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# music week

For Everyone in the Business of Music

8th March 1997 £3.25



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10 Years at the **BRIT** Awards





**TLC**  
Best International Group 1996 (PhotoDisc)



**Corlie Higgins**  
Best International Newcomer 1993 (PhotoDisc)



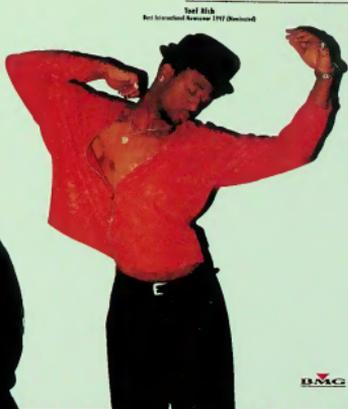
**Fatboy Slim**  
Best British Single 1998 (Sire) /  
Best British Album: *Five CF A Million Miles* 1999 (Sire)



**Crash Test Dummies**  
Best International Group 1995 (PhotoDisc)



**Erasure**  
Best British Group 1992 (PhotoDisc)  
Best British Album: 1996 (Capitol) /  
Best British Group 1997 (PhotoDisc)



**Seal**  
Best International Newcomer 1997 (PhotoDisc)



**Waiting to Exhale**  
Best Soundtrack/Cast Recording 1995 (Nominated)



**Dirty Dancing**  
Best Soundtrack/Cast Recording 1988 (Nominated)



**Boyz n the City**  
Best International Film 1984 (Nominated)



**"The Bodyguard"**  
Best Soundtrack/Cast Recording 1994 (Nominated)



**Brian Kennedy**  
Best Irish Male Actor Winner 1997 (Not Nominated)  
Best Irish Male Actor Winner 1999 (Not Nominated)  
Singer/Composer of the Year 1996 (Not Nominated)



**Rick Astley**  
Best British Actor 1988 (Nominated)  
Best British Single  
Never Gonna Give You Up 1988 (Winner)



**The Spice**  
Best British Group 1997 (Nominated)  
Best British G-S & Best 1997 (Nominated)



**Clannad**  
Ulster Achievement Award (Irish) 1996



**Chiffonina**  
Ulster Achievement Award (Irish) 1995

**Michelle Gayle**  
Best British Female Solo Act of 1995 (Nominated)  
Best British Single  
Best British Single of the Year 1995 (Nominated)



# Music week

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## Fresh calls for live Brits

by Paul Williams

Brits chairman Paul Burger is leading calls for the awards show to revert to a live TV broadcast after the industry and media judged this year's event a stunning success.

Last week's 1997 awards show at London's Earl's Court has been hailed as the most slick and professional in the event's history.

Initial audience figures indicate that an average of 9.5m people tuned in to the live TV broadcast, reaching a peak of 10.8m, while media coverage gave an almost unanimous seal of approval.

And Burger says the next big challenge facing the organisers is to return to the live TV format, which was ditched after 1989's infamous show presented by Samantha Fox and Mick Fleetwood.

"The live element is such an important part of what we do and the excitement of what goes on at night is something I'd really like to see transfer on to the screen," he says.

"There's a fair level of support for it in the industry and it's certainly something which ought to be discussed with the production team and the various committees of the BPL. There's no sense of this being a personal decision and one person standing up. It needs to be widely looked at."

But Initial Film & TV executive producer Malcolm Gorrie and Carlton TV controller of entertainment and comedy John Bishop view the idea of a live show with caution.

Gorrie says, "We've reached the point now where we probably could go live with extra rehearsals, but certainly the scale of show we saw on Monday night couldn't be done live without a lot more rehearsals."

The Brits are different from other awards events which go out live, because of the live music element, he says. "We had 860 people backstage and it only takes someone to run over a cable for it to go wrong," he says.

Bishop adds that going live would slow down the pace of the show and may encourage misbehaviour among award presenters and recipients.

But initial indications suggest the record industry will lobby hard for a return to a live format.

EMI president/ceo Jean-Francois Ceillon says taking the show live would add another dimension for viewers. "You get the results as you are watching," he says. "For me, live has an element of surprise and excitement and spiciness which a recorded broadcast doesn't have."

Although Virgin Records managing director Paul Conroy acknowledges the risks, he says a live show is worth considering. He suggests broadcasting the show on the same night, but with a delay of around half an hour to allow essential cuts to be made.

Serious discussion of the issue is only likely to take place once Paul Burger has decided whether to continue as Brits Committee chairman for a third year.

● See p4/5

## Virgin and EMI combine TV marketing divisions

Virgin and EMI are merging their TV marketing divisions in a move which follows January's reorganisation at EMI Records and the closure of EMI Premier.

The decision will see the two companies creating the new joint venture unit, Virgin/EMI TV, under Virgin's commercial directors Steve Pritchard and Peter Duckworth.

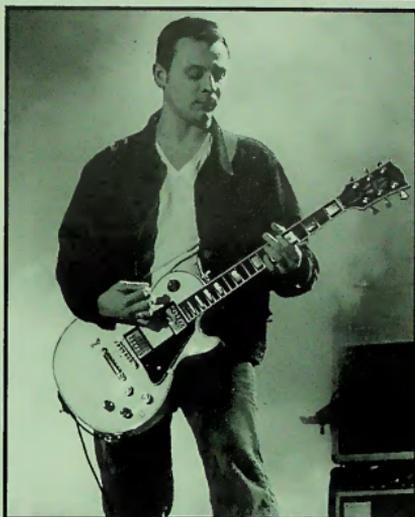
The reorganisation has been planned by Virgin managing director Paul Conroy and EMI Records president and ceo Jean-Francois Ceillon, to whom Pritchard and Duckworth will report jointly.

Conroy says the arrangement echoes that at PolyGram, whose PolyGram TV unit handles TV compilations business

for all the group's labels. Ceillon adds, "There is much more competition in the TV marketing business now and we decided that, instead of competing internally, we should pull together and have one great operation."

Market share will be divided jointly between EMI and Virgin, which will prove a significant boost for EMI. Pritchard and Duckworth made the most significant contribution to Virgin's market share-topping performance in 1994 and 1996, and continued its run of success in 1996.

Conroy says he is not worried about the loss of market share. "What you lose in the swings, you gain in the roundabouts. This will strengthen the position of the overall group," he says.



The 5,000 strong Brit Awards audience saved its biggest cheer for the Manic Street Preachers' brace of awards, for best group and best album.

The awards success came two years after the band's guitarist Richey Edwards disappeared. Guitarist and writer Nicky Wire said the two awards came as a surprise and that Edwards would never be replaced. "There is still a space but, even if we never see Richey again, we will never fill that gap," he said. Brit Awards coverage, p4 and 5.

## Whitney Houston I BELIEVE IN YOU AND ME



The new single from the original soundtrack album "The Preachers Wife"

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Whitney Houston will be appearing live on the National Lottery Show on Saturday March 15th

## Tickets sold out for MW Awards show

Some 1,500 music industry executives are expected at London's Grosvenor House Hotel for this Thursday's (March 6) Music Week Awards.

The awards show is sold out, although some tickets are available for the aftershow party, priced £30. The party tickets will be available until 4pm on Wednesday (5). For details, call 0171-921 5982.

The MW Awards will be followed by the Creative & Design Awards at London's Royal Lancaster Hotel on April 14.

The Cade entry deadlines have been extended slightly following an appeal from designers. New Media award entries must be in by the end of tomorrow (Tuesday, 4), while other entries can now be submitted by the end of Friday (7).

### THIS WEEK

3 Castle pair launch new company

6 PRS and MCPS set the date

8 Counting the costs of websites



12 Chemical Brothers' US aspirations

25 Venues improve standards



▶▶▶▶ CLAPTON CLINCHES HAT-TRICK IN BRITISH GRAMMY SWOOP -p3▶▶▶▶

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Underworld



# Trainspotting



# Beecher and Dudgeon weave Snapper Music

by Robert Ashton

John Beecher and Dudgeon Dudgeon, two-thirds of the triumvirate which ran Castle Communications for 12 years, have teamed up with Lesong owner Mark Levinson to launch a new front-line record company.

The new venture, Snapper Music, is a joint venture between the partners and Levinson, who owns both Lesong and Palan Music Publishing. Beecher is ceo of the operation with Dudgeon taking the title of A&R director. Snapper will operate as an umbrella company for four full-price imprints and two mid-price labels offering a wide range of music styles from blues to rock. It also plans investing in repertoire to licence to other labels.

The company's first signings include

the new band formed by legendary Fleetwood Mac founder Peter Green and worldwide rights to the Gary Glitter Recordings catalogue, including 11 Top 10 hits and three number ones.

"We are a modern hybrid, a complete record company," says Dudgeon, who left Castle last September. "We will be creating catalogue for the future with some of our artists and also actively looking to acquire catalogue recordings, which will be an engine to keep us continually ticking over."

Dudgeon says the artists he will target for the full-price labels - Artisan Recordings, Apocryphye, Madfish and Reef Recordings - will largely be established. Artisan will release the first album by Peter Green's Splinter Group - the guitarist's first studio recordings for 20 years - at the end of April. "For

the first release to feature such a legendary artist is a cause for great excitement," says Dudgeon.

Alongside Artisan, the Apocryphye imprint will be home to rock acts, Madfish will cater for credible avant-garde or indie bands and Reef will be directed at the European market.

The new venture, which also has former Decca label head Laurie Poyer at head of mid-price and operations, will soon be strengthened by the arrival of Tony Harris as international sales director. Prior to running Castle's international division, Harris was general manager of Caroline Exports.

Snapper plans to use outside suppliers for services such as design and production, and is currently finalising details of UK and European distribution deals.

## Irish industry may face probe into CD pricing

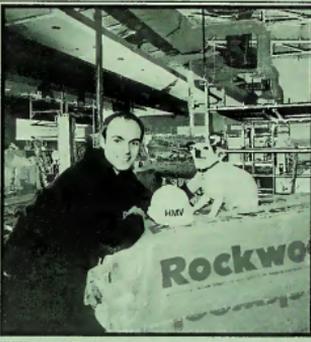
The Irish music industry is facing a CD pricing investigation following complaints over the difference in the cost of singles in the Republic and the UK.

The Irish Consumers' Association has urged the government to investigate pricing, because it claims consumers south of the border are often required to pay £4.99 for CD singles compared with 99p to £1.99 for the same releases in Northern Ireland and the UK.

The body's chief executive, Caroline Gill, says, "There are often price differentials between Ireland and the UK, but I've never seen them so high and I can't see the justification for the difference." Gill says the Consumers' Association has approached minister for consumer affairs Pat Rabbitte to examine the case.

Bob MacGorain, secretary of the Irish industry body IFPI, says the Consumers' Association has exaggerated the price differences.

And although Eleanor McCarthy, marketing director at Sony Ireland, admits there are some price differences she says it is a consequence of how deals are used by record companies in the UK to market records and get into the charts. "We don't have deals, and it is the two for one and sale-or-return deals which make all the difference. In the UK they have to give product away to get it into the charts and into the charts," she says. "We are trying to steer clear of that."



HMV is to open its 100th store on March 21, as 750 sq m outlet in the new Fort Shopping Park outside Birmingham. More than 750,000, is being spent on developing the store, which will stock 8,500 rock and pop titles and employ 18 staff. A party for 100 HMV store managers will be held on the evening before the opening. The new store's manager Simon George is pictured at the store site with HMV mascot Nipper.

## Clapton clinches hat-trick in British Grammy sloop

Guitar star Eric Clapton picked up three of the top awards in another successful year for British artists at the 39th annual Grammy music awards.

UK and Irish acts scored LE awards at the Madison Square Garden event on Wednesday (26), with Clapton's ballad, Change The World, picking up the coveted record of the year, one of the year and best male pop vocal awards.

The Reprise singer-songwriter, who performed at the event screened to an estimated 1.5bn people in 170 countries, also contributed - with Jimmie Vaughan, Bonnie Raitt, Robert Cray BB King, Buddy Guy, Dr John and Art Neville - to the SRV Shuffle, which scooped best instrumental performance.

The Beatles took best pop performance by a duo or group for Free As A

Bird, best short-form music video for the same track and best long-form music video for The Beatles Anthology. Brian John Jones also won an award as one of the producers of Coline Dien's Falling Into You which was named album of the year.

British artists also did well in the classical categories. Bryn Terfel, who was awarded best classical vocal performance for Opera Arias, also contributed to Walton: Belshazzar's Feast, conducted by Andrew Litton and performed by the Bournemouth Symphony Orchestra, which picked up the prize for best choral performance. Best opera recording went to Britten: Peter Grimes, conducted by Richard Hickox and David Arnold went best instrumental composition written for film/television for his work on Independence Day.

## LMW begins search for unsigned talent

London Music Week has launched its talent search, Undiscovered.

Unsigned acts are being invited to submit tapes to be considered for the competition, part of London Music Week, which takes place from April 25 to May 2.

The competition, supported by Melody Maker, The Guardian and Music Week will culminate in a series of gigs in London. Sugar Records will also produce an Undiscovered CD featuring around 30 acts. Acts can drop their tapes, with contact numbers, biographical information and a picture if possible, in dump bins placed in Virgin Megastores around the country from today (March 3) until March 21.

Packages can otherwise be posted to LMW 97 Undiscovered, c/o Worldwide, The Secluded Centre, Langston Road, Loughton, Essex IG10 3TQ.

For more information, call the LMW Undiscovered Hotline on 0171-288 6383.

## Morrison makes US Top 30

Mark Morrison's Return Of The Mack makes further strides in the US chart this week, moving up 12 places to number 30 in the Billboard Hot 100. No other UK singles moved up the chart, although tracks by Gina G (14), The Prodigy (32) and Eric Clapton (35) stayed still. Spice Girls' album Spice moved up one place to five.

## EMI reports disappointing figures

EMI Group blamed an underperforming set of releases and currency changes for a disappointing set of figures for the three months to December 31, 1996. The third-quarter results show the most recent nine-month turnover figures were down 4.6% to £2.56bn, with profit down 7.7% to £305.9m. EMI Group chairman Sir Colin Southgate says the difference was expected because the company's release schedule is geared towards the final quarter, while the strong pound affected income.

## Glastonbury bill stays secret

Glastonbury Festival is hoping to avoid a repeat of the stampede by ticketless music fans at the 1995 event by not revealing the names of the acts on the bill for this year's event, to be held from June 27-29. Organiser Michael Eavis was upset at the media hype over headline acts two years ago, which resulted in many people turning up without tickets.

## Kerrang! offers free enhanced CD

Empire Metro magazine Kerrang! is offering a cover-mounted enhanced CD disc with its 640th issue, which will be on sale from March 19. Radio Kerrang! will feature 15 tracks including songs by Aerosmith, Silverchair, Live and Kerbdog and a CD-Rom video of Machine Head's Ten Ton Hammer.

## Wembley reaps record profits

A busy schedule of music events, including concerts by the Three Tenors, Tina Turner and Pearl Jam, helped Wembley stadium record profit records of £17.1m for the year to December 31, 1996 and pay its first dividend in four years. The turnaround in profits, from a loss of £8.1m the previous year, was achieved on increased turnover of £120.3m (£102m).

## Rock Week revived

London's Rock Week, which provided early exposure for the likes of Pulp, Primal Scream and The Cocteau Twins, is returning to the music calendar for the first time since 1989. The ICA on London's The Mall is relaunching the five-day event, sponsored by The Guardian and Budvar, as a twice-yearly show. The first, from March 11, will feature Natasha Atlas, Strangelove, Jocoasta and Scarfo.

## Ball and Moss join Xfm

Xfm has appointed a new sales director in preparation for its planned launch this autumn. Martin Ball will take on the title on March 10 after more than two years in the same role at London News Radio. Also joining on a permanent basis will be Frank Moss as sponsorship and promotions manager.

## Lighthouse Family hits new high

The Lighthouse Family's Oceano Drive was certified four times platinum by the BPI last week. The other awards went to Mansun's Attack Of The Grey Lantern, Fun Lovin' Criminals' Come Find Yourself, The Soul Album and Club Mix '97 Volume Two (gold), 911's The Journey, Sash's Encore Une Fois, The Blue Boy's Remember Me, No Mercy's Where Do You Go and Whitney Houston's Step By Step (silver).

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## COMMENT

### Brits put Grammys in the shade

It's a sign of how far the Brits have come that they cast the Grammys in the deepest of shade this week. And which would you rather have been at? One was a hugely entertaining romp through a wide range of exciting contemporary pop music; the other was by all accounts a dreary feat of endurance of which the highlights were awards (a) to a band who split up 27 years ago and (b) to the unpopular spouse of the US president.

The triumph that was this year's Brits has been built on the foundations of several years of hard work by many different people. But this was the year when it really came together. Congratulations to all concerned. Congratulations, too, to the organisers of the Irish Irma awards who, just three days before the Brits, put together an excellent show on a more intimate and relaxed scale than is possible in the much bigger UK business.

Awards shows reflect the businesses they recognise. The past week's events show the UK and the Irish record business brimming with creativity and confidence; they show a US business still sadly on the slide.

### New indie chart formula is no solution

I disagree fundamentally with *MW* editor Selina Webb's favourable view of the proposed indie Carve-Up Chart. It may be very convenient for indie distributors and their chosen stores to focus all their marketing on just 200 outlets, but this will simply replicate the inflation of marketing costs and increased turnover of titles seen in the main chart. Worst of all, at a time when supermarkets' share of the market is rising and that of the indies is declining, to focus on just 200 of them has got to be just about the best way of ensuring we end up with only 200 of them.

Steve Redmond

## WEBBO

### The best of The Brits...

- the food was much better and arrived on time;
- all power to the bands who played live especially the duet between The Cat With The Hat and Ms. Ross, although the jet fan to fluff up her hair nearly blew her head off;
- Transposing winning;
- the new, improved mass voting procedure few controversial results – which some therefore call safe, but you can't win with those sorts ever. I'm still so cynical about telephone voting though – I wonder why;
- the Bee Gees reminding us all what great pop songs they have written over their long career.

### ...and the not so good points

- more than one US act referring to "our fans in England" at the Brits;
  - the tedious list of British female artists (again). When are we going to produce an Osborne/Morissette/Crow? Maybe when girl power reaches the boardrooms;
  - The Artist formerly known as The Best Live Act In The World playing an extremely dull song from his stiff album – it won't help. I said last year we shouldn't have these big acts on just because there are (were?) big acts and nothing has changed.
- Overall, though, an excellent show which was dominated by a stunning opening performance by the Spice Girls. We should all be proud of them for putting British pop back on the world map.

### Documentary hits home

If you didn't hear the excellent Radio One documentary *Hyping The Hits* after the chart last Sunday then get a copy, listen and tell me that we're not insane. It should be required listening for everyone in the industry and particularly those just starting out.

Jon Webster's column is a personal view

## BRIT AWARDS NEWS

# Home-grown acts earn Sony success

Sony Music was doing the most celebrating at last Monday's (24) ceremony after taking home almost a third of the Brits prizes.

While the Spice Girls demonstrated their mass appeal by scooping two of the three public-voted prizes, Sony earned recognition for its success last year with home-grown acts by winning four awards outright.

Wyclef Columbia's Kula Shaker took the best newcomer award selected by Radio One listeners, Epic act the Manic Street Preachers won the best album award for *Everything Must Go* and the best band award. John Leckie, whose work last year included overseeing Kula Shaker's UK album, was named best producer and Sony also won the best international newcomer award with Columbia's Fugees.

Paul Burger, chairman of Sony and the Brits committee, says his company's success reflects what it has been trying to do over the past few years in building strong UK rosters.

"The real strength of Sony as a company is all of the labels were strongly represented throughout the show," he says. "We were filled with Kula Shaker winning the best newcomer award because I was expecting the Spice Girls to sweep all three public votes and the Manics was just a great triumph over adversity."

Paul Conroy, managing director of Virgin Records, which won three awards thanks to the Spice Girls and George Michael, says, "The

## BRITS ROLL OF HONOUR

Best group – Manic Street Preachers (Epic)  
 Best album – *Everything Must Go* by Manic Street Preachers (Epic)  
 Best solo male – George Michael (Virgin)  
 Best solo female – Gabriella (Gol Beat)  
 Best newcomer – Kula Shaker (Columbia)  
 Best dance act – The Prodigy (XL)  
 Best single – Wannabe by Spice Girls (Virgin)  
 Best video – Say You'll Be There by Spice Girls (Virgin)  
 Best soundtrack – *Training Day* (EMI TV)  
 Best international solo male – Back (MCA)  
 Best international solo female – Sheryl Crow (A&M)  
 Best international group – Fugees (Columbia)  
 Best international newcomer – Robert Miles (Discovision)  
 Outstanding contribution – Bee Gees (Polydor)

Spice Girls were only launched in July with their first single, so to be walking off with prizes at this stage in their career is phenomenal.

PolyGram also won three awards, through A&M's Sheryl Crow, Polydor's Bee Gees and Gabrielle, whose best female victory provided an impressive start for Gol Beat's new status as a stand-alone operation.

Managing director Verry Ungers-Hamilton says, "It was very nice to win because last year was a really hard year, particularly with Gabrielle who I also had to manage as well. I'm really pleased for her."

Four labels won one award – EMI, XL Recordings, MCA/Universal and BMG.



Spice Girls celebrate triumph at the Brits by challenging Liam

Spice Girls down up the hits



# Spice Girls give Brits a positive media spin

The lack of any controversy to match last year's 'Jascho vs Jarvis' furor didn't stop last week's Brits show receiving blanket media coverage.

The awards ceremony was featured across all sections of the national press and generated news features on terrestrial and satellite/cable television as well as live broadcasts on Radio One and the Independent Radio network.

In contrast to the headlines 12 months ago, this year's show was given an extremely positive spin thanks largely to the Spice Girls and the continuing buoyancy of British music generally. *The Sun* described the event as "the greatest pop show on earth".

Spice Girls dominated the coverage for two days after the event, much of it focussing on their outfits. *The Daily Star* even launched a contest offering replicas of Geri's union jack dress as prizes.

"Controversy was not needed to get us on to page one," says LD Publicity coo Bernard Doberty, whose company has overseen press coverage of the Brits for the past six years. "Even *The Mirror* had a headline saying 'The Gills are alive with the sound of music' and that's just a dream headline spinning off of the Brits awards."

Journalists' attitude to the Brits has completely changed since the year when they attended in hope of seeing things go wrong, he says. "They all arrived prepared to have an enjoyable time," he says. "I think we have now achieved the same status as the Cup Final and the Grand National."

Neil Perry, chairman and director of Brilliant! PR, which handled TV and radio promotion, says, "Every year the coverage gets bigger and bigger for the Brits. This year was phenomenal."



## ITV broadcast as all-ro

by Paul Williams

The Brits TV show was hailed as an all-round success by music industry executives in its first year as a two-hour special.

The show, broadcast across the ITV network on Tuesday night, attracted an average audience of 9.5m, according to overnight data. Up to 1m extra viewers are expected to be added for the official Barb figures to account for video viewers. The audience peaked at around 10.8m at 9.10pm as Fugees took the stage, says Initial Film & TV executive producer Malcolm Gerrie.

Although the audience was down on last year's 11.8m figure, it is bigger than in 1993, 1994 and 1995. The show also boasted a highest-yet 62% share of all 16- to 34-year-olds watching television at the time.

Gerrie, whose company has put together the television show for the past five years, says, "I'm really pleased. We've had faces coming in from the artists saying how much they liked the show. Sheryl Crow had a fantastic statement on the BBC news saying the Brits are now more important than the Grammys."

The show was hailed by executives as a stunning advertisement for British music because of its slick presentation, professionalism and diverse musical content.

"It's one of the best television programmes we've ever had," says Virgin Records managing director Paul Conroy. "It's had very good reactions from everybody."

EMI president/vo Jean-Francois Cencilion adds, "The quality of this year's show has set a new benchmark for future years. The content and artists were just amazing."

Gerrie says extending the programme by half an hour allowed two extra live acts and more of the awards ceremony to be featured. "The problem we've had in the past is that, because so much happens on the night, we've always ended up with amazing stuff on the cutting room floor. But we didn't have to cut so much this time," he says.

Carlton controller of entertainment



The triumphant Spice Girls are planning to make their first feature film, record their second album and announce plans of their first world tour in a packed six months ahead. The girls are to begin work in May on the as-yet-unfilled film, which manager Simon Fuller says will be a cross between *A Hard Day's Night* and *This Is Spinal Tap*. The film will be directed by Fawley Towers and Absolutely Fabulous veteran Bob Spears and written by Fuller's brother Kim, whose credits include *Not The Nine O'Clock News* and *Carrot's Lib*. The band will follow work on the film by recording their second album at the end of the summer. It will be out in November and include tracks from the film, which will follow in December. The band, who will announce their first live dates later this spring, are currently rehearsing for their performance on the US TV show *Saturday Night Live* on April 12. An official book and long-form video are also due out later this spring.

## roadcast hailed round success

and comedy John Bishop says the extra half hour allowed for a much improved show and he expects it to retain the same slot next year.

There was widespread praise for host Ben Elton, who was said to have brought a professional and enthusiastic touch to the broadcast.

Capital Radio group programme director Richard Park says, "Ben Elton was an extraordinarily solid host and I don't think people have ever seen him quite so euphoric before."

Radio One deputy controller Andy Parfitt adds, "I thought Ben Elton did an extremely tight job in keeping the show together. It was a solid, understated performance."

The increasing worldwide importance

of the show is reflected by the fact that the TV show has been sold to 128 territories, with around seven more expected to come on board shortly. ABC in America has scheduled the show to go out at 11pm on April 13 while prime-time slots are lined up in other key territories.

Greg Rosell, managing director of Big Picture, which this year handled international sales of the programme, says, "It's turned into one of the most important music events out there and its international reputation is just incredible."

Rosell, who believes up to 125m people will see the show, says, "It says the company is new looking to build up international sponsorship of the show next year."

### PERFORMANCES PACK PUNCH

Spice Girls - *Wannabe/Who Do You Think You Are* (4.00 mins). An explosively staged opening medley combined the US number one with the new disco-fused Comic Relief single.

Although mimed, the performance provided a spectacular curtain-raiser. 10/10

Mark Morrison - *Return Of The Mack* (3.30). Flanked by WPCs and brandishing a pistol-like hair, Morrison wore a T-shirt proclaiming "Only God can judge me" for an impressive live performance. 8/10

Jamiroquai & Diana Ross - *Upside Down* (4.00). The two soul singers combined for a sparkling cover of the Eagles' Ross hit, with Jay Kay easily holding his own against the soul legend. 6/10

Skunk Anansie - *Teenage Kicks* (3.00). A grungy, slowed-down cover of The Undertones' smash, performed against a back-drum featuring, among other things, what appeared to be a human sacrifice. A disappointing offering. 5/10

The Artist - *Enamication* (4.00). The EMI star opted for this live performance of the title track to his triple CD album, instead of



the hits medley which was also considered.

Nothing spectacular live, but came across well on TV. 5/10

The Fugees - *Killing Me Softly/No Woman No Cry* (4.30). A mini-medley of two of the Americans' hits with rappers

Pras and Wyke! winched down to the stage. 7/10

Sheryl Crow - *Every Day Is a Winning Day* (3.50). An extremely tight and straightforward live rendering of the album track, after Crow's best international female award. 6/10

Manic Street Preachers - *A Design For Life* (4.00). Enveloped by their first award win, the Manics bounced through this stand-out live number buoyed by an enthusiastic crowd. 9/10

Bee Gees - *Medley (I Do Love Somebody/Massachusetts/Words/How Deep Is Your Love/Alive Talkin'/Staying Alive/Raising Myself Be Dancing)* (7.10). A roof-raising medley of hits ensured that the night ended in party mood, after the Gibb brothers paid an emotional tribute to their legendary mentor Robert Stigwood. 8/10

## Victors enjoy boost in sales

The Brit Awards' two biggest winners, Manic Street Preachers and Spice Girls, looked likely to be the biggest sales beneficiaries after Monday's show.

The Manics' LP *Everything Must Go* was set to leap from 24 into the Top 10 yesterday (Sunday), with Top 10 also moving up the chart.

Tower managing director Andy Lown says, "Manic Street Preachers have totally gone crazy. We're selling five times as many copies compared with last week."

The Bee Gees' seven-song greatest hits medley provoked a huge increase in sales of their Very Best Of album. Their single *One* was also holding up and, outside the Top 75, there was renewed interest in the 20-year-old *Saturday Night Fever* soundtrack, ahead of a South Bank Show special shown on ITV last night (Sunday).

Lown says interest in-store after the Brits was very strong this year with Spice Girls, Beck and Sheryl Crow joining the Manics as 2003's biggest gainers. "People are coming in asking for things featured on the Brits," he says. "There is more and more general interest this year and, judging from the sales that we were featured, that interest is spread across all types of music."

HMV head of rock and pop Jonathan Rees says sales showed a marked increase from Wednesday onwards and he was expecting them to pick up even more by the weekend. "The Manics were noticeably doing well along with Jamiroquai and Sheryl Crow," he says. "The acts who performed rather than won awards seem to have made the biggest jumps in sales."

Jamiroquai's duet with Diana Ross helped boost sales of *Travelling Without Moving* and other performers Fugees, Mark Morrison and Sheryl Crow made gains before the weekend. But albums by Skunk Anansie and The Artist, who also performed on the show, barely benefited from the exposure, although The Artist's *The Holy River* single was on course to enter the Top 20.

Among the winners doing well were Beck, Gabrielle, George Michael, Robert Miles and Kula Shaker.

## A 'VERY SEXY' SHOW

"It was a great show, very professional, very smooth, very attractive and very sexy" - Jean-Francois Cecillon, EMI Records president and CEO

"It was a good balance of winners and of live acts. It had the combination of the Spice Gees and Bee Gees on one hand and Skunk Anansie on the other. There was something for everyone really" - Steve Mason, chairman of Pinnacle

"Everyone has said it was a very strong show and everybody thought the balance was right. It gets better every year and this year without doubt is the finest one yet" - Neil Ferris, chairman and director of Brilliant! PR

"It was the first I've been to and it seemed to run quite smoothly. I thought The Artist really showed his power on the stage" - EMI Group chairman, Sir Colin Southgate

"It was brilliant. But I preferred last year, because I don't like the Spice Girls" - teenager Amanda Carr

"It was very slick, very professional and atmospheric, but then what do you expect because it's not a live music show, I'm one of those people who love it when it all goes wrong" - Jeremy Lascelles, Chrysalis Music managing director

"What particularly pleased me was we did a show where 60% of the performers were black, because there's a school of thought that says black music doesn't get on prime time television" - Malcolm Gerrie, executive producer of Initial Film & TV

"It showed the music industry is growing up, but also such a sexy and glitzy industry" - Paul Conroy, Virgin Records managing director



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PRs AND MCPS ALLIANCE TO BEGIN BY END OF YEAR -p6-

## Pan-European sales awards announced

Four UK and Irish acts qualified for multi-platinum certificates in February for the IFPI's Platinum Europe awards. Island act The Cranberries received five-times platinum status for their album *No Need to Argue*, representing 5m sales across Europe. Rod Stewart's *WEA* album *If We Fall In Love Tonight*, M-People's *Bizarre Fruit* on Deconstruction and Annie Lennox's *Medusa* on RCA each pick up double-platinum awards. The awards recognise album sales of 1m units across Europe.

