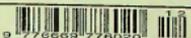


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Conroy crowned as Brits king

by Martin Talbot

Virgin Records managing director Paul Conroy is to take control of the Brit Awards as the show prepares to move to a new venue.

Conroy was installed as Brits committee chairman on Friday after Sony Music UK chairman and ceo Paul Burger announced he is stepping down after two years.

Conroy says he is looking forward to the challenge of running the Brits after a five-year period in which it has become firmly established as one of the global industry's premier music showcases.

"I feel deeply honoured to have the opportunity to be in charge of next

year's Brits," he says. "In recent years, Rob Dickins and Paul Burger have turned the show into a landmark event in the British pop calendar."

BPI chairman John Preston paid tribute to Burger. "Each year it has become more and more difficult to make the Brits even better, but Paul's hard work and creativity has driven it to new heights," he says.

Official Barb figures unveiled last week indicate that this year's two-hour TV show attracted an average of 9.66m viewers.

Burger says, "After two years working on the Brits, producing what I think were two of the highest-rated shows in its history and with the event moving to a new venue, this was the

right time to make a break."

Burger adds that he leaves the Brits in safe hands with Conroy, who can continue to improve the event.

As Conroy was appointed, Lisa Anderson was also reappointed as executive producer of the show for the seventh successive year.

Confirming a new location for the event will be one of Conroy's first tasks as Brits chairman.

After three years at Earl's Court, the Brits will have to move next year because the west London venue is fully booked through January, February and into March.

Wembley Arena is tipped to be chosen with a decision due to be made by the end of April. Conroy hopes to bring

new faces onto the Brits committee in a move to obtain wider involvement in the event's organisation from all sides of the industry.

"I am going to look at getting as many views from as many people as possible and maybe get some younger faces on the committee," he adds. "This is the whole industry's event and everyone should be involved."

Among the other issues which are to be considered by Conroy, Anderson and the team is a possible return to a live broadcast.

After last month's smoothly-run, glitch-free show, Burger suggested such a move was viable again, eight years after it was last broadcast live in 1989.

THIS WEEK

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HMV staff joined in the celebrations which marked the opening of the chain's 100th store last Friday. Around 100 store managers attended a celebration dinner at Birmingham's Metropole Hotel on Thursday night, before the store at Fort Shopping Park was opened by Robbie Williams. Eternal unveiled a 100th store plaque later in the day. Pictured, centre, with the new store's staff are store manager Simon George, HMV Europe managing director Brian McLaughlin and HMV operations director Will Walsh.

Kincaid takes top product role at VOP

Virgin Our Price has promoted its head of music product Steve Kincaid to the role of product director.

Kincaid, 39, who takes up the position immediately, replaces John Taylor who quit the job in November after 17 years with the company to join HMV.

Kincaid's appointment comes after 16 years' service across the two brands, beginning as a sales assistant in 1981. He was appointed head of music prod-

uct for Virgin Our Price in June 1995 following the two brands' merger.

Virgin Retail Group chief executive Simon Burke says, "I'm delighted that he's got the job. Steve has worked for the company for a long time. He's done a variety of jobs, including store manager, and has worked his way up through the product department. His knowledge of the industry is excellent." ● See profile, p6

Hip hop guru Combs set for LMW session

Sean "Puffy" Combs, the chairman of US hip hop label Bad Boy, is lined up as one of the speakers for London Music Week.

Combs, whose label has been hit by the murder of rapper the Notorious B.I.G., will be among the panellists at a R&B session which will also feature Arista's Mervyn Lyn and Radio One's Trevor Nelson.

LMW takes place from April 26 to May 1.

● More details next week.

EMI sales force streamlines for efficiency

EMI Records has streamlined its sales force as part of a more focused approach to its relationship with the independent trade.

EMI is scrapping its current sales system based around two separate teams — representing EMI UK/Chrysalis and Parlophone — to create three regional teams of reps representing EMI as a whole.

The move, which will result in the loss of 11 sales rep jobs and a one-third reduction in the size of the total sales force, was announced to staff on Friday by Richard Cottrell who has just been promoted to senior vice-president responsible for sales, distribution, commercial marketing, catalogue and IT.

Cottrell says, "We are becoming cus-

tomers, rather than label, focused," he says. "In the past we have had two different reps visiting the same stores, but now one EMI rep will visit and will be able to develop a much closer relationship with those stores."

The streamlining will also see the number of stores visited by EMI reduced from 580 to 450, says Cottrell, with 100 smaller stores joining the 300 serviced by telemarketing. They will continue to receive the same deals, service and Friday deliveries, says Cottrell.

The streamlined salesforce has been reorganised into three teams for the North (under regional manager Ian McMinn), South (under Kevin Harris) and Midlands (under the newly-promoted Martin Dickson).

Cottrell stresses that the move does not represent a reduction in EMI's commitment to the independent trade. "The Channel initiative has been very successful in helping us build a very good relationship with the independent trade, and these changes are designed to help us build on that in a more focused way," he says.

Cottrell's promotion to senior vice president follows the departure of finance director Wallace MacMillan to EMI International. Meanwhile, EMI legal and business affairs director Ian Hanson is also promoted to executive vice president for the EMI Records Group, assuming additional responsibility for the company's joint venture interests in TV marketing and licensing.



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Parlophone is hoping to break Supergrass in the US with their new album. In for *The Money*, which is released in the UK on April 21. The album will arrive off the back of an extensive touring schedule taking in the US, Japan and Europe. Parlophone managing director Tony Wedsworth says the live route is the basis of the band's international strategy. Capitol is getting behind the album in the US. Wedsworth adds, "The first album underachiever although it was jumped on by tastemakers. This album is rockier, so I think they will take to it and then go back and buy the first." Although Parlophone is likely to issue Sun Hits *The Sky* as the next UK single after this week's Richard III release, Capitol is expected to go with Cheapskate as the second US single.



Woolworths vows to maintain price rivalry

by Paul Williams

Kingfisher chief executive Sir Geoffrey Mulcahy vowed that Woolworths will remain competitive on pricing last week, as the retail price war sparked nervousness in the City.

The share values of both EMI and WH Smith took a noticeable fall at the start of last week, with analysts citing concerns at the increasing price competition. By the end of Thursday, although both had revived slightly, EMI share prices had fallen 80.5p for the week to 112p while Smith's were down 33.5p to 449.5p.

The reaction followed Tesco's cut-price offer on five chart titles and Safeways' latest "two for £20" offer on 10 CD, which launched last Monday.

As he unveiled figures showing a record £84.1m operating profit in 1996, Mulcahy said, "We will be price competitive. The fact we reduced prices on a couple of items after the Tesco campaign is indicative of that."

In a bid to ease city concerns, he said the competitive pricing will not affect Woolworths' profits. "We've been through this sort of thing before," he said. "The Woolworths offer in music and video is not just based on price.

KINGFISHER AIMS TO CALM CITY FEARS WITH RESULTS

Kingfisher attempted to dismiss city concerns about price cutting as it unveiled a strong set of full-year results last Wednesday.

Chief executive Sir Geoffrey Mulcahy said he was encouraged by Woolworths' continuing growth - preliminary results show a 28.8% increase in profit for the 12 months to February 1, boosted by a strong Christmas when like-for-like sales were 8.1% up on the previous year. No breakdown was available for music sales.

Kingfisher's impressive performance - with turnover up 10.1% to a record £5.8bn -

was also buoyed by the strength of Entertainment UK, which showed a 16.5% sales increase.

Mulcahy also reported healthy growth over the year for MVC, which opened seven new stores to take its total to 34. This included expanding the business outside the southern regions into locations such as Leeds and Newcastle.

Mulcahy said, "MVC has made good progress in the last 8 years. We've extended the store network and it's seen growth on a like-for-like basis. We believe the business has a good future."

What we're setting out to do is offer the customer choice, range and service in our stores.

"We are concerned when people undertake these pricing activities, but the ranges in a lot of supermarkets are really quite limited. We will work on the basis we will be competitive on price, but we're also offering the customer in the store more."

The Safeway campaign saw Top 10 albums by Spice Girls, U2, Manic Street Preachers, Lighthouse Family and No Doubt offered as part of a "two for £20" deal.

Independent retailers say the supermarkets' concentration on the Top 10 is forcing them to rethink their stocking policies.

One retailer notes, "It makes you think twice about committing yourself to such big quantities of new releases when the supermarkets might take 25% or 30% of the market."

Andy Mariner, manager of Sounds Good To Me in Filton, Bedfordshire, says, "With the Eternal album I took the minimum deal because it was more middle of the road and would appeal more to a casual record buyer."

Bourne hit by hefty bill after Spector's UK rights victory

Independent publisher Bourne Music is facing a six-figure bill after producer Phil Spector won a High Court battle for the UK rights to his Fifities hit *To Know Him Is To Love Him*.

Judge Justice Ferris ruled on Friday (21) that Spector was entitled to recover his rights in the song and back royalties, which could amount to £300,000.

The producer, whose group The Teddy Bears had a hit with the song in 1958, had claimed that Bourne Music's rights to the song had expired in 1986. The publishing company, the UK offshoot of the US Bourne group which owns rights to songs such as Unforgettable and the Disney and Charlie Chaplin catalogues, was granted rights in the song outside the US by Warman Music in the late Fifties.

Leon Morgan, senior partner and

head of media entertainment at Davenport Lyons, which represented Bourne, says the case centred on a document granting full terms of copyright. In America that usually means two terms of 28 years or 56 years, whereas in the UK it is usually assumed to run for the life of the composer and another 50 years.

"There is a problem with US publishers picking up rights in the States and licensing them overseas because of the interpretation of the underlying agreement," he says.

Morgan says that since Bourne learned Spector was seeking to regain control of the song in 1986 it had operated an escrow account to hold any monies earned by the song. However, the case only applies to the UK and Morgan says further legal work will probably be necessary for Spector to recover rights to the song in other territories.

Veteran publisher Leslie Lowe dies

Veteran music publisher Leslie Lowe has died after a long illness aged 70.

Lowe, who had retired from the industry to his home in Hastings, leaves a widow, Bobbi.

Born in April 1926, Leslie Lowe began his working life aged 14 with the BBC's entertainment department in Bangor. After serving with the Welsh Guards, he joined the BBC in its London Gramophone Library before pursuing his career in music publishing at Lorna Music Company and working for half a dozen other publishers, including 20th Century Fox Music, CBS Songs and EMI Music. He was also the mastermind behind the *Directory of Popular Music*. He was working on a fourth edition prior to his death. In 1986, Meris awarded Lowe a Gold Badge of Meris for his services to music publishing.

Last week *Music Week* mistakenly reported the death of Brian Willey. Sincere apologies to Willey, his family, friends and colleagues for the distress caused.

NEWSFILE

HMV Direct wins international award

HMV Direct has won a prestigious John Cople Award in the US, the operation's first international accolade. The award, in the international consumer catalogue category, was picked up by DRS Response Advertising at a ceremony in New York. The award recognised HMV's launch strategy centring on the design of the catalogue.

CD Plant parts with marketing chief

CD Plant sales and marketing director Andy Kyle has left the company. Kyle, who says the split is mutually agreed, is planning to set up a marketing agency. He had been with CD Plant - formerly Damont - for five years. CD Plant declined to comment.

Ultimate rethinks licensing deal

Ultimate Records is ending its global licensing arrangement with PolyGram. For the past five years A&M has handled Ultimate's UK releases - by the likes of Senser and Candykins - with PolyGram affiliates looking after the label in the rest of the world. Ultimate managing director Maurice Bacon says he is already negotiating a licensing deal with the Asian label Quatro to distribute Candykins in Japan. A&M declined to comment on the move.

Bulgaria's piracy record rapped by EC

European commissioner Hans Van den Broek last week delivered a stinging rebuke to Bulgaria's prime minister Stefan Sofiyanski and minister of trade Daniela Bobeva over their country's piracy trade. In a visit to Sofia, Van den Broek told ministers that tougher enforcement measures are needed in Bulgaria for the protection of intellectual property rights. The comments came after the IFFI revealed that five Bulgarian plants were producing 15m pirate CDs a year for the European market, with the knowledge of the national authorities.

PolyGram sales manager departs

Roger Twynham, audio sales manager at PolyGram Manufacturing and Distribution Centre, has left the company. The group's sales and marketing director David Wilson declines to reveal the reasons behind Twynham's departure and would only say he had relinquished his responsibilities. Simon Benham, who has been responsible for CD-Rom sales, will take over Twynham's former role.

BMG in Guardian CD offer

BMG and Our Price have teamed up with *The Guardian* to produce a compilation CD featuring tracks by artists including Toni Braxton, Michelle Gayle, Whitney Houston and Lisa Stansfield. The CD is available free to readers in an offer in this Thursday's (27) edition.

Presley ruling

Artists are being encouraged to register their names and likenesses as trademarks, following last week's High Court judgment against Elvis Presley Enterprises of America. Justice Laddie ruled Presley's name has had too widespread use for too long for any one company - Elvis Presley Enterprises of America is claiming sole rights - to control it, clearing the way for other companies to use Presley's name on products.

Spice single goes platinum

Spice Girls' fourth single *Mama/Who Do You Like?* Think You Are was certified platinum by the BPI last week as the Eternal album, *Before the Rain*, went gold in its first week. The compilation *Dance Nation 3* won a silver award.

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COMMENT

Conroy: the right man for the Brits job
With all the rumours about Paul Conroy and "a big job" which have been circulating over the past few months, it was inevitable that one of them would turn out to be true. There's no better man to take over the Brits hotseat from Paul Burger. Conroy, by his own flamboyant standards, has been fairly lowkey of late, but the industry has few more imaginative executives – and few such effective motivators. You can understand why Burger has decided to call it a day. Anyone would have a tough task to top this year's superlative show which provided a great night out for the industry as well as a superb TV production. I only hope Conroy follows the same formula and resists pressure to go live. Yes, a live show could (but not necessarily) be more exciting. Yes, the results could (but not necessarily) be kept under wraps until the show goes out. But the huge media coverage generated by the current set-up has had a positive effect on viewing figures: which TV's pre-publicity machine could never match. And the pressure the L-word would inevitably bring to bear could end up taking the edge off the production. A live Brits is just too big a risk – is the upside really that great?

Eurovision is now too bland to matter
Now, hands up. Who reckons the Eurovision entry Love Shine A Light is dull – oops, I mean traditional – enough to bring home the bacon from Dublin in May? Who cares? Like the shipping forecast, there's always been something homely and comforting about Eurovision. But these days the songs aren't even bad enough to laugh at. The broadcasts of the past few weeks have been an appalling waste of prime media exposure. There must be something more worthwhile for the British music industry to channel its energies into – any contest which demands bland inoffensiveness as a key criteria for winning has no place in our business. *Selina Webb*

WEBBO

BBC: how about some consistency?

To my dying day I will defend the right of any broadcaster to play anything they like. Especially the BBC, having decided to stop trying to emulate the ILRs and provide an alternative aimed specifically at a young audience. However, I just wish that Radio One, in going its own way, would be a little more consistent in its pop tastes. What makes Wet Wet Wet right for the playlist and Lisa Stansfield wrong? Do the people making the decisions really know, or are they just guessing? And why is a record wrong for them but suddenly right if it crashes into the Top 10? Did the earth move suddenly? The inconsistency is the same with TOTP. It is not completely new for chart tumblers to be featured on the show (last week's *MVA*). Ric Blaxill certainly did it a few times and with the current screwed-up nature of the chart who can blame him or the new producers? But if you are going to be inconsistent as to who's on the show you cannot expect superstars around the world to keep Wednesdays free forever. A little flexibility about putting performances in the can in advance would help. Yes it would cost studio time, but those same performers are generally the ones who don't have to hang around for eight hours for one take – they can do it all in 30 minutes if necessary. And if so-called "live satellite links" are to go, then so much the better. We all know they cost the record companies thousands to make so let's stop the pretending and either show the video when an act is genuinely unavailable or pre-record. Finally to Radio Two. Radio One caters for the under 24s and Radio Two to the over 35s. Pardon? Not everyone from 25-34 is brain dead. Radio Two should be aiming younger and the first thing they need is a name change to help in their repositioning and rid them of the stigma of the show your mum listens to.

Jon Webster's column is a personal view

NEWS

BBC drops World Service TOTP show

BBC World Service's Top Of The Pops radio show, believed to be the world's longest running pop programme, is finally going off the air after 32 years.

The last show was recorded by original presenter Brian Matthew last Wednesday (10) and will go out to 63 countries this week.

The half-hour programme, which originally broadcast highlights from sessions from BBC radio programmes such as Saturday Club and Top Gear, has provided international exposure for acts

from The Rolling Stones and The Beatles in the Sixties to Oasis, Blur and Spice Girls in the Nineties.

In the Sixties, the show also broadcast seminal recordings by Jimi Hendrix, Cream, The Rolling Stones and The Beatles, and was one of the main sources of material for the Live At The BBC album.

Although the final show will bear a nostalgic edge, the penultimate show also featured tracks by Seal, Cast, Texas and Supergrass.

Anthony Pugh, editor of music for the BBC's Radio International

syndication arm, says the show – which airs in areas ranging from the Falklands to Fiji – will be replaced by a new syndicated show, Future Hits, which will enable local broadcasters to use their own presenters.

"More and more pop stations are cropping up in developing countries. They want all the new releases, but they don't want presented shows," says Pugh. Future Hits will offer details of forthcoming releases but will allow stations to produce a regional format.

Confidence running high for Eurovision contender

by Paul Williams

Hopes for a successful UK entry at this year's Eurovision were mixed after a traditional, "universal" song romped home in the Great British Song Contest last week.

The victory for Love Shine A Light gives Steve Allen and his Eternal label a second successive bid for the Eurovision crown. Eternal, which released Gina G's entry last year, signed recording rights to the song prior to the final announcement on last Saturday's National Lottery Live television show.

In a public telephone vote, Love Shine A Light, performed by Katrina And The Waves, scored 69,830 votes. The second-placed Yodel In The Canyon Of Love, performed by Do Re Mi and featuring Kerry, got 58,630 votes. You Stayed Away Too Long came third with 51,584.

Love Shine A Light will be released

EURO HOPE

Love Shine A Light
Writer: Kimberley Row
Publisher: BMG Music Publishing
Performer: Katrina And The Waves
Label: Eternal
Single release: April 28

as a single by Eternal on April 28, a week ahead of the final of Eurovision, which is taking place at Dublin's Point Theatre on May 3.

Carmina Cooper, manager of Katrina And The Waves, says the deal with Eternal gives her and her first UK deal, following spells with Capital and SBK in the States and Virgin and Polydor in Germany. The deal with Polydor expired in summer 1995.

Cooper believes exposure from the competition is ideal for the band. "It's a chance to prove that they are not just Walking On Sunshine – they've got

much more to offer," she says.

Allen says his experience with Gina G last year will help in the battle to win Eurovision. He also believes the new song may be better suited for the competition than the last-out pop of Oah Aah... "Just A Little Bit."

"I think it's going to win. It's a really good pop song, well written, well produced, and it's got that universal message," he says.

This view is backed by Peter Dadsell, executive adviser of MP4 which, with Basca, handled all the GBSC entries. "It is a more traditional Eurovision song," he says.

Great British Song Contest music executive Jonathan King adds, "Of the past three years, this is our best contender, even though the previous two were excellent records. Both of them, though, were slanted towards the under 25s and you've got to remember a lot of the Eurovision juries are over 25."

Midem Asia targets retail with free deals

Midem Asia is targeting retailers for this May's conference in Hong Kong, offering free registration and accommodation for those wishing to attend.

Around 100 retailers have been invited to the event in recognition of the importance of retail in the global music business.

Reed Midem UK managing director Peter Rhodes says, "Obviously retailers have always attended the event, but are big buyers of finished product so it makes sense to have more there. We are expecting all the large chains from around the world, including Taiwan and Hong Kong."

Rhodes also says there will be a lunch organised each day for retailers and exhibitors to promote contact between the two strands of the industry.

Attendance at this year's event, which is taking place at the Hong Kong Convention and Exhibition Centre from May 21 to 23 – just before the UK hands over control of Hong Kong to the Chinese authorities – is expected to be in line with last year, with around 1,100 companies due to attend. The number of countries represented is due to be slightly up on last year's total of 43.

From the UK, 25 companies have already confirmed, including Beehive Trading, Carlton Home Entertainment, Caroline International and Lasgo Exports. The UK delegation is expected to grow to around 60 while the BPI is taking an enlarged stand at the conference. The rapid growth of the Asian music market – up 60% over the past five years – is underlined by an anticipated 5% increase in the number of Asian delegates. The increased interest from local markets, especially from Japan and China, means almost half of the 2,500 attendees are anticipated to come from Asia.



East West is using the Labour Party's adoption of the 1994 number one Things Can Only Get Better to kick-start its promotion of D.Ream's greatest hits, due in May. The single will be re-released on April 21, just over one week before the election on May 1. The greatest hits album, including eight Top 40 tracks, will be released on May 12. Although D.Ream's Peter Cunah is a Labour supporter, an East West spokeswoman says the label distances itself from any political bias. Labour used a Michael Kamen composition for the 1992 election.

▶▶▶▶▶ STEVE KINCAID STEPS UP FOR NEW ROLE AT VOP - p6 ▶▶▶▶▶

Star names emerge in battle for CAD awards

by Martin Talbot

Videos for the Manic Street Preachers, Spice Girls, Radiohead and George Michael will be among those battling for awards at next month's *Music Week Creative And Design Awards*.

The awards, which take place at London's Royal Lancaster Hotel on April 11, will feature newly-expanded sections covering video, packaging and new media.

In the video categories, director Jonathan Glazer is nominated three times for his work with Jamiroquai (twice) and for Radiohead's *Street Spirit*. Walter Stern also earns two nominations, for his Prodigy promos for *Breathless* and *Firestarter*.

Oil Factory head of music video Adam Dunlop, who is one of the judges, says the entries reflect a strong 1996 which saw labels lessening constraints on video directors. "A lot of things like showing the band's vocalist singing the first line of the song – the old performance thing – are dead issues. That allows for a lot more creativity," he says.

