

music week

For Everyone in the Business of Music

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Indies unite to back new charts formula

by Martin Talbot

Five of the UK's biggest independent distributors are proposing a new formula to reform the indie charts once and for all.

RTM, Pinnacle, Vital, 3mv and SRD have reached an outline agreement for a new chart, which could be in place by the summer.

Under the proposal, the existing independent singles and albums run-downs would be replaced by two charts showing the biggest-selling independently-distributed records in 200 selected independent dealers.

The current chart is compiled from a sample comprising indie retailers and multiples including HMV, Virgin and Our Price.

John Best, managing director of RTM, says, "The idea is to produce a chart based on sales from stores which support new music. The primary difference is that the chart would be weighted towards new, low level breaking acts and away from mass-marketed acts."

Independently distributed, pop-oriented artists – such as Jive's Backstreet Boys – would still figure in the chart, although not as prominently because they do not sell as well through independent stores, Best says.

The more selective panel would also reduce the possibility of the chart being dominated by promotions such as Creation's Oasis singles campaign last year.

Vital director Peter Thompson says the new chart would allow more developing acts to flourish. As many established indie acts – such as Oasis and Bjork – sell more records in the chains, the new formula chart would give more prominence to younger acts.

And, Best adds, creating a more credible chart would help secure more media exposure for such acts.

The chart panel would be similar to that used for RTM's Chain With No Name chart, which surveys 120 independent stores. The sample would effectively be an amalgam of stores included under the CWNN umbrella as

well as Vital's Vital Stores and Pinnacle's The Network.

The credibility of the indie charts has been the subject of debate since the late Eighties when the run-down was dominated by Pinnacle-distributed PWL releases by artists such as Kylie Minogue and Jason Donovan.

The new proposal has been drawn up by the five companies since the indie chart debate was reopened at a panel at last September's In The City convention in Dublin.

CIN chart director Catharine Pusey says the new format chart would need the backing of the Chart Supervisory Committee before it could be adopted as the official industry run-down.

Virgin managing director Paul Conroy, one of the BPI's representatives on the CSC, says if the option has the broad support of the indie sector it would have a strong chance of winning through.

Best says he hopes the chart can be presented to the next CSC meeting, which is due to take place on March 26.

Bard extends CIN charts data deal

Hard and chart compilers CIN have finalised a new deal extending their chart information data for a further 18 months.

The agreement will see Bard retailers – including HMV, Virgin, Our Price, Woolworths, WH Smith, Toner and Menzies – continue to supply information for the compilation of the charts and other information services until July 1998.

Inked last Monday, the agreement is backdated to January 1 and continues a seven-year relationship between the retailers and CIN.

Bard chairman Richard Wootton says, "This will ensure the continuation of accurate sales-based charts for the benefit of the industry."

CIN chart director Catharine Pusey says, "This deal follows a year of hard work and discussions by both Bard and CIN and I'm very pleased that data is secured for the chart for the future."

New HQ for MW

Miller Freeman Entertainment, including MW, MBI and CIN, has moved to new offices. From today (February 24), the operations will be based at 8 Montague Close, London Bridge, London SE1 9UR. Tel and fax remain the same.

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The Bee Gees will bring down the curtain on tonight's Brit Awards show with a medley of hits from a career spanning the Sixties, Seventies, Eighties and Nineties. The Gibb brothers score their first hit for three years this week, with the single Alone due to enter the Top 10 yesterday (Sunday). The release is taken from their new album, Still Waters, which is being released on March 10.



Star acts to turn out for Brits Award show

Mark Morrison, The Artist, Fugees, Skunk Anansie, Manic Street Preachers and Sheryl Crow have been added to the line-up for tonight's Brit Awards show, which takes place at Earl's Court in London.

The acts all join the bill alongside previously announced acts including Virgin's five-times nominated Spice Girls, Diana Ross & Jamiroquai, and the Bee Gees (see above). Jarvis Cocker, who created front-page headlines after clashing with Michael Jackson at last year's awards,

is also expected to attend the awards show, which will be broadcast in a two hour special across the ITV network on Tuesday.

Big Picture, which took over worldwide TV sales of The Brits from PolyGram this year, says it is already well on the way to selling the show to its target of 135 territories.

Alex Fraser, production and development executive, says around 92 countries have already taken the show, including 48 African countries, and negotiations are well advanced for

Latin America which would take the total to around 125.

Fraser says that, in a bid to maximise revenue and audience figures, the company is approaching local broadcasters prior to fixing deals with pan-continental networks.

The group is also negotiating with seven new territories, including Israel, Lebanon, India and China. Fraser says he expects most territories to screen the event on Thursday or Friday, although six countries will receive a satellite package on Wednesday.

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moan & groan

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OUT 3RD MARCH

▶▶▶▶ EMI REGAINS ITS PUBLISHING CROWN - p8 ▶▶▶▶▶

Get Fresh!
with



Gina



Fresh!

New single out March 10

Great Formats : Cassette and CD feature an exclusive musical teaser from Gina's forthcoming album. CDX comes with a David LaChapelle album poster.

Massive Club Plot : Following up her two Pop Tip Chart number ones, 'Fresh!' has mixes from Apollo 440, The Bayside Boys and Phat 'N' Phunky.

Huge Promo Itinerary : Loads of TV, radio and press (again!)

Fact : Gina has made an incredible one hundred appearances on UK TV over the last year (phew!).

Impressive Marketing : Full page colour ads in SMASH HITS, TOP OF THE POPS, MUSIC WEEK (you're reading it!). Mail out to Eternal's excessively large database of pop kids.



Ooh Ahh

At last, the indie chart we can live with! At last we can envisage a day when the indie chart is no longer included on the "to be resolved" list of industry dilemmas.

The five big independent distributors have come up with a new formula which, though something of a curate's egg, has got to the rubber-stamping stage without upsetting anyone. Quite an achievement, given the volatile history of this debate.

The new formula takes no account of genre and fails to address the contentious issue of independently-distributed major labels. It's far from perfect—but, after seven or more years of wrangling, how could it have been? Up to now, the only point all parties could agree on was the fact the existing chart has become meaningless.

However much of a compromise we've ended up with, the proposed chart does represent a vast improvement on the existing rundown. As we are now all acutely aware, no-one knows exactly what indie is, although everyone has a good idea of what they imagine the indie chart should look like. Somehow, the combination of independent distribution and an independent chart panel seems to throw up a chart which fits most people's expectations. It also has the advantage of putting the spotlight on the independent retail sector and the breaking acts which are increasingly more likely to emerge through indie stores.

There are already firm indications that the new chart will attract a lot more media coverage than the existing rundown. This is the strongest reason of all for supporting it.

Of course this chart is not a certainty. It needs the backing of the CSC before it can be given "official" status. But considering the tortuous route which has brought us this far, it's hard to imagine anyone standing in its way.

Selina Webb

PAUL'S QUIRKS

Time to seize back the control

The time is fast approaching when the music industry will have to face up to the reality that it no longer controls its own destiny. Jon Webster's comment (*MW*, February 15) that the current price-cutting by supermarkets and other non-traditional outlets will end in tears is a fair reflection of the state of the market. Indie dealer predictions that the tail would eventually be wagging the dog have come true sooner than expected, but the scenario was a familiar one and it was there for all to see.

Once record companies started supporting (paying?) large multiples to chart records in high positions in their own charts, which incidentally bear no relation to the industry-backed CIN chart, the meltdown had begun. Sales could be guaranteed by charting a single in the Top 10 before it had sold a copy anywhere in the UK. Even better if that single was at the ridiculously low price of £1.99 for the first week.

Bard, the BPI, CIN and other interested parties should get together now and try to agree a way forward before the industry shoots itself in the foot again. First, we should only use data from shops that use and display the CIN chart, as that would mean the official chart would not be influenced by companies buying a position in a multiple's alternative chart. Second, we should encourage a £2.99 two-track CD single (similar to the current single cassette tape) as the norm and make this an industry standard. We should also stipulate that this format must remain available while it features in the chart.

Finally, we must agree a minimum price for each format to qualify for the chart or possibly count three 99p sales of a single equal to one £2.99 sale.

If we are going to move forward, it's about time the dog started barking.

Paul Quirk's column is a personal view

More music Radio 1 wins industry support

by Catherine Eade

Mark Radcliffe's new Radio One breakfast show last week has won instant acclaim from the industry for its more extensive use of music—20 tracks were played on last Monday's first show.

Producer Rhys Hughes, who has moved to Manchester from London specifically to take on the role, says the two-hour show will aim to reflect Radio One's overall music philosophy. It will stick to the playlist apart from four "free choice" slots chosen by Radcliffe, co-presenter Marc Riley and Hughes—including the "worm of the week", the new equivalent to Chris Evans' "Breakfast show bizzie".

Hughes, a former local radio DJ and Radio Five producer until he joined Radio One in May 1995, says there will be key differences to previous breakfast shows.

There will be a move away from boy bands, he says, "and we are playing dance music that's on the playlist, which is not something traditionally found on the breakfast show."

THE FIRST SHOW

We Love Us—Mastic Street Preachers, Stay—B Wheler, New Position—Beck, Girls & Boys—Prince, Dark Clouds—Space—Novacore/The Soul—Eels; Inferno—Sovakki; Crossroads Traffic—Jimi Hendrix; Experience: Angel Interceptor—Ash, Before Today—Everything But The Girl, Remember Me—Blue Boy, Good Enough—Daddy; Discotheque—U2, North Country Boy—The Charlatans (worm of the week); Come On Everyday—Us3, Alright—Cast, You've Got The Love—The Source feat Carol Stallen; Bajaja—Pulp, Congo—David Dewar & His Spirit Wife, Don't Let Go—En Vogue. Tracks played from 7am to 8am, February 17 1997. Source: Radio One.

"Much of the alternative music will be playing in what's on the playlist anyway. Radio One has moved on so much in the two years I've been here that Mark likes at least 50% of what's on the playlist, which is great."

Radio promotions teams are already gearing up to deal with what is the first

mainstream Radio One show to be broadcast outside London and Hughes says radio promotions executives have been reacting positively to the prospect of travelling to Manchester.

"It's interesting because the industry has to make a real effort to come to us," says Hughes, who is in the process of setting up an appointments system for pluggers.

MCA director of radio promotions Damian Christian says he and his colleague Sally Edwards will be meeting with Hughes at least once a fortnight. "It's important we keep face to face contact because it's a show that will work very well for us," he says. "Rhys is a big music fan who's always open to new ideas, and we're big fans of what we've heard so far."

Alan James, of Alan James PR, says he will be a regular visitor to the BBC in Manchester, while Justin Pritchard of New School promotions says the fact that he is a national pluggler based in Manchester is a reflection of the growing importance of centres of music outside London.

BMG seeks retailer help in bid to protect margins

BMG is looking to strengthen its relationship with retailers as part of an ongoing battle to boost the perceived value of music.

Speaking at BMG's annual sales conference at Brighton's Grand Hotel last Thursday (2), chairman John Preston urged the invited retailers to work more closely with his company to help protect each other's profit margins.

He said BMG has spent more than £100,000 on a proprietary pricing study to determine the optimum price for music. "The key issue is to make sure we raise the value of music, not only in the sense of quality but the commercial value as well so we can get the most from the marketplace," he says. "We don't want to see the industry, for the health and creativity of the business, going the way of America where retailers are struggling to make their margins," he added.

As part of that campaign, the company is pressing ahead with its tough pricing stance which will see Gary Barlow's first solo album sold at BMG's top super deluxe dealer price when it is released in June. It continues an initiative started last year with both Take That's *Greatest Hits* and Robson & Jerome's *Take Two*.

● Conference report, p6



Noel Gallagher is making a guest appearance on the new single by Smaller, the Liverpoolian quartet led by Diggy, who was immortalised on the track Diggy's Diner on Oasis's album *Definitely Maybe*. Gallagher plays guitar on the single, which is released on March 3 by Better Records, the 3MV/1V distributed label launched last year by Tim Abbot. The former Creation Records managing director was also a marketing consultant for Oasis and his book about the Mancunian superstars—*Oasis Definitely*—has now sold more than 50,000 copies.

Lamb triumph in snowbound Scotland

A bitterly cold, snow-swept Edinburgh did not seem the best of places for Lamb to begin their first fully-fledged UK tour, writes *John Barnes*. Such were the weather conditions that the prospect of any more than a handful of people turning up seemed remote.

But Lamb proved to have the pulling power and charisma to overcome such difficulties. By 10pm, the city's 400-capacity The Venue was filled to its limit with a young, early twenties mix of students and locals.

The only real cause for concern came when Lamb's Andrew Barlow introduced himself with the words, "Hello Scotland, this is the first date on our English tour".

The Mercury-signed Manchester

THE LAMB TOUR

Promoters: various, including Metropolitan, Cosmos, Athletic and DF Concerts
 Booking Agent: Primary Talent
 Sound: Shan Hira
 Sponsor: MTV
 Dates: Edinburgh Venue (Feb 18), Glasgow King Tut's (19), Leeds Cockpit (22), Birmingham Institute (23), Brighton Concordance (25), Cambridge Junction (27), Portsmouth Wedgewood Rooms (28), Bristol Trinity Hall (Mar 1), Manchester Rit (4), London Astoria (5)

dig, whose Cotton Wool was one of the biggest club records of last year, appeared in rude health. Looking tanned, lithe and energised by a recent European tour, they were joined on

stage by trumpet and double bass. This addition gave extra dynamism to the spectacle and helped emphasize the peculiar way Lamb merge breakfasts with a wide range of sampled melodies and Louise Rhodes' own folkish voice.

On stage, Barlow's boundless energy contrasted nicely with Rhodes' composure. They played most of their self-titled debut album, including God Bless, Cotton Wool and Lust, closing with their new single *Corecky* before the inevitable encore.

Cheers from the crowd were readily forthcoming, most often when Barlow indulged in one of his many list-serving ditties, but also when Rhodes completed a particularly skillful vocal passage. "Not bad for a Tuesday night," she said. And it wasn't.

America The Brave is running scared

It may once have been America The Brave, but in February 1997 it's very much a case of America The Decidedly Jittery, writes Steve Redmond.

Last week's *Gavin* 1997 Convention showcased a business which quite literally does not know where it's going. Typical of the kind of knots the industry is tying itself into was the 40-minute discussion as to whether alternative radio stations were best to describe themselves as "alternative", "modern rock" or "new rock".

Talk about grasping at straws. The problem is a whole generation of radio and music executives who have grown up through grunge and know nothing else.

Now the tide's gone out on grunge, and they are scared.

Hence the consultant who angrily declared, "Somebody ought to slap Pearl Jam and U2 around - what are they doing?" His Canute-like rationale was that the bands' "difficult" new records were spoiling alternative.

The problem for the business is that change in music is not easy and evolutionary; it's sudden and fundamental. And new types of music require new types of people.

Which brings us to the 'British invasion'. Talk of it was everywhere. What became clear, however, is that enthusiasm for UK music is less than wholehearted. There is a huge inertia within the US busi-

ness which is quite happy thank-you-very-much with the US way of doing things, and will look outside America only as a last resort.

What that means is that UK acts still have to put themselves out majorly if they wish to be accepted in the US. For their PA at *Gavin*, Spice Girls flew 14-and-a-half hours, had a two-hour rest, did a three-hour meet-and-greet, a three-song PA, and a series of interviews before catching the next flight back home. That's hard work.

Don't mistake America The Decidedly Jittery for America The Pushover. It ain't. But the door is ajar. And it only needs a few good acts, and a few committed people, to push it wide open.

Number one Spice Girls unveil plans for new LP

by Steve Redmond

The Spice Girls are to begin work in June on the follow up to their debut album *Spice*.

Speaking to *Music Week* after a lightning trip to meet radio programmers at the *Gavin* Convention in New Orleans last week, Mel C and Geri spoke of their success in reaching number one with their debut US single, Wannabe.

"We were shooting the video for Who Do You Think You Are? [their double-A side from *Wannabe* which is released in aid of Comic Relief next Monday] and our manager Simon [Fuller] called us," said Mel C. "We had a bit of a jump about."

Said Geri, "We're doing this for Britain and for pop music - breaking down those barriers... It's uncharted water. Not even Oasis had done it."

Wannabe went to number one in the

US just four weeks after release, as *Spice*'s album went straight in at six. The album stays at six this week, while the single holds at one.

To further support both the single and album, the five-piece girl group - who are due to perform at tonight's (Monday) Brits ceremony in London - travelled to New Orleans for a three-hour meet-and-greet session at the *Gavin* Convention. After meeting radio programmers from across America and posing for more than 300 photographs, the group gave a three-song PA performance including the number one *Wannabe*.

The girls told *MW* that the past six months have proven unforgettable. Mel C said, "We can't complain about anything. We've had the most fantastic year. And this year's getting even better."

Geri added, "Although it was 14 hours getting here, every radio station in America is here. If we had visited them

individually it could have been 14 days. It's been wild and truly worth it."

Mel C added that the frenetic pace of the past year is set to continue. "We've got a lot more ideas," she said. "We're very excited about our second album which we're going to begin writing in the summer, we've got a huge tour planned for next year and lots of stuff in between."

Geri said the group already has some songs ready to record. "We wrote a lot of songs in the years we've been together," she said, "so we've got some material up our sleeves."

Sound excerpts from the *MW* interview are being made available on *MW*'s sister internet site dotmusic from this week. The fully-interactive *Spice* Girls section, called "Spice Music" allows users to click on pictures of the band members Geri and Mel C and hear their answers to questions. dotmusic can be found at www.dotmusic.com

Solomon sums it up: 'the business sucks'

Tower Records founder Russ Solomon found a succinct way of describing the state of the US music market at the *Gavin* Convention. "The business sucks," he said.

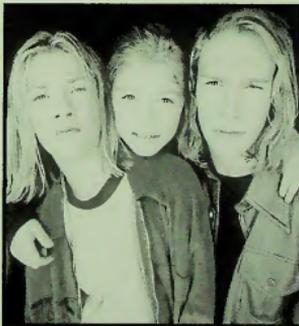
But, in discussion with veteran journalist and *Gavin* managing editor Ben Fong-Torres, the 71-year-old retailer disputed the suggestion that consumers have lost interest in music.

"I'm not sure everyone has stopped collecting CDs. There's more variety of music than before," he said. "But there's a race for the dollar. A more critical time is it. If people are busy doing something else they don't have the time to listen to music. The population might get older and become less interested in listening to music."

A critical issue for the industry is how to get young people interested in music, he said. "In the old days, during the summer holidays, business got busier because kids were out of school," he said. "Now an album on sale costs \$12-\$14. I don't think the kids have got the money."

Besides suggesting a renewed emphasis on singles as in the UK, he said new releases by emerging artists could be offered at cheaper initial prices for longer.

In the future, Solomon predicted further retail growth internationally, including consolidation of the big chains. "There will be less stores and bigger stores like us, HMV and Virgin," he said. But he argued that supermarkets will not pose a major threat in the US, because they are only suited to selling the biggest releases, such as Disney's *Lion King* video.



Mercury priority act Hanson were the top scorers in a hall test of Top 40 radio programmers during the *Gavin* Convention. The act - who have been described as a "white Jackson Three" - came top out of 14 tracks tested with their debut single *MMMBop*. Second was Robin S with *I Must Be Love* (Atlantic) and third was Robyn (RCA) with *You've Got That Something*. *MMMBop* is set to be released by Mercury in the UK in the spring. Managing director Howard Berman says the pop act are one of his biggest priorities for this year.

NEWSFILE

Country awards move to autumn

The 1997 Great British Country Awards show is to be moved from its usual spring date to late October or early November. The move is part of an attempt to open up the BBC-supported event to the public, according to a spokesman for the organising committee. A change in the voting procedure will also widen the judging panel to include representatives from country music publications, radio, promoters and retailers.

Metal Hammer ABC up again

Heavy metal magazine *Metal Hammer* has reported its fourth successive ABC circulation increase - up 23% to 34,757 for the period July to December 1996 - since Dennis Publishing relaunched the magazine in 1993.

Porter moves up at Tring

Steve Porter, group financial controller of Tring, is being promoted to finance director and company secretary. Porter, 34, joined the company in February 1996 from Price Waterhouse. He replaces Philip Keane, who is being appointed part-time company services director.

New creative agency launched

Mercury Records product manager Candace Strickland has left the company to launch her own creative agency in London's Ladbroke Grove. Operating as Strickland Fairhurst Productions, the agency will specialise in the music industry and currently represents photographers, stylists and hair and make-up artists.

Edel launches TV theme series

Edel is launching a series of seven volumes of cult TV themes. Volume 1 and 2 of *Television's Greatest Hits* will be launched on March 10, featuring tracks from songs, sitcoms, cop shows and cartoons, including Perry Mason, *The Pink Panther* and *I Love Lucy*. Further volumes will be released at two-monthly intervals.

Jonathan Fire Eater

TREMBLE UNDER BOOM LIGHTS
MINI ALBUM ON CD
AVAILABLE NOW ON DECEPTIVE RECORDS



The Search For Cherry Red

Dry, low down, sunny garage beats - interesting, exciting, interesting - MELLOW MIX

A brilliant debut album - one fantastic - LOVED

A heater for great things to come - SWEET MESS

Deceptive Records
Distributors: Virgin

JONATHAN FIRE EATER
TOUR THE UK • MARCH 3rd - 10th

EMI REGAINS ITS PUBLISHING CROWN - p8

BMG goes for strength in death

BMG's decision to break with tradition and hold its annual sales conference in February looks a logical step in advance of a line-up of releases including new projects from Gary Barlow, Lisa Stansfield and Michelle Gayle.

But, while the superstar acts took centre stage at last week's gathering in Brighton, the major is concentrating much of its efforts on new and developing acts.

Having already gained a strong reputation for its pop and dance output, BMG is looking to extend that reach to other genres this year via a pool of emerging artists from its four record company divisions—Arista, RCA, Deconstruction and BMG Comifer. BMG chairman John Preston says, "There's always an emphasis on breaking new acts, but it's particularly important for us this year. We had an excellent year last year, but we need to broaden and strengthen the depth of our artist roster."

Preston's hopes for new acts to break

through this year are backed by a confident Jeremy March, BMG's music division president. "BMG as a group of labels is probably at its most fertile since 1992 when we launched Take That, M People and Annie Lennox," he says. "I'd like to think we're going into another cycle of artist development."

The latter is very much in evidence at Arista which is currently relying on highly-successful overseas artists such as Toni Braxton and Whitney Houston to prop up a UK roster whose only notable success at present is Lisa Stansfield.

Although Stansfield returns in March with a new album, *The Real Thing*, much of Arista's attention this year—and the new leadership of Martin Heath and Adele Nozedar—will be on new UK acts including David Devant & His Spirit Wife, The Dharmas, Speedy and Posh, all of whom performed at a conference showcase on Thursday night.

March points out that Arista has not had a strong UK roster since the days

of Haircut 100 and Thompson Twins in the Eighties. But, with the presence of new managing director Heath, he feels it now has its best chance of new UK success. Echoing that view, Heath, who will have been a year in the job this April, says, "We have to have a breakthrough with a UK act."

Arista is by no means the only BMG company with high hopes for new acts. RCA's aims rest with the likes of Sheffield three-piece Olive and North & South who, from April, star in a nine-part BBC television comedy drama called *No Sweat*. Among Deconstruction's new acts are UK band Republica, who have already tasted success in the US.

Elsewhere, last week saw the first release from Christian Tattersfield and Nick Raphael's new label, Northwesterds, four months after the pair joined from London Records in October. The label's first single, *Don't Knock The Hustle* by Jay Z, will be followed by an album from the act on March 3.

And to commemorate the 20th anniversary in August of Elvis Presley's death, RCA is issuing a series of special releases over the year, including extended versions of his Golden Records series, repackaged film soundtracks and *Always On My Mind*, a TV-advertised collection of love songs.

But, exactly a year from the time of Presley's death, the main focus of group's split, RCA is in the activities of the Take That members. Efforts to turn around the disappointing early UK performance of Mark Owen's Green Man will continue over the coming months and Howard Donald is set to unveil his first solo material later this year.

The star player, however, will be Gary Barlow whose first solo album is released in June following much anticipation. Scheduled to perform at the conference last Friday, he was reported to show that—despite the wealth of new acts emerging—he remains the company's most bankable artist this spring.

Paul Williams

SPRING RELEASES

REPUBLICA: Republica—Deconstruction (Mar 3). With two US Hot 100 hits already under their belt, the UK act are now looking for success at home with this debut album containing the first single *Ready To Go* and the planned follow-up *Drop Dead Gorgeous*. They are supporting Fun Lovin' Criminals on a nine-date tour in March.

OLIVE: Miracle—RCA (Mar 3). This single from the Sheffield trio will be followed by a UK and European tour supporting *Faithless*. The follow-up single, *You're Not Alone* is set out on April 14, two weeks ahead of debut album *Ever Virgin*.

ESPIRITU: Baby I Wanna Live—Heavenly (Mar 10). The woman behind Espiritu, Vanessa Dumesnil, has been working with a Guy Called Gerald and P.M.D. on a new album which will contain this first single and is set for a spring release.

VARIOUS: The Old Skool—Global (Mar 10). Rufus & Chaka Khan, Rose Royce and Sister Sledge are represented among 40 Seventies and Eighties soul and R&B cuts.

DAVID DEVANT & HIS SPIRIT WIFE: Glazer—Arista (Mar 10). The band are currently touring the UK and this single will precede the June 2 release of the album *Work, Love, Life, Miscellaneous*.

OST: Star Wars Trilogy—BMG Comifer (Mar 10). New music by composer John Williams will be included on special editions of the three movie soundtracks being released to coincide with the trilogy returning to UK cinema screens in March.

VARIOUS: Kiss & Capital—Global (Mar 17). Ads on Channel 4, Kiss and Capital will support this album which includes *Faithless*, Robert Miles and The Prodigy.

VARIOUS: Cream Separates—Deconstruction (Mar 17). Issued as a triple set and as three separate albums, this will feature mixes of Under the Sun, Dharma, Emerson, Deep Dish and resident Cream DJs Les Ryder and Paul Blesseada.

BETH ORTON: Someone's Daughter—Heavenly (Mar 17). Orton is currently undertaking the first headline tour and this single is taken from the folk singer's critically-acclaimed *Trailer Park* album which has already sold around 20,000 units in the UK.

NOTRIOUS B.I.G.: Life After Death—Bad Boy/Arista (Mar 17). Special radio and magazine advertising plus hypnosis will support the release of this album. The track *Hypnotised* will be out as a single in April.

WHITNEY HOUSTON: Believe in You And Me—Arista (Mar 17). Believe is looking to boost UK sales of the album *The Preacher's*

Wife with this follow up to *Step By Step*.

BRIAN KENNEDY: The Message In The Box—RCA (Mar 17). A slot on the midweek National Lottery Live TV show has already been confirmed for March 19 to support this first single from the album *A Better Man*.

ABC: ShyScraping—Blant (Mar 24).

Marlin Fry keeps alive the ABC name with a new album project which he has collaborated with guitarist Keith Lowms and Haven 17's Glenn Gregory. Its release will be preceded by the first single *Stranger Things* on March 10.

VARIOUS: The Haves—Global (Mar 24). This swing/R&B album will be advertised on Channel 4, selected ITV regions, Capital, Kiss and Braxton.

TOM BRAXTON: I Don't Want To—LaFace/Arista (Mar 31). This R Kelly-penned track follows up Braxton's platinum-selling *Un-Real* My Heart single. Braxton will be touring in May, with the album *Secrets* being advertised in London and Central ITV regions around Easter.

JOHN TAYLOR: Syvala—BMG Comifer (Apr 7). The team behind Taylor's *The Protecting Veil* are reunited on this piece for cello, voices and orchestra which will be supported by advertising on Classic FM and in the national press.

PUPP DADDY: Hell Up In Harlem—Bad Boy/Arista (Apr 7). A one-off, say it once, see it once, see it once strategy to support this new album released in the UK



on March 3.

KENNY G: Havana—Arista (Apr 7). Bill Clinton's favourite will be touring the UK in April to support this second single from *The Moment* album.

WANNADIES: Hit—Indolent (Apr 7). This single by the Swedish band will precede their new album *Baggy Me*, out on May 5.