## Bramwell has definite plans for Vague

Former Beatles road manager and head of Apple Films Tony Bramwell is setting up a new record company financed by City investors. Vague, which will be distributed by Pinnacle, has already signed two US bands, Broken Soul and Falling Wallendas, and is also working with a girl trio from Birmingham. The first release, from Broken Soul, is due on March 10. Bramwell produced all the Beatles promos and directed several of them during his years at Apple.

## Ritz reveals post-floatation results

Country and Irish music specialist Ritz Music Group has unveiled its first results since the company floated on the OFEX at the end of last year, showing pre-tax profits of £628,078 on £4.8m turnover for the nine months to December 31 1996. Chief executive Mick Clerkin says the group has exceeded projected profits and targets. Clerkin also says he has identified a number of strategic targets, including the acquisition of new labels and back catalogue.

## EMI and Bacardi give 'em hell

EMI's commercial marketing division is compiling a 10-track album of indie music as part of a promotion in tandem with Bacardi. Spiced in Hell, which includes tracks from Strangelove, Terrorvision, My Life Story, Octopus and Divine Comedy, will be given away to winners in a new instant-win competition in around 2,000 participating pubs.

## SubCity Radio wins national simulcast

Radio One will broadcast programming from SubCity Radio tomorrow (Tuesday), as part of the Glasgow operation's prize for winning the best student radio station in Radio One's Student Radio Awards in November. Steve Lemaq and John Peel will transmit live from the station, which is on air until March 14. The team behind the station will also return as the official station for the T In The Park music festival this summer. The line-up for T In The Park will be announced as part of the simulcast.

## Lazarus moves up at Warner Music

Warner Music is promoting Steve Lazarus from business affairs executive to business affairs manager. Lazarus, who is responsible for ZTT and Blanco y Negro business affairs, joined the company three years ago from lawyers Denton Hall.

## Line-up for Brighton festival announced

The Chemical Brothers, The Orb, Boo Radleys, Terrorvision and Ice T are among the acts confirmed for this year's Essential Music festival in Stanmer Park, Brighton, in May. The festival, which takes place from May 24 to 25 will feature The Chemical Brothers, The Orb and Dreadzone on the Dance Day (24), with The Lovellies, Terrorvision, Shed Seven and The Presidents Of The USA on Sunday, and Bunny Wailer, Ice-T, Roy Ayers and Culture on Monday.

## EMI signs up student A&amp;R scouts

EMI UK has signed a deal with NMG Records, the in-house label at North Glasgow College's HNC music course, which will see the students acting as A&R talent scouts for EMI.

by Martin Talbot

The PRS and MCPS's operational alliance should be finalised and in place within the year, the organisations' joint chief executive John Hutchinson predicted last week.

Speaking to a PRS egm last Tuesday, Hutchinson confidently proclaimed that planning for the operational alliance would be completed in June.

Addressing more than 200 PRS members, Hutchinson said he was confident that the alliance would proceed, stressing that it was a vital step for the society to make.

"If this alliance isn't given the chance to work, I don't think we will go back to for a long time," he said. "That would be a great shame, because there is so much to gain in terms of efficiency and savings."

Talking to PRS members for the first time about the plans for the alliance, he added that the advance work was proceeding successfully and set out a

## MARRIAGE COUNTDOWN

June 1997	Final completed
September	Final approval for alliance
December	Budgets finalised
January 1998	Alliance in business

planned timetable for effecting the drawing-together of the two societies.

"By June, we should have completed our plans and be seeking board approval for the last piece in the jigsaw," he said. "By September, we would hope for final commitment to a long term operational relationship between MCPS and PRS. Until that commitment is made, it would still be possible for either side to withdraw." Budgets would then be finalised in December so that the alliance could begin early in 1998, he said.

Hutchinson announced in November that PRS and MCPS were beginning to formulate plans for a possible move towards an alliance, which would see the two societies sharing certain inte-

grated systems and operations.

The most significant single step towards the alliance has been taken in the founding of a permanent joint venture company, MCOS (Music Copyright Operational Services). Initially set up in 1977 for administering overseas royalties and then called Music Copyright Overseas Services, MCOS will be a PRS and MCPS 50/50 subsidiary acting as the operating company overseeing the areas covered by the alliance.

MCOS, which will be run by an admin board acting as a joint executive committee for the two societies' boards, will be the holding company covering staff and assets which will be shared between the two societies.

While Hutchinson stressed that the move falls short of a full merger, he did not rule it out in the long term. "A complete merger may be a possibility at some time in the future, but it is not part of the agenda now." Premature moves towards a full merger could jeopardise the alliance talks, he added.

## Dann &amp; Brown back to reprise double-act

The BBC's Trevor Dann and CRCA chief executive Paul Brown are to chair the Music Radio Conference for the second year running.

"Paul and Trevor did us proud as last year's conference chairmen and we are delighted they have agreed to a double-act return performance," says Mark Storey, Virgin's Radio programme director and a member of the Music Radio steering committee.

The 13th annual conference, which takes place at London's Bafta on April 17, will also be addressed by Sony chairman and ceo Paul Burger, who is delivering the keynote speech.

The programme of seminars is currently being finalised, with topics likely to include an examination of Xfm's plans when it goes on air towards the end of the year, as well as the likely impact it will have on the rest of the radio market.

The programme will also include a Q&A session, with Dire Straits manager Ed Bicknell, Emap Radio chief executive Tim Schoonmaker and Radio One deputy controller Andy Parfitt under the spotlight. London Records is also planning a showcase.

Registration details for the event are available from the Radio Authority on 0171-255 2010.

## Ex-Capital jock chosen to broaden R2 audience

Radio Two controller Jim Moir has reaffirmed his commitment to attracting younger listeners by recruiting Capital Radio presenter Richard Allinson.

Allinson, aged 38, will become the station's youngest presenter when he takes over the 10.30pm-midnight weekday slot from Derek Jameson on April 7.

The appointment of Allinson is the most aggressive and ambitious move by Moir to increase the station's 35- to 50-year-old listeners, since former Radio One presenter Steve Wright joined exactly a year ago.

According to BBC Research, in the fourth quarter of 1996 46% of those tuning in to the slot allocated to Allinson were over the age of 65, 24% were

between 55-64 and 14% were between 45-55. Just 16% were aged 15-44.

The show will be put together by independent production company Unique Broadcasting, whose programme director, Tim Blackmore, says the show's music policy will be changed to attract younger listeners.

"With the Radio Two audience it is about getting a balance between pre-rock'n'roll and post-rock'n'roll music. The amount of pre-rock'n'roll tracks being played in this slot from April will fall from 40% to 10% of the output."

Last month's Rajar figures revealed Radio Two's market share rose 0.5% to 12.8% - ahead of Radio One (12.4%) - in the last three months of 1996.



MCA Music Publishing has signed number one artist Jyoti Mishra - the man behind White Town - to a long-term deal. The deal was secured by MCA A&R manager Paul Flanagan after six months of discussions. Pictured (from left) are MCA managing director Paul Conolly, Mishra, Flanagan and lawyer Robert Horsfall. White Town's *Your Woman* is set to follow its UK success across Europe, with profile for the track already building in France and Germany.

## Promotions chief departs from Arista

Arista head of promotions Richard Perry is to leave the company in a mutually-agreed split.

Perry departs following last year's restructuring of the company in which managing director Martin Heath made the head of promotions' position defunct, according to a BMG statement.

Michelle Campbell and Jiggs Canfield will retain their roles as head of radio and TV respectively. Perry says he will be said to leave, but that he is looking forward to a new challenge.

In a statement, BMG music division president Jeremy Marsh adds, "Richard is a brilliant plunger as well as a great guy - he's much loved in the office and we'll miss him."

Perry, who joined Arista from Sony Music a year ago, previously spent eight years at RCA.

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# travelling website costs

The charges for setting up a website can vary greatly, partly because it is a new medium steeped in all manner of technical jargon, and partly because there is so much on offer

Pick a number, any number between one and 500. Now add three noughts. What are you left with? The price of a website. From £1,000 to £500,000, someone will build one for you. In fact, if you're persistent you'll probably be able to find someone who will do it for more and, confusingly, less.

The truth is that you do get roughly what you pay for and not just in terms of how a site looks immediately. A cheap site, like cheap plumbing, might end up costing more because of either shoddy work or because you have to keep adding to it to make it look half decent. That doesn't mean the more you pay the better it gets, just that quality costs.

A website combines two very different disciplines. There's graphic design, which most labels already commission and happily grind down the prices on; and there's programming where labels feel less at ease, and because of that, will often pay well for.

The truth is that often a site doesn't need to be that technically complex to really stand out, but it suits a web developer to hide behind a shroud of technical wizardry because that allows them to charge more than simply making it look beautiful.

So what is real, and what are you and should you be paying for? The box, above right, contains a sample budget and this is what it all means:

#### REGISTERING A DOMAIN NAME

You need to do this to have a site address - 'http://www.yourname.co.uk' - and it initially costs £100. Any more than that is a profit margin, or as many web houses like to call it "an administrative charge".

**DESIGN, STRUCTURE AND PLANNING** Ideas are always tricky to evaluate, and design is always an awkward issue, especially when working with existing graphic images. But this is where the real difference between sites is evident, not simply in terms of how they look, but also how everything is linked together. What helps here is a clear brief so that constant changes aren't needed. Good designers cost £250-£400 a day, a decent site will involve at least two weeks work.

#### TECHNICAL

To hire a decent programmer by the day is not cheap. In fact, if they're a



POLYGRAM, SUBMIT IT, SOUND CITY AND REAL AUDIO WEB PAGES

specialist in, say, Java scripting, it costs around £400-£600 a day. Music Network, which specialises in sites for the industry, talks in terms of "technical modules", where every bit you add increases the cost of the site a bit more. You want chat? A forum? A database of everyone's e-mail addresses? You can have it, but each one costs a little more.

#### SERVER SPACE

Your site will normally sit on someone's computer other than your own and they will make you pay for renting space on it. Demon charges £75 a month for up to 25 Megabytes (Mb) of server space. Another company, Frontier, charges £300 a year and a £25 set-up cost for 15 Mb - the equivalent of 30,000 pages of text - which is a huge amount, but sound, video, pictures and animations all eat that up quickly. You can buy a hard drive with one Gigabyte (a thousand Megabytes) of space on it for a few hundred pounds, so there are some rather neat mark-ups at play here.

#### CONNECTIVITY

This is absolutely crucial. The speed that people can see your site is completely dependent on how big the line going into it is. This is measured in megabytes or kilobytes per second. The issue isn't how big the line is in itself, but how much space you're going to be allowed. If you have to share with a mass of other websites, then access to your site might be much slower than if you had a dedicated line. The cost to a provider of a 2 Mb/s line can be around

£50,000 a year, which is set against several clients.

#### TRANSACTIONS

Setting this up is in no way easier and involves a major liability - if the company itself is hosting the secure server. But it is not the holy grail that some make out. Some web houses will automatically add £10,000 to a site if it allows transactions. Given that the whole system costs around that to set up and the cost can then be shared across an infinite number of clients, this can be rather rich.

#### AUDIO

In particular Real Audio, which is the best way to have anything approaching live audio. What you're paying for is the number of streams you can have running at any one time. Demon Internet charges a minimum of £5 per stream per month, if you have 100 streams. In other words, £5,000 a year. For the same price you can get twice as many streams direct from Real Audio (<http://www.realaudio.com>) - but you would then have to set everything up yourself.

#### MAINTENANCE

The best sites change constantly as new material is added and old stuff taken down. But how often is the site going to be updated and by whom? Spending a bit of money at the outset to build a system that allows you to update certain parts can often save money in the long term.

## WHAT YOU GET FOR £15,000

Costings are based on a basic promotional site from a reputable company, for a small/medium-sized label with decent audio and monthly updates, and nothing else. (Note: This presumes the label is sourcing all text/graphic material and that there are no major deviations from the original brief)

Domain name registration	£100
Overall design/structure/creation	£5,000
two weeks work, two people @ £250 a day	£500
Server space (per annum)	£1,400
Technical	
Overall coding (HTML and basic Java) four days @ £350	£1,400
Real Audio	
Conversion of 10 sound clips a month and 10 streams	£1,200
Connectivity	
Share of 1Mb/s line	£2,800
Maintenance	
One day per month updating etc	£5,800
Total for one year on-line	£15,800

#### PROMOTION

The most effective promotion is often simply adding the site address to all existing promotional material. Web developers will offer to register your site with all relevant search engines and directories and charge you for the privilege. You can do this yourself in an hour. Go to <http://www.submit-it.com> to find out where you can get everything you need for £40 (£60).

And the total? According to Tony Martin, managing director of Music Network, "A decent promotional site from a medium-sized label the set up cost should be between £10,000 to £15,000 with an extra 35% to pay for maintenance each year. But you should be just as wary of someone saying they can do it for £2,000, because they just can't offer the support for that much, as those who say you can't get on-line for less than £25,000."

Those who have dealt with labels and artists complain that it can be almost impossible to get more than a few thousand pounds from all but the biggest names. The truth is that, compared with the rest of the world, they are often getting a bargain. A recent survey in the US put the price of a small site (less than 20 pages) at \$26,100 - what most people in the UK music industry see as the upper limit for a large site. The survey's price for a large site for a major corporation, including secure transactions, was \$596,073. In a year, you may be expected to pay the same. Simon Waldman



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New indie chart: is it better?  Clive's still alive

Your lead story in last week's issue covers the proposed "new formula" for the indie charts. Your Comment ran the headline "at last the indie chart can be live with". Who is this "we"? Did anyone think to consult independent labels about this formula?

The independent charts were set up to give the smaller labels a chance to get profile for new and alternative acts and proved very significant in helping labels like Creation to grow. "Indie" music is so named because its roots were originally in the independent sector, surely a powerful argument in favour of boosting this important part of the business with a chart of its own.

Maybe the business thinks that there aren't enough genuinely independent releases out there to make the chart interesting, but then which chart would they show up in? The proposed new formula doesn't do anything for independent labels at all, so speaking from a (real) indie label I find it totally frustrating.

Of course, the use of independent retailers to provide the chart is a noble attempt to support outlets who consistently specialise in new and alternative forms of music. However, all that will happen is that the major-supported labels will find it far easier to manipulate the "indie" charts by targeting the marketing at the independent shop - and we'll be back to square one.

What the hell is wrong with having an indie chart for indie labels? It makes sense and it's hard to see any independents "standing in its way". Indie isn't an alternative genre any more, it has merged with the mainstream - so surely the only reason

left for the indie charts is to bring the maverick music produced by small labels to the attention of people who are looking for something new and different.

Rather the indie chart was abolished altogether than progressing with a pointless tinkering with the cosy status quo.

Your Comment column concluded "it's hard to imagine anyone standing in its way". Hard to imagine? Hey, MW, just let me know where to stand. Richard Cotton, Rotator/Shifty Disco, Aylesbury, Bucks.

Hands up - OK, I claimed I'd hang myself if Babylon Zoo didn't go to number one, but nobody would kick the chair away (letters, MW Feb 15). However, at more than 900,000 units sold worldwide and 3m singles I'm not too upset. But as you obviously put such close attention to my optimistic proclamations the cheque (for Norold/Robbins) is in the post! Clive Black, EMI UK, London W6.

I was dismayed to have missed the deadline for your last letters page. This was due entirely to the knock-out blow delivered by Paul Quirk's comments in Distribution: we know who's best (Paul's Quirks, MW February 8).

Having been given the opportunity to air his views to the industry on a regular basis it now seems apparent that he has forgotten how and why he came to be in this privileged position.

All the years of moaning and groaning and "telling it like it is" have obviously taken their toll on the temperament of our Mr Q.

The miles of factory, warehouse and record plant floors trudged in the name of the indie retailer and the endless conferences and Christmas parties claim as the standard bearer of the independent, have left our leader reaching for the White (Towns) hanky in his Bon Jovi tux jacket pocket.

Luckily for the indie cause, following behind are the many of us who don't leave the pressing plant via the doors marked "set-out" or "easy option". Luckily for the ailing Mr Quirk, his legions are not disheartened by his backdoor retirement from the battlefield.

His public confession (without inquiry) that he fears incuring the wrath of those he may upset by daring to voice justified criticism of them or, worse still, by naming his "favourites" should serve as the tolling of the bell for our hapless chum, and the fanfare to summon forth a new people's champion.

As a tribute to the former King of Mock 'n' Drull, I would like to offer my own little piece of 'telling' it like it is" criticism, in the style he may have chosen, pre-peace treaty days:

Distribution: we know who's worst.

Some people say that if Britain were to have an anus, then Milton Keynes would be where it could be found. How apt then, that the haemorrhoid we know as PolyGram should move there.

Kevin Rea, Phase II Music, Wigan.  
Paul Quirk replies: Nice one Kevin - you

obviously missed my subtle attempt to persuade dealers to use your vote for distributor of the year. I did attend one conference last year (my first ever) but I didn't make it to any Christmas parties. I did, however, travel to Leeds for the second regional EMI Channel meeting in September and to Manchester for the Bard roadshow. I didn't see you at either venue, so criticise me if you must, but don't play the angry indie card when it suits you if you can't be bothered to support the cause when it needs you.

Tilly Rutherford is so right that Radio One isn't hitting the mark where the kids are concerned (Tilly, MW Feb 22).

However, I.L.R. is. Just look at our airplay chart. At Radio Wave we do cater for those who want to grow up with music. We have championed East 17, D-Real, Let Loose, 911, Alisha's Attic and Spice Girls months ahead of them charting. Yet alongside we still happily play Alanis Morissette and Sheryl Crow and all your lovely Britpop.

Add to that mix REM, U2, The Eagles and The Beatles and our status as the most-listened to radio station in our TSA proves that it can be done and enjoyed.

So who plays music that people grow with? I think we know the answer...Radio Wave and many many other I.L.R. stations.

So, when next in Blackpool, just return to Radio Wave. Simon Tate and Ceri Glen, programme director and breakfast show presenter, Radio Wave, Blackpool.

Please send all letters for publication to The Editor, 11 Claremont Music Week, 8 Montague Close, SE1 8JL. Fax on 0171-461 8233 or Email to [letters@musicweek.com](mailto:letters@musicweek.com). We reserve the right to edit letters on grounds of length and at the advice of our lawyers.

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Some songs just take you by the scruff of the neck and refuse to let go. Radiation Vibe, the debut single by New York's Fountains Of Wayne, is one of those.

The track, out today (March 3), is a throbbing garage pop song that makes you remember just why rock'n'roll is so damn cool.

"It's nice to hear the compliments coming in for it but, the truth is, I wrote that song in about half-an-hour one afternoon when I was drunk. I just wanted to use the words 'baby, baby, baby' over and over again," says Chris Collingwood, one of the duo's songwriting partnership that is Fountains Of Wayne (named after a garden centre).

In fact, Collingwood is being modest; he wrote three tracks that afternoon which he then took to Adam Schlesinger, a member of college rock act 10/15, whom he had known since they were in student bands together in Williamstown, Massachusetts.

The duo teamed up and have since written songs in the classic power pop mould.

While their peers were copying Sonic Youth, the duo, now in their late 20s, were learning Simon & Garfunkel covers. Their songs have clean, pacey guitars, pithy lyrics, choruses, middle-eights and whistles and melodies.

"We don't have a problem with the power pop label," shrugs Collingwood.

"We admire the Sixties approach to songwriting, there's no shame in having a chorus any more, thank God. Grunge was all about noise and

## FOUNTAINS OF WAYNE

### NEW YORK DUO WITH PURE POP POWER

Act: Fountains Of Wayne Label: East West Project album Studio: The Place Producer: Schlesinger  
Publishers: Monkey Demon Music/Awkward Paws/PolyGram International Publishing Released: May 24

bellying words like 'glycerine'." Schlesinger is known to be such a student of Sixties pop that his publisher phoned him last year and asked him to write a Beatles pastiche for a forthcoming movie. The result was *That Thing You Do!*, the song which becomes *The Wonders'* only hit in the Tom Hanks film of the same name.

The single went Top 30 in the UK but, more importantly, it brought Schlesinger an Oscar nomination and two tickets for this month's ceremony. He says, "People think I came up with the title and the whole film concept but, obviously, there was a tight brief to work to. Actually, I hope it loses now, because it will probably overshadow everything else we do otherwise."

The debut album, also called *Fountains Of Wayne*, is filled alongside fellow label mate and friend Evan Dando's *I'm A Shame About Ray*. Its short-but thrashes are least weight by the characters who litter the songs like the sarcastic Joe Rey (a Spanish friend of Collingwood), Barbara H (his wife), Sick Day (girl in a dead-end job) and She's Got A Problem (same girl, possibly suicidal or just accident prone).

Recorded in New York in the space of a week nearly a year ago, it was released in the US last October.

It failed to take off on the back of

Radiation Vibe, but Schlesinger is not dismayed. "We're still viewed as a new band over there, too," he says.

Being able to call on the services of Q

Prime's Peter Mensch, manager of Metallica and Smashing Pumpkins, should boost their cause. Mensch was converted by the Pumpkins bassist D'Arcy and guitarist James Iha.

The pair recently launched a label called Skatville with Schlesinger and Collingwood, through which the latter are signed to Atlantic.

Mensch says, "The album is pure pop for now people - literally. Drop the nastie anywhere you like and there's a great pop song there. These guys can't write catchy songs."

He confesses to some surprise that the Fountains haven't taken off quicker in the US, even though they had a 30-date support slot with the Smashing Pumpkins to help them.

But Mensch adds, "Of all the bands I've managed, I think this record has a big shot in the UK where the three-minute pop song was mastered."

Richard Engler, marketing director of EastWest, agrees, "We've got a feeling they might actually take off here first. We know there are four or five great singles on the album, so it's going to be a long-term project for us."

"This is not an underground band," says Mensch, "They're not hardcore, where groups grow by word of mouth. You need to hear this record to know it's good." Take my word, it is.

Mike Pattenden

# THE CHEMICAL BROTHERS

## DUO DISPLAY A MORE

Since the release of their debut album, *Exit Planet Dust*, more than 18 months ago, The Chemical Brothers have not been out of the news.

Two headline UK tours, dozens of European festival appearances, prestigious DJ support slots, Stateside success and a number one single *Setting Sun* have pushed the band's profile mainstream, while maintaining their club credibility.

Their second album, *Dig Your Own Hole*, out April 7 on Freestyle/Dust/Virgin, is set to consolidate their position as one of the world's leading electronic acts. It also proves that their now familiar fusion of techno and hip hop has far from run its course as the muscular first single taken from it, *Block Rockin' Beats*, released on March 24 demonstrates.

"*Dig Your Own Hole* is like a wide-screen, Technicolor version of the first album," says the band's Ed Simons. "It's more intense and more confident, basically. We've come up with new beats, new grooves and new noises so that it sounds fresh."

"When *Exit Planet Dust* was released, it had quite an original sound. Now there are lots of similar records. We wanted to make a different noise because we were tired of bands that sounded like sub-standard Chemical Brothers."

Rob Manley, The Chemical Brothers' A&R man at Virgin, describes the new album as more mature and more musical. "The boys are getting better at colliding machines and instruments and new technology," he says. "The whole thing is starting to mould into one."

"To me, tracks like *The Private Psychedelic Train* are just fantastic rock'n'roll. That song in particular proves their drum programming is getting to live drum level and their guitar programming is at fantastic musician status."

Recorded over a year at The Chemical Brothers' own studio in south London, the 11 very diverse tracks on *Dig Your Own Hole* (named after a piece of graffiti) boast a stronger sense of

## IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
ALL SAINTS	tracks	LONDON	Nina Block	SPIDERSWEB (London)	K-Gee
MAX BEESLEY	tracks	SONY MUSIC	Blair McDonald	RED BUS (London)	artist
CAST	album	POLYDOR	Debbie Hanks	ABBEY ROAD (London)	John Leckie
CHINA DRUM	album	MANTRA	John Empson	CAPEL (Lincs)	Al Clay
JOHN CORNFIELD	album	PARLOPHONE	Keith Wozencroft	SAWMILLS (Cornwall)	John Cornfield
DAMAGE	mixing	BIG LIFE	Steve Marshall	BATTERY (London)	Fem Fem
DECADE	tracks	EAST WEST	Mandy James	RED BUS (London)	Ian Stanley
ELASTICA	album	CMO	Kate Hannan	MAYFAIR (London)	Alan Moulder
ROBIN HITCHCOCK	tracks	WEA	Liz Kessler	RED BUS (London)	artist
KLE-SHA	tracks	LIFESTYLE	Sandra Cerdas	SPIDERSWEB (London)	Paul Jervier
SIMON MAY	tracks	SMP	Simon May	RG JONES (London)	artist
NICOTINES	album	LONDON	Nina Block	ABBEY ROAD (London)	Drag Loe
ORLANDO	album	WEA	Glen Cooper	RG JONES (London)	artist
RADIOHEAD	album mix	PARLOPHONE	Deborah Baker	MAYFAIR (London)	Nigel Godrich
SENDER	album	UMIATE	Simon Parker	BATTERY (London)	Arthur Baker
ANNA TOROJA	album	REA (Spain)	n/a	STONEROOM (London)	Tony Mansfield
VITRO	album	INDEPENDIENTE	Andy Macdonald	PIECE ROOM (London)	Ian Caple
VOODOO	single	DORADO	Ollie Buckwell	CHISWICK REACH (London)	artist

Confirmed bookings week ending February 28, 1997. Source: ERS

**One to Watch**  
LIFE'S ADDICTION  
The Memphis duo have bagged a track on one of Britain's hottest rock and dance for their first single. *Jesus Coming In For The Ki*, which is released on March 3 through London. Also album of equally ferocious material, *Waves*.

# CHEMICAL BROTHERS

THE CONFIDENT SOUND

songwriting than much of Exit Planet Dust. To their trademark mix of techno, electro and old-school hip hop samples, the band have brought more depth and a funkier feel. They have also added more guitars.

Aside from Noel Gallagher's contribution to Setting Sun, the album features Beth Orton (who appeared on the first album) guesting on Where Do I Begin?, former Ruts bassist Segs on Lost In The K Hole and Red Snapper's Al Friend on Dig Your Own Hole.

While Manley is certain that the album will quickly achieve platinum sales in the UK, he says, "Anything can happen for them at the minute in the US. It could catch fire, then the sky's the limit. Already, we're looking at a million sales worldwide. That's a fantastic growth curve from the last LP to this one."

Manley maintains that Setting Sun did little to alter the Chemical Brothers' audience in the UK. In the US, however, MTV and radio play introduced the band to the lucrative indie/alternative market.

As a result, Setting Sun reached number 96 on the *Billboard* Hot 100, while Exit Planet Dust has racked up almost 175,000 US sales and the duo's three previous singles—*Loops Of Fury*, *Leave Home* and *Life Is Sweet*—achieved sales around the 70,000 mark.

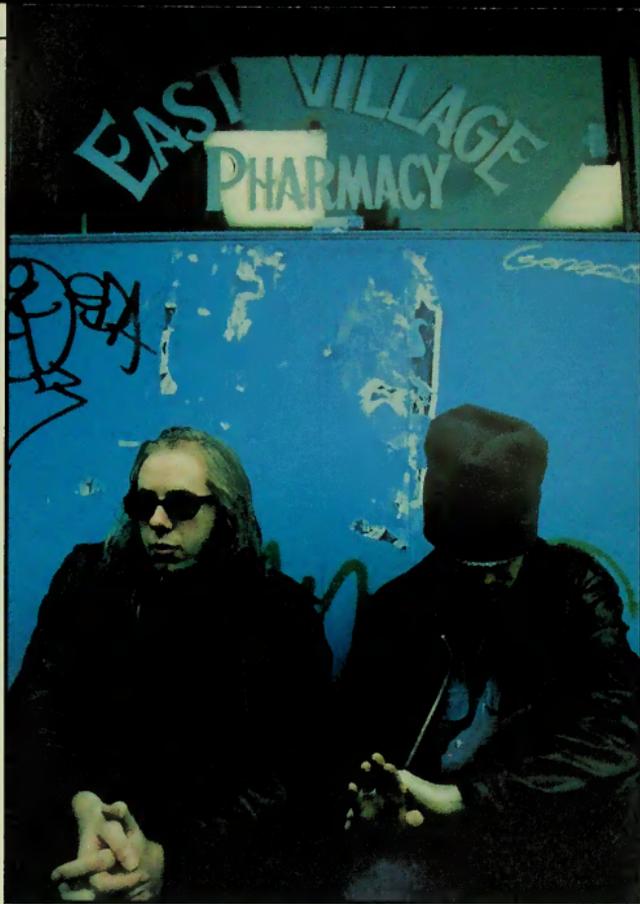
Matt Voss, from American label Astralwerks, which licenses The Chemical Brothers from Virgin, insists the single's success had nothing to do with Noel Gallagher.

"Most people didn't know who the singer was," he says. "What's more, they didn't care."

"It was the sound of the record and the fact that people were reading about the Chemicals in the British press that mattered."

With The Prodigy's *Firestarter* also in the *Billboard* charts and huge American interest in Orbital and Underworld, The Chemical Brothers have found themselves part of a potentially massive new market for British music in the US.

"It's very difficult for US electronic



Act: The Chemical Brothers Label: Freshly Dust/Virgin Project: album Publisher: MCA Music Producer: artist Studio: Orinoco Refused: April 7

acts to get daytime commercial radio play here. Oddly, it's a lot easier for acts who have a following in the UK. Any success in England is very quickly picked up on by the press."

Voss also cites The Chemical Brothers' three US tours in the past 18 months as a contributing factor to their breakthrough. "Playing live has made them personalities out here," he says.

"Radio loves them and MTV loves their videos."

When they hear Dig Your Own Hole, they're going to love the Chemicals even more. Lisa Verriec

## STEVE LAMACO ON A&R

OK, I own up, I haven't been to a gig by some well-pressed, ready-to-be signed Next Big Things all week. Instead I've had a sneak preview of hell (the Brits aftershow, half-an-hour then home) and a snatch of heaven (the new KRS-1 12 inch) and spent most of the rest of the week catching up on bands who needed to be "checked out" for the Radio One day job. Quite a good experience really. If you lose sight of what's happening out there in Gigland—at all levels—your sense of perspective tends to go all fuzzy, like a badly tuned TV. So this is how I ended up watching one of London's new hopes The Nicotines, supporting Speedy at The Garage and, a day later, seeing half of Cake's set at the Borderline, before standing ogg again in front of The Fall. The Nicotines

(imagine the youth vote they might have had if they'd spelt it Nicoteens) have a rumbustious single out on Jealous at the moment which sounds good on the radio and, according to people who've seen them before, they've come on apace in the past six months. Good use of the lying-low-till-ready gambit...Cake meanwhile present part of a growing dilemma for UK labels who're tied into cool American counterparts. Now that Stateside A&R men are starting to sign more and more college-style acts, how are the British labels going to translate them to a UK audience? Cake, very credible despite all their facial hair, have made the leap from indie to major, via American Recordings—and hence Mercury over here. The strange thing is that, although they're

probably big with alternative radio stations in the US, they're not an obvious prospect in Britain. Luckily, they led with a good single in The Distance, which seems to have pointed them in the right direction, but in these proud, post-Britpop days, other US bands won't be so lucky...I'm told there's already a growing friction between A&R departments on different sides of the Atlantic over which American groups should be made priorities here—or, in some cases, even get released at all. Isn't this situation usually the other way round? And will it mean more American majors hiving off individual acts to UK indies? Watch this space...