In addition to the three separate video categories (see above), further awards

CREATIVE & DESIGN NOMINATIONS

Best pop videos: Manic Street Preachers – *Everything Must Go*; Tina Turner – *Wildest Dreams*; Björk – *Possibly Maybe*; Jamiroquai – *Virtual Insanity*; Spice Girls – *Sunday Deep*; The Roots – *Best dance video*: Chemical Brothers – *Sensory Subv.*; Jamiroquai – *Virtual Insanity*; Prodigy – *Firestarter*; Orbital – *The Box*; George Michael – *Fast Love*; **Best rock/alternative video:** Suede – *Beautiful Ones*; Prodigy – *Breathless*; Real – *Place Your Hands*; Radiohead – *Street Spirit*; **Everything But The Girl** – *Single*; **Best album design:** Dugkey – *Free Peaca Sweet*; Mundy – *July Legz*; Suede – *Coming Up*; Placebo –

Placebo; Greenpeace compilation; **Best music design:** Mansun – *Wide Open Space*; Mundy – *To You I Bestow*; Pet Shop Boys – *So A Vida E*; Manic Street Preachers – *A Design For Life*; Placebo – *38 Degrees*; **Best art direction:** Manic Street Preachers; Suede; Mundy; **Everything But The Girl**; 808 State; **Best artist website:** Cafe Del Mar; **Everything But The Girl**; Pulp; **Simply Red**; Spice Girls; **Best music-related website:** Capital Radio; Channel 3; **Parlophone**; **Perfect 10**; **The Fall**; **Best website design:** Channel 3; Kula Shaker; **Music Network**; **Perfect 10**; **Real World**.

will be presented to the best cinematography, best art direction, best editing and best special effects.

A best new director award is also being introduced alongside the best director and promo of the year awards.

Judges have remarked on the high standard of entries in the packaging and design categories. Paul West, chairman of the Association of Music Industry Designers (Amid) and co-director of *Promo*, who put together the team of judges for the packaging awards, says, "British music is on the

crest of a wave at the moment and that is carrying over into the design – people are inspired."

The advertising awards are dominated by Sony Music, which has picked up nine of the 15 nominations across the three categories for trade press, consumer press and TV ads.

In the best TV ad category, campaigns for The Manics (designed by Adam Schofield) and Pugees (Xavier) will battle with Pet Shop Boys' Bilingual (Peacock Design) and Spice Girls (John Carver at The Leisure Process).

Strong spring schedule raises retail confidence

Retailers are reacting confidently to a spring release schedule which is shaping up to be one of the strongest in years.

Gary Barlow, The Chemical Brothers and Supersgrass are among the acts already confirmed to be releasing new albums in the two months after Easter, with the long-awaited new Prodigy album one of several pencilled in for release over the coming few months.

HMV's head of rock and pop Jonathan Rees says, "It's about the strongest line-up I can remember. If we can't do it with these releases we're in trouble really."

Virgin Our Price's new product director Steve Kincaid says the spring schedule has been boosted by the delay of several albums which were originally expected to come out before Christmas. "The schedule is particularly strong on leftfield dance acts like The Chemical Brothers, which is a very positive sign," he says.

Albums including Fresh by Gina G and Lisa Stansfield's self-titled album (both today), will be followed by Wet Wet Wet's 10 (March 31).

In April, The Chemical Brothers' Dig Your Own Hole and Elegantly Wasted by INXS (both April 7), will be followed by Cast's Mother Nature, Ultra by Depeche Mode (both April 14), Charlatans' Tellin' Stories and In It For The Money by Supersgrass (both April 21) and Michelle Gayle's Sensational (April 28).



Chrysalis is releasing Sinead O'Connor's first new material since 1994's *Universal Mother* album on May 5. The four-track Gospel Oak EP is produced by Jah Reynolds and features contributions from musicians including Jah Wobble and Dave Spillane. All the songs on *Gospel Oak – This Is To Mother You, I Am Enough For Myself, Pent 17, Poullet and 4 My Love* – are self-penned. O'Connor guests with Daniel Lunny at the week-long Irish music festival, *From The Heart*, at the Barbican from April 12 and is expected to play a number of festivals in the summer.

Background music boosted by PRS ruling

PRS is to abandon its long-standing distinction between featured and background music as part of a wide-ranging overhaul of its distribution rules.

As a result of the change, unveiled at the first in a series of PRS open meetings last Tuesday at London's Hotel Intercontinental, both featured and non-featured music used in films and TV programmes will be paid at an equal rate for the first time.

Writers of featured music – songs performed on shows such as *TOTP*, or music used within drama which is audible to the characters – have traditionally

been paid 40% more per minute than for non-featured or background music.

PRS chairman Andrew Pottter says the changes form part of PRS's response to last February's Monopolies and Mergers Commission report and are part of a move to update the society's rules. More than 80 years of alteration and adoption have created a complex mass of rules, he says.

The move was greeted with disappointment by Anthony Powers, chairman of the Association of Professional Composers. And songwriter Barry Mason said, "I can't see how a Three

Tenors concert or a Celine Dion performance on radio or TV cannot be worth more than some background music."

PRS head of business systems Chris Gardner says the rules are full of anomalies. "In the past, someone whistling in the background of a scene has been considered more valuable than the score of a film like *Psycho*. That doesn't make sense."

Details of the changes came as PRS earned a seal of approval from the MMC over its progress in implementing the recommendations made in its report.

NEWSFILE

V2 strikes North American deal

V2 has signed a distribution deal with BMG for the US and Canada. The deal, struck by V2 Records president Dan Beck with BMG Distribution president Pete Jones, will begin in May. The first US releases under the agreement will be Gee Street albums by Jungle Brothers and Ambersunshower, due on May 20.

Music biz board game wins prize

Chart Moves, the board game based on the music industry, won the bronze prize in the leisure category of *The Sunday Times* invention of the year awards. Chart Moves creator Dave Klein, who claims it is the first board game to win an invention award, says he is relaunching the game to the trade at London Music Week.

Zomba buys specialist group

Zomba has acquired the US Christian music specialist the Benson Music Group and its wholly owned Diadem Music Group. The deal is believed to establish Zomba as the world leader in Christian and gospel music. Benson and Diadem between them operate six separate record labels with 40 artists and a catalogue of 2,200 album masters, while Benson alone owns 46,000 song copyrights.

New numbers for Savage & Best

Savage & Best – the PR and management company – and the Parkway label have changed their telephone numbers to 0171-482 7166. Savage & Best's PR fax number is 0171-482 7216, while the fax for Parkway and Savage & Best Management is 0171-482 7285.

Sarah Adams

Sarah Adams has been appointed as head of television promotion at Brilliant PR, contrary to information in last week's *MW*. Adams has been working at Brilliant for the past two years.



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Bringing a wealth of product knowledge to VOP's key position

Reaching the age of 39 rarely goes down as one of life's more significant landmarks.

But Steve Kincaid had plenty of reason to blow out the candles and let the champagne flow last week - his birthday coincided with his promotion to one of the most senior roles in music retail.

As the new product director of Virgin Our Price, Kincaid takes over from John Taylor as the man responsible for deciding what records are stocked in all of the chain's 71 Virgin stores and 258 Our Price branches, as well as taking a leading role on the VOP board.

Kincaid's elevation comes after 16 years working for Virgin and Our Price, a tenure which has seen him establish a reputation within the industry as a first-rate retailer who knows his job inside out.

But, long service never seemed on the cards when Kincaid joined Our Price in Harrow as a sales assistant in 1981. Playing football or being in a band were about as far as his career objectives got at school. And, when he finally ventured into retailing at the Harrow store, he had little intention of staying. "I can remember, I was going to travel around Europe and South East Asia but I never made it," he says.

Instead, he found himself drawn further and further into a business that revolved around his love for music and he soon had an eye on working on policy decisions at head office.

WEA marketing manager Richard Marshall, a fellow Virgin store manager in the Eighties, says the Scot always showed ability. "He was always very sharp and had very detailed knowledge of the business," he says. "He's certainly taken that through the Virgin Our Price system very well and he's now one of the key people in

STEVE KINCAID



retailing because of his detailed product knowledge and understanding of the business."

Reporting to operations director Mike McGinley in his new role, Kincaid will have overall responsibility for stocking policy in all stores, while he will also have an input into the in-store design of the two dozen or so new outlets Virgin is expecting to open this year.

Just days into his new job, Kincaid is reluctant to spell out any specific plans for his team. "I'll take a careful look before I make any decisions," he says.

Such a considered approach is typical of the man.

Virgin Retail Group chief executive Simon Burke says, "Steve is somebody who's very thoughtful and reflective about what he does and, though he's not a particularly high profile, brash

individual, he's extremely competent." Kincaid is also highly respected among the record companies.

MCA/Universal commercial director John Pearson says, "He's a top bloke with a great understanding of the business from all perspectives."

His greatest strength is combining business nous with a deep passion for music - his wide tastes have seen him at gigs recently by The Eels, Maxwell and Lewis Taylor. It is passion for music which he cites is the key difference between specialist music retailers and the growing list of supermarkets now stocking music. "It's just product to them. They don't have an emotional attitude towards the music," he says.

Kincaid acknowledges the challenge for specialist retailers such as Virgin Our Price is to further underline their

LIFE ON THE FRONTLINE

Steve Kincaid (b. March 18 1958)
 1981: Kincaid gains a degree in German and film studies at Warwick University
 September 1981: joins Our Price as a temporary sales assistant
 1982-87: becomes manager overseeing a number of central London Our Price stores
 1987: sets up and manages flagship Our Price store on King's Road, London
 1987: joins Virgin as assistant manager of the new Oxford megastore
 1988: Virgin sells stores to Our Price, Kincaid stays at Virgin, becoming assistant manager of Marble Arch before being promoted to manager
 1991: promoted to head of music product for Virgin Our Price
 June 1995: becomes head of music product for Virgin Our Price
 March 1997: promoted to product director

difference from the supermarkets, by devising different ways of working with record companies on new and developing acts.

"The main concern of most new people coming into the market, seems to be the Top 40, and maybe there's too much emphasis on that, but from our point of view we've got to put across our broad breadth of music," he says.

For Kincaid, those challenges in his new role will be fired up by Virgin's ambitious store expansion programme, the drop in Our Price store numbers and one of the most exciting periods for the UK music scene in years.

"My primary motive is a love and passion for the product. If I lost that, I wouldn't be here," he says.

That enthusiasm will be key as he now undertakes the biggest challenge of his career.

Paul Williams

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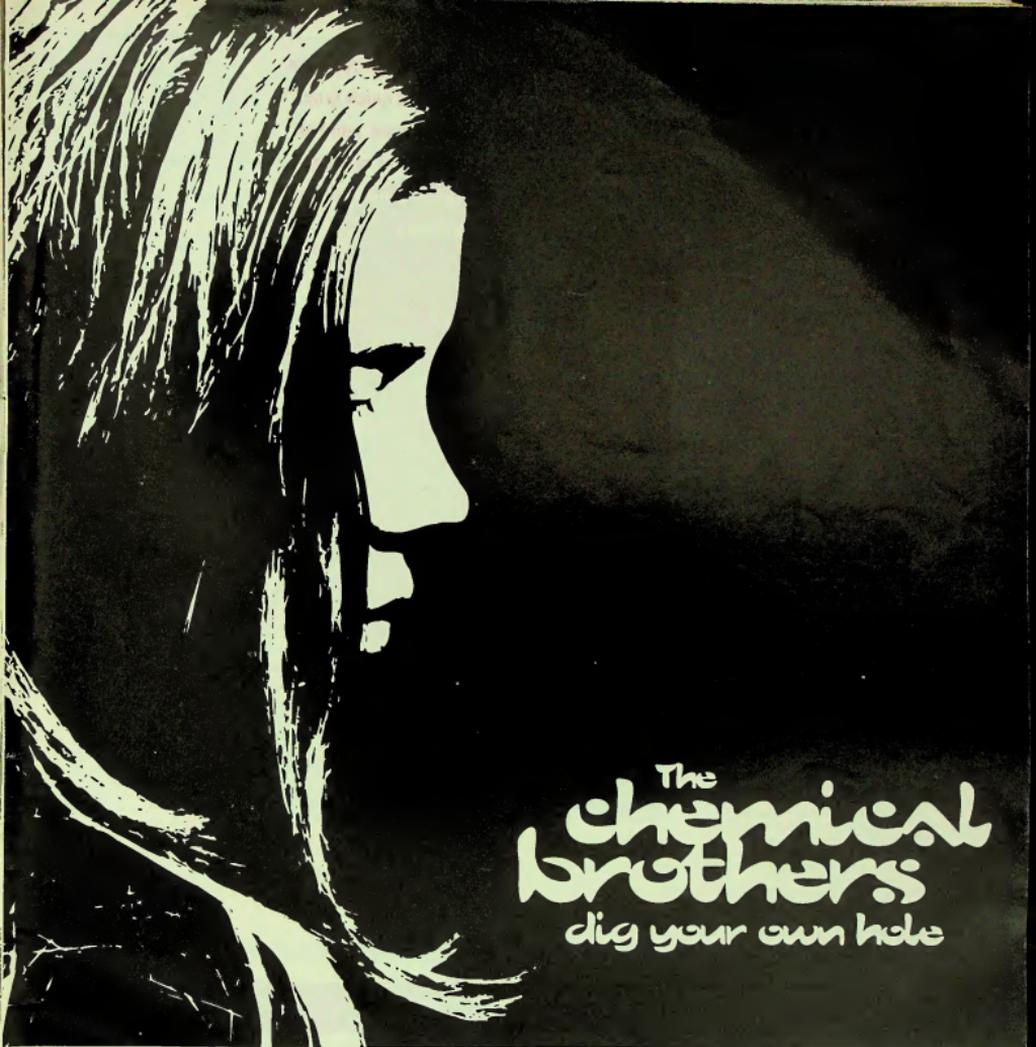
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Stock, Aiken and Waterman were still the dominant force in British pop when Prefab Sprout wrote their last album, 1990's Jordan - The Comeback. "Seven years is an astonishingly long time in pop terms," acknowledges 39-year-old songwriter Paddy McAloon. "It's almost the same length of time from Elvis going into the army and The Beatles giving us Sgt. Pepper. Just think of the changes in pop culture in that period."

In fact, The Beatles would have been and gone while McAloon walked himself in his home studio, Andromeda Heights, which he has taken for the name of the band's "comeback" album, scheduled for May 5.

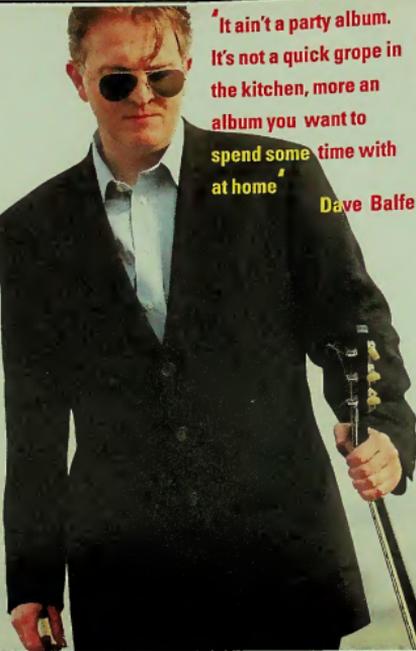
But, Sony S² managing director Muff Winwood, who originally signed Prefab Sprout to Columbia and remains McAloon's main point of contact with the label, is not worried about the time lapse. "Andromeda isn't radically different in style to Jordan," he says. "Despite the time it has taken to make, it sounds like a natural follow-up. Artists like Prefab Sprout don't have to change too much. They have their own sound. People flick back through the old albums and after such a long time away, everyone's gagging for a new one."

However, McAloon didn't actually sit down and write Andromeda Heights. Instead, he compiled it from songs he'd written over the past 10 years, some of which were intended for other projects. The first single from the album, Prisoner Of The Past, due for release on April 21, was actually part of an album of songs which McAloon imagined he was writing for Sixties producer Phil Spector.

"I gave myself the brief to write material which observed all the niceties of Sixties pop music but with a more modern lyrical twist," he says, explaining the Scott Walker stylings of the track. Another song, Swans, is taken from a semi-aborted cartoon musical called Zero. The fox, "I didn't want to go out of the house so I was trying to think of ways of presenting songs which didn't actually involve me promoting them," says the personable recluse.

Oddly, Andromeda Heights doesn't sound like a bits and pieces record at all with most of the songs probing the nature of love and relationships. "It's a very romantic record in a modern style," says the singer.

"We think it's a wonderful record," says Columbia general manager and A&R head, Dave Balfe, "but it ain't a party album. It's not a quick grope in the



'It ain't a party album. It's not a quick grope in the kitchen, more an album you want to spend some time with at home'

Dave Balfe

PREFAB SPROUT RETURNING IN ROMANTIC MOOD

kitchen, more an album you want to spend some time with at home. It makes me feel warm and cosy when I put it on."

Although original band members Wendy Smith and Martin McAloon are still part of the set-up, drummer Neil Conti dropped out during the "quiet" years. Producer Thomas Dolby who

regularly worked with the band in the Eighties, also decided he couldn't wait on McAloon's craftsmanship any longer, leaving the singer to self-produce for the first time.

Initially demoting the album between July and December of 1995, before taking a further seven months to record

everything at Andromeda Heights, the discipline of working on a song-based album helped McAloon to simplify his approach after spending a large chunk of the past seven years on a more ambitious, experimental project, Earth: The Story So Far.

"He's taken moments in world history and written about them," says Winwood. "He sat down and wrote songs about Adam and Eve, Neil Armstrong and Elvis. The song Earth: The Story So Far was one of the most beautiful things I've ever heard so I said, 'Why don't you try that sort of thing through the whole album,' which is what he set off to do."

"That project relies on a collage technique," says McAloon. "I had to master so many things, in particular the technology to actually bring the album to life. I will finish it though and hopefully it will be the next record."

There are other options. McAloon has filed away a musical based on the life of Michael Jackson, Behind The Veil, and the former trainee priest has written an album of gospel-flavoured spiritual songs, The Atomic Hymn Book.

"Ten years ago I thought I had all the time in the world," he says. "I've actually worked harder for the past few years than I ever have before, but I've realised that I have to see some of these things through rather than add more on-going projects to the list. Otherwise there's a danger that none of it will see the light of day."

While McAloon obviously holds some grand ambitions, he did not lose the ability to write-to-order to "earn a living for my family" during this time. He composed several songs for Jimmy Nail in 1994 including the hit single Cowboy Dreams and wrote The Gunman for Cher's album It's A Man's World. "She didn't like it," says McAloon. "She thought it was the weirdest thing she'd ever been sent."

McAloon's status as one of the best songwriters in British pop will be the focus of Columbia's campaign for Andromeda Heights. "We'll be pushing for airplay on the radio, the usual stuff for a band who write great songs," says Balfe. A tour isn't on the cards, however, as McAloon doesn't enjoy being on stage and regards it as a distraction from his passion for writing. "A fantastic thing has happened on the way to Andromeda. I got better at writing which is far more important than being famous or being in a group," he says.

Perhaps we won't have to wait as long to hear the results next time around.

Act: Prefab Sprout Project album Label: Columbia Songwriter: Paddy McAloon Producer: self Studio: Andromeda Heights Publisher: EMI Songs Ltd Released: May 5

STEVE LAMACQ ON A&R

My beloved Colchester Utd reached a Wembley final this week though, to be honest, you'd have been hard pressed to find out about their three-nil triumph in the tabloids because every other page seems to be dominated by a hard-bitten Premier League manager wibbling away under the headline "Why Foreign Imports Are Ruining The British Game". Imagine if the pop industry was as sensitive about star names coming in from abroad. The MUSIC press would have cover stories like "Why Grunge Is Ruining Our Britpop Game", "Overpaid Krautrock Stars Are Killing Music" and "Who The Hell Does Björk Think She Is Anyway?" Mind you, as with most British soccer clubs in Europe, I don't fancy Katrina & The Waves' chances of success much in Eurovision (but then again, she's not British anyway, so who knows)... Luckily we're all

broadminded enough to know that other pop cultures can enrich our lives - as long as they don't come from Spain, or sing about red balloons, or claim to be next big thing from Seattle. Following our column about Sweden and Iceland recently, everyone's been telling me that Iceland is at its most fertile since the Sugarbushes first strolled over here. Apparently everyone is looking at a band from Iceland. Even me. I was looking at **Bellatrix**, the girly, slightly nutty Icelandic band in London last week and they were good fun. The singer wiggles round stage and finishes the set by hammering the microphone into the floor, time and again. Must be expensive on tour though because there's about six of them - which is just about 25 less than the number of people in **Gus Gus** who are signed to AAD (I suspect as a cover for smuggling as many musicians out of

Iceland as possible. A sort of musical Escape To Victory). Anyway, **Bellatrix** play London's Bull & Gate tonight (Monday)... Talking of foreign talent, listen out for **Sukia** - not sure if it's one guy or a band - but there's a weird and wonderful album trickling over here on import and rumoured to have gone to Mo Wax for UK licensing. Sounds like Money Mark meets Dick Dale meets White Town, and that's just on one track - the American single Dream Machine... Back home, Club Spangle Records are lining up a couple of interesting releases from **Athletico Strip**, the slightly askew pop outfit we mentioned a few weeks ago, and **Cuff**, another band on several A&R checklists. More details to follow....



One to WATCH

SHUJI

Singer-songwriter Shuji demonstrates admirable restraint on his first release for Fry Records, the lead guitarist of the same name signed to Wild Pitch. My Lover's Embrace is an R&B track with genuine soul and a smooth vocal groove.

[*U2*POPULAR!]

-  No. 1 * ARGENTINA
-  No. 1 * AUSTRALIA
-  No. 1 * AUSTRIA
-  No. 1 * BELGIUM
-  No. 1 * CANADA
-  No. 1 * DENMARK
-  No. 1 * FINLAND
-  No. 1 * FRANCE
-  No. 1 * GERMANY
-  No. 1 * HOLLAND
-  No. 1 * HONG KONG
-  No. 1 * IRELAND
-  No. 1 * ISRAEL
-  No. 1 * ITALY
-  No. 1 * JAPAN
-  No. 1 * MEXICO
-  No. 1 * NEW ZEALAND
-  No. 1 * NORWAY
-  No. 1 * POLAND
-  No. 1 * PORTUGAL
-  No. 1 * SPAIN
-  No. 1 * SWEDEN
-  No. 1 * SWITZERLAND
-  No. 1 * TURKEY
-  No. 1 * U.K.
-  No. 1 * U.S.A.