CARTER TWINS: single—RCA (Apr 7). Discovered by Boyzone's manager last October, the duo of Tony and Steven Carter are touring with Peter Dinklage in March and Boyzone in April. This single, as yet untested, will follow up *The Twelfth Of Never* released today (Monday).

MICHELLE GAYLE: Sensational—RCA (Apr 24). Gayle achieved her highest singles chart debut in January when *Do You Know* entered number six. A follow-up single, *Sensational*, will be released on April 14 ahead of a new album of the same name.

MARK OWEN: I Am What I Am—RCA (Apr). Owen will become the first ex-RCA artist to release three singles with this follow-up to the hits *Child* and *Clementine*.

Riding high on the top five success of the remixed *People Hold On*, Lisa Stansfield is set to make a high-profile return in March with the release of a single, *The Real Thing*, and her first new album in three years. The album will be launched on March 4 with *The Real Thing* being performed as the National Lottery Live TV show on March 8. The track will then be issued as a single on March 24. To back Stansfield's return will be a *Rock Of The North* television documentary to be shown in the Midlands area in April ahead of a national screening by Channel 4 a few weeks later.

Nothing, it seems, is being left to chance when it comes to ensuring Gary Barlow becomes an international superstar. The former Take That member has teamed up with Madonna, David Foster and Diane Warren for contributions to his first solo album *Open Road* which is being released in the UK on June 16. Barlow has been working closely in the US with Arista president Clive Davis on the new material, emphasising the importance BMG is putting on breaking the singer in America. As a taster for the album, the Madonna-penned *Love Won't Wait* will be released as a single on June 8. RCA is also making a major promotional push for the album which is also being released simultaneously around the world.

NORTH & SOUTH: I'm A Man Not A Boy—RCA (April). About to experience one of the biggest promotional pushes of the year, this teenage band's debut single will coincide with the screening of *No Sweat*, a nine-part BBC TV comedy drama in which they star.

WAY TO YOU: You And I—Deconstruction (April). Busy remixing for the likes of The Orb, the group follow-up last year's hit *The Gift* with this single and an album in May.

NORTHERN UPBOUND: Anyway You Look At It—Heavenly (April). The band are presently completing a new album which is pencilled for a June release and will contain this first single.

AZ YVE: Hard To Say I'm Sorry—LaFace/Arista (April). The song's writer and original vocalist Peter Cetera joins the soul outfit on this cover of the 1982 Top five Chicago hit. Following up the single *Last Night*, it is taken from their eponymous debut album.

REAL: I Can't Be More True—Arista (April). The Eurythmics outfit will be looking for a sixth UK Top 40 hit with the title track from their new album coming out in May.

NO MERCY: Please Don't Go—Arista (April). Their debut UK hit *Where Do You Go* has become one of the biggest hits of the year so far so the American band will be looking to further that success with the follow-up *Please Don't Go* in April and third single *Kiss You All Over*, a cover of Exile's 1978's number one. Their first album is due out in the spring.

DAVE CLARKE: new album—Deconstruction (April/May). The Baron of Techno unleashes his follow-up to *Archive One* this spring, previewed by two as-yet-unannounced singles.



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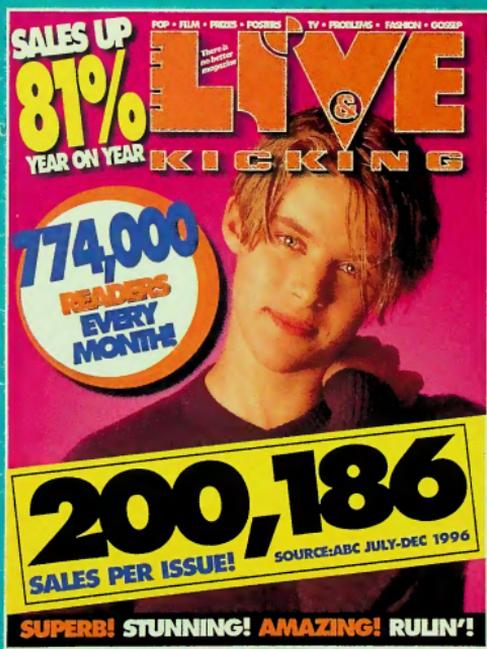
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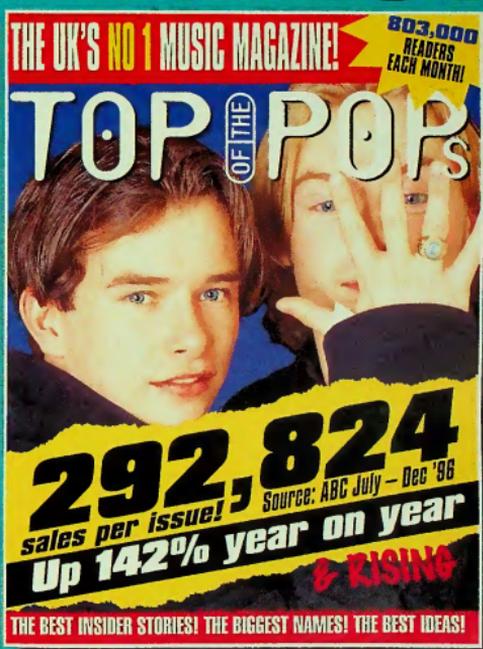
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EMIs leads off PolyGram's advance to win back the publishers' crown

Nine months of decline have been overturned by a strong Christmas performance

The fourth quarter of 1995 saw EMI music publishing a 28.5% share of the overall publishing market with an astonishing 31.1% of album sales.

Inevitably, 1995 was a different story. The fourth quarter publishing results a year on reveal that EMI's market share performance dropped by a third on the 1995 figure. However, they are still celebrating in Charing Cross Road because, in taking 19% of the overall market, EMI has overturned a nine-month decline in performance and added more than four percentage points to its previous quarter results. And, most importantly, it has returned to top spot overall in the publishing league.

With PolyGram Island Music also improving its overall performance in the final quarter, EMI's return to the top is significant in the tussle for market share.

Having been overhauled by PolyGram in the third quarter in both singles and albums, the Christmas season provided the opportunity for EMI's diverse roster of writers to strike back, particularly in the albums market. EMI's performance rose from 15.2% to 20.3% of albums, off the back of sales surges by Simply Red's Greatest Hits, Jammequa's Travelling Without Movin', and Crowded House's Very Best collection—all almost wholly published by EMI—and contributions to a number of other big-selling albums, including Robson & Jerome, Fugees, Jimmy Nail, and The Seminars.

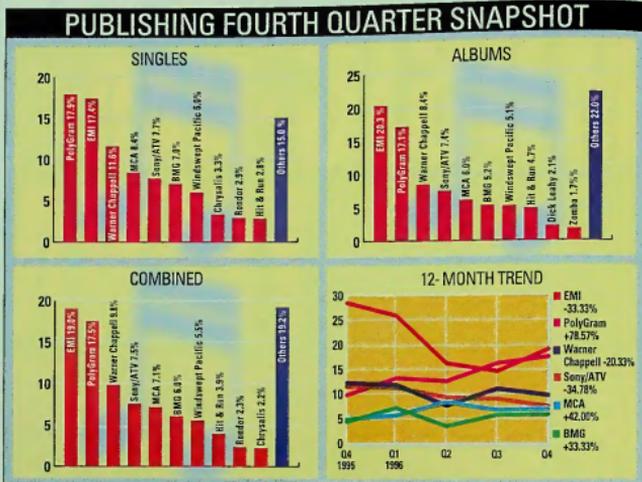
That was supplemented by some high performing singles, particularly Toni Braxton's Un-Break My Heart (written by the doyenne of pop songwriters and EMI's jewel in the crown, Diane Warren) and The Beautiful South's Blue Is The Colour, Aliah's Attie's debut album and the continuing sales of PolyGram's biggest success stories of 1996, Ocean Colour Scene and The Lighthouse Family.

In third place, Warner Chappell's share of the market has fallen again after rallying in the third quarter. However, its performance looks better than it did earlier in the year: while its album share may have dropped one point, a step after falls by Sony and MCA mean it has improved its relative position. Again, a spread of tracks on several albums, plus most of the Sheryl Crow album, accounted for its results.

Warner also enjoyed some success with singles, including Deep Blue Something's Breakfast At Tiffany's, Donna Lewis's I Love You Always Forever and Michael Jackson's Stranger In Moscow—all international hits—so its singles share fell by only half a per cent. However, Warner Chappell's year-on-year share performance continues to decline, down another 20% on its fourth quarter in 1995.

With their various songwriting partnerships on their singles and album, the influence of Spice Girls on several companies' fourth-quarter figures has been significant. With its figures in decline all year—largely as a result of the Oasis albums tall off and there being no new Noel Gallagher material to replace them—Sony/ATV has benefited from the huge sales of Spice in the final quarter of 1995.

Sony/ATV's album share halved in the period—down from 15% to 7.4%—but the impact of that was offset by improvements in its singles share, largely due to the 60% claim on the biggest-selling single of the quarter, Spice Girls' Say You'll Be There, via writer Elliot Kenney. Bob Dylan's Knockin' On Heaven's Door on the Dunblane double A-side, and Noel Gallagher's half share of The Chemical Brothers' Setting Sun also pitched in.



Source: CMI. Compiled from Midward Brown data. Based on chart panel sales from the A-sides of the Top 100 singles and Top 50 albums from Oct - Dec 1996.

TOP 10 SINGLES			
Title	Artist	Publisher	Share (%)
1 SAY YOU'LL BE THERE	Spice Girls	Widowstep Pacific	50%
2 BECOME 1	Spice Girls	Widowstep Pacific	50%
3 UN-BREAK MY HEART	Toni Braxton	EMI	100%
4 BREATHE	The Prodigy	EMI	80%
5 WORDS	Boyzone	BMG	100%
6 IF YOU EVER	East 17 featuring Gabrielle	MCA	100%
7 WHAT BECOMES OF...	Robson & Jerome	EMI	100%
8 ONE & ONE	Robert Miles	EMI	66.6%
9 YOU'RE GORGEOUS	Babybird	Hit & Run	33.3%
10 KNOCKIN' / TAKE THESE	Dunblane	Sony/ATV 50% PolyGram 50%	

Different Beat and, of course, Spice. It also claimed 100% of The Beautiful South's Blue Is The Colour, Aliah's Attie's debut album and the continuing sales of PolyGram's biggest success stories of 1996, Ocean Colour Scene and The Lighthouse Family.

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With their various songwriting

TOP 10 SONGWRITERS			
Writer	Artist	Publisher	Share (%)
1 HALLIWELL/BUNTON/BROWN/CHISHOLME/ADAMS/STANNARD/ROWE	Spice Girls	Widowstep Pacific/PolyGram	
2 HALLIWELL/BUNTON/BROWN/CHISHOLME/ADAMS/KENNEDY	Spice Girls	Widowstep Pacific/PolyGram	
3 HEATON/ROTHERY	The Beautiful South	Sony/ATV	
4 WARBLEN	Toni Braxton/Ceina Dion	EMI	
5 HUCKNALL	Simply Red	EMI	
6 HALLIWELL/BUNTON/BROWN/CHISHOLME/ADAMS/WATKINS/WILSON	Spice Girls	Widowstep Pacific/EMI	
7 GIBB/GIBB/GIBB	Boyzone	BMG	
8 WEATHERSPUN/DEAN/RISSER	Robson & Jerome	EMI/MCA	
9 HOWLETT/FLINT/FALMER	The Prodigy	EMI/MCA	
10 MARTIN	East 17 featuring Gabrielle	EMI	

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BMG's consistent performance and year-on-year 33% growth can also be partly attributed to shares of the Spice Girls' album, with the Gibb brothers' Words, as performed by Boyzone, also contributing strongly. MCA's similar performance, and 42% year-on-year improvement, by contrast, is largely

down to the biggest album of 1996, Jagged Little Pill from Alanis Morissette (with co-writer Glen Ballard), the film version of Andrew Lloyd Webber and Tim Rice's Evita and the remainder of The Prodigy's Beatbox.

But, with the writing team of Halliwell, Bunton, Brown, Chisholme & Adams forming one half of the first, second and sixth most successful songwriter partnerships of the fourth quarter, it is not surprising that Spice Girls' own publisher, Widowstep Pacific, achieved a performance to match the majors.

Widowstep claimed 5.6% of the overall market, and registered a greater share than any other independent publisher for the second successive quarter.

Two quarters previously, Widowstep's market share was so small it could not be measured.

Even the other high-performing independent of the moment, Hit & Run, whose signings Kula Shaker and Rupa have led to increasingly impressive returns through the year—up to 4.7% of albums and 3.9% overall in the final quarter—cannot match that, David Knight

TRACY CHAPMAN

COUNTDOWN TO A NEW BEGINNING

FIVE GRAMMY NOMINATIONS:

'GIVE ME ONE REASON'

- RECORD OF THE YEAR
- SONG OF THE YEAR
- BEST FEMALE ROCK VOCAL PERFORMANCE
- BEST ROCK SONG

'NEW BEGINNING'

- BEST POP ALBUM

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SINGLES

INKS: *Elegantly Wasted* (Mercury 574232). The first single from the Aussie band's forthcoming 10th — count 'em — album is pretty trademark stuff. For those who like Hutch and his crew, it's essential. **C**

ICE CUBE: *The World Is Mine* (Jive CD419). Joined by Mack 10 and K-Dee, Cube stamps his usual authority with a typically menacing vocal on this single which features in his new film *Dangerous Ground*. **C**

DAMAGE: *Love Guaranteed* (Big Life BLD10133). Damage go through the soulful motions with a smooth, silky performance on this polished, if somewhat ordinary, single. But, with their increasing popularity, it looks like becoming their third big hit. **C**

THE BEAUTIFUL SOUTH: *Blackbird On The Wire* (Gei 5821252). The first Gei single to go through A&M, this silky ballad is predictably smooth but anticlimactic. Another hit, without question. **C**

GALLON DRUMK: *To Love Somebody* (City Slang EFA04986). This typically dark, moody and even gruesome cover of the Bee Gees classic is an absolute delight. Not for the faint-hearted, but a cult classic. **C**

FEEDER: *Tangerine* (Echo ESD032). Full-on, laity sonic rock from the band who recently supported *Terrorvision*. This capable second single should see them building their fanbase. **C**

PERFUME: *You And I* (Big Star StarC106). There's an early Julian Cope feel to this first single on the Big Star label from the Leicester beatpop combo. Still to make a significant impact, but they're on the rise. **C**

NAIMES COLEMAN: *Care About You* (Chrysalis CSC 5043). The debut UK single from the Irish songstress is a soulful, ethereal groove. **C**

ROOTJOSSE: *Can't Keep Living This Way* (Baga 171). From the first new signing to Avea's new rock imprint Rage, this funky little outie is poppy enough to reduce certain sectors of radio but lacks any real bite. **C**

THE NICOTINES: *Many Wives* (Jealous NINEYNONE). The Oxford trio display a particular knack for fast, energetic guitar pop on this promising debut single which, after recent support slots for the likes of Space and Mansun, should raise their profile further. **C**

CLOCK IS OWE (MCA/Media WMCST0 4010). Another plodding dance number from the UK dance outfit. This will struggle to come close to achieving the huge success of last year's *Oh What A Night*. **C**

THE SONS OF SILENCE: *Spring Forward, Fall Back* (The Leaf Label Deck 7). London art-house techno dubsters Sons Of



THE NICOTINES: ENERGETIC GUITAR POP



FOUNTAINS OF WAYNE: CLOSE TO PERFECTION

Silence release an EP of spacey dancefloor tracks. Not overlaid with hooks, this is the sort of stuff best heard at festivals. **C**

ABC: *Stranger Things* (Blatant/BMG 7421463032). There's a dreamy, ethereal sound to this unmistakably ABC offering, their first for five years. The Human League made a successful return; Marlin Fry et al may find it harder. **C**

NIGHTNURSE: *Golem* (Better: BT013). As *NME* Bratbox award winners, this quartet are guaranteed some exposure. Their debut single is heavy on raucous, snotty punk, laden with attitude and energy but light on memorability. **C**

LOWER: *All Change* (Capitain YOGA/MV CD). Manc power quartet Lower met in the welfare tent at Glastonbury and decided to play generic guitar rock like this for a living. Not a good idea. **C**

SIRENS: *Blind* (Higher Ground LCD162). Floaty, trip-hop grooves with a reggae bassline from this mellow female duo make for a diverting, soothing sound, but it's all atmosphere and no substance. **C**

BLOSSOM: *Bicycle Race* (Edel 04422520N). A 16-year-old Hamburg girl reworks Queen's overblown hit in breathlessly

frantic fashion. The Europop result is very odd — and oddly appealing. **C**

BLUNDER: *Girfrien* (Blague CD2). An uninspired jaingly ditty from young Manc hopefuls going nowhere fast despite vaguely Housemarque vocals. **C**

JAMAICA: *Tell Me Where It Hurts* (Rak CDSCR002). This north London gospel three-piece were discovered and produced by Mickie Most. Their debut, a soulful ballad by Deane Warren, lacks the real hook necessary for a UK hit and would fare better in the US. **C**

SINGLE OF THE WEEK

FOUNTAINS OF WAYNE: *Radiation Vibe* (Biggest West A5635CD). Hailing from New York, this oddly-named quartet have the potential to be America's biggest alternative export since Nirvana. This track is so close to perfection, it's scary, boasting a chorus to die for that still sounds fresh after the umpteenth listen. **C**

ALBUMS

THE DIGGERS: *Mount Everest* (Creation CRECD039). Alan McGee's latest hopes provide a slightly retro offering. The

fourome's sound at times recalls Longpigs and Teenage Fanclub, but displays none of the raucous edge that characterises their labelmates. As **VARIOUS:** *Disco Classics* (Coalition 603018152). This compilation of underground dance tracks should cause a buzz among the "E generation", with Irvine Welsh and other cutting-edge writers promoting the book of the same name. **C**

JOHN DENVER: *The Rocky Mountain Collection* (BMG 0786368372). Take Me Home Country Roads and Annie's Song are unsurprisingly included on this retrospective, featuring 39 of the rustic C&W singer's best-known songs on a double CD. **C**

VARIOUS: *TV Greatest Hits 1 & 2* (Edel/Clearance 022702CINI). A substantial marketing spend and TV coverage should boost this definitive collection of 65 TV theme tunes, ranging from the *Fifties* to present day. **C**

THE ESSENCE ALL STARS: *Jackies Blues Bag* (Hip Hop HIPB015). Branford Marsalis, Donald Harrison and Idris Muhammad are just some of the saxophone players on this excellent jazz tribute to Jackie MacLean. **C**

MOODSWINGS: *Psychedelicatesen* (Arista 7421442172). More Jean Michel Jarre than The Orb or FSOL, this electronic ambient outie from the conceptual duo Grant Showbiz and JPT Hood is summed up by titles like *LifeForce In A Faze*. **C**

THE BEE GEES: *Still Waters* (Polydor 53730022). Hot on the heels of their best of album, this new studio set sees the boys powering through some R&B ballads, their Brit Awards exposure and other TV's should boost sales. **C**

VARIOUS: *Journeys By DJs After Hours 1* (Music: Units DJJH42CD). Some very mellow jazzy cuts from the successful post-club series, drawing together smooth tracks from the best dance imprints around. **C**

JIMI TENDR: *Intervention* (Warp WAP97CD). This weird and charming mix of Seventies glam funk and retro electro pop from this Finnish "keyboard genius" is worthy of mini cult status. Wonderful bopsters. **C**

ALBUM OF THE WEEK

AEROSMITH: *Nine Lives* (Columbia 4850202). Following a three-year absence, Aerosmith are on top form on their return to Columbia, rocking with enough gusto and charm to ensure their formula never sounds dull. **C**

This week's reviewers: Simon Abbott, Michael Arnold, Catherine Eade, Mike Pattenden, Martin Talbot, Paul Vaughan and Paul Williams

ALAN JONES TALKING MUSIC

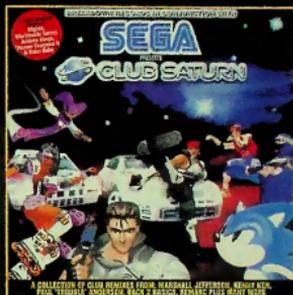
Fresh from the success of its *Dominion* offshoot's Newton single, Dome has given birth to another new label. This one, *Secret Love*, is launched with a superb R&B album from veteran Peggy Scott-Adams. The 48-year-old soulstress is on top form on an album of newly-penned old school material, primarily ballads. Tracks that work particularly well include *You, Her And His*, *Part Time Lover*, *Full Time Fool* and *Bill*, a controversial song in which her loved one is lost to another man...

Blaxploitation — The Sequel is Global TV's follow-up to last year's superbly conceived tribute to Seventies black movie culture and songs suggested by it. The new collection is a double, but features only 22 tracks as many of them are extremely lengthy. The epic 12-minute take of Papa Was A Rolling Stone by

The Temptations is prime among them, although there are shorter but equally superb tracks such as Bill Withers' *Use Me*, Leroy Hutson's *The Ghetto 74* — also featured on the new and worthy Hutson best of from *Sequel* this week — and Liberation *Conversation*, which finds Marlena Shaw exploring the same kind of scat territory she inhabits on *The Blue Boy's* hit single *Remember Me...* From *Beck's* critically-acclaimed *Odelay* album, *The New Pollution* is another gem. Like the *Devil's Haircut*, it sounds very tongue in cheek and combines the psychedelical swirl of *The Beatles' Within You, Without You* with the bass line from *Texman*, although it doesn't really sound like a Beatles record. It does have their freshness and is very commercial, and is sure to score...Anyone who watched *TOTP2* a couple

of weeks ago and wondered whether the show's *One Hit Wonders*, *The Look*, had anything available on CD would have been disappointed. The release of *New Wave Classics*, a new double album from *Disky*, remedies that situation by including the group's solitary hit *I Am The Beat* but, in truth, it's neither a classic nor new wave. The same could be said of other tracks on this 30-song compilation, although it does make for an entertaining visit to the time tunnel, with the near-forgotten lunacy of *Tempole Tudor's Wunderbar*, *Ultravox's Vienna* — it still means nothing to me — and *China Crisis' Black Man Ray*. Nestled among a collection comprising solely of hits however is *Komtur's Hans Von Stoffeln*. It must be a joke.

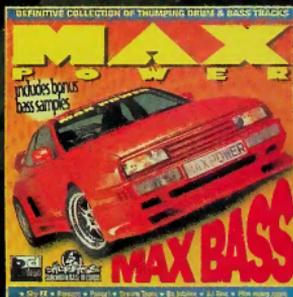
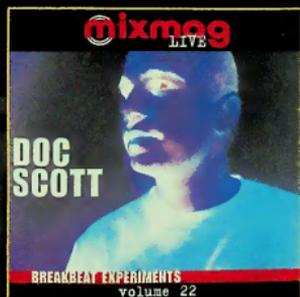
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No Doubt became the first act to hold the singles chart number one position for more than a week in 1997, as Don't Speak re-enters the charts again. It sold 140,000 units last week, to take its two-week tally to 385,000. Their debut album *Tragic Kingdom* continues to improve, too. It climbs to a new peak (number five) this week, and has now sold more than 1,000,000 units. In America, where it has spent nine weeks at number one, it has sold 7m units in 14 months. Incidentally, last week I erroneously tagged Don't Speak as No Doubt's debut hit. It isn't, of course, since they reached number 38 last October with the introductory single from *Tragic Kingdom*, Just a Girl.

No Doubt's popularity deprives *Sash!* of the opportunity of becoming the first act from Belgium to have a number one hit. Their debut hit, *Encore Une Foi* debuts at number two, equalling the previous high-side mark for an act from that country, achieved twice by Technetric, first with *Pump Up the Jam* in 1989 and then with *Get Up (Before the Night is Over)* the following year. *Encore Une Foi* is also the biggest hit to date on the Multiply label or any of the labels (Telstar, T's Xerhythm, Pukka) in the Telstar family.

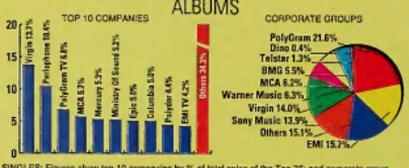
You can never write off the Bee Gees. Barry, Robin and Maurice Gibb have been having hits for 30 years and although they disappear from view at regular intervals, they nearly always return with a big hit. They've released five albums in the past 10 years and four of them have spawned a top five hit. 1987's *ESP* included the chart-topping *You Win Again*, 1991's *High Civilization* included the number five hit *Secret Love* and 1993's *Size Isn't Everything* featured *For Whom The Bell Tolls*, which peaked at four.

The upcoming album *Still Waters* features their new single *Alone*, which debuts this week at number five. The only *Bee Gees* album in the past decade to fail to contain a big hit is 1989's *One*. Only four groups have had more number ones than the *Bee Gees'* five. Similarly, their tally of Top 10 hits (17) is the sixth-highest by a group and their grand tally of hits (34) is beaten by only four other groups. The number five debut of *Alone* is the highest of their careers – although, of course, over versions of their songs by *Take That*, *Boyzone* and *N-Trance* have all made very high debuts in the past couple of years.

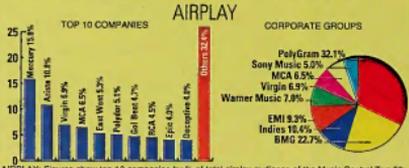
Among the biggest disappointments in this week's chart must be *Bjork's* number 36 debut with *I Miss You*. It's the Icelandic icon's 11th solo hit, but only the first – *Ooops* in 1991 – has



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

been smaller. It's the second disappointment in the past few weeks for the One Little Indian label, which saw the Shamen's *Move Any Mountain* remix peak at number 35 in December, its release also prompting the group to quit the label.

After five consecutive hit singles, each of greater magnitude than those that came before, *Mansueto's* first album *Attack Of The Grey Lantern* debuts at number one, dethroning *Blurt's* self-titled LP.

The *Mansueto* album sold 48,000 units last week, nearly 50% more than its nearest rival, *The Smurfs Hits '97* – Volume 1. **Alan Jones**



A huge increase in support for *Don't Speak* – it adds 339 sales and 18m listeners to its already significant support – sends it surging 3-1, thus earning it the rare distinction of topping both the sales and airplay chart at the same time. Many number one sales hits top the airplay chart, but they usually do so after they've been topped from the sales summit. The *No Doubt* hit was played 37 times by Capital last week, more than any other track so far in 1997. It also earned 54 plays at Atlantic 252, becoming a very early big hit on the Dublin-based

station, where records rarely gain significant airplay until they well into their sales cycle.

Last week's highest new entry, *Hush* by *Kula Shaker*, unexpectedly dips its support significantly from 214 plays to 386. Audience is the determining factor in the airplay chart and on this count *Hush* is down from 39.92m to 26.36m. These contradictory signals are due to just one factor – shrinking *Radio One* support – *Hush* was played 26 times fortnight ago, but only 19 times last week.

U2's *Discotheque* experiences a 6-14 drop on the airplay chart for similar reasons. It was *Radio One's* most-played disc a fortnight ago but only its 17th most-played last week. It is replaced at the top by *The Blue Boy's* *Remember Me*, which has thus risen to the top of the *Radio One's* list for a second time – a rare feat. Its support at the station remains unprecedented in recent times. An additional 30 plays last week took its five-week tally there to 141. Still pottering around the Top 10 of the sales chart, *Remember Me* finally made the Top 10 of the airplay chart, too, rising 12-6.

No matter how quickly a single tumbles down the sales chart, it usually makes a more dignified and slower exit from the airplay listings. *Blur's* *Beetlebum* is an exception to that rule. The number six airplay hit a fortnight ago, it has tumbled 6-23-51.

