mercury)	Mercury	35	PROFESSIONAL WOMEN IT'S GOT TO BE (Mercury)	Mercury
16	AIN'T NOBODY (Mercury)	Mercury	36	DAY BEFORE YESTERDAY'S MAN (Mercury)	Mercury
17	WALK ON BY (Mercury)	Mercury	37	BLEEDING (Mercury)	Mercury
18	STEP BY STEP (Mercury)	Mercury	38	LOVE IS BLUE (Mercury)	Mercury
19	2 BECOME 1 (Mercury)	Mercury	39	SATURDAY NIGHT (Mercury)	Mercury
20	UNBREAK MY HEART (Mercury)	Mercury	40	EVERYDAY IS A WINDING ROAD (Mercury)	Mercury

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	BLUR (Virgin)	Virgin	21	RECOVERING DRUM... THE BEST KEPT OF (Virgin)	Virgin
2	WHITE ON BLACK (Mercury)	Mercury	22	SHERYL CROW (Virgin)	Virgin
3	BLOND (Virgin)	Virgin	23	SPIDERS (Virgin)	Virgin
4	BLUE IS THE COLOUR (Virgin)	Virgin	24	THE DRILL OF IT ALL (Virgin)	Virgin
5	OCEAN DRIVE (Virgin)	Virgin	25	UGLY BEAUTIFUL (Virgin)	Virgin
6	PLAIN (Virgin)	Virgin	26	NOW (Virgin)	Virgin
7	COMING UP (Virgin)	Virgin	27	MISSELY SHOALS (Virgin)	Virgin
8	OLDER (Virgin)	Virgin	28	GREEN MAN (Virgin)	Virgin
9	STOOSH (Virgin)	Virgin	29	GREATEST HITS - FEEL THE NOIZE (Virgin)	Virgin
10	EARTHLING (Virgin)	Virgin	30	18 TIL I DIE (Virgin)	Virgin
11	TRAVELLING WITHOUT MOVING (Virgin)	Virgin	31	ALISHA REISS (Virgin)	Virgin
12	GREATEST HITS (Virgin)	Virgin	32	RESIDENT ALIEN (Virgin)	Virgin
13	A SHORT ALBUM ABOUT LOVE (Virgin)	Virgin	33	DEFINITELY MAYBE (Virgin)	Virgin
14	IF WE FALL IN LOVE TONIGHT (Virgin)	Virgin	34	GARRAGE (Virgin)	Virgin
15	EVERYTHING MUST GO (Virgin)	Virgin	35	PARKFIVE (Virgin)	Virgin
16	K (Virgin)	Virgin	36	NEW WORLD ORDER (Virgin)	Virgin
17	JAGGED LITTLE PILL (Virgin)	Virgin	37	ODELAY (Virgin)	Virgin
18	DIZZY HEIGHTS (Virgin)	Virgin	38	COME FIND YOURSELF (Virgin)	Virgin
19	WHAT'S THE STORY MORNING GLORY? (Virgin)	Virgin	39	THE IT GIRL (Virgin)	Virgin
20	RAZORBLADE SUITCASE (Virgin)	Virgin	40	PALNO NOLBY (Virgin)	Virgin

R&B SINGLES

This Week	Last Week	Title	Artist	Label/Cat. No. (Distributor)
1	1	I SHOT THE SHERIFF	Warren G	Del.Jam/Mercury 120EF31 (F)
2	2	LET ME CLEAR MY THROAT	DJ Kool	American Recordings 74321462991 (BMG)
3	2	DON'T LET GO (LOVE)	En Vogue	East West/A 30767 (W)
4	3	REMEMBER ME	The BlueBoy	Pharm 12PHARM 1 (TRC/BMG)
5	1	AIN'T NOBODY	LL Cool J	Geffen DFST 22195 (BMG)
6	4	DO YOU KNOW	Michelle Gayle	1st Avenue/RCA CD 74321415282 (BMG)
7	5	JUST THE WAY	Alfonzo Hunter	Columbia 12CDLCL 326 (E)
8	5	WALK ON BY	Gabrielle	Go Beat: GOOD 159 (F)
9	9	STEP BY STEP	Whitney Houston	Arista CD 74321446332 (BMG)
10	5	TELL ME	Dru Hill	Fourth & Broadway 12BRW 342 (F)
11	10	PONY	Ginuwine	Epic 6641286 (SM)
12	7	DAYS OF OUR LIVES	Bone Thugs-N-Harmony	East West/A 39827 (W)
13	13	INVISIBLE	Public Demand	ZTT ZAANG 887 (W)
14	11	DO YOU THINK ABOUT US	Total	Puff Daddy/Arista 74321459891 (BMG)
15	14	HORNY	Mark Morrison	WEA CD/WEA 060321 (W)
16	12	KNOCKS ME OFF MY FEET	Donald Jones	LaFace CD 74321458502 (BMG)
17	16	COLD ROCK A PARTY	MC Lyte	East West/A 39575 (W)
18	15	STREET DREAMS	NAS	Columbia 6641336 (SM)
19	13	THERE AIN'T NOTHIN' LIKE THE LOVE	Montage	Wild Card/Polydor 5733171 (F)
20	18	COSMIC GIRL	Jamiroquai	Sony 52 CD 6638295 (SM)
21	23	FOREVER	Damage	Big Life CD 3BLRDA 132 (P)
22	17	SO MANY WAYS	The Braxtons	Atlantic A 54697 (M)
23	22	WHAT'S LOVE GOT TO DO WITH IT	Winnie G featuring Adina Howard	Interscope CD 393802 (Jepay)
24	21	OVER AND OVER	Puff Johnson	Columbia CD 6640342 (SM)
25	25	NO WOMAN, NO CRY	Fugees	Columbia CD 6639922 (SM)
26	28	TWISTED	Keith Sweat	Elektra EKR 2227 (W)
27	19	YOU CAN'T STOP THE REIGN	Shaquille O'Neal	Interscope INT 95522 (BMG)
28	32	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope INT 95600 (Import)
29	26	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor CD 5733012 (F)
30	20	WORD PERFECT	KRS One	Jive JINET 418 (P)
31	29	SPACE COWBOY	Jamiroquai	Epic 4277827 (SM)
32	31	I AIN'T MAD AT CHA	2Pac	Death Row/Island 12DRW 5 (F)
33	30	SNOOP'S UPSIDE YA HEAD	Snoop Doggy Dogg feat C.W.Ikan	Interscope INT 95520 (BMG)
34	33	I BELIEVE I CAN FLY	R.Kelly	Jive JIVE 42422 (Jepay)
35	24	WHO IS HE AND WHAT IS HE TO YOU	Me'Shell Ndegeocello	Maverick/Reprise W 6387 (F)
36	27	REVIVAL	Martine Guitart	RCA 74321432161 (BMG)
37	34	HOW DO YOU WANT IT?	2 Pac featuring KC and Jolo	Death Row/Island 12DRW 4 (F)
38	38	WITNESS EP	Ann Nesley	AMPM 5875611 (F)
39	38	CHAMPAGNE	Salt N Pepa	MCA MCDST 46225 (BMG)
40	36	ANGEL	Simply Red	East West CD-EW 01402CD (W)

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

DANCE SINGLES

This Week	Last Week	Title	Artist	Label/Cat. No. (Distributor)
1	1	DA FUNK/MUSIQUE	Daft Punk	Virgin VST 1625 (F)
2	2	LET ME CLEAR MY THROAT	DJ Kool	American Recordings 74321462991 (BMG)
3	3	FEEL THA VIBE	That Kid Chris	Manifesto FESK 18 (F)
4	1	LIFE'S TOO SHORT	Hole In One	Manifesto FESK 23 (F)
5	5	LOST IN LOVE	Legend B	Perfecto PERF 1327 (M)
6	6	BEAUTIFUL PLACE	Paul Van Dyke	Deviant DWVT 15 (F)
7	6	REMEMBER ME	The BlueBoy	Pharm 12PHARM 1 (TRC/BMG)
8	9	I SHOT THE SHERIFF	Warren G	Del.Jam/Mercury 120EF31 (F)
9	9	JUST THE WAY	Alfonzo Hunter	Columbia 12CDLCL 326 (E)
10	5	AIN'T TALKIN' 'BOUT DUB	Apollo Four Forty	Steath Sonic SSKT 6 (SM)
11	4	RUNAWAY	Nuyorican Soul featuring India	Talkin Loud TXL 20 (F)
12	3	INFERNO	Sowkiel	Wonderboy WBOY 003 (F)
13	2	ON A RAGGA TIP '97	SL2	XL Recordings XLR 29 (F)
14	7	PASSION	Amen! UK	Feverpitch 12PVR 1015 (E)
15	15	AMBER GROOVE	SAS	Distinctive DISINT 25 (F)
16	16	ROLLIN' ON	Doog Lany	Champion CHAMP 12228 (31/M/BMG)
17	17	TWO MASKS/BLACK DOMINA	Source Direct	Science QED 3 (E)
18	9	TAKE ME BY THE HAND	Sub Merge featuring Jan Johnston	AM-PM 5876011 (F)
19	11	AIN'T NOBODY	LL Cool J	Geffen DFST 22195 (BMG)
20	20	GET UP (EVERYBODY)	Byron Stingily	Manifesto FESK 19 (F)
21	10	CRISPY BACON	Laurent Garnier	F. Comma F 0557 (M)
22	24	DRIVE ME CRAZY	Parizian	Multiply 12MULTI 17 (TRC/BMG)
23	27	NIGHTMARE	Braintug	Addive 12AD 007 (RTM/DISC)
24	25	ALL I WANNA DO	Tix To Out	VC Recordings VCR 15 (E)
25	16	DO YOU THINK ABOUT US	Total	Puff Daddy/Arista 74321459891 (BMG)
26	8	NOW & ZEN	Quetman	Piedpiper PLAT 26 (SR)
27	19	THRU AND EXACT	Christy Ward	One/XL Recordings AG 21 (W)
28	22	FEELINGS RUN SO DEEP	Desert	Sirena 12STR 78 (P)
29	29	ROCK THE BELLS	Kedco	Urban Sound Of Amste USA 3065 (Import)
30	30	LAID UP	Guerrero D'Or/Bance	Moving Shadow SHADOW 96 (SR)

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Cat. No. (Distributor)
1	1	HOMEWORK	Daft Punk	Virgin V 2621/TCV 2822 (E)
2	NEW	POLITICS & BULLSH*T	Frankie Cutler	Epic 4882021/4882028 (SM)
3	10	THE ANIMAL II - PETTING & BOY GEORGE	Ministry Of Sound	JANMMS 96 (M/BMG)
4	8	SLOW JAMS	Various	Pump 01NMC129 (P)
5	5	ILL NA NA	Foxy Brown	Del.Jam/Mercury 533841-1 (F)
6	3	THE SPEED OF SOUND	Various	Rem RAMPAL 1-1 (SR)
7	2	COLD KRUSH CUTS	Various	Ninja Tune CD 2ENCD 26 (W)
8	9	DOPE ON PLASTIC 4	Various	React REACTLP 8/REACTMCD 9 (F)
9	NEW	GINUWINE... THE BACHELOR	Ginuwine	Epic 4653014 (SM)
10	4	KNOCKS ME OFF MY FEET	Donald Jones	LaFace 74321458501- (BMG)

SPECIALIST CHARTS

22 FEBRUARY 1997

TRANSIENT RECORDS Present the brand new album from **ASTRAL PROJECTION**

Released: Feb 24th
Cat Number: TRANSR37
Available on CD and Double Vinyl

Also Available: Astral Projection II "Invited" (TRANS42) on Limited Edition Purple Orange Vinyl

TRANSIENT

Distributed in the UK by ESD 011 852 3009
For export please contact: ESD, of Transient on 0181 954 1898

© 1997 ESD of Transient Ltd
Website: <http://www.transient.com>
Fax: 0181 954 1898



The Astral Files

VIDEO

This Last	Title	Artist	Label/Cat No.	16	17	18	19	20
1	INDEPENDENCE DAY		For Video #1110V	16	17	18	19	20
2	STARGATE		PolyGram Video DQ59152	16	17	18	19	20
3	MICHAEL FLATELY/Lord Of The Dance		VWL431883	16	17	18	19	20
4	ALADDIN AND THE KING OF THE BEANS		Walt Disney D24932	16	17	18	19	20
5	TOY STORY		Walt Disney D27142	16	17	18	19	20
6	101 DALMATIANS		Walt Disney D22832	16	17	18	19	20
7	BABE		CIC Video WA1454	16	17	18	19	20
8	HARRY ENFIELD AND CHUMS 1993		BBC HOMEVID554	16	17	18	19	20
9	BURTY DANCING		First Independent VC30255	16	17	18	19	20
10	THE BRIDGES OF MADISON COUNTY		Warner Home Video S013732	16	17	18	19	20
11	TRAMPOLINE		PolyGram Video T991941	16	17	18	19	20
12	STAR TREK VOYAGER - VOL. 32		CIC Video VHL4235	16	17	18	19	20
13	BARNEY'S IMAGINATION ISLAND		PolyGram Video D94320	16	17	18	19	20
14	BEVERLYHILL		For Video B036	16	17	18	19	20
15	THE MASK		EV VIDEO1165	16	17	18	19	20

This Last	Title	Artist	Label/Cat No.	16	17	18	19	20
1	TO FLAT		BARNEY IN CONCERT	16	17	18	19	20
2	BACKSTREET BOYS/Backstreet Boys		Backstreet Music FL0004 (V)	16	17	18	19	20
3	LOCK NESS		Jive AIVEC40 (P)	16	17	18	19	20
4	WHILE YOU WERE SLEEPING		Nude NU2403 (MMV/V)	16	17	18	19	20
5	ROSEMARY KINGSLEY - NEW BODY BY DESIGN		ECHO ECK5X1 (V)	16	17	18	19	20
6	RAPID RESULTS WITH BEVERLY CALLARD		Ultimate TOPP55SD (MMV/V)	16	17	18	19	20
7	STAR TREK DEEP SPACE NINE - VOL.2		Nude NU25CD (RTM)	16	17	18	19	20
8	FATHER OF THE BRIDE 2		When! WEN1K16 (P)	16	17	18	19	20
9	SENSE AND SENSIBILITY		F. Commencement F055CD (V)	16	17	18	19	20
10	WHEN A MAN LOVES A WOMAN		Mr. Wax MW957CD (V)	16	17	18	19	20
11	MUPPET TREASURE ISLAND		Junior Boy's Own JBO A4 CD52 (RTM/D)	16	17	18	19	20
12	THOMAS THE TRAIN ENGINE & STEPMY		Eplight E4812 (P)	16	17	18	19	20