U2 POP

Funk may not be perceived as mainstream music in Britain, but The Brand New Heavies are proof that it rarely falls out of fashion. Since forming more than a decade ago, the London-based band have both outlived the rare groove revival of the mid-Eighties and survived acid jazz.

Now Shelter, their third album, out on London Records on April 14, is set to slot the act nicely into the soul scene of the moment. A mature, sophisticated but soulful collection of largely down-tempo tunes, Shelter takes the Brand New Heavies' trademark Seventies American funk influences, adds a contemporary R&B feel and aims the mix at a wide adult audience.

"Shelter is a lot smoother and more refined than previous albums," says London Records A&R Ian Surrey. "Partly, that's because the band are self-produced and have inevitably become more sophisticated at making records. I also think they made a conscious decision to evolve their sound," he adds.

"They still record live, but the music has grown up. Some of the grooviness of the last album has been sacrificed for far stronger songwriting."

The biggest influence on the Brand New Heavies' revamped sound is the departure of their long-time singer N'Dea Davenport. Always signed as a solo artist to the band's US label, Delicious Vinyl, she left at the end of 1995, on completion of the Brother Sister campaign, to work on her own material.

"N'Dea was with us for five years," says drummer and founder member Jan Kincaid. "When she left, it was a good opportunity for us to seek fresh input. We needed to change the set-up to stop ourselves and our music getting stale."

Having unsuccessfully auditioned

BRAND NEW HEAVIES

RIDING OUT DANCEFLOOR STYLES

several singers, the Heavies began writing Shelter at Kincaid's home studio in London. They then invited two veteran American R&B songwriters to contribute to various tracks. One was Dennis Lambert, who had previously worked with The Commodores and The Four Tops. The other was Siedah Garrett, best known for her collaborations with Michael Jackson, Quincy Jones and Aretha Franklin.

"After a few months of writing with the band, it became obvious to everyone that we should join forces full-time," says LA-based Garrett. "Originally, I had only agreed to work with them as a songwriter, so they were still auditioning singers. They didn't think I would be interested in that job and, to be honest, before I met them, I wouldn't have been. The only song I had ever heard of theirs was Dream On Dreamer. But they turned out to be very cool and we were extremely compatible, so it seemed sensible to stay."

Garrett became Davenport's permanent replacement, eventually singing on all of Shelter's vocal tracks.

"Siedah not only sounds different to N'Dea, but she also has a broader range," says Kincaid. "She is a completely different kind of musical personality, which definitely altered our approach. It was her songwriting that made the biggest difference, though. Because she

has worked with producers like Quincy Jones, she is very professional and disciplined. That brought a new dimension to what we do."

Garrett's input moves the Brand New Heavies out of the rarer dance territory now dominated by their former fellow acid jazzers Jamiroquai and into the nu soul scene alongside the likes of D'Angelo, Maxwell and Erykah Badu. To consolidate that position, London has commissioned remixes of first single Someday from Nuycorian Soulsters Masters At Work, as well as a Tribe Called Quest's Umas, Blacksmith and Dmitri From Paris.

Despite the Brand New Heavies' hip image in the US in 1992, they received an entire album with hip hop fans of the band including Black Sheep, The Pharcyde and Grand Puba, they have yet to achieve the expected US mainstream chart success.

"The Heavies were instrumental in rejuvenating our urban music scene," says Delicious Vinyl managing director Michael Ross. "As leaders of the jazz, R&B and funk movement in the early Nineties, they reintroduced live music as a time when most acts were using samples and lip-synching. It was the Heavies who opened the door for artists like Erykah Badu, Groove Theory and, to a certain

extent, Maxwell." Kincaid cites the pigeon-holing of the band as strictly an R&B act as a reason for limited US sales to date.

"When we started out, Delicious Vinyl just aimed us at the black, soul market, which is what they specialise in," he says. "I think that was a mistake. We have the potential to go into many different areas because we also take in jazz and pop influences."

"Our gigs in the States have always attracted a very varied, multi-racial crowd, while most R&B shows there don't cross over to a white audience. We really want to hit across the board with the new album. We're looking at the college crowd as much as the R&B scene. We're ready to build on our reputation."

However the Brand New Heavies are perceived by American audiences when they tour the States later this year, it can not be as off-the-mark as the first time they played there.

"Our music was already reasonably well-known because of the hip hop community had been sampling our early singles," recalls Kincaid. "But because we never put any photos on our record sleeves, our audience assumed we were an old American act whose back catalogue had just been re-released. They were a little shocked when they saw how young we were."

Lisa Verico



Act: Brand New Heavies Project album Label: London Songwriters: act Producer: act Studios: Whitefield Street and Townhouse Publisher: Sony/ATV Tunes LLC (BMI)/Black Chick Music (Ascap) Released: Apr 14

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
BAMBINO	singles	BMG MUSIC	Jill Pearson	CHISWICK REACH (London)	Paul Epworth
CAST	tracks	POLYDOR	Debbie Hanks	EDEN (London)	John Lackie
DEBORAH CONWAY	album	MUSHROOM	Bob Feldman	SWANAYR (London)	Dave Anderson
EARTHLING	album	EMI	Trevor Nelson	SWANAYR (London)	artist
ETHER	mixes	PARLOPHONE	Deborah Baker	SAWMILLS (Cornwall)	John Cornfield
JEHROME	tracks	EPIC	Jo Cousins	BATTERY (London)	artist/Ashley
KYLIE MINOUGE	album	DECONSTRUCTION	Toni Tomlinson	MAYFAIR (London)	Dave Eringa
MARK MORRISON	tracks	WEA	Celia Lewis	MARCUS (London)	artist
MORRISSEY	album	MERCURY	Sarah Vaughan	SARM HOOK END (Berks)	Steve Lillywhite
NICOTINES	tracks	LONDON	Nina Black	BATTERY (London)	Craig Leon
REEF	mixes	SONY S2	Yvonne Jardine	METROPOLIS (London)	Jaz/Jeremy Wheatley
SENSERA	album	ULTIMATE	Simon Parker	ARTHERY (London)	Arthur Baker
SHERENA	tracks	SBM	Stephen Budd	RED BUS (London)	D Allyson
SKUNK ANANSIE	mixes	40th MNGT	Ros Earls	SARM HOOK END (Berks)	Paul Oakenfold
TINDERSTICKS	mixes	THIS WAY UP	Dave Bedford	WESTSIDE (London)	Craig Chirelli
TOASTER	album	CREATION	Mark Bowden	MAYFAIR (London)	Stephen Lironi
WET WET WET	tracks	MERCURY	Sarah Vaughan	SARM WEST (London)	Absolute

Confirmed bookings, week ending March 22, 1997. Source: Era

One to WATCH

MAMBREAK
Dini Lefebvre's latest hairstyle is a youthful, futuristic look. In comparison with a basic bob, Lefebvre's new style is a long, straight, layered approach. Her single 'Risky Or Not' due in May suggests they should believe in the footage of Shirk Anonze.

Grassie-based bands with a finger on the button marked "diversity" are currently very much in vogue but London-based trio ROC almost redefine the word.

Take, for example, their second album, curiously named after their new label Virgin: It opens with the industrial, multi-looped Dada, then shifts to (Disc)Count On Us, an uncanny dance/country hybrid embellished by steel guitar, harmonica and a spoken lyric. The elongated, muffled ballad Mountain is next, followed by Cheryl, a slice of supremely bouncy Euro-disco that recently made Jo Whalley's Single Of The Week and now resides on Radio One's C-list.

Throughout, ROC's 14-track album is an equally adventurous, but always compelling trip.

"We're only eclectic because we just do exactly what we want to do, rather than think about how clever it would be to do a sweet song and then an aggressive song," says principal writer/promaker Patrick Nicholson. "We like both and we just can't believe that others make the most restrictive kind of albums. They must be terrified that the public won't be able to get it."

Virgin A&R manager Paul Kinder, who signed ROC, is a firm believer in the trio's singular methods. "The lovely thing about them is the way they deliberately throw all their influences up in the air and muck them up, but when it all comes out, it sounds completely new and modern," he says. "There's a traditional feel to them, a sweetness in the melody too, which is a



ROC DARING TO BE DIFFERENT

lovely juxtaposition."

The members of ROC (once thought to stand for Reincarnation Of Christ, but now denied) have always erred on the adventurous side. The band was formed by Nicholson and Fred Browning (guitar/lyrics) as long ago as 1983, but Nicholson concentrated on acting as a tour promoter for British bands in Eastern Europe. Colorado-born vocalist Karen Sheridan was the catalyst for action when she joined in 1993 prompting the release of the first of five independent singles that preceded their signing to Sentanta.

Nicholson says, "We weren't taking it

very seriously. Yet it was the one thing I was doing that came good. So take this advice, bands, don't try too hard."

Despite a positively-received debut album, the trio's relationship with Sentanta was not built to last. "We can't go into details but, after a verbal agreement on the first album, we couldn't agree on terms for a second," says Nicholson. "The upshot of that was that the album got very good press and so further promotion. But to their credit, Sentanta didn't try and hang on to us."

Then came the race to sign the band: "Every record company in the world was calling us," says Nicholson. "They knew

we were diverse, but we kept having the pleasure of watching A&R men's faces drop when we played them new stuff. The good thing about Virgin is they haven't interfered creatively."

At Virgin, Kinder says he does not worry that ROC remain an uncatchable act. "I don't like the idea that they should be what the media has decided is in this week," he says. "That's why they sound so fresh. When people here first heard the new album, they couldn't quite understand it, but eventually you recognise it has a sound of its own."

As mavericks, ROC dislike the idea of a conventional live reproduction of the record, planning instead a more audiovisual extravaganza and the concept of one-off shows. Neither do the trio anticipate taking the accepted route on the singles front, with a plan to follow Cheryl (created on March 31) with a single (Disc)Count On Us, spoken-word lyric and all.

"There are umpteen precedents for talking on records," says Nicholson. "There's no point in letting people hear the same record twice." At least prospective ROC album buyers will be more aware of what lies in store. "If they buy the album and don't think they can get into it all, they've got time to do so," says Kinder. "Look at Massive Attack's first album," he adds. "You had Unfinished Symphony and then a weird rap by Tricky, which stretched listeners. As long as you do it from the heart, that's the best you can do." Martin Aston

Act: ROC Label: Virgin Project: album Publisher: Copyright Control Producer: ROC/Danton Supple Studio: Farm Lane Released: June 9

WILCO LEADING A NEW WAVE OF US ROCK

It sounds like a recipe for commercial suicide: an American country rock band, virtually unknown in this country, puts out a 19-track double album in the US, and the UK label sits on it for several months before eventually releasing it. Worse, one member leaves the band before they even get to Britain.

However, Wilco are used to adversity. Originally known as Uncle Tupelo, they've already survived a name change after the departure of Jay Farrar (who went off to form Son Volt in 1994), one-half of the original writing partnership with Jeff Tweedy, and will no doubt weather the recent departure of banjo, dobro and fiddle player Max Johnston, who left to explore more traditional music.

"They can also pride themselves on recording not just a great album in their sophomore release, *Being There*, but also one of the best double albums ever. *The Independent* and *Time Out* have solidified it as "the first great album of the year", a worthy epitaph for a heartfelt and consistently rewarding work that traverses the emotional peaks and troughs of rock'n'roll.

"Jeff is definitely the songwriter of the future on our label," says Jo Lenardi, senior vice president and general manager of A&R at Reprise in America. "When he said he wanted to make this a double I said, 'Right. Nobody's ever going to go for that' but he convinced me and the company to listen to it all."

"Our primary concern was how to make it cheap," says Tweedy, when he

and guitarist/pianoman Jay Bennett visited London recently for an acoustic showcase. "We took a royalty cut to keep it a single CD price and packaged it a little cheaper."

The gig was a taster for proper dates in April around the release of the single *Outtaste* (Outta Mind), with its supporting skydiving extravaganza of a video, which has already had prominent support from MTV in America. Like Neil Young's *Out Of The Blue* (Into The Black), the track has a clavinet-enriched after-echo in *Outta Mind* (Outta Sight). Tweedy freely admits that it was a nod to Phil Spector.

"The only record we played in the studio was *Be My Baby*, trying to get a sonic imprint for *Outta Mind* (Outta Sight)," he says. "The Neil Young thing is just a coincidence. We recorded both versions and we liked them equally. It's like putting a horn section on Monday. It belongs there and we'd be half-assed if we don't do it, even if the song already sounds like *The Rolling Stones*."

"To begin with it was 'Oh, great,'" says Phil Straight, director of artist development at WEA. "People are a bit wary of too much music here, but when I got the album my fears proved unjustified. You never think this is really dragging along."

And WEA's delay in releasing the album was actually pragmatic planning.

"The album came out to great acclaim in America and they were on the road September/October time," says



Straight. "Germany took them over in October/November and they were going to play a date here in December at the Mean Fiddler and we said definitely not. It would have been crazy trying to launch Wilco a month before Christmas."

Instead, the press was warmed up over Yuletide with advance promo CDs, and subsequently *Being There* was launched with praise in January, not only giving the album the advantage of being a fresh project in 1997 but also delaying it long enough to coincide with a rebirth of interest in American rock releases.

"When Uncle Tupelo split, the whole British thing was going very strongly," says Straight. "Now, it seems as though American music is on the up. Wilco and Son Volt could do very well."

With festivals and a large tour in September already being planned for Wilco, and a Son Volt album pencilled in for the autumn, it seems as though America may come through with some new talent to give domestic releases by Oasis, U2 and The Prodigy a run for their money.

Any suggestions for an all-encompassing name for the new wave of America rock? Shaun Phillips

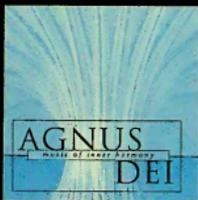
Act: Wilco Label: Sire/Reprise Project: single/tour Publisher: Ampersand Music/Warner/Tamela Publishing/Ver Music/BMI Producer: Wilco Released: April 7

One to Watch

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(CIN COMBINED CLASSICAL CHART)



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NO. 5



NO. 6



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NO. 11

(COMPILED POP CHART NO.4)



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FINLANDIA



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steven ISSERLIS

The classical world is heralding the arrival of a new star – and he's British

Recognised as one of the most compelling cellists of his generation, Steven Isserlis fits the public's romantic ideal of a classical musician perfectly. His performances are excitingly flamboyant, as he tosses his luxurious mane of hair, stamps his feet to the rhythm, and is clearly lost in a world of his own.

Fans could expect to hear the same passion on his latest CD *Syvatl* which is released by RCA Red Seal on May 6. It will feature five new works for cello by leading contemporary composers. Tony Taverner – all of which were either commissioned, inspired or first performed by Isserlis himself.

This is not the first time musician and composer have been linked. In 1992 they collaborated on the Virgin Classics release of Taverner's *The Protecting Veil*, which not only topped the classical charts and sold over nearly 100,000 units in the UK, but also went on to win that year's Gramophone award for best contemporary recordings as well as receiving nominations for the Mercury Music, Deutsche Schallplatten and Grammy Awards.

It was largely the creative and commercial success of *The Protecting Veil* which led Isserlis to commission Taverner to write *Syvatl* – *O Holy One* – for cello and chamber choir. Sleazeb in melody and religious in purpose, *Syvatl* has also been described as "orgasmic" in its intensity. It is the key work on the CD, which

also includes world premiere recordings of Eternal Memory For Cello And Strings, Chant For Solo Cello, The Akhmatova Songs For Cello And Soprano, with Patricia Rosario and The Hildener Treasure For String Quartet.

The British-born cellist, who is also a visiting professor at the Royal College of Music and will present a forthcoming Channel Four special on Schumann, comes from East European stock and can number Felix Mendelssohn and Carl Marx as well as the Russian pianist and composer

Julius Isserlis among his ancestors. A graduate of Oberlin College in the US, Isserlis first started recording for Hyperion in 1984 when he was 25, before joining Virgin five years later. Since 1993 he has been exclusively signed to BMG.

Working with Isserlis is always a joyful and memorable experience," says BMG/Conifer marketing manager Richard Wenn. "He has a rare gift of communicating with colleagues and audiences alike. It is no wonder that Taverner has found him so inspirational."

Isserlis approaches recording with the same enthusiasm that he brings to his live performances. "My interpreta-



tions change every time I play a piece," he says. "But that doesn't matter. What's important is that I convey the way I feel about the music as I play it."

Independent producer Andrew Keener who worked with Isserlis on the *Syvatl* recordings agrees.

"Stephen is one of those artists who doesn't sound as if he is playing for the microphone," he says. "There is a rapturous element to his playing which transcends the recording medium."

BMG is hoping that sales for *Syvatl* will transcend the classical medium, too, and easily beat the 100,000 barrier. Its initial marketing plans include advertising in the Daily Telegraph and the Sunday Times, spots on Classic FM and maybe even a strategic TV campaign, too. It will all begin with a high profile media launch at Batta on April 22 followed by a mail out of over 15,000 taster CD and cassette samplers to trade and consumers alike.

If all goes to plan then BMG will have a hit on its hands. And the classical world will have a new star in Steven Isserlis.

Peter Brown

TITLE: SYVATL COMPOSER: Tony Taverner SOLOIST: Steven Isserlis PRODUCER: Andrew Keener and Phill Traugott STUDIO: various LABEL: RCA Red Seal 09026-68761-2. RELEASED: May 6

The UK classical music industry received an unexpected boost at this February's Grammy Awards held in New York.

Among those artists and labels which received accolades normally reserved for Americans were Bryn Terfel, whose *Opera Arias* (Deutsche Grammophon) won the award for best classical vocal performance. Terfel also featured on Walton: *Balshazzar's Feast* with the Bournemouth Symphony Orchestra conducted by Andrew Litton (London) which took the best choral performance Grammy. Meanwhile, crossover composer David Arnold triumphed in the category for best instrumental composition for film or television for his work on the movie *Independence Day*.

The biggest surprise, however, was the best opera recording award which went to Chandos' recording of the Britten opera *Peter Grimes*, featuring tenor Philip Langridge and Richard Hickox.

Peter Langridge in the title role and conducted by Richard Hickox. Understandably, staff at the Colchester-based indie have barely stopped celebrating since.

"It's a first for us," says label manager Jon Butcher. "America does tend to dominate the opera market. The album list was very strong and it was great just to get a nomination. We knew we had something

grammy triumph

US boost for the award-winning Peter Grimes under Richard Hickox



special but I don't think any of us seriously expected to win."

Chandos launched the album with a large marketing and promotion campaign last month. It shifted very nicely 10,000 copies to become the label's best-seller

of last year, and was also nominated for a Gramophone award.

It's the fourth recording of Peter Grimes, generally acknowledged as the first English opera, and Chandos knew it would need to promote it heavily to create a high profile in the market. Britten wrote the tragedy in 1947, basing it on George Crabbe's poem about a Suffolk fisherman. It was premiered in London at the end of the war. Britten recorded the opera himself for Decca in 1959 and subsequent versions have been recorded by Colin Davis (Philips) and Bernard Haitink (EMI).

"Peter Grimes is a benchmark," says Butcher. "But the quality of the recording won over the opera aficionados and our promotion worked. But, for a company like us, the campaign needs to be ongoing to keep it selling. So we are absolutely thrilled to get a Grammy which should help sales."

Equally thrilled is Richard Hickox who was working in Japan when he received news of the award. The 47-year-old conductor, who is married to Scottish mezzo Pamela Helen Stephen, has been a tre-

less champion of British classical music and hopes that the Grammy will finally silence his critics.

"I feel this is what I was born to do," he says. "When I started conducting, the fact that I did a great variety of repertoire was looked down upon as a weakness. Now it's perceived as a strength. I love recording. But what's the point in doing yet another set of Tchaikovsky symphonies which would be lucky to sell three copies? I don't think I've got anything new to say about that repertoire anyway. So to have the chance of reviving works that I really believe in seems heaven sent."

Colin Ivins

LABEL NEWS Warner Classics' Erato label has signed 22-year-old horn player David Pyatt (below), Gramophone's Young Artist

of the Year in 1996, for a series of recordings including the four Mozart concertos with the Academy of St Martin's under Marinus Pyatt was also judged EBC Young Musician of the Year in 1988.



TALENT extra

CLASSICAL

STOCK taking

With ever more varied and exciting product on the release schedules, Peter Brown spotlights what should be the spring's bestsellers

ANGELS: *Voices from Eternity* - Joel Cohen/Tod Machover (Erato 0630 14773 24). **Out now.** An innovative computer generated sound tour of Gregorian Chant, American hymns and Shaker spirituals.

ELGAR: *Portrait Of Elgar* - English Symphony/String Orchestra/William Boughton (Nimbus NI 1769 4 CDs). **Out now.** The disc contains some of Elgar's best-loved compositions with works from his early career and is an excellent follow-up to the two volume Spirit Of England release.

PHILIP GLASS: *Heroes Symphony from the music of David Bowie and Brian Eno - American Composers Orch/Dennis Russell Davies (Point 454 388 24)*. **Out now.** Point hopes to tap in to the new audience for David Bowie which made Glass's 1993 release *Low Symphony* such a success.

ORLANDO CONSORT: *Pavane (Metronome METCD 1015)*. **Out now.** Following its 1996 Gramophone Award for the music of John Dunstaple, Metronome's big release for 1997 is a selection of great 15th century treatments of the Passion of Jesus Christ. It has already been selected as the Independent Classical Music Retailers Association's Easter choice.

ITZHAK PERLMAN: *Klezmer 2 (EMI CDC 5 56299 24)*. **Out now.** The overwhelming response to In the Fiddler's House, Perlman's debut klezmer album, has prompted a return to the genre with *Living in the Fiddler's House* recorded during his 1996 summer tour.

TILL RINGER

J. S. BACH
Solo & Double
Violin Concertos

Andrew Manze • Rachel Podger
The Academy of Ancient Music
Andrew Manze, dir.

(Harmonia Mundi HMC 907155)

USA

BACH *Violin Concertos* - Academy of Ancient Music/Andrew Manze

(Harmonia Mundi HMC 907155). **Out now.** Andrew Manze makes his debut as the

Academy's new associate director with a virtuoso performance.