TALENT

One to WATCH

CAKE

Paddling dry-wetted alternative American rock faced with Latino horns, Cake deserve a big hit for their bizarre racing single, The Distance, but has far more to offer on their second, Mercury-released album, Fashion Nugget.

With British eyes so firmly planted on the Spice Girls' current success in the US, a similarly remarkable achievement is in danger of being overlooked.

Two weeks ago, the debut album by 25-year-old singer Erykah Badu entered the US chart at number two. In doing so, she achieved not only the highest chart position ever for a debut release from a female singer, but graphically underlined an important shift in American musical tastes.

For Badu is far from your regular pop sensation. Mixing hip hop, jazz and R&B together, she creates a sound which manages to be both sophisticated and accessible without pandering to current pop tastes.

Her stunning voice marks her out as a Nineties Billie Holiday, while her songs directly address the life and culture of young black America.

The lyrics of songs such as Whatcha Gonna Do and her debut single On & On impart messages more usually associated with hip hop rather than R&B – not surprising since Badu was a rap MC before switching to singing. "I think and sing about what rap MCs rap about," she says.

Badu's reputation was first built in the mid-Nineties in her native Dallas where she would perform as an opening act for the likes of Tribe Called Quest, The Roots and D'Angelo when they visited town.

Although now resident in Brooklyn, New York, Badu says that hailing from Dallas rather than one of America's main music towns like New York, LA or Atlanta had a positive influence.

"We didn't have many trends to follow so, as an artist, you develop with no boundaries about what music is meant to be," she says. "Of course, we'd listen to radio and see videos, but directly we weren't in the know. I think that's been very helpful because I

# ERYKAH BADU

## SEEKING REPEAT OF REMARKABLE US BREAKTHROUGH

haven't had role models to follow."

It was in Dallas that Badu was spotted by her manager Kedar Massenburg of Kedar Entertainment, who formerly looked after D'Angelo.

As well as a very high profile and astute marketing/promotion campaign, Kedar points to Badu's maturity as a huge factor in establishing her. "She's got an old soul – it's old and it's been around. It drips off her lyrics. She reflects what's going on now," he says.

Indeed, Badu's success is only the most obvious example of a general shift in the US R&B scene towards a more sophisticated adult music and away from the teen-orientated sound that has dominated that scene for nearly a decade. She shares this in common with D'Angelo, Maxwell, Erik Benet, Rashaan Patterson and Mary J Blige – artists who are all directly influenced by Seventies soul greats such as Stevie Wonder, Marvin Gaye, Curtis Mayfield and Chaka Khan.

"I have a direct connection with that Seventies feel," Badu agrees. "I grew up listening to that stuff and it influenced me a great deal. It's not nostalgic, it's real for me. Artists like myself, D'Angelo and Maxwell, we're all roughly the same age and have probably had the same influences. So, when you get a deal, you just do what you feel is pure and real."

Universal A&R manager Dean Gillard is confident that Badu will break in the UK. "She's created her own vibe already. We've never had such a buzz on an artist before they've even had a record out. At the Brits, I think I promised more people CDs than we have in the country."

In fact, specially imported copies of her album, *Baduizm*, have been rushed into shops ahead of the scheduled release by the label to counter sales of grey imports. The single *On & On* will be released on April 7, preceded by a London showcase by Badu on March 24. Meanwhile, a press campaign will include features in *The Face*, *Q* and specialist titles.

One factor which suggests Badu will find favour in the UK market is that we're already used to jazz-based fusion artists like Incognito, US3 and Jazzmatazz who have all enjoyed mainstream success here.

Indeed, Badu says UK music has had an effect on her, citing Omar as a key influence on her work.

"He's one of my favourite artists ever. I was already working on my thing when I heard him, but he had a continued influence on me. I had three jobs at the time: I was working as a teacher, a waitress and performing. So I was listening to him in my off time, not so much as an artist but as medicine," she laughs.

Badu says she is eager to perform in the UK, saying that her recorded material only tells half the story. "Performing – that's the most important thing. I think that's what helped me sell records over here. People always want to know, 'Is this real?' What is she talking about? Who is she? But once you see, you understand," she says.

"There are no gimmicks, just me, a microphone, three backing singers, just giving energy and getting energy back. It's beautiful. It's tribal." Terry Ferrelles

One to WATCH  
After last week's business live set in LA, it's safe to declare that this next fall album will undoubtedly be... a RETURN to form.

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Art: Erykah Badu Project: album Label: Kedar/Universal Producer: various Studios: various Publisher: various Released: out now

# THE OFFICIAL UK CHARTS



**D**on't Speak by No Doubt completes a third week at number one, having sold another 100,000 copies last week to take its three week tally to 455,000. If it sells anything like the same quantity next week it will become the biggest selling single of this already young year. That honour is currently held, not by any of the year's seven number one hits, but by No Mercy's Where Do You Go, which finally dips out of the Top Five this week. After eight weeks in the upper echelon, Where Do You Go, which peaked at number two, has sold more than 450,000 copies.

Offering the greatest threat to No Doubt this week – is Kula Shaker's Hush which sold 87,000 copies while debuting at two. The group's fifth hit, it equals their previous highest chart position as achieved by Hey Dude last Autumn. Written and originally recorded by Joe South, Hush was a US number four hit for Deep Purple in 1968 without denting the UK chart, though the group's subsequent 1988 version gave the song its only previous UK chart outing, peaking at 62.

In a very competitive Top five, Eternal also make a major impression, debuting at three with Don't You Love Me. They have reached the Top 15 of the chart with each of their first 12 singles and Don't You Love Me is their most successful, beating the number four peaks of Stay, Oh Baby I and Someday. Bananarama are the only British female group to have 12 Top 15 hits – though they did so over a longer period and not with successive hits.

On the album chart, the Brits have had a significant effect. With 10 different acts performing, 14 award winners and many video snippets of nominees, to cover every sales increase and chart jump would take this column and more. But it does appear to have had a greater impact than for some years, with the Spice Girls – who actually won nothing from critics but two awards determined by punters – riding back to the top of the album chart on a 47% increase in sales of Spice.

They only just manage to fend off a counter-bid for supremacy from fellow winners the Manic Street Preachers, whose Everything Must Go album surges 24 – with a 411% increase in sales. The Manics sold only 900 fewer copies of their album last week than the Spice Girls and would richly have deserved to top the chart for the first time in Everything Must Go's distinguished 41-week chart career.

**Robert Miles** (29-11), **Sheryl Crow** (33-21), **Beck** (52-29), **Bee Gees** (58-30) and **Mark Morrison** (63-39) are

## SINGLES UPDATE



## ALBUMS UPDATE



It doesn't fit all formats, and is distinctly lacking in support at K105. Choice and the like, but that doesn't stop No Doubt's smash Don't Speak from registering both the highest number of plays and the largest audience of any record in the history of the airplay chart. It was played 1,902 times last week, nearly 300 more than any other record. Its audience was a vast 76.76m, putting it 43% ahead of its nearest challenger, Say What You Want by Texas. It was played most (59 times) by Atlantic 252 and earned 53 plays at Capital and 26 at Radio One. At Virgin 1215 it performed less well though, receiving just one play. Predicting that its two-week residency at the top of the airplay chart will continue is the easy part, what's difficult is estimating how long it will stay there, though at least three more weeks seems likely.

Another 27 plays for **The Blue Boy's Remember Me** at Radio One brings it the six-week tally at the station to 168, though that's not enough for it to continue as the station's most-played disc. It loses that honour to **Sash's Encore Use Foie**, which won one more spin.

Also high on Radio One rotation is **US3's Come On Everybody (Get Down)**. It debuted at number 38 on the CIN sales chart last week and has now plummeted to 70 but Radio One love it and gave it 26 plays last week. It gained only 30 others across the entire chart panel. Radio One provided well over 99% of its entire audience, and were wholly responsible for its 57-37 climb on the airplay chart. Other stations' contribution to its audience was so small that it would still be in the same position without their support. Without Radio One, it wouldn't even be in the Top 500.

**The Spice Girls'** decision to release a double A-sided single has conspired to stop either track from getting the kind of attention focused on their first three singles. **Mama** continues to be radio's preferred option. It dips 15-16 this week, though it actually increases its plays dramatically from 388 to 702. Meanwhile **Who Do You Think You Are** surges 99-42 and is clearly catching up in the popularity stakes after being serviced to radio on a separate one-track promo. It picked up 433 plays last week. The combined audiences of both tracks would give the girls a number five position. After their Brit Awards, the Spice Girls' first two singles also increased their airplay significantly; **Say You'll Be There** moves 114-86 with 308 plays, while **Wannabe** moves 111-96 with 170. Ironically, the only Spice single not in the Top 100 is **2 Become 1**, even though it is their only current sales hit.

## AT-A-GLANCE WEEKLY MARKET SHARE



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



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

among the other acts for whom the Brit effect is particularly potent. And don't forget **The Artist**. His Emancipation album returns to the Top 200 at number 101, although this can also be attributed to the release of the second single from the album, **The Holy River**. **The Beatles'** back catalogue was the central selling point of an EMI campaign at Virgin which started last week. Punters used to seeing the fab four's albums selling for up to £16.99 jumped at the chance of buying it at £9.99, with the added bonus of an exclusive 10-track EMI sampler if they bought two. The result was that **Sergeant Pepper's Lonely Heart's Club**

**Band** surged 184-56, while there were re-entries to the Top 200 for 11 other albums: **Abbey Road** (at 58), **Revolver** (64), **Rubber Soul** (73), **The Magical Mystery Tour** (76), **Let It Be** (114), **A Hard Day's Night** (131), **With The Beatles** (122), **Help** (123), **Please Please Please** (146), **Beatles For Sales** (150) and **Yellow Submarine** (190). That's everything they released as an active recording group apart from **The Beatles** (aka **The White Album**), which is a double LP not included in the campaign and a **Collection Of Beatles** Odds, which isn't available on CD. Altogether, nearly 30,000 Beatles albums were sold last week.

Alan Jones

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# AIRPLAY PROFILE

## STATION OF THE WEEK

Gold radio is fast becoming something of the past itself as the Greater Great Yorkshire Gold joins the long list of stations around the country ditching their Fifities- and Sixties-dominated playlists for something newer.

The Sheffield-based Emap station rechristened itself Magic AM last month with its emphasis shifting from the music of 30 years ago to an adult contemporary policy, playing the likes of Elton John, Tina Turner and The Beautiful South.

John O'Hara, deputy programme director of Hallam FM and Magic FM, says that while Great Yorkshire Gold was still proving to be popular with listeners, businesses were continuing to be hesitant about advertising on a station aimed at a more mature age group. To combat that, Emap commissioned Milkward Brown to carry out extensive research among listeners. They said they wanted the station to be playing newer songs.

O'Hara says that the dominant period is 1975 to 1985 with although Nineties songs are now featured. "From the research, we found the group listeners prefer by a long way was The Beautiful South - and this was 35- to 44-year-olds. People are not stuck in a time war; they're listening to new music all the time."

Along with the musical change, the former Great Yorkshire Gold, which had a last Rajar showing of 120,000 listeners, a 14% reach and 10.7% market share in its £33,000 transmission area, has split into two separate stations. Magic AM covers the Sheffield region, while Magic 1161 broadcasts in and around Hull, so



### MAGIC AM TOP 10

- 1 **All Around The World** Lisa Stansfield (Arista)
- 2 **Love Is All Around** Wet Wet Wet (Mercury)
- 3 **What Becomes Of The Broken-Hearted** Jimmy Ruffin (Motown)
- 4 **Carless Whisper** George Michael (Epic)
- 5 **Your Love Is King** Sade (Epic)
- 6 **Search For The Hero** M People (Decca/Conquest)
- 7 **Can't Get By Without You** The Real Thing (Poly)
- 8 **Back For Good** Take (IRCA)
- 9 **Ocean Drive** Lighthouse Family (Poly)
- 10 **Hungry Eyes** Eric Carmen (IRCA)

Compiled by Magic AM

increasing the local output of both stations.

Despite Magic AM being only a few weeks into the launch, O'Hara says that already there has been an excellent response from listeners, though a few older listeners have complained about the lack of Fifties and Sixties material. The change has also provoked a new-found enthusiasm within the station itself. "It's been great because traditionally AM stations have been the poor relation of FM stations around the country, but the focus is now on AM," he says. **Paul Williams**

## TRACK OF THE WEEK

**THE BLUE BOY: REMEMBER ME**  
While the pace of the UK singles market continues to accelerate, The Blue Boy's Remember Me showed incredible staying power by building up a sustained chart run.

And, in addition, the track tore up the rule book again when it pulled off the extremely rare feat of climbing twice to the top of Radio One's fast-changing airplay lists.

First detected on London's Kiss 100 FM several weeks before release last December, the track saw its radio profile increase steadily week by week before cracking the overall Airplay Top 50 with a total of 61 plays.

As the London station gave way to Radio One as the track's biggest supporter after five weeks, it then experienced a 62% audience increase to climb into the Top 30. But its progress at Radio One was even more impressive, moving from 15 to one of the station's airplay chart with 27 plays.

Although Remember Me gave way to Blur's Beesdam at Radio One the following week, overall support more than doubled to 24 plays as its new at



number nine in the sales chart alerted stations around the country to the track. With the single defiantly holding on to its top 15 status, plays continued building up to reach 471 plays overall after just a high of eight on the sales chart. Its total then increased to 596 plays as it again moved to the top of Radio One's airplay chart.

Reaction's head of radio, Bob Workman, who plugged the track to radio, says, "It's done fantastically well. I heard it in the latter part of last year and begged Pham, who were putting it out, for the plugingod deal because I thought it was absolutely fantastic. There was just a huge buzz surrounding it." **Paul Williams**



## RADIO 1

		No. of plays	
		1W	7W
1	<b>ENCORE UNE FOIS</b> Seal (Polygram)	26	28
2	<b>REMEMBER ME</b> Blue Boy (Pharm)	30	27
3	<b>SHE'S A STAR</b> James (Fontana/Bureau)	29	27
4	<b>DA FUNK</b> Duh Puh (Sona/Virgin)	27	26
5	<b>DON'T SPEAK</b> No Doubt (MCA)	19	26
6	<b>HUSH</b> Kula Shaker (Columbia)	19	25
7	<b>COME ON EVERYBODY (GET DOWN)</b> Jco (Blue Note)	18	25
8	<b>NEW POLLUTION</b> Suede (Geffen)	11	24
9	<b>DO YOU GOT THE LOVE</b> Source Featuring Candi Staton (Hearts)	11	24
10	<b>BEFORE YOU DIE</b> Everything But The Girl (ELO/Virgin)	24	24
11	<b>CLEMENTINE</b> Mark Owen (RCA)	21	23
12	<b>29</b> You You Deisy (A&M)	14	23
13	<b>NOVOCAINE FOR THE SOUL</b> Eels (Dunemoons)	28	22
14	<b>I SHOT THE SHERIFF</b> Warren G (Def Jam)	24	21
15	<b>4 MORE</b> De La Soul Feat. Zhane (Fonny/Bos)	14	19
16	<b>SHOUT</b> Ace & Deo (Telstar)	18	19
17	<b>WHAT DO YOU WANT FROM ME?</b> Menace (Polygram)	14	19
18	<b>WUMBLE IN THE JUNGLE</b> Tugals Feat. Tobi Calced Owen & Bushy Barnes (Mercury)	14	19
19	<b>SWALLOWED</b> Bush (Epic/Interscope/MCA)	19	18
20	<b>DARK CLOUDS</b> Space (Gut)	27	18
21	<b>SAY WHAT YOU WANT</b> Texas (Mercury)	27	18
22	<b>DO NOT LET GO (LOVE)</b> In Vogue (East West America)	24	17
23	<b>DISCOTHEQUE</b> DJ (Island)	22	16
24	<b>READY TO GO</b> Republic (Decca/Conquest)	12	16
25	<b>RADIATION VIBE</b> Equinox Of Woreye (Atlantic)	2	16
26	<b>DO NOT YOU LOVE ME</b> Ewan (Telstar/EMI)	9	16
27	<b>CAN'T KNOCK THE HUSTLE</b> Jay-Z Featuring Mary J Blige (Roc-A-Fella)	15	16
28	<b>NATURAL</b> Peter Andre (Mercury)	13	15
29	<b>BATTLE OF WHO COULD CARE LESS</b> Bob Fosse Five (Epic)	7	15
30	<b>LET ME CLEAR MY THROAT</b> DJ Kool (Kaos)	14	15
31	<b>SHE MAKES MY NOSE BLEED</b> Manass (Parlophone)	26	15
32	<b>DO YOU KNOW</b> Michelle Gayle (Telstar/Avex/RCA)	23	15

© Music Central UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 23 February to 02.00 on Saturday 1 March 1997

		No. of plays	
		1W	7W
1	<b>DON'T SPEAK</b> No Doubt (MCA)	1598	1779
2	<b>DO NOT LET GO (LOVE)</b> In Vogue (East West America)	1323	1470
3	<b>DO NOT YOU LOVE ME?</b> Berna (Telstar/EMI)	1062	1267
4	<b>SAY WHAT YOU WANT</b> Texas (Mercury)	1420	1256
5	<b>WHERE DO YOU GO</b> No Mercy (Arista)	1473	1246
6	<b>WALK ON BY</b> Gabrielle (Go Beat)	1326	1085
7	<b>DO YOU KNOW</b> Michelle Gayle (Telstar/Avex/RCA)	1220	1040
8	<b>CLEMENTINE</b> Mark Owen (RCA)	1182	1003
9	<b>SHE'S A STAR</b> James (Fontana/Bureau)	858	948
10	<b>YOUR STEP</b> White Town (Zynga)	1070	810
11	<b>STEP BY STEP</b> Wham! (Mercury)	899	792
12	<b>UNBREAK MY HEART</b> Tini Brænson (Epic/Interscope)	853	769
13	<b>DON'T MARRY HER</b> Beautiful South (Epic)	826	761
14	<b>HUSH</b> Kula Shaker (Columbia)	339	733
15	<b>SUGAR COATED ICEBERG</b> Lighthouse Seeds (Epic)	532	723
16	<b>REAL THING</b> Lisa Stansfield (Arista)	436	717
17	<b>QUIT PLAYING GAMES (WITH MY HEART)</b> Backstreet Boys (Jive)	753	710
18	<b>DAY WE FIND LOVE</b> J11 (Virgin/Phon)	585	695
19	<b>LOVING EVERY MINUTE</b> E Lighthouse Family (Wile Card/Polygram)	638	678
20	<b>MAMA</b> Spice Girls (Virgin)	336	675
21	<b>REMEMBER ME</b> Blue Boy (Pharm)	468	647
22	<b>1 2 BECOME 1</b> Spice Girls (Virgin)	672	572
23	<b>HONOLULU JUST BECAUSE YOU FEEL GOOD</b> Shaka Beats (Epic/Little Island)	623	557
24	<b>I SHOT THE SHERIFF</b> Warren G (Def Jam)	564	549
25	<b>INDESTRUCTIBLE</b> Aisha's Acid (Mercury)	494	535
26	<b>DO YOU GOT THE LOVE</b> Source Featuring Candi Staton (Hearts)	267	517
27	<b>ONE</b> One & One Robert Norley Featuring Maria Naylor (Decca/Conquest)	637	515
28	<b>WATERLOO SUNSET</b> Candi Dennis (Polygram)	290	491
29	<b>IF I NEVER SEE YOU AGAIN</b> Wet Wet Wet (Precious Organisations/Mercury)	242	474
30	<b>ALONE</b> See Giza (Polygram)	143	466

© Music Central UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00.00 on Sunday 23 February to 02.00 on Saturday 1 March 1997

## VIRGIN



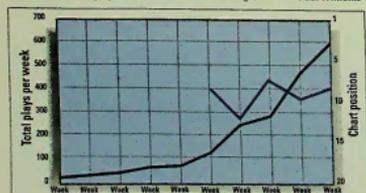
## ATLANTIC 252



		No. of plays	
		1W	7W
1	<b>NOVOCAINE FOR THE SOUL</b> Eels (Decca/Conquest)	23	36
2	<b>SHE'S A STAR</b> James (Fontana/Bureau)	23	37
3	<b>SAY WHAT YOU WANT</b> Texas (Mercury)	38	35
4	<b>SUGAR COATED ICEBERG</b> Lighthouse Seeds (Epic)	38	28
5	<b>BEEBLEBUM</b> Blue (Fontana/Bureau)	36	27
6	<b>READY TO GO</b> Republic (Decca/Conquest)	21	27
7	<b>ELEGANTLY WASTED</b> Dina Shore (Mercury)	29	24
8	<b>WE COULD BE KINGS</b> Gaze (Polygram)	20	24
9	<b>FALLING IN LOVE (IS HARD ON THE KNEES)</b> Armani Robinson (Mercury)	20	22
10	<b>HOLY RIVER</b> The Aston (Mercury)	19	22

		No. of plays	
		1W	7W
1	<b>DON'T LET GO (LOVE)</b> In Vogue (East West America)	62	61
2	<b>SAY WHAT YOU WANT</b> Texas (Mercury)	61	61
3	<b>COSMIC GIRL</b> Jamiroquai (Epic)	61	66
4	<b>DON'T SPEAK</b> No Doubt (MCA)	54	53
5	<b>YOUR WOMAN</b> White Town (Zynga)	41	41
6	<b>DARK CLOUDS</b> Space (Gut)	37	38
7	<b>REMEMBER ME</b> Blue Boy (Pharm)	41	41
8	<b>PROFESSIONAL WIMPS (IT'S GOT TO BE BIG)</b> Telstar/Avex/RCA	43	37
9	<b>SHE'S A STAR</b> James (Fontana/Bureau)	27	36
10	<b>WHERE DO YOU GO</b> No Mercy (Arista)	45	38

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# TOP 50 AIRPLAY HITS

8 MARCH 1997



Pos	This week	2 weeks	Weeks on chart	Title	Artist	Label	Total plays	Plays % or +	Total audience	Audience % or +
<b>1</b>	1	3	7	<b>DON'T SPEAK</b>	No Doubt	MCA	1902	+11	66.76	-1
2	3	1	12	SAY WHAT YOU WANT	Texas	Mercury	1410	-13	53.65	-24
Δ 3	4	10	6	SHE'S A STAR	James	Fontana/Mercury	1068	+10	52.51	+6
4	3	4	11	DON'T LET GO (LOVE)	En Vogue	East West/America	1607	+11	51.52	-9
Δ 5	8	12	7	REMEMBER ME	Blue Boy	Pharm	753	+26	44.90	+7
▲ 6	18	13	3	HUSH	Kula Shaker	Columbia	785	+103	42.43	+61
7	7	9	6	CLEMENTINE	Mark Owen	RCA	1080	-17	39.55	-1
Δ 8	15	40	3	DON'T YOU LOVE ME?	Eternal	1st Avenue/EMI	1376	+19	37.63	+33
9	5	17	7	I SHOT THE SHERIFF	Warren G	Def Jam	659	-6	36.68	-6
10	5	2	9	DO YOU KNOW	Michelle Gayle	1st Avenue/RCA	1145	-16	36.68	-28
Δ 11	22	24	3	ENCORE UNE FOIS	Sash!	Multiply	404	+83	35.86	+47
<b>HIGHEST CLIMBER</b>										
▲ 12	48	112	2	YOU GOT THE LOVE	Source Featuring Candl Staton	React	613	+95	35.26	+152
13	11	8	9	WALK ON BY	Gabrielle	Go Beat	1152	-22	34.99	-9
14	8	7	7	WHERE DO YOU GO	No Mercy	Arista	1289	-19	34.10	-15
15	21	41	2	READY TO GO	Republica	Deconstruction	484	+85	31.30	+59
16	15	20	3	MAMA	Spice Girls	Virgin	702	+81	29.18	+4
Δ 17	19	31	2	BEFORE TODAY	Everything But The Girl	EBTG/Virgin	391	+30	27.58	+9
▲ 18	37	68	2	FOUND YOU	Doddy	A&M	335	+46	27.25	+59
Δ 19	24	46	3	DAY WE FIND LOVE	911	Ginga/Virgin	719	+19	27.19	+14
▲ 20	50	64	2	BATTLE OF WHO COULD CARE LESS	Ben Folds Five	Epic	328	+69	27.17	+113
21	12	32	4	DARK CLOUDS	Space	Gut	509	-3	27.13	-30
Δ 22	25	37	3	INDESTRUCTABLE	Alisha's Attic	Mercury	581	+11	26.37	+45
23	10	5	11	YOUR WOMAN	White Town	Chrysalis	880	-30	25.79	-52
Δ 24	26	117	2	NATURAL	Peter Dinklage	Mushroom	476	+62	25.23	+41
25	17	15	4	NOVOCAINE FOR THE SOUL	Eels	Dreamworks	217	-50	25.08	-12
Δ 26	28	81	2	DA FUNK	Daft Punk	Soma/Virgin	153	-15	23.87	+12
27	14	6	7	DISCOTHEQUE	U2	Island	553	-26	23.82	-37
<b>BIGGEST INCREASE IN PLAYS</b>										
▲ 28	25	290	1	NEW POLLUTION	Beck	Geffen	156	+263	23.71	+99
▲ 29	29	30	7	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	One Little India	632	-10	22.94	+9
▲ 30	74	96	1	ALONE	Bea Gees	Polydor	495	+196	22.90	+145
▲ 31	38	383	1	SHOUT	Ant & Dec	Telstar	433	+113	22.24	+103
32	25	22	21	UNBREAK MY HEART	Tom Braxton	LaFace/Arista	795	-11	21.85	-37
Δ 33	43	60	3	WHAT DO YOU WANT FROM ME?	Monaco	Atlantic	426	+37	21.45	+33
Δ 34	33	41	3	WATERLOO SUNSET	Cathy Dennis	Polydor	489	+67	20.93	+11
Δ 35	41	152	2	ELEGANTLY WASTED	INXS	Mercury	305	+61	20.93	+11
36	21	18	8	QUIT PLAYING GAMES (WITH MY HEART)	Backstreet Boys	Jive	716	-8	20.83	-19
▲ 37	57	55	1	COME ON EVERYBODY (GET DOWN)	Us3	Blue Note	55	+28	20.40	+81
38	26	19	10	SUGAR COATED ICEBERG	Lightning Seeds	Epic	788	-28	19.73	-27
39	22	14	16	STEP BY STEP	Whitney Houston	Arista	832	-16	19.41	-24
Δ 40	29	24	14	DON'T MARRY HER	Beautiful South	Go! Discs	779	-9	18.21	+6
Δ 41	48	67	2	REAL THING	Lisa Stansfield	Arista	764	+62	17.83	+39
<b>BIGGEST INCREASE IN AUDIENCE</b>										
▲ 42	39	135	1	WHO DO YOU THINK YOU ARE	Spice Girls	Virgin	439	+238	17.76	+181
▲ 43	47	177	2	ISN'T IT A WONDER	Boyzone	Polydor	338	+32	17.75	+35
Δ 44	45	88	2	SWALLOWED	Bush	Trauma/Interscope/MCA	119	+159	17.61	+25
45	40	28	13	DON'T CRY FOR ME ARGENTINA	Madonna	Warner Bros	423	-29	16.12	-4
46	13	11	8	AIN'T NOBODY	LL Cool J	Geffen	486	-34	15.79	-115
Δ 47	52	107	1	LET ME CLEAR MY THROAT	DJ Kool	Kansas	120	-13	14.21	+13
Δ 48	76	103	1	RUMBLE IN THE JUNGLE	Fugees Feat. Tribe Called Quest & Busta Rhymes	Mercury	135	+29	14.14	+52
▲ 49	77	158	1	IF I NEVER SEE YOU AGAIN	Wet Wet Wet	Precedious Organisation/Mercury	486	+93	13.81	+49
Δ 50	61	30	1	SHOW ME LOVE	Robin S	Champion	204	n/c	13.21	+22

© Music Control UK. Compiled from data gathered from 00:00 on Sunday 3 February 1997 until 24:00 on Saturday 1 March 1997. Statisticians based on audience figures based on latest full-hour Radio data. Δ Audience increase ▲ Audience increase 50% or more

## TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	HUSH Kula Shaker (Columbia)	785	399
2	ALONE Bea Gees (Polydor)	495	328
3	MAMA Spice Girls (Virgin)	702	314
4	WHO DO YOU THINK YOU ARE Spice Girls (Virgin)	439	309
5	YOU GOT THE LOVE Source Featuring Candl Staton (React)	613	298
6	REAL THING Lisa Stansfield (Arista)	764	293
7	IF I HADN'T GOT YOU Chris Braide (Anxious)	460	242
8	IF I NEVER SEE YOU AGAIN Wet Wet Wet (Precedious Organisation/Mercury)	486	234
9	SHOUT Ant & Dec (Telstar)	433	230
10	READY TO GO Republica (Deconstruction)	484	223

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

## TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total adds	Dating +49% or +	Rate per week
1	FLY LIKE AN EAGLE Seal (ZTT)	42	22	18
2	WHO DO YOU THINK YOU ARE Spice Girls (Virgin)	43	34	17
3	ALONE Bea Gees (Polydor)	61	37	16
4	IF I NEVER SEE YOU AGAIN Wet Wet Wet (Precedious Organisation/Mercury)	54	44	16
5	HARD TO MAKE A STAND Sheryl Crow (A&M)	35	23	15
6	REAL THING Lisa Stansfield (Arista)	63	48	13
7	HYPER RIVER The Artist (INPG/EMI)	36	22	8
8	IF I HADN'T GOT YOU Chris Braide (Anxious)	40	29	7
9	ELEGANTLY WASTED Inxs (Mercury)	29	22	7
10	DON'T YOU LOVE ME? Eternal (1st Avenue/EMI)	67	65	6

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

AIRPLAY

Music Control UK provides 24 hours a day, 7 days a week, an airplay chart. 252, 637 FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

8 MARCH 1997

# THE OFFICIAL CHARTS - 8 MAR

## SINGLES

### 1 DON'T SPEAK

1	NO DOUBT	Interscope
2	HUSH Kula Shaker	Columbia
3	DON'T YOU LOVE ME Eternal	1st Avenue/EMI
4	ENCORE UNE FOIS Sash!	Multiply
5	ALONE Beas Geas	Polydor
6	NATURAL Peter Andre	Mushroom
7	WHERE DO YOU GO No Mercy	Arista
8	YOU GOT THE LOVE Source featuring Candi Staton	React
9	SHOW ME LOVE Robin S	Champion
10	REMEMBER ME The Blue Boy	Pharm
11	GET ME HOME Foxy Brown featuring Blackstreet	Def Jam
12	DON'T LET GO (LOVE) En Vogue	East West
13	EVERYTIME I CLOSE MY EYES Babyface	Epic
14	THE NEW POLLUTION Beck	Geffen
15	READY TO GO Republica	Deconstruction
16	SWALLOWED Bush	Interscope
17	LET ME CLEAR MY THROAT DJ Kool	American Recordings
18	CLOSE TO YOUR HEART JX	freedom
19	THE HOLY RIVER The Artist	EMI
20	I SHOT THE SHERIFF Warren G	Def Jam/Mercury
21	WATERLOO SUNSET Cathy Dennis	Polydor
22	FALLING IN LOVE (IS HARD ON THE KNEES) Aerosmith	Columbia
23	DON'T SAY YOUR LOVE IS KILLING ME Enslave	Mute
24	CASANOVA Ultimate Kaos	Polydor

music week  
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## Babyface

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i close my eyes

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out now

## ALBUMS

### 1 SPICE

1	SPICE	Spice Girls	Virgin
2	EVERYTHING MUST GO	Mantic Street Preachers	Epic
3	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor
4	ATTACK OF THE GREY LANTERN	Mansun	Parlophone
5	BEAUTIFUL FREAK	Eels	Dreamworks
6	THE SMURFS HITS '97 - VOLUME 1	The Smurfs	EMI TV
7	TRAGIC KINGDOM	No Doubt	Interscope
8	OLDER	George Michael	Virgin
9	WHIPLASH	James	Fontana
10	K Kula Shaker		Columbia
11	DREAMLAND	Robert Miles	Deconstruction
12	TRAVELLING WITHOUT MOVING	Jamiroquai	Sony S2
13	THE JOURNEY 911		Virgin
14	EVITA (OST)	Various	Warner Bros
15	BLUE IS THE COLOUR	The Beautiful South	Go!Discs
16	WHITE ON BLONDE	Texas	Mercury
17	BLUR	Blur	Food/Parlophone
18	THE SCORE	Eugees	Columbia
19	ORBLUVION	The Orb	Island
20	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	Warren G	Def Jam
21	SHERYL CROW	Sheryl Crow	A&M
22	FALLING INTO YOU	Celine Dion	Epic
23	SPIDERS INTO YOU		Capitol

# From

8 MARCH 1997

## Eastern Bloc re-opens as Waterman shops close doors

Eastern Bloc, the famed Manchester record shop, reopened last Wednesday after apparently being closed down a week earlier.