MUSIC VIDEO

This Last	Title	Artist	Label/Cat No.	16	17	18	19	20
1	MICHAEL FLATELY/Lord Of The Dance		ACTV AST1025	16	17	18	19	20
2	BACKSTREET BOYS/Backstreet Boys		PolyGram Video C03582	16	17	18	19	20
3	BILL WHELAN/Riverdance - The Show		Jive V2010	16	17	18	19	20
4	BILL WHELAN/Riverdance - The New Show		PolyGram Video V029383	16	17	18	19	20
5	WOLFPACKERS/Emergence		Warner Home Video S014658	16	17	18	19	20
6	THE CATS/BECKY/LEON/William & Carter		Touchstone D044430	16	17	18	19	20
7	OASIS...There & Now		Video Collection VC2552	16	17	18	19	20
8	BOYZONE/Live At Wembley		CIC Video VHL054	16	17	18	19	20
9	ROBBIE & JEROME/Johny & April		Buena Vista D47416	16	17	18	19	20
10	TRIA/TURNING LINE Dancing Party		Columbia TriStar D095530	16	17	18	19	20
11	THEY DUNN/Line Dancing Part		Touchstone D14226	16	17	18	19	20
12	THE PRODIGE/Sold And Done		Columbia TriStar D095530	16	17	18	19	20
13	THE PRODIGE/Sold And Done		Walt Disney D27032	16	17	18	19	20
14	OASIS/Live By The Sea		Video Collection VC1376	16	17	18	19	20
15	SHIRLEY BASSEY/An Audience With			16	17	18	19	20

INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)	16	17	18	19	20
1	BARREL OF A GUN		Dispatch Mode	16	17	18	19	20
2	HEDONISM (JUST BECAUSE...)		Skunk Anansie	16	17	18	19	20
3	NANCY		Piceba	16	17	18	19	20
4	THE MUSIC THAT WE HEAR		Marchebsa	16	17	18	19	20
5	QUIT PLAYING GAMES		Backstreet Boys	16	17	18	19	20
6	SATURDAY NIGHT		Suede	16	17	18	19	20
7	CANDY GIRL		Babybird	16	17	18	19	20
8	MONDAY MORNING		Candydyes	16	17	18	19	20
9	INTO THE BLUE		Geneva	16	17	18	19	20
10	IN HEAVEN SHE WALKS		Strangers	16	17	18	19	20
11	CRISPY BACON		Laurent Garnier	16	17	18	19	20
12	TENDER		Antica Blues	16	17	18	19	20
13	BORN SUPPLY		Underworld	16	17	18	19	20
14	ALL I WANT		Offspring	16	17	18	19	20
15	NOW & ZEN		Cuietson	16	17	18	19	20
16	STEREO		Pavement	16	17	18	19	20
17	WHATEVER		Oasis	16	17	18	19	20
18	E.V.A.		Jean Jacques Perry	16	17	18	19	20
19	RIDE THE TIGER		Boo Radleys	16	17	18	19	20
20	FOREVER		Damage	16	17	18	19	20

INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)	16	17	18	19	20
1	THE THRILL OF IT ALL (P)		Raw Power RAW0115 (P)	16	17	18	19	20
2	STOSH		One Little INDL TPFL 85CD (P)	16	17	18	19	20
3	COMING UP		Nude NUDE CD (MMV/V)	16	17	18	19	20
4	PLACEBO		Elevator Music CD F02L062 (P)	16	17	18	19	20
5	KNAY ON THE HOMBRE		Eplight E4872 (P)	16	17	18	19	20
6	WHAT'S THE STORY MORNING...		Creation CRE8 189 (MMV/V)	16	17	18	19	20
7	YOU BEAUTIFUL		Echo ECHD 11 (V)	16	17	18	19	20
8	SPIDERS		Get GUTFCO 1 (IT)	16	17	18	19	20
9	DEFINITELY MAYBE		Creation CRE8 189 (MMV/V)	16	17	18	19	20
10	POPULATION FEAR		Dedicated DED006 (RTM/D)	16	17	18	19	20
11	THE IT GIRL		Inland INLD SLEEP 012 (P)	16	17	18	19	20
12	PARANOID & SUNBURNT		One Little INDL TPFL 95CD (P)	16	17	18	19	20
13	1577		Infectious INFECT 903 (RTM/D)	16	17	18	19	20
14	BACKSTREET BOYS		Jive CHIP 169 (P)	16	17	18	19	20
15	SECOND TOUGHEST IN THE INFANTS		Underworld	16	17	18	19	20
16	CASANOVA		Divine Comedy	16	17	18	19	20
17	WRITTEN IN RED		Strangers	16	17	18	19	20
18	INTRODUCING...		DJ Shadow	16	17	18	19	20
19	THE COMPLETE		Stone Roses	16	17	18	19	20
20	WHO CAN YOU TRUST?		Morcheba	16	17	18	19	20

COUNTRY

This Last	Title	Artist	Label (distributor)	16	17	18	19	20
1	SONGS OF INSPIRATION		Rite RITZCD 70 (P)	16	17	18	19	20
2	LOVE TRAVELS		Mercury S22892 (F)	16	17	18	19	20
3	TREASURES		Rising Tide RTD 8028 (BMG)	16	17	18	19	20
4	WITH YOU IN MIND		Rite RITZCD 0078 (P)	16	17	18	19	20
5	WRECKING BALL		Grapevine GRACD 192 (F)	16	17	18	19	20
6	THE WOMAN IN ME		Columbia 4852882 (F)	16	17	18	19	20
7	A PLACE IN THE WORLD		Mercury 48194CD (BMG)	16	17	18	19	20
8	WHAT'S IT YOUR		MCA MCD 11500 (BMG)	16	17	18	19	20
9	BRS-49		Arista 0782218182 (BMG)	16	17	18	19	20
10	THE ROAD TO ENSENADA		MCA MCD 11409 (BMG)	16	17	18	19	20

This Last	Title	Artist	Label (distributor)	16	17	18	19	20
1	MUSIC FOR ALL OCCASIONS		Mavericks	16	17	18	19	20
2	ONE GREAT COUNTRY SONGS		Evix Presley	16	17	18	19	20
3	BLUE		Laura Fleming	16	17	18	19	20
4	IT MATTERS TO ME		Faith Hill	16	17	18	19	20
5	HIGH LONESOME SOUND		Vince Gill	16	17	18	19	20
6	STONES IN THE ROAD		My Chapin Carpenter	16	17	18	19	20
7	REVIVAL		Gillian Welch	16	17	18	19	20
8	THE WAY I SHOULD		Iris Dement	16	17	18	19	20
9	FRESH HORSES		Garth Brooks	16	17	18	19	20
10	TIMELESS		Daniel O'Donnell/Mary/Duff	16	17	18	19	20

MID-PRICE

This Last	Title	Artist	Label (distributor)	16	17	18	19	20
1	SEAL		ZTY 901745572 (W)	16	17	18	19	20
2	LITTLE EARTHQUAKES		East West 75678235K (W)	16	17	18	19	20
3	STARS		East West 9021752942 (W)	16	17	18	19	20
4	INGENUEN		Vertigo 92569402 (W)	16	17	18	19	20
5	BROTHERS IN ARMS		Vertigo 824982 (F)	16	17	18	19	20
6	PABLO HONEY		Parlophone CDPCS 7350 (F)	16	17	18	19	20
7	TRACY CHAPMAN		Columbia EKT44CD (W)	16	17	18	19	20
8	A NEW FLAME		Elektra 2446832 (F)	16	17	18	19	20
9	HOMEBROWN		A&M 5408282 (F)	16	17	18	19	20
10	EROTICA		Sire 532454312 (W)	16	17	18	19	20

This Last	Title	Artist	Label (distributor)	16	17	18	19	20
1	THE UNFORGETTABLE FIRE		IZ	16	17	18	19	20
2	CLASSIC HITS		Various Artists	16	17	18	19	20
3	MTV UNPLUGGED		10,000 Maniacs	16	17	18	19	20
4	NOW THAT'S WHAT I CALL OUIE OUIE		The Housemartins	16	17	18	19	20
5	WAR		Ocean Colour Scene	16	17	18	19	20
6	OCCEAN COLOUR SCENE		The Beautiful South	16	17	18	19	20
7	WELCOME TO THE BEAUTIFUL SOUTH		The Beautiful South	16	17	18	19	20
8	CHOKE		M People	16	17	18	19	20
9	ELEGANT SLUMMING		Various	16	17	18	19	20
10	THE WRITERS IN THE BUSHES (OST)		Various	16	17	18	19	20

ROCK

This Last	Title	Artist	Label (distributor)	16	17	18	19	20
1	GLOW		Label (distributor)	16	17	18	19	20
2	TRAGIC KINGDOM		Sony S2 48654802 (SM)	16	17	18	19	20
3	STOSH		Interscope INO 90002 (BMG)	16	17	18	19	20
4	KNAY ON THE HOMBRE		One Little INDL TPFL 85CD (P)	16	17	18	19	20
5	THE THRILL OF IT ALL		Raw Power RAW0115 (P)	16	17	18	19	20
6	NOW		SPV Recordings SPK24462 (K)	16	17	18	19	20
7	RAZORBLADE SUCCEAS		Columbia INO3091 (W)	16				

Fallout shelter provides ideal setting for K.Klass

by Caroline Moss

A former nuclear bunker in North Wales has proved to be the perfect studio location for dance artists/renegades K.Klass.

The band spent last summer converting the Royal Observation Corps headquarters near Wrexham, and the resulting studio has been equipped by Larking Audio with a Soundtracs Jade S 49-channel in-line console with moving fader automation, Assignable Dynamics and surround sound capability, plus a Dynaudio M3 monitoring system.

"We chose the Jade because it's the best value desk of its type," says Andy Williams of K.Klass. "It's great having flying faders, they make mixing a much smoother and quicker process."

Built in the Fifties as a base for reconnaissance missions around the Midlands in the event of a nuclear disaster, the bunker



DOWN IN THE BUNKER: K.KLASS IN THEIR NEW STUDIO

remains fully equipped with purpose-built survival devices such as air filtration systems, tanks for washing contaminated clothing and specialised gauges to monitor radiation levels.

Other less macabre features, more suited to its new purpose, are large, well-separated rooms with thick concrete walls. There is

plenty of room for expansion and the band plan to add a pre-production suite, once their schedule allows and eventually hope to operate the studio on a semi-commercial basis.

K.Klass are currently working on a new album for Deconstruction and various other remixing projects.

Strongroom set to open new studios

Three new studios are currently under construction at London's Strongroom Studios and are set for completion in early March.

An SSL studio featuring a 4056 G+ console, large live room, separate vocal booth and machine room will join Strongroom's existing Neve and Euphonix studios. The facility will also benefit from a pre-mix room with 16 channel Mackie, a MIDI programming set-up and live room and an edit/CD preparation and mastering room.

All studios have been acoustically designed by Discrete Research. The work is being carried out by London Sound, and the interiors will be by Jamie Reid, whose striking artwork has become synonymous with Strongroom.

A 300-capacity bar/restaurant, the Weary Traveller, will also open at Strongroom later in the spring.



UK songwriter Graham Lyle has commissioned studio designers AVD to construct a second home studio, this time in his house in Scotland. The new studio is intended to complement Lyle's London facility built by the company six years ago.

"Although I record demos, sometimes even finished masters, the new room is designed mainly to be suitable for writing, and includes a big writing desk as well as all the audio equipment," Lyle says. "Mike Thorpe of AVD designed a fabulous room for me in London which I use every day, and which produces one of the best vocal sounds I've ever heard. I was keen that the new one should sound as bright as possible, because you need some life to the vocal when you're alone with a guitar." Lyle is pictured above next with Thorpe.

Spirit joins Sadie at Roundhouse

London's Roundhouse Studio is using Spirit's new Folio Notepad minimixer and Absolute Zero 24-bit studio monitors alongside its Sadie digital editing system. The setup is being used for CD mastering, digital editing and album compilation.

"The Spirit Folio Notepad is ideal as a source mixer for the disc edit system," says engineer Andy Kowalski. "Although the Sadie takes mostly digital inputs, the Notepad is great for mixing analogue inputs like turntables. The Notepad is just the job, compact and clean sounding."

Roundhouse is about to embark on an expansion programme which will provide new programming suites and office space.

Swedish music college plumps for SSL consoles

Solid State Logic has supplied two SL 4000G+ consoles to the Royal University College of Music in Stockholm.

Music is Sweden's third-largest foreign currency earner, and the government-funded college is an instrument of the country's policy of support for education and the arts.

"We wanted the best we could absolutely afford, to make the college an extraordinary place to learn the very best students," says studio director Bill Brunson.

"We wanted a console that our students are likely to meet when they leave the college. Even if they do not go on to operate the console

in their careers, it is a great advantage if they have some knowledge of what the sound engineer is trying to achieve. SSL is effectively an industry standard and so fits our aim of making composition students technically literate," he adds.

One of the new SSL-equipped studios is being used by all students to gain practical experience of performing and recording.

The other is for the college's Electro-acoustic composition programme, a six-year course which has been credited as one reason why Swedish electro-acoustic music has continued to enjoy worldwide success.

NEWSFILE

APRS restructures studio membership

The Association of Professional Recording Studios (APRS) has restructured its studio membership into one Studios Group, to encompass recording, mastering, post-production and project members. The Studios Group will be represented on the APRS board by Piers Ford-Cruch of Eden Studios, FX Rentals and BSI have pledged sponsorship. The new group replaces the UK Studio Accord, whose membership consisted mainly of top-end facilities.

Surrey Sound upgrades console

Surrey Sound Studios has replaced the console in its main studio with a 56-channel SSL 4056E/G with Total Recall. The upgrade is part of an ongoing improvement programme. The next phase will be an extension of Studio 2's Neve desk.

Mark IV sells off audio group

Mark IV Industries has sold its audio group, including Electro-Voice, Klark Teknik and Midas, to Greenwich Street Capital Partners, a New York-based private equity fund, in a deal believed to be worth \$151.5m. The new group will be known as EV International.

Software gives Macs red book mastering status

Red book-quality CD mastering is now possible on the Macintosh with Astare's upgraded professional audio CD recording software, TOAST CD-DA. Version 2.0 adds features such as drag-and-drop data selection, support for SoundDesigner playlists, non-destructive cross-fades and level adjustments and non-silence gaps.

Group One opens UK distribution centre

Group One, the US distributor of audio and lighting products, has opened a UK company as a sales and distribution centre for US-based manufacturers. Based in Berkhamsted, Herts, Group One UK will be headed by Charlie Day and product lines will include KRK Systems, Z-Systems Audio Engineering and Aardark.

The Human League convert to Otari Radar

The Human League have become recent converts to the Otari Radar digital hard-disk recording system. The band purchased a Radar from distributor Stirling Audio for their HLS studio in Sheffield where they are recording their next album for East West.

SJP strengthens producer roster

SJP Management has taken on four more producers, bringing its roster to a total of 11. The new additions are Robin Millar, Pat Moran, Roger Becherian and John Cornfield.

Music Village opens Croydon branch

Following the success of the Barnet, Herts, branch of the Digital Village, the Music Village Group has announced the opening of the Digital Village Croydon. Aimed at providing a knowledgeable service and good deals on pro-audio equipment, the branch opens this month at 562 Brighton Road, South Croydon.