ANTHONY WAY: *Wings Of A Dove* - Barbara Bonney, Tabitha Watling, Uppingham School Choir, English Sinfonia/Neil Page (DECCA 455 645 24). **Out now.** TV promotion is promised for this programme of sacred favourites which includes *Panis Angelicus*, *Ave Maria* and *Piu Jesu*.

MONTERRAT CABALLE: *The Ultimate Collection (RCA Victor 74321 37714 24)*. **April 7.** A double collection of Caballe's greatest recordings from the early Sixties to the Nineties. Some tracks are new to CD and the discs make a highly-collectible tribute to one of this century's greatest sopranos.

ROBERT AND CLARA SCHUMANN: *Frauenliebe und Leben* - Songs by Clara - Barbara Bonney, Vladimir Ashkenazy (DECCA 452 898). **April 7.** This is the first in a series of recordings where Bonney, one of the most acclaimed lieder singers, is partnered by distinguished pianists.

MOZART: *Colligium: Solists La Chapelle Royale, Collegium Vocale/Philippe Herreweghe (Harmonia Mundi HMC 901620 24)*. **April 8.** Few conductors are as versatile as Herreweghe. This approach to Mozart's Requiem is based on serious reflection and study and is a significant addition to the catalogue.

PUCCHINI: *La Rondine* - Gheorghiu, Alagna, William Matteucci, Inez Miaz - London Symphony Orchestra/Antonio Pappano (EMI Classics CD5 556338). **April 7.** *La Rondine* may not be the most famous of Puccini's operas, but this welcome new recording shows it

TILL RINGER

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The Essential Choral Collection - Various (DG 457 071 24). **April**

14. Heavy promotion is promised for this double set of choral masterpieces - many

which have been featured in recent television commercials.

to be as beautiful as his best work.

ANDRE PREVIN: *From Ordinary Things* - Yo Yo Ma, Sylvia McHair (Sony SK 62004).

April 7. Previn the composer shows off both his Cello Sonata and a collection of songs built round the poems of Toni Morrison.

KATHLEEN BATTLE: *Grace (Sony SK62035)*. **April 7.** One of the high points of this collection is Handel's *I Know That My Redeemer Liveth*.

SHINE: *The Complete Classics - Rachmaninov Piano Concerto No. 3* plus 12 other items. Various artists (Philips 456 403 2 CDs). **April 7.** The film, Shine, has generated immense interest in Rachmaninov and so this double CD should be much in demand.

ANONYMOUS 4: A Portrait (Harmonia Mundi HMC 2907210). **April 8. This budget-price CD brings together the best Anonymous 4 work from previous discs as well as offering a sneak preview of the next album.**

BEETHOVEN: *Symphony No. 3* - Ericcia - Coriolan Overture - Concert des Nations/Jordi Savall (Audius Funtalis ES 8557). **April 8.** The clarity and dynamism of Savall's first Beethoven recording will be of huge interest to those collectors already familiar with his work in mediaeval and baroque repertoire.

PERCY GRANGER: *Music For Wind (Chandos CHAN 9549)*. **April 14.** Volume 4 of Chandos' welcome Granger Edition features The Royal Northern College Of Music Wind Orchestra in lively, stylish performances of County Garden, Shepherd's Hay, Gum-suckers and Lads Of Wimpshury Marches.

BEETHOVEN: *The Five Piano Concertos* - Alfred Brendel - Chicago Symphony Orchestra/Levine (Philips 455 045 3 CDs). **April 14.** These re-mastered and re-packaged performances by one of today's greatest Beethoven interpreters should prove hugely popular.

OLGA BORODINA: *Opera Arias* - Welsh National Opera Orchestra/Carlos Rizi (Philips 446 663 24). **April 14.** Kirov Opera principal Borodina makes her solo debut on disc with arias by Rossini, Saint-Saëns and Meyerbeer.

BOHEMIAN RHAPSODIES: *Lella Jusafwicz violin* - Academy of St Martin's/Mariner (Philips 454 440). **April 14.** Jusafwicz's third release since becoming a Philips Classics artist is her most commercial yet.

PIAZZOLA For Tango: *Tangos for Flute & Guitar* - Patrick Gallois, Goran Söllscher

(DG 449 185). **April 14.** Centred on Piazzola's classic *L'histoire du Tango* for flute and guitar, this release is sure to appeal to classical and pop listeners.

SCHUBERT: Masterworks - Various (DG 453 660/20 CDs). **April 14.** To celebrate Schubert's 200th anniversary, DG offers a competitively-priced 20-CD set demonstrating the full range of his genius in orchestral, vocal, solo and chamber music.

SCHUBERT: Impromptus Op.90, 142 Mitsuko Uchida piano (Philips 456 245). **April 14. Already known for her Mozart, Schumann and Debussy recordings, this popular Japanese pianist begins a cycle of Schubert's greatest works for piano with the ever-popular Impromptus.**

SIBELIUS: *Four Tone Poems*, Royal Stockholm Philharmonic/Andrew Davis (Finlandia 0630 152422). **April 14.** En Saga, Oceanides, Tapiola and The Swan Of Tuonela are among Sibelius' most popular pieces, and are here given idiomatic and atmospheric performances.

BRAMMS' MENDELSSOHN: Double Concerto/Violin Concerto Op. 64 - Itzhak Perlman, Yo Yo Ma, Chicago Symphony Orchestra/Barenboim (Teldec 0630 158702). **April 21. Two strong-minded virtuosos put egos and self interest behind them to collaborate in a superb performance.**

SCHUBERT: Piano Sonata D, 958, 959, 960 **Andrew Stailer 2 CDs (Teldec 0630 131432). **April 21.** Stailer is a perfect choice for this new recording of Schubert's last great sonatas finished three months before his death.**

CHAIKOVSKY: Piano Concertos 1-3, Fantasia Op. 56 - Elizabeth Leonskaia, New York Philharmonic/Kurt Masur (Teldec 4509 950692). **April 28. A powerful team up in electrifying performances of Chaikovsky's three great piano concertos plus the Fantasia, which is almost a concerto in its own right.**

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WAGNER: The Flying Dutchman - James Morris/Levine (Sony SZK 61969). **May 5. A long-awaited new version of Wagner's sink-or-swim opera.**

ALBAN BERG: *Lulu* - Constance Humann, Julian Jerrold, Tom Adam, Peter Strakos

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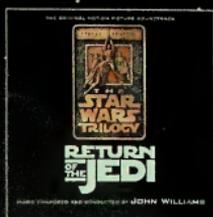
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TALENT extra

Talent extra continued on page 28

Monte Jaffe, Danish National Radio Symphony Orchestra/HJ Schirmer (Chandos CHAN 9530 3 CD), May 14. This welcome addition to the limited library of Lulu recordings features an all-European cast. **MOZART: Piano Concertos 11-13** K413-415 - Daniel Barenboim/Berlin Philharmonic (Teldec 0630 131622). May 26. Barenboim's seventh release in this series presents accessible and attractive performances in the style of JC (The London) Bach.

EVELYN GLENNIE: Virtuosity - Her Greatest Hits (RCA 74321 476232 CD, 74321 476294 Cassette). May 6. This double album

compilation of her best RCA recordings will be exclusively promoted to tie in with a May UK tour by the world's greatest and most popular percussionist.

GERSHWIN: Music For Two Pianos/Peter Donahoe, Martin Roscoe (Carlton Classics 30356 00 682). May 12. Brilliant pianists in an exciting coupling which breathes new life into enduring repertoire.

HANDEL: Samson - Soloists, The Sixteen, Symphony of Harmony and Invention/Harry Christophers (Collins Classics 70382 3 CD), Late May. The Sixteen, one of the world's foremost choral ensembles, is joined on one of Handel's most popular oratorios by its founder and director, Harry Christophers, and the new period instrument ensemble The Symphony of Harmony and Invention.

HENRY MANCINI: Tunes from Movie Scores - Modern Life Quartet (Koch Schwann 317 892). Late May. The Pink Panther, Moonriver and Inspector Clouseau reinterpreted in chamber music style.

ROSSINI: Otello - Soloists/Berlin Radio Symphony Orchestra/Gunter Kuhn (Koch Schwann 315 642). Late May. Rossini's version of Shakespeare's tragedy is often overshadowed by Verdi, but has much to offer all the same.

TRIBUTE TO ALFRED NEWMAN: New



HAYDN String Quartets Op. 33 Nos. 1, 4, 6 Quatuor Mosaïques (Avidas)

Valois E8570). April 8. This quartet's previous recording of Op. 33 Nos. 2, 3 and 5 won the

Gramophone Chamber Music Award last year. This should prove another winner.

Zenaid SO/Richard Kaufman (Koch Int Classics 373762). Late May. They may be more than 40 years old, but Newman's scores to Hollywood classics such as Prisoner of Zenda and Wuthering Heights still sound fresh and convincing.

WOMEN OF NOTE COLLECTION: (Koch Int Classics 376032). Late May. A fascinating glimpse into the worlds of Germaine Tailleferre, Nadia and Lili Boulanger, Fanny Mendelssohn, Amy Beach, Clara Schumann, Sofia Gubaidulina, and Thea

Musgrave among others. **BEETHOVEN:** Piano Concertos Nos. 2 and 5 - Evgeny Kissin/James Levine (Sony SK 62826). June 2. Probably the world's most exciting pianist tackles two peaks of the classical repertoire with the same style and aplomb which brought the audience to its feet at the Royal Festival Hall recently.

RESPIGHI: Fountains of Rome, Pines Of Rome, Roman Festivals - Orchestra of Academy Santa Cecilia/Daniele Gatti (Conifer Classics 75605 51292). June 9.

Exciting young Gatti is now principal conductor of the Royal Philharmonic Orchestra. His Conifer Classics debut features works written especially for Rome's famous orchestra.

DAVE BRUBECK: Chromatic Fantasy - Brodsky Quartet (Silva Screen SK 00614). June 9. The UK's most glamorous and interesting string quartet plays a piece specially composed for it by the jazz pianist plus the Kurt Weill No. 2 Op. 8 and the Stravinsky Concertino.

PALESTRINA: Missa Papae Marcelli - Pro Cantione Antiqua (Carlton Classics 30366 00702). June 16. The success of Pfitzner's opera Palestrina in Covent Garden has prompted this specialist choral group to turn its attention to other works by the great Roman composer.

SHOSTAKOVICH: Quatuors Nos. 4, 7, 8 - Kreuzer Quartet (Collins Classics 30366 00622). June 16. This well-established group of players successfully tackle some of the best pieces in today's repertoire.

VICTORIA: Devotion to Our Lady - The Sixteen/Harry Christophers (Collins Classics 15012). Late June. The first of a four-disc survey of the works of this 16th century Spanish composer offers a fascinating testament to the music of the Iberian Renaissance.

WALTON: English Song Series Vol. 2 - Felicity Lott, Philip Langridge, Graham Johnson, Philip Langridge (Collins Classics 14932). Late June. Forty years of Walton's career are featured on this fascinating second volume of Collins Classics' English Song Series.

STORIES OF GREAT BALLETS: Tony Scotland (Royal Opera House 75605 55025 2/4). July 7. In 1995 ROH Records

successfully released Tony Scotland's specially-narrated versions of the three Tchaikovsky ballets. These are now joined by Romeo And Juliet, Coppelia and Giselle. Targeted towards younger listeners and heavily promoted on Classic FM, these six discs will make ideal gifts.

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Spice Girls continue to dominate, topping the singles and albums chart for the fifth time in their still-young career. *Mama/Who Do You Think You Are* are a third week at the top of the singles chart after selling a further 35,000 copies last week, bringing its three-week tally to more than 480,000.

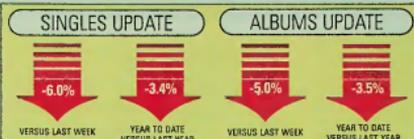
Meanwhile, their *Spice* album increases its sales for the fourth week in a row. Shifting 65,000 units last week, it sold twice as many copies as the number two album, the *Bees' Feet* *Still Waters*. *Spice* has been available for 20 weeks, 12 of which it has spent at number one, equalling the Nineties record set by Simply Red's *Stars* in 1992. *Alton* Morissette's jagged *Little Pill* and Oasis' (What's The Story) Morning Glory? deserve honourable mentions, as they spent 11 and 10 weeks at number one last year.

Spice Girls' closest rival for singles chart honour this week was R. Kelly, who lands the biggest hit of his career with *I Believe I Can Fly*, which debuts at number two after selling 68,000 copies. It is one of two singles debuts this week featured in the movie *Space Jam* - the other being Seal's *Ty*. Kelly, who lands the biggest hit of his career with *I Believe I Can Fly*, which debuts at number two after selling 68,000 copies. It is one of two singles debuts this week featured in the movie *Space Jam* - the other being Seal's *Ty*. Kelly, who lands the biggest hit of his career with *I Believe I Can Fly*, which debuts at number two after selling 68,000 copies. It is one of two singles debuts this week featured in the movie *Space Jam* - the other being Seal's *Ty*.

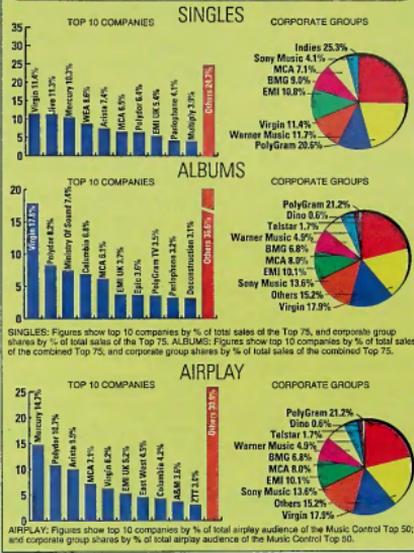
Kelly is not the only live act flying this week - the *Backstreet Boys' Anywhere For You* debuts at number four. It is the first time Jive has had the singles chart's two highest debuts and the first time it has achieved simultaneous top five singles.

The *Backstreet Boys* have now had five Top 15 singles in less than 10 months and are the first act to land two Top 10 hits this year, having reached number two with *Quit Playing Games With My Heart* in January. Only a surge late in the week by *No Doubt's* *Don't Speak* prevented the US five-piece from claiming third place in the chart. Don't Speak's rebound from four to three can be attributed to *Top Of The Pops* policy of playing popular hits whether they are going up or down the chart - it was as the play-out record last week.

The *Pet Shop Boys* and *Madonna* are among the most regular visitors to the Top 10 in recent years, so it is no surprise to find them both back there again with their latest singles. *Madonna* registers the third Top 10 hit in a row from the *Evita* soundtrack with *Another Suitcase In Another Hall*, which debuts at number seven, comfortably beating the number 18 peak scaled by Barbara Dickson's original recording of the song exactly 20 years ago. It is *Madonna's* 39th Top 10 hit in a row, a record beaten only by Elvis Presley, Cliff Richard and Paul McCartney.



AT-A-GLANCE WEEKLY MARKET SHARE



Meanwhile, the *Pet Shop Boys'* *Red Letter Day* is their 16th Top 10 hit and their 29th hit in all. That equals the record number of hits for a duo, as established by the *Everly Brothers*. Some will point to the fact that all of the PSB singles have reached the Top 40, while only by the *Everly Brothers* didn't; others will note that the *Everly Brothers* records were all genuine duets, while the *Pet Shop Boys'* hits aren't as Chris Lowe is silent and, anyway, some of their hits have been collaborations with other artists. However you count 'em, if the *Pet Shop Boys* continue to record, they are extremely likely to overtake the *Everly Brothers*, as every one of their records has reached the Top 40 and their current sequence of three Top 10 hits from four releases is their best since 1990.

On the albums chart, *Eternal's* *Before The Rain* debuts at number three, giving the girls their third consecutive Top 10 album, while *Live's* *Secret Samadhi* debuts at number 31, thus beating the number 37 peak of their 1995 debut *Throwing Copper*. That's great, but probably not progress enough for their record company, *Radioactive*, as both albums have topped the US charts, selling millions of copies. **Alan Jones**



Don't Speak by *No Doubt* becomes the first record in the history of the airplay chart to regain the number one position. It does so at the expense of *Eternal's* *Do You Love Me* after reversing its declining airplay handily last week, adding 97 extra spins.

With an audience of more than 63n, it gained nearly 10% more exposure than its nearest rival, which is now *Spice Girls' Who Do You Think You Are*, which added 86 plays in the week, while its joint A-side *Mama* shed 61, falling 27-34 as a consequence. *Mama* reached its peak round *Mothers' Day* and has been in decline ever since. Even though the girls themselves seem to prefer it - they've performed it more on TV - it's running a poor second behind *Who Do You Think You Are* at most radio stations.

Radio One is typical, spinning *Who...* 19 times last week and *Mama* just seven times. *Who...* was played 48 times by *British-based Galaxy*, 47 times by *BRM* (*Birmingham*), 46 times by *Aire* (*Yorkshire*) and 43 times by *Invicta* (*Kenil*) last week, while *Mama's* top supporters were *Cly FM* (*Liverpool*), where it got 28 plays, and *Midlands station Heart 100.7* (20 plays). *Cly FM* played *Who...* 32 times, however, so *Mama* wasn't its favourite, but *Heart 100.7* was one of the few stations which didn't play *Who...* at all last week.

Adding airplay for both tracks together, they have a huge 79m audience, 16m more than *Don't Speak*. *Record buyers* have given their seal of approval to *Madonna's* version of *Another Suitcase In Another Hall*, hence its number seven debut in the *CIN* chart. But *radio*, which has been a staunch supporter of *Madonna* through the years, is all but ignoring it. The combination of a reliable and popular hitmaker and a familiar song would, you would think, pay dividends, but *Another Suitcase...* registered a miserable 92 plays last week, little more than one per station. Its total audience of 2,392,000 earned it only 221st place in the airplay chart. *Radio One* and *Radio Two* gave it just one play apiece.

Maybe it will be a late starter, like *Gina G's Fresh*, which was lottering in 394th place when it was released, escalated to 47th by its last week and now vaults to 18th, while its sales gradually decline.

Fountains Of Wayne's reign as *Radio One's* favourite record was short. It dips to third place, having been overhyped by *Ragees Runable In The Jungle*, which becomes the fourth record this year to register 31 plays in a week on *Radio One*. It helps the record move 15-13 nationally. **Alan Jones**

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AIRPLAY PROFILE

STATION OF THE WEEK



The Radio Authority's decision to give its first full student station licence to an Oxford-based operation is an added bonus for young music fans in a town already preparing to host this year's Sound City. Sony's 52.5 MHz launched Oxford 97.3 FM on February 14, and the station burst on to the local airwaves promising a mixture of 70% music and 30% news features to serve the 60,000 students among the 170,000 adults in its transmission area.

The station is keen to be involved in Sound City, which takes place from October 19-26. Radio One has exclusive rights to cover the main shows, but Oxygen is negotiating with Chris Lycaett from BBC Radio 1's Music Unit to feature local bands appearing at fringe gigs.

Oxygen FM fought off competition for its frequency from Oxford Community Radio and The Capital Radio Company, headed by Capital Radio founder Robert Shy.

Oxygen has five full-time staff, including head of music Dave Leub, who says the music policy ignores the usual student stereotypes. "It's easy to pigeon-hole students and think that's all they like is indie music, but our market research shows that this is not the case. Nearly 70% of our output is chart or pre-release."

He adds, "Most genres of music are featured and there are specialist programmes playing everything from

OXYGEN TOP 10

Track	Plays
#1 Local Boy In The Photograph Stereoheaven (V2)	28
#2 Rumble In The Jungle Fugees feat. ATCQ & Busta Rhymes (Mercury)	28
#1 Fresh EEC (Positive)	25
#4 The Distance Dole (Mercury)	25
#5 Richard III Sidetrigger (Parlophone)	25
#6 Hush Kula Shaker (Columbia)	23
#9 Careful Nova (Stress)	23
#8 Forewell to Twilight Symphonium (Indefinite)	21
#10 Rock Rockin' Beats Diarrhea Brothers (Virgin)	21
#10 Put The Message In The Box Brian Kennedy (BCA)	20

jungle to reggae. We also play plenty of airplay to local acts, such as The Candykins and the Bigger 'The God.' Leub says the station received a scathing reaction from record companies initially, although there has been good support from a number of labels, including Sony and V2. He says, "The UK music business only has to look at the US to see how powerful student radio can become."

The next UK student radio licence could be granted on April 10 when Shout FM in Liverpool will learn whether it has beaten off nine rivals for one of two new licences being advertised for the Merseyside region.

Steve Hensley

TRACK OF THE WEEK

SASHI: ENCORE FOIS

When Multiply Records led A&R Scott MacLachlan heard Encore Une Fois by Sashi being played in a London record shop last year, he knew immediately the song had UK potential. His belief in the track, produced in Germany and sung in French, meant a cheque book skrimish with the majors to secure a licensing deal from Byte Blue Records in Belgium. After that, the label worked with promotions company Six Nine to make its profile on radio and in the clubs.

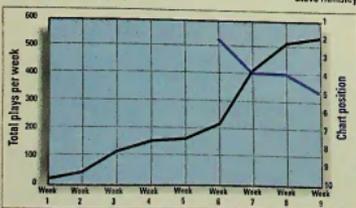
Initially available only on import, Encore Une Fois was first played by Radio One's Pete Tong as far back as November 8. Widespread airplay began in the new year, with early supporters including the three Kiss stations. They were spinning the song up to 46 times a week. The track was not playlisted on Radio One until January 21 - when it was also added to Capital Radio's list - and was picked 21 times in its first week on the network's A list before being promoted to the B list on February 10.

By this time, the number of weekly plays on Radio One had jumped to 25



and the station was accounting for one in six of all the song's plays on radio. But many regional stations, apart from Kiss and those within the Capital Radio Group, seemed reluctant to play it. On its debut in the CUN sales chart - number two in the beginning of March - it was still receiving only 221 plays a week nationally although support from Capital (35 plays) and Radio One (26) put it at number 22 on the airplay chart. Late interest from the CUN sales chart - second half of March, however, is ensuring that the track's journey down the sales chart is a slow one.