Eastern Bloc was one of four shops in Pete Waterman's Assured chain of dance outlets to close its doors two weeks ago. The others – Eastern Bloc in Leeds, Unity, London and Unity.

Liverpool – were still shut last week. Assured has declined to comment on the closure of the shops.

Manchester's Eastern Bloc is currently being run by its original staff and is being managed by the shop's first owner John Berry.

He says, "We are open. The shop is currently in a transitional period while it is being liquidated. The liquidator has agreed to us keeping it open until a creditors' meeting on March 10 to maintain its market share and realise the most from the assets for creditors. The management is looking to organise a buy-out."

The shop's future is expected to be decided at the creditors' meeting, although Berry has

already been told he will be able to continue to trade under the Eastern Bloc name as it is held outside the Assured Group.

Eastern Bloc was originally opened in 1985 by Berry with Mick Power and 808 State's Martin Price. The shop remained in Berry and Price's ownership until 1993 when it ran into difficulties and was bought by Pete Waterman's Assured company.

Berry says it is vital for Manchester that the shop remains open even if not in its current location. "This shop is known around the world but they don't have the knowledge. It's an intimate process built on customer satisfaction," he says.

## inside:

**[2] SEVEN DAYS IN DANCE:** SCOTT MACLACHLAN of Multiply reveals what caught his eyes and ears this week

**[3] RADIO:** the top 40 Dance Airplay countdown; PETE TONG's playlist

**[4] Q&A: F&G boss** GAVINO PRUNAS talks to Tony Farsides

**[5] JOCKS ON THEIR BOX:** LIBERATOR DJs pick their favourite 10 tunes

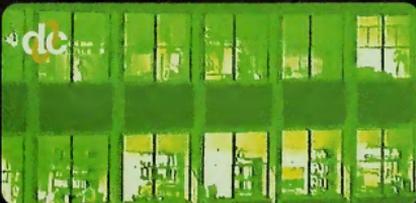
**[6-11] HOT VINYL:** all the tunes of the week, the latest reviews and DJ Tips



club	"FLASH BBE (Peshiva)	p7
urban	"I'M NOT FEELING YOU" Yvette Michele (Loud)	p9
pop	"DON'T YOU LOVE ME" Eternal (1st Avenue/EMI)	p11
cool cuts	"I'LL BE YOUR FRIEND" Robert Owens (Perfecto)	p12



Dance music in all its various forms made one of its best showings ever at the Brits last week, both in terms of awards and performances. Dance-related acts walked away with a number of awards, Robert Miles winning best international newcomer, Fugees best international group, The Preddy best dance act, Gabrielle best female artist and Beck best international male artists. Performances were given by Fugees, Mark Morrison and Jamiroquai, who duetted with Diana Ross on her classic 'Upside Down'. Robert Miles was particularly pleased to receive the award. A spokesman for Miles says, "This was important to Robert, because after the single 'Fabio' he felt that he didn't have any industry backing, but the award very much proves that he did. The strange thing is that he didn't get given the statue. He was presented with it and then it was taken back, which we mistrustful Italians found rather strange."



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Florian IT

Sigane (Brazil) and

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# SHOP TO play!matlock

4 Firs Parade, Matlock, Derbyshire DE4 3AS, Tel: 01629 87000  
 Despite its location in the small Peak District town of Matlock, Play! has found that people will travel from as far afield as Derby, 18 miles away, for the tunes and service it offers. The shop moved to its current location 18 months ago and has built up a solid base of customers who know what they want. "At present, sales seem split between funkied up US, Brit, French house, techno and the havin' it Euro stuff," says manager Nick Morley.

- The top 10 tracks flying out of Play! this week are:
- 'NGONNA REMIXES' - Faithless (US Ansel)
  - 'PARADISE' - The Prodigy (Kis II Sun)
  - 'SLACKER DADDY' - DJ Sneak (B3 West)
  - 'SPINAL SCRATCH' - Thomas Bangorther (Boul)
  - 'IN TOO DEEP' - Aliboy (Rak)
  - 'JUST ANOTHER REMIX' - Mighty Dub Katz (Smile)
  - 'NO SILENCE' - Greenfield (Blue)
  - 'FLASH - BBE (Frangie)
  - 'TUNE IN, TURN OUT' - Obsessive (No Respect)
  - 'SELLESMA' - DJ Quik (Knee Dee Or Die)

## XL wins race to sign Slacker

XL Records has signed dance outfit Slacker and their current hot single "Scared". Beating off competition from the likes of London Records amongst others, XL has signed the duo of Shem McCauley and Simon Rogers for the UK only.

McCauley and Rogers have in the past enjoyed a run of dance hits under the name Ramp, releasing classics like 'Rock The Discotek' and 'Stomp on Loaded Records'. The duo has also been remixed under that name for Armand Van Helden, Sister Sledge and Boy George.

McCauley has also worked with Tim Simenon

on Bomb The Base and was voted one of the country's top 10 DJs by Muzik magazine.

McCauley actually began Slacker as a solo project with two singles - 1994's 'Feel Space' and 1995's 'Flying'.

"Simon's now part of it and Slacker fuses what we both love, which is funky bass beats and funky progressive house sounds."

"We've already got a lot of the tracks for our album and our next single, which will be called 'Your Face'."

The deal was signed by XL A&R manager Leo Silverman. "This is quite a big deal for us to be



doing. We heard quite a few tracks from the album before we committed," he says.

It was this interest in Slacker as an album project which finally pushed the duo in XL's direction. "They were basically offering us a deal which allows us to develop the group rather than just a one-off singles

deal," says McCauley. Silverman is confident of the duo's potential. "I think they're similar to Way Out West - really talented dance producers. We want to put out good records and they make them." Slacker's "Scared" will be released on March 31 with mixes by P.O.B and Dylan Rittmes.



the Chart Show and The Box are among those who have refused to screen the unedited video for BBE's latest single, 'Flash', due to be released on March 17. The video reportedly features a Columbian drug deal being busted by undercover policemen followed by a violent shootout. The low profile BBE don't appear in the video themselves. Dave Lambert, A&R director of the trio's label Positiva, is naturally disappointed by the broadcasters' decision. "There's nothing worse in there than you would see in many movies that make it on to television, and artistically it's really strong," he says. "We want to support our artist and stick with it." The unedited video is being shown on MTV, however, after the 22.00 CET (central European time) watershed, and a second version, with the drug deal and shooting edited out, is being shown during the day.

## [7 DAYS IN DANCE]

### scotmaclachlanmultipl



"By Wednesday we'd started to get inkings of just how big the SASH! record was going to be by the re-orders and what the reps were saying. We would have been happy with the Top 10 but they were saying definitely top five. More good news when we got through new mixes for Basement Jaxx's 'Flylife' from CASHMERE which are excellent. Thursday was a morning of little work as we waited for Sash!'s mid-week position - it was like waiting for exam results. When we heard it was number two, the phone started going crazy. A lot of other companies rang to congratulate us which was really nice. We adjourned to the pub at about 1.30pm. Friday we finalised signing a track by RED FIVE called 'I Love You Stop', which admittedly has the worst title ever but is shaping up to be huge record. It's a big epic commercial trance track which is already very big in Europe. That afternoon Telstar had a six-hour A&R meeting at the Groucho Club after which we went to the Bush Ranger in Shepherd's Bush where NEIL EASTERBY from Ultra Records was celebrating his birthday. Over the weekend I just relaxed with my girlfriend and on Sunday I sat listening to the chart and we confirmed Sash! was number two. On Monday morning we checked the re-orders, which were showing it wasn't going to be a one week thing. At the moment we're doing about 25,000 a day which is amazing. Monday night we were the BRITTS which I thought were excellent - it was a really spectacular show. On Tuesday, ERICK MORILLO played me his mix of Basement Jaxx down the phone and Sash! went silver. Not a typical week but a good one."

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(by caroline moss)

It's been a much healthier week for British dance on the nation's airwaves, with six homegrown tracks among the 10 hottest airplay hits—double last week's total. But three out of the top four slots are still held by Americans, with Warren G and L.T. Cool J reigning supreme at numbers one and two and En Vogue holding on to the number four slot.

Joining them in the top five are Eternal, up nine places to three, and The Source featuring Candi Statu, who, as predicted last week, have reaped the benefits of correct fingerprinting and enjoyed a massive leap of 18 places.

The rest of the Top 10 have done only a gentle shuffle with the exception of Everything But The Girl, who climb 11 places to eight. All of last week's new entries have climbed at least eight

# [ON THE AIRWAVES]

places except, surprisingly, Fugees who sink one slot to 10, and Atlantic Ocean and UK who were disappointed.

Like last week, most of this week's new entries fall into the last 10 of the 40, with six of the eight newcomers doubling between 31 and 41. But one of them, Armand Van Helden's 'Funk Phenomena', should be riding high by now and no prizes for guessing why it isn't.

Chart compiler Music Control UK didn't have the track and recorded it from the version Radio One has been playing, but this has only shown up 11 plays, all on Kiss 100, in six days. This is being rectified as I write, so next week should see it vaulting ahead in the style of 'You Got The Love'.

Congratulations to Jive which has the highest new entry, R Kelly with 'I Believe I Can Fly' at 23, as well as SWV whose 'Can You Show Me in 40

## dance airplay

Wk	Artist	Track	Label
1	1	I SHOT THE SHEPHERD	Warner Bros
2	2	AMT	Atlantic
3	3	DON'T YOU LEAVE SOURCE	East West/EMI
4	4	DO YOU KNOW HOW TO LOVE	Capitol
5	5	WALK ON IN	Capitol
6	6	BEFORE YOU SAY ANYTHING	Capitol
7	7	REMEMBER ME	Platinum
8	8	PRINCE IN THE JUNGLE	Mercury
9	9	HONK & CLEAN	WVA
10	10	EVERYTHING BUT THE GIRL	Columbia
11	11	LET ME BE YOUR MAN	Konart
12	12	DISCOTHEQUE	Island
13	13	ENCORE	Mercury
14	14	OH FUNK	Sony
15	15	REAL THING	Arts
16	16	HEAVEN	Siren
17	17	GET ME HOME	Capitol
18	18	NEVER MISS THE WATER	Warner Bros
19	19	NATIVE NEW YORKER	Mercury
20	20	SHOW ME LOVE	Capitol
21	21	I BELIEVE I CAN FLY	Capitol
22	22	JUST THE WAY YOU ARE	Capitol
23	23	GET UP (JEERIN' OUT)	Mercury
24	24	CAN'T KNOCK THE BUSTLE	Redstone
25	25	3 MORE DE LO'S	Warner Bros
26	26	SPIRITUAL	Warner Bros
27	27	WHERE DO YOU GO	Arts
28	28	TELL ME YOU'RE HERE	Capitol
29	29	FLY LIKE AN EAGLE	Capitol
30	30	I'M NOT FEELING YOU	ZTT
31	31	YOUR WOMAN	Capitol
32	32	POWY GARDEN	Capitol
33	33	FUNK PHENOMENA	Capitol
34	34	CAN'T KNOCK THE BUSTLE	Capitol
35	35	COLD BOLD & PARTY	Capitol
36	36	COME WITH ME	Capitol
37	37	CALIFORNIA LOVE	Capitol
38	38	CAN WE SHIP	Capitol

# [BEATS] & [PIECES]

AMATO DISTRIBUTION has taken over sponsorship of Kiss 102's weekly dance chart show following the shenanigans at Eastern Bloc, the show's former sponsor. Live Reports 3 BEAT will be re-releasing the 1995 classic ISHA D 'Stay' as the first record in its new deal with Northwestside/EMI. The track was originally released by Cleveland City. The single, remixed by Victor Imbes, Andy Ling Shiva and DJ Linus, is out on May 19 with promos appearing imminently... Apparently there are disagreements bubbling between ARMAND VAN HELDEN and 78 singer GEDDEFFE WILLIAMS over a mix of Williams's new single 'Sex Little'... Good luck to SARAH REDD and BRYON LOUISE of Nutall Wanderlust with the launch of their new mid-week Wanderlust Arts club. Wanderlust will mix every aspect of the arts, drawing performers from around the globe. Each week will also feature performances by up-and-coming acts. DJs will include Mo Wax's JAMES LAVELLE on the opening night this Wednesday (5) at L'Equire Anglaise, London W1... Well done to techno maestro KEN ISHII who was an award in his native Japan last week for the 'Best Soundtrack For A 301' at the Innovation In Entertainment Technology awards. The award was for Ishii's manga-style video 'Extra', which has already picked up awards from Muzik and MTV.

## pete tong playlist



- SHOW ME LOVE Robin S (Champion)
- JUST PLANN' IT Playaz (Kings)
- SPICE Spice Brothers (Mercury)
- ROCK DA HOUSE Fat Pat (Capitol)
- GOTTA GET YOU HOME' Fugees (Capitol)
- HAND IN HAND (ORIGINAL MIX) Grace (Parade)
- PUNK PHENOMENA (ORIGINAL MIX) Armand Van Helden (Capitol)
- BLOCK ROCKIN BEATS' Chemical Brothers (Virgin)
- NAMID & ASHAMED' Dylan Rivers (Junior Boy's Own)
- SLASH' Eric Burdon & The Animals (Epic)
- THAT HOT FEELING YOU' Wetwet Wet (Capitol)
- DISCOBOYX' Chic (Puma)
- IT'S ALRIGHT' Nat'l Jam (Giant Step)
- SPILLBOUND' Dilon & Dickers (Virgin)
- SCARED (PLAN RHYTHM MIX) Stacker (Capitol)
- YOWA! (ORIGINAL MIX) On & On (Jive)
- MASTERS' Evelyn Bush (Capitol)
- MY LOVE IS DEEP' Sora Porter (Mercury)
- REVERENCE' Faithless (Cherry)
- MAKING THE WORLD' Club Funk (Kiss)
- ACCOMPLISH' Funky 4 + 1 (Capitol)
- UNDERGROUND Resistance' New Forms' Ben Lieke (Kiss)
- CURIOUS STRINGS' Clipse (Capitol)
- YORCUB' Lemis (Mercury)
- LIVING IN ECSTASY' Fonda Rae (Wax)
- JESUS IS COMING OUT FOR THE KILL' Live Addition (Capitol)
- INTOXICATION' Red Hot (Capitol)
- TILL BE YOUR FRIEND' Robert Owens' Perfect 10' YOU WILL BE' Sweetback (Epic)
- MAN IN THE MOON' Rogga and the Jack Magg' Orchestra (EMI)
- KING OF THE BEATS' Armand Van Helden (Capitol)
- THE SANEST' Cabal (Capitol)
- ONE AND A HALF' Sade' MY NUM SA' COLDI DANCE IN A FIELD SO FUNKY' Bob's 30-minute mix show by NORMAN COOK

AS FEATURED ON RADIO ONE'S ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY FEBRUARY 26 (8.30pm-10pm)



## is dance retail in good shape?

Most seem to have forgotten that staying backstreet not only keeps running costs down but keeps the culture alive."

JON BARLOW, MD, 3 BEAT RECORDS, LIVERPOOL: "Dance music and independent record stores started from the underground and as the music became a mainstream commodity, retailers made the mistake of moving to the High Street. Most seem to have forgotten that staying backstreet not only keeps running costs down but keeps the culture alive."

counter and a set of decks. The retail climate is generally good, you just have to adapt to it and be demanding."

KATY ELLIS, LABEL MANAGER, DEMUX: "Specialist music has become so commercialised that the chains are squeezing the independent stores from every direction, i.e. the majors are signing up hot acts that they used to have six months' lead time on. The Eastern Bloc saga is very worrying because they were shops prepared to sell music on labels that have kept their integrity."

DREW PROPHET, OWNER, GLOBAL BEAT, BRADFORD: "Basically, hot imports being licensed by major labels, bringing the price down from £7 to around £1.99, has taken away the underground vibe. Also dance compilations have killed a lot of singles sales."

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The Liberator DJs – Aaron, Julian and Chris – are heroes of the underground free party movement and spinners of some of the best acid techno. They met in the late Eighties on the free party scene and began running their own parties, culminating in their group's regular club, Nuclear Free, at the 414 club in Brixton. They also set up the Stay Up Forever label, followed by two others, which have spawned some of London's finest techno cuts

# JOCKS liberator djs ON THEIR BOX

## top[10]

### 'HABLANDO' RAMIREZ (DFC)

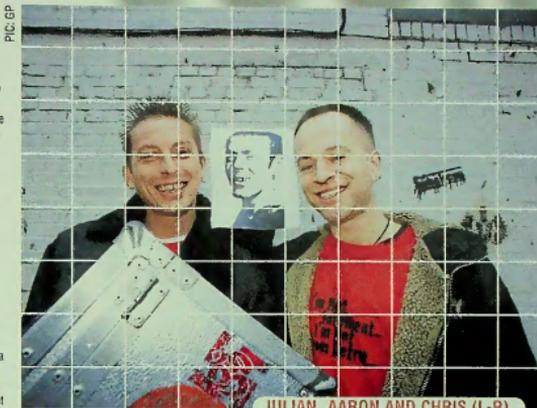
"It first came out in the summer of '92. It's a trancey thing and it still works the same now. Often with the old tracks we still drop these days you forget that the crowd has changed – you do get a big reaction from a younger crowd – but it's not an older crowd you get the same whoops as you did then."

### 'ECLIPSE' GAMMA LOOP (HYPER HYPE)

"This is the blueprint acid techno record. It is post-Hardfloor, but much faster, like a hard trance version with massive breakdowns. It's easy to play today as it's about 150-155 bpm."

### 'TRES CHIL' NEXUS 6 (NOOM)

"This came out a few years ago, total acid trance. Noom started about three years ago and the releases got stronger and stronger and number six stamps the formula of this hard German trance: hard and exciting without being cheesy. You can still play it with any of the sounds we play today. Over the past few years, the bpm has got slower. From about 160 bpm then to today's 145-150bpm, so they still work now."



JULIAN, AARON AND CHRIS (L-R)

[COMPILED BY SARAH DAVIS. TEL: 0181-948 2320]

## LIBERATOR'S STEAMIN' 10

- 1 'THE BOND' Kinetic Atom (Future Wax)
- 2 'BETTER LIVING THROUGH CHEMISTRY' Psi Boy Size (Ging)
- 3 'VIPER' (Belgian white label)
- 4 'KILLA 7' (German white label)
- 5 'DECLARATION' Temple (Download)
- 6 'EXPERIMENT 4' A.C. (Stay Up Forever)
- 7 'MAD COWS ON ACID EP' DOR + The Center (Smilets)
- 8 'ETH IS A PROBLEM' Sixty Sense Approach (Rehook)
- 9 'SPOKE' Creaper Two (Cluster)
- 10 'PARANOID' Temperance Drop (Cluster)

### 'ADRENALIN' EP N-JOI (DECONSTRUCTION)

"This is the best energetic bleepy acid techno ever. It came out in '91 and it's brilliant. The best tune they ever did. We get exactly the same reaction to it now as we did then. We always think that more people will remember it but it's not the case, but they all think it's totally brilliant. This is the one that all three of us universally agree would be the number one, if there was a number one."

### 'CUBES' MODULAR EXPANSION UNIT (MUSIC MAN)

"Acided four-tracker of superative Belgian quality. It's a really big tune, lots of people might remember it. It was the best acid record in 1991. It was the biggest tune we were playing at the time. It was when we first started doing squat parties and it will still do the job now, no problem."

### 'SPACE TRACKS VOL 3' (STEALTH)

"This is a compilation. It's brilliant Belgian techno – a dynamic Belgian rave monster. There's one track in particular we like – there's a mad crowd on it – that we put on the 'Havin' It' album we compiled recently but none of us can remember the name."

### 'DOMINATOR' HUMAN RESOURCE (R&S)

"The most misunderstood record of the decade. It got slagged for being really sexist but it had such an obvious sense of humour – if you listen to the lyrics, you can see it's a piss take. And the sounds. It was the first Belgian hoover record. Best Euro techno record when rave was going. You can still play it now, although the tempo lets it down, it's about 135 bpm. We've played it a few times recently, more with deeper acid."

### 'UPTempo' TRONIK HOUSE (KMS)

"Detroit techno meets breakbeat rave. Fantastic. A brilliant label that you would have thought came from London but it's from New York. Total English hardcore but made in New York. If you look on any hardcore compilation from '91-'92 you'll see a Tronik track on there."

### 'THE PUNISHER' UR

"This came out in '91 and we were really into analogue music at the time and this is the most intense analogue assault on vinyl. It's so hard and intense and you can still play it with all Detroit-type music and it would still punish all the rest. Intense techno."

### 'MR KIRK'S NIGHTMARE' 4 HERO (REINFORCED)

"This was the first British techno record. Pure telephone music meets pure original Jungle. Julian first heard it on Tottenham pirate radio station Dance FM. It was at the start of breakbeat. It was an inane keyphone telephone tune, totally stupid, but combined with breakbeat heavy dance beats it felt like a total British sound. We played it at a small party in Camden just before Christmas, mixing it with some acid, and it went down really really well."

## [cv]

**BORN:** Aaron – March 4, 1967, Northern Ireland; Julian – December 12, 1966, Wiltshire; Chris – April 4, 1965, London. **LIFE BEFORE DJING:** Aaron – careworker, squatter; Julian – distributor, squatter; Chris – in a band. **FIRST DJ GIG:** At a squat party in a house in Stoke Newington on September 9, 1991. **MOST MEMORABLE GIG:** Best – Lechlade, May 22, 'Because It Was' the biggest free party ever – more than 25,000 people and two sound systems. Also Castle Morton on the same day, which was the biggest free festival with more than 60,000 over six days. **Worst** – "Bicestlar, because of fights with paranoid PK gozers; and Zero Gravity at the Que Club in Birmingham because the decks never stopped jumping." **FAVOURITE CLUBS:** N2, El Jardine, any war-house/squat party/any Nuclear Free Zone night and parties in Asturias in Spain. **NEXT THREE GIGS:** Schonka, London (March 7); Help, Spain (8); Nuclear Free Zone, London (April 5). **DJ TRADEMARK:** "Slowly building up to a rush over a period of time, and of course plenty of acid and funk." **LIFE OUTSIDE DJING:** Reading labels, Cluster, Stay Up Forever and Off The Wall. Aaron – "ironing, sex, alcohol"; Julian – "endorphins/serotonin and adrenalin"; Chris – "reading novels about Human Being, coping with life, transpoting about techno, how sad".

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hot vinyl

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

TUNE OF THE WEEK



**FUTURE SOUND OF LONDON 'WE HAVE EXPLOSIVE' (VIRGIN) (A)**  
Curtis Mantronik comes out of hiding and in doing so heads right back to the old school with two Plastik Formula mixes. The first blends his trademark 'King of the beats' sirens, Run DMC vocal yells, the 'Apache' break, a namecheck, hip house "yeahs" and pulsing electro-squiggles. The second simply works the aforementioned elements as a variation on a theme. Once again funky as f\*\*\* and with regard to the visuals, Run Wrake's looped animation comes up trumps.

★★★★★

JH



Judge Jules  
(featured in Jack On His Box  
RM Issue dated April 1, 1995)

judge jules's

streamin'  
10 tips for the week

- 1 'ELECTRONIC BATTLE WEAPON'
- 2 'THE TEMPEST' Amethyst (Jackpot)
- 3 'FOOTPRINTS' Disco Citizens (Modena)
- 4 'TAKE ME THERE' Maximum (Dutch white label)
- 5 'BELLISUMA (KIM REMIX)' DJ Quicksilver (Positiva)
- 6 'BEYOND MOTION' Incisions (Jinx)
- 7 'MOONJUICE' Stargazers (Tranzybox)
- 8 'SHINE' Space Brothers (Manifesto)
- 9 'THE FEAR BEHIND' Recall II (Reality Bites)
- 10 'CASUAL SUB' ETA (East West)

(EXPERIENCE) CHRIS NAZUKA 'SOMEWHERE BETWEEN DISTANCE AND THE IMPOSSIBLE' (T)

(CLASSIC)  
Chris Nazuka and Derrick Carter unleash a smooth, deep, deep, real house offering. As always it's elegantly produced and spiritually breath-taking, the boys working up a slick funky groove, coupled with floating ivory tinkles that work a treat. The vocal refrain cycles over and over with back-up of children chanting and sweeping filters. Overall: the perfect piece for that early morning recovery session. ○○○○ DM

FREAKS 'DAY ONE EP' (PHONO) (T)

Justin Harris and Luke Solomon slip into their 'Freaks' outfit for some triple-track mayhem. 'Journey Through Happiness' kicks off proceedings in a soulful vocal vibe while lush synth stabs and soft pads roam throughout the arrangement and off-beat timbales interlock with the effects-drenched percussion. 'Feel' is a sample-based groove with his gyrating appeal. 'I Am An Instrument' takes the minimalist acid route, coupled with spaced out atmospheric and twist noises. Check it. ○○○○ DM

JOE LOUIS 'NETHERLANDS EP (BASEMENT 282) (T)

Joe makes his debut for Basement 282 with four excellent finely-tuned experimental tracks. Up first is 'Weird Science', Detroit techno through and through, with floating strings and detailed breaks of the highest order. It's a cool soundscape of futuristic funk done properly. On 'Netherlands', Joe reaches back to his grass roots with a nod to the old school, incorporating an upfront shiny production. 'Rain Pt 2' over on the B-side carries on the retro sound while 'Jupiter' hits the melodic spot with a bottom heavy bass. ○○○○ DM

NU WORLD BRVES 'THEME FROM FUNK STORY/HEADS UP' (PLANET NICE) (H)

This label has released a string of interesting singles over the past year, but this one is their best yet. 'Funk Story' lays on the live jazz-tinged instrumentation, including some scurrying guitar lines and some warm andellow Rhodes, over a rippling house rhythm. The flip's 'Heads Up' is a stronger dancefloor candidate with its tougher four-to-the-floor beats, funky slap bass and lots of live sax. ○○○○ AB

TECHNO TUNE OF THE WEEK

OIL 'SLIGHT OF HAND' (E.B.V.) (T)

Debut release for E.S.O.L.'s 'EBV' label sees Leon Mar (Reinforced/Arca) deliver a "Kraftwerk" stuck in the lift with George Clinton "funky stormer". Go-go rolls, eastern-tinged wails and E.S.O.L.'s filmic fills are weaved triumphantly around hip head-nodding beats that stop, start and move perfectly. "Psychorob" is a polished guitar grating tin-drumming beat fest while "Incubus" is a silky demonic digital nightmare worth listening to. ○○○○ JH

DJ PROF-X-OR 'WALKIN' ON UP' (NUKLEUS) (H)

Renowned for much of Italy's "Media" sound and acts like Cappella, 49ers & Clubhouse, Gianfranco Bertolotti delivers a disco cut-and-paste job, derived surely from listening to tracks like Todd Terry's 'Jumpin'. Stuttered "walkin's" and joyous "Ooh oohs" reinforce the "I'm walkin' on up...I'm walkin' on music" hook which is more concentrated and thus has more impact ironically in the

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# the **SCA** CHART

(upfront house)

(commentary)  
by alan jones



In the first club chart of 1997, 89.6's 1996 monster 'Seven Days & One Week'