Finally, *The Source's* single *You Got The Love* debuts at number 44 on the airplay chart. But with 25 plays at *Radio One* and more than 50 regional playlists it clearly belongs in a higher orbit. The reason it is underachieving is that the original CD serviced to Music Control, the compiler of the airplay listings, contained an edit which was ruled unreleaseable as it infringed a copyright. The record was subsequently reserved to radio in another edit, which was widely played, but belatedly sent to Music Control on Wednesday evening. Music Control cannot retrospectively identify tracks, hence the record's low position this week. Please note that all mixes and edits should be serviced to Music Control, whether promotional or commercial, so that it can fingerprint each mix. Many records are not serviced to the company at all and manual fingerprinting from radio output is generally unfeasible, partly because signals are compressed and varispeeded, distorting said fingerprints, and partly because monitoring nearly 70 stations 24 hours a day, seven days a week, makes such niceties impossible. Music Control should be mailed at Thompson House, 55 St John Street, London EC1M 4AN. **Alan Jones**

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TOP 75 ALBUMS cin

1 MARCH 1997

Rank	Artist (Producer)	Label/Cat	Chart Weeks	Title	Chart Weeks	Peak
1	NEW ATTACK OF THE GREY LANTERN Mammoth (Ozark)	POLYGRAM 553573/37817	1	ATTACK OF THE GREY LANTERN	1	1
2	THE SMURFS HITS '97 - VOLUME 1 The Smurfs (Lackawanna/Corbett/Elektra)	EMI TV CDMV115 (E) TCB/TW 281W/2812	2	THE SMURFS HITS '97 - VOLUME 1	2	1
3	SPICE '97 Spice Girls (Absolute/Sanctuary/Road)	Virgin CDV 2812 (E) TCV 281W/2812	3	SPICE '97	3	1
4	BLUR Blur (Street)	Ford/Panophone FODD00 (B) FODDTC BFDDUCLP 19	4	BLUR	4	1
5	TRAGIC KINGDOM No Doubt (Wildcat)	Interscope IND 9003 (E) INC 9003Z	5	TRAGIC KINGDOM	5	1
6	WHITE ON BLONDE Texas (Tara/Big Warner/Star) & Christian (Babe/Blue House)	Mercury 5343152/343154 (F) Tara/Big Warner/Star/Christian	6	WHITE ON BLONDE	6	1
7	EVITA (OST) Various (Wright/Parker/Webber/Cadillac)	Warner Bros 53456432 (W) Various (Wright/Parker/Webber/Cadillac)	7	EVITA (OST)	7	1
8	DRIVEN TO THE DEEP END Gene (Hughes)	PolyGram GENED 3 (F) EMM GENED 3 (F)	8	DRIVEN TO THE DEEP END	8	1
9	OCEAN DRIVE The Beach Boys (Fildes)	Wild Card/PolyGram 527882 (F) 527894 (F)	9	OCEAN DRIVE	9	1
10	BLUE IS THE COLOUR The Beautiful South (Kaly)	Go/Discs 428842 (F) 828944/842845 (F)	10	BLUE IS THE COLOUR	10	1
11	OXYGEN 7 Janet (Michael James)	Epic 489549 (SM) 489549A	11	OXYGEN 7	11	1
12	GLOW Reed (Drakula/Jane Rose)	Sony 52 489840 (SM) 489549A/489840 (F)	12	GLOW	12	1
13	BACKSTREET BOYS Backstreet Boys (PJM/Motown/Atlantic/WML/Loch)	Jive CHR/95 (P) Backstreet Boys (PJM/Motown/Atlantic/WML/Loch)	13	BACKSTREET BOYS	13	1
14	SPIDERS Sue (Linn, except for one track)	Go/Discs 428842 (F) Linn 527882 (F)	14	SPIDERS	14	1
15	ADAMUS II - CANTATA MUNDI Menem Sokolov/Andrei Pihlmanov (Ush/Lund)	Venture CDVE 32 (E) Menem Sokolov/Andrei Pihlmanov (Ush/Lund)	15	ADAMUS II - CANTATA MUNDI	15	1
16	STOOSH Stank Anderson (Gogarty)	One Little Indian TPLR BSCL (P) Stank Anderson (Gogarty)	16	STOOSH	16	1
17	FALLING INTO YOU Various (Stank Anderson/Gogarty/Atlantic/German/Garcia/RCA)	Epic 483752/483754 (SM) Various (Stank Anderson/Gogarty/Atlantic/German/Garcia/RCA)	17	FALLING INTO YOU	17	1
18	SECRETS Tom Braxton (Babyface/Various)	LaFace 730082062 (BMG) Tom Braxton (Babyface/Various)	18	SECRETS	18	1
19	TRAVELLING WITHOUT Jamiroquai (Key/Stone/Beat)	MCA 60243996 (SM) Jamiroquai (Key/Stone/Beat)	19	TRAVELLING WITHOUT	19	1
20	K Kaka Shaker (Leckner/Mika/Sher/Doggy)	Columbia SHAKER 1CDK (SM) Kaka Shaker (Leckner/Mika/Sher/Doggy)	20	K	20	1
21	OLDER George Michael (Michael/Douglas)	Virgin DGD 2802 (E) TCV 2802W/2802	21	OLDER	21	1
22	PLACEBO Placebo (Wood)	Elevator Music CDORLOR 2 (W) MFLDOR 2L2PFLDOR 2	22	PLACEBO	22	1
23	ALL WORLD Lil Cool (J/Barclay)	Def Jam/Mercury 534303/534304/534305 (F) Lil Cool (J/Barclay)	23	ALL WORLD	23	1
24	EVERYTHING MUST GO Manic Street Preachers (Fidelity/Rough/Ernie)	Epic 4839302 (SM) Manic Street Preachers (Fidelity/Rough/Ernie)	24	EVERYTHING MUST GO	24	1
25	NUYERCIAN SOUL Nuyorican Soul (Gonzalez/Vega)	Talkin' Loud 534802 (F) 534804/534805 (F)	25	NUYERCIAN SOUL	25	1
26	COMING UP Suede (Burr)	Nude 4851252 (SM/W) NUDE 4851252/WUE 6LP	26	COMING UP	26	1
27	GABRIELLE Gabrielle (The Botherhouse Boys)	Go/Reed 828724 (F) 828724/828724 (F)	27	GABRIELLE	27	1
28	RAZORBLADE SUITCASE Bush (Ardor)	Interscope INO 9301 (E) INC 9301Z	28	RAZORBLADE SUITCASE	28	1
29	DREAMLAND Robert Miles (Miles)	Deconstruction INVO 42912 (E) 242312/242314/242312/241	29	DREAMLAND	29	1
30	WHAT'S THE STORY MORNING GLORY? Jagged (Morris/Gallagher)	Mercury/Reprise 538193/21 (E) ALINIA MORISSE (Morris/Gallagher)	30	WHAT'S THE STORY MORNING GLORY?	30	1
31	OASIS Oasis (Morrison/East)	CREED 193C/RECD 193	31	OASIS	31	1
32	GREATEST HITS Simply Red (Levine/Luckinell)	East West 063010552 (W) Simply Red (Levine/Luckinell)	32	GREATEST HITS	32	1
33	SHERYL CROW Sheryl Crow (Crow)	A&M 540022 (E) 540020A	33	SHERYL CROW	33	1
34	RECURRING DREAM - THE VERY BEST OF Crowded House (Finn/Fryman/You)	Digital D3576 230 (F) TCST 230A/231 283	34	RECURRING DREAM - THE VERY BEST OF	34	1
35	A SHORT ALBUM ABOUT LOVE The Divine Comedy (no credit)	Santa Fe SETCOL 09 (E) SETMC 03/SETLP 020	35	A SHORT ALBUM ABOUT LOVE	35	1
36	THE SCORE Fogies (Pike/Pharis)	Columbia 483548 (E) 483548A/483549 (F)	36	THE SCORE	36	1
37	DIZZY HEIGHTS Lighthouse Sevens (Gambro/Brouder/Rogers)	Epic 4892402 (SM) 4892401 (F)	37	DIZZY HEIGHTS	37	1
38	IF WE FALL IN LOVE TONIGHT Red Stewart (Vanous)	Warner Bros 80364672 (F) 83326474 (F)	38	IF WE FALL IN LOVE TONIGHT	38	1
39	URBAN HANG SUITE Masse/Willow/Matthewman (PJM)	48389289 (BMG) 48389289A/483899 (F)	39	URBAN HANG SUITE	39	1
40	THE COMMITMENTS (OST) The Commitments (Bush/O'Connell/MCA)	MCA MCA 10396 (BMG) MCA 10396A/10396	40	THE COMMITMENTS (OST)	40	1
41	HOMEWORK Dati Punk (Banagatta/Homen/Christo)	Virgin DCD 2821 (E) Dati Punk (Banagatta/Homen/Christo)	41	HOMEWORK	41	1
42	EARTHLING David Bowie (Bowie/Plati/Gabrels)	RCA 742149442 (BMG) 742149444 (F)	42	EARTHLING	42	1
43	ROBSON & JEROME Robson Green & Jerome Flynn (Stark/Welsh/Wright)	RCA 742132302 (BMG) 742132304 (F)	43	ROBSON & JEROME	43	1
44	ALISHA RULES THE WORLD Alisha (A-She Stewart)	Mercury 5340272 (F) 5340271 (F)	44	ALISHA RULES THE WORLD	44	1
45	MOSELEY SHOALS Ocean Colour Scene (Shoals/Catton/Scene)	MCA MCD 60008 (BMG) MCA 60008A/60008	45	MOSELEY SHOALS	45	1
46	GREEN MAN Mark Owen (Leckner/Laon)	RCA 742143142 (BMG) 742143144 (F)	46	GREEN MAN	46	1
47	MUSIC FOR THE JILTED GENERATION The Prodigy (Penny/McLellan)	JXL/EMI 11410LX/11410LP 14 (W)	47	MUSIC FOR THE JILTED GENERATION	47	1
48	NOW Paul Rodgers (Rodgers/Kramer/Fenn)	SPV Recordings SPV 0874462 (W) SPV 0874462 (W)/SPV 0874461 (F)	48	NOW	48	1
49	STARS Simply Red (Levine/Hackinell)	East West 90137286C (W) WX 427240A 427	49	STARS	49	1
50	THE BRINE CORNERS Simply Red (Levine/Hackinell)	Domino WDCD 31 (F) Simply Red (Levine/Hackinell)	50	THE BRINE CORNERS	50	1
51	SHINE (OST) David Hirschfelder (Hirschfelder)	Philips 4547104 (F)	51	SHINE (OST)	51	1
52	ODELYN Geffen DGD 24926 (BMG) Backlash Brothers (Burr/Retrick/Schias/Cabrera)	Geffen DGD 24926 (BMG) GEE 24926 26 (E)	52	ODELYN	52	1
53	TONI BRAXTON Toni Braxton (LA Reid/Babyface/Sami)	Arista/LaFace 742116282 (BMG) 742116284/742116281 (F)	53	TONI BRAXTON	53	1
54	SEAL Seal + 2	ZTT 9017857 (W) ZTT 901787 (F)	54	SEAL	54	1
55	A DIFFERENT BEAT Haydn (Hedges/Harding/Cumow/Walsh)	PolyGram 56272 (F) 52724 (F)	55	A DIFFERENT BEAT	55	1
56	ONXON ON THE HOMBRE The Clipping Lizard	Epic 4874472 (F) 4874470 (F)	56	ONXON ON THE HOMBRE	56	1
57	18 TILL I DIE Ryan Adams (Adams/Lange)	Arista 545052 (F) 545051/545051 (F)	57	18 TILL I DIE	57	1
58	VERY BEST OF THE BEES Bee Gees (Gibb/Gibb/Gibb/Various)	PolyGram 847282 (F) 847284 (F)	58	VERY BEST OF THE BEES	58	1
59	USE YOUR ILLUSION 1 Guns N' Roses (I)	Geffen GEF224415 (BMG) GEFC24415/GEFC2415 (F)	59	USE YOUR ILLUSION 1	59	1
60	ELEGANT SLUMMING M People (M People)	RCA 7421196782 (BMG) 7421196784/7421196781 (F)	60	ELEGANT SLUMMING	60	1
61	USE YOUR ILLUSION 2 Guns N' Roses (I)	Geffen GEF224420 (BMG) GEFC24420/GEFC2420 (F)	61	USE YOUR ILLUSION 2	61	1
62	RETURN OF THE MACK Tracy Chapman (Krisnan/Barr)	Elektra N 950742 (W) Epic 48242 (F)	62	RETURN OF THE MACK	62	1
63	TAKE TWO Gibson & Jerome (Wright/Stock/Atlantic)	RCA 7421426252 (BMG) 742142626 (F)	63	TAKE TWO	63	1
64	TAKE TWO Gibson & Jerome (Wright/Stock/Atlantic)	RCA 7421426252 (BMG) 742142626 (F)	64	TAKE TWO	64	1
65	NATURAL Pete Dinklage (Various)	Mushroom DA 2005 (SMW/BMG) 2005 (F)	65	NATURAL	65	1
66	APPETITE FOR DESTRUCTION Guns N' Roses (Dink)	Geffen DGD 24140 (F) GEFC 24140/GEFC 24148 (F)	66	APPETITE FOR DESTRUCTION	66	1
67	COME FIND YOURSELF Felix Linares (Fon Lovis/Drivinski)	Chrysalis CHCR 6113 (F) TOYR 6113/CHCR 6113 (F)	67	COME FIND YOURSELF	67	1
68	THE THRILL OF IT ALL Thunder (Murray)	104 Power/MCA Communications (P) RAWPP 115/RAWPP 115 (F)	68	THE THRILL OF IT ALL	68	1
69	DEFINITELY MAYBE Cascades (Cascades)	Creation DMMV (F) CREED 189C/CREED 189 (F)	69	DEFINITELY MAYBE	69	1
70	BAZUJIM Enyah (Bass)	MCA UDD327 (BMG) UDD327 (F)	70	BAZUJIM	70	1
71	UGLY BEAUTIFUL Bogdan (Bogdan/Power/Caples)	Echo ECHO 11 (V) ECHO 11/ECHO 11 (F)	71	UGLY BEAUTIFUL	71	1
72	AROUND THE WORLD - THE JOURNEY SO FAR East 17 (Hendrix/Gurman/Kawana/Mortimer/Various)	London 82892 (F) East 17 (Hendrix/Gurman/Kawana/Mortimer/Various)	72	AROUND THE WORLD - THE JOURNEY SO FAR	72	1
73	THE COLOUR OF MY LOVE Celine Dion (L'Espresso/Dino)	Epic 4747432 (F) 4747434 (F)	73	THE COLOUR OF MY LOVE	73	1
74	HOMEGROWN Jagged (Morris/Gabrels)	A&M 540282 (F) 540284/542821 (F)	74	HOMEGROWN	74	1
75	INDIGUE Lil' Kim (Parony/Mika/Jay)	SWK 95789402 (W) 95789405 (F)	75	INDIGUE	75	1

PLATINUM (10X)
GOLD (5X)
SILVER (3X)
DIAMOND (1X)
* Peak position
* Peak with highest chart entry
* C/C: Produced with CD and SACD cooperation. Copyrighted from actual sales
Last Sunday - Saturday on a panel of more than 2,000 stores across the UK

TOP COMPILATIONS

Rank	Artist	Label/Cat	Chart Weeks	Title	Chart Weeks	Peak
1	NEW CLUB MIX 97 - 2 PolyGram TV 5533842/5533844 (F)	PolyGram TV 5533842/5533844 (F)	1	CLUB MIX 97 - 2	1	1
2	IN THE MIX 97 Virgin VTDCD 116/VTDCD 116E (E)	Virgin VTDCD 116/VTDCD 116E (E)	2	IN THE MIX 97	2	1
3	THE ANNUAL II - PETE TONG & BOY GEORGE Ministry Of Sound ANNO 96/ANNO 96C (BMG/SM)	Ministry Of Sound ANNO 96/ANNO 96C (BMG/SM)	3	THE ANNUAL II - PETE TONG & BOY GEORGE	3	1
4	SESSIONS SEVEN Ministry Of Sound MIND 7/ANNO 7/ANNO 7 (BMG/SM)	Ministry Of Sound MIND 7/ANNO 7/ANNO 7 (BMG/SM)	4	SESSIONS SEVEN	4	1
5	THE SOUL ALBUM Virgin VTDCD 115/VTDCD 115E (E)	Virgin VTDCD 115/VTDCD 115E (E)	5	THE SOUL ALBUM	5	1
6	THE '97 BRIT AWARDS Columbia SONTV 23CD/SONTV 23MC (SM)	Columbia SONTV 23CD/SONTV 23MC (SM)	6	THE '97 BRIT AWARDS	6	1
7	THE MOTHER OF ALL SWING MIX ALBUMS Telstar TD 2805/STAC 2805 (BMG)	Telstar TD 2805/STAC 2805 (BMG)	7	THE MOTHER OF ALL SWING MIX ALBUMS	7	1
8	SIMPLY THE BEST LOVE SONGS Warner 9548351/23/95483512W (W)	Warner 9548351/23/95483512W (W)	8	SIMPLY THE BEST LOVE SONGS	8	1
9	AMOUR - THE ULTIMATE LOVE COLLECTION PolyGram TV 5533822/5533824 (F)	PolyGram TV 5533822/5533824 (F)	9	AMOUR - THE ULTIMATE LOVE COLLECTION	9	1
10	NOW THAT'S WHAT I CALL MUSIC 35 Various (PolyGram)	SONY 521000/521000A/521000B/521000C/521000D/521000E/521000F/521000G/521000H/521000I/521000J/521000K/521000L/521000M/521000N/521000O/521000P/521000Q/521000R/521000S/521000T/521000U/521000V/521000W/521000X/521000Y/521000Z	10	NOW THAT'S WHAT I CALL MUSIC 35	10	1
11	TRAINSPOTTING (OST) EMI Parlophone UDCMC 378/378GM/378H/378I/378J/378K/378L/378M/378N/378O/378P/378Q/378R/378S/378T/378U/378V/378W/378X/378Y/378Z	EMI Parlophone UDCMC 378/378GM/378H/378I/378J/378K/378L/378M/378N/378O/378P/378Q/378R/378S/378T/378U/378V/378W/378X/378Y/378Z	11	TRAINSPOTTING (OST)	11	1
12	HITS '97 Warner 9548351/23/95483512W (W)	Warner 9548351/23/95483512W (W)	12	HITS '97	12	1
13	THE ULTIMATE LINE DANCING ALBUM Global TeleVision RADD 58/ARMDMC 58 (BMG)	Global TeleVision RADD 58/ARMDMC 58 (BMG)	13	THE ULTIMATE LINE DANCING ALBUM	13	1
14	CRUSH PolyGram TV 5532952/5532954 (F)	PolyGram TV 5532952/5532954 (F)	14	CRUSH	14	1
15	THE NO 1 MOTOWN ALBUM PolyGram TV 53074 (F) 53074A (F)	PolyGram TV 53074 (F) 53074A (F)	15	THE NO 1 MOTOWN ALBUM	15	1
16	BEST OF ACID JAZZ - VOLUME 2 Global/PolyGram TV RADD 52/ARMDMC 52 (BMG)	Global/PolyGram TV RADD 52/ARMDMC 52 (BMG)	16	BEST OF ACID JAZZ - VOLUME 2	16	1
17	WIRED PolyGram TV 553275/553274 (F)	PolyGram TV 553275/553274 (F)	17	WIRED	17	1
18	HEARTBEAT - NUMBER 1 LOVE SONGS OF '95 RCA/Global TeleVision RADD 48/ARMDMC 48 (BMG)	RCA/Global TeleVision RADD 48/ARMDMC 48 (BMG)	18	HEARTBEAT - NUMBER 1 LOVE SONGS OF '95	18	1
19	ABSOLUTE GOLD Sony TV SONTV 22CD/SONTV 22MC (SM)	Sony TV SONTV 22CD/SONTV 22MC (SM)	19	ABSOLUTE GOLD	19	1
20	THE BEST SIXTIES ALBUM IN THE WORLD... EVER II Virgin VTDCD 106/VTDCD 106E (E)	Virgin VTDCD 106/VTDCD 106E (E)	20	THE BEST SIXTIES ALBUM IN THE WORLD... EVER II	20	1
ADAMS, Bryan	57	MADEIRA	1			
ALSHAM, Pete	41	MADEIRA	1			
ANDRE, Peter	85	MARCEL George	21			
ARBY, Gary	71	MILES, Robert	21			
BACKSTREET BOYS	19	MICROBESIA, Alison	31			
BEATLES, THE	1	MORISON, Mark	42			
BIG BROTHERS & SISTERS	1	NO DOUBT	22			
BLU, The	62	NUYERCIAN SOUL	25			
BREX, The	58	OASIS	30, 39			
BLUR	4	OCEAN Colour Scene	45			
BOWIE, David	42	OFFERING, The	59			
BOYDCE, Tony	15	OWEN, Mark	46			
BRAXTON, Toni	53	PARADISE	22			
BUSH	28	PALACE	23			
CHAPMAN, Tracy	62	PRODIGY, The	66			
COMMITMENTS, THE	40	REF	12			
CHOW, Sheryl	31	ROBSON & JEROME	43, 64			
CROWDED HOUSE	48	RODNEY, Rod	38			
DAFT PUNK	41	SEAL	54			
DIK, Colin	17, 23	SMILY RED	32, 38			
THE DIVINE COMEDY, The	35	SALUKI ANKASIE	16			
DOODY, The	34	SAURIA, The	1			

AIRPLAY PROFILE

STATION OF THE WEEK

There are 2,300 country stations in the US, attracting 43m listeners a week.

In the UK, however, the country format is still considered new, but London station RTL, Country 1035 AM is starting to make its mark.

The station, which is almost three years old, was one of the winners in the Rajas covering the fourth quarter of 1996, registering a rise of 31,000 listeners, taking its total to 284,000, representing a 2% reach in London and a market share of 1.4%.

And its owners have now applied for the East Anglia regional radio licence and have plans to back further stations throughout the UK. Country 1035 has been moving towards a format of hotter new country for the past six months, says general manager Paul Kerriage.

"Most people's perception of country music is Kenny Rogers and Dolly Parton, but there are a lot of different shades within country music," he says.

"The big divide is music after 1965, when new country came along, which sounds completely different to more roots with a bigger drum sound and more lively lyrical content. It's all about people having fun, big power ballads rather than slow, playing ballads and it's more glamorous and glossy."

"As you'd expect, the music played by the station is mostly from US artists. British representation is not necessarily from country artists, says Kerriage, citing Eric Clapton and Sting as two recent examples of artists that fitted into the station's format."

"There are two British artists on our current playlist out of 1,200 songs



RTL COUNTRY 1035

TOP 10

- 1 Let Me Into Your Heart Mary Chapin Carpenter
- 2 Have We Forgotten What Love Is Crystal Bandon
- 3 I Don't Care (If You Love Me Anymore) The Mavericks
- 4 Private Conversation Lyle Lovett
- 5 655 Rocket Kathy Mattea
- 6 Peace Train Dolly Parton
- 7 We Danced Anyways Diana Carter
- 8 The Fear Of Being Alone Reba McEntire
- 9 More Than I Wanted To Know Regina Belle
- 10 Nobody Knows Kevin Sharp

overall," says Kerriage.

A new line dance song, Kick N Mix, is being introduced between 7.30-10pm every Saturday to cater for the growing cult status of tracks such as the recent smash Hit Billy Bragg, Hill Billy Bragg by the Woolpackers from Emmerdale.

Kerriage says the main aim for the station is to draw in more light listeners, increasing their listening hours rather than invest in expensive advertising campaigns to try to attract new listeners.

A promotion with Easy's Easy Drive has been set up to introduce customers to the station. Catherine Eade

TRACK OF THE WEEK

TORI AMOS: PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)

Having already enjoyed Top 20 success and considerable airplay for her original version of the song, Tori Amos must have been pleasantly surprised to secure an even bigger hit and substantial, widespread radio support second time around with a dance remix of the East West release.

The success of Professional Widow (It's Got To Be Big) owes much to remixer Armand van Helden, who turned the introspective ballad into an in-your-face dance track.

The club version, which was around for some time on import before its general release, was first picked up by Kiss 102 in July. Kiss 102 and now 105 group head of music David Darne says he bought the import and knew the track was going to be huge when listeners began phoning in to ask about it. "It was just such a strong track and when you've got that number of people reacting we knew it was going to blow up, so we didn't hold back," he says.

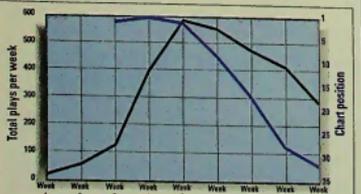
The nature of the track meant it was never destined to become a huge hit on I.R. Radio One offered support and,



in the week the track climbed to number one, topped its plays from eight per week to 26, making it the most played track on the station.

The following week, it had around 500 plays nationwide, including almost 400 per week until the second week of February.