Steve Hensley



RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 16 March 1993 until 24:00 on Saturday 22 March 1993

Rank	Title	Artist/Label	Plays	Rank	Title	Artist/Label	Plays	
1	1	DON'T SPEAK	1683	1771	1	1	DON'T LET GO (LOVE)	1624
2	2	DON'T YOU LOVE ME?	1624	1593	2	2	REAL THING	1328
3	3	WHAT DO YOU THINK YOU ARE	1351	1458	3	3	DON'T LET GO (LOVE)	1349
4	4	DON'T SPEAK	1285	1626	4	4	ISN'T IT A WONDER	761
5	5	WHAT DO YOU THINK YOU ARE	1259	1629	5	5	IF I NEVER SEE YOU AGAIN	651
6	6	ISN'T IT A WONDER	1259	1629	6	6	WHAT DO YOU THINK YOU ARE	651
7	7	WHAT DO YOU THINK YOU ARE	1196	959	7	7	WHAT DO YOU THINK YOU ARE	651
8	8	WHAT DO YOU THINK YOU ARE	1196	959	8	8	WHAT DO YOU THINK YOU ARE	651
9	9	WHAT DO YOU THINK YOU ARE	1196	959	9	9	WHAT DO YOU THINK YOU ARE	651
10	10	ELEGANTLY WASTED	789	943	10	10	ELEGANTLY WASTED	789
11	11	FLY LIKE AN EAGLE	707	943	11	11	FLY LIKE AN EAGLE	707
12	12	WALK ON BY	1083	943	12	12	WALK ON BY	1083
13	13	WHERE DO YOU GO	859	939	13	13	WHERE DO YOU GO	859
14	14	INDSTRUCTABLE	775	918	14	14	INDSTRUCTABLE	775
15	15	HUSH	807	841	15	15	HUSH	807
16	16	SHOUT	830	741	16	16	SHOUT	830
17	17	ALONE	842	736	17	17	ALONE	842
18	18	UNBREAK MY HEART	678	681	18	18	UNBREAK MY HEART	678
19	19	REMEMBER ME	812	678	19	19	REMEMBER ME	812
20	20	FRESH!	297	674	20	20	FRESH!	297
21	21	SHE'S A STAR	835	673	21	21	SHE'S A STAR	835
22	22	HEDONISM JUST BECAUSE YOU FEEL GOOD	641	611	22	22	HEDONISM JUST BECAUSE YOU FEEL GOOD	641
23	23	READY TO GO	576	541	23	23	READY TO GO	576
24	24	NATURAL	659	541	24	24	NATURAL	659
25	25	HARD TO MAKE A STAND	499	530	25	25	HARD TO MAKE A STAND	499
26	26	IT'S OVER	551	504	26	26	IT'S OVER	551
27	27	FUNDED YOU	576	483	27	27	FUNDED YOU	576
28	28	BLACKBIRD ON THE WIRE	239	469	28	28	BLACKBIRD ON THE WIRE	239
29	29	CLEMENTINE	772	463	29	29	CLEMENTINE	772
30	30	TODAY'S THE DAY	250	470	30	30	TODAY'S THE DAY	250

© Music Control UK. Station profile charts rank titles by total number of plays on 46 mainstream independent local stations from 03:00 on Sunday 16 March 1993 until 24:00 on Saturday 22 March 1993

VIRGIN

Rank	Title	Artist/Label	Plays
1	1	WHAT DO YOU WANT FROM ME?	27
2	2	SAY WHAT YOU WANT	38
3	3	READY TO GO	38
4	4	ELEGANTLY WASTED	37
5	5	SHE'S A STAR	38
6	6	NOVOCIANE FOR THE SOUL	33
7	7	GET OUT OF THIS HOUSE	23
8	8	HUSH	22
9	9	FALLING IN LOVE	22
10	10	BATTLE OF WHO COULD CARE LESS	22
11	11	BEZEL YOU	4

ATLANTIC 252

Rank	Title	Artist/Label	Plays
1	1	DON'T LET GO (LOVE)	59
2	2	HEDONISM JUST BECAUSE YOU FEEL GOOD	51
3	3	REMEMBER ME	35
4	4	HUSH	35
5	5	DON'T SPEAK	35
6	6	WHAT DO YOU THINK YOU ARE	31
7	7	WHERE DO YOU GO	31
8	8	RUMBLE IN THE JUNGLE	24
9	9	FOUND YOU	24
10	10	READY TO GO	24
11	11	COSMIC GIRL	24
12	12	SHE'S A STAR	24
13	13	BEZEL YOU	24

© Music Control UK. Station profile charts rank titles by total number of plays on 26 stations from 00:00 on Sunday 16 March 1993 until 24:00 on Saturday 22 March 1993

TOP 50 AIRPLAY HITS

29 MARCH 1997

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UK

This Week	Last Week	2 weeks	Wks on Chart	Title	Artist	Label	Total Plays	Plays % + or -	Total Audience	Audience % + or -
1	2	1	10	DON'T SPEAK	No Doubt	MCA	1881	+5	63.57	+14
2	3	8	4	WHO DO YOU THINK YOU ARE	Spice Girls	Virgin	1558	+7	58.13	+5
3	1	2	6	DON'T YOU LOVE ME?	Eternal	1st Avenue/EMI	1735	-2	54.68	-4
4	4	4	6	HUSH	Kula Shaker	Columbia	947	-5	53.37	+2
5	5	10	5	WHAT DO YOU WANT FROM ME?	Monaco	Polydor	1128	+30	48.70	+16
6	18	26	5	ISN'T IT A WONDER	Boyzone	Polydor	1090	+34	44.62	+36
7	11	14	5	ELEGANTLY WASTED	INXS	Mercury	1041	+20	43.90	+15
8	8	12	5	INDESTRUCTABLE	Alisha's Attic	Mercury	989	+17	43.30	+7
9	5	2	14	DON'T LET GO (LOVE)	En Vogue	East West America	1398	-5	42.27	-5
10	19	23	5	REAL THING	Lisa Stansfield	Arista	1621	+16	39.60	+21
11	9	25	4	SHOUT	Ant & Dec	Telstar	802	-10	36.33	-11
12	6	13	13	REMEMBER ME	Blue Boy	Pharm	802	-15	35.42	-7
13	15	22	4	RUMBLE IN THE JUNGLE	Fugees Feat. Tribe Called Quest & Busta Rhymes	Mercury	448	n/c	35.22	+3
14	14	18	8	ENCORE UNE FOIS	Sash!	Multiple	556	+4	33.48	-5
15	22	24	4	IF I NEVER SEE YOU AGAIN	Wet Wet Wet	Precious Organisation/Mercury	1015	+41	33.48	+9
16	7	9	9	READY TO GO	Republica	Deconstruction	646	-6	32.43	-26
17	10	15	5	FOUND YOU	Doddy	A&M	590	-6	31.10	-23
HIGHEST CLIMBER										
18	47	52	2	FRESH!	Gina G	Eterna/WEA	732	+135	30.28	+135
19	30	34	3	FLY LIKE AN EAGLE	Seal	ZTT	1017	+33	29.12	+31
20	20	7	15	SAY WHAT YOU WANT	Texas	Mercury	1062	-14	28.60	-10
21	25	33	4	ALONE	Bee Gees	Polydor	774	-12	28.25	+8
22	22	18	10	WHERE DO YOU GO	No Mercy	Arista	988	-4	26.58	-9
23	21	11	5	YOU GOT THE LOVE	Source Featuring Cami Staton	React	494	-13	25.72	-21
24	24	49	3	HARD TO MAKE A STAND	Sheryl Crow	AR	609	+11	24.42	+18
25	17	5	5	SHE'S A STAR	James	Fontana/Mercury	760	-24	24.25	-39
26	29	102	1	LOVE GUARANTEED	Damage	Big Life	456	+86	23.95	+215
27	41	55	3	EVERYBODY KNOWS (EXCEPT YOU)	Divine Comedy	Setanta	310	+117	23.60	+53
28	25	17	11	WALK ON BY	Gabrielle	Go Beat	962	-15	23.26	-15
29	13	2	4	NEW POLLUTION	Beck	Geffen	357	-10	22.84	-53
30	26	65	2	RED LETTER DAY	Pet Shop Boys	Parlophone	377	+38	22.22	+15
31	48	119	2	FREE ME	Cast	Polydor	200	+89	22.06	+51
32	48	37	3	DISTANCE	Cake	Capricorn	63	n/c	21.44	+26
33	26	45	3	RADIATION VIBE	Fountains Of Wayne	Atlantic	110	+49	21.43	-6
34	27	29	8	MAMA	Spice Girls	Virgin	445	-20	21.07	-12
35	16	40	3	MOAN & GROAN	Mark Morrison	Wea	357	-25	20.87	-62
36	26	48	3	GET ME HOME	Foxy Brown Featuring Blackstreet	Def Jam	98	-61	20.79	-11
37	31	36	10	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	One Little Indian	703	-4	19.18	-16
38	24	19	5	NATURAL	Peter Andre	Mushroom	561	-24	18.31	-56
39	56	57	1	NORTH COUNTRY BOY	Charlatans	Beggars Banquet	52	+88	17.47	+54
40	29	25	2	BLACKBIRD ON THE WIRE	Beautiful South	Go! Discs	917	+103	17.02	+4
41	91	42	1	SOMETIMES	Brand New Heavies	FFRR/London	360	+88	16.24	+145
42	68	254	1	TODAY'S THE DAY	Sean Maguire	Parlophone	479	+87	14.86	+97
43	43	24	1	BLACK ROCKING BEATS	Chemical Brothers	Virgin	85	+23	14.26	+25
44	37	4	4	WATERLOO SUNSET	Cathy Dennis	Polydor	390	-41	13.84	-53
45	65	119	1	IT'S OVER	Clock	Media/MCA	509	+45	13.71	+93
BIGGEST INCREASE IN PLAYS										
BIGGEST INCREASE IN AUDIENCE										
46	62	8	1	LAZY	Suede	Nude	45	+246	12.94	+1207
47	42	32	24	UNBREAK MY HEART	Tom Braxton	Laface/Arista	630	-5	12.82	-25
48	68	119	1	I BELIEVE I CAN FLY	R. Kelly	Jive/Atlantic	365	+48	12.28	+82
49	24	208	1	SOMEONE'S DAUGHTER	Beth Orton	Heavenly/Deconstruction	47	+96	12.27	+52
MOST ADDED										
50	8	8	1	OLD BEFORE I DIE	Robbie Williams	Chrysalis	194	n/c	11.89	n/c

© Music Control UK. Compiled from data submitted from 08:00 on Sunday 18 March 1997 until 24:00 on Saturday 23 March 1997. Stations ranked by audience figures based on latest half-hour figure only. Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title Artist (Label)	Total Plays	Increase in no. of plays
1	FRESH! Gina G (Eterna/WEA)	732	420
2	IF I NEVER SEE YOU AGAIN Wet Wet Wet (Precious Organisation/Mercury)	1015	237
3	ISN'T IT A WONDER Boyzone (Polydor)	1090	279
4	WHAT DO YOU WANT FROM ME? Monaco (Polydor)	1128	262
5	BLACKBIRD ON THE WIRE Beautiful South (Go! Discs)	517	262
6	FLY LIKE AN EAGLE Seal (ZTT)	1017	254
7	TODAY'S THE DAY Sean Maguire (Parlophone)	479	223
8	REAL THING Lisa Stansfield (Arista)	1621	222
9	LOVE GUARANTEED Damage (Big Life)	456	211
10	OLD BEFORE I DIE Robbie Williams (Chrysalis)	194	194

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

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total Plays	Stations	Added	Atts. in Rank
1	OLD BEFORE I DIE Robbie Williams (Chrysalis)	52	15	15	15
2	EVERYBODY KNOWS (EXCEPT YOU) Divine Comedy (Setanta)	58	32	11	11
3	TODAY'S THE DAY Sean Maguire (Parlophone)	41	37	10	10
4	BLACKBIRD ON THE WIRE Beautiful South (Go! Discs)	46	38	8	8
5	SOMETIMES Brand New Heavies (FFRR/London)	39	26	7	7
6	YOU SHOWED ME Lightning Seeds (Epic)	16	7	7	7
7	BABY COME ON Spacemaid (Big Star)	17	7	7	7
8	YOU MIGHT NEED SOMEBODY Shola Ama (WEA)	20	13	6	6
9	HALO TEXAS (Mercury)	25	12	6	6
10	LOVE GUARANTEED Damage (Big Life)	60	31	5	5

© Music Control UK. Chart shows tracks boasting greatest number of station adds (not defined as air or more plays)

AIRPLAY

Music Control UK shows the most popular stations in the UK. Stations are ranked by the number of plays they receive for each track. The chart is based on data from 100 stations. Stations are ranked by audience figures based on latest half-hour figure only. Audience increase ▲ Audience increase 50% or more

29 MARCH 1997

THE OFFICIAL CHARTS - 29 MAR

music week
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SINGLES

1	MAMA/WHO DO YOU THINK YOU ARE	Virgin
2	I BELIEVE I CAN FLY R. Kelly	Jive
3	DON'T SPEAK No Doubt	Interscope
4	ANYWHERE FOR YOU Backstreet Boys	Jive
5	FLASH BBE	Positiva
6	ENCORE UNE FOIS Sash!	Multiply
7	ANOTHER SUITCASE IN ANOTHER HALL Madonna	Warner Bros.
8	ISN'T IT A WONDER Boyzone	Polydor
9	A RED LETTER DAY Pet Shop Boys	Parlophone
10	FRESH! Gina G	Eternal/WEA
11	IF I NEVER SEE YOU AGAIN Wet Wet Wet	Precious Oig/Mercury
12	ROCK DA HOUSE Tall Paul	VC Recordings
13	FLY LIKE AN EAGLE Seal	ZTT
14	RUMBLE IN THE JUNGLE Fugees	Mercury
15	WHERE DO YOU GO No Mercy	Arista
16	I BELIEVE IN YOU AND ME Whitney Houston	Arista
17	THE REAL THING Lisa Stansfield	Arista
18	LOVE GUARANTEED Damage	Big Life
19	CAN'T NOBODY HOLD ME DOWN Puff Daddy (featuring Mase)	Puff Daddy/Arista
20	ALONE Bee Gees	Polydor
21	HUSH Kula Shaker	Columbia
22	HARD TO MAKE A STAND Sheryl Crow	A&M
23	BLACKBIRD ON THE WIRE The Beautiful South	Go Discs
24	REMEMBER ME The Blue Boy	Platinum

ALBUMS

1	SPICE	Spice Girls	Virgin
2	STILL WATERS Bee Gees		Polydor
3	BEFORE THE RAIN Eternal	1st Avenue/EMI	
4	POP U2		Island
5	EVERYTHING MUST GO Manic Street Preachers		Epic
6	TRAGIC KINGDOM No Doubt		Interscope
7	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor	
8	VERY BEST OF THE BEE GEES Bee Gees		Polydor
9	NINE LIVES Aerosmith		Columbia
10	BLUE IS THE COLOUR The Beautiful South		Go Discs
11	K Kula Shaker		Columbia
12	B-SIDES, SEASIDES & FREERIDES Ocean Colour Scene		MCA
13	TRAVELLING WITHOUT MOVING Jamiroquai		Sony SZ
14	ALISHA RULES THE WORLD Alisha's Attic		Mercury
15	THE GREATEST HITS The Monkees	warner esp/Telesar	
16	OLDER George Michael		Virgin
17	DREAMLAND Robert Miles		Deconstruction
18	ODELAY Beck		Geffen
19	THE SMURFS HITS 97 - VOLUME 1 The Smurfs		EMI TV
20	THE ROCKY MOUNTAIN COLLECTION John Denver		RCA
21	SHERYL CROW Sheryl Crow		A&M
22	EVITA (OST) Various		Warner Bros
23	GLOW Reef		Sony SZ



[7 DAYS IN DANCE]

robert owens



"Last Wednesday I attended an audition session for a new girl group, a more UNDERGROUND SPICE GIRLS. I was there just to listen and check out the talent from the angle of possibly producing a few tracks at some point. As well as my own projects, I'm currently working on material for a few other artists. On Thursday, I was in the studio doing the pre-programming for a track of mine called 'HIGH HOPE' which is more on an underground tip, something from a heart rather than a chart-orientated record. That will come out on my Musical Directions label as a limited edition. On Friday, I flew to AMSTERDAM for the weekend on business about future projects as well as just a couple of days relaxing. I've been really busy recently with 'I'll Be Your Friend' being re-released and my new single 'Love Will Find A Way' coming out. Also, DJing keeps me very busy and has been a very lucrative for me in recent years. I might not get coverage in the press but I've been all over the world. On Monday, I came back from Amsterdam and spent the day IN THE STUDIO doing an edit on a track of mine. Other than my own material I like the new BRAND NEW HEAVIES record 'Sometimes' with Siedha Garrett. It's smoother than what I usually play when I DJ. I also really like 'Come Back' which is a track on Orange Records. On Tuesday, I went to the GYM. I've got a few interviews coming up next week and I'm appearing at the launch party for the NYCD EXPERIENCE on Thursday. I find the gym brings on a little confidence. Today I'm back in the studio and tonight I'm planning to call in on my old friend DJ PIERRE who's DJing at Space at Bar Rhumba."



Currently on its sixth volume, 'Clubavision' is a video, presented by Lisa Nash and Jemma James (pictured), which provides dance fans with 60 minutes of club news, music and fashion. The video is the brainchild of Russell Cleaver, who made his name in the early Nineties with the Flying Squad, a flyer distribution company, and Clubline, a telephone listing service. Cleaver started 'Clubavision' as a means of filling a gap for club-orientated programming that TV wasn't providing. "TV coverage of dance music is pitiful," he says. "We don't just cover London clubs and we don't just talk to celebrities. It's the punters who make the club and it's their voices you hear on 'Clubavision,'" says Cleaver. Cleaver is currently trying to interest TV stations in the show but meanwhile the video is available on 0171-613 4868 or from Virgin stores nationwide.

Exhibition organisers tap into the DJ market

DJ Culture is the name of a huge exhibition set to take place on Saturday 31 May and Sunday 1 June at Manchester's G-Mex centre.

The two-day event will offer every possible area of interest to DJs including equipment, records, discussions and a mixing competition. Exhibitors will include Technics/DMC, Vestax, Sennheiser, Muzik Magazine, Numark and the MPC5.

The event has been organised by P&O Events and will be the first of its kind in the UK. The organisers are expecting

8,000-10,000 people to attend over the weekend.

"DJs are very much an untapped market, particularly as far as an exhibition is concerned," says Nicola Rowland, event co-ordinator for P&O Events. "There will be an element of trade but it is basically a consumer event. So people who are amateur DJs or semi-professional can come and find every area of interest to them under one roof."

Aside from the exhibition stands, DJ Culture will include a conference entitled 'The Frontline - Clubs, Drugs

And The Door', which has been organised in conjunction with the drug abuse charity Lifetime. As well as speakers from the music world, there will also be MPs, civil servants and policemen. The exhibition will include numerous workshops offering technical advice.

"There will be a number of club nights in the Manchester area over the weekend tied into DJ Culture."

"We will be issuing all the people who come to the event with a DJ Culture privilege card which will entitle them to between £30 and £100 worth of discounts at clubs and restaurants in the Manchester area," says Rowland.

Tickets for DJ Culture range from £6 to £25. Further information is available on 0171-2444 0950.

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THE SHOP 10

kingsize. weybridge

28-30 High Street, Weybridge, Surrey KT13 8AB, Tel 01932 854363, fax 01932 859365

Kingsize lives up to its name with the boast that it's one of Surrey's most well-endowed record shops offering techno, house, specialist download, US garage and drum & bass selections. The shop offers listening posts and has a soundproof room with a 1K JBL rig to hear how a track will sound in the clubs. Kingsize is home to three labels: Red Wed (techno); Kingsize (drum & bass); and Hamboldt County (deep house) and two recording studios.

The Top 10 tracks lying out of Kingsize this week are:

- 'BELISSIMA' - DJ Quicksilver (Box Of Dri) ● 'CHIRP/CARRIBA' - Freddy Fresh (Phonogram) ● 'SPACE DANCE' - DJC People (Humboldt County) ● 'VOICES IN THE SKY' - 168 (Able) ● 'SCULPTURE' - Those Norwegianz... (Paper) ● 'NEW & IMPROVED' - The Herbaliser (Picnic Tunes) ● 'ADELPHI'S LADDER' - Adelphi (Kingsize) ● 'NAKED & ASHAMED' - Dylan Rhymes (Junior Boy's Own) ● 'IC SORTS IT OUT' - The Clipboard (Astral) ● 'BIG ONES EP' - Judd Knight (Universal Language)

(by caroline moss)

Chart success this week has a distinctly urban flavour, with new entries from the Brand New Heavies, the highest at 22, Shaka Amn.



Notorious B.I.G., Zhane and Triple D & Channo One, and big climbs for Damage, up 17 places to 15 with 'Love Guaranteed' and Queen Latifah whose 'Mr Big Stuff' rises 12 places to 27.

Most of the tracks have been getting airplay across all the monitored stations, though it's particularly hot week for urban-orientated Choice FM London. The Brand New Heavies can't do anything to the eyes of head of music Kirk Anthony. 'We're immediately on to anything that's new' and 'Sometimes it's a wicked track', he says. The station has also been championing Zhane since early January and Damage for five weeks.

On a house tip, BBCE's 'Flash' is this

week's high climber, up 21 places to 12, while DJ Quiksilver's 'Bellissima' and Natural Born Grooves' 'Groovebird' go in at 26 and 28 respectively. All three are on Positive, and the label's regional radio promoter Steve Tandy of Intermedia Regional Promotions has coined a new term, "orchestral house", for this genre, which is enjoying a big crossover. "Daytime radio is slowly getting into the idea that they can programme these tracks to suit their format," he says.

Meanwhile, last week's second highest new entry, Sarah Parker's 'My Love Is Deep', continues its steep ascent up the chart with a hike of 17 places to 11, while Lisa Stansfield knocks Eternal off their perch to take the top spot. All of the top five have now been on the chart for at least five weeks, with most records continuing to make slow but steady ascents up this chart.