Wk	Wks on chart	Track	Label
1	26	10 FLASH/SEVEN DAYS AND ONE WEEK (ROLL & SISTER BLISS/DEK & JONESIE/VANDY DUX & HOSCHI MIXES) 88E	Positiva Manifesto
2	2	1 MY LOVE IS DEEP (MUSHA/ARMAND VAN HELDEN/VINMAN/SHARP) Sara Parker	VC Recordings
3	3	3 ROK DA HOUSE (MIXES) Tall Paul	Heavy Harlequin
4	3	5 HOUND NO ACCESS (PAVES SLOTT/DEE-REX/MELOLA/CAPRI INSPIRATION/DEE FINGERS/SALVIE MARGHERITA/SHAKA/ROCK/TUCKMAN MIXES) Heavy Harlequin	Sony S2
5	1	4 ALRIGHT (JAM/ROD/JAZZ/GOOD TERRY MIXES) Jamroquel	1st Avenue/EMI
6	31	2 DONT YOU LOVE ME (TONY DE VITO/MAK MIXES) PITCH/TT/BLU/ACKSMITH/PROXI SIZE MIXES) Eternal	Twisted/MCA
7	11	7 FINEY UP! (ANGEL MORAES/DOCTOR J./JUS/LOU/CLUB 89 MIXES) Family Green Days	Diffusion
8	10	2 GET INTO THE MUSIC (RHYTHM MASTERS/GROOVE/JO'S/RULES/GOOD/PELLOS MIXES) DJ'S Rule featuring Karen Brown	Arifa
9	5	3 THE REAL THING (MARK PICHOTTI/TK-KLASSO/DIRTY ROTTEN SCOUNDRELS MIXES) Lisa Stansfield	Perfecto
10	11	11 I'LL BE YOUR FRIEND (FRANK QUICK/D/AVIK/MAGRES/SULF PRESERVATION SOCIETY/BEARD/P/PAUL OAKENFOLD MIXES) Robert Owens	AM-PM
11	11	11 PUTTIN' A RUSH ON ME (MARK PICHOTTI/HA&G DIVISION MIXES) Future Force	Distinctive
12	10	10 DO WHAT DA DO (K-KLASS/RYDYM MIXES) Hyper Go Go & Adeva	Loaded/XL Recordings
13	19	2 ONLY YOU (MOVERS N SHAKERS/SPLITTER MIXES) Funk Essentials	Polydor
14	11	11 SCARED (SLACKER/TATTOO SLIM MIXES) Slacka	Hi-Life
15	38	7 YOUR SUMMERTIME (PLASTIK PRODUCTIONS/REVOLUTION/NUSH MIXES) Raisa	ZTX
16	10	1 I WILL BE RELEASED (JAZZ-N-GROOVE/DANNY DIFARETHS OF SOUND/VS/MIAMI MIXES) Up Yer Ronson	Dyemation/Club
17	3	3 THE FUNK PHENOMENA (ARMAND VAN HELDEN MIXES) Armand Van Helden presents Old School Juniors	Hi-Life
18	4	4 RELEASE YOURSELF (ROGER SANCHEZ/ZITTOO TERRY/RAT/CLIFFE & FELIX B MIXES) Transatlantic Soul	Ugent
19	28	5 CAREFUL (SASH+BROTHERS IN RHYTHM MIXES) Horse	East West Dance
20	14	3 DO YOU WANNA FUNK (TODD EDWARDS/SOUND SOLUTION/7TH LEVEL/H-LUX MIXES) Sista	Hi-Life
21	40	2 CUERDAS (DIZZY/DATTARA MIXES) Dizzy	Ugent
22	9	4 I'M STILL WAITING (ANGEL HEART/GRAND LAROVEN/MANDRAK LIQUID MIXES) Angelheart	Hi-Life
23	11	11 CAN YOU FEEL THE FORCE (DJ PRO-FX/GRALEX/LATINO ZULLO & S BONZ/AM/NOXUR/DEK TANNAMES, BEN KEEN & PTP MIXES) Real DJ	Undiscovered/MCA
24	11	11 WHERE CAN I FIND LOVE (MARK PICHOTTI/HA&G DIVISION MIXES) Livin' Joy	ZTT
25	11	11 SOMETIMES (MASTERS AT WORK MIXES) Brand New Heavens	Hi-Life
26	37	2 FLY LIKE AN EAGLE (CJ MACINTOSH MIXES) Seal	Parlophone
27	16	4 RED LETTER DAY (BASEMENT JAZZ/MOTIV & TROUSER ENTHUSIASTS MIXES) Pat Shop Boys	Hi-Life
28	15	3 NARRA NINE (ARMAND VAN HELDEN/GENE/SIDE I/OWU TANG CLAN MIXES) Genesis II	Hi-Life
29	20	2 LOVE EACH OTHER (WILDCHILD MIXES) Wildchild/BAD BOY (WILDCHILD MIX) Wildchild featuring Jamaleki	Ultra
30	11	11 CAN'T STOP (LOVE TO INFINITY MIXES) Neotropic	Hi-Life
31	11	11 LET ME BE YOUR WOMAN (DJ JAWKES/CHANO MIXES) Hydra	Polydor
32	13	3 JOY (MAURICE JOSHUA/MIKE DUNN & RON CARROLL MIXES) No Colours	Hi-Life
33	11	11 WHO DO YOU THINK YOU ARE (DAVID MORALES MIXES) Spice Girls	Virgin
34	11	11 FOOOLPROOF (FLU/FOOTGO/DOGS MIXES) Clubfoot	Face-2
35	12	3 IGNORANCE IS BLISS (SURE IS PURE/TRIP/TONITE MIXES) Colour Climax	JDU Productions
36	56	7 OXYGENE B (HAWU/D/NO MIXES) Jean Michel Jare	Dreyfus/Eternal
37	27	3 FRESH (PHAT 'N' PHUNKY MIXES) Giza G	Top Banana
38	11	11 NEVER LOST HIS HARDCORE (SHARPING MIXES) NRG	FXL/Pressure
39	55	2 DREAMING (DEK & JONESIE MIXES) X-Avia	Clean Up
40	7	5 SPIN SPIN SUGAR (ARMAND VAN HELDEN/FARLEY & HELLER MIXES) Sneaker Pimps	Male
41	11	11 DON'T SAY YOUR LOVE IS KILLING ME (TALL PAUL/JAN P/LEASED (W/MIAMI MIXES) OH CANOU (IN 'N' TIV OUTMATT DAREY MIXES) Essare	Hooj Choons
42	21	5 SAFE DEL MAR (SOLAR STONE/UNIVERSAL STATE OF MIND/THREE 'N' ONE/DU KID P/AL MIXES) Energy 52	Fresh
43	8	8 WHAT WOULD BE YOU? (SOUL BROTHERS/RHYTHM MASTERS/GRANT NELSON MIXES) Sol Brothers	Atlantic
44	24	4 THE BOSS (MASTERS AT WORK MIXES) The Bradens	Dance 2
45	11	11 THE KNACK - YOU BETTER (I) Mount Rushmore	Positiva
46	22	2 COME WITH ME (DATTARA/P/PAUL VAN DYK/TAKOTAN MIXES) Dattara	US Arista
47	60	3 INSOMNIA (ARMAND VAN HELDEN MIXES) Faithless	Mango
48	53	3 TAKERE (MATTHEW ROBERTS MIXES) Sall Kella	Load
49	42	2 I'M NOT FEELING YOU (MIXES) Yvette Michelle	Telstar
50	11	11 SHOUT (TONY DE VITO/STRIKE MIXES) Ant & Dec	Junior Boy's Own
51	11	11 NAKED AND ASHAMED (I) Dylan Rhymes	US Green Light
52	58	5 I NEED A MIRACLE (I) Coco	4th & B'way
53	20	10 INTO THE FIRE/INTO THE DEEP (J/LOH/FEDERATION MIXES) Disco Sluts	Sound Of Ministry
54	20	4 BODY MUSIC/ BELIEVE (JULIAN ARMAR & MARK HUGHES MIXES) Friday Nile Traffic	Fresh
55	46	2 LOVE (A WONDERFUL THING) (I) Kansas	Junior Chops
56	5	5 TAKE YOUR BODY (BASS&AMP/STRETCH & VERM MIXES) Bass&amp	Manifesto
57	11	11 KEEP PUSHIN' (MURK MIXES) Boris Dilogosh presents Boom!	Big Life
58	52	2 LOVE GUARANTEED (I) Damage	Perfecto
59	45	5 HAND IN HAND (JAM EL MAR/DEEY FINGERS/LEGEND B MIXES) Grace	Bad Apple
60	11	11 BAD APPLE (I) Bad Apple	Bad Apple

sensationally debuted at number two after being serviced in new mixes. Nine weeks later the mixes are scheduled to appear as the flipside of their upcoming single 'Flash', which occurs 26-1 to take over from JAMROQUE'S 'Alright' at the chart summit. 'Flash' Seven Days & One Week' lead the chart by a 25% margin but they'll be hard pressed to hang on to their lead next week, as the record challenging them is SARA PARKER'S 'My Love Is Deep', which was around in only limited numbers in 1995 on the Sharp label but which explodes this week having been promoted on the Manifesto re-release. The next three highest new entries to the chart are also upcoming reissues - 'I'll Be Your Friend' by ROBERT OWENS, 'Puttin' A Rush On Me' by FUTURE FORCE and 'Do Wahdo Do' by HYPER GO GO & ADEVA, the former dated from 1991, the others from 1996. The Sara Parker success is an off-in from the Top 50 mixed by Armand Van Helden... The late servicing of ETERNAL'S 'Don't You Love Me' - to my mind their best yet - will probably conspire against it, as upfront DJs will be reluctant to play/chart it now it's on commercial release. Even so, it continues Eternal's proud record of reaching the Top 10 with each and every one of their club promos thus far, which rather begs the question why their record company is apparently considering not plugging their records to clubs anymore. Such a move seems particularly ill-founded when one considers that 'Don't You Love Me' is in the top 10 of all times of our club charts. Pop chart regulars ANT & DEC make their maiden visit to the chart as a result of the Tony De Vito and Strake mixes of their new single 'Shout'. The disc debuts at number 50 this week. The upfront jocks who are playing it are almost certainly not aware of the fact it is Ant & Dec, however, since it was promoted with an AMC & DD credit... Club Chart breakers this week come from DISCO ROUGE, BRAINBUD, LOUIE BALO, JUDAN S, DISCO DROIDS, LOVER/NO/MAN, BABY BLUE and RED & SINGER.



18 BEST OF ACID JAZZ VOLUME 2  
19 WIPED  
20 HARDCORE EXPLOSION 97

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24 27 28  
15 28 DIS  
18 29 AIN  
17 30 SHI  
28 31 SA  
22 32 OUI  
26 33 BA  
19 34 CL  
20 35 AIP  
23 36 VO  
16 37 LE  
1 38 TH  
34 39 FRI  
29 40 NC

Bulleried bit

A collection of 119

ORBITAL  
KIRSTY (OPUS 3)  
SYSTEM 7  
SLAB  
SPOOKY  
THE DRUM CLUB  
CRANUM EI  
ULTRAMARINE

Photo from this book and CD are derived at the request of S&P's parents © Shearer

# alternative cuts

- 'DAYVIDE' IAN O'BRIEN (FEROX)**  
Tech-jazz to die for from another disciple of the Underground Resistance
- 'GOT TO HAVE YOUR LOVE' VIRTUAL SUSPECTS (JML)**  
Jungle boogie
- 'TO EXPAND' BEATLESS (SIRKUS)**  
Avant gardist Euro energizer featuring members of Interference (GB), Bel Air (CK) and Motorbass (F)
- 'CEEFAK' FRIDGE (OUTPUT)**  
Hype! this is the s\*\*\* - worldwide
- 'TECHNOLOGY' ED RUSH & NICO (NO U TURN)**  
Dark and direct spin on Nautilus
- 'TRAVELS EP' DE LATA (SAETELLE)**  
Opening release on new soul jazz imprint. Music for the next alien invasion
- 'RETURN OF THE HEADLESS HORSEMAN' RAW EDEL (BOTCHIT & SCARPER)**  
Not to be mistaken for last week's 'Imaginary World'. Distorted B-lines, strings and spoken word
- 'NEW FORMS' RONI SIZE/REPRAZET (TALKIN LOUD)**  
Next level drum & bass/rap fusion featuring Bahamadia
- 'HOLD ON' BLACK JAZZ CHRONICLES (NUPHONIC)**  
Carl Craig meets Jean-Luc Ponty a la Ashley Beedle
- 'THE VERY BEST OF LEROY HUTSON' LEROY HUTSON (DEEP BEATS)**  
Essential revival collection

Compiled by **gilles petersen**

and played on his Worldwide radio show, Sundays 10pm-12pm, Kiss 100FM

X-Club Radio mix. The 10-minute-plus X-Club Sense mix weaves the vocal in and out without a predictable breakdown/build. The X-Cut Sense mix disappoints by having less vocal and moving at a sluggish Euro-trance pace. Twink's Pelvic Thrust similarly has no vocal and an EQ-muffled build that still doesn't go anywhere. Prof-X-or's Satisfied mix breathes easy Salsoul, the Cut mix is a sparse dub and W-K Beta's mix is a ball-ringing 303 energiser. ○○○○ **JH**

**GRANT NELSON & BRIAN TAPPERT 'THE SOUL CITY EXPERIENCE' (SWING CITY) (H)**  
This meeting of London's Grant Nelson and Florida's Brian Tappert (of Jazz'n Groove/Urban Blues Project fame) works just as well as Nelson's recent collaboration with Mousse T. Let's Do It was a brilliantly funky boogie bassline, marching beats and retro keys as the backdrop for a string of re-sung disco mantras, such as a seductive "Shake your body down" and the husky title line. The hipside boasts two useful cuts: the ruffier and more contemporary 'So Right' plus the funky 'Mars' with its dubbed up disco samples. ○○○○ **AB**

**REDMAN 'IT'S LIKE THAT' (DEF JAM) (HH)**  
With its stabbing punctuation reminiscent of Bel Div Devo's 'Poison', this Just Ice 'Cold Getting Dumb'-sampling rap track bursts forth with energy akin to last year's 'Woo-hah' from Busta Rhymes. Redman teams up with Hit Squad's K-Solo for a boisterous bout of wild exchanges that make this one of the most exciting hip hop records of the year so far. ○○○○○ **JH**

## R&B TUNE OF THE WEEK

**SWEETBACK 'YOU WILL RISE' (EPIC) (R&B)**  
Sade's former backing band go with their most r&b friendly track from the album, Driza Bone now on the case with additional mixes that weren't on the import or the first UK promo. As with Maxwell's remixes of 'Sumbin' Sumbin', the record company has once again turned against the trend of spilling something that was already good to start with (typical of R&B remixes in recent years), and actually improved the cut to make it a classy, bouncy feel-good soul gem. In fact it's pure class from a group who rocked London's Subterrania last week with their showcase for Sony. ○○○○○ **RT**

**'PURVEYORS OF FINE FUNK - VOL. 4' (PEACE FROG) (H)**  
Dan Curtin and fellow friends hit upon us with their fourth instalment into head-funk territory, 'Space Pimps From Planet X' is the first out of the starting blocks, with soulfully crafted electronic sounds interspersing with clever drum programming. Two thirds in, a refreshing string drop kicks into play and emotions run wild. This will definitely touch parts where many techno tracks fail to grip you. Other highlights from this EP come in the shape of 'Integrity' and 'Your Body Keeps Me Satisfied'. Miss at your peril. ○○○○○ **DM**

**UNDERGROUND SCIENCE 'REFLEX' (PLINK PLONK) (T)**  
Kenny Larkin turns in a couple of nightily fine mixes on this three-tracker. On 'Reflected', Kenny hits the lethal injection controls with looping riffs that fade up and down. Chaotic percussion slips, slides and interlocks with underpinned tones, while brain-warping states take care of the energy factor. 'Reflex' is a bubbly assortment of phat twisted noises on a sparse foundation, minimal but highly adventurous. 'Auxiliary' hits the spot as Kenny goes forth into sample manipulation for a spellbinding mish-mashed, filter active dancefloor winner. ○○○○○ **DM**

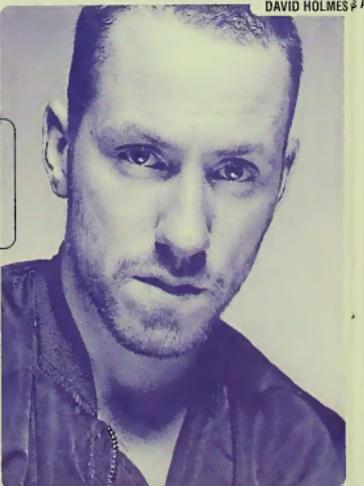
**JUSTIN BERKOV 'CROULTON EP' (MOSQUITO) (H)**  
Brighton-based technoid producer Justin Berkov delivers four, minimalist grooves. The two tracks on the A-side concentrate on the harder end of electronics with punching kick drums and sparse acid lines. Justin manages to maintain the momentum and keeps the funk intact. Over on the flip, the nihilistic is removed for some plucked down beats and sinister atmospherics. Deeply moving business. ○○○○ **DM**

**ALTER EGO vs DAVID HOLMES 'THE EVIL NEEDLE' (HARTHOUSE) (T)**  
Belfast's finest again teams up with Germany's minimal long-time groovers Alter Ego. The outcome is a full-on upbeat knees up. A looped-up break kicks off proceedings coupled with tight hi-hats and various drum programming. A sharp stab makes its way into the framework, slowly teasing and climbing the groove in a hypnotic fashion. When it reaches its climax, run for cover, as it will probably pierce your eardrums. The Bandulu boys deliver two mixes that complement the original so try them too. Excellent. ○○○○ **DM**

## ALTERNATIVE TUNE OF THE WEEK

**OLLAMO 'LATITUDES REMIX EP' (ARTEFACT) (A)**  
More delicious deep French beats glide our way. This one opens with a strings-heavy, film soundtrack-style ballad that's quite exquisite. Next up is a great mix from Zenz Awesta, a gorgeous Rhodes and beats prove that they ease into tough breakbeat territory. On the flip is a raw hip hop max from Extra Lucid and a breezy and very musical version by Air. ○○○○○ **BB**

**ROBERT OWENS 'I'LL BE YOUR FRIEND' (PERFECTO) (H)**  
As well as a not half bad new single (see other review), Mr Owens is also back in town as far as this release is concerned. Those who have long hankered after one of Morales' finest moments - his 'Glamorous mix' of this emotional tickle-the-heartstrings tune - can now stop hankering. There's also a healthy Oakenfold edit of the original Def mix and some acceptable remixes by Prince



DAVID HOLMES

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
NO. 1	HUS	DON	DON	ALOI	NAT	WHE	YOU	SHO	REM	GET	DON	EVEI	THE	REA	SWI	LET	CLO	THE	I SH	VAT	FALL	DON	CAS
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

(Compiled by Alan Jones from a sample of more than 500 of returns - fax 011-939 2611)

Rank	Track	Artist
1	1 3	Yvette Michele
2	NEW	Paul Daddy Kallinger Mase
3	7 3	Zane
4	17 3	Figues feat. A Tribe Called Quest, Busta Rhymes
5	10 3	Queen La/Inah
6	3 3	Foxy Brown featuring Blackstreet
7	35 2	Eternal
8	2 3	Total
9	5 3	DJ Kool
10	9 3	De La Soul/Zhane
11	12 2	Lisa Stansfield
12	16 3	Sweetback
13	14 2	D'Angelo
14	NEW	Onedollaz
15	6 3	Maxwell
16	18 3	Eric Benet
17	21 2	Jamaica
18	NEW	Heavy D
19	NEW	IF I CHANGED MY MIND
20	13 3	No Colours
21	4 3	Daniel Jones
22	NEW	Clymah
23	11 3	Alliance Hunter
24	15 3	702
25	19 3	Sholz Ama
26	24 3	Tripe D & Chango One
27	NEW	Erykah Badu
28	8 3	LL Cool J
29	20 3	Jason Weaver
30	23 3	Jay Z featuring Mary J. Blige
31	22 3	Mark Morrison
32	NEW	Richie Rich
33	NEW	Richard Anthony Davis
34	NEW	Allure featuring Nas
35	NEW	Tasha Holiday
36	NEW	Damage
37	36 2	Ice Cube
38	NEW	Frankie Cadillac
39	30 3	Montage
40	31 3	Guns'waz

Rank	Track	Artist
1	NEW	Loud
2	NEW	Bad Boy
3	NEW	Willow/Ontron
4	NEW	Mercury
5	NEW	Molown
6	NEW	Def Jam
7	NEW	1st Avenue/EMI
8	NEW	Puff Daddy
9	NEW	American
10	NEW	Timmy Boy
11	NEW	Arctic
12	NEW	Epic
13	NEW	Cooltempo
14	NEW	Wild Card
15	NEW	Columbia
16	NEW	Warner Bros.
17	NEW	RAK
18	NEW	Uptown
19	NEW	Sweet'N
20	NEW	Wild Card
21	NEW	LaFace
22	NEW	Veary Street
23	NEW	Cooltempo
24	NEW	Bliv 10
25	NEW	Freakeez/WEA
26	NEW	WEA
27	NEW	Kedar/Universal LP
28	NEW	Def Jam
29	NEW	Molown
30	NEW	Northwestside
31	NEW	WEA
32	NEW	Castle
33	NEW	Parlophone
34	NEW	Crave
35	NEW	MCA
36	NEW	Big Life
37	NEW	Jive
38	NEW	Realitally
39	NEW	Will
40	NEW	Epic

[commentary]

by Tony Iardine



**YVETTE MICHELLE** remains at number one and looks to be shaping up for a real hit. The track is already receiving lots of specialist airplay and will be released on March 17. Yvette is also scheduled to come over in March to start working with **DAVE CLARKE** (who was a old skool hip hop head); we await the results of what great interest...DJs finally get their hands on **PUFF DADDY'S** 'Can't Nobody Hold Me Down' and it unsurprisingly shoots straight in at number two. Meanwhile, the rumour is that the man himself might be coming to the UK to take part in **LETOUR** **MUSIC WEEK**... Slaying with her recent club hit 'Reality' with a new single 'Seeing Is Believing'. Mixes are currently being delivered by drum & bass outfit **Forces Of Nature** as well as **The Roots**...The luckier among you may have received a little present from Universal this week with the completion of its first ever mix tape. 'Universal Mix Tape Volume One' is a UK version of the tapes that have been made so famous in the US by DJs like the **Hill Squad**, **Ron G** and **Doop Wop**. The tape includes tracks unreleased so far by the likes of **HEAVY D**, **NEW ADDITION**, **DR DRE**, **SNOP**, **BLACKSTREET**, **ROOTS**. The mix has been done by **DJ SHORTY BLITZ** from London's **Release The Grooves** shop. Viewers of **The Clothes Show** will be familiar with **Shorty** as he was recently featured modelling street wear. Sadly, the tape isn't commercially available but is well worth tracking down.



Photo: Alan Jones

Quick and Self Preservation Society. The original mixes stand head and shoulders above the rest of course. ○○○○ **D&H**

**ROBERT OWENS "LOVE WILL FIND ITS WAY" (MUSICAL DIRECTIONS) (H)**

This single is mainly heartstrings material - and very nice sloppy warbly stuff at that - but its high points are actually the dubs. The B-side's Relentless dub, is a simple and, yes, completely relentless bouncing bass number that more than makes up for the sloppiness of the other mixes. The Pleasure mix is worth a listen too - none of it is 'Friend' exactly but it's still worth cleaning your ears out for. ○○○○ **D&H**

**SPRING HEEL JACK "BANK OF AMERICA" (TRADE2) (D&B)**

Venturing into marginally harder drum & bass territory than usual, SHJ rough up the beats with some moody synths to make a bold, uncompromising breakfast tune. The flip 'Sunburst' has a surbust' feel to it although the beats are just as furious. ○○○○ **BB**

**KUMO 'NO NEED'/'ARMED RESPONSE' (AUTO/PSYCHOMAT) (D&B)**

Two 12s from Liverpool's **Jonno Podmore**. The Auto release features an Alpha Pragma mix of the floating and dark drum & bass cut 'No Need' along with a very quirky yet soothing DJ Klamp mix of 'Kick Your Ass' and a similarly moody mix of 'Tiger Style' by **Local Zero**. The Psychomat release features the long, frenetic doodlings of 'Armed Response', the slower 'Hubble Eyes' and the very dubby breakbeats of 'Luna'. A talent to watch out for. ○○○○ **BB**

**BIG BAND EXPERIENCE "HIT STOP" (WHITE) (H)**

As far as big commercial venue floorfillers go, you could do a lot worse than this silly disco-banging one-sider that samples Billie's dizzy and wild drive you completely crazy if you listen to it too many times. That said, it has its groovy moments and at least stops itself crossing into predictable territory by using a great easy listening section in the oh-so-predictable big drum and disco breakdown section. Unbearable and yet quite cheery. And with no Van Helden mix...yet. ○○○○ **D&H**

**DRUM & BASS TUNE OF THE WEEK CONGO NATTY "CHAMPION DJ 97" (CONGO NATTY) (D&B)**

Coming up with the goods once again, **Rebel MC** and the crew remaking the classic 97 style, with rough percussive bass weaving around Mr Top Cat's exclusive lyrics. TOOOOOOO! ○○○○○ **NB**

**D-NATURAL "BABY I'M GONE" (BUCKWILD)(R&B)**

If you know that **Inconito** are involved in a production or mix, you know it's going to be loaded with quality. In this case **Bluesy** and the guys have extended a mix to this new UK solo group, and have not disappointed with their full of flava horny arrangement. With acoustic rhythms,



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is 19 WIVED  
is 20 HARD CORE EXPUSION 97

CELEBRATION

MELLOWTRONS  
Sheerly Pure

CRANIUM HI  
ULTRAMARINE

1	24	DA
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29	40	NC

Bulleried tick

A collection of 119

- ORBITAL
- KIRSTY (OPUS 3)
- SYSTEM 7
- SLAB
- SPOOKY
- THE DRUM CLUB
- CRANIUM HI
- ULTRAMARINE

Photo: Alan Jones



ARIEL



SNOOZE The Man In The Shadow



**ARENT SPOOSE**  
**FOOL BASH:**  
 The Man  
 In The Shadow  
 SHIF: our man  
 in Paris is  
 ready to send his first  
 full length-report

**EXPECTER TRANSMISSION RATE:**  
 March 3rd 1997

**PRICK UP YOUR EARS - STOP -**  
**MEMBER: CARELESS TALK**  
**COGS LIVES = SPOP**



SSR 172 (2LP/CD) - DISTRIBUTED BY RTM - <http://www.crammed.be/>

jazz keyboards, jangly guitars, sax break and warm melodic bass, this melodic mid-paced finger snapper combines the warmth of a Kool & The Gang 'Summer Madness' with crispy UK street soul beats. There's a more programmed beat urban mix for the hip hop kids too. ○○○○ RT

**ALLADIN 'OUR LOVE' (SCENE CENTRAL)** (R&B)  
 If a crackdown on drugs in clubs means that harder house will give way to looser and funkier house grooves (a whole issue in itself), then records like this stand a chance of crossing over from the tiny underground scene embraced predominantly by music connoisseurs. This is dance music at its most classy confined to the occasional blast of 'Our Love', while the arrangement is rich in juicy, slinky synth and rhythm effects that make for an uplifting, funky work out. The flip's 'Fresh Funk' is pretty good too. More please. ○○○○ RT

**ARIEL 'THE END EP' (PILOT)** (H)  
 It's beats-a-plenty as the Ariel crew whip up a deep yet bouncing house frenzy which, strangely, sounds like one long intro. 'UAAA' is a funkier affair while the Black September mix of 'People Say' is a fast and furious techno cut with a kicked tribal drum-style slow break. ○○○○ BB

**HOUSE TUNE OF THE WEEK**  
**DISCO CITIZENS 'FOOTPRINT' (MODENA)** (H)  
 Chicane come up trumps massively again in their alter ego guise of the Disco Citizens. Already picked up by peaktime dance radio, this has all the hallmarks of 'Offshore' and comes in two excellent mixes. The original circled in limited numbers last year and thankfully is included here - a cracking bassline and crisp percussive intro leading into a dreamy overlaid string section dominated by a simple piercing piano line. There's a nice bit of depth and complexity in the mid-section before the airy break takes a firm grip. The 97 remix complements the original brilliantly, utilising short echoed keyboard effects and on the whole much more energetic, but still retaining those dreamy lines. A seemingly impossible task to emulate 'Offshore', but I believe it's been done. ○○○○○ CF

**FUEGO 'EL DIABLO' (HEAT)** (H)  
 A big Trade favourite from its '86 plays on Berlin's Lunatic label. To be honest, I'd dare anyone to play the original Roscoe mix anytime apart from at the end of the night or by pitching it down to around minus six to be able to mix it into something. It's a fast and furious ride that'll shag out even the most ardent of dancers very soon. Crimson Dawn tone the pace down dramatically with their mix - much more accessible for mainstream clubs and reworked very well. Then just as you've got your breath back, Shimmøn & Wolfson come banging in for the last mix - full on, harsh and crushing. Glad this is now available in the UK, as I've been seeking it for a while. ○○○○ CF

**S&M 'KINKY KUT' (LUXURY SERVICE)** (H)  
 Once again there is another strong house tune lurking behind Luxury Service's thin veneer of sleaze. This time it's a thumping disco-inflected groove by Steve Canuto and Mickey Mulligan. Their Phass P'treak mix with its 'Doing what you love' vocal sample gallops along nicely only pausing to get turned inside out during the heavily filtered breakdown. The Filter Fanatics mix takes this a stage further by swallowing, chewing up and spitting out the groove in a way that makes DJ Sneak look reverential. ○○○○ AB

**BEST OF THE ALBUMS**  
**'DO NOT ADJUST YOUR SET' VARIOUS MORE PROTEIN LP** (A)  
 A collection of 15 tracks from the likes of Sneaker Pimps, Gavin Friday, Death in Vegas and Hardfloor on a continual mix by the Bolton Brothers, assisted by Dave Davis in 'Stalking' fashion, i.e. each track either slowed down or sped up to create a new sound. Excellent concept though a shame this wasn't released on vinyl so the DJ could experiment further with pitch control. ○○○○ JH

**NICOLETTE 'DJ KICKS' (STUDIO 7)** (D&B)  
 Nicolette, here assisted by Plaid, segues a double CD featuring cuts from many acts who have either remixed or produced for her - such as Shut Up & Dance and Roni Size. Value for money as it's more than two hours long and the bonus track 'All Day' is a Nicolette cut specially composed for this compilation. ○○○○ JH

**VARIOUS FIFTY (SONA)** (TR/H)  
 This is Sona's 50th fine release. From the label that originally brought us Daft Punk, we have another deep selection of trancey house tracks from some of its top acts including Siam Rejuvination, Equus and Maas. ○○○○ SD

**VARIOUS 'DANCE NATION 3' (MINISTRY OF SOUND)** (H)  
 'Dance Nation 2' was one of the compilations of last year, selling more than 150,000 copies. 'Volume 3', mixed by Pete Tong and Judge Jules, is equally strong, blending tracks from cutting-edge acts like Propellerheads and Chicane with established dance acts including The Prodigy and JX. ○○○○ SD

S	1	DISCO	NO.1	2	HUS	3	DON	4	ENC	5	ALDI	6	NAT	7	WHE	8	YOU	9	SHO	10	REM	11	GET	12	DON	13	EVEI	14	THE	15	REA	16	SWI	17	LET	18	CLO	19	THE	20	ISH	21	WAI	22	FALL	23	DON	24	CAS
	1	DISCO	NO.1	2	HUS	3	DON	4	ENC	5	ALDI	6	NAT	7	WHE	8	YOU	9	SHO	10	REM	11	GET	12	DON	13	EVEI	14	THE	15	REA	16	SWI	17	LET	18	CLO	19	THE	20	ISH	21	WAI	22	FALL	23	DON	24	CAS





- 14 **25** DA FUNK/MUSIQUE *Darf Punk* Virgin
- 10 **26** THE DAY WE FIND LOVE 911 Virgin
- 24 **27** 2 BECOME 1 *Spice Girls* Virgin
- 15 **28** DISCOTHEQUE U2 Island
- 18 **29** AIN'T TALKIN' 'BOUT DIUB *Apollonia Four* Forty Steath/Sonic
- 17 **30** SHE'S A STAR James Fontana
- 28 **31** SAY WHAT YOU WANT *Texas* Mercury
- 22 **32** QUIT PLAYING GAMES (WITH MY HEART) *Backstreet Boys* Jive
- 26 **33** BATTLE OF WHO COULD CARE LESS *Ben Folds Five* Epic
- 19 **34** CLEMENTINE *Mark Owen* RCA
- 20 **35** AIN'T NOBODY LL Cool J Geffen
- 23 **36** YOUR WOMAN *White Town* Chrysalis
- 16 **37** LET ME IN *OTT* Epic
- 11 **38** THE FUNK PHENOMENA *Armand Van Helden* ZYX
- 34 **39** I FINALLY FOUND SOMEONE *Barbra Streisand* and *Bryan Adams* A&M
- 29 **40** NOVOCIAINE *FOR THE SOUL* Edis Dreamworks

▶ Bulleted titles are those with the biggest sales gains over last week.

featuring exclusive UK Mix from **Linslee Campbell** and Mixes from **SoulShock & Raphael Saadiq**

# TOP TWENTY COMPILATIONS

**1 CLUB MIX 97 - 2**  
PolyGram TV

**2 THE '97 BRIT AWARDS** Virgin

**3 IN THE MIX '97** Virgin

**4 THE SOUL ALBUM** Virgin

**5 THE HOUSE COLLECTION - VOLUME 5** Festival

**6 THE ANNUAL II - PETE TONG & BOY** *GEORGE MICKEY OF SOUND*

**7 TRAINSPOTTING (OST)** *Bill Hunter*

**8 SESSIONS SEVEN** *Minsky Of Sound*

**9 THE ULTIMATE LIME DANCING ALBUM** *Black Panther*

**10 THE MOTHER OF ALL SHING MIX ALBUMS** *Heur*

**11 SIMPLY THE BEST LOVE SONGS** *Various*

**12 HOW THAT'S WHAT I CALL MUSIC! 35** *Dee Vee/Del-Jax*

**13 ONCE IN A LIFETIME** *Heur*

**14 HITS 97** *Various*

**15 AMOUR - THE ULTIMATE LOVE COLLECTION** *PolyGram TV*

**16 THE HOT 100 TOWN ALBUM** *PolyGram TV*

**17 CRUISE** *PolyGram TV*

**18 BEST OF ACID JAZZ - VOLUME 2** *Essential/PolyGram TV*

**19 WHEED** *PolyGram TV*

**20 HARDWARE EXPLOSION '97** *Supernatural*

- 27 **25** GABRIELLE *Gabrielle* Go Beat
  - 18 **26** STOUGH *Skunk Anansie* One Little Indian
  - 12 **27** GLOW Reef Sony S2
  - 28 **28** RAZORBLADE SUITCASE *Bush* Interscope
  - 52 **29** ODELAY Beck Geffen
  - 58 **30** VERY BEST OF THE BEE GEES *Bee Gees* Polydor
  - 34 **31** RECURRING DREAM - THE VERY BEST OF *Crowded House* Capitol
  - 15 **32** ADEMUS II - CANTATA MUNDO *Miriam Stokely/London Philharmonic Choir/Venue*
  - 13 **33** BACKSTREET BOYS *Backstreet Boys* Jive
  - 45 **34** MOUSELY SHOALS *Ocean Colour Scene* MCA
  - 30 **35** (WHAT'S THE STORY) MORNING GLORY? *Oasis* Creation
  - 11 **36** OXYGENE 7-13 *Jean Michel Jarre* Epic
  - 8 **37** DRAWN TO THE DEEP END *Gene* Polydor
  - 23 **38** ALL WORLD LL Cool J Def Jam/Mercury
  - 63 **39** RETURN OF THE MACK *Mark Morrison* WEA
  - 31 **40** JAGGED LITTLE PILL *Alainis Morissette* Maverick/Reprise
- © GUN. Produced in co-operation with the BPI and BADA, based on a sample of more than 1,000 record outlets.