Despite Professional Widow's drop in the sales charts (1-2-8-17-28-32), it is still receiving airplay, including Radio One, and Atlantic 252's belated support should ensure its presence in the airplay chart for some time to come. Catherine Eade



RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 16 February until 24:00 on Saturday 21 February 1997

Pos	This Week Last	Artist Label	No of plays	Wk	TW
1	2	REMEMBER ME Blue Bay (Pharm)	27	30	30
2	3	SHE'S A STAR James (Fontana/Mercury)	27	29	29
3	1	NANCY BOY Picnic (30/Virgin)	24	28	28
4	1	NOVOCAIN FOR THE SOUL Les (Decca/Warner)	20	28	28
5	16	DON'T SPEAK No Doubt (MCA)	22	27	27
6	5	DARK CLOUDS Space (Mer)	24	27	27
7	11	SAR WHAT YOU WANT Texas (Mercury)	16	27	27
8	29	DA RUKIN One Point (Virgin)	26	26	26
9	1	SHE MAKES MY BLOOD BLEED Mamas (Polygram)	26	26	26
10	8	ENCORE UNE FOIS Sarah (Mush)	25	26	26
11	0	BEFORE TODAY Everything But The Girl (Epic/Virgin)	12	24	24
12	19	DON'T LET GO (Love) En Vogue (East West America)	21	24	24
13	8	AIN'T NOBODY (I Got It) (Geffen)	25	24	24
14	13	I SHOT THE SHERIFF Warren G (Def Jam)	23	24	24
15	5	AIN'T TALKIN' 'BOUT DUB Apollo Four Party (Smooth Sire/Epit)	26	23	23
16	8	DO YOU KNOW Michelle Gayle (The Avenue/MCA)	20	23	23
17	1	DISCOTHEQUE (I) (Mer)	22	23	23
18	16	CLEMENTINE Mark Owen (MCA)	22	21	21
19	0	MAMA Spice Girls (Virgin)	12	19	19
20	0	SWALLOWED Ash (Fremantle/Universal/MCA)	13	19	19
21	5	HUSH Kula Shaker (Columbia)	26	19	19
22	19	COME ON EVERYBODY (GET DOWN) U2 (Island Nones)	11	19	19
23	0	NEW POLLUTION Back (Geffen)	4	19	19
24	0	WHAT DO YOU WANT FROM ME? Monica (Polygram)	11	17	17
25	0	RIDE A ROCKET Luhan And Sarve Minna (The London)	13	17	17
26	24	DISTANCE (aka Expressions)	15	16	16
27	18	PASSION Armin (Mercury)	12	16	16
28	0	CAN'T KNOCK THE HUSTLE Jay-Z Featuring Mary J Blige (Roc-A-Fella)	12	15	15
29	0	I MISS YOU Back (Island Nones)	11	14	14
30	0	LET ME CLEAR MY THROAT DJ Kool (Kansas)	7	14	14
31	0	RUMBLE IN THE JUNGLE Boyz II Men, Tribe Called Q & Busta Rhymes (Mercury)	7	14	14
32	0	FOUND YOU Diddy (A&M)	8	14	14

VIRGIN

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00:00 on Sunday 16 February until 24:00 on Saturday 21 February 1997

Pos	This Week Last	Artist Label	No of plays	Wk	TW
1	2	SUGAR COATED ICEBERG Lightning Bolt (Epic)	27	29	29
2	1	SAY WHAT YOU WANT Texas (Mercury)	38	36	36
3	1	BETLEBUM Blur (Wash/Polygram)	38	36	36
4	1	SHE'S A STAR James (Fontana/Mercury)	25	25	25
5	1	LOVE IS BLUE (New Line/Columbia)	20	23	23
6	4	EVERYDAY IS A WINDING ROAD Grant Coon (A&M)	20	23	23
7	0	NOVOCAIN FOR THE SOUL Les (Decca/Warner)	20	23	23
8	0	DAI BENSU YESTERDAY'S MAN (Scepter/Parlophone)	19	22	22
9	0	WHAT DO YOU WANT FROM ME? Monica (Polygram)	21	22	22
10	0	GET OUT OF THIS HOUSE Shawn Cooney (Mercury)	18	22	22
11	0	FOUND YOU Diddy (A&M)	21	22	22
12	0	HUSH Kula Shaker (Columbia)	20	22	22

ATLANTIC 252

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00:00 on Sunday 16 February until 24:00 on Saturday 21 February 1997

Pos	This Week Last	Artist Label	No of plays	Wk	TW
1	1	SAY WHAT YOU WANT Texas (Mercury)	51	51	51
2	2	COSMIC GIRL Jamiroquai (A&M)	51	51	51
3	0	DON'T SPEAK No Doubt (MCA)	51	51	51
4	0	DON'T LET GO (Love) En Vogue (East West America)	37	54	54
5	0	WHERE DO YOU GO No Mercy (Arista)	50	45	45
6	0	PROFESSIONAL WIDOW IT'S GOT TO BE BIG Tori Amos (East West)	34	41	41
7	0	YOUR WOMAN Blue Bay (Pharm)	32	41	41
8	0	OLDER (aka Michael Jackson/AT&T)	31	38	38
9	0	REMEMBER ME Blue Bay (Pharm)	23	37	37
10	0	CLEMENTINE Mark Owen (MCA)	23	36	36
11	0	SATURDAY NIGHT Diddy (A&M)	29	38	38

TOP 50 AIRPLAY HITS

1 MARCH 1997

music control
UK

AIRPLAY

Pos	Last 2 weeks	Wks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	6	DON'T SPEAK	No Doubt	MCA	1720	+25	67.13	+23
2	1	10	SAY WHAT YOU WANT	Texas	Mercury	1587	-12	66.27	-4
3	4	10	DON'T LET GO (LOVE)	En Vogue	East West/America	1443	n/c	56.34	+4
4	10	5	SHE'S A STAR	James Fontana/Mercury	969	+27	49.58	+27	
5	2	7	DO YOU KNOW	Michelle Gayle	1st Avenue/RCA	1332	-3	46.82	-18
6	12	6	REMEMBER ME	Blue Boy	Pharm	596	+27	41.94	+24
7	1	5	CLEMENTINE	Mark Owen	RCA	1259	+12	39.75	-6
8	7	6	WHERE DO YOU GO	No Mercy	Arista	1533	-2	39.32	-9
9	17	3	I SHOT THE SHERIFF	Warren G	Def Jam	696	+77	39.16	+39
10	5	10	YOUR WOMAN	White Town	Chrysalis	1144	-5	39.10	-32
11	8	7	WALK ON BY	Gabrielle	Go Beat	1419	+1	38.16	-12
12	32	4	DARK CLOUDS	Space	Gut	522	+49	35.22	+82
13	11	7	AIN'T NOBODY	LL Cool J	Geffan	850	-8	33.99	-14
14	6	10	DISCOTHEQUE	UZ	Island	899	-20	32.67	-54
15	39	3	MAMA	Spice Girls	Virgin	388	+76	30.21	+61
HIGHEST CLIMBER									
16	40	2	DON'T YOU LOVE ME?	Eternal	1st Avenue/EMI	1156	+88	28.21	+69
17	35	3	NOVOCAIN FOR THE SOUL	Fels	Dreamworks	325	-24	27.98	-7
18	10	13	HUSH	Kula Shaker	Columbia	386	+60	26.37	-17
19	11	3	BEFORE TODAY	Everything But The Girl	EBTG/Virgin	300	+23	25.25	+89
20	10	13	SUGAR COATED ICEBERG	Lightning Seeds	Epic	1012	-1	25.09	-18
21	18	7	OUT PLAYING GAMES (WITH MY HEART)	Backstreet Boys	Jive	774	-9	24.78	-12
22	24	2	ENCORE UNE FOIS	Sash!	Multiply	221	+42	24.36	+6
23	14	5	STEP BY STEP	Whitney Houston	Arista	863	-7	24.15	-28
24	46	1	DAY WE FIND LOVE	911	Ginga/Virgin	604	+48	23.88	+84
25	22	21	UNBREAK MY HEART	Toni Braxton	LaFace/Arista	886	-2	23.47	-9
26	31	27	NANCY BOY	Piacebo	Hut/Virgin	51	-4	22.80	+13
27	21	4	AIN'T TALKIN' 'BOUT DUB	Apollo Four Forty	Stealth Sonic/Epic	217	+9	22.53	-16
BIGGEST INCREASE IN PLAYS									
28	81	1	DA FUNK	Daft Punk	Soma/Virgin	176	+144	21.29	+99
29	30	25	HEDDINM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	193	-9	21.10	+3	
30	25	67	SHE MAKES MY NOSE BLEED	Mansun	Parlophone	122	-56	20.31	-12
31	41	2	READY TO GO	Republica	Deconstruction	261	+20	19.73	+22
32	27	2	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Tori Amos	East West	261	+10	19.21	+16
33	48	3	WATERLOO SUNSET	Cathy Dennis	Polydor	298	+42	18.79	+36
34	18	13	2 BECOME 1	Spice Girls	Virgin	708	-16	18.18	-50
35	57	1	INDESTRUCTABLE	Alisha's Attic	Mercury	524	+24	18.18	+64
36	117	4	NATURAL	Peter Andre	Mushroom	293	+98	17.88	+225
37	89	5	FOUND YOU	Dodgy	A&M	230	+73	17.14	+77
38	36	15	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor	827	-3	17.13	-3
39	24	13	DON'T MARRY HER	Beautiful South	Go Discs	851	+2	17.12	-9
40	28	13	DON'T CRY FOR ME ARGENTINA	Madonna	Warner Bros	544	-23	16.84	-34
41	193	1	ELEGANTLY WASTED	INXS	Mercury	190	+104	16.80	+89
42	40	1	WHAT DO YOU WANT FROM ME?	Monaco	Polydor	312	+64	16.11	+47
43	25	18	ONE & ONE	Robert Miles Featuring Maria Naylor	Deconstruction	682	-2	16.10	-15
44	29	4	RUNAWAY	Nuyorican Soul	Talkin' Loud/Mercury	379	-18	14.41	-87
45	10	21	SWALLOWED	Bush	Trauma/Interscope/MCA	46	+18	14.11	+79
46	113	1	YOU GOT THE LOVE	Source Featuring Candi Staton	React	315	+85	14.02	+145
BIGGEST INCREASE IN AUDIENCE									
47	137	1	ISN'T IT A WONDER	Boyzone	Polydor	257	+122	13.53	+319
48	52	1	LOVE IS BLUE	Edward Ball	Creation	295	+7	12.98	+2
49	87	1	REAL THING	Lisa Stansfield	Arista	471	+75	12.86	+27
50	84	1	BATTLE OF WHO COULD CARE LESS	Ben Folds Five	Epic	194	+42	12.75	+21

Music Control UK includes
those stations 24 hours a day, seven days a week: Atlantic 252 BFM, BBC Radio 1, BBC Radio 2, Scotland, BBC Three, Grouse, BBC Scotland, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

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TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	DON'T YOU LOVE ME? Eternal (1st Avenue/EMI)	1156	540
2	DON'T SPEAK No Doubt (MCA)	1720	339
3	I SHOT THE SHERIFF Warren G (Def Jam)	696	302
4	SHE'S A STAR James Fontana/Mercury	969	205
5	REAL THING Lisa Stansfield (Arista)	471	202
6	COME AROUND Marlon Birds (Virgin)	396	197
7	DAY WE FIND LOVE 911 (Ginga/Virgin)	604	196
8	CALIFORNIA Belinda Carlisle (Chrysalis)	347	188
9	HUSH Kula Shaker (Columbia)	386	172
10	DARK CLOUDS Space (Gut)	522	172

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total stations	Stations +1	Stations -1	Stations this week
1	SHOUT Ant & Dec (Telstar)	36	21	10	10
2	MAMA Spice Girls (Virgin)	45	36	9	9
3	REAL THING Lisa Stansfield (Arista)	43	29	8	8
4	CALIFORNIA Belinda Carlisle (Chrysalis)	40	24	6	6
5	NATURAL Peter Andre (Mushroom)	38	29	6	6
6	MOAN & GROAN Mark Morrison (WEA)	20	15	5	5
7	DAY WE FIND LOVE 911 (Ginga/Virgin)	58	45	4	4
8	FOUND YOU Dodgy (A&M)	30	20	4	4
9	ALONE Bee Gees (Polydor)	23	15	4	4
10	IT'S OVER CKC (Media/MCA)	10	4	4	4

© 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 (addded as four or more plays)

1 MARCH 1997

THE OFFICIAL CHARTS - 1 MAR

SINGLES

music week

AS USED BY



TOTP



*Falling In Love
(Is Hard on the Brees)*



1 DON'T SPEAK

1	1	NO DOUBT	Interscope
2	2	ENCORE UNE FOIS SASH!	Multity
3	3	YOU GOT THE LOVE Source featuring Candi Staton	Resist
4	4	WHERE DO YOU GO No Mercy	Arista
5	5	ALONE Bee Gees	Polydor
6	6	DON'T LET GO (LOVE) En Vogue	East West
7	7	SWALLOWED Bush	Interscope
8	8	I SHOT THE SHERIFF Warren G	Def Jam/Mercy
9	9	REMEMBER ME The Blue Boy	Pharm
10	10	THE DAY WE FIND LOVE 911	Virgin
11	11	WATERLOO SUNSET Cathy Dennis	Polydor
12	12	LET ME CLEAR MY THROAT DJ Kool	American Recordings
13	13	READY TO GO Republica	Deconstruction
14	14	DA FUNK/MUSIQUE Daft Punk	Virgin
15	15	DISCOTHEQUE U2	Island
16	16	LET ME IN OTT	Epic
17	17	SHE'S A STAR James	Fontana
18	18	AINT TALKIN' 'BOUT DUB Apollo Four Forty	Stealth/Sonic
19	19	CLEMENTINE Mark Owen	RCA
20	20	AINT NOBODY LL Cool J	Geffen
21	21	LAST NIGHT Az Yet	LaFace/Arista
22	22	QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys	Jive
23	23	YOUR WOMAN White Town	Chrysalis
24	24	BECOME 3 Spice Girls	Virgin
25	25	REFO	

ALBUMS

1 ATTACK OF THE GREY LANTERN

1	1	THE SMURFS HITS '97 - VOLUME 1 The Smurfs	EMI TV
2	2	SPICE Spice Girls	Virgin
3	3	BLUR Blur	Food/Palophone
4	4	TRAGIC KINGDOM No Doubt	Interscope
5	5	WHITE ON BLONDE Texas	Mercury
6	6	EVITA (OST) Various	Warner Bros
7	7	DRAWN TO THE DEEP END Gene	Polydor
8	8	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
9	9	BLUE IS THE COLOUR The Beautiful South	Go Discs
10	10	OXYGENE 7-13 Jean Michel Jarre	Epic
11	11	GLOW Reef	Sony S2
12	12	BACKSTREET BOYS Backstreet Boys	Jive
13	13	SPIDERS Space	Gut
14	14	ADRIANUS II - CANDIDA MUNDO Miriam Stockley/London Philharmonic Orchestra/Various	Various
15	15	STOUSH Skunk Anansie	One Little Indian
16	16	FALLING INTO YOU Celine Dion	Epic
17	17	SECRETS Toni Braxton	LaFace
18	18	TRAVELLING WITHOUT MOVING Jamiroquai	Sony S2
19	19	K Kula Shaker	Columbia
20	20	OLDER George Michael	Virgin
21	21	PLACEBO Placebo	Elevator Music
22	22	ALL WORLD LL Cool J	Def Jam/Mercy
23	23		

rom

1 MARCH 1997

V2 clinches DJ mix deal as branson moves into dance

Richard Branson's new V2 label has announced its first venture into the world of dance with the confirmation of a licensing deal with the independent compilation company Journeys By DJ. The five-year deal will see V2 take over manufacturing, marketing and sales of all JDU product.

Launched in 1993, JDU was one of the first companies to successfully release DJ mix CDs. Its line-up featured some of the biggest names from the dance world such as Judge Jules, Paul Oakenfold and Coldcut, whose JDU album is generally regarded as one of the best LPs the mix CD format has produced.

However, while JDU remains a brand leader in terms of credibility, it has recently found the market it helped to create increasingly competitive. The deal with V2 is intended to redress this imbalance.

"Over the past year and a half we realised that we were spending a fraction of what the majors were spending on marketing their compilations. We realised that we had to take steps to stay

competitive because heavy marketing obviously works," says JDU

managing director Tim Fielding. The deal was overseen by V2 label manager David Steele, who

himself already has considerable expertise in dance compilation marketing through his previous involvement as a marketing consultant for The Ministry of Sound's highly successful mix CD series.

Steele says the plan is to give the JDU compilations an added boost rather than change the creative brief. "The compilations won't be compromised in any way by this deal. They're the quality end of things and we want to be associated with quality," he says.

Steele says V2 will also be able to give JDU an international advantage over many of its competitors.

"V2 operates around the world and many of the territories have already shown interest, so from now on we'll be trying to get worldwide clearance on tracks we license. Nearly all the other compilations out there just license for the UK and then export," says Steele.

JDU will start reprogramming its 19-strong back catalogue as part of the deal and will release its second 'After Hours' compilation on March 10.

inside:

[2] SEVEN DAYS IN DANCE: EMI Music Publishing's GUY MOOT reveals what caught his ear this week



[4] Q&A: Go!Beat's FERDY UNGER-HAMILTON talks to Tony Farsides



[5] JOCK ON HIS BOX: ALEX PATERSON picks his favourite 10 tunes

[6-11] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips

club	ALRIGHT - Jamtrouqui (Sony SZ)	p7
urban	I'M NOT FEELING YOU - Yvette Michele (Loud)	p9
pop	FAMILY PEOPLE... - Planetan (3 Beat/Stream)	p11
cool cuts	Y'LL BE YOUR FRIEND - Robert Owens (Parlophone)	p12



Apollo 440 release their second album next Monday (3) not on the heels of their current hit 'Ain't Talkin' 'Bout Dub'. Called 'Electro Glide In Blue', the LP will be released on Epic via the group's own Stealth Sonic Recordings and will include both the current hit and their previous Top 30, 'Krupa'. The LP will also feature the last recorded work of vocalist Billy Mackenzie on the track 'Pain In Any Language'. Mackenzie, who died at the beginning of the year, was to have worked with Apollo 440 on his debut release for Nude Records. The group are also working on a live show, for dates later this year. 'Electro Glide In Blue' will be released on March 3.

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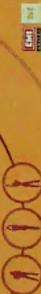


Bullethead titles

Don't



New on CDs & Cassette



- 25 BEFO
- 26 BATTI
- 27 SUIMI
- 28 SAY M
- 29 NOVO
- 30 CAN'T I
- 31 CALIF
- 32 DARK
- 33 THAT
- 34 FRMAU
- 35 THE K
- 36 I MISA
- 37 STEP
- 38 COME
- 39 DO YI
- 40 RIDE

q & a



ferdy unger-hamilton

YOU MUST HAVE BEEN FACED WITH SOME PRETTY HUGE DECISIONS LAST YEAR. WHY DID YOU DECIDE TO STAY WITH GO!BEAT?

"After Go!Discs was sold, I was faced with the possibility of having to throw away five years' worth of work with my artists, which I just didn't want to do. That's the bit that I've always got my rocks off on - just working with people. I talked to the artists and they wanted me to stay so I decided to carry on. Go!Beat just encapsulates that; it's a small label where I'll be working with good people and great songs. I'm basically an A&R at heart, that's what I like doing."

SURELY TAKING ON THE RESPONSIBILITY OF RUNNING THE WHOLE OPERATION WITH ALL THE ADMIN INVOLVED IS GOING TO TAKE YOU AWAY FROM THE MUSIC SIDE?

"I'm not going to let that happen. My feelings have always been that if you get the music right, everything else will take care of itself. A lot of people spend too much time worrying about the structures that they're going to put around the music. I've always found if you concentrate on getting the record right, at some point a catalyst will come along that will make it happen."

WHAT DO YOU THINK ABOUT THE MUSICAL ENVIRONMENT AT THE MOMENT?

"Things are great at the moment, mainly because I've just signed someone. Last year was really boring, there didn't seem to be anything really outstanding happening. It was also personally frustrating because my hands were so tied I didn't have time to devote to new things."

HAVE YOU REVISITED YOUR A&R POLICY NOW THAT YOU'RE OBVIOUSLY GOING TO HAVE A VERY DIFFERENT OPERATION?

"We won't have a policy other than signing career artists. I'm not

really interested in specialist music at all. There's loads of great music in the specialist areas but you listen to it and think, that's great, but it's already reached the biggest level it's ever going to. So it's best to leave it to the specialist labels. For me, there's no point putting out a record that's just going to sell 5,000 copies. Also, Go!Beat isn't just going to be a dance label. We have a new act called Laguna Meth which is kind of West Coast stoner rock like the Beach Boys meet Beavis and Butt-head. I want to have acts like that on the same label as, say, Gabrielle. The people I admire are people like legendary Sixties Columbia Records A&R man Jon Hammond, who signed Bob Dylan, Janis Joplin and Bruce Springsteen. And Ahmet Ertegun from Atlantic, they're the people who I'd aim to be like."

FINALLY, I HAVE TO ASK THIS... WHEN'S THE NEW PORTISHEAD LP COMING OUT?

"They're recording it at the moment and it will be out later this year."

[LABEL]

no
U
turn



[FOCUS]

NO U TURN
Unit 302 Melrose, 5-10 Eastman Road, London W3 7YG
Tel: 0181-746 0998; fax: 0181-743 3003
HISTORY

Emerging from an industrial high rise unit in Acton in 1992, No U Turn has endeavoured to stay at the cutting edge of drum & bass. Set up by Nico Sykes, who produces all No U Turn's tracks in the label's own studio, its first track, "Bludclot Artattack" made with Ed Rush, immediately captured the attention of the jungle scene. Subsequent futuristic grooves have established Sykes' trademark of intricate drum programming and beat manipulation. Sykes says, "I knew Ben (Ed Rush) and I could produce records that would be more interesting than many I was hearing at the time." The label has retained its autonomy, avoiding compromise for financial gain. The first album on No U-Turn, "TORQUE", is due for a March 10 release.

KEY STAFF:

Nico Sykes, MD, A&R, producer, programmer, engineer; Tony Brace, art director; Beverly Prince, label manager; and Steve Lindon, business affairs.

SPECIALIST AREAS:

Drum & bass

KEY ARTISTS:

Ed Rush, Fierce, Nico, Trace, LAST THREE RELEASES: Fierce/Nico 'Crystal' (Nu Black), Trace/Nico 'Amtrak' (Nu Black), Ed Rush/Nico 'Sector Three' (No U-Turn).

COMING UP:

Ed Rush/Nico 'Technology' (No U Turn), Ed Rush/Nico 'TORQUE' (No U Turn); Trace/Nico 'Replicants' (Nu Black)

RETAIL VIEW:

"No U Turn is currently one of the top drum & bass labels. The combination of their efforts as a label and their artists keeps them at the cutting edge." - Steve Lyall, Section 5, London.

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1	DO	No Doubt
2	ENCOT	
3	YOU G	
4	WHERE	
5	ALONE	
6	DON'T	
7	SWAL	
8	I SHOT	
9	REMEM	
10	THE D	
11	WATEL	
12	LET M	
13	READY	
14	DA FU	
15	DISCO	
16	LET M	
17	SHE'S	
18	AINT	
19	CLEM	
20	AINT	
21	LAST	
22	QUIT P	
23	YOUR	
24	2 BECO	
25	BEFOR	

hot vinyl

(on the decks) james hyman, nicky black market, daisy & havoc, brad beatnik, andy beavers, tim jeffery, chris finan, danny mcmillan

ZOOT WOMAN 'CHASING CITIES' (WALL OF SOUND) (A)

The group's first release since 1995 sees them furrowing a very cool Nineties jazz funk groove with some warm digi-synth stabs mingling with jukky organ, afro rhythms and a slick vocal hook. The E-Klekik Death Disco mix goes for a full-on disco bassline and cheesy Seventies synths - and delivers. The flip features two drum & bass mixes: the first, from Spacer, is a beautiful collision of double bass, sublime synth chords and a drifting vocal while the second, by the band, is a little harder, mashing beats with the strings. ○○○○ **BB**

ALTERNATIVE TUNE OF THE WEEK

DJQ 'MAKE YOUR MIND UP' (FILTER) (A)

Following up 'We Are One' was never going to be easy, but Glasgow's Paul Flynn has come up trumps with 'Make Your Mind Up'. It's another atmosphere-laden techno-boogie epic with William Hall returning to liven up the breakdown with his poetry. Overleaf, 'Tracking' is a Sneaky disco-house hybrid with full-on filters, while the flanged funk of 'Fila' takes in a huge pulsating bassline. ○○○○ **AB**

SOUNDSESSION 'DO YOU FEEL IT' (SOS RECORDINGS) (H)

Originally out on the streets some 11 months ago, but recent interest from Digweed & Seaman, plus an appearance on Renaissance 4 at Christmas, has raised the demand for this track, so much so that there is now a major label buzz. You can already tell by the credits what sort of vein 'Do You Feel It' is in - good production and well considered sounds, although no epic breakdown is featured. The main attraction of this has to be the keyed riff in the latter half, which is so damn catchy and pleasing because it's nice to hear a record with one particular hook that makes you want to acquire it at all costs, and this track has just that. Let's hope that possible future remixers don't forget that important point. ○○○○ **CF**

VARIOUS 'DONUTS - SAMPLER' (BOLSHI) (A)

One of the sexiest beats labels to emerge over the past few months is little Bolshi. As with Wall Of Sound and Skint, the Bolshi crew manage to combine hard and funky rhythms with neat samples and hooks. The first label compilation is out this week and this four-track 12 inch is a good taster, featuring the fierce electro beats of Laid-back, the melodic funk of Westway, the frankly quite bizarre electro cut-up noises of 'The Lo-Fidelity Allstars and the almost ska-like beats of Beachcombs. Very tasty. ○○○○ **BB**

BEACHCOMBS 'PLANET THANET EP' (BOLSHI) (A)

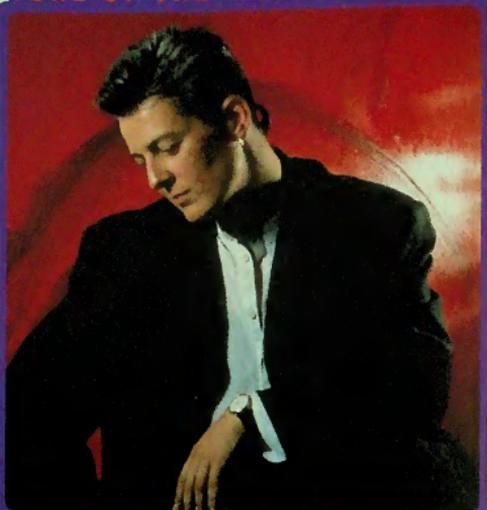
What sounds like a classic new wave guitar sample introduces the gurgling, bass-fused instrumental that is 'Pussywhipped'. Then comes the Talking Heads-ish groove of 'Waiting For A Beach', a beat-heavy Dub Pistols mix of the last single 'It's Eggyleptic' and the cut-up disco of 'Siti'. Eclectic but just wide of the mark this time. ○○○ **BB**

CRUZEMAN 'OHM SESSIONS' (QUAD) (TR)

A new Tyneside label set up by remix outfit The Fortho

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

TUNE OF THE WEEK



HORSE 'CAREFUL' (STRESS) (H)

Horse were one of those acts from the early Nineties that should have made it but never quite did. But thankfully Horse's richly soulful voice has been rescued from obscurity by Brothers in Rhythm who've apparently been fans of this particular song for years. The moving vocal performance has been transformed into a typically epic BIR production with layer-upon-layer of unfolding pianos, synths and strings - real end-of-the-night material. Jimmy Gomez provides a more pumping, slightly dubbier mix but really it sounds best in all its anthemic glory. ○○○○ **TJ**



Laurent Garnier
(featured in Jack On His Box
RM issue dated October 22, 1994)

laurent garnier's

10 steamin' tips for the week

- 1 'NO 3' Purpose Maker (Purpose Maker)
- 2 'LET IT BE' DJ Deon (Universal Funk)
- 3 'THE GREY AREA' Robert Hood (Re Plant)
- 4 'GOOD SO GOOD' Angel Moraes (Hol 'N' Spicy)
- 5 'FLASHY'S FRAGRANCES 1' Flashy Fragrant (Confused)
- 6 'RAW SPIRIT EP' Pressure Funk (Soma)
- 7 'THE PRESSURE' DJ Gilb'r (Versaille)
- 8 'BOOZER!' Grow (Crucial Sounds)
- 9 ODC (Pot)
- 10 'LIFE CHANGES' PEREZ & DOWELL (Double O)



1	DO	No Doubt
2	ENCOD	
3	YOU G	
4	WHERE	
5	ALONE	
6	DON'T	
7	SWALI	
8	I SHOT	
9	REMEM	
10	THE D	
11	WATER	
12	LET M	
13	READY	
14	DA FU	
15	DISCO	
16	LET M	
17	SHE'S	
18	AINT	
19	CLEMI	
20	AINT	
21	LAST	
22	QUIT P	
23	YOUR	
24	BECA	
25	REFIN	

(compiled by alan jones based on a sample of more than 350 of returns - Fax: 0171-928 3211)

(upfront house)

[commentary] by alan jones
 'Alright' by JAMIROQUAI extends its lead at the top, putting nearly 20% ahead of its nearest challenger, which is now ARMAND VAN HELDEN's 'Funk Phenomena'.