[ON THE AIRWAVES]

dance music forty

NEW	LAST WEEK	Artist	Label
1	3	REAL THING Lisa Stansfield	Atlantic
2	6	DON'T YOU LOVE ME? Eternal	to Associates/EMI
3	4	ENCORE ONE F.O.S. Sash!	Multiply
4	5	NDAH & GROOV MAN Morrison	WEA
5	2	YOU GOT THE LOVE Source Fed. Civil Stans	Planet
6	4	FLY LIKE AN EAGLE Seal	ZTT
7	16	BOSS Braxton	Atlantic
8	15	RUMOR IN THE JUNGLE Poppo	Mixmag
9	5	REMEMBER ME The Bay	Planet
10	16	I'M NOT FEELING YOU Verne Michel	Lead
11	28	7 WE LOVE U DEEP Guy Parker	Meridian/Mosley
12	33	FLASH B.B.E.	Positive/EMI
13	20	I BELIEVE CAN FLY B. Kelly	CapAtlantic
14	26	CAN WE	CapAtlantic
15	22	LOVE GUARANTEED Damage	Big Life
16	12	3 METROPLAN	Musqushore
17	6	GET ME HOME Roy Beach Feat. Blockstars	Del Jam
18	9	SHOW ME LOVE Diana S	Champion
19	13	WHO DO YOU THINK YOU ARE Spice Girls	Virgin
20	11	DON'T LET GO G.D. En Vogue	West West America
21	12	3 COME WITH ME Eritana	Shim/Duffy/Positive
22	5	SOMETHING BRAND NEW Heavies	Hit London
23	25	ON & ON En Vogue Feat. Blockstars	Kosmo/Universal
24	NEW	YOU MIGHT NEED SOMEBODY Shaka Amn	WEA
25	38	WHERE CAN I FIND LOVE Luv' Ya	MCA
26	NEW	BELLISSIMA DJ Quiksilver	Positive/EMI
27	39	MR BIG STUFF Queen Latifah, Chado & Free	Meridian
28	NEW	DISCOVERED Natural Born Grooves	Positive/EMI
29	NEW	FRESH! G.S.G.	Emerald/WEA
30	33	ROCK DA HOUSE Titi Paul	Wor Records
31	24	SPIRITUAL TRANCE Eric Beatz	Warner Bros
32	15	ANY MORE? LL Cool J	Geffen
33	NEW	POP! LIKE INTERMED B.G.G.	Del Jam
34	NEW	REQUEST LINE Zhane	Illwonn/Motown
35	37	YOU WILL MISS Sweetback	Ediparc
36	34	CAN'T HOLD MYSELF ME DENZI Paul Dobby	Puffy/Balafouta
37	34	IT'S OVER CLO.	Meridian/MCA
38	NEW	INCOMPARABLE Poshona	Cherry
39	NEW	GOTTA BE YOU JT	WEA
40	NEW	I NEED YOUR LOVE Topic D & Channo One	CapAtlantic

Customers outside of Ireland 00 353 1 282 97 and 00 353 1 282 97. Fax 105 105 105. Dublin London & Birmingham, Solway 107. In Music Catalogue UK, 55, 56th St, London EC2M 4AR. Tel: 0171-356-8999.

pete tong playlist



- 'ROCK DA HOUSE' - Titi Paul (MCA)
- 'THE SAINT' - Columbia (Jive)
- 'K.A.' - Jive
- 'ROCK THE HILMY BEAT' - Urban Talkover EMI/Parlophone
- 'MY LOVE IS DEEP' - Smash Parker (Meridian)
- 'NAKED & ASHAMED' - Dylan Rymenes Junior Boy's Own
- 'GROOVEBIRD' - Natural Born Grooves (Positive)
- 'BELLISSIMA' - DJ Quiksilver (Positive)
- 'TUTU' - Basement Jaxx
- 'REVERENCE' - Faithless (Cherry)
- 'CLOUDLIGHT' - Jive
- 'SAWAMIRI' - Addono
- 'EVENS' - EMI
- 'MORNING LIGHT' - Team Deep (Mighty)
- 'MYSTERY LAND' - Y-Two (Jive)
- 'VIBES' - Best Foundation (Sireny Mooltry)
- 'DANCE WITH ME' - 'In To You' (Jive)
- 'ANY NO FLUFF' - Jay Z (Meridian)
- 'THE PROMISE' - DJ Island (Jive)
- 'TETONIC' - Moving
- 'UNDISCOVERED' - Shaka City (Jive)
- 'RANOCOM' - DJ Buddy (Positive)
- 'SOMETHING BRAND NEW' - Out
- 'SPOKE SPIRIT (MUSIC)' - Child (Jive)
- 'THE CHA RICOARD' - GHOSTS - Chlo & Janes (Sireny)
- 'THE LIGHTS' - 'THE SAM SPIRIT' (Sireny)
- 'MADONNING' - Azzurro (WEA)
- 'TRICE FUNK PROJECT' - Bob Sinclar (Newline)
- 'RUSH' - Babyface (MCA)
- 'GOING OUT OF MY HEAD' - Fabray Sin (Jive)
- 'KYOUSHI' - Primal Scream (Columbia)
- 'SHINE' - Space Brothers (Meridian)
- 'SICHNEBERG' - Meridian (Sireny)
- 'LOULOU' - Ed Rush & Flume (Pete Tong)
- 'EYE' - Sun Electric (Jive)
- 'DEVILS REPREVE' - 'The Big T' presents The Heights (Jive)
- 'MUCHO SOL' - 'NO TIME' Gayo Ray (Jive)
- 'LOSER HERE NOW' - Secret Motion feat. Shelley Nelson (Columbia)
- 'HOT MIX BY HEAVEN'.

AS FEATURED ON RADIO ONE'S ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY MARCH 26. (8pm-10pm)

[BEATS] & [PIECES]

KURTIS MANTRONIK will be headlining the first night of a monthly alternative hip hop night at the Ministry Of Sound on April 3. As well as Mantronik, DAS EFX and FUEL will be playing live. DJs will be PATRICK FORD, BEN WILCOX, DEREK D'ARLANGE and RIZ MASLEN. Entrance is £7... Phuture Trax is launching a new hardbag- and handbag- oriented mailing list. So if you play the type of music associated with Tony De V, Rachel Auburn, Danny Ramping, Graham Gold, etc, send a fax to Allan Watson and Luke Coke on 0171-371 1181...

Telephone 0800 279888

Finland's next number keyboard playing techno artist JIMI TENOR plays a rare London date this Wednesday at London's 100 Club. Jimi has apparently also just finished his remix of Gary Numan's 'Down In The Park' for a Human remix project which is due for completion in May... The promoters of PARADISO/DECADENCE at Barkers, Birmingham got in a bit of a pickle over their DJ line-up for April 12 with ads appearing in the national press for Paul Oakenfold. This was apparently news to Oakenfold because the ad actually had his name on it.

GRAEME PARK. Decadence extends its apologies to one and all... WORLD DANCE has confirmed that its next event will happen on Bank Holiday Saturday May 3 at the Royal Victoria Dock, London E16. Further info is available on 0171-

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LIAM O'HARE, GENERAL MANAGER, THE END: "I can think of three perfect sponsors: Skycasts, those lovely gentlemen at all the major international airports who pick up all your gear and carry it for you. They could help out with the record boxes and track them down when they got lost. Then I'd choose Courts & Co, so we'd have no trouble financially, and also Chateau Latour - preferably 1967 - as we like decadent red wine, we don't want anything rock and roll like beer or bourbon."

can't understand that constructive criticism is my way of showing that we care."

LEO McCREA, UP YER RONSON: "Our ideal sponsor would be a trendy bottled drink like Maltz by Martin. It is a good seller and a drink of a high standard so it is fitting that it should sponsor a company of the same calibre."

GEOFF OAKES, RENAISSANCE: "Richard Branson, not only because he has a lot of money but because of his knowledge of the music and youth markets. He'd recognise Renaissance for what it is and offer us limitless opportunities: parties abroad, a new record label, an airline...they'd all tie together really well, and could lead to some really interesting opportunities with the millennium approaching."

BEN TURNER, ASSISTANT EDITOR, MUZIK MAGAZINE: "Securitor, to help protect us from Goldie, Junior Vasquez and everyone else we've offended in Muzik magazine this month. Too many artists still

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rob deacon

SO WHY AUSTRALIA. WERE YOU RUNNING OUT OF CONTINENTS?

"I went to Australia for the first time on holiday two and a half years ago and met a few people while I was out there. When I came back I was thinking 'Um, maybe?'. Then last year I went back and travelled around for six weeks picking up DATs and taking pictures of people. We also commissioned local journalists to write features about the Australian scene."

SINCE YOU STARTED IN 1993, NOT ONLY HAS THE COMPILATION MARKET IN GENERAL EXPLODED BUT SO HAS THE CONSUMER MARKET FOR DANCE MAGAZINES. HOW HAS THAT AFFECTED YOUR SALES?

"Obviously our sales have been hit. The first album is still our biggest seller but that was literally the first album with the word 'trance' in the title so we were pretty unique at the time. On the magazine front, papers like *NME* and *Melody Maker* weren't covering dance in the way they are now, that was mostly covered by just *DJ* and *MixMag*. So you'd expect things to drop off but we're still actually the biggest-selling compilation series that isn't TV advertised; we've got a niche in the market. When we set out our ambition was to cover the world in terms of electronic music, which is what we're doing. It was more for the experience of doing it that rather than making loads of money."

WHAT ARE THE CURRENT PLANS FOR FUTURE ALBUMS?

"We're compiling a Japanese 'Trance Express' album which will come out in June and that will be the end of the trance series. At the moment, we're putting out the second of our 'Breakbeat Science' albums which are a series of drum & bass albums with a book. All the tracks are exclusive as usual and we've had Aphrodite & Mickey Finn's track out as an exclusive promo which everybody has been chasing. As well as the CD version, the LPs are coming out as a five-record vinyl boxed set which looks very sexy and is basically a batch of unreleased drum & bass 12s in a box. It's almost like a ready-made two-hour DJ set. After we've got that out of the way and the Japanese album we'll sit down and evaluate what to do next."

Volume Records has carved a unique niche with its book and CD compilation packages. Starting in the indie rock market in 1993, Volume branched out into dance with 'Trance Europe Express', the first ever trance compilation featuring nothing but exclusive tunes (including the first Sabres Of Paradise track). The LP sold 70,000 copies and has been followed by a further four editions. The company's latest LP is 'Trance Pacific Express', which Volume MD Rob Deacon travelled to Australia to compile

YOU'VE PROVED THAT A MAGAZINE AND A RECORD PACKAGED TOGETHER CAN SELL - WHICH A LOT OF PEOPLE BEFORE HAD TRIED AND FAILED. WHY DO YOU THINK YOU'VE BEEN SUCCESSFUL AND WHY HAS NO-ONE COPIED WHAT YOU'VE DONE?

"It's a bit corny to say it, but we're fans and that's the key point. Because of that, people will give us the exclusive tracks which are important. When we first released 'Trance Europe Express' the nature of the book was very well-received by people in the electronic world, so we got a lot of artist support from the start. I'm obviously fairly happy that no-one's copied us or tried to compete but I'm very aware why that is. That's because of the cost of doing what we do with our albums in terms of the printing, commissioning all the articles, commissioning photographers, etc. It would be very difficult for anyone else to do it and make money. We have a niche in the market and have worked out an economic way of actually doing what we do. It's interesting that a large publishing group was looking into doing something very similar a couple of years ago and they spent about a year researching it and eventually decided not to. But the point for us is that we do it because we enjoy it."

(LABEL)

POF

(FOCUS)

POF MUSIC
49 Avenue Jean Jaures, 94250 Gentilly, France; Tel: +33 1 45 47 08 09; fax: +33 1 45 47 30 17

POF stands for Product of France, and the label was created by Fred Giteau to bring international acclaim to the best of French techno and trance.

HISTORY

Giteau started POF in July 1995 following a stint as a music journalist and the successful launch of the Step To House label for Happy Music. "I wanted to start a label to release the music I was interested in," he explains. The first release on POF was 'Nataraja 1', a compilation of French trance artists such as Emmanuel Top, Amanite FX and Joking Sphinx. Featuring nine previously unreleased tracks, the album sold more than 12,000 copies, of which just 2,500 were sold on home turf. This set a precedent for strong sales across Europe, helped by a distribution deal with Belgian indie Play It Again Sam. Last year an international album distribution deal was penned with Virgin France, though Play It Again Sam has retained the rights for vinyl singles. International licensing is also big business; during its first year, the label licensed 30 tracks for more than 50 compilations for majors including BMG, Sony and PolyGram. Aside from running POF, Giteau and his partner Olivier Daric also record on the label, the latter as ODD. Giteau describes his roster as "a group of friends working in the same direction. We don't sign too many new artists because we want to stay close to our signings, working them up from singles to albums." Examples of artists nurtured by the label are Joking Sphinx and Man Of The Last 3rd, who have both just released debut albums. At the end of 1995 POF added a techno division headed by Daric to supplement its trance output.

KEY STAFF:

Fred Giteau, owner; Olivier Daric, partner and techno A&R; Nadia, promotions

SPECIALIST AREAS:

Trance and techno

KEY ARTISTS:

Trance - Joking Sphinx, Man Of The Last 3rd Techno - ODD, Iana

LAST THREE RELEASES:

Various - 'Nataraja Volume 2'; Joking Sphinx - 'A La Recherche De La Banane Pyramide'; Man Of The Last 3rd - 'Evosonic'

COMING UP:

Flying Stickler - 'Intra Jerk'; Viji Pirate EP

RETAILER'S VIEW: "Quite well known in the UK, this label launched with a strong first release, 'Nataraja Volume 1'. I also particularly like the single that's been released from the new Man Of The Last 3rd album, 'The Evolution of X/Spirit', remixed by Tsuyoshi and Hanssolo." Dara Lee, Koyote Distribution

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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



SLACKER 'SCARED' (XL) (HOUSE)
 Without doubt the most in-demand club track of the year so far, Simon Rogers & Slem McCauley's Loaded monster finally gets to see the light of day in an XL outfit. The original mix of this will be familiar to everyone: a huge Diana Ross sample, enhanced bass, horror movie epic breaks with a frightened girl not short of a worry or two, banging back into a massive kick and fading eerily at the end. Dylan Rhymes offer the alternative to the house beat, a fresh toned down version with a whole new dimension to enjoy. Pob's Seismic calms the bass and creatively alters the texture of the synth line at the break, which sounds really good. It's all wrapped up by 'Scared Of Tomorrow', the original Loaded B-side which is similar to the original mix but without the stops. Keep on playing the original, and keep on watching the crowd go mental. ○○○○ CF

YONI & SMOKIN' JO 'SUCK ON THIS' (SUGARCUBE) (HOUSE)
 If you like a bit of house music that's neither slamming noise nor fiddly twiddly "real" music but something interesting in-between, then this simple but satisfying release will suit you. Relentless and yet still full of warm sound, 'Suck On This' has the same appeal as, say, some of Mark Picchiotti's better mixes or Roger Sanchez on a good hard day. A great dancefloor shaker with no easy, kick devices and in three equally precise mixes - the dub in particular is worth a special listen. ○○○○ D&H

SUPERSTARS OF ROCK 'UP ALL NIGHT' (STRESS) (HOUSE)
 "Up all night...can't make the gym" and so this record wins out, like "cameras ready..." before it, because it has a simple silly spoken vocal that's funny and a great relief after too many weak vocal tracks. Listen out in particular for "back to the gym you poseurs, you'll dance to anything". The track is bubbling dub behaviour in the true sense of the word and in three totally-for-heads type US mixes. Producers are NY DJ Adam Goldstone, Rob Rives (as in Floppy Sounds) and one of those club freaks Miss Yvonne Leybold while a much livelier remix comes out from UK's Salt City. ○○○○ D&H

RAP TUNE OF THE WEEK
NOTORIOUS B.I.G. 'HYPNOTIZE' MIXES (BAD BOY) (RAP)
 Only the best and, sadly, often the deceased can handle the intricate production to create winning tracks from manipulating a simple Seventies hook/riff, in this case Herb Alpert's 1979 hit 'Jive'. Also giving an interpolatory nod to Rick Ross's 'La Di Da Di' (a Tricky fave too), this infectious Bad Boy funkster with 'Biggie Biggie, can't you see' female backing comes in radio, club and instrumental mixes, all downright dope. ○○○○ JH

THE OFFSET PRESENTS MINTY 'IT'S A GAME PART 1' (POPPY) (ALTERNATIVE)
 With a press pack including a "Daily Star appalled" cutting, you know you're in the right company and finally this lot have come up with the musical goods to go with all the front. Minty's 'It's a Game' is a surprisingly gentle thoughtful number with incomparable vocals and a 12-inch skippy and odd drum & bass mix, but what screams out are the accompanying tracks - That Donald's monologue on 'Isadora Grand Prix' and best of all Partycrasher's storming breakbeat mix of Sixton Ming's 'Glug Glug Car'. The latter is like 'Setting Sun' without the rock boy sensibilities - top of the pops. ○○○○ D&H

THE HERBALISER 'NEW AND IMPROVED' (NINJA TUNE) (HIP HOP)
 This is a divine little gentle hip hopper featuring the very persuasive tones of rapper What What (Tsidis [arahim]). Easier dance to mixes are provided by Wisegeys and they're persuasive too - old-fashioned funky stuff that's likely to hang around on dancefloors for years rather than be flavour of the month and then disappear. Also includes 'Theme from Control Centre', which has more of those rocking beats. ○○○○ D&H

ACACIA 'MADDENING SHROUD' REMIX (WARNERS) (HOUSE)



- steamini 10 tips for the week
- 1 '7 BUCKETS (MR C REMIX)' Kumo (Psychomat)
 - 2 'SATIVA (ADVENT MIX)' Shamen (acetate)
 - 3 'GREASY KITTENS' The Incredible Rubber Band Man (The End)
 - 4 'THE VISION' Makesome-Breaksome (Plank)
 - 5 'REFLEX' Underground Science (Plink Plonk)
 - 6 'DETOX' Slack City (Pacific)
 - 7 'ALLIANCE TO THE BOUND' Cult Fusion (Alien Funk)
 - 8 'ROOM SERVICE' Room 7 (The End)
 - 9 'TOP BANANA' Matthew B & Nathan Cole (Surreal)
 - 10 'DISSOLVE' Spookin' The House (Reverberations)

MR C (featured in Jack On His Box RMF issue dated February 4, 1995)

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the CHART

31.3.97

(upfront house)

[commentary]

by alan jones



A massive dip in support for SARA PAKER's 'My Love Is Deep' - it tumbles from one to 10 with a 39% decrease - leaves the open for FAITHLESS to claim their first Club Chart top to date with 'Reverence/Insomnia'. It's also the first number one for Rollo's Cheeky label, and the first for two-and-a-half years for the Champion group. Champion scored four chart-toppers in 1994 - Kristine W's 'Feel What You Want', Sabrina Johnston's 'Satisfy My Love', Raze's 'Break 4 Love' and, most recently, 'Back It Up' by Robin S. Complimenting a great week for the UK's longest-established independent dance label, they also have the highest new entry with 'Make The World Go Round' by SANDY B, which debuts at 3. Originally promoted a year ago in mixes by Kerri Chandler and Stonebridge, 'Make The World Go Round' peaked then at 13, so the new mixes - by Deep Dish, Curtis & Moore and Malcolm Duffy - are already finding floors better than the original mixes ever did. The margin of 'Faithless' victory at the top of the chart was less than 3% over the fast-gaining NATURAL BORN GROOVES' single 'Greenbird', which suggests that it will have to be content with a mere one-week stint at the top. Other contenders for next week include DJ QUICKSLIVER's 'Bellissima' (up 10-4) and the aforementioned Sandy B single. After debuting on the first chart of the year at number 68 on the Paradise label, SIAH's 'Stronger Together' has now moved to Hi-Life, whose doublepack of mixes of the track bring it back to the chart with a vengeance this week at number 23. It's one of four Hi-Life releases in the top half of the chart, as the Polydor label enjoys one of its most sustained bursts of chart activity yet... Though the number one record is not particularly well-supported this week, the Top 10 as a whole is very strong, which is why SLACKER'S 'Scared' and REEL 2 REAL'S 'Move Your Body' slip 6-8 and 7-9 respectively despite small increases in support. The Slacker single peaked at number three a fortnight ago, and is getting renewed support from D.J.s picking up on the new Pub and Dylan Rhyms mixes which have been mailed in limited quantities, and which will provide the main retail thrust for the record, which has already spent 12 weeks on the chart.