# JOHN DIGWEED

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HIA

A POSITIVE LIFE  
RELOAD  
BANCO DE GAIA

ORBITAL  
KIRSTY (OPUS 3)  
SYSTEM 7

SLAB  
SPOOKY  
THE DRUM CLUB

CRANIUM HF  
ULTRAMARINE

MELLOWTRONS

Shedder

Photo from this book, and CD, are donated at the request of Sally's parents to Shedder

# INTERNATIONAL FOCUS

## US CHARTWATCH

If a third week at number one on *Billboard's* Hot 100 isn't enough to satisfy them, Spice Girls have further reason this week to be pleased with how their US careers are shaping up. In its third week on the chart, their album *Spice* moves up to a new peak of five as they attempt to become the first UK act in more than seven years to be simultaneously number one on both the US singles and albums chart. It was another Virgin act who pulled off the trick the last time when Phil Collins' *Another Day in Paradise* was the number one single and... But Seriously was the biggest LP.

Puff Daddy (featuring Mass) remains the most serious challenger to the Spice Girls' singles crown with Can't Nobody Hold Me Down moving up one place with a bullet to two, but backing out, too, for Mark Morrison's Return Of The Mack, which makes a 12 place leap to 30 after only two weeks on the chart. He leaps over The Pretzels' Freestarter which holds at 32, Donna Lewis (I Love You Always Forever, 30-30) and Eric Clapton (33-33). Elsewhere it's Gine G (14-14), U2 (12-20), The Cranberries (22-27), Seal (61-68), Depeche Mode (56-62), Rod Stewart (60-73), Donna Lewis (Without Love, 75-86), and Phil Collins (85-88).

Despite the hold-up on the singles chart, The Pretzels continue to make great progress Stateside with their album *Music For The Jilted Generation* in *Billboard's* Heatseekers chart. Open to all artists who have never charted in the top 100 of the full albums chart, the chart is currently awash with UK acts, indicating that, after the Spice Girls'



success, others could soon follow. Among those in the top 50 are Tricky, *Space, Chemical Brothers* and *Kula Shaker*.

With their Hey Dude single now in *Billboard's* modern rock tracks chart, *Kula Shaker* are once again a contingent of UK-signed Sony acts currently doing well in America. *Meady's* You To Me (Eastover) is also in the same chart and *Jamiroquai's* Cosmic Girl is in the clubplay top 10, but above that on the clubplay listings is *Insomnia* by *Faithless* which was last week a number one challenger.

Disappointment for *David Bowie* on *Billboard's* album chart, where *Earthling* tumbles from 39 to 62 after only two weeks, is compensated on the Gavin collegue chart where the album climbs from 22 to 10. The chart welcomes *Underworld* this week at 44 with *Pearl's* Girl.

Topping all that is *White Town's* Your Woman which, after debuting at the top of the UK chart in January, continues to build up nicely in America. *Gavin's* hit is climbing from 28 to 20 on its alternative chart and names 8 is one of its big alternative breaking hits with ever increasing radio plays. Its radio support is so strong that last week it entered *Billboard's* airplay chart. **Paul Williams**

## UK WORLD HITS

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

AUSTRALIA	
1	<b>BREATHE</b> Profidy XL
2	<b>WANNABE</b> Spice Girls Virgin
3	<b>SAY YOU'LL BE THERE</b> Spice Girls Virgin
4	<b>I AM FEEEL</b> Alpha's Alts Mercury

Source: ARIA

FRANCE	
1	<b>INSOMNIA</b> Faithless Cherry
2	<b>SAY YOU'LL BE THERE</b> Spice Girls Virgin
3	<b>EVERLASTING</b> Whites Apart EMI
4	<b>COSMIC GIRL</b> Jamiroquai Small
5	<b>STREAMLINE</b> Newton Snijper

Source: IFPI

NETHERLANDS	
1	<b>TIME TO SAY GOODBYE</b> Sarah Brightman/Dove East West
2	<b>AINT TALKIN' 'BOUT DUB</b> Apollo 440 Epic
3	<b>2 BECOME 1</b> Spice Girls Virgin
4	<b>SALVA ME</b> Faithless Zomba
5	<b>SAY WHAT YOU WANT</b> Texas Mercury

Source: Stichting Mega Top 100

AUSTRIA	
1	<b>TIME TO SAY GOODBYE</b> Sarah Brightman/Dove Universal
2	<b>BREATH</b> Profidy XL
3	<b>BREATH</b> Profidy Virgin
4	<b>BARREL OF A GUN</b> Depeche Mode Mute
5	<b>UP TO NO GOOD</b> Porn Kings EMI

Source: IFPI

GERMANY	
1	<b>TIME TO SAY GOODBYE</b> Sarah Brightman/Dove East West
2	<b>BARREL OF A GUN</b> Depeche Mode Mute
3	<b>UP TO NO GOOD</b> Porn Kings EMI
4	<b>AINT TALKIN' 'BOUT DUB</b> Apollo 440 Epic
5	<b>BREATHE</b> Profidy XL

Source: Media Control

SWEDEN	
1	<b>BREATHE</b> Profidy XL
2	<b>BARREL OF A GUN</b> Depeche Mode Mute
3	<b>YOUR WOMAN</b> White Town Chrysalis
4	<b>AINT TALKIN' 'BOUT DUB</b> Apollo 440 Epic
5	<b>2 BECOME 1</b> Spice Girls Virgin

Source: MCO/IFPI

## ARTIST PROFILE: BLUR

Despite singing about *Magic America* on their *Parklife* album, *Blur* have been finding very little musical to date about their record sales in the US.

While Oasis stormed America's top five with 4m sales of *(What's The Story) Morning Glory?*, the Essex band's only experience of the US charts so far has been a top 60 placing for the single *Girls & Boys* in 1994.

But with a change of musical direction away from an obviously Brit sound, there is renewed optimism that America could finally fall for them. *Blur* has been playing the new album's first US single *21*, while the band are committing themselves to a heavy US promotional schedule to support the album's US release on March 11.

Parlophone's international marketing manager Carrie Spacey-Foote says, "Damon and Graham went out to do some pre-promotion in February and they're going back now for a three-week tour which is selling really well. It is already sold out on Boston."

A further US tour is being lined up for July with Spacey-Foote optimistic the band can build on their US college radio following. "In the past America has written them off as Britpop, but this album is more suited to the US," she says.

However, the US's hesitance about *Blur* isn't shared by large parts of the rest of the world with Japan, where they are planning an eight-date tour, already snapping up 100,000 copies of the new album. It has also charted across Europe with Iceland making number one and Finland, Italy, Norway,



Spain and Sweden placing it in the top ten. In Germany, it entered the chart at 23 last week to give them their 'highest placing there to date. Equally popular is *Beetlebum* which stands at one in Japanese radio's J-Wave Hot 100 and has become a top ten hit in the likes of Belgium, Finland, Hong Kong, Spain and Sweden.

In April the band will be returning to the European mainland for a two-month tour ahead of their first ever visits to Australia, New Zealand and South East Asia as they look to increase their international profile. "We're not looking at world domination," says Spacey-Foote. But, having seen their international sales increase album by album to more than 1m overseas for *The Great Escape*, she adds, sales of 2m internationally for this album is a real target. **Paul Williams**

## TRACKWATCH: BLUR

- Album top five in Iceland, Ireland, Japan, Sweden
- Also top 10 in Finland, Italy, New Zealand, Norway, Spain
- *Beetlebum* charting across Europe
- Album set for March 11 US release

## NETWORK CHART

#	Title/Artist	Label
1	<b>DON'T SPEAK</b> No Doubt (MCA)	
2	<b>RUSH</b> Radio Slave (Columbia)	
3	<b>SHOW YOU LOVE ME?</b> Eternal (BMG)	
4	<b>ENCORE UNE FOIS</b> Shak (Wagram)	
5	<b>ALONE</b> Ice Cube (Polygram)	
6	<b>NATURAL</b> Peter Aspin (MCA)	
7	<b>WHERE DO YOU GO</b> No Mercy (Arista)	
8	<b>YOU GOT THE LOVE</b> (Various Featuring Gerald Staton) (Arista)	
9	<b>SHOW ME LOVE</b> Feltus S (Chrysalis)	
10	<b>REMEMBER ME</b> Blue Boy (Polygram)	
11	<b>DON'T LET GO (LOVE)</b> En Vogue (East West/Arista)	
12	<b>SAY WHAT YOU WANT</b> Texas (Mercury)	
13	<b>SHE'S A STAR</b> Janice (Mercury)	
14	<b>READY TO GO</b> Neodance (Deconstruction)	
15	<b>I SHOT THE SHEPHERD</b> West 61 (Def Jam)	
16	<b>DO YOU KNOW</b> Michelle Gayle (RCA)	
17	<b>YOUR WOMAN</b> White Town (Deconstruction)	
18	<b>CLEMENTINE</b> Mark Owen (MCA)	
19	<b>DAY WE FIND LOVE</b> 21 (Polygram)	
20	<b>WATERLOO SUNSET</b> Only Friends (Epic)	

#	Title/Artist	Label
21	<b>BUT PLAYING GAMES (WITH MY HEART)</b> Richard Bayl (Viva)	
22	<b>UNBREAK MY TIE</b> Tomi Swales (Epic)	
23	<b>WALK ON BY</b> Gabriel (Polygram)	
24	<b>HEAVENLY JUST BECAUSE YOU FEEL GOOD</b> Dark Horse (Deconstruction)	
25	<b>STEP BY STEP</b> Whitney Houston (Arista)	
26	<b>GET ME HOME</b> Easy Street Featuring Blackstreet (Def Jam)	
27	<b>SUGAR COATED ICEBERG</b> Lightning Seeds (Epic)	
28	<b>BATTLE OF WHO WOULD CARE LESS</b> Ice Cube (Polygram)	
29	<b>NEW POLLUTION</b> Zee (Epic)	
30	<b>DARK CLOUDS</b> Space (Vest)	
31	<b>DON'T MARRY HER</b> Beautiful South (Def Jam)	
32	<b>EVERY TIME I CLOSE MY EYES</b> Referee (Epic)	
33	<b>2 BECOME 1</b> Spice Girls (Virgin)	
34	<b>INDUCTRUCTABLE</b> Alpha's Alts (Mercury)	
35	<b>REAL THING</b> Ice Cube (Arista)	
36	<b>HOLY RIVER</b> The Roots (JIVE)	
37	<b>DISCOTHEQUE</b> U2 (Polygram)	
38	<b>AINT NOBODY U</b> Don J (Gotham)	
39	<b>ONE &amp; ONE</b> Robert Miles Featuring Mickie Miller (Deconstruction)	
40	<b>SWALLOWED</b> Bush (Epic)	

## VIRGIN RADIO CHART

#	Title/Artist	Label
1	<b>ATTACK OF THE GREY LANTERN</b> Maroon (Parlophone)	
2	<b>OCEAN DRIVE</b> Lightbulb Audio (Mercury)	
3	<b>EVERYTHING MUST GO</b> Family Street Prophets (Epic)	
4	<b>BLUR</b> Blur (Parlophone)	
5	<b>WHITE ON BLONDE</b> Texas (Mercury)	
6	<b>BLUE IS THE COLOUR</b> The Beautiful South (Epic)	
7	<b>BEAUTIFUL FREAK U</b> (Deconstruction)	
8	<b>OLDER</b> George Michael (Virgin)	
9	<b>K</b> K-Cube (Epic)	
10	<b>TRAVELLING JAMES</b> (Mercury)	
11	<b>TRAVELLING WITHOUT MOVING</b> Jamiroquai (Epic)	
12	<b>GLOW</b> Ref (Epic)	
13	<b>SPIDERS</b> Ref (Epic)	
14	<b>STOOH</b> Bush (Arista)	
15	<b>DRAWN TO THE DEEP END</b> Gene (Polygram)	
16	<b>RIBAZONBLADE SUITCASE</b> Bush (Interpop)	
17	<b>SHIRLY CROW</b> Sheryl Crow (Arista)	
18	<b>PLACED</b> Pseudo (Deconstruction)	
19	<b>COMING UP</b> Bush (Epic)	
20	<b>WHAT'S THE STORY MORNING GLORY</b> Blur (Parlophone)	

#	Title/Artist	Label
21	<b>JAGGED DREAM - THE VERY BEST OF</b> David Byrne (Epic)	
22	<b>JAGGED LITTLE PILL</b> Alanis Morissette (Mercury)	
23	<b>GREATEST HITS</b> Simple Plan (East West)	
24	<b>DELAY</b> Bush (Epic)	
25	<b>MOSLEY'S SHOTS</b> Ocean Drive (MCA)	
26	<b>DIZZY HEIGHTS</b> Lightbulb Audio (Epic)	
27	<b>A SHOT ALBUM ABOUT LOVE</b> The Drive (Epic)	
28	<b>IF WE FALL IN LOVE TONIGHT</b> Hank Azaria (Mercury)	
29	<b>ALISHA REYES</b> The World (Arista)	
30	<b>THE COMMITMENTS (OST)</b> The Commitments (MCA)	
31	<b>NOW</b> Paul Rodgers (SPV Records)	
32	<b>EARTHUNG</b> David Byrne (MCA)	
33	<b>STARS</b> Simple Plan (East West)	
34	<b>NINE OBJECTS OF DESIRE</b> Suzanne Vega (Arista)	
35	<b>SEAL</b> Seal (Mercury)	
36	<b>GREEN MAN</b> White Town (MCA)	
37	<b>COME FIND YOURSELF</b> Flea Lewis' Chameleon (Chrysalis)	
38	<b>ELEGANT SLIMING</b> M People (MCA)	
39	<b>USE YOUR ILLUSION 1</b> Guns N' Roses (Epic)	
40	<b>USE YOUR ILLUSION 2</b> Guns N' Roses (Epic)	

# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	<b>DON'T YOU LOVE ME</b>	Eternal	1st Avenue/EMI	CO-502EMS 485 (E)
2	NEW	<b>GET ME HOME</b>	Foxy Brown featuring Blackstreet	Def Jam	120F31 (F)
3	NEW	<b>EVERYTIME I CLOSE MY EYES</b>	Babyface	Epic	CD-9647452 (SM)
4	2	<b>REMEMBER ME</b>	The BlueBoy	Pharm 12PHARM 1	(TRC/BMG)
5	3	<b>DON'T LET GO (LOVE)</b>	En Vogue	East West A	52967 (W)
6	NEW	<b>CASANOVA</b>	Ultimate Kaos	Polydor	CD-575931 (F)
7	4	<b>LET ME CLEAR MY THROAT</b>	DJ Kool	AmeriCan Recordings	74321452031 (BMG)
8	1	<b>I SHOT THE SHERIFF</b>	Warren G	Def Jam/Mercury	12DEF31 (F)
9	5	<b>LAST NIGHT</b>	Az Yet	LaFace/Arista	74321432131 (BMG)
10	8	<b>AIN'T NOBODY</b>	LL Cool J	Geffen	GFST 22195 (BMG)
11	7	<b>CAN'T KNOCK THE HUSTLE</b>	Jay-Z featuring Mary J. Blige	Northwestside	74321447131 (BMG)
12	NEW	<b>4 MORE</b>	De La Soul feat. Zhane Tommy Boy	TV 79	(RTM/DISC)
13	6	<b>SUMTHIN' SUMTHIN' THE MANTRA</b>	Maxwell	Columbia	66386 (SM)
14	12	<b>STEP BY STEP</b>	Whitney Houston	Arista	CD-74321444032 (BMG)
15	9	<b>COME ON EVERYBODY (GET DOWN)</b>	Lick	Blue Note	12CL 784 (E)
16	10	<b>DO YOU KNOW</b>	Michelle Gayle	1st Avenue/RCA	CD-74321415262 (BMG)
17	14	<b>JUST THE WAY</b>	Alfonzo Hunter	Cooltempo	12COOL 326 (E)
18	13	<b>WALK ON BY</b>	Gabriele	Go Beat	GDXX 1159 (F)
19	11	<b>NEVER MISS THE WATER</b>	DraKa Khan featuring We'Leh Negerofo	Reggae W	8287 (W)
20	18	<b>PONY</b>	Gnuswine	Epic	9641266 (SM)
21	NEW	<b>THINGS'LL NEVER CHANGE</b>	Eno	Jive	JIVE1 417 (F)
22	15	<b>TELL ME</b>	Dru Hill	Fourth & Broadway	12BRW 342 (F)
23	23	<b>COSMIC GIRL</b>	Jamiroquai	Sony	SD-CC-9638295 (SM)
24	NEW	<b>NO DIGITY</b>	Blackstreet featuring Dr. Dre	Interscope	INT 55003 (BMG)
25	22	<b>HORNY</b>	Mark Morrison	WEA	CD-WEA 090CD1 (W)
26	17	<b>INVISIBLE</b>	Public Demand	ZTT	ZANG ZANG 857 (W)
27	19	<b>STREET DREAMS</b>	NAS	Columbia	6641306 (SM)
28	30	<b>I BELIEVE I CAN FLY</b>	K.Relly	Jive	42622 Jive (MPOR)
29	31	<b>NO WOMAN, NO CRY</b>	Fugees	Columbia	CD-5639922 (SM)
30	18	<b>DAYS OF OUR LIVES</b>	Bone Thugs-N-Harmony	East West A	33927 (W)
31	NEW	<b>SPACE COWBOY</b>	Jamiroquai	Epic	4277827 (SM)
32	24	<b>TWISTED</b>	Keith Sweat	Elektra	EKR 2217 (W)
33	28	<b>LOVING EVERY MINUTE</b>	Lightshow Family	Wild Card/Polydor	CD-5731012 (F)
34	20	<b>DO YOU THINK ABOUT US</b>	Total	Puff Daddy/Arista	74321458491 (BMG)
35	21	<b>COLD ROCK A PARTY</b>	MC Lyte	East West A	33975 (W)
36	26	<b>WHAT'S LOVE GOT TO DO WITH IT</b>	Warren G featuring Andre Harrell	Interscope	CO57080 (Impor)
37	33	<b>I AIN'T MAD AT CHA</b>	2Pac	Death Row/Island	12DRW 135 (F)
38	27	<b>FOREVER</b>	Dannise	Big Life	CD-BLIDA 132 (F)
39	37	<b>HOW DO YOU WANT IT?</b>	2 Pac featuring KC and Jiko	Death Row/Island	12DRW 417 (F)
40	25	<b>KNOCKS ME OFF MY FEET</b>	Donell Jones	LaFace	CD-74321458552 (BMG)

# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	<b>CLOSE TO YOUR HEART</b>	JX	HitFreedom	TABX 215 (F)
2	NEW	<b>GET ME HOME</b>	Foxy Brown/FL Blackstreet	Def Jam	12DEF 31 (F)
3	NEW	<b>SHOW ME LOVE</b>	Robin S	Champion	CHAMP 71235 (SM/BMG)
4	NEW	<b>CAFE DEL MAR</b>	Energy 52	Hotj	CHOPS HOJ 51 (RTM/DISC)
5	1	<b>ENCORE UNE FOIS</b>	Sarah	Mutgly	12MUTLY 18 (TRC/BMG)
6	NEW	<b>THE FUNK PHENOMENA</b>	Armand Van Helden	ZYX	ZYX 824013 (ZXX)
7	2	<b>YOU GOT THE LOVE</b>	Source featuring Candé Stone	React	12REACT 89 (W)
8	NEW	<b>HINDU LOVER</b>	Djaniel	Deconstruction	7432145871 (BMG)
9	NEW	<b>CRY FREEDOM</b>	Mombassa	Sound Proof	SPT 021 (F)
10	NEW	<b>TECHNOLOGY</b>	Ed Rush & Mico	Ne-U-Turn	NUT 0018 (SPD)
11	8	<b>REMEMBER ME</b>	The BlueBoy	Pharm 12PHARM 1	(TRC/BMG)
12	5	<b>DA FUNK/MUSIQUE</b>	Dahb Punk	Virgin	VST 1625 (E)
13	NEW	<b>RUNAWAY</b>	Nuyorican Soul featuring India	Talkin' Loud	TLX 20 (F)
14	NEW	<b>4 MORE</b>	De La Soul/PL Zhane Tommy Boy	TV 79	(RTM/DISC)
15	NEW	<b>ATLANTIS</b>	Section X	Perfecto	WV PERF 1387 (W)
16	9	<b>LET ME CLEAR MY THROAT</b>	DJ Kool	American Recordings	74321452031 (BMG)
17	NEW	<b>WHO IS IT/BACK OUT OF DIS</b>	Flores & Suñvor	Philly Blend	PB089 (SPD)
18	NEW	<b>PRETTY GREEN EYES</b>	Force & Styles Pt. Junior	UK Dance	UKD100 (F)
19	6	<b>CAN'T KNOCK THE HUSTLE</b>	Jay-Z featuring Mary J. Blige	Northwestside	74321447131 (BMG)
20	22	<b>JUST THE WAY</b>	Alfonzo Hunter	Cooltempo	12COOL 326 (E)
21	12	<b>LIFE'S TOO SHORT</b>	Hole In One	Manifesto	FESS 21 (F)
22	7	<b>SNOW</b>	DRN	Deconstruction	74321440711 (BMG)
23	4	<b>FUNKATARINIUM</b>	Jump	Heat Records	HEAT 005 (W)
24	NEW	<b>NEW + IMPROVED</b>	Herbalife	Ninja Tune	ZEN1251 (V)
25	NEW	<b>GIVE IT TO ME</b>	Headcrash	Distinctive	DIS121 (F)
26	11	<b>SUMTHIN' SUMTHIN' THE MANTRA</b>	Maxwell	Columbia	66386 (SM)
27	19	<b>GOOD THING GOING</b>	Yaz	East West	EW 0827 (W)
28	NEW	<b>PANDOMIA</b>	DJ Randy	Protek	KULT71 (RTM/DISC)
29	NEW	<b>ARE YOU THERE</b>	Wrex	Ovum Records	OVUK 1201 (SM)
30	NEW	<b>THE CONTAGIOUS EP</b>	Dub Virus	Fx Promotions	FX004 (JDD)

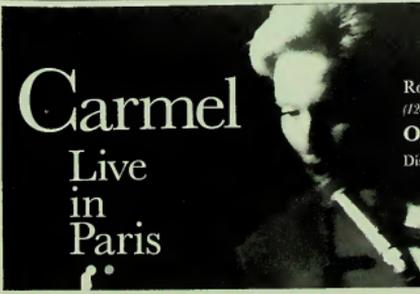
# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	<b>ORBLIVION</b>	The Orb	Island	ILPSD 8055/ACT 8055 (F)
2	NEW	<b>THE HOUSE COLLECTION - VOLUME 5</b>	Various	Fantasia	#1HC 5MC (SM/UM/SAM)
3	NEW	<b>TAKE A LOOK OVER YOUR SHOULDER (REALITY)</b>	Warren G	Def Jam	533841/533844 (F)
4	2	<b>FUNKMASTER FLEX - THE MIX TAPE VOLUME II</b>	Various	Loud	07863074721/0786307424 (BMG)
5	1	<b>SESSIONS SEVEN</b>	Various	Minsky	CD Sound MINSKY 7 (SM/UM/SAM)
6	NEW	<b>NU CLASSIC SOUL</b>	Various	Cooltempo	CTL 9 5711CT 19 (F)
7	3	<b>URBAN HANG SUITE</b>	Maxwell	Elektra	4823991/4823994 (SM)
8	7	<b>HOMEWORK</b>	Dahb Punk	Virgin	V 2821/CT 2821 (E)
9	NEW	<b>CHASTIC SLIDE</b>	Autuche	Wray	WARPLP 451/WARPHIC 4 (RTM/DISC)
10	8	<b>CLUB MIX 97 - 2</b>	Various	PolyGram	TV -555344 0

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

SPECIALIST CHARTS

8 MARCH 1997



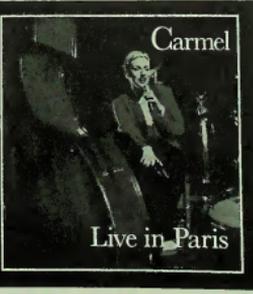
**Carmel**  
Live in Paris

Released by Musidisc  
(120752)

**ON 10TH MARCH**

Distributed by Grapevine





**Carmel**  
Live in Paris

## VIDEO

This	Last	Artist/Title	Label/Cat No	16	16	HARRY ENFIELD AND CHUMS 1997	BBC 98CD5564	1	1	MICHAEL FLATLEY/Lord Of The Dance	Label/Cat No
1	1	THE HUNCHBACK OF NOTRE DAME	Walt Disney 01/1128	17	15	JURRY RACING	First Independent V43205	2	2	BACKSTREET BOYS/Backstreet Boys	JIVE 7620
2	2	THE 4 FATES - FLET - TUNGSKA	Fox Video 4594	18	12	THE MASK	BV EVC1188	3	3	CROWD HOUSE/Fueled To The World	PolyGram VCS1343
3	1	INDEPENDENCE DAY	Fox Video 41/109	19	22	TRAINSPOTTING	PolyGram Video TP97041	4	4	BILL WHELAN/Riviera/The Show	SDI V6348
4	4	STAR TREK DEEP SPACE NINE - VOL. 3	CIC Video V9R025	20	20	ROSEMARY CONEY'S - NEW BODY BY DESIGN	Video Collection V3552	5	5	BILL WHELAN/Riviera/The Show	V0255
5	5	STAR TREK VOYAGER - VOL. 3	CIC Video V9R024	21	21	BRAVEHEART	Fox Video 5080	6	6	WOLFPACKERS/Emmentide	BMG Video V423749/2563
6	3	STARGATE	PolyGram Video 02/51782	22	13	BARNET IN CONCERT	PolyGram Video VCS1063	7	7	LIVE GAST RECORDING/Westside In Concert	Video Collection VCS28
7	2	MICHAEL FLATLEY/Lord Of The Dance	Walt Disney 02/2142	23	25	FAT FAT FAT	Asiatic AST1285	8	8	DASSIS...Then & Now	BMV 27332
8	5	TOP STORY	Walt Disney 02/2142	24	19	ACTION MAN - X-TREME ACTION - VOL.2	Tempo 10/950	9	9	BYRON JELINE At Wembley	WV 43183
9	4	ALADDIN AND THE KING OF THIEVES	Walt Disney 02/2142	25	28	THOMAS THE TANK ENGINE & FRIENDS	Video Collection VCS139	10	12	WYNDY WATKINS/She's A Wonderful	Warner Home Video VCS14528
10	6	BARNEY - FUN & GAMES	PolyGram Video 954983	26	27	HEAT	Warner Home Video VCS14528	11	11	WYNDY WATKINS/She's A Wonderful	ScottiF V7630
11	10	BARNEY'S IMAGINATION ISLAND	PolyGram Video 954983	27	27	HEAT	Warner Home Video VCS14528	12	10	ROBSON & JEROME/Askin' Apart	BMG Video V423749/2563
12	8	101 Dalmatians	Walt Disney 02/2142	28	28	STAR TREK - THE ORIGINAL SERIES 2.2	CIC Video V9R024	13	13	HURST/ARTISTIK/Jive/You've Got To Be Truly Hip/True	BMV 27332
13	17	SENS AND SENSIBILITY	Columbia TriStar CTRP2530	29	28	RAPID RESULTS WITH BEVERLY CALLARD	Video Collection VCS566	14	15	DANIEL O'DONNELL/The Classic Live Concert/10/28/705	10/28/705
14	7	BARBARA CURRIE - AGE FREE BODY	BMG Video V423749/2563	30	22	THOMAS THE TANK-DOWN THE	MC126	15	15	YES/Kay To Accusation	Game Entertainment/09/309
15	14	BABE	CIC Video VNA1024	31	31			16	16		

## INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)	This	Last	Title	Artist	Label (distributor)
1	1	YOU GOT THE LOVE	Source featuring Crudi Stanton	Reach CONTRACTS (E)	1	2	BACKSTREET BOYS	Backstreet Boys	Jive CHIP 18 (P)
2	1	DARK CLOUDS	Space	CG CDUTG (TUP)	2	1	A SHORT ALBUM ABOUT LOVE	Divine Comedy	Sentana SETCD08 (V)
3	1	I MISS YOU	Björk	One Little India 19477CD (P)	3	3	STOOSH	Skunk Anansie	One Little India TPLP 85CD (P)
4	3	HEDONISM (JUST BECAUSE...)	Skunk Anansie	One Little India 19167cd (P)	4	10	SPIDERS	Space	Gut GUTCD 1 (TUP)
5	2	GARREL OF A GUN	Depeche Mode	Mute CD80N25 (RTM/Disc)	5	5	PLACEDO	Placido	Elevator Music COP1002X (V)
6	4	QUIT PLAYING GAMES	Backstreet Boys	Jive JIVECD 409 (P)	6	7	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECD 189 (3M/V)
7	5	NANCY BOY	Picabca	Elevator Music FL00RCD4 (V)	7	6	COMING UP	Suede	Nade NUDE CD (3M/V)
8	16	WHITE RIBBON DAY	Deliquis?	Ferrous CDURRY (P)	8	4	BRIGHTEN THE CORNERS	Pavement	Dominic Recordings WIGCD31 (P)
9	6	FUNKATARIMA!	Junior Boy's Own	Heat Recordings HATCD005 (V)	9	8	THE THRILL OF IT ALL	Thunder	Raw Power RAWVCD15 (P)
10	5	HYBRID	Est Static	Planet Dog BARK2CD4CD (3M/V)	10	9	IXNAY ON THE HOMBRE	Offspring	Creation CRECD 189 (3M/V)
11	7	LOVE IS BLUE	Edward Ball	Creation CHSC2044 (P)	11	12	DEFINITELY MAYBE	Boyz II Men	Echo ECHCD 11 (V)
12	9	INTO MY ARMS	Nick Cave And The Bad Seeds	Mute CDUTG132 (RTM/D)	12	11	UGLY BEAUTIFUL	Babybird	Infidelus SLEEPCD 912 (V)
13	16	BORN SLUPPY	Underworld	Junior Boy's Own JB 49 CD32 (RTM/D)	13	13	THE Y GILL	Sleeper	Sentana SETCD 18 (V)
14	1	I GOT THE LOVE	Hypnotiq	Tidy Trax TIDYRCD (P)	14	14	CASANOVA	Distric Comedy	Infectious INFECT 40CD (RTM/D)
15	15	SATURDAY NIGHT	Space	Nade NUDE 24CD (3M/V)	15	16	1977	Ash	Junior Boy's Own JB004 CD (3M/D)
16	12	BELIEVE	Gus Gus	4AD BAD07RCD (RTM)	16	15	SECOND Toughest In The Infants	Underworld	One Little India TPLP 51CD (P)
17	13	CANDY GIRL	Babybird	Echo ECHCD3 (V)	17	17	POST/TELEGRAM	Björk	One Little India TPLP 51CD (P)
18	8	THE MUSIC THAT WE HEAR	Morcheeba	Indochine 10504CD (P)	18	18	PARANOID & SUNBURNT	Skunk Anansie	One Little India TPLP 51CD (P)
19	10	STRATEGIC HAMLETS	Urnsai Yatsura	CHEC CHECD (Southern)	19	22	INTRODUCING...	DJ Shadow	Mo Wax MW 050D (V)
20	17	WHATEVER	Cassix	Creation CRECD 195 (3M/V)	20	20	THE COMPLETE	Stone Roses	Silverstone ORECD 535 (P)

## INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	2	BACKSTREET BOYS	Backstreet Boys	Jive CHIP 18 (P)
2	1	A SHORT ALBUM ABOUT LOVE	Divine Comedy	Sentana SETCD08 (V)
3	3	STOOSH	Skunk Anansie	One Little India TPLP 85CD (P)
4	10	SPIDERS	Space	Gut GUTCD 1 (TUP)
5	5	PLACEDO	Placido	Elevator Music COP1002X (V)
6	7	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECD 189 (3M/V)
7	6	COMING UP	Suede	Nade NUDE CD (3M/V)
8	4	BRIGHTEN THE CORNERS	Pavement	Dominic Recordings WIGCD31 (P)
9	8	THE THRILL OF IT ALL	Thunder	Raw Power RAWVCD15 (P)
10	9	IXNAY ON THE HOMBRE	Offspring	Creation CRECD 189 (3M/V)
11	12	DEFINITELY MAYBE	Boyz II Men	Echo ECHCD 11 (V)
12	11	UGLY BEAUTIFUL	Babybird	Infidelus SLEEPCD 912 (V)
13	13	THE Y GILL	Sleeper	Sentana SETCD 18 (V)
14	14	CASANOVA	Distric Comedy	Infectious INFECT 40CD (RTM/D)
15	16	1977	Ash	Junior Boy's Own JB004 CD (3M/D)
16	15	SECOND TOUGHEST IN THE INFANTS	Underworld	One Little India TPLP 51CD (P)
17	17	POST/TELEGRAM	Björk	One Little India TPLP 51CD (P)
18	18	PARANOID & SUNBURNT	Skunk Anansie	One Little India TPLP 51CD (P)
19	22	INTRODUCING...	DJ Shadow	Mo Wax MW 050D (V)
20	20	THE COMPLETE	Stone Roses	Silverstone ORECD 535 (P)

## COUNTRY

This	Last	Title	Artist	Label (distributor)	This	Last	Title	Artist	Label (distributor)
1	1	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz RITZCD 739 (P)	11	9	BRS-49	BRS-49	Arista 0782181812 (BMG)
2	2	TRAGIC KINGDOM	Charlie Landsborough	Rise RITZCD 0078 (P)	12	12	THE ROAD TO ENSENADA	Lyle Lovett	MCA MCD 11403 (BMG)
3	3	STARS	Dolly Parton	Rising Tide RTO 8638 (BMG)	13	13	GREAT COUNTRY SONGS	Eric Burdon	RCA 0780368802 (BMG)
4	4	TREASURES	Shania Twain	Mercury S22882 (P)	14	14	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 477879 (SM)
5	5	THE WOMAN IN ME	Mary Chapin Carpenter	Columbia 495182 (SM)	15	15	IN PLECES	Garth Brooks	Liberty CDST 2212 (E)
6	6	A PLACE IN THE WORLD	Emmylou Harris	Grapevine CDPCS 102 (P)	16	16	I FEEL RIGHT	Steve Earle	Transatlantic TRACD 232 (P)
7	7	WRECKING BALL	Mavericks	MCA MCD 11344 (BMG)	17	17	FRESH HORSES	Garth Brooks	Capitol CDOB 1 (E)
8	8	MUSIC FOR ALL OCCASIONS	Reba McEntire	MCA MCD 11500 (BMG)	18	18	TIMELESS	Daniel O'Donnell/MaryJury	Ritz RITZCD 737 (P)
9	9	WHY IF IT'S YOU	Levon Rimes	Curb CURCD 028 (P)	19	19	EVERYTHING I LOVE	Alice Jackson	Arista 0782188132 (BMG)
10	10	BLUE			20	20	GIVE ME SOME WHEELS	Suzy Bogguss	Capitol PRMCD0 10 (E)

## MID-PRICE

This	Last	Title	Artist	Label (distributor)	This	Last	Title	Artist	Label (distributor)
1	1	A SHORT ALBUM ABOUT LOVE	Divine Comedy	Sentana SETCD 08 (V)	11	9	HOMEGROWN	Dodgy	AAM 508232 (F)
2	3	STARS	Simply Red	East West 9031753942 (V)	12	12	CLASSIC HITS	Various	Euro 95301942 (V)
3	1	SEAL	Seal	277 8031745572 (V)	13	20	THE BLUES BROTHERS (OST)	Various	Atlantic K 56718 (V)
4	4	INGENUA	K.D. Lang	Sire 759328402 (V)	14	14	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GED 24148 (SM)
5	2	LITTLE EARTHQUAKES	Tori Amos	East West (V)	15	15	THE DOCK OF THE BAY	Old Redding	0
6	6	PABLO HONEY	Redd Foxx	Parlophone CDPCS 7360 (E)	16	16	TONI BRAXTON	Toni Braxton	Arista 300828072 (BMG)
7	7	TRACY CHAPMAN	Tracy Chapman	Elektra EKT44CD (V)	17	17	CEC' POUR VIE	Clain Dion	Nectar NTRCD 076 (P)
8	8	A NEW FRAME	Simply Red	Elektra 244892 (V)	18	18	HEADLINES & DEADLINES, THE HITS OF A-HA	A-Ha	Warner Bros 79939732 (WEA)
9	5	BROTHERS IN ARMS	Dixie Strats	Vertigo 824992 (F)	19	19	TANGO IN THE NIGHT	Restwood Mac	Warner Bros WX 65CD (V)
10	19	ELEGANT SLUMMING	M People	Deconstruction 74321160782 (BMG)	20	20	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Columbia 462882 (SM)

## ROCK

This	Last	Title	Artist	Label (distributor)
1	1	TRAGIC KINGDOM	No Doubt	Interscope IND 90003 (BMG)
2	1	GLOW	Raid	Sony S2 4893442 (SM)
3	3	STOOSH	Skunk Anansie	One Little Ind TPLP 85CD (P)
4	4	RAZORBLADE SUITCASE	Bush	Interscope INCD9091 (V)
5	7	NOW	Paul Rodgers	SPV Recordings SPV0084462 (BMG)
6	5	IXNAY ON THE HOMBRE	Offspring	Epitaph EPICD 072 (P)
7	6	THE THRILL OF IT ALL	Thunder	Raw Power RAWVCD15 (P)
8	9	GARBAGE	Garbage	Mushroom D 31452 (RTM)
9	8	18 TIL I DIE	Bryan Adams	AAM 5495152 (F)
10	10	FREAK SHOW	Silverchair	COLUMBIA 7595961842 (SM)

## JAZZ &amp; BLUES

This	Last	Title	Artist	Label (distributor)
1	1	NYORICAN SOUL	Nuyorican Soul	Talkin' Loud TALKCD (F)
2	1	FEELING GOOD/BEST OF NINA SIMONE	Erklayh Badu	Universal UCD 52027 (BMG)
3	4	DIAMOND LIFE	Nina Simone	Verve 228682 (F)
4	5	THE MOMENT	Sade	Epitaph CD20404 (SM)
5	3	GREATEST HITS	Kenny G	Arista 0782189253 (BMG)
6	6	DIAMANT	Janis Joplin	Columbia RCD 32190 (SM)
7	1	THE LEGEND OF BILLIE HOLIDAY	Pammy Group	Geffen GED 24978 (BMG)
8	2	ESSENTIAL ELLA	Billie Holiday	MCA NCLD 15216 (BMG)
9	5	BREATHLESS	Ella Fitzgerald	Warner Bros WX 65CD (V)
10	7		Kenny G	Arista 0782189462 (BMG)



NEWCASTLE ARENA: IMPROVING ACCESS FOR DISABLED CUSTOMERS



WEMBLEY ARENA: SPENT £200,000 ON IMPROVING THE VENUE'S FRONTAGE

# UK'S VENUES SPLASH OUT ON IMPROVING STANDARDS

MANY MUSIC VENUES THROUGHOUT THE UK ARE UNDERTAKING WIDE-RANGING PROGRAMMES IN ORDER TO IMPROVE FACILITIES FOR THEIR CUSTOMERS AND PERFORMERS. SARAH DAVIS REPORTS ON SOME OF THE LATEST DEVELOPMENTS

**F**orty million pounds for home improvements? That's the amount of National Lottery cash London's Royal Albert Hall has been awarded to upgrade its facilities, preparing the 126-year-old venue for the 21st century.

So far, the RAH has used the cash to refurbish the balcony, fit larger and more comfortable airline style seating and install two more lifts with a sound and voice system for the blind and deaf.

It is just one of many venues around the UK which are splashing out on artist and production crew comfort and making other improvements to meet ever more stringent health and safety regulations.

London's Wembley Arena has upgraded its frontage by spending more than £200,000 on a new turnstile near the car park with flat access for wheelchair users.

John Drury, the venue's sales and marketing manager, says it is important to maintain high standards: "Audiences are more demanding than ever nowadays," he says. "This is a very competitive business.

Increasingly, we are up against the smart new cinema complexes, not just other music venues."

Improved facilities for the disabled and easier access to the main floor has also been a priority for one of the UK's newest venues, the Newcastle Arena, which opened in November 1995.

Not all improvements need cost a fortune, however. The simple application of fluorescent paint to the steps in Sheffield Arena's auditorium to aid audiences in blackout conditions has proved an inexpensive way of enhancing front of house conditions.

The Yorkshire venue has also recently spent £70,000 on a new indoor marquee on the concourse, complete with its own kitchen

facilities. David Vickers, the venue's assistant general manager, says, "The marquee is perfect for corporate hospitality, some public events and for artists' own hospitality after the show."

All medium to large venues now regularly upgrade dressing rooms and facilities for artists and crew.

The London Arena recently refurbished its hospitality suites so that the Waterside Suite now has a window with a river view. And artists now have access to

the health club adjacent to back stage.

Nicky Dunn, one of the Arena's directors, says, "Artists can arrange to use the club which has a full-scale gym, a squash court and two indoor tennis courts."

Keeping the artists happy is one thing, but satisfying customers is where it really counts.

The bigger the venue, the more importance is attached to its car parking facilities. Huddersfield's Sir Alfred McAlpine Stadium is one which has paid particular

attention to this aspect of its amenities. The stadium, serving the big conurbations of Leeds and Manchester, provides parking for 8,000 and has also introduced a unique ticketing service which ensures all ticket buyers automatically receive a full parking permit and a map of the site and all access routes.

Once inside a hall, audiences need to be assured of their personal safety. To this end, venue owners and managers must follow a raft of local and national government guidelines.

One of the most important documents is the Home Office's Pop Code. Lyn Moulding, house manager at the Cambridge Corn Exchange, which has been awarded a charter mark by the government for excellence in standards, says, "The code basically lays out how a venue should be run. It's not law as such, but you would have a hard time in court if you hadn't read it."

"It covers everything from waste disposal to lost property, pedestrian access, major incidents, drugs - right down to artificial and dried foliage in venues. I use this as the bible and I train all my staff with it."

The Paris Court accident of 1994, when seating collapsed during a Pink Floyd concert and 35 people needed hospital treatment, focused national attention on venue safety.

As a result the Earls Court Olympia group now ensures all outside contractors' work is double checked by its own structural engineers before a show can proceed.

Otherwise, all venues must provide full first aid and fire safety procedures. Wembley Stadium and Arena and the NEC have hospitals on site, while the NEC even has its own fire engine and crew.

Halls are inspected annually by the Fire Brigade and regularly receive visits from fire prevention officers and council inspectors without whose approval they cannot operate.

Concert promoters also put pressure on venue managers since, under recent legislation, they can now be held jointly responsible in the event of an accident.

"Consequently, there is closer cooperation than ever on all aspects of safety," says Andrew Young, senior operations manager at Wembley Arena.

An example, perhaps, of how extra red tape can actually pay dividends.

## BLINK - AND YOU WON'T MISS ANYTHING



wide screen TV monitors. Blink can also provide a camera crew at a favourable rate if bands want to film or record their performances.

Blink TV broadcasts, comprising short films, commercial breaks and product promotion, are developed around the personality of the band, the audience and environment. Topics include sports bloopers, crashes and splashes, dangerous sports, fashion and timelapse photography. Advertisers range from sports shoe companies to consumer electronics.

Blink TV managing director Barry Ulewellyn says: "As long as the band, tour promoter and venue are happy,

we'll run the ad. They have the right to say no, they have full editorial control." Typical advertisers include Sony PlayStation, Duracell Batteries and JVC, whose marketing manager Steven Michaelis is particularly impressed by Blink TV's flexibility. "I like the way the programming can be tailored to the audience," he says.

Since launching at the end of last year, Blink has been featured heavily at concerts by acts including Stig, Gary Glitter and Status Quo.

Gary Glitter's manager Jeff Hanlon says, "Having the Blink equipment in place meant the traditional music build up to Gary's show could be translated into a full audio visual one at no extra expense. Blink took care of the operational aspects and it all went without a hitch."

With the general public now demanding total entertainment packages, leading venues including Wembley, Sheffield Arena, Newcastle Arena and the Birmingham NEC have all installed customised closed circuit TV systems for use in concert intervals.

Developed by software/hardware producer Blink TV, the systems deliver 30 minutes of cinema-like programming, including information, entertainment and news of forthcoming shows, all tailored to specific audiences.

Paul Teppenden, director of marketing at the Newcastle Arena, says, "Having Blink TV in the bar has certainly diverted our customers' attention away from their beer!"

Blink has provided each venue with 3,000 sq ft screens and Bahco 8000 projectors as well as

# VENUES TURN ON THE STAGE SHOWCASE NEW TALENT

FIRST IMPRESSIONS CAN BE VITAL IN GETTING A RECORDING ARTIST'S CAREER OFF THE GROUND, SO RECORD COMPANIES PUT GREAT EFFORT INTO GETTING THE RIGHT VENUE TO SHOWCASE THEIR EMERGING TALENT. DAVID KNIGHT REPORTS

**W**ithout a doubt, the lunchtime or early evening showcase is now accepted as one of the best ways of exposing new acts to the people who count – the press, radio, TV and retailers. They are particularly valuable for artists who don't have a live profile as they give an immediate impression of what the act is about visually.

Companies such as WEA with many American acts to promote find that a carefully-planned showcase can often have as much impact as a full-blown tour.

"Radio and TV do find them useful," says WEA's head of press Barbara Charone. "You can send tapes and videos until the cows come home, but it's not the same as seeing the act in the flesh."

Kristina Kyriacou, marketing head at RCA, says, "We do around 10 a year, when an artist has a comprehensive album/single package."

Julia Allen, from Polydor's marketing department, adds, "In the past, we've tended to do about five or six a year, but we're considering more."

Increasingly, the watchword is quality, not quantity. "Showcases have been around in various forms for at least the past 10 years," says Ray Cooper, joint deputy managing director of Virgin Records. "It used to be the knee-jerk reaction to sign an act and put them on in front of the media. Now you have to be a little more imaginative."

Having realised that even media folk's love of free booze and canapés is eventually superseded by their craving for the new and unusual, the trend now is for a showcase to be more of an event. It is, after all, simply one of several promotional tools open to the label, along with events such as album playbacks and school tours (see breakout).

Although "proper" rock venues are often used, Jason Morais, WEA's artist relations manager, says, "You try to find ones that have never been used before." Morais recently supervised a showcase of new soul acts Public Demand, Peace By Piece and Shola Ama at one of the hottest new bars in London, The Saint. He knew the venue would be enough to ensure a great turnout.

Otherwise, he has used the Royal College, St Stephen's Constitutional Club and the Union Club, where 60 people saw Porno For Pyros last year, and will see Wilco very soon.

Otherwise, an established venue like The Borderline may still be best for new rock bands from the States. Jane Cotter, promoter at The Borderline, says, "It's handy for the international labels, comfortable for the

companies and comfortable for the bands." And for £600 plus VAT for the venue, excluding refreshments, it can be a cost-effective exercise.

However, as Cotter points out, many labels prefer to stage an event which might attract the paying punter but offers the media a large guest list. "We prefer it, too, because it enhances our reputation as one of the places in London to go for the best new music," she says.

The Hanover Grand takes a more proactive interest in attracting showcases but, as a nightclub most nights, it has different priorities to The Borderline.

Sally Fitzgerald, promoter at the Grand, says, "Unlike most dance clubs, we have a good stage, a balcony, plus great sound and lighting systems, so we're well suited to presenting live acts in an intimate and controlled environment."

Costs of mounting a successful showcase vary. The Hanover Grand charges about £1,000 plus extra, while L'Equipe Anglais, a smaller West End club/restaurant which has been used by Polydor to launch Nu Colours and Montage, costs next to nothing to hire.

"I'll spend anything between £3,000 and £10,000 on a showcase," says Warner's Morais. Kristina Kyriacou says they cost "upwards of £4,000-£5,000. You can't really do them for less."

A regional tour may also be included because, as Kyriacou



ALANIS MORISSETTE: KICK-STARTED HER UK CAREER WITH A LONDON SHOWCASE

says, "Local I.R. is so important now."

EMI is also aware of the value of promoting artists outside London. Consequently, Howard New performed in Edinburgh, Manchester and Birmingham as well as London, new American artist Patti Rothberg played the Night And Day in Manchester and Dana Dawson performed several showcases in smart restaurants around the country, including 41 The Calls in Leeds, and The Ubiquitous Chip in Glasgow.

The proliferation of fancy eateries and bars in most big cities provides interesting opportunities for dual promotion. Virgin's New Zealand signings The Mutemixers recently played a showcase at the newly-renovated restaurant/club Cobden, close to the Virgin offices in London's North Kensington and, as Ray Cooper says, "It can work in their favour as well as ours. A lot of places we wouldn't have thought of two years ago are perfect now."

But when the artist is strong enough, space is all that is required. When Alanis Morissette made her debut UK appearance at a Hanover Grand showcase less than two years ago, the effect was immediate.

"It definitely kickstarted her career in the UK," says Barbara Charone. "Afterwards You Oughta Know went straight on the radio."

That's the sort of result everybody's looking for. ■

## BANDS GO BACK TO SCHOOL TO WIN NEW AUDIENCES

Ever since nascent bands Take That and Let Loose cut their teeth in front of school age audiences, classroom tours have become one of the most effective ways of introducing new bands to the teen market.

Promotions company School Touring, run by former A&R man Steve Andrews, entered this arena early last year by organising a nine-date jaunt for The Kelly Family. Now it offers to put new artists in front of up to a thousand members of their target audience every day, to database that audience and, wherever possible, secure quality local print and broadcast media coverage, too.

Polydor, East West and EMI are among the record companies who have used Andrews' services for acts as varied as Code Red, Aaliyah, Chris Braide, Stereo Nation, The Poppys and Personelle. A school tour can replicate a more orthodox three- or four-week nationwide format used in normal touring or be more



specific in terms of location and school type. "Stereo Nation wanted to concentrate on the Midlands, for instance," explains Andrews. "With Aaliyah, we just went to London, Birmingham and Bristol."

Sixth form colleges as well as secondary schools can be targeted, too, on the assumption that the next Oasis or Alanis Morissette could benefit from being directly marketed to an older age group.

Last year, School Touring organised dates for Parlophone guitar band The Poppys and EMI/Parlophone head of touring and events Mark Pinder was very happy with the results. "The Poppys played full half-hour sets, which went down incredibly well," he says. "For an unknown band, it was a great opportunity to improve their live performance by playing to a very enthusiastic audience."

Andrews believes schools tours will continue to grow since they benefit all parties. "It's a simple quid pro quo for the schools," he says. "You provide the hall, we provide the show. Schools are also beginning to realise there are educational angles as the artists often join in question and answer sessions after the show."

Meanwhile, the record companies can get invaluable information from the kids regarding their likes and dislikes when they return the database cards distributed at the gigs.

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## SINGLES

**FUN LOVIN CRIMINALS:** King Of New York (CDS/5048). The third cut from the group's enjoyable debut LP *Came Find Yourself* is a downbeat lazy stroll in lounge band mode. This and their forthcoming tour should push the album beyond gold status. **□□□**

**CONFUCIUS SAYS:** *Not In Blue* (WCH/UK 9388). The Japanese duo may find a niche as the East's answer to Spice Girls. This sophisticated pop song is surprisingly powerful. **□□□**

**YVETTE MICHELE:** *I'm Not Feeling You* (CA/Lead 7432/MSZ-7). The voice from pianist Flex's club hit *Everybody* and *Everylight* teams up with the DJ again in this lilting street tune which has spent two weeks at the top of RM's urban chart. **□□□**

**SCOOTER:** *Break It Up* (Edel/Club Tools 063/MSL). Shock of the week—the German trio press pause on their noisy techno and unleash a simple but stunning ballad instead. If radio bites, this could be huge. **□□□**

**SAM WALKER:** *Just Can't Get Enough* (Pro-Active via Total/BMG 50295/30624). A Hi-NRG version of the Depeche Mode hit, performed by a former boxing champion with bleached blonde hair. That's a recipe for success in gay handbag clubs, but it faces a tough fight to become a chart contender. **□□□**



DEATH IN VEGAS: SKANKS SOUND GOOD

**SIONA:** *De You Wanna Funk* (Urgent/BMG SIONA 3). The Irish-born soul singer gets laid back and lush for a downtempo take on the Sylvester club classic. Dates on the Mr Gay UK tour will help raise her profile. **□□□**

**ALLIUM:** *Silent Sister* (Mother Records NUMCDB). These London-based newcomers may score with the inkies for their early Eighties influences, but are unlikely to crack the charts with this debut Mother release. **□□**

**COAST:** *De In Now* (Sagar SUGA/SCD). This powerful fourth single from the Scottish band is a no-frills, superbly structured affair, taking in Sixties harmonies, hard-to-resist hooks and a strong, thumping chorus. **□□□**

**YOU AM:** *I Good Morning* (Warner W0395CD). The Australians manage neither to offend nor thrill with this simple turn on British Sixties guitar pop. It may



DAVID DEVANT & HIS SPIRIT WIFE: AN OFF-KILTER POP OFFERING

win some radio allies, but is unlikely to set the charts on fire. **□□□**

**STERLING:** *Out Of The Sunlight* (Mantra MNT130). Energetic and effervescent rockers twist their sleeve-wear influences, from Flax to Bee Gees, into focus with four new songs that illustrate things are shaping up nicely for their Paul Tippler-produced debut in the spring. **□□□**

**FLOOR FEDERATION V DISCO SLUTS:** *Into The Fire* (Intend 13 BRW 386). A sultry, breathy vocal intro bursts into a scorching acidic synth line that rolls into a terrific spacey break. It's very hands in the air, even if it is 1997. **□□□**

**ANGELHEART:** *I'm Still Waiting* (Hi-Life WAT 2). DJ Angel serves up some hot 'n' spicy house, topped with strong vocals from Alysha Bourne. An added bonus is the wickedly sensual club mix from Grand Laurence. **□□□**

**DAISY DEE:** *Angel* (Edel/Club Tools 063/MSZ10). The voice of This Best Is Techno returns with a pumping dance tune, which also features a subtle dreamhouse melody. A successful blend. **□□□**

**ONE INCH PUNCH:** *Hi* (Audio Ink/UK HUTCD8). The music of Justin Warfield and Gianni Carafalo is part hip, part indie rock but this Tim Simenon-produced single is firmly in the latter territory and has obvious appeal to adventurous radio programmers. **□□□**

**KEN ISHII:** *Echo Edit* (R&S RS3712). Frenetic and funky, this latest offering from Japan's king of electronic music is a compelling slice of softcore techno. Impressive. **□□□**

**APACHE INDIAN:** *Lovin' Let Me Love You* (Coalition Cola 002 CD). Having been the first Anglo-Asian artist to truly break through, Apache Indian takes the Bally Sappo approach with a more a distilled

Indian sound, employing a female vocal catch to duet with his ragga chat. Catchy. **□□□**

**LUTHER VANDROSS:** *Love Don't Love You Anymore* (Epic XPCD 214). The heavyweight soul man delivers a slick, lush and moody smoocher that has instant hit stamped all over it. Class. **□□□□**

**MUKI:** *Jahbar* (Mantra MNT17CD). A highly enjoyable intelligent drum and bass groover which describes an atmospheric journey through haunting sounds, soothing percussion and thunderous, rolling bass lines. **□□□**

**WHITNEY HOUSTON:** *Believe In You And Me* (Arista 7432146 602). More serious schmalts from The Preacher's Wife soundtrack. Clearly destined for the Top 20 and anyone with a chocolate box heart. **□□□□**

**DAVID DEVANT & HIS SPIRIT WIFE:** *Ginger* (Rhythm King KINCD4). Off-kilter pop recalling early Bowie, Suede and Space with engagingly humorous lyrics about being ginger. **□□□**

**SINGLE OF THE WEEK**

**VERBENA:** *Hey Come On* (Sétanta SET31). A dubious effort to take a ride with a bunch of worse-for-wear Texas scuzzbags in their riff heavy pick up truck. A real bludgeon of a track that marks them out for a big future. **□□□□**

**ALBUMS**

**DEATH IN VEGAS:** *Dead Elvis* (Hart 22 CD). Less of a big beat attack than the singles issued by the pairing of Richard Fearless and Steve Haller, this is a minor let down. The instruments slink sound good, but, too often, Dead Elvis just drifts. **□□□**

**COAL CHAMBER:** *Coal Chamber* (Roadrunner

MC/CD RR 8863 42). Expect molten metal riffing, hip hop rhythms and mind scurrying vocals from this new four-piece who have already taken the LA street rock scene by storm. **□□□**

**ENZSO:** *Enzo* (Columbia 483 8704Z). Heavenly choirs and the New Zealand Symphony Orchestra combine with the voices of Neil and Tim Finn and others on this intense work which, despite some songs of quality, is just too clever for its own good. **□□**

**ETERNAL:** *Before The Rain* (EMI UK CD05M1103). While retaining the polished production values of previous efforts, this third album brings a guttier feel to the trio's usual smooth, soulful qualities, helping to turn it into their most satisfying effort yet. **□□□**

**VARIOUS:** *Fifty* (Some Some 50/Some 50CD). This is Some's 50th fine release. From the label that originally brought us Daft Punk, we have another deep selection of trancey house tracks from some of its top acts including Slam, Rejuvenation, Equus and Mass. **□□□**

**VARIOUS:** *Deaf* (Hes J Ministry Of Sound DDCD/DMC3). This fine mix by Pete Tong and Judge Jules blends tracks from cutting edge acts like Propellerheads and Chicane with established dance acts including The Prodigy and J. Co. **□□□**

**LAURENT GARNIER:** *30* (Communications FC063D). The second album from the French electro techno master is a



SCOOTER: SHOCK SWITCH FROM TECHNO

typically effortless, hypnotic opus. Essential listening for electronic fans. **□□□□**

**QUEENSRYCHE:** *Hear In The Now Frontline* (EMI 7243851414). More riff-heavy rock from Queensryche, which should please their existing fanbase, but won't make many converts. **□□□**

**ALBUM OF THE WEEK**

**SPEARHEAD:** *Chocolate Supa Highway* (Capitol CDE3). The success of Pugees may pave the way for a breakthrough for Michael Franti's chilled-out rap/soul/jazz fusion, which is showcased here as strongly as on its acclaimed predecessor *Horn*. **□□□□**

This week's reviews: Simon Abbott, Sarah Davis, Chris De Whalley, Mike Patten, Martin Talbot, Paul Vaughan, Selina Webb and Paul Williams



## ALAN JONES TALKING MUSIC

Jomanda's superb *Gotta Love For You*, one of the best dance records of the Nineties, somehow managed to fall short of the Top 40 when released in 1991. It has wisely been updated by *Serial Diva*, who opt for a smooth, pulsating and epic new selection of mixes. An all-time anthem whose time has come, watch this turn into a big hit this time round...Diamond Recordings' latest offering *A Pye In The Face* brings together 21 comedy tracks from the Pye label archives. The bizarre mix includes several hits available on CD for the first time, including Steptoe & Son At The Palace, Dick Emery's *You Are Awful*, Mike Reid's *Ugly Duckling* and Arthur Mullard & Hylda Baker's take on *You're The One That I Want*. It also includes Frankie Howard & June Whitfield's

*Up Je T'Aime*, a bawdy parody of the notorious Serge Gainsbourg & Jane Birkin hit, which also turns up this week as *Soul Je T'Aime* on *Pillow Talk*—The Best Of Sylvia by Sylvia Robinson, the soul and R&B singer who founded Sugarhill Records. Her sensuous hit *Pillow Talk* is the main attraction on an album dominated by sweet, breathy soul songs...Sequel's new *Absolutely* series carries a dealer price lower than most regular albums but consists of three CDs. The introductory album *Absolutely...The Very Best Of Prelude* features 33 lengthy mixes of top tracks from the legendary disco label, including hits from Sharon Redd, Bobby Thurston, Hi Gloss and D Train...*Rebekah Ryan* was widely acclaimed as a singer to watch last year and launched her

career with a couple of middling chart hits. Her latest single is a fine remake of Barbra Streisand's chart-topping *Woman In Love*, written by the Bee Gees...Meanwhile, another Gibb Brothers tune, *To Love Somebody*, is given a darker and more brooding but wholly accessible and enjoyable treatment by *Gallon Drunk*, which emphasises the melodic and lyrical quality of the Bee Gees oeuvre...*The Backstreet Boys'* latest, *Anywhere For You*, is an impeccably performed ballad on which the boys indulge in much vocal interplay. The whole thing is decorated with sweet harmonies and smells like another major hit for the rapidly developing group.