FX Rentals' Nick Dimes joins APRS committee

FX Rentals marketing director Nick Dimes has been voted on to the APRS suppliers group committee. Other members include David Neal from BSS, Tom Gittins from Quantigy, Moni Boghal from BASF, Phil Dudderidge from Focusrite and Adrian Bailey from Studer.

Nagra recorder scoops three honours

The Nagra-D four-channel, open-reel digital recorder has scooped three honours in the annual *Stereophile* magazine awards. The Swiss-manufactured recorder has been named 1996 product of the year, digital source of the year and editor's choice.

Angel Studios gets Romeo And Juliet taped

Angel Studios has recorded the soundtrack to Baz Luhrmann's latest film, a contemporary American version of Romeo And Juliet. The score was recorded live with a 70-piece orchestra and 40-strong choir on 48 track-digital Sony, mixed by Jeff Foster in Dolby six-way surround sound.

Music Track moves to new headquarters

Mark O'Neil's UK distributor MusicTrack has moved to a new address. The company is now based at 9a High Street, Sheffield, Bedfordshire SG17 5DD, tel 01462 812010, fax 01462 814010.

PAVEMENT

Project: Steve Lamacq, BBC Radio One session
Label: Matador Records
Producer: Pavement
Engineer: Miki Adhikari
Studio: BBC Studios (Maida Vale), Delzaware Road, London W9.
Bookings: BBC Resources, Broadcasting House, Portland Place, London, W1A 1AA. Tel: 0171-765 5322. FAX: 0171-765 3201

The BBC's huge recording complex in Maida Vale remains one of the best kept secrets of the recording business. Although it is commercially available, most bookings still come from within the BBC.

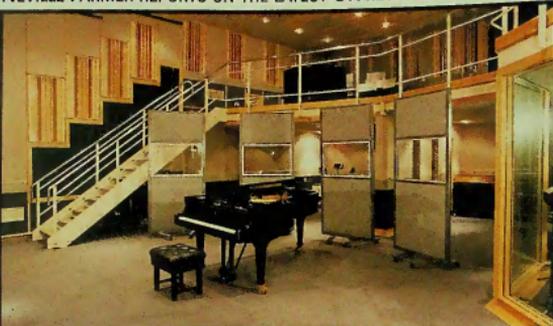
Studio Four, with its SSL4000G and PMIC monitors, is a particular favourite for Radio One live sessions. "We've been there four times now so we know what to expect," says Pavement's keyboardist/percussionist Bob Nastanovich. "We took about an hour-and-a-half to record four songs, about 20 minutes for the vocals and a couple of hours to mix. The standard of engineering is always fantastic."

Constant gigging has made the American band very conscious of the importance of capturing a good performance over technical perfection. "We usually tend to work fast in recording situations because we're not picky about accuracy," says Nastanovich. "We were thrilled with the results. We think it was one of the best sessions we've ever done."

Initially Pavement felt that Studio Four was a little too state-of-the-art for comfort, but soon warmed to the place. "The only thing that's a bit daunting is

STUDIO UPDATE

NEVILLE FARMER REPORTS ON THE LATEST UK RECORDING ACTIVITY



INSIDE THE MAIDA VALE STUDIOS (TOP) AND DUBSTAR (RIGHT)

having to walk past all those orchestral musicians in studio one. I'd be really embarrassed if any of them was to drop in to see us," says Nastanovich. Otherwise he loves the catering and the canteen. "The food is well above average and you always meet really interesting people. It's great to hang around all these real musicians. That's when you know you're in England."



BEDLAM A GO GO

Project: mixing album and single tracks
Label: Sony S2
Producer/engineer: Clive Martin
Studios: The Pierce Room, Pierce House, Hammersmith Apollo, Green Caroline Street, London W6 9QH. Tel: 0181-563 1234. Fax: 0181-563 1337.
After cutting basic tracks at Castleford Studios in Leeds and Liverpool's Parr Street, producer Clive Martin decided to mix in London. "It was my first time in the Pierce Room and I was particularly impressed by the monitoring," says Martin. "I mixed four tracks there and it's one of the best mix rooms I've worked in for a long time."

The Pierce Room was built by Andy Pierce after years of working at Jacobs residential studio in Surrey. The live room is large and includes a live echo chamber. A huge Neve V12 console dominates the control room and it is this which initially attracted Martin. "I love Neves and work on them whenever I can. Unfortunately there aren't that many of them in London which are affordable and available," he says.

The availability of SoundTools at the Pierce Room also helped Martin with the Bedlam A Go Go project. "They're a bit like a modern day Clash," he says. "But as there's no drummer in the band it's all samples and loops. The two guitarists play in very different styles. One is pure punk and the other is into Dave Gilmore in a big way. It was all quite new for me because normally I work with totally live bands, but I didn't treat it that differently. We did it live with the loops playing and the guitars and vocals all going at once until we got a good take."

DUBSTAR

Project album
Label: Food Records
Producer: Stephen Hague
Engineer: Richard Norris
Mixing: Mike Spika/ Drake Studios: Real World Studios, Mill Lane, Box, Corsham, Wiltshire SN13 9PL. Tel: 01225 743188. Fax: 01225 744370. RAK Studios, 42-48 Charlbert Street, London, NW8 7BU. Tel: 0171 586 2012. Fax: 0171 722 5823.

"I'm not much of a studio hopper and prefer to use either Real World or RAK when I'm in the UK," says Stephen Hague. He's equally choosy about his engineers and sticks loyally to Richard Norris and Spike Drake.

The basic programming and demos for the Dubstar album, which is tentatively scheduled for a late spring release, were done by the band's principle writer Steve Hillier at his home studio before the project moved to Hague's new facility in Woodstock, NY. There the tracks were transferred from ADAT to Hague's new Otari Radar 24-track hard disk recorder. Hague is full of praise for Hillier's writing and programming and admits that a fair amount of the original demos made it through to the album.

"He's very talented and very professional. I think he's probably the Vince Clarke of his generation," says Hague.

After the initial work in New York, Hague and Norris decided to transfer to Real World and be joined by vocalist Sarah Blackwood and the rest of the band. Here the tracks were transferred to twin Sony 3024 machines, which Hague finds preferable to working on a single 48-track.

The choice of residential studios for Dubstar was a

practical one, since they all live in different parts of the UK. Hague also likes the place. "Everything here is top notch. Jacques Turner is my favourite assistant and because I'm a regular customer, I have a good relationship with the company when I need dates at short notice," he says. "Technically, the maintenance department is a really crack team and it's rarely a problem that they can't fix while you wait."

Hague intends to mix on RAK's SSL desk. The new Dubstar album will be largely with its predecessor Disgraceful, with maybe as many as 10 new tracks. It will also feature more live instruments. "At the moment it's about 80% programmed, but we're adding live bass, drums and guitar so it will probably end up about half and half," says Hague.

MONSERRAT CABALLE

Project: album
Label: BMG Classics, Germany
Producer: Mike Moran
Studio: Master Rock Studios, 249 Kilburn High Road, London NW6 2ES. Tel: 0171 572 1161. Fax: 0171-529 5394. Sensible Music, 92-96 Brewery Road, London N7 9NT. Tel: 0171-700 9909. Fax: 0171-669 8701.

The idea of a duets album between Spanish diva Caballe and a curious collection of artists from around the world was mooted last March and it took some organisation.

"The logistical problems of getting a world-famous and busy opera singer together with all these people is a sizeable task," says producer Mike Moran. "The fact that we've got two thirds of it done in under a year is a miracle."

Among the artists mustering on the project are Johnny Logan, John Parrishan, Deep Forest, Bruce Dickinson, Mexican superstar Juan Gabriel, Michael Bolton, Vangelis, Gino Vanelli, Johnny Halliday and Ozzie Osborne.

Such a project might make it on to a subsequent album including Caballe's greatest hits. Much of the recording was done on the Focusrite in Master Rock Studios, with Tony Taverner engineering. Taverner and Moran are planning next to Sensible Music to record vocals and final overdubs before mixing on the new fully-loaded 96-Channel Euphonix. Musically, the album should prove an interesting cocktail. Deep Forest will probably weave their own magic on samples from the singer. Otherwise Bruce Dickinson has done a duet of Bohemian Rhapsody, prolonging Caballe's relationship with Queen.

"You have to be careful not to compromise what an opera singer can do," says Moran. "The trick is to find the right piece of music for both voices. On Bohemian Rhapsody she sings the truly operatic rhapsody with 17 musicians and 30 singers while Bruce sings the rock stuff."

As a complete contrast, a classic piece of Hollywood string writing was commissioned for the version of Put The Weight On My Shoulders, recorded with Gino Vanelli. "It makes the song work better for her than it would with a rhythm section," says Moran.

Recording Studios



Design and Construction

ONE STOP SOLUTION

The integrated Building service for Recording, Post Production and Broadcast

Tel: +44 (0)171 394 5650
Mobile: 0831 106 835

100703.1227@compuserve.com
http://www.avdco.com/

The console that defines a world class recording facility



SSL 9000



SARM WEST

"We chose the SSL 9000 J Series for Studio One because of its superb sonic quality, and respect for SSL's advanced audio circuitry, operational facilities, and comprehensive automation."

Bill Ward - Technical Manager - Sarm West - London

Solid State Logic

International Headquarters: Begbroke, Oxford OX5 1RL, England - Tel: +44 (1865) 842300 Fax: +44 (1865) 842110

Paris +33 (1) 34 60 46 66 - Milan +39 (2) 262 24956 - Tokyo +81 (3) 54 74 11 44 - New York +1 (212) 315 1111 - Los Angeles +1 (213) 463 4444 - Toronto +1 (416) 431 9131 - Singapore +65 285 9300

<http://www.solid-state-logic.com>

ON THE SEARCH OF THE PERFECT MIX

NEVILLE FARMER REPORTS ON THE RANGE OF CONSOLES AND MONITOR SYSTEMS FAVOURED BY TODAY'S REMIX KINGS

The increasing importance of mixing—and remaining in the modern recording process has led many leading studios to redesign their control rooms. And, accordingly, to equip them with gear tailor-made to suit mix engineer requirements.

Of course, there are certain pieces of kit which will always be popular, such as Pultec and Fairchild compressors, Eventide H9000 Ultra-Harmonisers, the SSL console and the Yamaha NS10 nearfield monitors. But they are now under threat from the latest developments in speaker design, hard-disk editing systems and, most notably, the Euphonix console.

"The Euphonix is one of the best sounding consoles I've heard for a long time," says Gary Langan, ex-member of The Art Of Noise and producer of My Life Story's recent Top 40 singles. "The automation takes some getting used to, but the depth you can get out of it is wonderful."

One of the most attractive features of the Euphonix is the Snapshot feature which allows the settings on the desk to be recorded and recalled at the press of a button. Trevor Horn was one of the first to work on one of the US-designed computer-backed systems. He has subsequently had Euphonix installed in both Sarm studios.

Meanwhile Sarm West's flagship room features the first SSL console, which boasts extensive automation clearly aimed at the mixing market.

"I think a lot of engineers find the Euphonix so different from the industry standard SSL, that they're not willing to go for it," says Sarm engineer Richard

Lowe, who has worked on both mixing acts like Dina Carroll, Eternal and East 17 with Gabrielle and has become a firm Euphonix fan. "I used to rely on the Lexicon 224XL and the Eventide H9000 for putting the old fairy dust on things, but the dynamics on the Euphonix are just excellent," he adds.

Otherwise, Lowe is a traditionalist. He prefers tape bouncing and editing to working on hard disk, and also sticks to the old monitor combination of NS10s and little Auratones. Langan, on the other hand, prefers the newer technology of the KRK monitors and the ProTools hard-disk recording system. "They allow me to put together a performance in the best conceivable way, which I wasn't able to do by bouncing takes on tape," he says.

"The computer isn't very good, but he has a real sense of the music, I can put his performance through Steinberg's Re-cycle software and it will adjust the timing but keep his feel."

Another engineer with a preference for the traditional is



DYNAUDIO MONITORS DOMINATE THE PIERCE ROOM, HAMMERSMITH

Roy Spong. A recent Terrorvision mix at Abbey Road coincided with The Beatles Anthology mixes and Spong was able to make use of a treasure trove of venerable outboard equipment such as GML Stereo EQ and Fairchild compressors. But his favourite new toy is the diX120 Sub-Harmonic Synthesiser. It fattens out all the bass sounds which is great if you're mixing indie bands for club play. It makes the difference," he says.

Eber, Tub Ultra, Elka and Embassy have all benefited from the treatment in recent months. The NS10's reputation as the studio monitor closest to a home hi-fi speaker has also been challenged by such as Professional Monitor Company's PMC range, Meyer's HD-1s, Acoustic Energy's AE range and KRK. Other bigger speakers which meet mixers approval are the Dynaudio monitors installed in The Pierce Room and the Tom-Hidley-designed systems at Nomin.

"The big PMCs there are the Aulus models I've ever heard," says Tony Taverner, who used them to mix Sting's live recordings at Sensible Music. "I don't see much point in using ordinary speakers. I haven't done radio mixes for ages. We don't listen to Radio Luxembourg under the blankets any more and most domestic hi-fi speakers are pretty good. I just want to get the best mix possible," he adds.

Chris Hughes, ex-Adam And The Ants, producer of Tears For Fears and, most recently, Gene and Paul Young, has a different view. "I monitor on whatever small nearfields are available. I'm not that fussy about it because you get used to what you're listening to," he says. "I reference mixes on three other systems, my car, a lounge hi-fi

and a studio quality hi-fi with Sponder BC1 speaker."

The pro-audio mix view is supported by Mark "Spice" Stent, who engineered and mixed much of U2's new album as well as Spice Girls' singles and was Madonna's choice when she cut the vocals for Evita.

"People ask for me specifically

because my mixes sound good on the radio," he says. Although Stent uses Logic Audio through ProTools, he lets other people do the programming for him.

"It's my responsibility to get the balance right and the overall sound. I can't do two jobs at once," he says.

According to Stent, mixing Spice Girls was the moral challenge of getting what was on the tape sounding right. However, U2 demanded a totally different approach.

"You don't just mix what's on tape, you keep recording all the time while you're mixing. The thing is, you've got to be ready to record at any stage during the recording and the mix," he says.

Stent recorded and mixed much of the U2 material in the band's own studio on a reconditioned Sintes BBC Neve console. He says, "You plug something into it and it sounds so rich and full. If you'd put that through an SSL it would sound flat."

Nevertheless, with such as Dave, Hugh Padgham and Mike Drake lining up in support, the SSL remains the engineers' favourite mixing desk. It remains to be seen whether the next generation will think the same.

After all, those self-trained in home studios and weaned on Mackie desks, ADAT multi-tracks and Macintosh computers may find that 'conventional' SSL, Neve or even Euphonix consoles fall far short of requirements. ■

THE FAR SIDE OF MIXING

Although sound recording and mixing processes are bound by the laws of physics, there are still those who talk about mystery ingredients. One such is engineer Keith Bessey who believes that, for most of the Eighties, few CDs were correctly mastered. "When I was remastering a version of Be Bop A Lula for Cliff Richards' Silver album I put an effect on which really brought out a lot that had been buried in the original mixes. Cliff suggested that I did a similar thing to The Hit List."