Freephone 0800 274688

10 18 THE 97 BRT AWARDS

17 19 THE ULTIMATE LINE DANCING ALBUM

15 20 NOW THAT'S WHAT I CALL MUSIC! 15

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Pos	CD	Artist	Label
01	2	REVERENCE (ROLLO & SISTER BLISS MIXES)/INSOMNIA (ARMAND VAN HELDEN MIXES)	Faithless
02	5	GROOVEBIRD (KLUWBHEADS/DAITARA MIXES)	Natural Born Grooves
03	4	SOMETIMES (MASTERS AT WORK MIXES)	Brand New Heavens
04	10	BELLISSIMA (DJ QUICKSLIVER/RLM/DJ PHILIP MIXES)	DJ Quicksliver
05	3	SOUND OF LOVE (CASINOHIGH SOCIETY/DIGITAL BUNDLES MIXES)/BA (CASINO MIX)	CaSino
06	NEW	MAKE THE WORLD GO ROUND (DEEP DISCO/JURIS & MODERNA/CX/M DUFFY MIXES)	Sandy B
07	8	AND THEN THE RAIN FALLS (BLUE AMAZON/AVANTAGE LING MIXES)	Blue Amazon
08	6	SCARED (DYLAN RHYMES/POB/SLACKER/BOY SLIM MIXES)	Slacker
09	7	MOVE YOUR BODY	Reel 2 Real
10	14	MY LOVE IS DEEP (MUSKAR/AMAND VAN HELDEN/TIM/MAN/SHARP)	Sara Parker
11	13	FOOTPRINT	Mixes
12	3	SUPERNATURAL (MOUSSE TAIL/LOU MAX INC./MAS MIXES)	Kim English
13	52	LEGENDS (TIN TIN OUT/CJ BOLLAND/CJ PIPP MIXES)	Secret Spiral
14	26	MORNING LIGHT (TCHY & SCRATCHY/ENSE M/STATED/PAGANINI TRAXX MIXES)	Team Deep
15	NEW	I LIKE IT (LISA MARIE EXPERIENCE/PHIL KELSEY MIXES)	Avant
16	11	I WILL BE RELEASED (JAZZ-N-GROOVE/DANNY O/AFHERS OF SOUND/INSIADNI MIXES)	Up Yer Remon
17	NEW	TIA WILD STYLE (SHARPS/PREMIERE EGOL/IBBEHEADS MIXES)	DJ Supreme
18	2	NEVER HAD A LOVE LIKE THIS BEFORE (BROTHERS OF FUDGE/DANNY DUDAVE C MIXES)	Steven Dante & Juliet Roberts
19	12	CAN'T STOP (LOVE TO INFINITY MIXES)	Nadropic
20	22	WE HAVE EXPLOSIVE (MANTRO/KIKILEON/MAH/VSQUILL MIXES)	FSOL
21	NEW	ONE MORE TIME	Evelyn King
22	17	PUTTIN' A RUSH ON ME (MARK PICCITTO/TIAGG DIVISION MIXES)	Future Force
23	NEW	STRONGER TOGETHER (FORTH/WINDY LING/SLACKER/HAMP MIXES)	Sian
24	57	MALIK (DUST/STILL/STATS/BE/CHRIS MIXES)	Koolha
25	24	UNDERWATER LOVE (DAVID MORALES/BEN HILLER/AVANTAGE MIXES)	Smoke City
26	NEW	DISCO LIFE (CHECK DIS' OUT) (SHARP/JEAN PHILIPPE/AVANCE MIXES)	Jean Philippe Avance presents Logan Sharp Records
27	18	THE BEAT (KCC & DOWNBOY MIXES)	Dreamon
28	32	NEVER BE LONELY AGAIN (TONY DE VIT & SIMON PARKES/SOLAR STONES/SAPPHIRE MIXES)	Sapphire
29	3	SEX LIFE	Groffery Williams
30	14	I'LL BE YOUR FRIEND (PRINCE/DJ/DAVID PRESERATION SOCIETY/DEKARD/P/PAUL DAKEN/DJ MIXES)	Robert Oves
31	19	KILLIN' TIME (FISH HEAD/WORK IN PROGRESS MIXES)	Time Cousins
32	37	THE FUTURE'S OVERTAKEN (ELEGANT/AMETHYST/TOUB PISTOLS/KRASH MIXES)	Ankama
33	28	BE WITH U (BENJI Candelario/SWING SOUNDS/VIODUS & SOUL CREATION MIXES)	Soul Creation featuring Dee Holloway
34	30	DO WATCHA DO (K-KLASH/HYBRID MIXES)	Hyper Go Go & Aveda
35	NEW	THE SAINT	Orbital
36	NEW	LOSE HER NOW (TAL I PAUL/SECRET MOTIONS/SDA MIXES)	Secret Motion featuring Shelley Nelson
37	9	FLASH/SEVEN DAYS AND ONE WEEK (ROLLO & SISTER BLISS/DEP & JIMSEY/AVANT & HUSCH MIXES)	BBE
38	54	SPACE/THE PARTY FELCH	
39	NEW	MIGHTY LOVE	Lorraine Cole
40	NEW	SMALL TOWN BOY (REVEREND JEFFERSON/INCO/VIASURE SHOCKS/SIMON STORER MIXES)	Legato
41	21	WHERE CAN I FIND LOVE (MARK PICCITTO/INSIADNI MIXES)	Livin' Joy
42	NEW	AMOUR	Punk Kings
43	NEW	TO BE LOVED (CROSS/CITIZENS MIX)	Luce Dragon
44	31	ALRIGHT (JAMIROQUAI/TODD TERRY MIXES)	Jamiroquai
45	NEW	SOMETHING ABOUT YOU	New Edition
46	43	MY SPIRIT (DIZZY/GROOVE/STATION/PINK BOMB MIXES)	THI
47	23	ROK DA HOUSE (MIXES)	Tall Paul
48	41	GET INTO THE MUSIC (RHYTHM MASTERS/SKINDEEP/DJ'S RULE/GODFOLLOX MIXES)	DJ'S Rule featuring Karen Brown
49	NEW	WOMAN IN LOVE	Pink Rain
50	54	WE'RE (NO ACCESS) FRIGS/SOLO/INGE/HER MEDIA/CLAIR/INSPIRATIONS/DEE FRIGS/SALOME MARGHERITA/OJ SAKAMIGEL/TUCKANAN MIXES)	Rudy Malicko
51	29	KINYI (NO ACCESS) PUMP.H.U.H.C.	
52	47	RADIO FREEDOM (MIXES)	Millennium
53	25	FOOLPROOF (CLUB/FOOT/DOOS MIXES)	Clubfoot
54	48	CAREFUL (CASH/ABROTHERS IN RHYTHM MIXES)	Horse
55	NEW	SENSATIONAL (RYPER/DO G/ERIC KUPPER/CASINO/TIMMAN MIXES)	Michelle Gayle
56	53	THE KNACK - YOU BETTER MOUNT Rushmore	
57	39	FIRE UP! (ANGEL MORAES/DOCTOR J/USJ/CLUB 69 MIXES)	Funky Green Dogs
58	NEW	TAKERE (MATTHEW ROBERTS' MIXES)	Said Kelta
59	NEW	TELL ME (CRYSTAL WATERS/96 NORTH MIXES)	Du Hui
60	35	CAN YOU FEEL THE FORCE (DJ PROF-X/3REAL/ROM/OMONHO TAMAMES, BEN KEEN & PTP MIXES)	Real DJ

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31.3.97

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200!



AALIYAH

Bring in the French, we need massive twirling house disco funkiness with a techno edge. And here it is applied to Accacia by remixers Les Visiteurs du Soir in a totally effective dancefloor fashion, with a bassline you'll recognise but hopefully won't spend as long as us trying to name. The B-side 'Cat Balou' is back to the band themselves for slow and heavy banging about and wailing in a Locust style (but not quite as good). ○○○○ D&H

ALTERNATIVE TUNE OF THE WEEK

U.N.K.L.E. 'BERRY MEDITATION' (MO WAX) (ALTERNATIVE)
With its timely surreal Star Wars stormtrooper cover, this "Let us now inquire transcendental meditation" mellow rant rests over Nineles psychedelia assisted by no less than Money Mark's leftfield keyboards and "far out man" drums in the original mix. The Last Ever mix massages the brain with soft Japanese linking before the drums and offbeat raspy plinking kick in. Finally, The Darker The Berry, The Sweeter The Juice mix intros with masked speech and subtle space FX before a harder-edged beat breaks in making it the most assertive mix of all. Not only does the collector have to hunt out the clear vinyl (2,000 only) but he must deal with a minor headache by trying to read the mirrored label copy too. ○○○○ JH

D.A.V.E. THE DRUMMER 'COMPACTOR'/'TAKE UP THE SLACK' (TECHNO/HOUSE) (BOSCALAND)
Bangin' acid house with the obligatory unfolding 303 but with a lot more attention paid to the basic drum patterns and rhythms than other material of this type. Plenty of reverb on the kickdrum and everything kept nice and simple letting the raw energy of the track create the atmosphere. The B-side's 'Take up The Slack' likewise lets the hi-hats and percussion fizz through rather than just let the acid synth take centre stage. If you like it full-on, this is for you. ○○○○ TJ

GREENFIELD 'NO SILENCE' (BLUE) (HOUSE)
A Klubheads style Euro house outing with a simple but very effective organ and bassline, swishing percussion and a vocal sample from Depeche Mode's 'Into The Silence'. Basic, but a very useful mixer for DJs and there's a more developed version that pans out with more noises and effects on the B-side of this 10-inch single. ○○○○ TJ

FRANK'O MOIRAGHI & THE LOVE SYSTEM 'MUSIC, PEACE AND HAPPINESS' (TWISTED) (HOUSE)
'Feel My Body' was one of the most played Italian tracks of the past couple of years and while this doesn't have the same broad appeal, it's a smooth production with much the same trademarks - a dominant organ and Booker T-type bassline overlaid with a spoken vocal. Deeper and more subtle than 'Feel My Body', it features lashings of Hammond doodlings for extra flavour. Not massive but very pleasant. ○○○○ TJ

AALIYAH 'ONE IN A MILLION' (ATLANTIC) (SOUL)
To back up a re-release of 'If Your Girl...', these new mixes of 'One In A Million' are handed over on a plate. It starts with gorgeous sleek Dark Child versions then Timbaland breaks the mood with some harsher sounds on an all-round less comely soul mix. Wolf DJ speeds the track up a notch or two for an unusual and appealing groovy breakbeat mix before Armand van Helden, obviously bored of house remixing and quite right too, goes for drum & bass. His

mix isn't the best thing you'll hear this week but it certainly isn't the worst either. Give him a few months - he'll have that market cornered too. ○○○○ D&H

DILLINJA & CYBOTRON 'SILVER BLADE' (DRUM & BASS) (PROTOTYPE)
Available on Grooverider's 'The Prototype Years' album - different business. The dark sinister sounds and original drum breaks are innovation at its best. ○○○○ NB

DRUM & BASS TUNE OF THE WEEK
DJ RED 'NASTY' (DUB PLATE) (DRUM & BASS)
This is out soon on Trouble On Vinyl. DJ Red is back with a corker that has tuff hard-step beats with a B-line to boot any system. One for the rollers. ○○○○ NB

ROY DAVIS JNR/JAY JUNIEL 'THE MEN FROM THE MILLETS T' (PLEASURE) (HOUSE)
Following his excellent 'Gabrielle' release, Roy Davis is back behind the mixing desk, this time with his unsung partner Jay Juniel. On side A, the two twist and turn a disco loop inside out and back to front, stretching it to its limits. The beats are the energy factor here, clever programming and the fine art of studio trickery. Over on the flip, the boys offer up a funky nu skool jazz-esque affair. Check it. ○○○○ DM

OMAR SANTANA 'TALES FROM THE HARD SIDE' (BREAKBEAT) (COAST)
This is the first release on the UK's newest breakfast label Coast Recordings. It comes with mixes by The Thursday Club's Rannie Pilgrim and Coastal Breakstar Adam Frelaud. The original kicks off with some tuff rolling beats and fat acid lines, midway in, the "Makes some god-damn noise" sample drops and in creeps an old skool rave stab that will knock you off your feet. The best mix is Rennie and Adam's Killehrertz, where the duo chop up the drums and vocal refrains coupled with a booming bass and stretched analogue tones. Expect to hear a lot more of this in '97, as this sound is sure to blow up before the year is out. ○○○○ DM

DJ WILDCCHILD 'LONDON UPDATE OF DRUM & BASS' (MILLENIUM) (DRUM & BASS)
Not to be confused with the late house artist (early

alternative cuts

- 'COMING DOWN' D-NOTE (VC)**
New label, new film, new music. Steve Reich never sounded so good.
- 'UNIVERSE/OPAQUE' AQUASKY (WHITE LABEL)**
Yes. Boumoulin's experimentalists deliver up and downbeat science from forthcoming EP
- 'IT'S ALRIGHT, I FEEL IT' (RONI SIZE REMIX) 'NUYORICAN SOUL' (TALKIN LOUD)**
Jungle Boogie Part 2 in three movements. Smashing it
- 'TRY TO GET ON' LEFT MOOD (SHACK)**
Lary spaced out vocal rap with a twist produced by the excellent organised Konfusion
- 'STEP INTO A WORLD' KRS 1 (JIVE)**
The "champ" is back with a rapture
- 'GIMMI GIMMI' TOSCA (G-STONE)**
The other side of Kruder teams up with Hubert to create atmospheric funk
- 'RETRO' PROJECT ONE (ECHO INTERNATIONAL)**
Blunted r&b for all esoteric Baduists
- 'NORTH BEACH' MOTON INC (WHITE LABEL)**
Vibrazonic take on George Duke's MPS session courtesy of Diesel/Harvey/Jarvis
- 'A PRIVATE PSYCHADELIC REEL' CHEMICAL BROTHERS (VIRGIN)**
Next level dancing drums
- 'DRUM THE BASS' SHRI (OUTCASTE)**
Maw raw outerational rhythms from Bombay to Bolton

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

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the URBAN CHART

29.3.07

[commentary]

by Tony Partridge



There are 11 new entries in this week's chart with Universal

MCA managing to net both the highest climber and the highest new entry. The highest climber, **NOTORIOUS B.I.G.**'s 'Until The Day', rises with the help of mixes by ex-Puff Daddy production collaborator **CRICKY TRIMPSON** and **R.A.A.K.** Meanwhile, the reformed **NEW EDITION** look set to follow the club popularity of last year's 'Hit Me Off' with 'Something About You', a Jam & Lewis composition featuring mixes by the UK's own

STRUCTURIZE. While **NOTORIOUS B.I.G.** gets the number one slot on this week's chart, the fall-out from the artist's shooting is that many dates are now cancelling concert dates and public appearances for fear of being shot in reprisal shootings. **LI COOL 3** and **SHUG DOGGY DODG** have both cancelled shows in the States...Sony is launching a new r&b and rap imprint called **DEEP**. The label will focus on European based r&b/rap produced in either English or the local language of origin. The first signing is a Dutch DJ/rapper called **R.E.D.** whose first release 'Where Are You Going To' will be released later this month...Channel Four's **FLAVA** will come to the end of its run on

March 29 but apparently the r&b programme's producers have been asked by C4 to produce a daily two-song version of Flava for the Easter school holidays. The children's Flava will go out at midday over the holiday period.



Chart

Chart/Albums

53/Signatures

18 THE '97 BRIT AWARDS

17 19 THE ULTIMATE LINE DANCING ALBUM

15 20 NOW THAT'S WHAT I CALL MUSIC! '05

Pos	Weeks	Title	Artist
1	9	3	HYPNOTIZE
2	2	6	REQUEST LINE
3	1	4	CAN'T NOBODY HOLD ME DOWN
4	8	3	CAN WE
5	12	4	BAOUZUM (LP)
6	4	3	PATIENCE (LP)
7	3	6	I'M NOT FEELING YOU
8	23	3	UNTIL THE DAY
9	10	5	HOW I FEEL
10	7	6	YOU WILL RISE
11	NEW	11	SOMETHING ABOUT YOU
12	5	6	MR. BIG STUFF
13	16	4	BIG DADDY
14	13	4	JUST THE WAY YOU LIKE IT
15	26	2	FOREVER MORE
16	33	4	IF I CHANGED MY MIND
17	6	6	RUMBLE IN THE JUNGLE
18	11	4	SUGAR HONEY ICE TEA
19	24	4	HEAD OVER HEELS
20	NEW	20	REMEMBER
21	35	2	SOMETIMES
22	NEW	22	STAY WITH ME
23	NEW	23	Nobody
24	NEW	24	ONE IN A MILLION
25	NEW	25	LOVELY/BEFORE WE GET BUSY/HEAVENLY DAUGHTER
26	NEW	26	BITTERSWEET
27	15	6	GET ME HOME
28	39	6	MOAN & GROAN
29	34	4	THE CYPHER PART III
30	NEW	30	YOU SHOULD KNOW
31	27	6	SPIRITUAL THANG
32	NEW	32	MIGHTY LOVE
33	NEW	33	STEP INTO A WORLD (RAPTURE'S DELIGHT)
34	14	4	LOVE GUARANTEED
35	29	3	WE VE GOT IT
36	3	5	TELL ME WHERE IT HURTS
37	25	6	I NEED YOUR LOVE
38	NEW	38	TELL ME
39	21	6	YOU MIGHT NEED SOMEBODY
40	32	6	4 MORE

Artist	Label
Notorious B.I.G.	Bad Boy
Ziana	Milown/Motown
Puff Daddy featuring Mase	Bad Boy
SVU	Jive
Erykah Badu	Kedar/Universal
Asorted Phlaters	Hall Of Fame/Epic
Yvette Michele	Lead
Nonchalant	MCA
Chynah	Rhythm Series/Parlophone
Sweetback	Epic
New Edition	MCA
Queen Latifah	Motown
Heavy D	Uptown
Taste Holiday	MCA
Full Johnson	Work/Columbia
Shany & Phiebe One	Saultines
Fogees Leaf. A Tribe Called Quest. Busta Rhymes	Mercury
Gondulfaz	Will Card
Allene featuring Nas	Crave
Loren	Prospr
Brand New Heavies	Str
Rickie Rich	Castle
Aaliyah	Atlantic
Kwesi	S2
Lewis Taylor	Island
Foxy Brown featuring Blackstreet	Def Jam
Blunk Horroque	WEA
Frankie Cutlass	Relativity
Donsal Jones	LaFace
Eric Benet	Warner Bros.
Lorraine Cato	MCA
KRS-One	Jive
Damage	Big Life
Paul Anton	Siam
Jamacia	R&K
Triple O & Chango One	WEA
Dru Hill	4th & Broadway/Island Black Music
Shelia Ama	Freakstreet/WEA
De La Soul/Zone	Tommy Boy

additive

Substance added to another to impart specific qualities

New/Soon	Singles	10.08.07	BLUES 'N' TUMBLE	The Journey	12AD 011
		21.03.07	DJ PHILIP	Techno/Soulful/Too Deep	12AD 017
		21.03.07	FLETCH	The Party/Spice	12AD 019
	April 06		KANDOP	Purple	12AD 013
	May 06		PLASTIKA	Disco/Motor	12AD 014
	May 06		LITTLE JAM	Black Hill	12AD 015
	May 06		SECOO	The Hong Kong Affair	12AD 012
	Album	May 06	ADDITIVE 1	Adaptive Composition	ADA 1002

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Book Catalogue	Singles	COMMANDEER TOM	Are Art Eye?	12AD 001
		X OMB	News/Current	12AD 002
		JOHAN SVENSON	Space In The Place	12AD 003
		DR BARKER	Alone	12AD 004
		B ZED	In Love With You	12AD 006
		WHITE TRASH	And People	12AD 009
		BRANNING	Nighttime	12AD 007
		HPHINDERS	Good Time	12AD 010
		DUBTRACTOR	Sony Hit Loop	12AD 010
	Album	DUBTRACTOR	An Evening With	ADA 1001

- 15 24 REMIX
- 16 26 WHA
- 17 27 TODA
- 18 28 KING
- 19 29 ITS
- 20 30 GOR
- 21 31 THE
- 22 32 INDE
- 23 33 DON
- 24 34 EVER
- 25 35 YOU
- 26 36 REA
- 27 37 MOA
- 28 38 THE
- 29 39 OXY
- 30 40 SHO

↑ Bullied? think

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[chart]



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- | | | |
|---|---|---|
| <ol style="list-style-type: none"> 1 NEW SHINE Space Brothers <i>(Cheese-tastic pop house with mixes from Qatara and Canny)</i> 2 (1) PROPHET CJ Bolland <i>(With new mixes from CJ himself plus big beat mayhem from Hardknox)</i> 3 NEW KOWALSKI Primal Scream <i>(The Primals are back to kick ass on the dancefloor)</i> 4 NEW GOING OUT OF MY HEAD/MICHAEL JACKSON Fatboy Slim <i>(Big beat anthem heading to be a worldwide hit)</i> 5 (2) AROUND THE WORLD Daft Punk <i>(The top album track now out as a single with new mix from Motorbass Experience)</i> 6 (12) IT'S ALRIGHT NuYerican Soul <i>(Armand Van Helden and Roni Size on the mix)</i> 7 (7) RAIN Babyfoxx <i>(XWith mixes from DJ Krush and Ashley Beedle)</i> 8 NEW COLD ROCK A PARTY/KEEP ON KEEPIN' ON MC Lyte <i>(Mousse T with some excellent hip hop mixes)</i> 9 (11) NETHERWORLD L\$G <i>(Featuring mixes from Kid Loops)</i> 10 (14) ROLL THE DICE Lunatic Calm <i>(Bit beats grunge with remixes from Fatboy Slim)</i> 11 NEW SPACE FUNK PROJECT Bob Sinclair <i>(Cool disco house from France)</i> 12 NEW DISCO LIFE (CHECK DIS OUT) Logan Circle <i>(Pumping US house with mixes by Sharp)</i> 13 NEW FUNKY ASS MUSIC Aquanauts <i>(Pounding house with remixes by DJ HMC and the Dirty House Crew)</i> 14 (10) SOMETHING ABOUT YOU New Edition <i>(With house mixes by Mathew Roberts and MK)</i> 15 NEW MADDENING Acacia <i>(Featuring mixes that range from drum & bass to disco)</i> 16 NEW IF YOU WANT IT (COME AND GET IT) Groove Committee <i>(With Laura Alford on vocals and mixes from 95 North and Vice Versa)</i> 17 NEW SCREAM EP Mr Dan <i>(Big beat hip hop and dubby drum & bass)</i> 18 NEW I NEED Colour Systems Inc <i>(Tough dub house from Paul Harris and Fionn)</i> 19 NEW BAKCHICH EP No 3 Various <i>(Five-track EP with offerings by Dimitri, Bradrock, Ark, Prassey and Melodie Maker)</i> 20 NEW NEVER BE LONELY AGAIN Sapphire <i>(The Solar Stone mix turns this commercial track around)</i> | <p>Manifesto</p> <p>frf</p> <p>Creation</p> <p>Skint</p> <p>Virgin</p> <p>Talkin Loud</p> <p>Malawi</p> <p>East West</p> <p>Hooj Choons</p> <p>MCA</p> <p>Yellow</p> <p>Sharp</p> <p>Zoom</p> <p>MCA</p> <p>WEA</p> <p>white</p> <p>Dust It Dust</p> <p>Soundproof</p> <p>Basenotic</p> <p>WEA</p> | <p>☎ 1220</p> <p>☎ 1208</p> <p>☎ 1221</p> <p>☎ 1222</p> <p>☎ 1207</p> <p>☎ 1212</p> <p>☎ 1209</p> <p>☎ 1223</p> <p>☎ 1211</p> <p>☎ 1213</p> <p>☎ 1224</p> <p>☎ 1225</p> <p>☎ 1226</p> <p>☎ 1210</p> <p>☎ 1227</p> <p>☎ 1228</p> <p>☎ 1229</p> <p>☎ 1230</p> <p>☎ 1231</p> <p>☎ 1232</p> |
|---|---|---|



a guide to the most essential new club tunes as featured on this "essential selection", with pulse bang, broadcast every Friday between 8.30pm and 10pm. Compiled by DJ feedback and disc collected from leading DJs and the following shows: city quarterly (nightclub), black market (night), (London), eastern horizon (underground) (Manchester), 2nd precinct (loop) (Essex), 3 beat (Liverpool), h/m (Newcastle), global beat (Bristol), massive (London), arcade (Nottingham).



rm namecheck...