Pos	Week	Artist	Label
1	3	ALRIGHT (JAMIROQUAI/TODD TERRY MIXES) Jamiroquai	Sony S2
2	2	FUNK PHENOMENA MIXES Armand Van Helden presents Old School Junkies	ZTX
3	4	KNOX ON ACCESS (PIENA SOLINO/DE GAN-PAPO MEDIA/CAPI INSPIRATION/DE FERRASALIVE MARBERTAGU/SIENKIELLO/LOUGHAN MIXES) Wendy Matthews	Deconstruction
4	5	RELEASE TO SELF (ROGER SANCHO/DOOD TERRYPATRIOLIFE & FELIX B MIXES) Transatlantic Soul	Arista
5	12	THE REAL THING (MARK PITCHOTT/K-KLASSIFYR/ROTTEN SOUNDOLBERS MIXES) Lisa Stansfield	VC Recordings
6	45	ROK DA HOUSE MIXES Tail Paul	Clean Up
7	2	SPIN SPIN SUGAR (ARMAND VAN HELDEN/FARLEY & HELLER MIXES) Sneaker Pimps	Fresh
8	9	WHAT WOULD WE DO? (SOL BROTHERS/RHYTHM MASTERS/GRANT NELSON MIXES) Sol Brothers	Hi-Line
9	11	I'M STILL WAITING (ANGELHEART/GROUN LARCEMY/MARDO LIQUID MIXES) Angelheart	Hi-Line
10	13	GET INTO THE MUSIC (RHYTHM MASTERS/GROUNDO/RULEGODOFELLOS MIXES) DJ's Rule featuring Karen Brown	Distinctive
11	11	FRESH UP (ANGELHEART/GROUN LARCEMY/MARDO LIQUID MIXES) Angelheart	Twisted/MCA
12	12	IGNORANCE IS BLISS (SURE'S PUPS/PATTOUITE MIXES) Colour Climax	JDJ Productions
13	12	JOY (MAURICE JOSHUA/KEVIN DUNN & MARK CARROLL MIXES) Nu DeLuxe	Hi-Line
14	32	DO YOU WANNA FUNK (TODD EDWARDS/SOUND SYSTEM/THY LEVEL/H-LIX MIXES) Stone	Up!-Line
15	24	NARRA MINE (ARMAND VAN HELDEN/ENASIDE/IMU TANG CLAN MIXES) Genaside II	Upt
16	32	A RED LETTER DAY (BASEMENT JAMOVIIT & BROUSER ENTHUSIASTS MIXES) Pet Shop Boys	Parlophone
17	4	COME ON Y'ALL LET ME TELL YOU SOMETHING (RHYTHM MASTERS MIXES) Rhythm Masters	Faze-2
18	22	MIRACLE (DEEP DISH/MONKEY MAN/FORUM SIZE/DOLIVE MIXES) Olive	RCA
19	13	ONLY YOU (MOVERS N SHAKERS/JUPITER MIXES) Funk Essentials	Sound Proof/MCA
20	15	BODY MUSICA BELIEVE (LULIAN LOUW & MARK HUGHES MIXES) Friday Nile Tufftek	Sound Of Ministry
21	3	CAFE DEL MAR (SOLAR STONE/UNIVERSAL STATE OF MIND/THREE N ONE/NO KID PAUL MIXES) Energy 52	Hoop Chorus
22	4	COME WITH ME (GATTARAPULL VAN DYKATOM MIXES) Qantara	Positiva
23	15	ROCK A BUCKET (LITHIUM/MOSCO CITIZENS MIXES) Lithium & Sonia Madan	Upt
24	3	THE BOSS (MASTERS AT WORK MIXES) The Bratons	Atlantic
25	10	ENCORE LINE FOIS (POWERPLANT BOYS/DANIEL DIAZ MIXES) Saah!	Multipl
26	37	FLASH/SEVEN DAYS AND ONE WEEK (ROLLO & SISTER BLISS/DEX & JONESEY/ANDY DUX & HOSCHI MIXES) BEE	Multipl
27	4	FRESH (PHAT 'N' PHUNKY MIXES) Gina G	Polygram
28	22	CAREFUL (SASHA/BROTHERS IN RHYTHM MIXES) Hessa	Siress
29	47	RUNAWAY (MASTERS AT WORK/MOUSSE TAARMAND VAN HELDEN MIXES) Nu Yorican Soul	Talkin Loud
30	11	LOVE EACH OTHER (WILDCHELD MIXES) Wildchild/BAD BOY (WILDCHELD/DI MIXES) Wildchild featuring Jamaiki	Ultra
31	11	DO IT YOUR LOVE ME (TOWIE WIT/MARIN PICHOTT/BLAKSMITH/ROTHI SIZE MIXES) Eternal	1st Avenue/EMI
32	25	COLOUR OF LOVE (MOUSSE TBORIS/DOLIVE MIXES) Amber	Tommy Boy
33	31	I'M GONNA GET TO YOU (DANCING DIVA/ZARAGONA/S/PHAT 'N' PHUNKY MIXES) Andy Blackwood	Eternal
34	15	JUST PLANTIN' (SCORCIODI DIGIT MIXES) DJ Playaz	Pukka
35	27	DA FUNK/MUSIQUE Daft Punk	Soma/Virgin
36	20	TAKE YOUR BODY (BASSCAMP/S/STRETCH & VERN MIXES) Basscamp	Junior Cheeky
37	11	FU LIKE AN EAGLE (G/MACHITOSH MIXES) Seal	ZTT
38	16	YOUR SUMMERTIME (LUST PRODUCTIONS/EVOLUTION/SMASH MIXES) Raissa	Junior Cheeky
39	24	PARTY PEOPLE (LIVE YOUR LIFE BE FREE) (JIMBO/DAH/STOR'S HOUSE/POWERHOUSE/PAN/MIA MIXES) Planetman	3 Beat/Redwood
40	10	CUERDAS (DIZZY/GATTARA MIXES) Dizzy	East West Dance
41	23	I LIKE (JOE T VANNELLI MIXES) Mark Morrison	WEA
42	11	I'M NOT FEELING YOU (MIXES) Yvette Michele	Luof
43	38	HINDI LOVER (ROGER S MIXES) Djipite	Deconstruction
44	4	BETTE DAVIS EYES (D-BOY/OPM MIXES) Kim Carnes	EMI
45	17	HAND IN HAND (JAM LEI MAREDDY FINGERS/LEGEND B MIXES) Grace	Perfecto
46	10	LOVE (A WONDERFUL THING) Karesse	Fresh
47	19	DIRTY MINDS (DEX & JONESEY MIX/AR U SEXY? (DEX & JONESEY MIX) Tyrant	Upt
48	25	CLOSE TO YOUR HEART (JX MIXES) JX	Upt/NoJ/Chorus
49	2	JUST CAN'T GET ENOUGH (LUPITA/S/FAZE SISTERS MIXES) Sam Walker	Pre-Activ
50	34	WHIPPED UP TO FUNK/UNT WE FUNG/NO WOK In Progress	Uchy
51	39	TIME GOES BY (SOULED/OUT/MIKE DELGADO/AC/DEBUCC/VI/NA/MI MIXES) Charlie Dore	Black Int/Bustini
52	10	LOVE GUARANTEED Damage	Big Life
53	61	TAKERE (MATTHEW ROBERTS MIXES) Sallit Keita	Mango
54	54	YOU GOT THE LOVE (RHYTHM MASTERS/FARLEY & HELLER/NOW VOYAGER MIXES) The Source featuring Candi Staton	React
55	10	DREAMING (DEX & JONESEY MIXES) K-Avia	FAU/Pressure
56	72	OXYGENE B (MANU/DI DADO MIXES) Jean Michel Jarre	Dry/Is/Typic
57	49	MONEY'S TOO TIGHT TO MENTION (REMIXES) Simply Red	East West
58	54	I NEED A MIRACLE Coco	US Green Light
59	10	NEVER CAN SAY GOODBYE (ROGER SANCHO MIXES) Yaz	East West
60	73	INSDOMNIA (ARMAND VAN HELDEN MIXES) Faithless	US Arista

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 15 19 ABSOLUTE GOLD
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Mixes from Rhythm Masters, Headless State and The Goodfellos, plus the Original Mix

Out next week - for one week only/ Available on ltd edition 12"

25 BEFORE
 26 BATTLE
 27 SUMMIT
 28 SAY V
 29 NOVO
 30 CAN'T
 31 CALIF
 32 DARK
 33 THAT
 34 FENALI
 35 THE K
 36 I MISS
 37 STEP
 38 COME
 39 DO Y
 40 RIDE

Bullfight titles

Don't

New on 2 CDs & Cassette

release hard house and trance from all over the globe and first up is this pumping Dutch track. The original mix starts out deep and steadily moves up to full thrust with every production technique used to full effect. The familiar Dutch percussion style exposes itself on the B-side's 'Tech Theme' while Coured Oxygen provide an excellent melancholy short ambient mix to round off a very useful debut release. ○○○○ TJ

HOUSE KING OF THE WEEK

NUYORICAN SOUL 'IT'S ALLRIGHT, I FEEL IT' (TALKIN LOUD) (H)

If you failed to get your hands on the whistle-and-you-missed-it 'NuYorican Soul' album, perhaps the biggest loss you suffered was this tremendous track sung by the inimitable Jocelyn Brown. It's a beautiful downtempo piece of unashamed rejoicing in the power of music and indeed the voices of Brown and her marvellous backing singers. Packed full of clichés and 'the power of the groove', a great breakdown and such old-fashioned devices as never-ending tinkling ivories, it will bring tears to your eyes - especially if your faith in music, the power of the groove and so on, is in any doubt. The B-side, the unreleased 'Makes My Nature Rise', is for flute fans only. ○○○○ DJH

TALL PAUL 'ROK DA HOUSE' (VC) (H)

Another well tried and tested club favourite comes around again, this time on Virgin's club label, for another crack at the whip. Plenty of new mixes on this doublepack, including the Effective version, but sadly missing the Hooj original that started the buzz back in '93. Nevertheless, an up-to-date '97 image will undoubtedly work wonders over a wide variety of floors, which is what is intended in this campaign. I headed straight for the Itchy & Scratchy remix - over-emphasised keyboards, attractively harsh and piercing in an almost seven-minute rage. No doubt! The Experts remix and the KGB dub will strike a wicked chord this time. ○○○○ CF

LAMB 'GORECKI' (FONTANA) (A)

The lead track comes mix-free, the original being a mid-tempo dark, orchestrated epic worthy of end-of-set play. 'Ear Parcel' is an eight-minute leftfield drum & bass



alternative cuts

- 1 'NEW FORMS' RONI SIZE/REPRAZENT (TALKIN LOUD)
Next level drum & bass/rap fusion featuring Bahamadia
- 2 'IMAGINARY WORLD' RAW DEAL (BOTCHIT & SCARPER)
The headless horseman returns with big band and big beats
- 3 FLIGHT (C408) STATE OF BENGAL (OMNI)
Hype! This is the s*** - worldwide
- 4 'TO EXPAND' BEATLESS (SIRKUS)
Aristocrat Euro extrajazz featuring members of Interference (GB), Bel Air (CH) and Motorbass (F)
- 5 'FEDIME'S FLIGHT' EXTENDED SPIRIT (JAZZANOVA)
UFD-style jazz swinger from Rio via Berlin
- 6 'DAYRIDE' IAN O'BRIEN (FEROX)
Tech-jazz to die for from another disciple of the Underground Resistance
- 7 'NI TEN ICHI RYU' PHOTEK (SCIENCE)
Total technique from our own Samurai warrior. Check for the vid
- 8 'CAN I BE FREE FROM CRYING?' (UNDERWOLVES REMIX) BIM SHERMAN (MANTRA)
Taking the stand-out cut from last year's 'Miracles' LP to sensitive low-step levels
- 9 'WE HAVE EXPLOSIVE (MANTRONIX REMIX)' FUTURE SOUND OF LONDON (VIRGIN)
King of the beats Part Two
- 10 'DING DING DING' I CURE (VERSATILE)
Era-style smiley from Paris. Only 45 seconds long but worth the rewind

Compiled by **gilles petersen**
and played on his Worldwide radio show, Sundays 10pm-12am, Kiss 100FM

fusion that meanders all over the place. The killer cut though is the Kruder & Dorfmeister mix of 'Trans Fatty Acid', which is all cool, deep Fla Brazil-style vibes and then moves effortlessly into more uptempo jazz territory - a real music feast. ○○○○ BB

FUNK ESSENTIALS 'ONLY YOU' (MCA) (H)

In more mixes than is decent, this is a very fine cover of a Teddy Pendergrass track. The Jupiter mixes are more garage than Esso while Movers N Shakers provide some excellent uplifting house mixes as well as some OK 3am harder mixes for people afraid of noisy soft music. Farley & Heller are on typical recent good form with a hard-hitting vocal and a silly playground-chanting dub. ○○○○ DJH

HOT LIZARD '165 DROP' (PACIFIC) (H)

Probably the strongest release yet in this category, '165 Drop' is a superbly crafted atmospheric piece of deep house, though just to place it in this category doesn't do it justice. The simple swishing hits provide a rhythmic background to a procession of intertwining, arpeggiated synth lines that blend beautifully, all the time gradually building into quite a pacy groove. Love From San Francisco's mix is slower, gentler and effective in a more easy listening manner but there are more mixes to follow on this track in the coming months so this package may get stronger still. ○○○○ TJ

MOUNT RUSHMORE 'YOU BETTER' (DANCE 2) (H)

This lot usually come up with something interesting and this single is no exception - a very unassuming funky number in an almost Mark style with a very Murky quivering vocal. The Anzi Amo mixes on the B-side are more Alex Party in attitude while Greg Fenton does a lot of healthy piano uplifting and Ken Doh does even more. A good selection but the original has the most promise. ○○○○ DJH

'ELECTRONIC BATTLE WEAPON' (FREESTYLE DUST) (A)

A big question mark hangs over the identity of this act on the Chemical Brothers label. The 'Orange' side starts as a looped drum-hisser before shaky radio voice samples fly all over the place. Nagging bass-humming attacks the brain before fading out but returns to the sonic collage which bursts frantically just before the sudden end. The 'Dark Blue' side squeals into dark techno territory sending urgent Morse code bleeps into the breakbeat battleground that grows louder and whose 'Cacophony' recalls much of Djax's output. The X-Dust etching provides a strong clue that the Chemicals may be involved in a musical or production capacity, because the abstract sounds are obviously innovative new directions they are moving in. ○○○○ JH

GENASIDE II 'NARRA MINE (MIXES)' (LONDON) (H)

The proto-jungle early Nineties classic now finds its way into the hands of Armand Van Helden whose East Coast mix soon blends in sonic toy-gun blasts/sounds. 'There's no stopping what can be stopped' snippets and vocal over a digi-funked floor-slapping beat. The West Coast mix brings back some of the old skool rave flavour with hardcore breaks, dark bass and the freestyle feel before ragga chat propels the mix to its climax. The Original is there as well as Wu Tang Clan's eerie electro mix with vocals coming through loud and proud. ○○○○ JH

1	DO	No Dou	2	ENCOD	3	YOU G	4	WHER	5	ALONE	6	DONT	7	SWALI	8	I SHOT	9	REMEY	10	THE D	11	WATER	12	LET MI	13	READY	14	DA FU	15	DISCO	16	LET MI	17	SHE S	18	AINT	19	CLEMI	20	AINT	21	LASTY	22	QUIT PI	23	YOUR	24	2 BECK	25	2 BEFO
---	----	--------	---	-------	---	-------	---	------	---	-------	---	------	---	-------	---	--------	---	-------	----	-------	----	-------	----	--------	----	-------	----	-------	----	-------	----	--------	----	-------	----	------	----	-------	----	------	----	-------	----	---------	----	------	----	--------	----	--------

the R&B CHART

(commentary)



by Tony Farrisley

While our second top five is content with a gentle reshuffle US duo ZHANE hit the Top 10

force this week. With their own single 'Rescued Lives' and then as the guest vocalists for DE LA SOUL's '4-Mor's', Zhane are joined in the Top 10 by Motown labelmate QUEEN LATIFAH with her version of Jean Knight's 1972 Stax classic 'Mr Big Stuff' (transporters will remember this was the basis for Heavy D's first hit way back in 1987), in an otherwise US-dominated chart, the UK's biggest rap of hope is LISA STANFIELD, who shoots into the rundown at 12 with 'The Real Thing', proving she still has a healthy following in the R&B world. Elsewhere, Gee SVYZ is announced that it has, after all, signed the Wu Tang Clan's mastermind RZA for a solo record deal. Rza, who has been hip hop's most innovative producer for more than three years, will release his debut solo record in the autumn. Rza will also be working for Gee on new material from The Gravelgigaz, who will be releasing a new single and LP in May...JET STAR is putting together a new LP to be called J&Z, which will be overseen by Paul 'Nash' Antony and will feature r&b, hip hop and gospel tracks from the UK and the US. The label's debut release will be Birmingham gospel quartet DESTINY's single 'Love Amazing' at the end of March...Well come to DEEP BEATS for finally putting together a comprehensive compilation of the great LEROY HUTSON, 'The Very Best Of Leroy Hutson'.



NEW	OLD	WKS	ARTIST	LABEL
1	1	2	I'M NOT FEELING YOU	Yacht
2	2	2	WHEN BOY MEETS GIRL/DO YOU THINK ABOUT US	Telstar
3	4	2	GET ME HOME	Foxy Brown featuring Blackstreet
4	2	3	KNOCKS ME OFF MY FEET/IN THE HOOD	Donell Jones
5	6	2	LET ME CLEAR MY THROAT	DJ Kool
6	2	2	SUMTHIN' SUMTHIN'	Marvell
7	14	2	REQUST LINE	American
8	10	2	AIN'T NOBODY	Columbia
9	15	2	4-MOR'S	Willtown/Motown
10	32	2	MR. BIG STUFF	Del Jam
11	7	2	JUST THE WAY	Tommy Boy
12	NEW	1	THE REAL THING	Motown
13	NEW	1	YES I WILL	Colttempo
14	NEW	1	ME AND THOSE DREAMIN' EYES OF NINE/BROWN SUGAR	Acacia
15	8	2	STEELO	Wild Card
16	3	2	YOU WILL RISE	Colttempo
17	17	2	RUMBLE IN THE JUNGLE	Sia To
18	12	2	SPIRITUAL THANG	Epic
19	2	2	YOU MIGHT NEED SOMEBODY	Mercury
20	15	2	REALIZE	Warner Bros.
21	NEW	1	TELL ME WHERE IT HURTS	Freakstreet/WEA
22	29	2	MOAN & GROAN	Motown
23	20	2	CANT KNOCK THE HUSTLE	RAK
24	28	2	I NEED YOUR LOVE	WEA
25	NEW	1	RAPPER'S BALL	Northwestside
26	19	2	REALITY	WEA
27	27	2	REMEMBER ME	Jive
28	31	2	FU-GE-LA	Luft
29	30	2	CAREFREE	Pharm
30	13	2	THERE AIN'T NOthin' LIKE THE LOVE	Columbia
31	18	2	PONY	Colttempo
32	21	2	STREET DREAMS	Wild Card
33	25	2	ON & ON	Epic
34	2	2	D B ROCK A PARTY	Columbia
35	NEW	1	DON'T YOU LOVE ME	Kelco/Universal
36	NEW	1	THE WORLD IS MINE	East West
37	37	2	EVERY TIME I CLOSE MY EYES	East West
38	NEW	1	CASANOVA	1st Avenue/EMI
39	34	2	SARA SMILE	Jive
40	NEW	1	WATCH ME DO MY THING	Epic
			Immaure feat. Smooth & Ed from Good Burger	Polydor
				Level

NEK LOK 'ESCOBAR BLUES'/'BAD GUYS' (POLYRYTHMIC PRODUCTIONS)

(A)
Authentic jazz drum & bass (literally) is on offer here as fingers fly furiously across the frets of a double bass and a military-style drum beat clatters alongside on 'Escobar Blues'. 'Bad Guys' features a neat dialogue sample over more double bass and midtempo beats. Something experimental for the weekend. ○○○○ BB

LAND OF MY MOTHERS 'TRA DI DI' (BLUES ROSE) (D&B)

Old school drum & bass - with the accent on the bass - is what Alan Emptage offers on his mixes of the Welsh collective's latest single. One mix is in a hardcore vein while the second goes for a more relaxed, strings and lime-stretched vocals feel. On the flip, there's a Frankie Stone mix which is more in keeping with the melodic vocal original, and a Rattling dub from Ray Keith which is, er, exactly that. ○○○○ BB

BASCO 'CAN'T GET ENOUGH' (CONCRETE) (H)

To be honest, this tune and the flip, 'Rok Da Fonky Beat',



GENASIDE II

is a little disappointing considering the promise that the debut 'The Beat Is Over' held. The two sides of midtempo beats and disco guitar licks are pleasant enough but never really blow up. 'Rok...' is the more lively of the two but even that needs a little pitch adjustment to really get it kicking. ○○○○ BB

DREAMON 'THE BEAT' (DOWNBOY) (H)

This Downboy doublepack 'The Beat' is a percussive headnoder in its original form with intriguing organ lines meandering in and out through most of the track. The Scratcher's Grove backs up the first 12 inch - it's a little deeper with fresh use of cut-up female vocals all covering the almost foggy backing organ riff. The Tutti Club Jungle Excursion and the KCO/Downboy remix fill the second 12 inch. The first is not really a jungle mix but a harder house option with a fierce pitched-down D&B pattern at the second break, while the Downboy remix has a crisper beat mixed with a more stuttered

repeat. Very competent house indeed from the London-based label. ○○○○ CF

TECHNO TUNE OF THE WEEK

168 'VOICES IN THE SKY (REMIX EP) (ALOLA) (T)

Man of the moment Omid Nourizadeh returns with a remix package of 'Voices In The Sky', taken from his 'Paris EP' a few years ago. Retouches are delivered by Omid himself, Mizuque Tropique and Hot Lizard. The 168 update is the best of what's on offer, with its uplifting strings and filtered riff. A real hypnotic excursion that will send shivers down your spine. If you're still not convinced, try MT.Boys' tear-jerkin' mood swinger for comfort. ○○○○ DM

18 HEARTBEAT - NUMBER 1 LOVE SONGS OF 60S
15 19 ABSOLUTE GOLD
16 20 THE BEST SIXTIES ALBUM IN THE WORLD...EVER II

New on 2 CDs & Cassette

- 25 BEFOU
- 26 BATTI
- 27 SUMI
- 28 SAY V
- 29 NOVO
- 30 CANT
- 31 CALI
- 32 DARK
- 33 THAT
- 34 FENALI
- 35 THE K
- 36 I MISS
- 37 STEP
- 38 COME
- 39 DO Y
- 40 RIDE

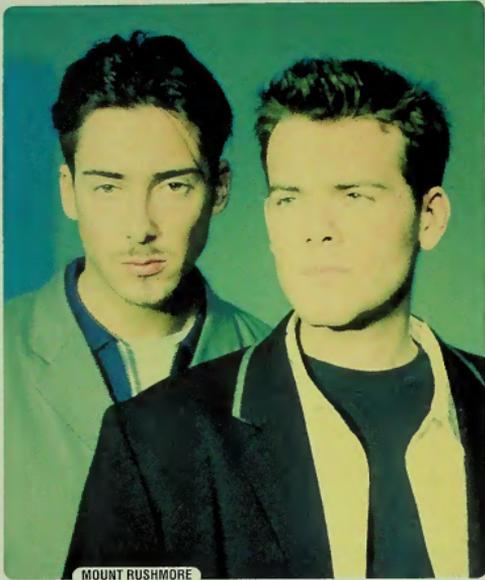
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Don't



New





MOUNT RUSHMORE

DJ SNEAK 'YOU CAN'T HIDE FROM YOUR BUD' (CLASSIC) (H)

The Classic label has picked up a real treat with this one. The house master delivers another long and deep house groove that mesmerises and excites. Perfect for mixing or simply drifting away to. And, as if that wasn't enough, there are some Derrick Carter mixes on the way too.

○○○○○ BB

BBE 'FLASH' (POSITIVA) (H)

To be perfectly honest, before I heard this I was expecting a duplicate '7 Days', no-questions-asked-get-ready-to-eringe commercial rip-off. But no, 'Flash' is a cracking hard-edged synth monster that really does kick in. The arrangement is quite simple really - a slightly similar beat effect to the fast release built up by basic repetitive keyboard lines planned between the peaceful breaks, which sums up the Club mix completely. The Extended mix leans towards full-on and is more ferocious at the start, and is probably what his

this track and the recent UBQ Project EP have restored the label's status as one to watch.

○○○○○ AB

DRUM & BASS TUNE OF THE WEEK

GANG RELATED 'RUKUS' (DUB PLATE) (D&B)

This track will be forthcoming soon on the Dope Dragon label. It begins with ruff rolling beats and airy sounds to be hit by the most living bassline around. This track just keeps building all the time. Proper funky business for the record box. A stormer. ○○○○○ N

MASTERBUILDERS 'NEW YORK, NEW YORK' (MATRIX) (H)

The work of Simon Mattocks, Rob Atken and Crispin J. Glover, 'New York, New York' is a latter-day jazz-funk gem with its fast and furious disco drums, meandering Moog, free-flowing flute and funky keys. The B-side has a tougher floor-friendly Dub and a Percapella, which lays on lots of Latin-esque percussion for those who rocked to 'Breaking Point' by Crime, one of Glover's Nuphonic projects.

○○○○○ AB

POTENTIAL BAD BOY FEATURING MELISA BELL 'SET ME FREE' (3RD EYE) (D&B)

A wicked rolla of a remix from an original anthem. There is an excellent funky b-line around the infectious jumpy breaks and incorporating Melisa Bell's inspiring vocals. It includes some tuff edits and will be massive. ○○○○○ N

chartbook version will be based on. A huge pat on the back for refraining from the obvious choice of a '7 Days' sequel and coming up with something equally as good.

○○○○○ CF

GOLDEN 'BMF' (4TH & BROADWAY) (H)

We've not heard much in this style of music from 4th & Broadway for a while, but the Island-based label returns to the house fray with a very provocative track. Its style is aimed squarely at the main set - a very powerful, lots of energy idea combining acid lines, Faithless-esque short, echoed, high-pitched stabs, and chummy piano chords. The main mix utilises all of these qualities right up until the second break, and that's where the main vocal cuts in. The first two words are "hitch" and "mother" so, taking that into account with the title, probably not a wise record to play at weddings. It's a very distinct and clear swearing section, but who cares - it makes everyone smile and on the whole is very feel good. This puts 4th & B way back up there with the best. ○○○○○ CF

THREE WHEELS OUT 'RISE UP CHILDREN' (PUSSYFOOT) (A)

Here's another one to chant along to...stamp your feet even...perform your air drum solo...praise your Robert Plant impersonation...whatever. It jumps about all over the place and so will you as you attempt to keep track of the tempo changes. Our only concern is that, enormous as it is, it comes a little early for the festival season where it will no doubt find its most deserved reaction. The B-side 'King Of The Road' and 'Under The Road' are all enough to provide further proof of the dangers of old movies, LSD and bongos mixed in a cocktail.

○○○○○ D&H

ROMATT PROJECT 'THE ROAD' (KULT US) (H)

DJ Romain and Matt Keys mix up some deep but tough grooves, some lovely jazz-tinged piano and some distinctly acidic moments on their very useful Romatt Piano mix of 'The Road'. On the flip, the Matt Keys dub focuses on the beats and the piano, while The Alternative Road Bonus mixes with the drums. Some recent Kult releases have been a bit ordinary, but

this track and the recent UBQ Project EP have restored the label's status as one to watch.

○○○○○ AB

SNEAKER PIMPS



SPIN SPIN SUGAR

MIXES BY
**ARMAND VAN HELDEN
FARLEY & HELLER
PHLUIDE**

**THE CLUB ANTHEM
OUT NEXT WEEK**

1	DO	2	ENCO	3	YOU C	4	WHEE	5	ALON	6	DON'T	7	SWAL	8	I SHO	9	REME	10	THE D	11	WATE	12	LET M	13	READ	14	DA F	15	DISC	16	LET M	17	SHE	18	AINT	19	CLEM	20	AINT	21	LAST	22	QUIT F	23	YOUR	24	2 BECA	25	REFOR
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1997

the **COOL CUTS** [chart]



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- | | | | | |
|----|------|---|--------------------|-------------|
| 1 | NEW | I'LL BE YOUR FRIEND Robert Owens <i>(Two doublepacks of mixes for this long-awaited re-release)</i> | Perfecto | Code - 1169 |
| 2 | (1) | FIRED UP Funky Green Dogs <i>(The one that got away in '96 now in new mixes from Angel Moraes)</i> | MCA/Twisted | Code - 1144 |
| 3 | NEW | FLASH BBE <i>(Melodic Euro-NRG following in the footsteps of Robert Miles)</i> | Positiva | Code - 1170 |
| 4 | NEW | AGENT DAN Agent Provocateur <i>(Shaun Rider on vocals and Propellerheads on the mix)</i> | Wall Of Sound/Epic | Code - 1171 |
| 5 | (10) | THE BOSS The Braxtons <i>(Masters At Work with a faithful old school disco production)</i> | Atlantic | Code - 1149 |
| 6 | NEW | REVERENCE Faithless <i>(Deeper than previous outings with Van Helden's mix of 'Insomnia' as a bonus)</i> | Cheeky | Code - 1172 |
| 7 | (8) | TESTIFY Urban Blues Project <i>(Uplifting garage tune with mixes from Roger S and Mousse T)</i> | Soullitic | Code - 1158 |
| 8 | NEW | TECHNO SOLUTION DJ Philip <i>(Galloping Euro techno stomper with new mix from Hole In One)</i> | Additive | Code - 1173 |
| 9 | (13) | NO ACCESS Handy <i>(Last year's Ibiza "loon" with mixes from Sneak, Hani, Eddie Fingers, Pavesi and others)</i> | Manifesto | Code - 1161 |
| 10 | (6) | JOY Nu Colours <i>(Gospel-tinged garage produced by Maurice Joshua)</i> | Hi-Life | Code - 1157 |
| 11 | NEW | ONLY YOU Funk Essentials <i>(With hot new Farley & Heller mixes to add to those from Movers N Shakers and Jupiter)</i> | MCA | Code - 1174 |
| 12 | NEW | SOMETIMES Brand New Heavies <i>(Classy production from Masters At Work)</i> | flrr | Code - 1175 |
| 13 | (9) | TAKERE Sali Keita <i>(Mathew Roberts provides the house mixes)</i> | Mango | Code - 1159 |
| 14 | NEW | CHUPACABRA Freddy Fresh <i>(Breakbeat frenzy with mixes from Bassbin Twins and Propellerheads)</i> | Harthouse | Code - 1176 |
| 15 | NEW | WE HAVE EXPLOSIVE Future Sound Of London <i>(Mantronic drags FSOL back on to the dancefloor)</i> | Virgin | Code - 1177 |
| 16 | NEW | TAKE ME UP Canny <i>(Bouncy UK house with familiar samples)</i> | white label | Code - 1178 |
| 17 | NEW | DON'T YOU LOVE ME Eternal <i>(Multipack of mixes from Mark Picchiotti, Tony De Vit, Roni Size and Blacksmith)</i> | 1st Avenue/EMI | Code - 1179 |
| 18 | NEW | DAY ONE EP Freaks <i>(Cool deep house excursion from Luke Solomon and Justin Harris)</i> | Phono | Code - 1180 |
| 19 | NEW | DON'T SAY YOUR LOVE IS KILLING ME Erasure <i>(Tall Paul and Jon Pleased Wimmin on the mix)</i> | Mute | Code - 1181 |
| 20 | NEW | DO WATCHA DO Hyper Go Go & Adeva <i>(Back again with new mixes from K-Class)</i> | Distinctive | Code - 1182 |



a guide to the most essential new club tunes as featured on this "essential selection", with peak time broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following sources: city search, flying colts, black market, london, eastern breeze, underground, funkcentral, 23rd precinct, lopp (london), 3 beat (birmingham), box (newcastle), global beat (brussels), massive (paris), arcade (prestigeham).