After long research, Bessey came up with his patent and hugely secret BRP system which, he claims, makes listeners feel as if they're in the room with the musicians.

Former Sixties pop star Emile Ford is another who claims he has developed a revolutionary means to improve the sound of final mixes. Back when his band the Checkmates were in the charts with What Do You Want To Make Those Eyes At

Me Ford? Ford was famed for his superb live sound. Now his EFS system reads the room and allows an engineer to set the basic EQ for each instrument in a matter of moments. From then mixing becomes a simple process of applying effects and pushing the faders. Again, the result is not unlike being in the room with the musicians. Ford's system is guaranteed to irritate other engineers, since it often requires them to do the reverse of what their training and instincts tell them.

But it has advocates such as Tony Taverner who used EFS on a number of live recordings by Tina Turner and Sting and was impressed by the way it helped speed up the mix.

Now Jeff Allen of Sensible Music has added EFS to his list of represented clients. "Non-technical people seem to prefer it to technical people," he says. "The mix Tony did of Sting and The Gypsy Kings live was transformed by Emile's system. It sounded so intimate."

HOW TO DO IT HOME ALONE

Remixing at home has come a long way from the early days of acid house white labels, Ataris and Pro24. Now the equipment of choice ranges from Power PCs and Logic Audio sequencers to ADAT and Tascam digital eight-tracks or hard-disk recorders such as Atari's impressive Radars.

Fully automatic consoles are also available which, like Yamaha's digital G2R digital mixer, fit easily on to a desk top. But engineers working at home still have a preference for desks with knobs by Soundtracs, Soundcraft, Amek, Allen and Heath and the American Mackie boards.

"I have a 32 into 8 buss Mackie with Ultramax automation and the Ultrapilot remote unit," says Tony Mansfield who recently produced Duke's Top 20 hit, So In Love With You and is known for his work with acts including BS2s and A-ha. "It's very simple to use and takes much of the stress out of mixing. A lot of facilities are available through the Sadie system, which I use to re-edit vocals and guitar parts," he adds.

Nevertheless, Mansfield often chooses Abbey Road 3,

Ridge Farm or The Stone Room's Euphonix in Acton for his final mixes. "Sometimes you need to go to a commercial studio to make sure the work gets done. You can burn yourself out working at home. You start suffering from mix fatigue," he says.

Chris Hughes is another Mackie owner. He is looking to buy a Radat to augment the old Mitsubishi 32-track, 16 tracks of ProTools hard disk and 24 tracks of ADAT installed in his studio outside Bath. But Hughes prefers to mix at Metropolitan. "I particularly like the automation and the professional quality support system," he says.

Remix duo The Rapino Brothers, on the other hand, have invariably used their own £80,000 studio, in north London, when working on tracks by acts such as Take That, Space, Wang Chang and Kavana. It includes 48 tracks of hard-disk recording around a 56-channel Mackie console.

"We usually mix in here because we know the sound of the room and we know the monitors. You don't really have time to get confident in another studio," says Rapino Marco Sabiu.

MORE THAN A LEGEND...



VX MUSIC RECORDING & MIXING CONSOLE

VXS MULTI-FORMAT PRODUCTION CONSOLE

World's premier music production console

- ◆ Audio quality against which all other mixing consoles are judged
- ◆ Neve formant spectrum EQ and dynamics in each channel
- ◆ 8 mono/4 stereo auxes when tracking, up to 48 auxes when mixing
- ◆ Master status switching for tracking, mixing and broadcast
- ◆ Colour TFT screen in meter bridge provides sight-level automation data and Recall displays
- ◆ Encore automation/mix data interchange with AMS Neve digital consoles

VXS Multi-Format consoles additionally provide:

- ◆ Monitoring and output configurability
- ◆ Up to 8 discrete outputs/4 stereo pairs
- ◆ Monitoring independent of main outputs
- ◆ Support for three additional 8-track ATRs/dubbers, or 2nd multitrack
- ◆ Additional stereo guide track inputs
- ◆ Pec/Direct paddle switches for monitor select and record arm
- ◆ Optional music and dialogue dual track faders
- ◆ Optional assignable joystick panners



HEAD OFFICE - AMS Neve plc - Billington Road - Burnley - Lancs BB11 5UB - England - Tel: +44 (0) 1282 457011 - Fax: +44 (0) 1282 417282 - LONDON - Tel: 0171 916 2828 - Fax: 0171 916 2827
GERMANY - Tel: 61 31 9 42 520 - Fax: 61 31 9 42 5210 - NEW YORK - Tel: (212) 949 2324 - Fax: (212) 450 7339
HOLLYWOOD - Tel: (213) 461 6383 - Fax: (213) 461 1620 - TORONTO - Tel: (416) 365 3363 - Fax: (416) 365 1044
e-mail: enquiry@ams-neve.com - http://www.ams-neve.com

A SOLD YEAR OF ACHIEVEMENT JAZZ'S FOUNDATION FOR GROWTH

WHILE NO-ONE IS ABOUT TO CLAIM IT WAS A BREAKTHROUGH YEAR, 1996 DID SUCCEED IN SHOWING THAT JAZZ HAS A WIDER AUDIENCE IF THE MARKETING MIX IS RIGHT. COLIN IRWIN REPORTS ON THE RETURN OF THE FEELGOOD FACTOR

Was it really a vintage year for jazz in the UK?

There were few real milestone releases and, according to BPI estimates, no appreciable growth in sales or market share either. But, judging from the smiles on the faces of all those directly involved in marketing the music, this was one specialist area which began to experience a real feelgood factor during 1996. "Last year was great and 1997 should be even better," says Adam Sieff, head of jazz at Sony. Likewise PolyGram and EMI report an overall revitalisation of interest in both catalogue material and front-line artists which they are confident will set them up for major assaults on the market over the next 12 months. The story is repeated at distribution level, too, where New Note joint managing director Graham Griffiths believes that the final quarters of 1996 were the best he had known for at least five years.

"Things still aren't perfect," he says. "But the big labels are beginning to realise that if they get behind their jazz releases, they can do well."

Many credit London-based broadcaster jazz FM with providing a real backbone of support for the music with a programming policy which has become increasingly coherent, while others cite the emergence of a new breed of independent labels such as Hip Hop, Babel, 33, World Circuit and EPZ which have made the music credible with younger buyers by blending it with hip hop, jungle and house beats.

Either way the year's best-selling titles were still predominantly drawn from the traditional strands of the music. Of course there are those who would dispute the jazz credentials of the year's best-selling artist Kenny G — even though the man himself cites Charlie Parker, John Coltrane and Sonny Rollins among his seminal influences. Nevertheless, his smooth saxophone, plus guest appearances by such as Toni Braxton and Babyface, obviously appealed to a public who would not ordinarily be drawn to the jazz racks, and helped Arista sell over 70,000 units of The Moment album. The depth of G's appeal can also be read in the refusal of

his 1992 release *Breathless* to relinquish its position in the 1996 Top 10.

The only other artist who can claim to challenge G as the UK's favourite jazz star last year was the late Ella Fitzgerald. Perennially popular, her death last June boosted interest in her classic catalogue and pushed three different releases to the top of the 1996 listings. PolyGram's Verve label benefited the most with two collections, *Forever Ella* and *Essential Ella*, both in the top five.

"It was a tragic coincidence that *Forever Ella* came out around the same time that Ella died," says Richard Cook, head of jazz at PolyGram. "Her whole catalogue subsequently sold extremely well. But it probably would have done alright anyway. You only have to look at an artist like Nina Simone, who also had a tremendous year with next to no promotion, to see the kind of sales you can get with the right kind of catalogue."

The strong presence of other evergreens such as Nat King Cole, Billie Holiday and Glenn Miller among the 1996 best sellers only serves to amplify Cook's point.

Nevertheless, despite the general optimism, there were still one or two flat notes sounded.

Top jazz compilation album of the year came, unsurprisingly, from Virgin. Its attempt at applying pop marketing techniques to the genre with *The Best Jazz...* Ever compilation threw together a curious set of bedfellows ranging from Weather Report and Dave Brubeck to Nat King Cole and Leon Redbone. Although the release clocked up in the region of 60,000 sales, aggregate TV, radio and press advertisements are believed to have cost the label approximately two pounds per album. Significantly, Virgin has no plans for a follow-up.

"This level of marketing spend begins to make sense if it helps to drive catalogue," says Steve Pritchard, commercial marketing director at Virgin. "It's hard to justify it on product sales alone."

This is exactly the kind of analysis which Britain's most celebrated jazz musician, Courtney Pine, believes shouldn't be applied too stringently to the genre. One of the few British players left signed to a major label, Pine's *Talkin' Loud* release *Modern Day Jazz Stories* — on which he was joined by top American musicians such as trumpeter Eddie Henderson, guitarist Mark Whitfield, pianist Charnette Moffette and singer Cassandra Wilson — controversially mixed jazz with funk and hip hop and was shortlisted for a Mercury Prize. As a result it surfaced at number

SWINGING LONDONER'S SUCCESS

Being young, gifted, white and British are not usually the qualities needed to endear a new artist to jazz audiences. But the signs are that *Lin Records* artist *Claire Martin* is only a release away from taking the jazz world by storm.

The 24-year-old Londoner, who mixes material by writers such as Irving Berlin and Harold Arlen with Blossom Dearie, Tom Waits and Kate Bush, has been swinging professionally since she left college school at 18. Her debut album, *The Waiting Game*, was released in 1992 and her subsequent success can be measured by the fact that she was voted the best British vocalist at the 1995 *British Jazz Awards*.

Licensed to *Honest Entertainments* in the US, *Martin's* last album, *Old Boyfriends*, was well-received by jazz radio and reached number 18 on the *Gavin* chart. It was enough to prompt *Glasgow-based Lin Records* to record her in New York with top American musicians such as Gregory Hutchinson (drums), Peter Washington (bass) and Antonio Hart (sax).

The resultant album, *Make This City Ours*, is released on March 17 and there's a growing belief among jazz cognoscenti that it will turn *Martin* into an international star.

"We're convinced that this will be the album to break her," says *Lin Records*' label manager Philip Hobbs. "Honest have done a fantastic job so far and they are planning a comprehensive marketing campaign around the US release in August."



Make *This City Ours* is to be launched with a week-long residency at Ronnie Scott's Club in London where *Martin* will doubtless reveal that she is on a mission to turn young audiences on to jazz.

"I'm certainly trying to reach people of my own age," she says. "I'm not ultra-feminist, but I want to get away from that woman-as-victim thing. I sing lyrics that aren't sexist or old hat. I sing jazz because I love the improvisational freedom and the fact that you can do five gigs knowing that each one will be different."

The album has already been playlisted by Jazz FM and will be supported by press advertising and a European tour during March and April.

And then there's that trip to the US scheduled in the summer which has *Martin* particularly excited.

"I want to go to America and say 'Yes, we can swing... we're white, but we're alright!'" she says.

15 in the year-end charts. "There is no shortage of talent in this country," says Pine. "But the UK industry refuses to take full advantage of the opportunities that now exist for developing young musicians' careers and connecting with a young audience who currently think that jazz is an old people's music."

PolyGram's Richard Cook remedies that selling new jazz releases that sell new jazz reminded "a war of attrition where every media opportunity counts" in 1996, but was otherwise greatly encouraged by sales of contemporary artists, such as Herbie Hancock, Al Meola, John McLaughlin and Peo de Lucia, as well as jazz-based soundtrack albums such as *Red Hot In Rio* and *Get Shirty*.

"It was hard to get any jazz album to break into five figures," he says. "But there has definitely been a lot of growth during the last year."

Sony's Sieff agrees that Columbia names such as Grover Washington Jr., Aziza Adli, Wynton and Branford Marsalis and Tony Williams continue to thrive at retail. "Obviously we did a good business on back catalogue like the Miles Davis 'CO boxed set,'" he says. "But that is where jazz has been. What's more important is where the music is going."

Which is forward, with an exciting mix of old styles and new slants with which jazz labels are confident they will attract new buyers in 1997.



KENNY G: BROAD APPEAL BEYOND JAZZ FANS

UK'S TOP SELLING JAZZ ALBUMS OF 1996

- | | |
|---|--------------|
| 1 THE MOMENT - Kenny G | Arista |
| 2 FOREVER ELLA - Ella Fitzgerald | Verve |
| 3 THE BEST JAZZ ALBUM... EVER! - Various | Virgin |
| 4 ESSENTIAL ELLA - Ella Fitzgerald | Verve |
| 5 PURE JAZZ MOODS - Various | Dino |
| 6 BREATHLESS - Kenny G | Arista |
| 7 THE BEST OF ELLA FITZGERALD | MCA |
| 8 THE UNFORGETTABLE VOICE OF NAT KING COLE | Hallmark |
| 9 THE BEST OF THE GLENN MILLER ORCHESTRA | Koch |
| 10 THE BLACK BOX OF JAZZ - Various | Castle |
| 11 THAT'S JAZZ - Various | EMI |
| 12 THE ESSENTIAL BILLIE HOLIDAY | Music Club |
| 13 FEELING GOOD... THE VERY BEST OF NINA SIMONE | Verve |
| 14 THE CHRISTMAS ALBUM - Nat King Cole | EMI |
| 15 MODERN DAY JAZZ STORIES - Courtney Pine | Talkin' Loud |

Source: CRI

JAZZ FROM EVERY AGE

COLIN IRWIN PREVIOUSLY ALL THE IMPORTANT FORTHCOMING RELEASES

alto-sax maverick with his band The Mystic Rhythm Section and various guest musicians.

BOXED SETS

LOUIS ARMSTRONG: *The Complete Recordings* (RCA Victor). March 10. This four CD-set, complete with lavish box and sleeve notes, features Satchmo's recordings from his Victor period in the Thirties, including various

previously unreleased takes. **BILL EVANS:** *The Complete Bill Evans On Verve* (Verve). April 7. Ambitious 18-CD collection by the innovative composer and piano hero who worked with Miles Davis in the Fifties and developed into one of the most admired musicians of his day.

STANDARDS

SARA VAUGHAN: *Loversman*

(President). February 27. Early recordings by Vaughan, featuring accompaniment from Charlie Parker, Dizzy Gillespie and Teddy Wilson. **BEN WEBSTER:** *Ben And The Boys* (President). February 27. Webster's renowned tenor sax recorded from 1940-5 shortly after he'd left the Ellington orchestra. **BILLY EKSTINE:** *Mr B And The BeBop Band* (President). February 27. Early

recordings including *Love Me Or Leave Me*, *It's In The Mood* for Love and *Opus X*. **THE NAT KING COLE TRIO:** *For Sentimental Reasons* (President). February 27. Classic recordings from 1946 when the Cole trio reigned as the supreme small combo in popular music. **BENNIE GREEN:** *Kaleidoscope* (Blue Note). February 27. Timely reminder of the underrated bebop influenced trombonist. **FRANK SINATRA with RED NORVO:** *Live In Australia 1959* (Blue Note). March 10. Of blue eyes in classic form on stage with the man with the vibes.