REVIEWS

RECORDS OUT ON MARCH 17, 1997

## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
<b>AEROSMITH</b> Nice Lives	Columbia	March 10		Radio ads will run on Virgin 1215 backed by ads in the music and national press. There will be posters on the London Underground. In-store and window displays will run with multiples and independents. There will be press ads in <i>Blues &amp; Soul</i> , <i>Touch</i> , <i>Echoes</i> and <i>New Nation</i> . Posters will be available for retailers supported by Club Cards. Ads will run in selected ITV regions and there will be radio ads on Capital. Press ads will run in the nationals and there will be radio ads on Radio 1. Press ads will run in <i>Kerrang!</i> , <i>NME</i> , <i>Melody Maker</i> and <i>Big Cheese</i> and a covermount with <i>Metal Hammer</i> . There will be regional TV advertising to support this release plus radio ads on Heart.
<b>AFTER SEVEN</b> The Very Best Of After Seven	Virgin	March 10		There will be radio ads on Capital and press ads in the nationals and pop press. Displays will run in multiples and independents.
<b>BEE GEES</b> Still Waters	Polydor	March 10		Radio ads will run on Heart, Piccadilly, Metro, Clyde, Capital, Ocean, Power and Inwits backed by press advertising.
<b>BODY COUNT</b> Violent Demise	Virgin	March 10		Press ads will run in <i>Majic</i> and the nationals and there will be posters on BR and Adshel sites. Displays will run with multiples and independents.
<b>ELKIE BROOKES</b> The Very Best of Elkie Brookes	PolyGram TV	March 3		This album will be TV advertised on VH-1 and radio advertised on Virgin and Cool FM. Press ads will be backed by BR posters.
<b>CATHY DENNIS</b> Am! The Kinda Girl?	Polydor	March 10		Press ads will run in <i>Q</i> , <i>Selene</i> , <i>Time Out</i> , <i>Big Issue</i> , <i>Mojo</i> , <i>Sun</i> , <i>Daily Mail</i> , <i>Guardian</i> and <i>Daily Record</i> . There will be a poster campaign in London with HMV. In-store displays will run with multiples.
<b>CELINE DION</b> The French Love Album	Dino	March 3		Ads will run in <i>NME</i> with HMV, <i>HighHop Connection</i> , <i>Echoes</i> , <i>NBA UK</i> , <i>Blues &amp; Soul</i> and <i>Touch</i> . There will be posters available for in-store use. There will be ads in the music and national press. The campaign includes a database mailout to 3,000 names.
<b>JOHN LEE HOOKER</b> Don't Look Back	Virgin	March 10		This release will be radio advertised on Capital, Heart, Jazz FM and Virgin and promoted in the dance and music press. There will be posters in London and displays with multiples and independent retailers.
<b>VAN MORRISON</b> The Healing Game	Polydor	March 3		Press ads will run in the music and style press. There will be extensive retail support from multiples and independents and nationwide posters.
<b>OCEAN COLOUR SCENE</b> B Sides, Seaside & Free Rides	MCA	March 3		There will be press ads in <i>The Face</i> , <i>Time Out</i> , <i>Straight No Chaser</i> , <i>NME</i> and <i>Guardian</i> and posters in London.
<b>SCARFACE</b> The Untouchable	Virgin	March 10		This special edition soundtrack coincides with the theatrical release of the Star Wars Trilogy Special Edition. The soundtrack will be tagged on all radio, TV, press and poster advertising and movie trailers for the films.
<b>SHARON SHANNON</b> Each Little Thing	Grapevine	March 10		Radio ads for this three-CD box set will run on Kiss, Choice, Galaxy and Heart. There will also be promotion on Radio One's Danny Rampling and Pete Tong shows and press ads in <i>Blues &amp; Soul</i> , <i>Touch</i> and <i>MixMag</i> . There will be press ads in <i>NME</i> , <i>Straight No Chaser</i> and <i>MixMag</i> with HMV. The album is an Our Price recommended release and will feature on Virgin VMR and listening posts. There will also be posters.
<b>TDF</b> Retail Therapy	WEA	March 10		There will be national Channel Four and ITV ads plus radio ads on selected ILR stations. Ads will run in the music press and there will be displays with multiples including Our Price, Virgin and HMV.
<b>UZ</b> Pop US 3	Island	March 3		TV ads will run on Channel Four London, selected ITV regions, Sky, The Box, Live TV and MTV. There will be radio ads on Choice and Kiss. National TV ads will run on Channel Four and ITV and there will be radio ads on ILR stations. Press ads will run in <i>Smash Hits</i> and <i>TOTP</i> .
<b>STAR WARS: A New Hope</b>	RCA Victor	March 10		Radio ads on Galaxy, Kiss 102, Choice, Fortn, Kiss 100 and Kiss 105 will be backed by music press ads and in-store displays.
<b>VARIOUS</b> Absolutely - The Very Best Of Prelude Records	Deep Beats	out now		TV ads will run on Channel Four London, selected TV stations with radio ads on Kiss and Choice. There will be specialist black and style press ads.
<b>VARIOUS</b> Anchka - Sounds Of The Asian Underground	Island	out now		There will be national TV ads on Channel Four and regional ads on ITV. Radio ads will run on Virgin, national ILR stations and gold stations.
<b>VARIOUS</b> The Best Album In The World... Ever! Vol. 5	Virgin	March 3		There will be ads on Kiss 100 and 102, Essex, Galaxy, Leicester Sound, Choice London and Birmingham, BMB, Southern and Piccadilly.
<b>VARIOUS</b> Drum & Bass Mix 97	PolyGram TV	March 10		This release will be cross-promoted on all 20th Century Fox TV, radio, press and posters for the film but will also be solus press advertised.
<b>VARIOUS</b> Once In A Lifetime	Telstar	out now		There will be extensive press advertising plus radio ads on Kiss, Galaxy, Frequency and Choice. Displays will run with multiples and independents. The album will be regionally advertised on Channel Four and ITV and nationally on Sky. There will be radio and poster advertising.
<b>VARIOUS</b> Pure Reggae Covers	Dino	March 3		<input type="checkbox"/> TV <input type="checkbox"/> RADIO <input type="checkbox"/> PRESS <input type="checkbox"/> POSTERS
<b>VARIOUS</b> Romeo & Juliet Original...	EMI Premier Soundtracks	March 10		
<b>VARIOUS</b> Trip To The Andes	Tutti Dance	March 3		
<b>VARIOUS</b> Voices Of Tranquility 2	Time	March 3		

Compiled by Sue Sillito: 0181-767 2255

## CAMPAIGNS OF THE WEEK

## ARTIST

**JOHN WILLIAMS - STAR WARS: A NEW HOPE**

**Record label:** RCA Victor  
**Media agency:** Target Media  
**Media executive:** Rob Wilkerson  
**Product manager:** Richard Dinnadge  
**Creative concept:** In-house  
 RCA Victor is backing John Williams' soundtrack *Star Wars: A New Hope* with press ads in the quality nationals

plus magazine ads in *Empire*, *Premier*, *Esquire* and *Q*. The album, released to coincide with 20th Century Fox's new-look *Star Wars*, will be tagged on all TV, radio, press and poster ads for the film. There will also be leaflets in cinema foyers and displays with all multiples and independents. More than £1m is being spent on marketing and RCA Victor anticipates that the soundtrack - the first of three due out this year - will benefit from that spend.

## COMPILATION

**DRUM AND BASS MIX 97**

**Record label:** PolyGram TV  
**Media agency/executive:** The Media Business/Tina Digby  
**Product manager:** Nigel Godsiff  
**Creative concept:** In-house  
 PolyGram TV is targeting occasional listeners as well as drum and bass diehards with its new compilation, *Drum And Bass Mix 97*, which is due

out next Monday. The album, sponsored by Casio G-Shock watches, will be nationally advertised on Channel Four, The Box, MTV and Sky and regionally advertised in selected ITV areas. There will be ads in the specialist dance press including *Touch*, *Wax* and *Muzik* and posters on the London Underground. Radio advertising will run on Kiss FM and there will be displays with selected multiples and independents.

## BEHIND THE COUNTER

## TERRY SHORTLAND, Trumps, Waltham Cross

"The Bee Gees single part two with extra tracks has been selling really well and we had a lot of enquiries about their forthcoming album the day after The Brits was screened. Quite a few DJs also came in to buy the Brits compilation as they know they'll get asked for the tracks that featured on the show. Although window space is pretty tight here, we've currently got a good showing for Aerosmith. Their single has been flying out, which we reckon is due to the fact it's featured in the current radio ad for their tour. Spice Mania will be back on the rise next week, judging by the amount of interest we've had in their forthcoming single. Our hopes are also high for U2's album. We haven't notched up that many pre-orders yet, but it should steam out once it hits the racks."

## ON THE ROAD

## STEVE DENSHAM, BMG rep for south coast

"There seems to be a bit of a singles battle with Kula Shaker and Peter Andre this week. Kula Shaker is very strong with the independents and the HMVs while Andre's doing big business through Woolworths. The new albums by James and Warren G are selling well while, on the dance front, releases like JX and Foxy Brown are doing well. There's a lot of interest in the Republica album, especially considering nobody really knew about them a month ago. I'm doing some pre-selling this week, including the new Lisa Stansfield album and Whitney Houston single. Another act we've got is David Devant and His Spirit Wife who played at the conference show last week. If you want a unique night out, go and see them."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Kula Shaker was the week's star singles performer and demand was particularly strong for the limited-edition version with a free poster. Other contenders included Aerosmith, Erasure, JX, Foxy Brown, Peter Andre, Beck, Robin S, The Artist, Feeder and Sybil. Albums business was quieter although James, The Orb, Eels and Warren G performed consistently well nationwide.

## PRE-RELEASE ENQUIRIES

Singles - Oasis, Live, Blis, Fugees, Spearhead; Albums - U2, Van Morrison, Bee Gees, The Prodigy, Charlatans, Radiohead, Supergrass, Ocean Colour Scene, Adriana Evans, 18 Wheeler, Ocean Colour Scene, Apollo 440

## ADDITIONAL FORMATS

Kula Shaker limited-edition CD single with poster, EMI and Virgin limited-edition back catalogue releases on vinyl, Ministry Of Sound Sessions '79 in collectors' packaging

## IN-STORE

Windows - U2, Voices Of Tranquility, Van Morrison, Robert Miles, Fact 2, Live, Three Colours Red, Sneaker Pimps, Dodgy, Ant & Dec, Monaco; In-store - Spice Girls, Mark Morrison, Elkie Brooks, Romantic Spirit, Hits '97, Celine Dion, Fugees, Van Morrison, Ocean Colour Scene, Spearhead, Ben Folds Five, Jacqueline Du Pre,

## MULTIPLE CAMPAIGNS



Windows - U2, Voices Of Tranquility 2; In-store and press ads - Candystins, Spearhead, Ben Folds Five, Jacqueline Du Pre; TV ads - Voices Of Tranquility 2 (Anglia)



Single - Spice Girls, Album - U2, In-store - Fugees, Ant & Dec, Monaco, Alisha's Attic, Dodgy, Mark Morrison, Ocean Colour Scene, Hits '97, Van Morrison, Celine Dion, Girl Power, Elkie Brooks, Voices Of Tranquility 2, Space, Apollo 440, Brits '97 promotion with CDs from £10.99 and cassettes from £7.99. Sony budget promotion with CDs at £4.99, three CD box sets for £7.99, budget CDs at £4.99



In-store - free box of Roses chocolates with selected CDs and videos, Brits '97, Voices From Heaven, Evita, Enya, Romantic Spirit, Buddy Holly, Rod Stewart, Hunchback Of Notre Dame, Independence Day, Timon & Pumbaa, James And The Giant Peach, Up Close And Personal



Windows - Tasmia Little, Nimbus label of the month, Shine, British composers promotion; In-store - PolyGram promotion with three CDs for £20, Warner Classics mid-price promotion, Roberto Alagna, Hamlet soundtrack, Klezmer 2, DG originals from £9.99, Philip Glass



Single - Spice Girls; Windows - U2, Fact 2, Van Morrison, Ocean Colour Scene, Three Colours Red, Sneaker Pimp, Dodgy, Monaco, Ant & Dec, 18 Wheeler; Press ads - Sweetback, live promotion, Erkyah Bedu, Rahsaan Patterson, Adriana Evans, Candykins, U3, Entombed, Alisha's Attic, Jean Michel Jarre, Everything But The Girl, Bis, White Town, Smurfs, Nick Cave, Voices Of Tranquility



Singles - Spice Girls, Fugees, Alisha's Attic, Monaco; Album - U2, Windows - Van Morrison, Hunchback Of Notre Dame; In-store - Fact 2, Ocean Colour Scene, Robert Miles, Mark Morrison, Eels, EMI Sale Of The Century, two CDs for £13, four CDs for £10



In-store - A Tribe Called Quest, Dayshavaiour, Lunachicks, Nightstick, Syndicate; Selects listening posts - T-C Hug, Entombed, Candykins, Shakta



Singles - Spice Girls, Mark Morrison, Fugees, Dodgy, Ant & Dec, Alisha's Attic; Albums - Ocean Colour Scene, U2, Van Morrison, Girl Power, Hits Album '97; Videos - Emma, Star Trek Original 22



Singles - Ant & Dec, Monaco, Mark Morrison, Olive, Spice Girls, Albums - Veruca Salt, Entombed, Candykins, Republica; Windows - Mansour, Ocean Colour Scene, U2, Van Morrison; In-store - Brits '97, EMI sale, U2, Carl Cox, Aerosmith, No Doubt



Windows - U2, The Orb, Van Morrison, Brits '97, Republica, EMI mid-price sale, Jacqueline Du Pre, Fantasia House Collection Volume 8; In-store - EMI mid-price sale, EMI Sale Of The Century with full price titles reduced to £9.99; Press ads - Van Morrison, The Aloof, Republica, James, Jacqueline Du Pre



Singles - Spice Girls, Monaco, Dodgy, Live, Olive, Sneaker Pimps, Mark Morrison, Daus; Windows and in-store - EMI Sale Of The Century, Fantasia House Collection Volume 8; U2, Carl Cox, Van Morrison, Ocean Colour Scene, Brits '97

W H SMITH

Single - Spice Girls; Album - U2; Windows - U2, Van Morrison, Robert Miles; In-store - Elkie Brooks, Voices Of Tranquility 2, Van Morrison

WOOLWORTHS

Singles - Spice Girls, Ant & Dec; Album - Ocean Colour Scene; In-store - Robert Miles, James, Warren G, selected CDs for £9.99 or three for £13, cassettes for £1 and CDs of £2, selected EMI titles from £9.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Beverly), Groove Records (Hullax), HMV (Milton Keynes), H & R Cloaks (Croydon), Our Price (Dartford), Rival Records (Bath), Rock Box (Camberley), Tower (Piscadilly), Tramps Records & Tapes (Waltham Cross) and Virgin (Harrow). If you would like to contribute, call Karen Faux on 0181-433 4830.

## EXPOSURE

## TELEVISION

8.3.97

**Live And Kicking** features Boyzone and Spice Girls, BBC 1: 9.15am-12.12pm  
**Scratchy & Co** featuring Eternal and Ant & Dec, ITV: 9.25-11.30pm  
**National Lottery Live** with Lisa Stansfield and Eurovision contestant Sam Blue, BBC 1: 7.50-8.10pm  
**MTV Unplugged** with Annie Lennox, MTV: 10-11pm  
**Windows On The World: Journey Into Jazz**, featuring trumpeter Randy Brecker, BBC2: 12.25-1.25am  
**Beat Sessions** with Iggy Pop, Channel Four:

5.02-6.20pm

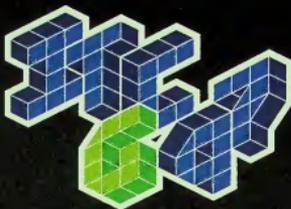
**9.3.97**  
**The 92 Zone** with Boyzone and Symposium, BBC 2: 11.45am-12.15pm  
**11.3.97**  
**Beatclub 70s**, with New York Dolls, Black Sabbath, Billy Ocean and Johnny Cash, VH 1: 10-10.30pm  
**Ant & Dec Unplugged** with Robbie Williams, Channel Four: 6.25-6.55pm  
**13.3.97**  
**Star Hour: Boyzone**, talking about their favourite videos, MTV: 5.30-6.30pm

8.3.97

**Daydream Believers: The Monkees** Story, Radio Two: 5.03-5pm  
**Steve Earle In Concert**, Radio Two: 6.03-7pm  
**Live From The Mel**, Benjamin Britten's opera Billy Budd with tenor Philip Langridge, Radio Three: 6.30-8.50pm  
**The Essential Mix** featuring Ashley Beedle, Radio One: 2-4am  
**9.3.97**  
**In Concert: Gene**, Radio One: 8-9pm  
**10.3.97**  
**Kevin Greening** with Gabrielle, Radio One: 4-6.15pm

## RADIO

**The Evening Session** with Alabama and Broadcast, Radio One: 8.30-8.30pm  
**11.3.97**  
**Nicky Campbell**, featuring INXS, Radio One: 2-4pm  
**Chris Rea: Beaches And Banana Skins**, Radio Two: 9.03-10pm  
**12.3.97**  
**Jay Whitley** with Ocean Colour Scene performing live, Radio One: noon-2pm  
**The Evening Session** with My Life Story and Octopus, Radio One: 8.30-10.30pm  
**13.3.97**  
**Simon Mayo** with Texas, Radio One: Sam-noon



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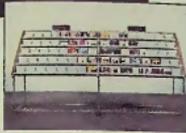


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So round it came again. It was *Brits* night (1) and, while there was no snow this year, the London traffic made up for it. Plenty of people turned up at BMG's pre-Awards bash at Buena Sera including (2) *Doody's* Andy Miller, BMG Music Publishing's A&R co-ordinator Venetia Mills, managing director Paul Curran and *Dodgy's* Nigel Clark. Some had more than just a nomination to celebrate, such as newbywids Andrew Jenkins – vj of *BMG Music Publishing International* – and new wife *Carli* who tied the knot in Australia on St Valentine's Day, here they are (3) with BMG Music Publishing president Nick Firth. The big winners on the night were, of course, either spicy or manic: *Virgin MD Paul Conroy* is, of course, the former, and here raises a toast with *Spice* manager Simon Fuller (4). *Epic MD Rob Strieder*, meanwhile, was calling Dooley's snapper a shibbelster or charlatan or something (5), while *Maniacs'* producer Mike Hedges and guitarist *Nicky Wire* looked on. Mercury twosome *Alisha's Attie* didn't take any prizes away but still kept right on smiling, while *RCA's Brian Kennedy* got all mean and moody (6). Backstage meanwhile, many more celebs got tucked into the *Hard Rock Cafe* hospitality, among them *Spicy* girl *Geri* who kept everything in perspective...or somewhere (7). Over at the dodgers, everyone got in on the act, including *PPL* head honcho *Charles Andrews* (8) and *Arista MD Martin Heath* (9) and their respective back seat drivers. For some it was a particularly special occasion, including young *Amanda Carr* who gaterashed the whole thing in search of *Damon's* sweaty mid-print (10). For *Warner Ireland* boss *Dennis Woods* and his daughter, just being there was fun enough (11), while *Gabrielle* and new *Go!* Beat boss *Ferdy Unger-Hamilton* celebrated their win with a nifty quick-step (12). Helping themselves to a swift bottle of *Bud* were *Roadrunner's Kate Hughes* and *Jimmy Devlin*, and *HMV* boss *Brian McLaughlin* (13). Hey, cheer up lover – say

Remember where you heard it first: After the Jacko and Jarvis double act last year, it was left to the least likely of guests to supply the *Brits* show editor with his first cut. Enter *Elton John* who showed he could still provide a tantrum, if not a tiara, when the nominees failed to appear for the award he was presenting. He angrily muttered, "They can't organise a fucking piss-up in a brewery here"...TV supremo *Malcolm Gerrie* almost faced a nasty tantrum himself when he

confronted that geezer from Minneapolis in a last ditch effort to persuade him to serve up a cocktail of smash toons. A fly-on-the-wall of the dressing room told Dooley that the conversation ran something like this – *Gerrie*: "Er, come on lad, the punters are expecting sushi from the top chef. They've got their chopsticks – you can't give them pasta." *The Artist*: "Yah, but the best fucking pasta dish those muthas will have ever tasted"...Wags in the audience were guessing that the hat man *Jay Kay* and *Diana Ross* didn't get it on with a cheek-by-jowl clinch during their duet because the wind machine keeping *Ross's* locks afloat would have blown the topper off *Kay's* bonce...So, just who was the music industry executive whose champagne-opening activities almost knocked out *Virginia Bottomley* with a flying cork?...*Mrs Merton* just avoided getting up some of the audience's noses when she inquired why everybody was asking for *Charlie* back stage. Apparently the white stuff falling from the sky during *The Bee Gees'* performance

didn't indicate *Charlie* had finally arrived...What's the betting on more record company parties next year – a la *Grammys* and *Oscars* – after post-awards press coverage centred around *Virgin's Spice Girls* bash at *Quo Vadis* and the *Sony* event at the brand new Metropolitan hotel in *Park Lane*. The stars moved around between the two, with *Janet Street-Porter* looking cosy with *Robbie Williams* at the *Damien Hirst/Marco Pierre White* joint while one little gatcher at the *Sony* event included *Tricky*, *Goldie*, *James Dean Bradfield*, *Irvine Welsh* and assorted *Fugees*. Respect in da house...While such parties meant later than usual conclusions to the night for many, spare a thought for *PRS's John Hutchinson* and the rest of his council who had to get away ready for an egm at 10am sharp the next morning...And the final word on Monday night. A team of *Terrence Higgins Trust* volunteers selling red ribbons at the *Brits* raised two grand. *Nordoff Robbins* also raised £2,000 from their raffle, although the winning

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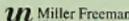
cheese for the camera! Oh go on. Just a quickie? No? Ulp. Everything But The Girl's Tracey and Ben have a larf with Manic James Dean Bradfield (14). With the final whistle within earshot, Ian Broudie taps celebrity Chelsea fan Babs Cheron for a quick autograph (15). Goodness knows what EMI worldwide boss Ken Berry said to Parlophone's Tony Wasworth, but it certainly brought a reaction (16). But then we all know how silly people can get as the Brits night begins to wear on, as departing Top Of The Pops head Ric Blaxill and Virgin Radio's Mark Story demonstrate (17). In a final, ominous illustration of how things get if you take things too far, Andy and Matt from Dodgy do their best hang-dog impressions (18).

PHOTOGRAPHS: CHRIS TAYLOR

ticket - check your pockets before doing the laundry for C24001 - still remains unclaimed...The Brits may have provided a wild ol' night, but that's nothing compared to the previous Friday's *Irmis* in Dublin. The post-bash party included a bizarre knife-throwing act and the strangest set of stilt-walkers this side of Kilkenny...The sweetest sight was the sight of Virgin boss Paul Conroy struggling through the throng carrying two of the biggest teddy bears you've ever seen... A wild time was also had at the *TOTP* mag party which featured a wild performance of Greased Lightning, on top of the bar, by one Ric Blaxill and EastEnders pin-up Martine McCutcheon...The bubbly corks

were popping all over the shop last week when Dougie Dudgeon and Jon Beecher opened the door of their new record company Snapper. In addition to celebrating their return to the business, the pair and their partners in rhyme dangerously reduced champagne stocks with a series of good news. For starters, on Monday Mark Levinson, a non-executive director and one of the financial backers of the new venture, and his wife Jean celebrated the birth of their second child Kate Elizabeth. In the evening, staunch Hammers fan and director Laurie "Forever Blowing Bubbles" Pryor saw his beloved team slam four goals past arch rivals Spurs, thereby increasing the

team's goal tally for the season by 25% at a stroke. And, to cap it all, on Tuesday, Beecher got spliced to Grapevine export manager Victoria Steer at Guildford Registry Office...Stamford Bridge seems to be turning into the football ground for the stars. Firstly, Masterpiece Mastering studio sorted out Bryan Adams for a ticket in its box after hearing on Capital FM he was desperate to see Chelsea's match with Man Utd. And then Masterpiece stepped in to sort out Spice Girls' Mel C and Victoria with tickets...Finally, congrats are due to Acc Records licensing manager Nicky McCarthy and her husband Billy on the birth of two baby girls on Wednesday (26) night.

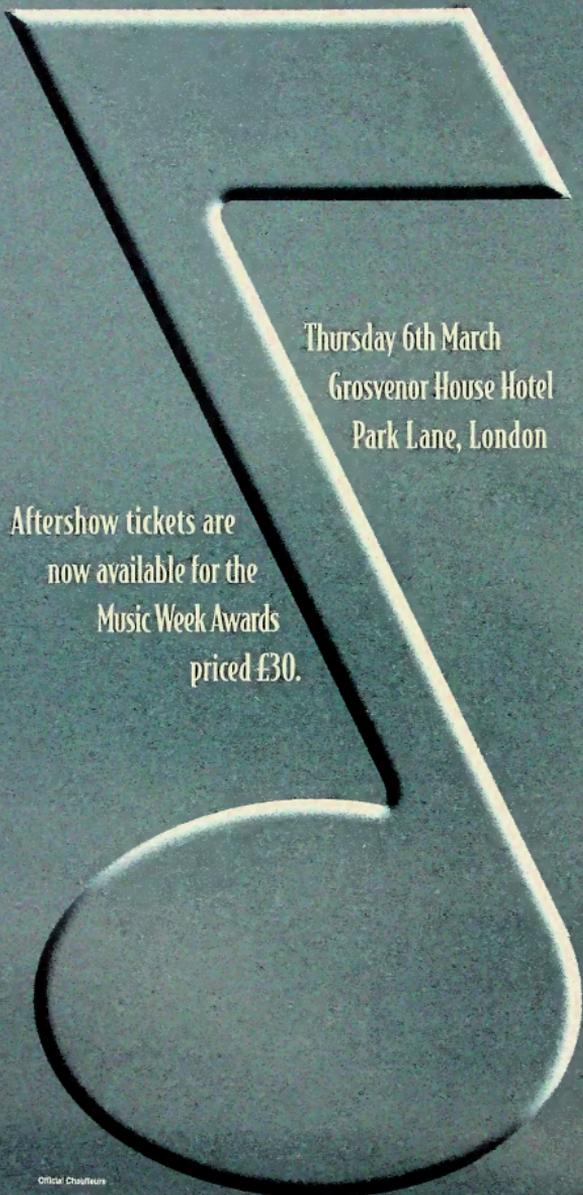
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 Miller Freeman Entertainment Group, Miller Freeman a plc,  
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 Tel: 0171-620 3636. Fax: 0171-401 8035  


Editor: Susan Webb. Group Special Projects Editor: Chris de Winton. News editor: Martin Talbot. Reporter: Paul Williams. Circulation editor: Paul Gatten. Group production editor: Duncan Hilliard. Senior sub-editor/designer: Fiona Robertson. Sub-editor: Paul Vaughan. Group sales manager: Ruth Elliott. Deputy group sales manager: Judith Ryan. International sales manager: Matthew Tyrrell. Sales executives (advertising): Amber Crompton, Shirley Neal, Adrian Pope, Trevor McNeilly. US sales executive: John Hayes. Sales executives (subscriptions): Helen Astor, Susan Richards, Richard Cohen. Promotions executive: Louise Stevens. Administrative executive: Sophie Moss. For Miller Freeman Entertainment Ltd, Group of production manager: Carmen Harbeck. Deputy group of production manager: Jane Fawkes. Editor-in-chief: Steve Redwood. Publishing director: Andrew Brice. Managing Director: Douglas Sheard.  
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Just when we thought we'd got over The Brits, the benefit gig for MJs late A&R editor Leo Finlay succeeded in topping up those hangovers. Besides splendid outings for Travis (1) - Andy Mac, you've got a monster there - Ash (2), Formula One (3) and The Fall (4), Oasis's Noel Gallagher turned up to check out Travis and declared them to be "brilliant" (5). Upwards of 800 revellers roared on all four bands (6) with many continuing to drink the night away until well into the dawn, ensuring it was a worthy tribute to our great friend Leo. Thanks to everyone who contributed to the event and especially the bands and all those who pledged cash. The total is still to be topped up, so Dooley will fill you in in coming weeks.  
 PHOTOGRAPHS: CHRIS TAYLOR

1997

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**Blur**  
Best British Album 1997 (Nominated)  
Best British Group 1998 (Nominated)



**Blur**  
Best International Male Solo Artist 1997 (Nominated)



**David A. Stewart**  
Best British Producer 1992 (Nominated)  
Best British Producer 1993 (Nominated)  
Best British Producer 1982 (Nominated)



**Daddy**  
Best British Video Good Single 1997 (Nominated)



**David A. Stewart**  
Best British Producer 1992 (Nominated)  
Best British Producer 1988 (Nominated)



**Abelardo**  
Best British Producer 1997 Spring City (Nominated)

**Fox Earth Orchestra**  
Best International Performance 1997 (Nominated)



**Paul Weller**  
Best British Male Solo Artist 1994 (Nominated)  
Best British Album 1993 (Nominated)  
Best British Single 1994 (Nominated)  
Best British Male Solo Artist 1994 (Nominated)  
Best British Single 1994 (Nominated)  
Best British Male Solo Artist 1994 (Nominated)  
Best British Single 1994 (Nominated)

**S.A.S.**  
Best British Group 1992 (Lost Winner)  
Best British Album - The White Room 1992 (Nominated)  
Best Video by a British Artist  
Lost Best International 1992 (Nominated)



**The Cars**  
Best International Group 1993 (Nominated)  
Best British Group 1991 (Nominated)  
Best Video by a British Artist (Lost to M80) (Nominated)  
Best Music Video in Style 1990 (Nominated)



**Billy Bragg**  
Best Video by a British Artist  
Secondly 1992 (Nominated)





**Robert Miles**  
 Best International Hit: "Romeo" 1997 (Followed)  
 Best International Single: "Solo" 1997 (Followed)

**The Grid**  
 Best British Single by a British Act: "Smoking Porg" 1995 (Nominated)



**Taylor Hanson**  
 Best International Female Solo Act: 1995 (Nominated)

**M People**  
 Best British Dance Act: 1995 (Nominated)  
 Best British Dance Act: 1996 (Nominated)  
 Best British Group: 1995 (Nominated)  
 Best British Dance Act: 1996 (Nominated)  
 Best British Artist: 1996 (Nominated)  
 Best British Group: 1996 (Nominated)  
 Best British Single by a British Act: "Anthem" 1996 (Nominated)