DM namecheck...

editor: **selina webb** • contributing editor: **tony farisides** • writer: **caroline moss** • design/layout editor: **liona reubertson** • artist: **richard stowe redmond** • group sales manager: **rud blackett** • deputy group sales manager: **jodith rivers** • int. sales manager: **matthew tyrell** • sales execs (uk/ireland): **archie carmichael, shirley woot, adrian popo, terry munnally** • promotions exec: **isaacs stevens** • deputy group ad products manager: **jane lewke** • advertising helpline: **0171-420 3636** • all transcription enquiries for electronic week: **tel: 0171-921 9506/9507** • record promo: **65N 1767-2166** • website: **http://www.dnsmusic.com**



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| 4 | WHER | |
| 5 | ALON | |
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| 9 | REME | |
| 10 | THE D | |
| 11 | WATE | |
| 12 | LET M | |
| 13 | READ | |
| 14 | DA FL | |
| 15 | DISC | |
| 16 | LET M | |
| 17 | SHE'S | |
| 18 | AINT | |
| 19 | CLEM | |
| 20 | AINT | |
| 21 | LAST | |
| 22 | QUIT | |
| 23 | YOUR | |
| 24 | 2 BEC | |
| 25 | REFERE | |

EVERYTHING MUST GO! MUSIC STREET TEACHERS
NEW SINGLE OUT NOW

- 25** BEFORE TODAY Everything But The Girl Virgin
- 26** BATTLE OF WHO COULD CARE LESS Ben Folds Five Epic
- 27** SUMTHIN' SUMTHIN' THE MANTRA Maxwell Columbia
- 28** SAY WHAT YOU WANT Texas Mercury
- 29** NOVOCAINÉ FOR THE SOUL Eels Dreamworks
- 30** CAN'T KNOCK THE HUSTLE Jay-Z featuring Mary J Blige Northwestside
- 31** CALIFORNIA Belinda Carlisle Crystals
- 32** DARK CLOUDS Space Gut
- 33** THAT THING YOU DO! The Wonders Playtone/Epic
- 34** I FINALLY FOUND SOMEONE Eyalur Streisand and Bryan Adams A&M
- 35** THE KING OF KISSINGDOOM My Life Story Parlophone
- 36** I MISS YOU Björk One Little indian
- 37** STEP BY STEP Whitney Houston Arista
- 38** COME ON EVERYBODY (GET DOWN) US3 Blue Note
- 39** DO YOU KNOW Michelle Gayle 1st Avenue/RCA
- 40** RIDE A ROCKET Lithium And Soniya Madan firr

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

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TOP TWENTY COMPILATIONS

- 1** CLUB MIX 97 - 2 Polygram TV
- 2** IN THE MIX 97 Vips
- 3** THE ANNUAL II - PETE TONG & BOY GEORGE Vainisi/D. Ward
- 4** SESSIONS SEVEN Ministry Of Sound
- 5** THE SOUL ALBUM Vips
- 6** THE '97 BRIT AWARDS Dancin'
- 7** THE MOTHER OF ALL SWING MIX ALBUMS Telstar
- 8** SIMPLY THE BEST LOVE SONGS w. Sunday
- 9** AMOUR - THE ULTIMATE LOVE COLLECTION PolyGram Tv
- 10** NOW THAT'S WHAT I CALL MUSIC 35 BMG/A&M/PolyGram
- 11** TRANSPORTING (OST) BMG Trance
- 12** HITS 97 w. more essential TV Stars IV
- 13** THE ULTIMATE LINE DANCING ALBUM Digidance
- 14** CRUSH PolyGram Tv
- 15** THE 101 MOTOWN ALBUM PolyGram Tv
- 16** BEST OF ACID JAZZ - VOLUME 2 Columbia/PolyGram Tv
- 17** WIRED PolyGram Tv
- 18** HEARTBEAT - NUMBER 1 LOVE SONGS OF '95 Global Rhythms
- 19** ABSOLUTE GOLD Sony IV
- 20** THE BEST SIXTIES ALBUM IN THE WORLD... EVER!! Vips

- 24** EVERYTHING MUST GO Wianne Street-Prentiss Epic
- 25** NUYORICAN SOUL Nuyorican Soul Talkin' Loud
- 26** COMING UP Suede Nude
- 27** GABRIELLE Gabrielle Go Beat
- 28** RAZORBLADE SUITCASE Bush Interscope
- 29** DREAMLAND Robert Miles Deconstruction
- 30** (WHAT'S THE STORY) MORNING GLORY? Oasis Creation
- 31** JAGGED LITTLE PILL Alanis Morissette Maverick/Reprise
- 32** GREATEST HITS Simply Red East West
- 33** SHERYL CROW Sheryl Crow A&M
- 34** RECURRING DREAM... THE VERY BEST OF Crowded House Capitol
- 35** A SHORT ALBUM ABOUT LOVE The Divine Comedy Sanctuary
- 36** THE SCORE Fugees Columbia
- 37** DIZZY HEIGHTS Lightning Seeds Epic
- 38** IF WE FALL IN LOVE TONIGHT Rod Stewart Warner Bros
- 39** URBAN HANG SUITE Maxwell Columbia
- 40** THE COMMITMENTS (OST) The Commitments MCA

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INTERNATIONAL FOCUS

US CHARTWATCH

Spice Girls 'Wannabe' sold more than twice as many copies last week as any other single in America. It recorded a weekly sale of 181,000, a 21% increase over the previous week. Its sales are at the highest weekly level of any single since Los Del Rio's Macarena went into 40-1, but that didn't come down until it had sold more than 4m copies. With radio support for Wannabe also continuing to grow, it has a formidable lead in *Billboard's* Hot 100, and seems set for a lengthy stay at number one. Sales of the girls' Spice album grown even more rapidly, soaring 27% to 104,000 after selling 82,000 the previous week. The single and album have each topped *Billboard's* charts: 1m copies to date, and 150 singles retail sales stand at 626,000 in six weeks.

But the most literal and potent demonstration of girl power comes from Lekan Rimes, a 14 year old from Mississippi whose first two albums booked the Top 10 this week. The accomplished retro country singer has sold 3m copies of her debut album, *Blue*, in seven months. It dips 8-10 this week, while *The Early Years/Unchained Melody* debuts in pole position with a sale of 167,000. *The Early Years* is a reworked collection of demos, recorded before *Blue*, with the newly waxed radio hit *Unchained Melody* grafted on. Among the songs LeAnn tackled are 'I Will Always Love You' and 'The Essential' by the late, but whose remarkable distinction of appearing on a number one album in each of the past three years.

More good news for Britain in the singles chart where Mark



Morrison's Return Of The Mack debuts at 42. It has been available in a limited 12-inch pressing for some weeks, and has been steadily climbing the R&B chart. Now fully serviced to Top 40 radio, and distributed via mainstream outlets, it is strongest in New York. The only single to debut higher this week is Aussie band Savage Garden's *I Want You*, a throwback from the outbreak, resembling the Duran Duran school of Eighties synthpop.

Completing the British contingency on the Hot 100 are: *Gina G* (moving back up 15-14, but without a bullet), *Donna Lewis* (1 Love You Always Forever, 28-30), *The Prodigy* (41-33), *Eric Clapton* (33-39), *Depeche Mode* (47-56), *Donna Lewis* (Without Love, 68-75), *Phil Collins* (78-85) and *Republica* (92-100).

Finally, it's a reflection on the state of the singles market and Top 40 radio in the US that the vast majority of big sellers there are by black acts. Aside from *Spice Girls*, the only white artist to be found in the Top 10 is that of Madonna, whose recording of Andrew Lloyd Webber and Tim Rice's *Don't Cry For Me Argentina* moves 17-8 this week. **Alan Jones**

UK WORLD HITS

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

FINLAND	
1	BREATHÉ Prodigy XL
2	BARREL OF A GUN Depeche Mode
3	BETTELEUSE EMI
4	SATURDAY NIGHT Suede Sony
5	THE BROTHERS Suede XL
6	THE BROTHERS Suede XL
7	THE BROTHERS Suede XL
8	THE BROTHERS Suede XL
9	THE BROTHERS Suede XL
10	THE BROTHERS Suede XL

NEW ZEALAND	
1	FIRESTARTER Prodigy XL
2	WANNABE Spice Girls Virgin
3	ZIGGY Spice Girls Virgin
4	THE BROTHERS Suede XL
5	THE BROTHERS Suede XL
6	THE BROTHERS Suede XL
7	THE BROTHERS Suede XL
8	THE BROTHERS Suede XL
9	THE BROTHERS Suede XL
10	THE BROTHERS Suede XL

GERMANY	
1	BARREL OF A GUN Depeche Mode Mute
2	BREATHÉ Prodigy XL
3	ZIGGY Spice Girls Virgin
4	UP TO NO GOOD Porn Kings Virgin
5	OFFSHORE Chicane Club Tonic
6	THE BROTHERS Suede XL
7	THE BROTHERS Suede XL
8	THE BROTHERS Suede XL
9	THE BROTHERS Suede XL
10	THE BROTHERS Suede XL

IRELAND	
1	YOUR WOMAN White Town EMI
2	THE OLDER EP George Michael Virgin
3	ZIGGY Spice Girls Virgin
4	THE BROTHERS Suede XL
5	THE BROTHERS Suede XL
6	THE BROTHERS Suede XL
7	THE BROTHERS Suede XL
8	THE BROTHERS Suede XL
9	THE BROTHERS Suede XL
10	THE BROTHERS Suede XL

CANADA	
1	FIRESTARTER Prodigy XL
2	UP TO NO GOOD Porn Kings Virgin
3	BREATHÉ Prodigy XL
4	SUGAR IS SWEETER C! Badland MCA
5	THE BROTHERS Suede XL
6	THE BROTHERS Suede XL
7	THE BROTHERS Suede XL
8	THE BROTHERS Suede XL
9	THE BROTHERS Suede XL
10	THE BROTHERS Suede XL

ITALY	
1	BARREL OF A GUN Depeche Mode Mute
2	BREATHÉ Prodigy XL
3	ROBIN SHIPPY Underworld DJM
4	INSOMNIA Fadless D-Vision
5	THE BROTHERS Suede XL
6	THE BROTHERS Suede XL
7	THE BROTHERS Suede XL
8	THE BROTHERS Suede XL
9	THE BROTHERS Suede XL
10	THE BROTHERS Suede XL

ARTIST PROFILE: DEPECHE MODE

Depeche Mode have been to hell and back since the release of their album *Songs Of Faith And Devotion* four years ago.

But after their well-documented nightmare of drug addiction, nervous breakdowns and ill-health, the group have made a triumphant return internationally with their comeback single *Barrel Of A Gun* charting around the world.

Now reduced to a trio following the departure of Alan Wilder, the Mute act has seen the single topping the chart across Europe, including in Italy, Hungary, Spain and Sweden as well as reaching the top 10 in Germany, Denmark, Finland, Greece and Norway. "It shows a lot of people out there still like them," says Mute managing director Daniel Miller.

And, from an international perspective, he reckons the timing of their return has also been a tremendous success. "There was a period of a few years ago when there was Britpop in Britain, German techno in Germany and French rap in France and it was hard to break national boundaries, but it's different now," he says.

For a band whose last experience of touring was nothing short of hell, playing concerts at present isn't an option they are considering. But, with touring taken out of the equation, the group have managed to increase their promotional activity. Miller says, "I'm thinking about touring again eventually because they miss the performance side, but it's the rest of it they feel a bit reluctant about going through all that. But they are doing more promotion



now than I can ever remember." The band have just completed a long promotional trip around Europe, taking in TV, radio and the press. At the end of last week they set off for a promotional trip to America, shooting a new video and undertaking a tour of radio stations, and will be returning there in the next few weeks. Despite their long absence, the band remain a big draw in the States with the new single reaching the top 50 of *Billboard's* Hot 100 in its first week following massive timing on modern rock radio. Their last album became one of only a handful by a UK act to debut at the top of the US chart.

Now, with their next LP set for simultaneous global release in April, Miller is confident it can match the single's success. "The album is fantastic, the band are in great shape and the fans have responded better than we ever imagined," he says. **Paul Williams**

TRACKWATCH: DEPECHE MODE

- Single still at one in Hungary, Spain, Sweden and Czech Republic
- Number three in Italy
- Top 50 first week in US
- Album set for worldwide release in April

NETWORK CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	DON'T SPEAK No. 10	BMG	21	READY TO GO Republica	Decca/Universal
2	ENCORE UNE FOIS East	Mercury	22	AIN'T NOBODY (LIES) (UK)	Capitol
3	YOU GOT THE LOVE (Suede)	Parlophone	23	UNBREAK MY HEART (UK)	Capitol
4	WHERE DO YOU GO (UK)	Mercury	24	SUGAR COATED ICEBERG (UK)	Capitol
5	ALONE (UK)	Mercury	25	JUST BECAUSE I'M YOURS (UK)	Capitol
6	DON'T LET GO (LOVE) (UK)	Mercury	26	12 (UK)	Capitol
7	SWALLOWED (UK)	Mercury	27	DON'T YOU LOVE ME? (UK)	Capitol
8	I SHOT THE SHERIFF (UK)	Mercury	28	DARK CLOUDS (UK)	Capitol
9	REMEMBER ME (UK)	Mercury	29	LET ME CLEAR MY THROAT (UK)	Capitol
10	DAY WE FIND LOVE (UK)	Mercury	30	DA FUNK (UK)	Capitol
11	SAY WHAT YOU WANT (UK)	Mercury	31	BATTLE OF WHO COULD CARE LESS (UK)	Capitol
12	SHE'S A STAR (UK)	Mercury	32	LOVING EVERY MINUTE (UK)	Capitol
13	YOUR WOMAN (UK)	Mercury	33	DON'T MARRY HER (UK)	Capitol
14	DO YOU KNOW (UK)	Mercury	34	LET ME IN (UK)	Capitol
15	CLEMENTINE (UK)	Mercury	35	ONE & ONE (UK)	Capitol
16	YOU PUT PLAINS (ON MY HEART) (UK)	Mercury	36	DON'T CRY FOR ME (UK)	Capitol
17	WATERLOO (UK)	Mercury	37	BEFORE TODAY (UK)	Capitol
18	DISCOTHEQUE (UK)	Mercury	38	THAT THING THAT YOU DO! (UK)	Capitol
19	WALK ON BY (UK)	Mercury	39	AIN'T TALKIN' 'BOUT YOU (UK)	Capitol
20	STEP BY STEP (UK)	Mercury	40	PROFESSIONAL (UK)	Capitol

VIRGIN RADIO CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	BLUR (UK)	Parlophone	21	SHERY, CROW (UK)	Mercury
2	ATTACK OF THE GREAT LANTERN (UK)	Parlophone	22	EARTHLING (UK)	Mercury
3	WRITE ON BLONDE (UK)	Parlophone	23	RAZORBLADE SUITCASE (UK)	Mercury
4	OCEAN DRIVE (UK)	Parlophone	24	RECURRING DREAM - THE VERY BEST OF (UK)	Mercury
5	BLUE IS THE COLOUR (UK)	Parlophone	25	DIZZY HEIGHTS (UK)	Mercury
6	GLOW (UK)	Parlophone	26	GREEN MAN (UK)	Mercury
7	DRAWN TO THE DEEP (UK)	Parlophone	27	THE COLORED SHIRTS (UK)	Mercury
8	OLDER (UK)	Parlophone	28	ALISHA REYES (UK)	Mercury
9	STOOSH (UK)	Parlophone	29	NOW (UK)	Mercury
10	TRAVELLING WITHOUT MOVING (UK)	Parlophone	30	18 TIL I DIE (UK)	Mercury
11	PLACED (UK)	Parlophone	31	THE THRILL OF IT ALL (UK)	Mercury
12	COMING UP (UK)	Parlophone	32	DOLEY (UK)	Mercury
13	K-Jah (UK)	Parlophone	33	THE COMMITMENTS (OST) (UK)	Mercury
14	EVERYTHING MUST GO (UK)	Parlophone	34	UGLY BEAUTIFUL (UK)	Mercury
15	SPIDERS (UK)	Parlophone	35	COME FIND YOURSELF (UK)	Mercury
16	GREATEST HITS (UK)	Parlophone	36	STARS (UK)	Mercury
17	IF WE FALL IN LOVE TONIGHT (UK)	Parlophone	37	DEFINITELY MAYBE (UK)	Mercury
18	JAGGED LITTLE PILL (UK)	Parlophone	38	GREATEST HITS - FEEL THE NOISE (UK)	Mercury
19	A SHORT ALBUM ABOUT LOVE (UK)	Parlophone	39	CARBAGE (UK)	Mercury
20	WHAT'S THE STORY (UK)	Parlophone	40	SEAL (UK)	Mercury

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	I SHOT THE SHERIFF	Warren G	Def Jam/Mercury	12DFJ 31 (F)
2	4	REMEMBER ME	The BlueBoy	Pharm 12PHARM 1	1 (TRC/BMG)
3	3	DON'T LET GO (LOVE)	En Vogue	EastWest	A 39381 (W)
4	2	LET ME CLEAR MY THROAT	DJ Kool	American Recordings	74321453291 (BMG)
5	5	LAST NIGHT	Az Yet	LaFace/Arista	74321442321 (BMG)
6	6	SUMTHIN' SUMTHIN' THE MANTRA	Maxwell	Columbia	6C38546 (SM)
7	5	CAN'T KNOCK THE HUSTLE	Jay-Z featuring Mary J Blige	Northwest	6742144781 (BMG)
8	5	AIN'T NOBODY	LL Cool J	Geffen	GF ST 2215 (BMG)
9	9	COME ON EVERYBODY (GET DOWN)	Us3	Blue Note	12DL 784 (E)
10	6	DO YOU KNOW	Michelle Gayle	1st Avenue/RCA	CD 74321419326 (BMG)
11	9	NEVER MISS THE WATER	Duba/Ken featuring Mr Self Negro/Bo	Reprise	W 0287 (W)
12	9	STEP BY STEP	Whitney Houston	Arista	CD 74321448332 (BMG)
13	8	WALK ON BY	Gabrielle	Go Beat	GDDX 159 (F)
14	7	JUST THE WAY	Alfonzo Hunter	Coolestone	12C00L 326 (E)
15	10	TELL ME	Dru Hill	Fourth & Broadway	12BR 342 (F)
16	11	PONY	Ginuwine	Epic	6941286 (SM)
17	13	INVISIBLE	Public Demand	ZTT	ZNG 157 (U)
18	12	DAYS OF OUR LIVES	Bone Thugs-N-Harmony	EastWest	A 38627 (W)
19	18	STREET DREAMS	NAS	Columbia	6641308 (SM)
20	14	DO YOU THINK ABOUT US	Tonal	Puff Daddy/Arista	74321456491 (BMG)
21	17	COLD ROCK A PARTY	MC Lyta	EastWest	A 39751 (W)
22	15	HORNY	Mark Morrison	WEA	CD-WEA 090321 (W)
23	23	COUSIN GIRL	Jamiroquai	Sony	S2 CD-6638295 (SM)
24	26	TWISTED	Keith Sweat	Dakota	EKR 2237 (W)
25	16	KNOCKS ME OFF MY FEET	Donell Jones	LaFace	CD 74321463502 (BMG)
26	23	WHAT'S LOVE GOT TO DO WITH IT	Wizex D featuring Afrika B'warez	Interscope	05-61082 (Imp) (F)
27	21	FOREVER	Damage	Big Life	CD-BLFD 132 (F)
28	29	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor	CD-5731012 (F)
29	18	NO DIGGITY	Blackstreet featuring Da Br	Interscope	INT 95503 (Imp) (F)
30	34	I BELIEVE I CAN FLY	R.Kelly	JIVE	4242222 (Fve (Imp) (F)
31	25	NO WOMAN, NO CRY	Fugees	Columbia	CD-6639922 (SM)
32	19	THERE AIN'T NOTHIN' LIKE THE LOVE	Moniegan	Wild Card/Polydor	5730171 (F)
33	32	I AIN'T MAD AT CHA	Z'pac	Death Row/Island	12DRW 5 (F)
34	22	SO MANY WAYS	The Braxtons	Atlantic	A 54891 (W)
35	31	SPACE COWBOY	Jamiroquai	Epic	4277827 (SM)
36	27	YOU CAN'T STOP THE REIGN	Shaqille O'Neal	Interscope	INT 95502 (BMG)
37	37	HOW DO YOU WANT IT?	2Pac featuring KC and JoJo	Death Row/Island	12DRW 4 (F)
38	24	OVER AND OVER	Puff Johnson	Columbia	CD-6946342 (SM)
39	33	SNOOP'S UPSIDE YA HEAD	Snoop Doggy Dogg featuring	Interscope	INT 95500 (BMG)
40	26	REVIVAL	Martine Gracia	RCA	74321432161 (BMG)

© CBN. Compiled from data from a panel of independents and specialist music shops.

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	ENCORE UNE FOIS	Sash!	Multiply	12MULTY 18 (TRC/BMG)
2	2	YOU GOT THE LOVE	Source featuring Cardi Station	Reacts	12REACT 89 (W)
3	3	RIDE A ROCKET	Lithium And Sonya Maden	ffm	FF 292 (F)
4	4	FUNKATARIUM	Jump	Heat Records	HEAT 045 (F)
5	1	DA FUNK/MUSIQUE	Daft Punk	Virgin	VST 825 (E)
6	5	CAN'T KNOCK THE HUSTLE	Jay-Z featuring Mary J Blige	Northwest	6742144781 (BMG)
7	7	SNOW	ORIN	Deconstruction	74321447811 (BMG)
8	7	REMEMBER ME	The BlueBoy	Pharm 12PHARM 1	1 (TRC/BMG)
9	2	LET ME CLEAR MY THROAT	DJ Kool	American Recordings	74321453291 (BMG)
10	10	BEFORE TODAY	Everything But The Girl	Virgin	VST 1624 (E)
11	5	SUMTHIN' SUMTHIN' THE MANTRA	Maxwell	Columbia	6C38546 (SM)
12	4	LIFE'S TOO SHORT	Hole In One	Manifesto	FESX 21 (F)
13	14	PASSION	Amen! UK	Feverpitch	12FVR 1015 (E)
14	8	I SHOT THE SHERIFF	Warren G	Def. Jam/Mercury	12DFJ 31 (F)
15	11	RUNAWAY	Nuyorican Soul featuring Ina	Talkin' Loud	TLX 20 (F)
16	3	FEEL THE VIBE	Ther Child Chris	Manifesto	FESX 16 (F)
17	12	INFERNO	Souljaki	Wondrhop	WBOY 003 (F)
18	15	TWISTER/THIS SONG	Mental Power	Formation	FORM 12070 (SRO)
19	22	GOOD THING GOING	Yaz	EastWest	EW 0627 (W)
20	20	GET UP (EVERYBODY)	Byron Stingily	Manifesto	FESX 19 (F)
21	10	AIN'T TALKIN' 'BOUT DUB	Apollo Four Forty	Stealth	Sonic SSXT 6 (SM)
22	9	JUST THE WAY	Alfonzo Hunter	Coolestone	12C00L 326 (E)
23	13	ON A RAGGA TIP '97	SL2	XL Records	XLR 79 (W)
24	15	LAST NIGHT	Az Yet	LaFace/Arista	74321442321 (BMG)
25	3	TELL ME	PM Hill	4th & Broadway	12BR 342 (F)
26	3	NEVER MISS THE WATER	Duba/Ken featuring Mr Self Negro/Bo	Reprise	W 0287 (W)
27	5	LOST IN LOVE	Legend B	Perfecto	PERF 1327 (W)
28	22	DRIVE ME CRAZY	Partisan	Multiply	12MULTY 17 (TRC/BMG)
29	29	ROLL OVER AND SNORE	Idjut Boys	No-phonic	NUX 114 (RTM/DISC)
30	24	ALLI WANNA DO	Tin Tin Out	VCI Records	VRT 15 (E)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	SESSIONS SEVEN	Various	Ministry Of Sound	MINLP 10 (BMG/SM)
2	NEW	RUNMASTER FLEX - THE MIX TAPE VOLUME 7	Various	Load	0763034721/0763034724 (BMG)
3	RE	URBAN HANG SUITE	Maxwell	Columbia	483891/483894 (SM)
4	5	ILL NA NA	Foxy Brown	Def. Jam/Mercury	5238811-1 (F)
5	RE	ALL WORLD	LL Cool J	Def. Jam/Mercury	524231/524154 (F)
6	NEW	SET IT OFF	OST	EastWest	755861/755861/755861 (SM)
7	1	HOMEWORK	Daft Punk	Virgin	V 2821/VCV 2821 (E)
8	NEW	CLUB MIX 97 - 2	Various	PolyGram	TV 533344 (F)
9	RE	ANOTHER LEVEL	Blackstreet	Interscope	INT 95071 (BMG)
10	3	THE ANNUAL II - FEEL TONG & BOY GEORGE	Various	Ministry Of Sound	MINMC 96 (SM/SM)

SPECIALIST CHARTS

1 MARCH 1997

Need to know in advance which artists will be releasing singles and albums? Entering the Top 75? Or about to tour? - Then you need **miro weekly**

miro weekly
the essential music industry companion

Our weekly newsletter includes the following **exclusive** services:

- the only long range singles and albums release listings in the UK
- an essential upfront guide to forthcoming chart-bound singles and albums
- details of all new tours, one-off shows and festivals with full contact information
- in-depth information on every new Top 75 single and album chart entry
- our exclusive international hit summary plus the UK's only cumulative Top 75 singles and albums index for '97
- for an additional annual charge the Miro Hotline can even provide instant information when you need it!

If you would like to find out how indispensable **Miro Weekly** could become to your working week, call Richard Coles or Anna Sporn on 0171 921 5906/5910. For a sample copy, or fax us on 0171 921 5910.