VARIOUS ARTISTS: *The Best Of British Jazz From The BBC Jazz Club* (Upbeat Jazz). March 10. Volume 5 of the series depicting the history of British jazzers incorporating Monty Sunshine, Bruce Turner, Jump Banquet, Nat Gonella, Cy Laurie and Freddie Randall. Sleeve notes by Humphrey Lyttelton and the promise of major promotion.

GEORGE SHEARING: *My Favourite Things* (Tetrag Jazz). March 10. Variations on a Rodgers and Hammerstein theme by the great pianist. **SHIRLEY HORN:** *Loving You* (Verve). March 10. Revival of the highly individual Washington DC cabaret/jazz star who has been an inspiration to upcoming English star Claire Martin.

STAN KENTON: *Adventures In Time* (Capitol Jazz). March 17. The great pianist's bandleader's work from the Sixties.

JUNE CHRISTY: *The Song Is June* (Capitol Jazz). March 17. Showcasing the former Stan Kenton singer after she'd left the band in the

SONY GOES FOR WYNTON'S BLOOD

From Sony's point of view, Wynton Marsalis' *Blood On The Fields* is unquestionably the jazz event of the year.

Released at the end of March, *Blood On The Fields* is a three-hour, triple-CD jazz opera tracing the history of slavery, written by Marsalis for the Lincoln Center, where he is musical director.

Scheduled to retail at around £25, it features singers Cassandra Wilson, Jon Hendricks and Miles Griffiths and is being supported by Marsalis on a 25-city worldwide tour, including a concert at the Barbican, London on March 18.

Sony's lead of jazz, Adam Sieff, is already hailing the album as "one of the major works of the 20th Century" and



important piece of big band oratorical music writing since Gil Evans' work with Miles Davis and Leonard Bernstein."

Wynton Marsalis, the 36-year-old trumpeter from New Orleans, was hailed as a superstar while still in his teens and can be said to have dominated jazz in the Eighties in the same way it was dominated by Miles Davis in the Fifties and John Coltrane in the Sixties. He previously broke new ground with his experimental work, including a series of classical pieces, and was also acclaimed for his work with the English Chamber Orchestra. Now Sony is convinced it has an album to equal anything he's done before—with the commercial potential to match.

its release will trigger a frenzy of marketing activity for Marsalis. Sony is planning a concentrated promotional campaign for the album, while re-issuing his back catalogue in a mid-price series. "Wynton is jazz royalty, and this is without doubt one of the ultimate jazz records," insists Sieff. "Definitely it's the most

CROSSOVER

CHARLIE HADEN/PAT METHENY: *Beyond The Missouri Sky* (Verve). February 24. Radio-friendly collaboration between Haden, the celebrated bass player and composer noted for his work with Ornette Coleman and his movie soundtracks, and Metheny, the fusion guitarist who once worked with David Bowie.

SALLY JENKINS BLUES COLLECTIVE: *S.A.D. (Babel)*. February 24. The lovable maverick of brit jazz dips, in his highly individual fashion, into blues territory.

CHARLIE HUNTER: *Natty Dread* (Blue Note). March 3. Guitar star of the Disposable Heres with a daring re-make of Marley's entire *Natty Dread* album. **ORQUESTRA WA-S:** *Forever's A Long, Long Time* (Verve). March 10. The latest experimental product by studio wizard Von Was, famed for his work with Was (Not Was), includes fresh versions of Hank Williams material. **NU YORICAN SOUL:** *Nu Yorican Soul* (Taka Ludi). March 24. The eagerly awaited album sees hot New York DJ/producers Louie Vega and Kenny Gonzalez re-write the jazz script, linking dance rhythms with guest appearances by George Benson, Roy Ayers, Tito Puente, Vincent Montana, India and Jazz Jeff. **THIRD RAIL:** *South Delta Space Age* (Verve). April 7. Highly-rated bass player/producer Bill Laswell is reunited with Eighties cult hero James Blood Ulmer for the first time since Ulmer's America album 10 years ago. **STEVE COLEMAN:** *The Sign And The Seal* (Victor). April 7. Intriguing Afro-Cuban album by M-Base

RCA VICTOR 80th ANNIVERSARY The First Label In Jazz

RCA Victor made history on February 26th, 1917 with the release of the first ever jazz record: *The Original Dixieland Jass Band's Livery Stable Blues*.

THE COMPLETE RCA VICTOR 80TH ANNIVERSARY SERIES 1997

Experience 80 years of jazz through RCA Victor's 8-Disc Anniversary Series, tracing the evolution of jazz through its legendary catalogue. Each volume will present a decade of essential recordings from 1917 to 1997.

- Limited edition 10" vinyl of *Livery Stable Blues* (Promotional)
- 80th Anniversary 8-track CD Sampler
- Major marketing campaign to support year-long Anniversary celebrations with co-op and solus radio & press advertising
- High profile publicity campaign commences w/c 24 February through features in the mainstream music press, national press and specialist jazz media.
- Extensive jazz fan promotions running through the year
- Direct marketing campaigns via BMG jazz database

Order now from BMG on 0121 500 5678



Volume 1 09026 88777 2
Released March



Volume 2 09026 88778 2
Released April



Volume 3 09026 88779 2
Released May



Volume 4 09026 88780 2
Released June



Volume 5 09026 88781 2
Released July



Volume 6 09026 88782 2
Released August



Sampler 09026 88785 2
Released March



Volume 8 09026 88784 2
Released October



Volume 7 09026 88783 2
Released September

RCA VICTOR

BMG
CLASSICS

► early Fifties.
MILES DAVIS & GIL EVANS: Best Of Miles Davis & Gil Evans (Columbia). March 17. Rarities from the raultic-CD set added to great collaborations from Miles Abund, Porgy & Bess, Sketches Of Spain and Quiet Nights.
JOHN COLTRANE: The Ultimate Blue Train (Blue Note). March 24. Coltrane's original recordings have been specially remastered for the first interactive jazz CD.
SARAH VAUGHAN: After Hours (Real Gone) March 31. Compilation of early material originally issued in the mid-Fifties.
DINAH WASHINGTON: Back To The Blues (Real Gone). March 31. Reissue of Washington re-discovering her roots in the early Sixties.
MILES DAVIS: Kind Of Blue (Columbia). April 7. Arguably the most influential jazz album ever, re-mixed, mastered and speed-corrected, with an alternative version of Flamenco Sketches.
MILES DAVIS: Porgy & Bess (Columbia). April 7. The fabled Davis collaboration with Gil Evans is now available with two bonus tracks.
DAVE BRUBECK: Time Out (Columbia). April 7. The album that includes Take Five and Blue Rondo A La Turk has been remastered and includes new sleeve notes by Brubeck himself.
LOUIS ARMSTRONG: Louis Armstrong Plays W.C. Handy (Columbia). April 14. Includes five previously unreleased tracks and an interview with W.C. Handy talking about Satchmo.
HERBIE HANCOCK: Headhunters (Columbia). April 14. This seminal fusion album from the early Seventies has been digitally re-

mastered and now includes a Hancock interview.

FRONT LINE

LENNY WHITE: Renderers Of Spirit (Hip Hop). February 27. The pioneering jazz-rock drummer, who played on Miles Davis' Bitches Brew, is joined by such as Patches Stewart on trumpet, and Benny Manpin on bass clarinet.
PERFECT HOUSEPLANTS: Soap Glitter (Linn). March 17. Modern quartet put together by Mark Lockart, whose previous album (on EFX) was named best British jazz album of the year by *Jazz On CD Magazine*.

TONY WILLIAMS TRIO: Young At Heart (Columbia). March 17. Drummer Williams' collaboration with pianist Muirg Miller and bassist Ira Coleman is the first CD ever to use Sony's DSD technology for "the ultimate audiophile recording".

THE ESSENCE ALL STARS: Jackie's Blues Bag (Hip Hop). March 24. Contemporary sax stars Branford Marsalis, Joe Lovans, Javor Jackson, Donald Harrison and Craig Hardy pay tribute to band leader Jackie McLean.

WYNTON MARSALIS & THE LINCOLN CENTER JAZZ ORCHESTRA: Blood On The Fields (Columbia). March 24. Three-CD set of Marsalis' epic jazz opera featuring Cassandra Wilson and Jon Hendricks at a special £15.40 dealer price.
TOM HARRELL: The Art Of Rhythm (Victor). July 7. Follow-up to the successful *Labyrinth* album of last year. Harrell, trumpeter of the year in *Downbeat* magazine's 1996 poll, has been booked to appear at the Glasgow Jazz Festival on July 3.

CLASSIC REISSUE CELEBRATES 80 YEARS OF JAZZ



In January 1917, a group of white New Orleans musicians calling themselves The Original Dixieland Jazz Band went into a New York studio to cut two sides for Columbia Records. The label wasn't convinced by the results and while they were making up their minds Victor Records stepped in to record the band's version of Livery Stable Blues.

The track took Manhattan by storm, became the first record to sell a million copies and turned the band – Dominic LaRocca (cornet), Larry Shields (clarinet), Eddie Edwards (trombone), Tony Spargo (drums) and Henry Ragas (piano) – into overnight superstars. Other hits followed, including *Darktown Strutters Ball* and *Tiger Rag*. Musically they were soon to be surpassed by more talented but as yet unrecorded black artists such as

Fredde Kppard and Kid Oliver, but The Original Dixieland Jazz Band's place in history – and *The Guinness Book Of Records* – as the first recorded jazz combo was assured.

To celebrate the 80th anniversary of Livery Stable Blues – and the birth of jazz – BMG Catalogue is to revitalise RCA Victor, accompanied by the shrewd marketing slogan "The first label of jazz." The global campaign will begin on March 10 with a limited edition 10-inch reissue of the initial Original Dixieland Jazz Band release, using the original artwork. It will be followed by an ambitious series of eight anniversary compilation CDs – one release each month representing a different decade of RCA jazz. The campaign will climax in October with the release of all these

DeVine, jazz and crossover marketing manager at BMG Conifer.

With the RCA Victor anniversary series at its core, BMG hopes to change damaging, deep-rooted perceptions about jazz.

"This is our big year and we have an awful lot of things planned," says Devine. "We want to make the public aware of what an important catalyst jazz has been in the development of 20th-century music. The Original Dixieland Jazz Band were essentially the first pop group. People think jazz is very esoteric, but we hope to make it more accessible and shake the intellectual, goatee beard image from the Sixties. We believe there's a huge audience out there who would really like jazz but just don't know it."

eight CDs in one lavishly packaged boxed set.

"I think that with the Miles Davis/Bill Evans boxed-set Sony has proved there's a market out there for something that's historic and of real quality," says Grainge

COMING THIS SPRING FROM



Release date : March 17

MILES DAVIS & GIL EVANS The Best of Miles Davis & Gil Evans **CK67423**

Over 60 minutes of some of the most popular recordings in jazz taken from the best-selling 6-CD box set THE COMPLETE COLUMBIA STUDIO RECORDINGS.

TONY WILLIAMS TRIO Young At Heart **4873332**

Master drummer Tony Williams' new trio with pianist Muirg Miller and bassist Ira Coleman is the first album to utilise DSD technology for the ultimate in audiophile recording.

COLUMBIA/LEGACY MID PRICE REISSUES

Release date : March 31

The definitive versions of five classic additions to the series that features bonus and unreleased material where possible, the finest possible sound, original and newly written liner notes, rare photos and original cover art.

MILES DAVIS Kind Of Blue **CK64923**

Perhaps the most influential & best-selling jazz record ever made, now newly mixed, mastered & speed corrected. Includes alternate version of *FLAMENCO SKETCHES*.

DAVE BRUBECK Time Out **CK65322** • **MILES DAVIS** Porgy & Bess **CK64941**

LOUIS ARMSTRONG Louis Armstrong Plays WC Handy **CK64925** • **HERBIE HANCOCK** Headhunters **CK65123**

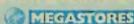
Release date : April 7

WYNTON MARSALIS AND THE LINCOLN CENTER JAZZ ORCHESTRA Blood On The Fields **CK67694 (3-CD)**

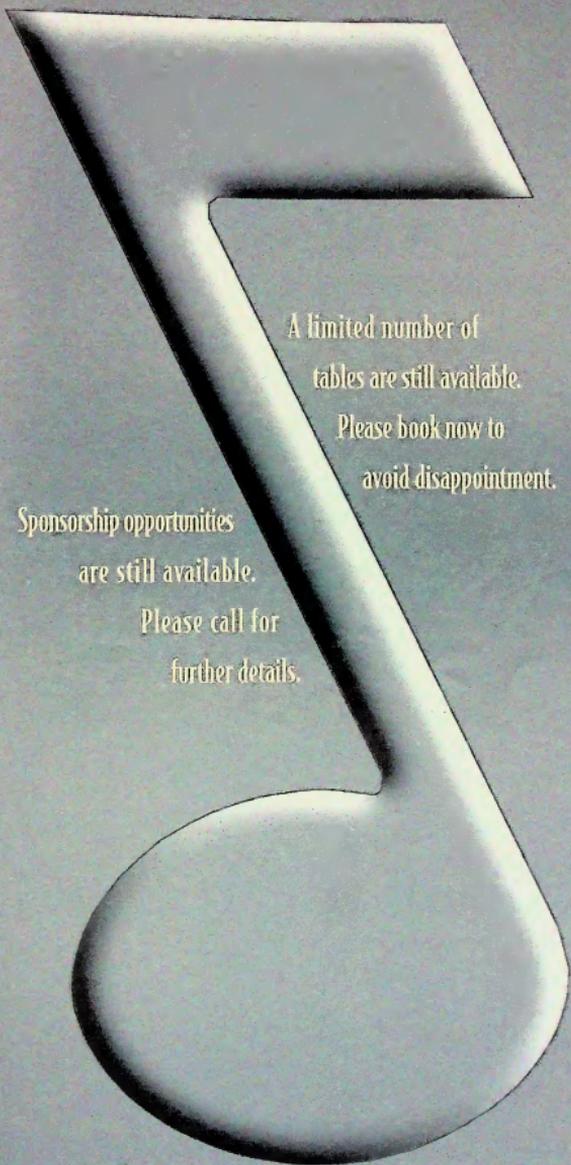
Wynton Marsalis' acclaimed jazz opera on slavery is a special low price 3-CD set featuring vocalists Cassandra Wilson and Jon Hendricks with the Lincoln Center Jazz Orchestra. UK premiere performance at the Barbican Centre, London, March 18.

ALL SONY JAZZ DEALERSHIP SCHEME MEMBERS ARE NAMED CHECKED IN ALL SONY JAZZ PRINT ADVERTISING - FOR DETAILS PLEASE CONTACT YOUR

SONY REPRESENTATIVE OR CALL TELEMARKETING ON 01296 391530



1997 music week awards



Sponsorship opportunities
are still available.
Please call for
further details.

A limited number of
tables are still available.
Please book now to
avoid disappointment.



Sponsors of Top Single Awards

PolyGram

Sponsors of
Best Marketing Campaign Award



Sponsors of The Top Label



Sponsors of The Box Award



Sponsors of National
Video Launch Award

securcor

Sponsors of Best
Marketing Award

Ablex

Sponsors of Best
Marketing Award

WOOLWORTHS

Sponsors of Best
Marketing Award

**Millward Brown
International**

Sponsors of Best
Marketing Award

VH-1

Sponsors of Best
Marketing Award



Sponsors of Best
Marketing Award



Sponsors of Best
Marketing Award

Visual Productions for
the Music Week Awards by



Official Chairlifters
for the Music Week Awards



Call Louise Stevens at Music Week on: **0171 921 5982**

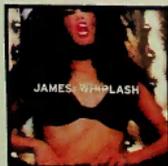
ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
911 The Journey	Virgin	February 24		Ads will run in the national and ten press backed by nationwide posters. There will be displays with Virgin, Merzies and Independents.
911 The Journey	Virgin	February 24		TV ads will run regionally on ITV and Channel Four and there will be radio ads on Classic FM with WH Smith. There will be co-op press ads.
911 The Journey	Virgin	February 24		This collection of songs from the musical will be press advertised in <i>OK</i> and the <i>Manchester Evening News</i> with other regional newspapers coming on board as the show tours the UK.
DJ KOOL Let Me Clear My Throat	BMG/RCA	February 24		There will be advertising in the dance and indie press including <i>NME</i> , <i>Melody Maker</i> and <i>Blues & Soul</i> which will tie in with the current single.
THE EELS Beautiful Freak	Dreamworks	February 24		Ads will run in <i>Loaded</i> , <i>NME</i> , <i>Melody Maker</i> —including a co-op with <i>Our Price</i> , <i>Observer</i> , <i>Q</i> with <i>HMV</i> , <i>Select</i> with <i>Virgin</i> and <i>The Independent</i> with <i>Ant&Dec</i> . There will be nationwide posters and retail displays.
GENE Drawn To The Deep End	Polydor	February 17		Ads in the music and national press will be backed by nationwide posters, a mailout to fans and three fan convention evenings.
GRAVITY KILLS Gravity Kills	Virgin	February 17		Press ads will be supported by posters nationwide and counterbox posters through independents.
ALFONZO HUNTER Black A Da Berry	Cooltempo	February 24		There will be radio ads on Kiss and Choice and ads in the specialist press. Displays will run with selected independent retailers.
JAMES Whiplash	Mercury/Fontana	February 24		There will be extensive in-store support and nationwide posters.
JEAN MICHEL JARRE Oxygen 7-13	Epic	February 17		There will be ads on Channel Four and co-op press ads. In-store displays will run with multiples and selected independents.
MANSION Attack Of The Grey Lantern	Parlophone	February 17		TV ads will run during TF1 Friday supported by press ads. There will be club promotion, a mailout to fans and in-store promotions.
ENRIO MARRICONE Nostromo	Polydor	February 17		This album ties in with a four-part BEC2 series of the same name. The album will be advertised in the national press including the <i>Radio Times</i> .
ORB Orblivion	Island	February 24		Press ads will run in <i>Time Out</i> with Tower which is running a Piccadilly window display, <i>Herb Garden</i> , <i>Melody Maker</i> , <i>NME</i> , <i>Select</i> and <i>Wire</i> .
JOCELYN POOK Delage	Virgin	February 24		Radio ads will run on Classic FM with WH Smith and there will be press ads in <i>The Guardian</i> with Virgin. There will also be in-store displays.
RACHMANINOV Brist Encounters	Eratot	February 24		Ads will run on Classic FM and Melody FM and in <i>The Guardian</i> , <i>The Independent</i> , <i>Sunday Times</i> and <i>Empire</i> .
808 STATE Don Solaris	WEA	February 24		This album will be re-released next Monday and promoted with ads in the <i>NME</i> , <i>Melody Maker</i> and the specialist dance press.
SUZANNE VEGA Nine Objects Of Desire	A&M	February 24		There will be radio ads on Virgin VBM, listening posts with <i>MVC</i> and <i>HMV</i> and press ads in <i>Q</i> , <i>Time Out</i> , <i>NME</i> , <i>The Independent</i> and <i>Guardian</i> .
VARIOUS Anakha - Sounds Of The Asian Underground	Island	February 24		There will be press ads in <i>NME</i> , <i>Straight No Chaser</i> and <i>MixMag</i> with <i>HMV</i> . The album is in our <i>Price</i> recommended release and will feature on Virgin VNR and listening posts. There will also be a poster campaign.
VARIOUS Brits 97	SonyTV/Columbia	out now		TV ads will run on Channel Four and in selected ITV regions for two weeks. There will be ads on The Box and on Virgin FM plus press ads.
VARIOUS The Classic Lovers Album	Deutsche Grammophon	out now		This album will be press advertised in <i>Classic CD</i> and <i>Classic FM</i> magazine from release.
VARIOUS Club Mix 97 Vol 2	PolyGram TV	February 17		There will be TV ads on Channel Four, BSkyB, The Box, MTV and selected ITV regions, radio ads on Kiss and Galaxy and press ads in specialist music titles.
VARIOUS Funkmaster Flex Presents The Mix Tape Vol. 2	Virgin/RCA	out now		Radio ads will run on Choice and Kiss and there will be press ads in <i>Hip Hop Connection</i> , <i>Touch</i> , <i>Echoes</i> , <i>Blues & Soul</i> , <i>MixMag</i> and <i>Sky</i> . The campaign includes nationwide street posters and a database mailout.
VARIOUS Girl Power	Global TV	February 17		Ads will run nationally on Channel Four and regionally on ITV. There will be ads on Capital and the Network Chart Show backed by press ads.
VARIOUS The Mother Of All Swing Mix Albums	Telstar	out now		There will be ads on Channel Four and in the ITV Carlton, LWT, Central, HTV and Granada regions. Radio ads will run on Kiss, Capital, Galaxy and BRMB and there will be posters in London and Birmingham.
VARIOUS Nu Classic Soul	Cooltempo	February 24		TV ads will run on Channel Four and satellite stations with radio ads on Kiss and Choice. There will be specialist and style press advertising.
VARIOUS Once In A Lifetime	Telstar	February 24		Ads will run nationally on Channel Four and regionally on ITV. Radio ads will run on Virgin, national IRL stations and gold stations.
VARIOUS Sessions 7	Ministry Of Sound	February 17		This David Morales remix album will be radio advertised on Kiss, Galaxy and Choice backed by press ads and posters in London and key regions.
VARIOUS Space And Beyond	Silva Screen	out now		This sci-fi movie theme album will be TV advertised on the Sci-Fi Channel, BSkyB and Bravo. There will be advertising in UCI cinemas.
VARIOUS Voices From Heaven	RCA Victor	out now		Radio ads will run on Classic FM for two weeks and there will be national press ads. There will be retail displays.

Compiled by Sue Silstone: 0181-767 2255

TV | RADIO | PRESS | POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



JAMES WHIPLASH

JAMES - WHIPLASH

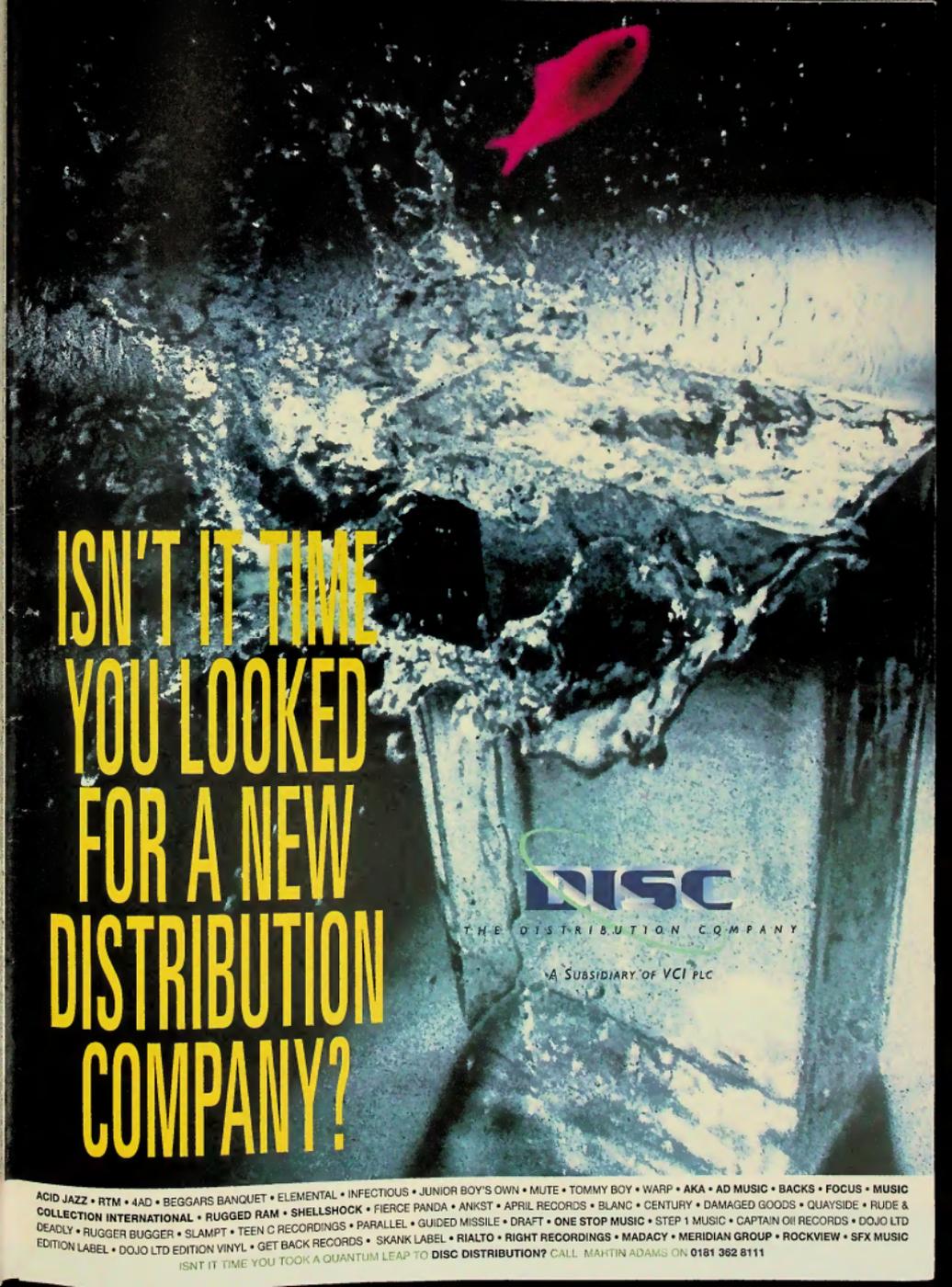
Record label: Mercury/Fontana
Media agency/executive: Target/Rob Wilkerson
Product manager: Matt Thomas
Creative concept: James/Blue Source
Mercury is launching a highly visual marketing campaign to promote the new James album, *Whiplash*, which is due out next Monday. The campaign will build slowly but will aim to capitalise on the band's current radio success with the single *She's A Star*. The main thrust of the campaign is press led with ads in a variety of titles including *Q*, *Select*, *Vox*, *Mojo*, *The Times*, *Independent*, *Guardian*, *NME* and *Melody Maker*. There will be extensive in-store and window displays with multiples and independent retailers and a nationwide street poster campaign.

COMPILATION

NU CLASSIC SOUL

Record label: Cooltempo
Media agency/executives: CIA, TMD/Justin Stracey, Gareth Jones
Product manager: Aaron Moore
Creative concept: Ollie Weait
Examples of the new genre championed by Radio One DJ Trevor Nelson are being released as a compilation through Cooltempo and backed by a marketing campaign primarily targeting black audiences. *Nu Classic Soul*, due out next Monday, features tracks by D'Angelo, Maxwell and Mica Paris and will be TV advertised on Channel Four and satellite stations. Radio ads will run on Kiss and Choice and there will be press ads in *Blues & Soul*, *Echoes* and *Touch* followed by a campaign in the style press. There will also be street posters in London and a launch night at the Hanover Grand.





**ISN'T IT TIME
YOU LOOKED
FOR A NEW
DISTRIBUTION
COMPANY?**

DISC

THE DISTRIBUTION COMPANY

A SUBSIDIARY OF VCI PLC

ACID JAZZ • RTM • 4AD • BEGGARS BANQUET • ELEMENTAL • INFECTIOUS • JUNIOR BOY'S OWN • MUTE • TOMMY BOY • WARP • AKA • AD MUSIC • BACKS • FOCUS • MUSIC
COLLECTION INTERNATIONAL • RUGGED RAM • SHELLSHOCK • FIERCE PANDA • ANKST • APRIL RECORDS • BLANC • CENTURY • DAMAGED GOODS • QUAYSIDE • RUDE &
DEADLY • RUGGER BUGGER • SLAMPT • TEEN C RECORDINGS • PARALLEL • GUIDED MISSILE • DRAFT • ONE STOP MUSIC • STEP 1 MUSIC • CAPTAIN OIL RECORDS • DOJO LTD
EDITION LABEL • DOJO LTD EDITION VINYL • GET BACK RECORDS • SKANK LABEL • RIALTO • RIGHT RECORDINGS • MADACY • MERIDIAN GROUP • ROCKVIEW • SFX MUSIC

ISN'T IT TIME YOU TOOK A QUANTUM LEAP TO DISC DISTRIBUTION? CALL MARTIN ADAMS ON 0181 362 8111

where
will
you
be?

97

london **musicweek**

BUSINESS DESIGN CENTRE

26 April - 2 May '97



VH1

music week

BUSINESS
DESIGN
CENTRE

EVENTS

for further information,
contact Joanna Pearson

Business Design Centre Ltd
52 Upper Street
Islington Green
London N1 0QH
UK

Telephone +44 (0)171 359 3535
Facsimile +44 (0)171 288 6479
E-mail bdc@dial.pipex.com

exhibition sponsor

CD Plant UK Ltd
CD PLANT
QUALITY ON TAP

on show
on stage
on air
in store
in debate
in the bar

• congress • convention • concerts

BEHIND THE COUNTER

ANDREW GILMOUR, West End Records, Clydebank
 "So far Blur's album has fulfilled high expectations and, with its potential to yield more singles, it could be destined for a long shelf-life. Our best-selling single this week has been No Doubt and it has given sales of the album a shot in the arm. James have also been doing well, with most customers snapping up the limited second and third versions. Everyone is asking for the album now so that is definitely one to look forward to. There seems to be a very strong buzz around the Brits nominees this year and sales of the compilation are beginning to pick up. We're also running promotions around the EMI and PolyGram contenders with albums priced at around £10. We always do well on the Brits the weekend after the TV screening of the show and usually continue to get good sales figures for a couple of weeks afterwards."