MUSIC VIDEO

VIDEO

This Last	Artist Title	Label/Cat.No.	16	20
1	MICHAEL FLATLEY/Lord Of The Dance	WVL 42382	17	13
2	BACKSTREETBACKSTREET BOYS	JIVE DVD	20	15
3	CROWDED HOUSE/Farewell To The World	PolyGram Video 414030	18	14
4	BILL WHELHAN: Reverence-The Show	VG/VG494	26	24
5	WOODPACKERS/Emmerdale	BMG Video 7432/144563	21	21
6	BILL WHELHAN/Reverence: The New Show	VG555	22	22
7	LIVE CAST RECORDINGS-Class Misrables In Concert	Video Collection V02628	23	23
8	DARIS...There & Then	SMV 20072	24	19
9	BOYZONE/Live At Wembley	WVL 41981	25	16
10	ROBSON & JEROME/Hello Again	BMG Video 7432/15543	27	25
11	SYDNEY OWEN/Line Dancing Party	Warrner Home Video 310147	28	28
12	VARIOUS ARTISTS/Red Awards '97	Warnernet 8/970229	29	29
13	ROBSON & JEROME/Said And Done	WVL 63003	29	29
14	TYNA TURNER/West End Dream Tour	Feedback Fusion F081	30	27
15	DANIEL O'DONNELL/The Classic Live Concert	Riz 8728705	30	30

This Last	Artist Title	Label/Cat.No.	1	1
1	INDEPENDENCE DAY	Fox Video 4118W	1	1
2	MICHAEL FLATLEY/Lord Of The Dance	VHL 43383	2	3
3	STARBUCK	PolyGram Video 025192	3	2
4	ALADYN AND THE KING OF THE HEAVENS	Walt Disney 024932	4	4
5	STORY STORY	Walt Disney 027214	5	5
6	BARNIE - FUN & GAMES	PolyGram Video 054883	6	6
7	AGE FREE BODY	BMG Video 74014592	7	7
8	101 BALMATIONS	Warner Home Video 310147	8	8
9	BAYLONS 5 - VOLUME 19	Warner Home Video 310147	9	9
10	BAYLONS 5 - VOLUME 20	Warner Home Video 310147	10	10
11	BAYLONS 5 - VOLUME 21	Warner Home Video 310147	11	11
12	THE MASK	EVG 1165	12	12
13	BARNIE IN CONCERT	PolyGram Video 053583	13	13
14	7 RABE	CD Video 91A 824	14	14
15	DIRTY DANCING	First Independent 053205	15	15

INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	Dark Clouds	Space	Gal CDGUT1 (TUP)
2	BARREL OF A GUN	Depeche Mode	Mute CDNON2C (RBM)/Disc
3	NEEDNISM (JUST BECAUSE...)	Shunk Anansie	One Little India TPLP 764 (PI)
4	OUT PLAYING GAMES	Backstreet Boys	Jive JIVEC 09 (PI)
5	QUANCY BOY	Placebo	Elevator Music FLOORC4 (V)
6	HYBRID	Eat Static	Planet Dog BARX24CD (MMV/V)
7	LOVE IS BLUE	Edward Ball	Creation CRESC02M (PI)
8	THE MUSIC THAT WE HEAR	Morcheeba	Infectious ID504C (PI)
9	INTO MY ARMS	Nick Cave And The Bad Seeds	Mute CDUTE192 (RTM/D)
10	STRATEGIC HAMLETS	Urusei Yatsura	CHE CRECEC (Southern)
11	SATURDAY NIGHT	Suede	Nude NUD 24CD (MMV/V)
12	ANYTIME ANYPLACE NOWHERE	Spandy	Belial House B0123CN (MMV/V)
13	CANDY GIRL	Babybird	Echo E55C33 (V)
14	BEAUTIFUL PLACE	Paul Van Dyk	Deviast DVT1352S (RTM/D)
15	CRISPY BACON	Laurent Garciaer	F Communications F055C (V)
16	BORN SLIPPY	Underworld	Junior Boy's Own JB0 44 CS2 (RTM/D)
17	PEOPLE HOLD ON	Under Influence	Eastern Blue BLOC12CD (V)
18	PURPLE	Crowd	Jive JIVEC040 (PI)
19	INTO THE BLUE	Geneva	Nude NUD205C (RTM)
20	MONDAY MORNING	Candystins	Ultimate TOPP955C (MMV/V)

INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	A SHORT ALBUM ABOUT LOVE	Divine Comedy	Santana SETCD08 (V)
2	BACKSTREET BOYS	Backstreet Boys	Jive CHIP 169 (PI)
3	STOODH	Shunk Anansie	One Little India TPLP 85CD (PI)
4	BRIGHTEN THE CORNERS	Pavement	Dominio Recordings WFC010X (V)
5	PLACEBO	Placebo	Elevator Music CDFCD0R2 (PI)
6	COMING UP	Suede	Nude NUDC 6CD (MMV/V)
7	WHAT'S THE STORY? MORNING...	Oasis	Creation CREC 185 (RTM/V)
8	THE THRILL OF IT ALL	Thunder	Power RAWCD135 (PI)
9	IXNAY ON THE HOMBRE	Oltping	Epitaph 6482Z (PI)
10	SPACE	Space	Gal GUT1 (TUP)
11	VERY BEAUTIFUL	Babybird	Echo ECHO 3 (V)
12	DEFINITELY MAYBE	Oasis	Creation CREC 160 (MMV/V)
13	THE GIRL	Deviast	Infectious SLEEP2 (V)
14	CASANOVA	Divine Comedy	Santana SETCD 25 (V)
15	SECOND TOUCH IN THE INFANTS	Underworld	Junior Boy's Own JB00 4 (RTM/D)
16	1877	Ash	Infectious INFCT 40C (RTM/D)
17	PARANOIA & SUNBURNT	Spunk	One Little India TPLP 51CD (PI)
18	WHO CAN YOU TRUST?	Morcheeba	Indochina 7EN 08C (PI)
19	THE COMPLETE	Stone Roses	Silverstone CREC 525 (PI)

CLASSICAL CROSSOVER

This Last	Title	Artist	Label (distributor)
1	SHINE - OST	David Hirschfelder	Philips 454712 (IE)
2	THE GREATEST CLASSICAL ALBUM	Various Artists	Telstar TDC286 (BMG)
3	THE BEST OPERA ALBUM...EVER!	Various Artists	Vivart VTD100 100 (IE)
4	SONGS OF SANCTUS	Adriemus	Venture CDV2 925 (IE)
5	CLASSIC HITS	Various Artists	Frato 0638161402 (W)
6	THE ENTERTAINER - THE VERY BEST OF	Scott Joplin	Nonesuch 7599734942 (W)
7	BRAVEHEART - OST	LSD/Hotner	Decca 44892 (F)
8	100 POPULAR CLASSICS	Various Artists	Castle Communications CDMS0517 (BMG)
9	BRASSED OFF	Grimebrough Colliery Band	RCA Victor 0902866753 (BMG)
10	THE BEST CLASSICAL...EVER!	Various Artists	EMI CDENV70 95 (IE)

This Last	Title	Artist	Label (distributor)
11	ELGAR: THE ULTIMATE COLLECTION	BBC SO/Davies	Teldec 0630171862 (W)
12	THE PIANO	Michael Nyman	Wenture CDV2911 (IE)
13	THE ROMANTIC SPIRIT	Various Artists	Philips 454662 (F)
14	THE NUMBER ONE CLASSICAL ALBUM	Various Artists	Decca 454552 (F)
15	PLAYS THE MOVIES	John Williams	Classical SMC28214 (EMI)
16	CLASSIC ROMANCE	Various Artists	Sony Music FCMCD13 (RCA)
17	A LASTING INSPIRATION	Jacqueline Du Pre	EMI Premier CDENV70 114 (IE)
18	BERLIN/CABARET SONGS	Ute Lemper	Decca 455012 (F)
19	THE ULTIMATE GUITAR COLLECTION	Julian Bream	74321337052 (BMG)
20	SOMETHING WONDERFUL	Bryn Terfel	Deutsche Grammophon 4481612 (F)

CLASSICAL SPECIALIST

This Last	Title	Artist	Label (distributor)
1	AGNUS DEI	CNC Oxford/Higginbottom	Erato 9630146342 (W)
2	RACHMANINOV: PIANO CONCERTO 3	David Helfgott	RED SEAL 74321403762 (BMG)
3	HEROES SYMPHONY (BOWIE AND ENO)	Philip Glass	Point 454882 (F)
4	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classics CDC 555382 (F)
5	SANCTUS/SACRED SONGS	Alagna/Plassan	EMI Classics CD562062 (IE)
6	SPANISH GUITAR MUSIC	John Williams	Sony Classical CD46347 (SM)
7	THE PUCCELLI EXPERIENCE	RGH G/Downes	Royal Opera House 7569559512 (BMG)
8	DIETS & ARIAS	Roberto Alagna/Angela Gheorghiu	EMI Classics CDC536112 (F)
9	SOPRANO IN RED	Lesley Garrett	Silva Classics SILKVD1 (CON/SS)
10	RACHMANINOV/PIANO CONCERTOS	Vladimir Ashkenazy/LSD/Previn	Decca 444832 (F)

This Last	Title	Artist	Label (distributor)
11	VIVALDI/FOUR SEASONS	Nigel Kennedy	EMI Classics CDC749572 (F)
12	THE ARBEY	The Monks & Choirboys Of Downside/Albany VTCD 25 (IE)	
13	CLASSICAL MEDITATIONS	James Galway	RCA Victor 7432137123 (BMG)
14	HOLTS/THE PLANETS/WALTON/FACADE	PI/Dramdry	SKB 62400 (SM)
15	BETHOVEN/PIANO SONATAS	Maurizio Pollini	Deutsche Grammophon 4457402 (F)
16	50TH ANNIVERSARY COMMEMORATION	RPO/Sobhanini	Tring TRP88 (1)296 615111
17	A PORTRAIT	Vesselin Kasarov	RED SEAL 0902865222 (BMG)
18	VERDI/SIMON/BOCCANERA	Scarl/Abbado	Deutsche Grammophon 4481612 (F)
19	THE ULTIMATE LAST NIGHT AT /PROMS	Cooke/RPO/Idoluck/RSC	Royal Philharmonic TRP793/Tring
20	GORCKI SYMPHONY NO.3	Klanowicz/Psok/Swoboda	Belan 4501482 (F)

ROCK

This Last	Title	Artist	Label (distributor)
1	GLOW	Reef	Sony 52 489402 (SM)
2	TRAGIC KINGDOM	No Doubt	Interscope IND 9003 (BMG)
3	STOODH	Shunk Anansie	One Little India TPLP 85CD (PI)
4	RAZORBLADE SUITCASE	Bush	Interscope INT90391 (F)
5	IXNAY ON THE HOMBRE	Oltping	Epitaph 6482Z (PI)
6	THE THRILL OF IT ALL	Thunder	Power RAWCD115 (PI)
7	NOW	Pan Rodgers	SPV Recordings SPV054462 (R)
8	1877	Ray Adams	A&M 5405312 (F)
9	GARBAGE	Garbage	Mushroom D 31450 (RTM)
10	RESIDENT ALIEN	Spacohop	Sire 7559618242 (W)

BUDGET

This Last	Title	Artist	Label (distributor)
1	SONY BUDGET CD PROMOTION	Various Artists	Sony SONYBUDGETCD (SM)
2	HEY HEY! THE MONKEES - 16 HITS	Monkees	Prism DHP0611 (PRISM)
3	THE VERY BEST OF	Matt Monro	MFP CDBS000 (R)
4	INTERSCAPE INT90391 (F)	James Last	Spectrum 551392 (F)
5	THE MAGICAL SOUND OF THE PAN PIPES	Various	Hallmark 302522 (BMG)
6	BARNIE'S FAVOURITES	Original Cast Recording	Tempo 22126 (DHS)
7	LOVE AT THE MOVIES	The Starline Orchestra & Singers	Hallmark 301155 (DHS)
8	IRISH DRINKING SONGS	Various	Columbia 4824262 (SM)
9	THE BEST OF NEWLINE DANCE	Various Artists	Hallmark 302652 (CHE)
10	THE BEST OF	The Monks & The Pages	MCA MCD015153 (BMG)

BEHIND THE COUNTER

ANTHONY COX, Andy's Records, Oldham

"Republica's single Ready To Go has been the week's best-seller. Their recent appearance on *TFI Friday* did a lot to boost awareness, while *BMG* used its database to target potential consumers with a five-track sampler. This kind of marketing initiative works really well because it doesn't cost the customer anything and it brings more people into the stores. With a lot of clubs in the locality, a high percentage of our customers are DJs. This week, they've been snapping up Sash's *Encore* *Les Foies* which looks set to storm up the chart. Among our student customers, anticipation for Korn's forthcoming video is riding high. It was trailed on the back of their last single *Adidas* but, as yet, we have not had a firm release date from *Sony Video*. *Backstreet Boys - The Video*, on *Jive*, is also destined to be a fast mover judging by the number of requests we've had for it."

ON THE ROAD

MARC SAYD'HERBE, LMG rep for East Midlands

"We're selling in the new *Fugees* single, which is not on *Sony* this time because it's from a film soundtrack, and that's doing really well. We're also selling in *Wet Wet Wet*, which is a possible number one, although it clashes with the *Red Nose Day* single so may have to settle for number two. I've got *Joanne May's Eurovision* single. Everybody is taking it because of the promise of the *National Lottery Live* performance. The *James album* is going down really well and a lot of people are asking for that, while there's still a lot of demand for the *Warren G* single. The *Midlands* seems to be really strong at the moment for that kind of stuff and we've got a *Foxy Brown* single next week, which is going to be massive as well. There's a new single next week from *JX*, but the big one for us is going to be *Alisha's Attic*. It is the third single from the album and looks like doing very well."

IN THE SHOPS THIS WEEK

NEW RELEASES

Many stores had a good week with albums from *Gene, Mansun, Gravity Kills* and *Nu'orian*. *Soul, Gene* and *Mansun* were both buoyed by special formats, while the latter also benefited from a widely discounted cassette. *Sash* was the hottest single to emerge and its closest competitors were *The Source, Bush, Latham, Everything But The Girl* and *No Doubt*.

PRE-RELEASE ENQUIRIES

Singles - *Wet Wet Wet, R Kelly, Embrace, Sharky, Dirty, Orleans - U2, The Prodigy, The Charlatans, Radiohead, Supergrass, Candyskins, Apollo 440, Aachen - The Orb, The X Files, Digital Blondes, James, Carl Cox*

ADDITIONAL FORMATS

Nu'orian Soul limited-edition CD album with bonus remixes, *Gene* limited-edition CD album in special packaging with booklet, *Mansun* limited-edition double vinyl album

IN-STORE

Windows - Fantasia House Collection Volume 5, U2, Brits '97, James, Warren G, The Orb, The Artist, Beck, Robin S, JX, Babyface, Fantasia House Collection Volume 5, Suzanne Vega, Women In Country, The Orb, Eels, James, Warren G, Once In A Lifetime, 911, 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

MULTIPLE CAMPAIGNS

Andy's Records

Radio singles - *Eternal, Aerosmith, Windows - Fantasia House Collection Volume 5, In-store and press ads - Mansun, Adiemus 2, White Town, Celine Dion*

ASDA

Singles - *Peter Andre, Album - 911, In-store - Kula Shaker, Eternal, The Artist, Beck, Robin S, JX, Babyface, Fantasia House Collection Volume 5, Suzanne Vega, Women In Country, The Orb, Eels, James, Warren G, Once In A Lifetime, 911, 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, *Brits '97, Voices From Heaven, Evis, Rhapsody* videos at £9.99, *Hunchback Of Notre Dame, Independence Day, Timon & Pumbaa, Father Of The Bride II, James And The Giant Peach*

FARRINGDON'S

Windows - The Meatzingers, 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

HMV

Windows - James, Brits '97, Hunchback Of Notre Dame, In-store - Eels, Once In A Lifetime, Peter Andre, Kula Shaker, Earsure, Radio ads - Adiemus 2 (Virgin Radio), Press ads - Maxwell, Alfonso Hunter and Nu Classic Soul, Nick Cave, James, Earsure, Aerosmith, Feeder, Entombed, Alisha's Attic, Jean Michel Jarre, Everything But The Girl, De La Soul, Olshing

MEZENZIES

Album - James, Windows - U2, Brits '97, Hunchback Of Notre Dame, X Files, In-store - Suzanne Vega, Warren G, 911, Eels, DFX

NOW

In-store - *Jhalisa, Manbreack, Selecta listening posts - T C Hug, Entombed, Candyskins, Shakti*

NOW

Album - 911, In-store - Aerosmith, Earsure, Eternal, Kula Shaker, Peter Andre, Eels, James, The Orb, DFX, Fantasia House Collection Volume 5, Kiss Smooth Grooves, New Hits 97, Star Trek Original 2.2, Hunchback Of Notre Dame, The X Files

our price

Singles - *Aerosmith, Babyface, Foxy Brown, Eternal, Kula Shaker, Mark Morrison, Olive, Windows - Brits '97, Aerosmith, Kula Shaker, EMI sale, Babyface, Eternal, Peter Andre, Bee Gees, Gene, Mansun, Blur, Jean Michel Jarre, In-store - Club Mix '97, U2, No Doubt, Fantasia House Collection Volume 5, Ministry Of Sound Sessions Volume Seven; TV ads - Manic Street Preachers, Jamiroquai (national Channel Four)*

TOWER RECORDS

Singles - Eternal, Kula Shaker, Earsure, The Artist, Mutton Birds; Windows - Warren G, The Orb, James, Brits '97, EMI mid-price sale, Adiemus, Fantasia House Collection Volume 5; In-store - EMI mid-price sale

MEGASTORES

Windows and in-store - Brits '97, The Orb, Fantasia House Collection Volume 5; In-store - Babylon 5, Hunchback Of Notre Dame; Press ads - Gene, Eels, Hard Core Expansion, Carl Cox, Puff Johnson, Nu Classic Soul, Women In Country

W H SMITH

Singles - Babyface, Kula Shaker; Albums and windows - Brits '97, 911; In-store - Suzanne Vega, Women In Country

WOOLWORTHS

Singles - Peter Andre, Eternal, Album - Manic Street Preachers; In-store - Warren G, James, three CD albums for £18

The above information, compiled by *Music Week* on Thursday, is based on contributions from *Andy's Records* (Oldham), *Mersey's Leicester*, *Pop (Aberdeen)*, *HMV (Hull)*, *Our Price (Uxbridge)*, *Piccadilly Records (Manchester)*, *Swordfish (Birmingham)*, *Tag Records (Soho)*, *Tower (Piccadilly)* and *Virgin (Kingston)*. If you would like to contribute, call Karen Fox on 0181-543 4830.

EXPOSURE

TELEVISION

1.3.97
Live And Kicking features *Eternal*, BBC1: 9.15am-12.12pm
Scratchy & Co with *Peter Andre* and coverage of the *Brits*, ITV: 9.25-11.30am
Blaze In Britain Weekend, featuring *Oasis*, *Blaz*, *Ocean Colour Scene* and *The Prodigy*, MTV: 1-4pm
VH-1 To 1: *Mick Hucknall*, VH-1: 3-3.30pm
National Lottery Live with *Wet Wet Wet*, BBC: 7:55-8.10pm
Varese: documentary about the French composer *Edgard Varese*, BBC1: 12.25-1.30pm

Beat Specials with the *Red Hot Chili Peppers*, Channel Four: 5.55-8.20pm
2.3.97
The *D Zone* features *Eternal, Sneaker Pimps* and *Robyn*, BBC2: 11.45am-12.15pm
Art & Doc: *Unzip* with *Star Turn*, Channel Four: 12.40-1.10pm
3.3.97
Air 'N' Style, featuring *Bush, Ugly Kid Joe* and *Massive Attack*, MTV: 8-8.30pm
7.3.97
1996 World Music Awards with *Michael Jackson, Celine Dion, Mariah Carey, Soul* and *Alanis Morissette*, VH-1: 2-2.4m

1.3.97
Record Review, featuring the latest releases in *Sony Classical's* Masterworks Heritage series, Radio Three: 7am-noon
Return To Jolly Farm: the story of the *Bonzo Dog Band*, Radio Two: 5.03-5.45pm
Don Henley and *Jesse Feliciano*, Radio Two: 6.03-7pm
Live From The Met: *Aids* featuring *Sharon Sweet*, Radio Three: 6.30-10.30pm
The Essential Mix features *Duff Punk*, Radio One: 2-4am
3.3.97
Composer Of The Week: *Anton Webern*,

Radio Three: noon-12.45pm
Music Machine featuring mezzo-soprano *Cecilia Bartoli*, Radio Three: 5-5.15pm
4.3.97
A Festival Of Dynamic featuring the music of harmonica player *Larry Adler*, Radio Two: 9.03-10pm
5.2.97
Voices features baritone *Ian Burnside* singing works by *Debussy, Ravel* and *Roussel*, Radio Three: 10-10.45pm
6.3.97
Paul Jones features *Sixties blues* man *Spencer Davis*, Radio Two: 9-10pm

SUPERGRASS

SECOND LP FEATURES A MORE MATURE SOUND

Two years ago, Supergrass BMX'd into the nation's hearts. Buoyed by a handful of superbly catchy singles and the cartoon sideburns of singer Gaz Coombes, the suspicion remained, however, that they were destined for a brief stay in everyone's hearts.

They have maintained a low profile at home for the past year, with just one release, the February single Going Out, which reached number five and sold more than 100,000 units.

But the Oxford band are now back with a follow-up to their chart-topping album I Should Coco, which achieved a respectable half-a-million sales in the UK and 900,000 worldwide.

The album, *In It For The Money*, comes out on April 21, preceded by a new single, *Richard III*, on March 31.

Parlophone managing director Tony Wadsworth remains confident that absence has only added to the band's mystique.

"Conventional wisdom would say that the album should have come out last year and that the band should have done more last year than release one single, but I don't think conventional wisdom applies with Supergrass," he says.

"Some bands go away and people forget about them because they don't care about them any more. If anything, with this band the anticipation for their return has been heightened."

Supergrass themselves wish they could have got the album together sooner. "We had to go off and do loads of touring," says bass player Mick Quinn. "Brazil came up last year and it sort of cocked up the timing."

The plan was to release the album in September, but there was a further delay when drummer Danny Goffey and keyboard player Rob Coombes (brother of Gaz) both had children.

Between festival commitments and nappy duties, Supergrass moved to the Sawmills studio in Cornwall — where

they'd recorded their first demo — and began producing themselves with John Cornfield, the engineer on *I Should Coco*.

The band dynamic was also altered by having Rob Coombes contributing to the writing process, previously shared by the three band members, despite the popular misconception that Gaz was the chief songwriter.

"Rather than us having written parts and bringing them in and him playing them, he jammed with us," says Gaz Coombes. "All of a sudden, there was a lot more depth and room to make the sound bigger."

"It wasn't much of a move from *Going Out*, really," says Quinn. "We worried that it wouldn't fit with the rest of the album but it does."

The suggestion that *Going Out* may have been deliberately written to dampen the enthusiasm of the younger end of the audience is denied by the band, who talk about natural development rather than cynical manipulation.

"Before *Alright* you had Lenny and that was pretty much a Zeppelin rock-out," says Goffey. "Every single is going to be different. *Richard III* is sort of a Stogies/hardcore Sonic Youth sort of thing and the single after that is really poetry."

That poncey song, *Sun Hits The Sky*, an immediate psychedelic pop sweetener, is destined to be the ace up the sleeve of *In It For The Money*.

Like Alright, the third single which propelled *I Should Coco* to the top slot, it will be released after the initial flurry of activity on the album, probably in May.

Keith Wozencroft, Parlophone's head of A&R, made the occasional fleeting visit to Sawmills but was confident enough to leave the band to their own devices.

Like kids in a sweet shop, Supergrass were soon trying out all sort of new instruments, coaching



Act: Supergrass Label: Parlophone Project: In It For The Money

belchy electro sounds from an old Roland synth, using a Fender Rhodes, clavinetts and "the trendy old theramin."

"The clavinet was amazing," says Coombes, "really Steve Wonder."

They also experimented with Joe Meek compressors and the The Q Sound, as well as recording themselves by the creek outside the studio.

"When the tide comes in, it alters the echoes from the far side of the creek so you get a rebound effect," says Goffey. "Also, you get the wild geese flying overhead. We built a massive teepee with my drums in it. It was like a free festival by the end."

Whereas the lasting impression of *I*

Should Coco was a frenetic buzz of punky pop, *In It For The Money* is a far more composed rock album, with more complex arrangements and a slightly slower tempo. "It slowed down because I can't play live any more at that speed," says Goffey.

Another distinctive change is that Coombes's vocals are layered within the mix rather than over the top. "At one point while we were mixing, we stuck on *I Should Coco* to compare it with what we were doing," says Coombes. "The first thing I noticed were the vocals were way up there and really dry."

"And the whole band was in a little box," adds Quinn.

NEW SIGNINGS

ARTIST	MANAGEMENT	SIGNED TO	TYPE OF DEAL	SIGNED BY	DESCRIPTION
AKIN	Sir Harry Cowell	SEER MUSIC	worldwide publishing	Andrew Grestley	Peer snaps up the young UK R&B female duo signed to WEA by Mickey D
CINNAMON SMITH	MRM Management	MOTHER RECORDS	albums deal	Andy Leese	Mother's first signing for a while are a Bolan-esque Swindon three-piece
GEEK	Steve Machin, Cynthiaeue	COLUMBIA RECORDS	albums deal	Oliver Beardsley/ Fran de Takts	mad Manchester mix of guitar and dance sounds. Without publishing
JUNIOR GISSCOMBE	Katrina Barnes, FEM	WARNER CHAPPELL	worldwide publishing	Sis Metcalf	the Eighties soul sensation, once known simply as Junior, returns with new material
MAGIC DRIVE	Bruce Finlay and Dave Stewart	MERCURY RECORDS	album deal	Richard O'Donovan	teenage Scottish five piece with a Spector-like sound and a forthcoming Fierce Panda single
MONTRORSE AVENUE	CEC Management	COLUMBIA RECORDS	albums deal	Oliver Beardsley/ Fran de Takts	Columbia's spending spree continues with the Eagles-ish Montrorse Avenue. No publishing
REDBONE	Krok Cultzha	WARNER CHAPPELL	worldwide publishing	Sis Metcalf	two-piece traditional R&B act managed by Digger Elias, cousin of SZA Lincoln
BILL RILEY	self-managed	BUCKS MUSIC/ FULL CYCLE	worldwide publishing	Kirsty Booth	talented, young drum and bass artist from the west country, now based in London with his own Protocol label
SUPERCHARGER	Matt Fisher	CHINA RECORDS	albums deal	Angus Blair/ Chris Checkley	drum dance beats and the last signing by Blair before he joined Parlophone
TAMPASM	Stevie Pearce	MERCURY RECORDS	albums deal	Howard Berman	combative Brighton-based all female guitar group with a taste for punk and suspenders

Compiled by Jake Barnes 0181-964 5316 urbanis@odicon.co.uk

Over to
WATCH
SOLAR
RACE
Mancunian
saxist Sade
Raza have
supported Hole
and Stone
Albin.
Albin
recorded the
band's new
Director's single
Lee Spinks/My
Enemy, a
valuable, driving
slice of punk
rock.

TRACK BY TRACK

In It For The Money

A three-minute crescendo with a Thriller creaky door intro, Beatles-like horn arrangements and vocal interplay la Bohemian Rhapsody. "It's quite a destructive track, probably symbolic of global war," says Gaz Coombes.

Richard III

A maledictor rocker. Nirvana meets Frank Black with a charmin'! "It's about not being able to get out of your head," says Goffey. Tonight

Drinking, dressing up and going out. It features David Bowie "wee-wee" and a Kids in America break in a West Side Story-meets-Smashing Pumpkins experience. "I just thought for the chorus it would be good if you had San Francisco car chase horns," says Gaz.

Late In The Day

An acoustic guitar number with an uptempo chorus. The lonely, far-away-from-home number. "At the time, I was listening to a Graham Nash record," says Gaz.

Big Song

Big-assed blues rocker. A bit of Blur and Parklife. "It's about walking to a park completely out of your mind," says Gaz.

Sun Hits The Sky

Marmalade skies, psychedelic pop, a windmill guitar riff, a Doors Hammond solo to end, and a dubious reference to a doctor. "It could be like Dr Livingstone... actually, it's about a local GP," says Gaz.

Going Out

Twelve months on, the hit single sounds better than ever. "Subtle, ambiguous media references," notes Gaz.

It's Not Me

Acoustic downbeat ballad, with flanged electric guitar and fat, phased synth. "We did it in six hours and used the monitor mix," says Mick Quinn.

Cheapskate

Scheduled to be the next UK single, this track is held together by an uptempo guitar riff reminiscent of Gloria. "For that scratchy guitar, I did have that in mind, and KC and The Sunshine Band for that chorus," says Gaz.

You Can See Me

Another song about the media, with an intro that could as easily be Supertramp as Supergrass.