ON THE ROAD

JULIE BEERLING, 3mv rep for south east

"We've had a really good start to this year with Top 40 hits from the likes of Geneva, Suede, Boo Radleys and 3 Colours Red. The Ministry Of Sound album has done exceptionally well. This week we've got the Ed Ball single called Love Is Blue with an album out in March. He's been standing in Waterloo station giving out blue roses to passers-by. Elsewhere, singles-wise, Daft Punk, No Doubt and Warren G are doing well and the Blur album is going well, but I don't see it appealing beyond the fans. I'm getting asked all the time about Oasis and when the next album is coming out and people are also asking about new albums from U2, The Prodigy and Depeche Mode. We've got a single and album from Smaller with the single featuring Noel Gallagher on guitar, a new single from Peter Andre to coincide with his UK tour and coming up in March singles from Stereophonics and 18 Wheeler."

IN THE SHOPS THIS WEEK

NEW RELEASES

Reports on the performance of Blur were mixed. Some stores were caught out at the beginning of the week by not ordering enough copies, while others struggled to shift their gear. Singles sales on the other hand were consistent across the country with No Doubt, Warren G, D J Kool, James and Daft Punk unanimously voted as the week's winners.

PRE-RELEASE ENQUIRIES

Singles - Embrace, LL Cool J, Nada Surf, Albums - Jean Michel Jarre, The Orb, U2, The Prodigy, Charlatans, Radiohead, Supersgrass, James, White Town

ADDITIONAL FORMATS

The Divine Comedy numbered limited-edition album in collectors' box, 911 CD single in heart-shaped box, James limited-edition CD singles 2 and 3

IN-STORE

Windows - Jean Michel Jarre, Bee Gees, Texas, Backstreet Boys, Gene, Adiemus 11, Brits 97, Paul Rodgers, In The Mix 97, Crush, Amour, Simply The Best Love Songs, In-store - Cathy Dennis, Bush, Sash, Everything But The Girl, Mansun, Belinda Carlisle, Maxwell, US 3, Elgar, The Entertainer

MULTIPLE CAMPAIGNS

Andys Records
 Radio single - Belinda Carlisle, Windows - Paul Rodgers, five CDs for £10, In-store and press ads - Leonard Bernstein's New York: The Entertainer, Elgar: The Ultimate Collection, Jean Michel Jarre, US 3, My Life Story, Everything But The Girl, Gravity Kills, Anthems 92 - 97

ASDA
 Single - Bee Gees, Album - Backstreet Boys, In-store - Club Mix 97 Volume 2, Girl Power, Mansun, Jean Michel Jarre, Gene, Adiemus 11, Maxwell, Bush, Cathy Dennis, Sash, The Source featuring Cand'i Staton, Brits 97 promotion with CDs from £10.99 and cassettes from £7.99, Sony budget promotion with CDs at £4.99, three-CD boxed sets for £7.99, budget CDs at £4.99

Boots
 In-store - free box of Roses chocolates with selected CDs and videos, buy two and save £3 on Boots exclusive CDs and cassettes, Brits 97, Voices From Heaven, Evita, mid-price promotion, selected rock CDs at £5.99 and cassettes at £3.99, Ripoddy videos at £5.99, Cinema Club video promotion

FARRINGTONS
 Windows - The Meistersinger, In-store - PolyGram three CDs for £20 campaign, You Must Remember This budget promotion, Philip Glass, Carmen, Shine and Hamlet soundtracks, Romantic Spirit, The Entertainer, selected videos at £4.99



Windows - February sale; In-store - Mansun, Ministry Of Sound Session 7, Nuyorican Soul, Shine soundtrack, The Source, Maxwell, My Life Story, Press ads - Maxwell, Alfonso Hunter And Nu Classic Soul, Bash, Ben Folds Five, Entombed, Aitch's Aitch



Singles - Cathy Dennis, Bush, Sash, Everything But The Girl; Albums - Mansun, Brits 97, Gene; In-store - The Brits 97, four CDs for £10



In-store - James Bug, Chamberlain, Delirious, Earl Grey, Selector listening posts - Bolshoi Donuts, Eporé, Descent, Offspring



Single - Bush; Album - LL Cool J; Video - Dirty Dancing; In-store - The Source, Sash, Cathy Dennis, 911, Mansun, Jean Michel Jarre, Gene, Club Mix 97 Volume 2, Girl Power



Singles - Bush, Cathy Dennis, Maxwell, My Life Story, The Source, US 3; Albums - David Holmes, Davy Trippet, Maxwell, Nuyorican Soul, Korn, Elgar: The Ultimate Collection; Windows - No Doubt, U2, Blur, Reef, Texas, Mansun, Bush, Jean Michel Jarre, Cathy Dennis, Gene, Bee Gees, Aerosmith, Maxwell; Press ads - Eats



Singles - Belinda Carlisle, Maxwell, My Life Story, US 3, Everything But The Girl, Windows - Brits 97, Gene, Mansun, Independence Day, Adiemus 11, EMI mid-price sale with CDs at £7.99; In-store - EMI mid-price sale; Press ads - Gene, Adiemus 11, Orb, EMI mid-price sale, Independence Day



Windows - low-price campaign, Brits 97, Gene; In-store - Steeper, Babylon 5; Press ads - Puff Johnson, Devil In A Blue Dress, Trance Europe Express, Dance Planet Retro Mixes, Kathy Mattea, Crowded House

W H SMITH

Singles - Cathy Dennis, Sash, Bee Gees, Album - Jean Michel Jarre, In-store - Adiemus 11, Club Mix 97 Volume 2, Brits 97; In-store - Club Mix 97, Adiemus 11, Mansun

WOOLWORTHS

Singles - Bush, Bee Gees, Album - Mansun; Windows - Texas, Backstreet Boys, Simply The Best Love Songs, In The Mix 97, Crush, Amour; In-store - David Bowie, Frasier's Wife, Reef, Texas, George Michael, Madonna, Babybird, buy two selected Brits nominee albums and save £3

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Southport), HMV (Dudley), Our Price (Barnet), Range Records (Brownhills), Roster Records (Preston), Soundcheck (Taunton), Tower (Piccadilly) and Virgin (Wimbledon), West End Records (Clydebank), Wood (Ilkington). If you would like to contribute, call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

22.2.97
 Live And Kicking featuring Peter Andre and Kings Of Kensington, BBC 1: 9.15am-12.12pm
 Peppes Live 'N' Loud, MTV: 3.30-4pm
 The National Lottery Live featuring Eternal, BBC 1: 7.55-8.10pm
 MTV Unplugged with K D Lang, MTV: 10-11pm
 The White Room featuring Everything But The Girl, Massive Attack, Gary Numan, Kula Shaker, Lou Reed, Sting and David Bowie, Channel 4: 4-4.55am
23.2.97
 The O Zone with Maxwell, BBC 1: 11.45am-12.15pm

Paul Weller Later Special, VH-1: 10-midnight
24.2.97
 The Brit Awards 97, live from Earl's Court, ITV: 8.30pm
25.2.97
 Ant & Dec Unzipped with Star Turn, Channel 4: 6.30-7pm
26.2.97
 Ten Of The Best Sandie Shaw, with videos on from Madonna, Bjork and Roy Orbison, VH-1: 9-10pm
28.2.97
 Party Zone featuring Snoot Doggy Doggy, MTV: 11pm-1am

22.2.97
 Phil Collins, in concert from 1983, Radio Two: 6.03-7pm
 Dave Pearce - The Lovegrove Dance Party, with Stretch & Verne, Radio One: 6.30-8pm
 The Essential Mike, featuring Bristol DJ Nick Warren, Radio One: 2-4am
24.2.97
 Andy Kershaw presents Audioweb, Radio One: 8.30-10.30pm
 Brits Live 97, featuring Babybird, Ash, Space and Bluesies, Radio One: 10.30pm-12.30am
25.2.97
 The Ray Charles Story, presented by Charlie

Giffert, Radio Two: 9.03-10pm
26.2.97
 Folk On Two features duo Jennifer & Hazel Wrigley, Radio Two: 7-8pm
27.2.97
 Debussy - Painter Of Dreams, the London Symphony Orchestra celebrates the composer's music, Radio Three: 7.30-9.30pm
28.2.97
 Sound The Century: Towards The Millennium, Sir Simon Rattle conducts the City Of Birmingham Symphony Orchestra in a programme of Stravinsky and Beza, Radio Three: 7.30-9.50pm

RADIO

NEW RELEASES

Table with columns: ARTIST, ALBUM, LABEL, CAT. NO., TRACKS, and DISTRIBUTION. Includes entries for THE NEW POWER GENERATION, THE BEATLES, and various other acts.

Table with columns: ARTIST, ALBUM, LABEL, CAT. NO., TRACKS, and DISTRIBUTION. Includes entries for THE BEATLES, THE NEW POWER GENERATION, and various other acts.

Table with columns: ARTIST, ALBUM, LABEL, CAT. NO., TRACKS, and DISTRIBUTION. Includes entries for THE BEATLES, THE NEW POWER GENERATION, and various other acts.

SINGLES RELEASES FOR 24 FEB 1993 139 YEAR TO DATE: 834

Table with columns: ARTIST, TRACKS, LABEL, CAT. NO., DISTRIBUTION, and CATEGORY. Lists various single releases.

Table with columns: ARTIST, TRACKS, LABEL, CAT. NO., DISTRIBUTION, and CATEGORY. Lists various single releases.

Table with columns: ARTIST, TRACKS, LABEL, CAT. NO., DISTRIBUTION, and CATEGORY. Lists various single releases.

SINGLES TITLES A-Z

Table with columns: ARTIST, TRACKS, LABEL, CAT. NO., DISTRIBUTION, and CATEGORY. Lists various single releases.

Table with columns: ARTIST, TRACKS, LABEL, CAT. NO., DISTRIBUTION, and CATEGORY. Lists various single releases.

Table with columns: ARTIST, TRACKS, LABEL, CAT. NO., DISTRIBUTION, and CATEGORY. Lists various single releases.

THE OFFICIAL MUSIC WEEK PRODUCT LISTING

INTERNATIONAL PRODUCT MANAGER

SICK OF THE CORPORATE WORLD BUT
READY TO MOVE YOUR TALENT TO A DEMANDING
AND AMBITIOUS COMPANY.

Very active independent music label,
covering world (with a heavy South
African emphasis) jazz, indigenous and
electric, is looking for
a rough cut all rounder
with worldwide connections.
You will have to spread and sell
a unique concept using
international marketing and distribution
skill and experience.

Don't expect first class travel
and expense account lifestyle
but a performance related
salary / pension and
BUPA are available.



M.E.L.T. 2000 6c Littlehampton Rd, Worthing, West Sussex, BN13 1QE



Packaging Sales - Multi Media Attractive Salary and Benefits Package

Europe's leading designer and manufacturer of rigid board presentation packaging seeks a number of Sales Executives to undertake a pivotal role in increasing its market sector shares in both the U.K. and Europe within the Multi Media and Music Markets.

Experienced in either the print or packaging industries, the candidate must have a proven track record of technical/design driven sales and a good working knowledge of the print industry and processes. Knowledge of the U.K. Multi Media market is essential and an understanding of business development strategies for Europe is desirable. In addition, project management skills and the ability to build relationships with key customers are prerequisites.

Joining a young team, working in a flat structure organisation which is committed to the development of its people, the candidate can develop a career limited only by their imagination. The company's recent accreditation to Investors in People illustrates its attention to the development of a learning organisation where currently over 60% of its 250 employees are undertaking formal learning programmes.

If you are interested, please send your C.V. and a covering letter to:
Samantha Kimey
The London Fancy Box Co. Ltd.
Poultton Close
Dover, Kent CT17 0XB



INVESTOR IN PEOPLE



We are the new exciting Record Company based in South West London
and we wish to recruit an Administration Manager to handle invoicing/manufacturing
and the general day to day co-ordination of production.

We offer a competitive salary.

Please write enclosing a CV, to: Nicola O'Donagan, General Manager
Snapper Music Plc, 40 The Coda Centre, 189 Munster Road, Fulham, London, SW6 6AW.



INTERNATIONAL SALES PERSON



BEEHIVE TRADING LTD

The UK's fastest growing exporter is looking for a highly motivated sales person who can readily take over existing accounts and look to acquire new business.

You should be enthusiastic, be looking to earn good money and be ready and able to travel abroad. The ability to operate under pressure and still smile at the end of the day is a must. Knowledge of a European language would be an asset.

We offer a good bonus system, private medical care and pension plan. Salary will be commensurate with experience.

Please send your C.V. with a covering letter to:
Marie Hunt, Beehive Trading Ltd, 1 Warple Mews, off Warple Way,
London W3 0RF

OUR BUSINESS IS SOUND



AS EXPERIENCED SECRETARIAL RECRUITERS, WE CAN OFFER
YOU EXCITING OPPORTUNITIES IN THE MUSIC INDUSTRY.

IF YOU ARE A GOOD SECRETARY, WITH A PROFESSIONAL
ATTITUDE AND ARE LOOKING FOR A CHANGE... COME TO
THE GROSVENOR BUREAU AND WE WILL FIND YOU BOTH
PERMANENT AND TEMPORARY VACANCIES YOU WILL BE
SAD TO LEAVE.

TEL : 0171 499 6566
FAX : 0171 493 6320

GROSVENOR BUREAU

To advertise in
Music Week
Classified call
Matt or Lisa on
0181-316 3015
or Fax
0181-316 3112

Copy deadline is
Thursday 10am
(subject to space)

Early booking is
strongly advisable

NATIONAL ACCOUNTS/ SALES MANAGER



We are looking for a well motivated individual to deal with our national accounts. The successful applicant will present new releases, negotiate deals and put together sales strategies for top 40 bound releases. Additional duties will include the organising and motivating of pre sales and telesales team.

Please send your CV to the Personnel Department,
Amato Disco Ltd, Unit 210, The Old Gramophone
Works, 326 Kensal Road, London W10 4BZ.



MINISTRY OF SOUND RECORDINGS ARE
SEARCHING FOR A YOUNG SELF
MOTIVATED EXPORT / INTERNATIONAL
SALES PERSON TO MANAGE THIS
RAPIDLY EXPANDING SIDE OF THE LABEL,
EXPERIENCE AND CONTACTS NECESSARY.

PLEASE SEND CV TO LYNN COSGRAVE
MINISTRY OF SOUND 103 GAULTY STREET,
LONDON, SE1 60P FAX 0171 493 530

music week

LABEL MANAGER

required for ambitious independent record
company based in NW.

CV, letter and details of current salary to:
Box 373, Music Week Classified
Miller Freeman House, 30 Calderwood Street
London SE18 6QH

Closing date March 10

APPOINTMENTS

CHART ADMINISTRATOR

Are you confident and efficient with a friendly telephone manner?
Can you work on your own initiative?
Can you prioritise a busy work load?
Do you like to work as part of a team?

If you answer "yes" to these questions then you may be interested in a vacancy within CIN (Chart Information Network). The Chart Administrator is responsible for dealing with customer orders and also enquiries, specialist chart compilation, liaison with retailers over equipment contracts, invoicing and the co-ordination of board meetings, as well as most PA duties for the Chart Director.

You will assist the Chart Operations Manager to the day to day running of the chart operation and ensure that the administrative function of CIN is streamlined and efficient.

You will have one or two years' office experience, excellent typing and letter writing skills and a working knowledge of Word and Excel. If you are interested in this position please send your CV to: **Ms M. G. H. Jones, Personnel Dept., CIN, 8 Montague Close, London Bridge, London SE1 9UR.**

We are an equal opportunity employer

Imaginative, hardworking and efficient **Marketing Manager** sought to work on a wide variety of projects for the **Beggars Banquet, XL, Mantra** and **Wiggy** labels. Must be young, enthusiastic, passionate about dance and indie music, and have some promotional/marketing experience and understanding, as well as genuine creative flair.

Send CV stating current salary to:

Marketing Dept., Beggars Banquet, 17-19 Alma Rd, London SW18 1AA

Financial Controller

West End to £20K

This is a No. 1 role at an established but fast growing independent label. Controlling all aspects of the finance function, including Management Accounts, Royalties, Payroll and Ledgers, you should be a part-qualified accountant with experience of a small company environment. Candidates should be both conscientious and be able to display a high degree of initiative.

PO Box 37, Music Week Classified, Miller Freeman House, 30 Calderwood Street, London SE18 6QH

COURSES

A Global Perspective Music Industry Training

INDUSTRY OVERVIEW

Content: Record Company Structure, International Affairs, Publishing, Artist Management, Royalty Calculations, Marketing & PR, Recording Agreements, A&R, Manufacturing & Distribution, Multi-Media. News and Views on Current Industry Topics.

MUSIC MARKETING

Content: Broad Marketing, The Music Marketing Mix, International Marketing Press and Promotions, Artist Marketing Case Study, Dealing in Public Relations, CD Promotions, The Role of Pluggers/Radio, Marketing Dept. Overview.

For more info, and to find out how we can help please call: **0171 583 0236**

BUSINESS TO BUSINESS



THE COMPACT
by **I:SYS**

The new CD browser from **I:SYS Innovative Systems Limited**

- Capacity 400 CDs with 40 Fingers
- Accommodates 30 popular security cases
- Choice of colours
- Dimensions: 1250mm wide x 725mm deep x 1250mm high

For further details contact: **Karen Edmunds tel: 01442 240 200 or fax: 01442 240 900**

Radio Sales £21K++
Assistant Sales Manager to join successful production house. Customer focused, with planning skills and driving sales up with the music world. British registration, organisation and creative skills.

Personnel Star £20,000
Career path to recognised, successful PR to assist dynamic HR VP with major entertainment group. Will experience and command to progressing via Performance.

TV Pluggers £17,000
Gregarious, sharp personality with the ambition and drive to build a career in TV Promotions. Experience as a pluggers not necessary, but the ability to network and establish relationships with top TV producers.

Classics £16,000
Young, vibrant secretary with other music experience and knowledge of classical music, to assist Marketing Dept at major Record label. Enthusiastic with good listening and IP skills.

handle

the recruitment consultants to the music industry.
0171 953 3585
for an appointment

BUSINESS TO BUSINESS

in store security cases

- maximum security for audio visual display
- compatible with all EAS alarm systems
- accommodates all important packaging formats
- enhances the look and feel of the product
- easy to use and fully guaranteed



contact Mike or Steve

Pro.Loc Europe
Royal Albert House
Sheff Street, Windsor
Berkshire SL4 1BE
Tel: 01753 863406
Fax: 01753 831541

COPYRIGHT ASSISTANT WANTED

for music publishing company. Should have basic experience of the music business, together with a high degree of numeracy and accuracy, good telephone manner, knowledge of MS Word and good keyboard skills. Experience of Copyrightpoint AS400 copyright royalties system preferred.

Salary £11k.

CVs to The Personnel Dept
Chrysalis Group Plc
Bramley Road, London W10 6SP

Due to continued success, the largest independent distributor in the country need to expand and strengthen our

FIELD SALES TEAM

throughout the UK, dealing with a diverse roster of successful and innovative labels.

You should preferably be aged between 21-25 with some previous sales experience, possibly from audio retail, be a highly motivated salesperson (not order taker), possess an all round knowledge and enthusiasm for a wide variety of music and hold a clean current driving licence.

In return, we offer a competitive salary package including a fully expanded company car.

Please apply by sending your current CV and salary details by 28 February 1997 to:

Chris Maskery

Sales Director

Pinnacle Records

Cray Avenue

St Mary Cray, Orpington, Kent BR9 3RJ

Alternatively fax your details on 01689 897553

All applications will be treated in strictest confidence

Silver Road Studios Audio Post-production for Broadcast

16 track hard disk recording, full MIDI interfacing
24 track ADAT, 24 track analogue, 80 channel total recall
Time-coded DAT, Analogue mastering to 30 ips "A" S.R.
Sync to picture, voiceovers, audio duplication
3 recording areas (1200 sq. ft) visible from control room
All rooms acoustically isolated & air-conditioned
Video production, filming, editing & duplication
BBC Approved Facility

2 Silver Road, Wood Lane London W12 **0181 - 746 2000**

ARC Music
Distribution UK Ltd

"The Specialist in Top Quality World & Folk Music"
Phone: 01342 312 161
Fax: 01342 325 309
email: info@arcmusic.co.uk
Call us for trade details need Ask for Cliff

BLACKBING THE RECORDING STUDIO
Customers include:
MARRS, Place, The Marine Club, Reno, Steve Howe, Tommi Cadden Longest, Staroback, Sean O'Hagan & The High Llamas, Perfume, Goldfinger Long, Captain, Mike Sonny, Sanchez Jan, Chris, George Bates, Jack, Miffi Dredman, Sian, Jani, Sian, Broadcast, Pubbery, Steven, Warm Jan, Bob, Bob, Sam, S, Lethbridge.

(we will visit your master nearest)
Doubly 50 in all rooms
0171-261 0118
www.blackbing.co.uk

THE MUSIC STOREFITTING SPECIALISTS

WALL DISPLAYS
CHART DISPLAYS
BROWERS' COUNTERS
STORAGE UNITS

STANDARD RANGE OR CUSTOMER MADE IN HOUSE DESIGN AND MANUFACTURE WITH FREE STORE DESIGN



INTERNATIONAL DISPLAYS
TEL. 01480 414204
FAX. 01480 414205

Andy's Records
Worcester

BRITAIN'S LARGEST SECOND-HAND MUSIC STORE

We buy your music related items.
Call David on: 0181-649 8181

PROMOTIONAL CONDITIONS

For 'Stealing One Jump Ahead' (see back cover for details)
Tel: 0181 292 7781
Fax: 0181 292 7781
NO PURCHASE NECESSARY. SEE BACK COVER FOR DETAILS.

MERCHANDISERS ON THE MAP



BIG TOURS LIVERPOOL
 National AGS
 Special Projects Tour Co-ordination
 Castle 1, Debenhams Building
 43 Amphill Road, Aigburth
 Liverpool L17 9PL
 Tel/Fax: 0151 727 0480

PAUL & BECCA AMERICAN MADE
 PROFESSIONAL - LICENSING AND
 MANUFACTURING
 01282 628888 01282
 861099 861327
 12827 STAFF ROAD, LANCASHIRE RD 300

Pagan
 Unique sculpted 3D items. Highest
 quality lead free pewter.
 Small or large. 1 to 100,000.
 Ask for catalogue.
 Contact Vicki Taylor on:-
 TEL: 01159 844224,
 FAX: 01159 843237
 1A KIRK LANE, RIDDINGTON,
 NOTTINGHAM NG11 5NN

FEZBOROUGH
 HANNA FAYE STREET, CLYDEBURY, OXFORDSHIRE OX7 4DT
 TEL: 01608 677 100 FAX: 01608 677 101
 E-MAIL: info@fezborough.co.uk
**EXCELLENCE IN PROMOTIONAL MERCHANDISE
 TO THE RECORDING INDUSTRY FOR OVER A DECADE**
"CREATIVE, INNOVATIVE.....and FAST"

CHRISTOPHER HOPKINS INTERNATIONAL LTD

 34 Wilton Park Road
 Hammersmith
 London W6 9SE
 Tel: 0181 881 341 0181 881 341 1000

BIG TOURS LTD
 World-wide Tour Co-ordination
 Principal AGS (Retail) Distribution Centre
 Mercantile Street Office
 Creative Design - Production
 Catalogue - Tour Brochure
 1A, Deer Park Rd - London - SW16 3PA
 Tel: 0181 840 8813 Fax: 0181 840 1907

GREEN ISLAND
 PROMOTIONAL MERCHANDISING
 DESIGN AND MANUFACTURING CO
 TEL: 0181-896-1746 FAX: 0181-896-1325

BIG TOURS INC
 North American of Canadian
 Tour Co-ordination - AGS
 Retail - Licensing
 contact Steve Miller
 18420 Magnolia Boulevard
 Tel: 018-008-7650 Fax: 018-907-7805

T SHIRTS
 Southern
 Masons Music Ltd, Drury
 Lane, Dept 171, Pinnerwood
 Way, Uxbridge, Depone
 Mid-Est, St1 towards On
 Sea, East Sussex TN36
 01424 854399
 BBA, tel: 01424 427692,
 Arranged, Tel: 01424 854399,
 Street Preeners, Modity



T.O.T SHIRTS
 FOUR COLOUR PROCESS PROMOTIONAL
 AND SCREEN PRINTING GLOTTING, A&C
 GARMENT FINISHING MERCHANDISE
 FULL IN-HOUSE DESIGN SERVICE AVAILABLE

TEL 0181 807 8083 FAX 0181 345 6066
 SPECIALISTS IN
 SCREEN PRINTED
 T-SHIRTS
 POLO SHIRTS
 BATS
 BANANAS
 BASKETBALL
 UMBRELLAS
 & MORE

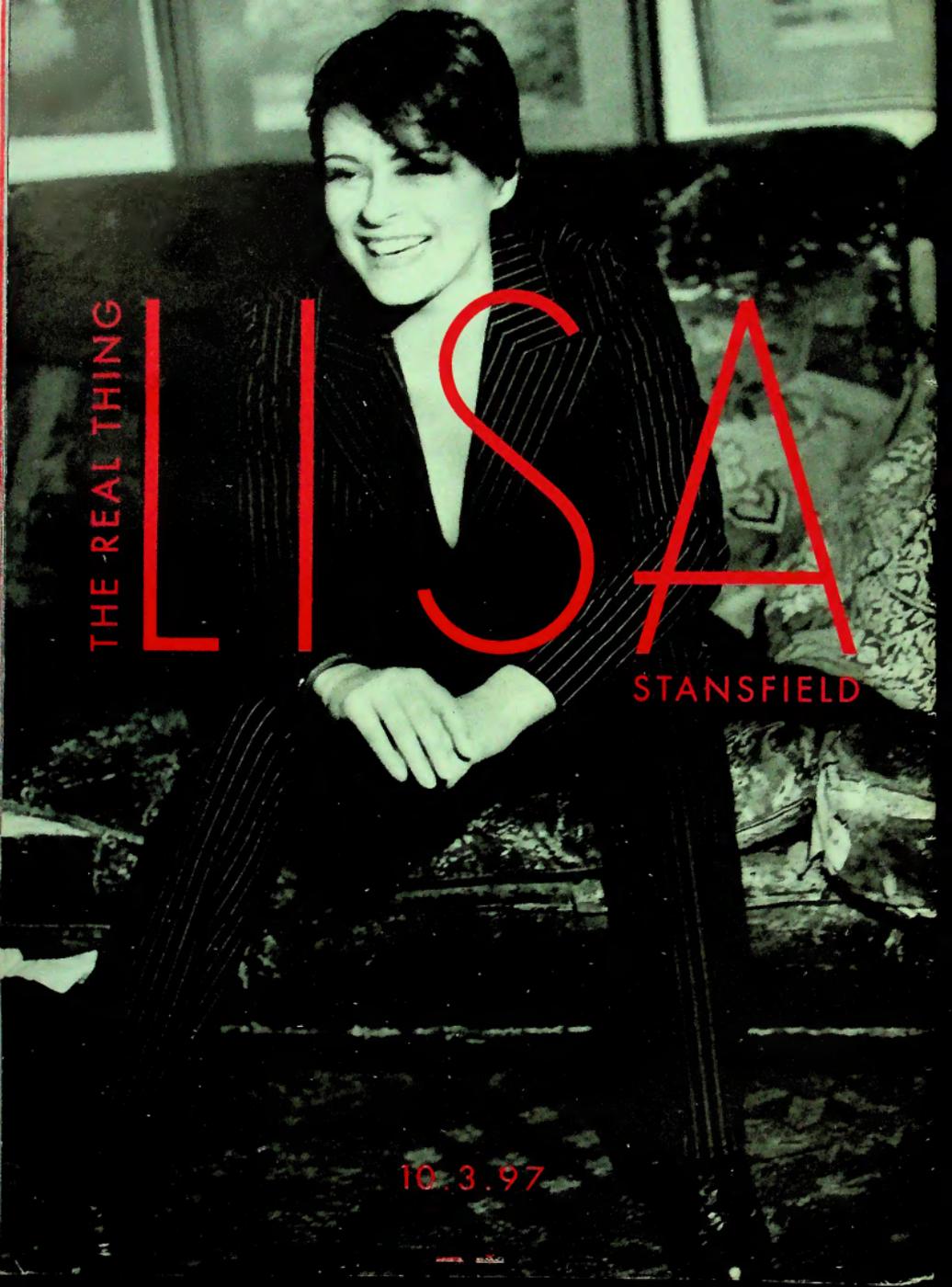
IMAGE BUILDING FOR LASTING IMPRESSIONS
 CALL NOW FOR FURTHER INFORMATION

NIKE MADE IN EUROPE
 BEDFORD HOUSE
 69-79 FULHAM HIGH STREET
 LONDON SW6 3JW
 TELEPHONE 0171 973 8585
 FACSIMILE 0171 973 8388
 OFFICES IN:
 MINNEAPOLIS * SYDNEY *
 NEW YORK

ATTENTION! LICENSING &
 RECORDING INFORMATION
 INTERESTED IN MERCHANDISING
THE GAME 2 MOVE 2
CHART MOVES
 BASED ON THE MUSIC BIZ & CHARTS
 F.F.I. CONTACT DAVE KLEIN
 89 PETERBOROUGH ROAD
 14 1/2 1/2 1/2 1/2 1/2 1/2 1/2

alex
 Alexco have been supplying all types of
 promotional merchandise for 25 years.
 We understand tight deadlines.
 We understand tight budgets.
 We understand that it has to be right.
 WE UNDERSTAND YOUR PROBLEM!
 Tel: 0181 683 8546
 Fax: 0181 689 4749

BIG TOURS LTD music merchandising for the independently minded
 World-wide . Tour . Retail . Licensing
 Design . Distribution . Manufacture



THE REAL THING

LISA

STANSFIELD

10.3.97