Hollow Little Reign

It's late and Supergrass are tired. A mellow verse drifts along and the spirit of John Lennon hovers nearby, probably. "A riff from my brother. One of those songs that was totally jammed," says Gaz. "It is kinda Doorsy with an Edie Brickell solo at the end," adds Quinn.

Sometimes I Make You Sad

The album's weirdest, experimental track. A human beast, an organ and a bag of weed. "A massive, condensed thumping machine going along with weird vocals on," says Quinn.



Album Producers: Supergrass/John Cornfield Publishing; EMI Music Publishing Released: April 21

Re Parlophone, it was clear that Supergrass had matured on record.

"I've always thought of Supergrass

as a long-term rock band," says

Wozzenroft.

"The first album had leanings towards that anyway—it was quite different and there were pop songs on it."

"I was really chuffed at how well developed the musicianship seemed to

be," adds Wadsworth. "They were very precocious on the first album, I felt, but it's now become quite mature very, very quickly. They look like pop stars and play like old rock stars, but it's the nicest possible way."

"What we've got is a really strong rock album with great pop songs, which is what the real traditional

Great British bands were always

known for," Wadsworth adds.

"The Who and the Stones were rock

bands but they wrote great pop songs and I think Supergrass bear a similarity."

Comparisons with The Monkees, however, have been firmly dismissed by the Supergrass camp. Last year, the band met up with Steven Spielberg, who had seen Supergrass on MTV and came up with an idea for a TV series about the group. Parlophone is keen to point out it was "nothing like The Monkees" in the first place, adding that the band are not getting involved, for the time being at least.

Instead, we'll have to content ourselves with the band monkeying around on Top Of The Pops and in those breezy videos.

Shuan Phillips

"Some bands go away and people forget about them. If anything, with this band the anticipation for their return has been heightened" —

Tony Wadsworth

STEVE LAMACQ ON A&R

Great quote from an A&R friend this week on the zeitgeist-chasing mood of the moment. Put simply: "Well, it's against the law not to have a band who sound like Radiohead on your label." Ha! Rumbled! And by the end of 1997, it'll be against the law not to have a band who could be "the next Chemical Brothers"...The only problem is, where do you find your Radiohead-esque band? Is there a finishing school for young Radioheads? Or maybe a singles' night for A&R folk where they meet unsigned Radioheads?...Imagine how much effort you could save if there was a music equivalent of your lonely hearts columns: "Me — record label, still young at heart, likes travel, Top Of The Pops and good tunes. You — four people with guitars who sound a bit like Radiohead. Picture

ensures standard rejection letter." Or: "Successful but bored head of A&R seeks Creep for company and platinum sales drive. All offers considered"...Back in the real world, a sizeable turnout for Cuff in London last week, a band who've recently received favourable press reviews and are under the guidance of former Reef manager Andy Allen. And there's continued interest for newcomers Fling... Couldn't get to either gig myself, but it's been a mad week, what with the Radio One changes and the chilling news that I had to move desks again. It took two-and-a-half hours, but at least it threw up a few demos that have been hiding in the mess. For starters, Spillage, who deliver frenzied, thrashy pop. The first track goes for the throat like a heavy, Brit version of Veruca

Salt, but the second is like Blondie meets the Senseless

Things...In contrast, Sizorfish are coming and bittersweet and from unsexy Lincoln. Songs are slightly awkward but Heaven Here Waiting is interesting and the girl's voice is good... And you know when you hear a tape that's had a better-than-average production job done on it? Here's one. Trigger Happy sound big, and ambitious and like they're nearly the finished product. The second song is a huge baggy rock epic, with a natural swagger and unmistakable Manc confidence. It's not the next Radiohead, but I'll tell you I find one.

● Steve Lamacq presents Radio One's Evening Session, Monday-Thursday 6.30-8.30pm



ONE TO WATCH SANTA CRUZ

These four Bristol lads were the subject of a heavy bidding war that climaxed at a rumored \$1.5 million. Persimmon gig. Santa Cruz exhibit of rock riffs with shades of the Runes. Their debut single, released at the end of March on Universal, is Thirty Degrees Below.

As No Doubt's bold slice of pop/rock melodrama Don't Speak topped the UK singles chart last week, the US act's label Universal/MCA was reflecting on an astute marketing strategy which has proved massive dividends.

As MCA's commercial director John Pearson explains, "We felt it was not a particularly bright idea to launch a band in high season just before Christmas, even though Europe and the rest of the world went big on No Doubt in November, so we scheduled the single for February. But we started talking to retail at Christmas and the vibe we got back was astonishing. So without any element of cockiness, we are not surprised to have a number one on our hands."

Don't Speak is the UK's biggest-selling single so far this year with 250,000 units sold by the end of last week. And in the US, No Doubt are one of the biggest breakthrough acts of the past 12 months. After two low-key independent releases, the quartet's third album and MCA's debut *Tragic Kingdom* was issued early in 1995 and eventually reached number one on the *Billboard* 200 in February. It has now sold 6m units after 58 weeks on the chart, and MCA is predicting similar longevity for the album's UK chart life.

Product manager Mark Bell says, "This album is like Alanis Morissette's *Jagged Little Pill*, not musically, but it's the kind of album that will hang around for ages. We're already looking at a huge Christmas campaign."

However, MCA's immediate concern is a single to follow *Don't Speak*. The inevitable choice is a reissue of *Just A Girl*, which was originally released as No Doubt's first UK single last summer and ranked at number 39. An upbeat song with a girl-power lyric delivered tongue-in-cheek by blonde superbae singer Gwen Stefani, it was a huge US



NO DOUBT

MCA CERTAIN OF A LONG SHELF LIFE

hit and looks certain to follow *Don't Speak* into the UK Top 10 on its release in the second week of April.

Bell says, "It wasn't as big as it deserved to be the first time around, but it's another immediately radio-friendly song and we'll be promoting it with TV ads. This band is no one-hit wonder."

"They have been a priority act for us from the start, so a hell of a lot of planning went into that single. And, of course, it's such a natural crossover song."

Two more singles are scheduled for UK release after *Just A Girl*: *Spiderwebs*, which has already been a

big hit in the US, and *Excuse Me Mr.*, the new American single, which is accompanied by a high-energy video directed by Oil Factory's Sophie Muller. To date, *Tragic Kingdom* has sold 116,000 units in the UK and Pearson reckons that figure will have trebled by June.

"No Doubt are the sort of act who will sell over a long period," he says. "These days, any good album can be promoted for a year to 18 months, so we'll be working this one until the end of the year at least."

No Doubt's UK success is especially sweet for British-born bassist Tony Kanal, who spent the first 11 years of his life in the London borough of Kingsbury.

"I still have family here," Kanal says, on the morning after No Doubt's sell-out show at London's Astoria. "Last night I sat down before the encore and thought about us being number one here. It was an incredible feeling."

Can Kanal explain No Doubt's phenomenal success after 10 years as a garage band in Orange County, California?

"We've been trying to analyse why *Tragic Kingdom* has done so well, and all we can put it down to is a changing taste in music. Right now, what we're doing is the 'in' thing. And obviously it helps to have your record company right behind the band. But as for why *Don't Speak* has been so successful as a single, hell, I don't know! We still can't believe it," he says.

No Doubt have been on tour plugging *Tragic Kingdom* for 18 months already, and the end of the road is still not in sight. Following their European tour will be a three-and-a-half month US trek, with UK festival appearances slated for late summer. By which time, MCA's predicted half-a-million UK sales may well be a reality. **Paul Elliott**

Act: No Doubt Project: album Label: Trauma/Interscope Producer: Matthew Wilder Songwriters: No Doubt Publisher: Knock Yourself Out Music/Ascaph Studios various Released: out now

WATERSON: CARTHY

THE FOLK FAMILY BUILD A HEALTHY FANBASE

British folk music is enjoying its most fertile period since the Sixties with its profile largely boosted by a younger audience and renewed critical interest.

Norma Waterston's eponymous solo effort only just failed to pip Pulp to last year's Mercury Music Prize and it seems inevitable that *Common Tongue*, the new album from Waterston:Carthy, will be seen as its successor. That's what exposure in 2,000-plus record-shop windows does for your profile.

Their previous album, 1994's *Waterston:Carthy*, was named as *Folk Roots* magazine's album of the year, largely because the group had returned to the traditional material of the 1970s. Waterston, husband Martin Carthy (one-time member of Steeleye Span) and 'folk-babe' fiddler, daughter Eliza – are accustomed to playing.

While Norma is signed as a solo act to Hannibal, the new album revisits a link with folk/roots independent Topic, forged in the Sixties and still going strong. They even persuaded managing director Tony Eagle to return to the production seat after many years' absence and he is delighted with what he found.

"We started recording the *Waterston* on the label back in the Sixties before Martin was around," Eagle reveals. "Those early albums have exceeded more than 25,000 sales each over 30 years. This is three people, two of whom are in their fifties, producing

timeless music that stands up today – and it'll stand up in 100 years time if there's anyone around to hear it."

Norma Waterston says, "Topic has a great reputation of doing stuff that will last: even if it deletes a record we know the tracks will appear in another form somewhere. The label doesn't believe music is throwaway stuff and I think that's great. You sing something, you know it's going to stay around and that you'll get royalty cheques for the next 30 years."

Eagle expects *Common Tongue* to emulate the 20,000-plus sales of *Waterston:Carthy* Mercury Prize contender, "but in two, three years, not overnight."

As befits its title, the bulk of the music on the new album is English. Carthy says, "We've never deliberately excluded anything before, but we felt an awful lot of fuss has been made of Celtic music, whatever that is and it occurred to us that English music has been lost out. We decided we would make a point: it's music we all know and have been doing for well over 30 years."

The choice of tracks avoids obvious standards of the Strawberry Fair variety in favour of numbers like *Claudy Banks* (familiar to folk fans through Shirley & Dolly Collins), *American Stranger* and the climactic *Skare Is My Crown*, last heard in Dennis Potter's *Old Lazarus*. It remains to be seen whether an album of "traditional" compositions will be as



critically well received as Norma's readings of Costello, Bragg and Garcia, although she claims "no-one's walked out of our gigs yet".

David Sinclair, *The Times*' music critic and a Mercury judge, says, "Norma's choice of solo material was a way of drawing people into a deeper folk tradition. Part of the Mercury brief is to lead people in by whatever means possible to new music they wouldn't otherwise have heard. Norma did that herself in a way by the material and writers she used and I believe the new release will attract a far wider range of attention than it otherwise would."

Common Tongue takes a tentative step towards the mainstream with increased production values. "That's down to Eliza, who's more and more

interested in using the studio," says Carthy, "and it's something we're very happy to go along with."

Both Waterston and Carthy are agreed that the inclusion of 21-year-old Eliza, whose Heat Light And Sound album won reviews last year, helps broaden the age range of their fanbase.

"I did a solo gig in Bristol," says Carthy, "and there were a lot of kids there, 18-24 year olds, to whom I'm Eliza's dad! They're also making really perceptive remarks about the music – people like to be stretched."

The family that plays together stays together is a motto they could well have coined themselves and *Common Tongue* should set the seal on their progress. **Michael Healey**

Act: Waterston:Carthy Project: album Label: Topic Songwriters: traditional/Waterston:Carthy Publisher: Topic Studio: Paula Sound Released: March 24

Due to WATCH

ROC

The Britcain indie dance stuff we've missed by several problems, but Virgin and an energetic Cathy by independent single, Cheryl, which precedes an April album



AC ACOUSTICS
Just winding up their Florida tour, the Glasgow-based Mission An Junior single went direct to the clinic from some quarters that they were the most underrated band in the Brits. Nagging, catchy ditties and a rising chorus make them well-contended this time.



Act: Wet Wet Wet Label: Mercury Project: album Producers: band/Clearmountain Studios: Real World/Good End Publishing: Mercury Records Released: April 1

WET WET WET

A DECADE OF
HIT MAKING

"I think Wet Wet Wet are one of the most un-credible bands in the world," announces Marti Pellow with a wry grin.

But the fact that the Wets aren't big doesn't really bother them that much. When it comes to sales, the Scottish four-piece are among the UK's elite after selling 16 million records in the past decade and nothing up the second biggest-selling single of all time with their cover version of Love Is All Around, which topped the charts for 15 weeks.

Their popularity extends to the live circuit, too: in 1995, they sold more gig tickets in the UK than Oasis, Pink Floyd or Tina Turner.

The band are now poised for another sales triumph with their new album, their 10th, simply titled 10. And on the eve of the release of If I Never See You Again, their first single from the new album, they have little to worry about.

If anything their isolation from the mainstream of the industry has made Wet Wet Wet surprisingly independent. Long ago, they discovered they were better off producing their own records. They work against the normal rules of recording, starting in the studio with little in the way of songs and never demotivating anything for fear of "wasting a special performance".

"A lot of people think we're mad because we go into the studio with only a couple of chords," says the band's business head and drummer Tommy Cunningham.

Pellow adds, "We tried making cheap demos, but there's always something there you want to keep. If you set out just to master a track, it becomes too clinical. We've never been into the studio and come out without a new song."

The Wets like to isolate themselves in a residential studio, away from the temptations of the city or the routine of Glasgow life. They spend a lot of money on making records but earn enough for the record company to let them.

The recording of 10 took place in a series of six-week stints at Peter Gabriel's Real World complex and Hook End Manor.

Additional mixing was carried out in America by Bob Clearmountain, without the band being present. "He mixed the whole thing with considerable difficulty in LA," says bassist Graeme Clark, who co-produced with the band's guitarist Graeme Duffin.

"He said he hated mixing by phone because he'd never get exactly what we'd want. But Bob's been mixing our tracks for five years now and, to me, he's the best in the business. There's no point telling him what to do because I

think the results are fantastic," Clark adds.

It is clearly a Wets album: Pellow's smooth vocal style is instantly recognisable, but it is also an album with a few surprises. Two tracks are big band crooning numbers and two others are enhanced by the input of veteran hit-writers Graham Lytle and Terry Britten.

"When you get co-writers in, it takes the pressure off you a bit," says Duffin. "With If I Never See You Again, we had the verse hanging around since the last album and they came in with this big ballad chorus. They were great, because it wasn't like they walked all over us."

Other collaborators included Fiachra Tench, whose silky strings colour many of the tracks, and Neil Sidwell, the trombonist who introduced the big band element. Axel Krohli also returned to the fold. He had produced their earliest big hit, Sweet Little Mystery, and the band decided to go back to that sound on the song called Strange. "It just wasn't fitting with the other tracks," says Clark. "So we brought Axel back to try to recapture the excitement of that Eighties sound. It was weird handing over the power to him. We're probably a bit precious about our stuff because we've been doing it too long, but I think it worked."

Howard Berman, Mercury's managing director, believes 10 could provide a single's bonanza. "If the album proves to be as successful as the last, I would imagine up to five or six singles coming from it. It has great potential. I think the band appeal to such a broad spread of people that different singles serve different parts of the audience," he says.

Mercury is putting substantial marketing effort behind 10, including national newspaper ads and an appearance on National Lottery Live. "Most territories are getting a simultaneous release, but the US is being saved for a later campaign. Berman acknowledges the US is a difficult market despite the success of Love Is All Around.

"America's always been an elusive market for them and their genre of music," he says. "I'm hoping that the change in American radio will give this album more airplay potential than it has in the past. We need to concentrate on America and a simultaneous release would make that impossible. It would be like trying to fight a battle on two many fronts at once." To this continued struggle to crack America, Berman remains

TRACK BY TRACK

If I Never See You Again

The first single. Graeme Clark says, "Although the verse had been around for a while, the song was completed in a couple of hours when Britten and Lytle became involved."

Back On My Feet

A simple singalong track. "This is a hopeful song," says Clark. "It nearly didn't make the album. It was a dark horse that came up later."

Foot For Your Love

"This took a long time to write," Clark admits. "I was halfway through, we wrote this little jazz piece for the beginning. It's my kind of thing."

The Only Sounds

A great chorus. Little wonder Pellow was so keen to play this in rough form back in June. A probable single.

If Only I Could Be With You

"A true representation of what the band are about," Clark says. Faeha's Tench's strings stand out especially well here and the chorus guarantees success with Wets fans.

I Want You

"The obligatory song with everything plus the kitchen sink in it," is Clark's description. A lazy, rolling start drifts into one of those classic Wets choruses.

Maybe I'm In Love

Pellow shows his crooning credentials to good effect with this classic. "I have to give a big pat on the back to Neil Sidwell who came up with the big band arrangement," says Clark.

Beyond The Sea

A classic cover. Pellow belts it out in front of an immaculate orchestration.

Lonely Girl

"This was the first song we wrote and it took us nearly a week to get a direction," Clark says. "We see it basically in the vein of our early work." A very big and bold melody.

Strange

"Axel Krohli came up with the up-tempo arrangement a bit like Sweet Little Mystery," Clark says.

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- Fri 7 Mar University of Hertfordshire
- Mon 10 Mar University of Sussex
- Tue 11 Mar University of Warwick
- Wed 12 Mar Southampton University
- Thu 13 Mar King's College London
- Sat 15 Mar Loughborough S.U.
- Sun 16 Mar University of Surrey
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Brian was the 70's personified. I will miss him. His spirit will live on through The Sweet's music.

ANDY SCOTT

I have very good memories of Brian as an artist and have lost a very good friend. God Bless You Brian.

MICK TUCKER

Brian was a star that shone brightly and burned out much too soon. It was an honour to have known him as a dear friend and a pleasure working with him. I am deeply upset at his passing and I will miss him desperately. Although he leaves a huge void in all our lives, his music and voice will be with us forever.

STEVE PRIEST

Sadly missed.

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AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
911 The Journey	Virgin	February 24		Press ads will run in the national and teen press and there will be nationwide posters including BR and Glasgow Underground sites. Ads for these songs from the musical will run in <i>OK</i> and the <i>Manchester Evening News</i> with other regional papers being added as the show tours.
DARREN DAY Summer Holiday	RCA	February 24		Radio ads will run on Heart, Piccadilly, Metro, Clyde, Capital, Ocean, Power & Invicta. There will also be press advertising.
CELINE DION The French Love Album	Dino	March 3		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.
LJ KOOL Let Me Clear My Throat	BMG/RCA	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>The Independent</i> with <i>Andis</i> , <i>Observer</i> , <i>Dwight</i> <i>HMV</i> and <i>Select</i> with Virgin. There will be nationwide posters and in-store displays.
THE EELS Beautiful Freak	Dreamworks	February 24		Ten new classic albums by the likes of Crowded House, Freddy Mercury, Beach Boys and Pink Floyd will be re-released on vinyl as part of EMI's centenary celebration. The collection will be press and poster advertised. There will be radio ads on Kiss and Choice plus ads in the specialist press. Displays will run with selected independent retailers.
EMI/VIRGIN The Vinyl Collection	EMI/Virgin	February 24		Radio ads will run on Choice in London and there will be press ads in <i>Blues & Soul</i> , <i>Touch</i> and <i>Record Collector</i> .
ALFONZO HUNTER Blacks 4 Berry	Cooltempo	February 24		Ads will run in the music and national press. There will be extensive in-store support and a nationwide street poster campaign.
LEROY HUTSON The Best Of Leroy Hutson	Desp Beats	February 24		Press ads will run in <i>Time Out</i> with <i>Tower</i> , which is running a Piccadilly window display, <i>Herb Garden</i> , which is running a covermount CD, <i>Melody Maker</i> , <i>NME</i> , <i>MixMag</i> , <i>Select</i> and <i>Wire</i> . There will be nationwide posters.
JAMES WHIPLASH ORB	Mercury/Fontana	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.
ORB Orbivision	Island	February 24		Ads will run on Classic FM and <i>Melody FM</i> backed by press ads in <i>The Guardian</i> , <i>Independent</i> , <i>Sunday Times</i> and <i>Empire</i> .
JOCELYN POOK Deluge	Virgin	February 24		This album will be re-released next Monday and promoted with ads in <i>NME</i> , <i>Melody Maker</i> and the specialist dance press.
RACHMANINOV Brief Encounters	Erato	February 24		Ads in the music and style press will be backed by extensive retail support and a nationwide poster campaign.
808 STATE Don Solaris	WEA	February 24		There will be ads in the music, style and national press plus a London poster campaign. The release will be promoted in-store.
Pap US3	Island	March 3		There will be ads on Virgin VFM. Extensive 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 Guardian</i> and <i>Independent</i> .
US3 Broadway And 52nd	Bluesnote/Parlophone	March 3		Radio ads will run on Kiss, Choice, Galaxy and Heart to promote this three-CD box set. There will also be promotion on Radio One's <i>Danny Remping</i> and <i>Pete Tong</i> shows and ads in the specialist press.
SUZANNE VEGA Nine Objects Of Desire	A&M	February 24		There will be press ads in <i>NME</i> , <i>Straight No Chaser</i> and <i>MixMag</i> with <i>HMV</i> . There will also be a street poster campaign in key cities and leaflets at club venues.
VARIOUS Absolutely - The Very Best Of Prelude Records	Deep Beats	February 24		There will be national Channel Four and ITV advertising plus radio ads on selected ILR stations. Ads will run in the music press and there will be displays with multiples including Virgin, Woolworths and HMV.
VARIOUS Aesopka - Soundz Of The Asian Underground	Island	February 24		TV ads will run on Channel Four and in selected ITV regions. There will be ads on <i>The Box</i> and on Virgin FM plus press ads in the <i>Brits</i> magazine.
VARIOUS The Best Album In The World Ever Vol 5	Virgin	March 3		There will be TV ads on Channel Four, <i>Sky3</i> , <i>The Box</i> , MTV and selected ITV regions backed by radio and press advertising.
Brits 97	SonyTV/Columbia	out now		National ads will run on Channel Four and ITV and there will be radio ads on national ILR stations. Press ads will run in <i>Smash Hits</i> and <i>TOTP</i> .
VARIOUS Club Mix 97 Vol 2	PolyGram TV	out now		There will be radio ads on Galaxy, Kiss 102, Choice, Forth, Kiss 100 and Kiss 105. Press ads will be backed by displays in multiples and independents.
VARIOUS The Hits Album 1997	Telstar	March 3		TV ads will run on Channel Four and satellite stations with radio ads in Kiss and Choice. There will be specialist press ads plus street posters.
VARIOUS The House Collection Vol 5	Fantazia Music	February 24		There will be national ads on Channel Four and regional ads in selected ITV areas. Radio ads will run on Virgin, ILR and gold stations.
VARIOUS No Classic Soul	Cooltempo	February 24		This album will be radio advertised on Kiss 100 and 102, Essex, Galaxy, Leicester Sound, Choice London and Birmingham, BFM, Southern and Piccadilly. There will be extensive advertising in the music and national press plus radio ads on Kiss, Galaxy and Choice.
VARIOUS Once A Lifetime	Telstar	February 24		The album will be regionally advertised on Channel Four and ITV and nationally on Sky. There will also be radio, press and poster advertising.
VARIOUS Pure Reggae Covers	Dino	March 3		<input type="checkbox"/> TV <input type="checkbox"/> CD <input type="checkbox"/> RADIO <input type="checkbox"/> PRESS <input type="checkbox"/> POSTERS
VARIOUS Trip To The Andes	Tumi Dance	March 3		
VARIOUS Voices Of Tranquility 2	Dino	March 3		

Compiled by Sue Sillitoe: 0181-787 2255

CAMPAIGNS OF THE WEEK



U2 - POP
Record label: Island
Media agency/executive: Target Media/Steve Gill, Ceri Ward
Senior product manager: Andy Tribe
Creative concept: Steve Averill at ABA

The long-awaited new U2 album will be backed by an extensive press and retail campaign when it is released by Island next Monday. The album will be press advertised in *NME*, *Melody Maker*, *Time Out*, *The Face*, *Q*, *Mojo*, *Loaded*, *Vox*, *Dazed & Confused*, *FHM* and *i-D* and there will be a nationwide poster campaign including a 96-sheet site on London's Cromwell Road. All of the big multiples and independents will be running in-store and window displays and there will be midnight store openings across the UK on the night before release plus album playbacks in selected club venues around the country during the first week of release.

TRIP TO THE ANDES
Record label: Tumi Dance
Media agency/executive: Single Minded Promotions/Tony Byrne
Product manager: Adrian Saiers
Creative concept: Tony Byrne

Trip To The Andes - the follow-up to Tumi Dance's *Ambient Amazon* - will be released on Monday and backed by extensive press and radio advertising. The album features drum & bass, trip hop and dub sounds inspired by Inca music. It will be radio advertised on *Kiss* 100, 102 and 105, *Galaxy*, *Frequency* and *Choice*. Ads will run in *Wax*, *Muzik*, *MixMag*, *The Guardian*, *Times*, *Observer*, *Time Out*, *Loaded*, *NME*, *Melody Maker*, *Herb Garden*, *The Vibe*, *On*, *Dream Creation*, *Wire*, *Eternity* and *Chill Out*. In-store displays will run with selected independents and there will be support from multiples. The second phase of the campaign will include club nights, posters and, possibly, TV ads.



COMPILATION

THE MARKET

AD FOCUS CAMPAIGNS OF THE WEEK

CLASSIFIED

Rates: **Appointments: £28.00** per single column centimetre (minimum) 4cm x 2 col
Business to Business: £16.00 per single column centimetre
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 Published weekly each Monday, dated following Saturday
Copy Date: Advertisements may be placed until Thursday 12 Noon on publication Monday, (space permitting).
 All rates subject to standard VAT



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Classification Deadline:
 Wednesday 10 a.m. before publication Monday.
 To place an advertisement please contact:
Mart Bannister or Lisa Garrett
Music Week - Classified Department,
Miller Freeman House, 30 Calderwood Street, London SE18 6QH
Tel: 01 81 316 3015
Fax: 01 81 316 3112
 All Box Number Replies to Address above

APPOINTMENTS

BUYING MANAGER

Pinnacle Imports wish to recruit a **BUYING and ADMINISTRATION MANAGER** to maintain the continuing development of its business.

Key responsibilities will include:

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Fax: 01322 619257.



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Mayking Multi Media are the UK's leading independent manufacturer of CDs, CD-ROMs, Cassettes and Vinyl. With a continuous programme of investment in technology, we are committed to providing clients with the highest quality of both product and service.

As a key member of the Sales team, you will have major responsibility for Audio accounts with exclusive communication for indie record labels. Your role will include regular client contact to maintain and develop existing accounts and the identification and maximisation of new business opportunities in the most profitable and active areas of the market.

With at least 3 years experience gained in a client focused role, you will need to be a well presented, polished communicator with excellent negotiation skills and the ability to work well in a dynamic, results orientated environment. The maintenance of records and profiles on WP and computer files will require you to be PC literate.

Though experience gained directly from the music industry would be preferable, a strong will to succeed is the essential factor which will provide a unique platform for your career development and rewards that are only limited by your ability and imagination.

If you are eager for a new, exciting career and believe you can make a key contribution to the Company and our commitment to customer satisfaction, please send your CV to:

Rebecca Jones,
Group Personnel Manager,
Mayking Multi-Media,
250 York Road, Battersea,
London SW11 3SJ.



VITAL DISTRIBUTION

Britain's leading independent record distributor currently has a vacancy for the position of

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You will probably be aged 23-28, with some previous sales experience (perhaps gained in recent years), an excellent all-round knowledge of retail music for a wide variety of music, and a clean current driving licence.

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In return, we offer a competitive salary plus target related bonus and fully expensed company car.

To apply please send your CV and covering letter, to arrive no later than March 7, to:
Richard Sefton • National Sales Manager • Vital Distribution Limited
338A Ludbrooke Grove • London • W10 5AH



To advertise in Music Week Classified call Mart or Lisa on 0181-316 3015 or Fax 0181-316 3112
 Copy deadline is Thursday 10am (subject to space)
 Early booking is strongly advisable

WANTED
 Greyhound Dance Department require an experienced self motivated energetic person to organise and run new UK wholesale/distribution department. Must be able to source labels/product. Would consider a self-employed or part-time situation for the right person.
 Please write enclosing CV to: Greyhound Records Ltd, 130 Plough Road, Battersea, London SW11 2AA

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 Highly skilled professional PA to assist Artistic Director within major orchestra. The ability to entertain visitors, handle media, make essential use of extensive classical knowledge & a socially confident personality.

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