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1	MA	2	1 BEL	3	DON'T	4	ANYV	5	FLASK	6	ENCO	7	ANOTI	8	ISNT	9	A RED	10	FRESI	11	IF I NE	12	ROCK	13	FLY L	14	RUMI	15	WHE	16	I BEL	17	THE F	18	LOVE	19	CANT	20	ALON	21	HUST	22	HAR	23	BLAC	24	NEW	25	DO NT YOU I LOVE ME
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THE OFFICIAL CHARTS - 29 MAR

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INTERNATIONAL FOCUS

US CHARTWATCH

Jay-Z/Mirra couldn't have got more wrong when he sided his EP *...About Ready* with *Black Album*. Having seen its main track 'You Womam' spectacularly debut at the top of the chart in the UK in January, **White Town** this week celebrates a high US single debut, entering *Billboard's* Hot 100 at 42. It's another fantastic start by a new UK artist on the chart this year with **White Town** becoming the third act to have to debut in the top half of the 100 this year, following the **Spice Girls** (debuting at 11) and **Mark Morrison** (debuting at 42).

Blair's UK chart history began more than six years before *White Town's*, but the band made equally encouraging progress this week. Predictions that their fifth album might appeal more to a US audience than the previous four have been proven by entering the chart at 89. It's the first time the band have been among the top 100 albums in the States. There are also signs the band could win their second Hot 100 hit with the new album's first US single, *Song 2*. Last week it became the only track to be added to heavy rotation play on MTV in the States. The album, meanwhile, has moved from 13 on the *Genie* collage chart.

Still creating the biggest noise of the Brit acts, however, are the **Spice Girls**, whose *Wannabe* holds at two for a second week on the Hot 100. Their album *Spice* reaches a new peak of four on the album chart, while the second single *Say You'll Be There* is named as *Genie's* record to watch.

First week sales of U2's *Pop* album have been confirmed as the biggest of any album in the US this year. It now drops to two



in its second week, as Scarface's *The Untouchable* debuts at one, while the album's second single *Starting At The Top* climbs to the top of the *Genie* alternative chart. That gives U2's double number one because *Pop's* first single *Discotheque* last week knocked *Insonia* by *Failleless* off the top of the *Billboard* club play chart. But *Failleless* was the 100 debut with their worldwide smash entering the chart at 94. The rest of the UK and UK-signed acts are **Gina G** (1-21), **Mark Morrison** (24-24), **Profidy** (30-40), **Eric Clapton** (23-42), **Donna Lewis** (*I Love You Always Forever*; 42-45), **The Cranberries** (36-46), **U2** (52-67), **Rod Stewart** (75-79), **Seal** (81-82), and **Phil Collins** (94-93).

Outside the Hot 100 some of the most successful UK acts ever in America are looking for another hit. *Genie* reports airplay gains for *Alone* by the **Bees**, *Star People* by **George Michael**, and *When I Need You* by **Rod Stewart**. And *hurry like the wind* for another UK act are **Duran Duran** who will be looking to extend their run of American hits with new single *Out of My Mind*. It's already one of the fastest growing tracks on American radio.

Paul Williams

UK WORLD HITS

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

AUSTRALIA	
1	BREATHES Profidy (XL)
2	SAY YOU'LL BE THERE Spice Girls (Virgin)
3	I AM I FEEL Ashby (Mercury)
4	KISSING YOU Desire (Epic)
5	WANNABE Spice Girls (Virgin)
	Source: AIRA

ISRAEL	
1	CLOSE TO YOUR HEART JX (London)
2	DON'T SAY YOUR LOVE IS KILLING ME Erasure (MCA)
3	WHO DO YOU THINK YOU ARE Spice Girls (Virgin)
4	TIME TO SAY GOODBYE Sarah Brightman/Boris East West
5	DON'T YOU LOVE ME Eternal (EMI)
	Source: AIRA

NETHERLANDS	
1	MAMA Spice Girls (Virgin)
2	TIME TO SAY GOODBYE Sarah Brightman/Boris East West
3	ANYTALKIN' ABOUT BOB Apollo T. Paris (Epic)
4	YOU'RE WOMAN White Town (Chrysalis)
5	SAY WHAT YOU WANT Texas (Mercury)
	Source: Stichting Muziek Top 100

FRANCE	
1	2 BÉCOMME Spice Girls (Virgin)
2	INSONNIA Aphelios (Polygram)
3	VOUS WOMAN White Town (Chrysalis)
4	STREAMLINE Newton (Spiper)
5	COSMIC GIRL Jammequi (Small)
	Source: IFPI

AUSTRIA	
1	TIME TO SAY GOODBYE Sarah Brightman/Boris East West
2	ALONE To Be Free (Polydor)
3	2 BÉCOMME M.R. (EMI)
4	2 BÉCOMME Spice Girls (Virgin)
5	RABBIT OF A SUN Depeche Mode (MCA)
	Source: IFPI

SWEDEN	
1	ANYTALKIN' ABOUT BOB Apollo T. Paris (Epic)
2	BREATHES Profidy (XL)
3	MANAWHO DO YOU THINK YOU ARE Spice Girls (Virgin)
4	REMEMBER ME Blue Boy (Mega)
5	YOUR WOMAN White Town (Chrysalis)
	Source: GfK/IFPI

ARTIST PROFILE: U2

Having seen a string of other superstar albums fail to make the mark in 1996, U2 weren't about to take any chances with their first new album in more than three years.

A reliance on past reputation and popularity certainly hasn't been the case with U2 who have once again re-invented themselves musically and pulled out all the promotional stops to support *Pop's* release. As Marc Marot, marketing director of Island, points out, "We've gone into this campaign with the understanding that some major records have failed. It appears some artists have taken the market for granted, but we haven't."

Instead, the band have made themselves available for interviews in a media campaign concentrated in Dublin, London and New York. The availability has clearly paid off, winning them acres of coverage, critical acclaim for the album, and, more significantly, huge early sales of *Pop*. With the lead-off single *Discotheque* topping the chart in 13 countries, the album has performed even better, claiming 25 number one slots worldwide in its first week, including the USA, France, Germany and Japan. It's all enough for Marot to confidently predict that the album is on course to match the 11m sales total of *Achtung Baby*.

"In the UK it's performing on a par with what we expected, but internationally it's gone beyond our expectations," says Marot, who thinks the project will last at least until May or June of next year. Around five singles are expected to be released from the album, with the second, *Starting At The Sun*,



set for an April release.

Though this is U2's first album since *Zooropa* in July 1993, Marot says *Pop* is the band's first fully-fledged album since November 1991's *Achtung Baby* because *Zooropa* never had the backing of a series of singles. He says, "We're aiming to equal, and better the 11m sales of *Achtung Baby*, and I would say we're ahead of the curve of *Achtung Baby*." Sales will no doubt be boosted further with the forthcoming *PopMart* tour which begins its first leg in Las Vegas on April 25. It'll then move to Europe in August, taking in Wembley (August 22), Leeds (August 26), Dublin (August 30) and Edinburgh (September 2). It's their return to North America, after dates until December, ahead of dates in Australia, Japan, South East Asia, South Africa and South America.

Paul Williams

TRACKWATCH: U2

- *Discotheque* 1m sales worldwide
- Single reaching number one in 13 countries
- Pop number one in 25 countries in first week
- Album shipping in 4.5m copies by first week

THE PEPSI CHART

Rank	Title	Artist	Label	Rank	Title	Artist	Label
1	MAMA WHO DO YOU THINK YOU ARE	Spice Girls	Virgin	21	INDUCTIBLE	Ashby's Act	(Mercury)
2	ISN'T IT A WONDER	Erasure	(Polygram)	15	SHE'S A STAR	James	(Mercury)
3	IF I NEVER SEE YOU AGAIN	We Are Her	(Mercury)	19	SHOUT AND SCREAM	(Mercury)	
4	DON'T SPEAK	Erasure	(MCA)	24	YOU GOT THE LOVE	Deena Dunne/Chris Brown	(Mercury)
5	ENCORE ONE	Frost	(Mercury)	25	FOUND YOU	Judge	(MCA)
6	FRESH	Dr-S	(Mercury)	26	NEEDS JUST BECAUSE YOU'RE COOL	Ben Aron	(Mercury)
7	LOVE GUARANTEED	Damage	(Mercury)	27	NATURAL	Peter Andre	(Mercury)
8	RUMBLE IN THE JUNGLE	Pygmy	(Mercury)	28	MOAN & GROAN	Mark Morrison	(Mercury)
9	REAL THING	Lisa Stansfield	(Mercury)	29	WALK ON BY	Gabriel	(Mercury)
10	IT'S OVER	Chick	(Mercury)	30	ELEMENTARY	Mark Davis	(Mercury)
11	DON'T YOU LOVE ME?	Erasure	(EMI)	31	NEW POLLUTION	DeeJay	(Mercury)
12	RUSH	Fair Weather	(Mercury)	32	SHOW ME LOVE	Robin S	(Mercury)
13	DON'T LET GO (LOVE)	En Vogue	(Mercury)	33	CHEERBOY KINGS (KEEP YOU)	Diana Carter	(Mercury)
14	WHERE DO YOU GO	Herby	(Mercury)	34	WATERLOO SUNSET	Only Stars	(Mercury)
15	REMEMBER ME	Blue Boy	(Mercury)	35	UNBREAK MY HEART	Tom Danter	(Mercury)
16	READY TO GO	Demotrixx	(Mercury)	36	BATTLE OF WHO COULD CAME LESS	Ben Aron	(Mercury)
17	ALONE	Be-Gins	(Mercury)	37	GUIT PLAYING GAMES (WITH MY HEART)	Robbie Day	(Mercury)
18	WHAT DO YOU WANT FROM ME?	Mirra	(Mercury)	38	FLY LIKE AN EAGLE	Salt	(Mercury)
19	SAY WHAT YOU WANT	Texas	(Mercury)	39	YOUR WOMAN	White Town	(Mercury)
20	ELEGANTLY WASTED	Olga	(Mercury)	40	DO YOU KNOW	Melinda Day	(Mercury)

VIRGIN RADIO CHART

Rank	Title	Artist	Label	Rank	Title	Artist	Label
1	POP U2	(Mercury)		11	OLDER	George Michael	(Virgin)
2	EVERYTHING MUST GO	Music Street Preachers	(Mercury)	12	AUSHA RULES THE WORLD	Ashby's Act	(Mercury)
3	NINE LIVES	Armani	(Mercury)	13	THE HEALING GAIN	The Murrain	(Mercury)
4	OCEAN DRIVE	Lightness Family	(Mercury)	14	RETURNING DREAM - THE VERY BEST OF	David Lee Roth	(Mercury)
5	BIG SIDES, SEASIDES & FRIENDS	Dr-S	(Mercury)	15	SHERYL CROW	Dr-S	(Mercury)
6	Kids Shaker	(Mercury)		16	WHITE ON BLONDE	Teena	(Mercury)
7	BLUE IS THE COLOUR	The Moving Soulz	(Mercury)	17	GLOW	Red	(Mercury)
8	TRAVELLING THROUGH	Benji	(Mercury)	18	ATTACK OF THE GREY LANTERN	Murphy	(Mercury)
9	THE GREATEST HITS	The Murrain	(Mercury)	19	STOOSH	Ashby's Act	(Mercury)
10	QUEEN	(Mercury)		20	BEAUTIFUL BREAK	Erasure	(Mercury)
21	COME FIND YOURSELF	Fox Lane	(Mercury)	22	SPIDERS	James	(Mercury)
23	BLUR	Blur	(Mercury)	23	WHIPPLASH	Spice	(Mercury)
24	REPUBLICA	Republica	(Mercury)	24	SECRET SAMADHI	Live	(Mercury)
25	THE DARK SIDE OF THE MOON	Pink Floyd	(Mercury)	25	MOSELEY SHOALS	Deena Dunne	(Mercury)
26	JAGGED LITTLE PILL	Armani	(Mercury)	26	THE DARK SIDE OF THE MOON	Pink Floyd	(Mercury)
27	MADE IN HEAVEN	Queen	(Mercury)	27	ABBEY ROAD	The Beatles	(Mercury)
28	RAZORBLADE SUITCASE	Bush	(Mercury)	28	WHATEVER AND EVER	Armani	(Mercury)
29	WHATEVER AND EVER	Armani	(Mercury)	29	COMING UP	Spade	(Mercury)
30	SECRET SAMADHI	Live	(Mercury)	30	A SHORT ALBUM ABOUT LOVE	The Blue Corners	(Mercury)
31	SECRET SAMADHI	Live	(Mercury)	31	SMPLY THE BEST	Tom Lewis	(Mercury)
32	SECRET SAMADHI	Live	(Mercury)	32	LOOK BACK	John La Motta	(Mercury)

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415 (P)	
2	NEW	CAN'T NOBODY HOLD ME DOWN	Puff Daddy/Feat. Mase	Puff Daddy	74321464531 (BMG)	
3	1	RUMBLE IN THE JUNGLE	Fugees	Mercury	5740281 (F)	
4	3	THE REAL THING	Lisa Stansfield	Arista	74321463212 (BMG)	
5	2	LOVE GUARANTEED	Damage	Big Life	BLR04 (P)	
6	4	REMEMBER ME	The BlueBoy	Pharm	12P1(A)R14 (1) (TRC/BMG)	
7	6	DON'T YOU LOVE ME	Eternal	1st Avenue/EMI	CD.CDEMS 405 (E)	
8	7	DON'T LET GO (LOVE)	En Vogue	East West	A 2957 (W)	
9	5	MDAN & GROAN	Mark Morrison	WEA	CD:WEA 096CD1 (W)	
10	8	GET ME HOME	Foxy Brown featuring Blackstreet	Def Jam	12DEF 32 (F)	
11	NEW	STAY WITH ME	Ricki Rich/And Eera Turolo	Café Communication	CATI 101 (P)	
12	9	EVERYTIME I CLOSE MY EYES	Babyface	Epic	CD:65692 (S&A)	
13	10	LET ME CLEAR MY THROAT	DJ Kool	American Recordings	74321452951 (BMG)	
14	13	THE WORLD IS MINE	Ice Cube	Jive	JIVET 419 (P)	
15	12	I SHOT THE SHERIFF	Warren G	Def Jam/Mercury	12DEF 31 (F)	
16	11	CASANOVA	Ultimate Koes	Polydor	CD:5769332 (F)	
17	15	AIN'T NOBODY	LL Cool J	Geffen	GFST 22195 (BMG)	
18	17	LAST NIGHT	Az Yet	LaFace/Arista	74321423201 (BMG)	
19	14	SPIRITUAL THANG	Eric Benet	Warner Bros.	W 03607 (W)	
20	20	CAN'T KNOCK THE HUSTLE	Jay-Z/featuring Mary J Blige	Northwestside	N42HW19 (S)	
21	23	PONY	Ginuwine	Epic	6641286 (S&M)	
22	19	SUMTHIN' SUMTHIN' THE MANTRA	Mase/et	Columbia	6628648 (S)	
23	15	WHY OH WHY	Spearhead	Capitol	12CL 785 (E)	
24	21	WALK ON BY	Gabriele	Go Bear	GOBX 159 (P)	
25	24	DO YOU KNOW	Michelle Gayle/1st Avenue/RCA	CD:74321412682 (BMG)		
26	29	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope	INT 60032 (BMG)	
27	18	LOVE TO LOVE YOU	On The Contary	Expansion	EKAUT 1 (S&M)	
28	22	STEP BY STEP	Jamiroquai	Arista	CD:74321469332 (BMG)	
29	25	COSMIC GIRL	Jamiroquai	Sony	52 CD:6638295 (S&M)	
30	25	TELL ME	Dru Hill	Fourth & Broadway	12BRW 342 (F)	
31	32	TWISTED	Keith Sweat	Elektra	EKR 2237 (W)	
32	34	SPACE COWBOY	Jamiroquai	Epic	4277822 (S&M)	
33	4	4 MORE	De La Soul/feat. Zhane/Tommy Boy TBV	779 (RTM/DISC)		
34	8	AIN'T NOBODY	LL Cool J	Geffen	GFSTD 22195 (BMG)	
35	40	HOW DO YOU WANT IT?	2 Pac/featuring KC and JoJo	Death Row/Jive	12DRW 5 (F)	
36	37	HORNY	Mark Morrison	WEA	CD:WEA 696CD1 (W)	
37	31	JUST THE WAY	Alfonso Hurtar	Cooltempo	12COOL 326 (E)	
38	35	STREET DREAMS	NAS	Columbia	6941306 (S)	
39	NEW	I AIN'T MAD AT CHA	2Pac	Death Row/Jive	12DRW 5 (F)	
40	NEW	ON & ON	Erykah Badu	Universal/US56607	(IMPORT)	

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	ROCK DA HOUSE	Tali Paul	VC Recordings	VCRT 18 (E)	
2	NEW	FLASH	BBE	Positive	12TV 73 (E)	
3	NEW	NEVER LOST HIS HARDCORE	MRG	Top Banana	TOP 04 (RTM/DISC)	
4	NEW	CAN'T NOBODY HOLD ME DOWN	Puff Daddy/featuring Mase	Puff Daddy/Arista	N2C49691 (BMG)	
5	NEW	A RED LETTER DAY	The Pet Shop Boys	The Pet Shop Boys	12P 9460 (E)	
6	NEW	THE BOSS	The Brantons	Atlantic	A 54417 (W)	
7	NEW	GORECKI	Lamb	Fontana	LAMX 4 (F)	
8	NEW	NARRA MINE	Genesis II	the FX	FX 295 (F)	
9	1	NI - TEN - ICHI - RYU		Science	ED272 (E)	
10	6	ENCORE UNE FOIS	Saphi	Multiple	12MULTY 18 (TRC/BMG)	
11	2	RELEASE YO SELF	Transatlantic Soul	Deconstruction	74321469101 (BMG)	
12	NEW	RESONANCE	Magic Alec	Wonderboy/WB0Y 004 (F)		
13	3	SPIN SPIN SUGAR	Sneaker Pimps	Clean Up	CLIP 033 (V)	
14	NEW	FLY LIKE AN EAGLE	Seal	PTZ	ZCAL 1 (W)	
15	10	SAY MY NAME	Zee	Perfection	PERF 1337 (W)	
16	NEW	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415 (P)	
17	NEW	NO DIGGITY	Dope Shizm	True Playz	TPR 1200A (WNYL)	
18	18	JUST GETS BETTER	Tuff Jam/Republic/feat.Xavier	Catch	CA 12039 (P)	
19	12	INSOMNIA	Falchiss	133331	ST (Import)	
20	14	GET ME HOME	Foxy Brown featuring Blackstreet/Def Jam	12DEF 32 (F)		
21	13	AGENT DAN	Agent Provocateur	Epic	AGENT 3T (S&M)	
22	8	RUMBLE IN THE JUNGLE	Fugees	Mercury	5740391 (F)	
23	NEW	INTO THE FIRE	Rior Federation/G Disco/Sals	Feart & Broadway	12BRW 346 (F)	
24	NEW	SPIRITUAL THANG	Eric Benet	Warner Bros.	W 03607 (W)	
25	NEW	THE WORLD IS MINE	Ice Cube	JIVE	JIVET 419 (P)	
26	NEW	LOVE (A WONDERFUL THING)	Karens	Fresh FRISH	40 (BMG/S&M)	
27	4	RETRO	Ez Rollers	Moving Shadow	SHADOW 103 (SRD)	
28	NEW	DA FUNK/MUSIQUE	Dah Punk	Virgin	VST 1625 (E)	
29	NEW	CAFE DEL MAR	Energy 52	Hojj/Chorus	H00J 51 (RTM/DISC)	
30	23	YOU GOT THE LOVE	Source featuring Camd Station	Source	12EACT 89 (W)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	DANCE NATION 3 - PETE TONG & JUDGE JULES	Various	Ministry Of Sound	-MINM 3 (S&M/S&M)	
2	NEW	ARTCORE 3 - EXPRESSIONS IN DRUM & BASS	Various	React	REACTLP 99/REACTMC 99 (V)	
3	2	BOOTY CALL	Various	Jive	HP 182 (P)	
4	NEW	BEFORE THE RAIN	Eternal	EMI	-7FEMD 1103 (E)	
5	NEW	CREAM SEPARATES - THE COLLECTION	Various	Deconstruction	-74321463294 (BMG)	
6	NEW	CHOCOLATE SUPA HIGHWAY	Spearhead	Capitol	EST 2297/CEST 2293 (E)	
7	6	CARL COX - FACT 2	Various	Worble	WBL005 CD/00051 CDX (P)	
8	7	THE HOUSE COLLECTION - VOLUME 5	Various	Fanzia	-FHC 5 (S&M/S&M)	
9	1	TORQUE	Various	No-u-tarn	NUTLP 011- (SRD)	
10	NEW	ILL NA NA	Foxy Brown	Def Jam/Mercury	5268441- (F)	

SPECIALIST CHARTS

29 MARCH 1997

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MUSIC VIDEO

This Last	Title	Artist	Label (distributor)	16	17	18	19	20
1	PETER ANDRE/Natural... The Video	Peter Andre	Mushroom VQ275	16	17	18	19	20
2	MICHAEL BALL/The Musician... & More	Michael Ball	BMG Video 7423146023	16	17	18	19	20
3	BOYZONE/A Boyz Life	Boyz One	Visual VQ203	16	17	18	19	20
4	MICHAEL RATLEY/Lord Of The Dance	Michael Ratley	VLV 431883	16	17	18	19	20
5	BACKSTREET BOYS/Backstreet Boys	Backstreet Boys	Live VZ620	16	17	18	19	20
6	JOE LONGTHORNE/The Ultimate Collection	Joe Longthorne	Telstar Video VZ1077	16	17	18	19	20
7	THE MONKES/Vol 1	The Monks	Warner Music Video 0530181133	16	17	18	19	20
8	BILL WHELAN/Riverdance-The Show	Bill Whelan	VD V3534	16	17	18	19	20
9	BILL WHELAN/Riverdance 2	Bill Whelan	Warner Music Video 0530181140	16	17	18	19	20
10	BILL WHELAN/Riverdance-The New Show	Bill Whelan	VC125255	16	17	18	19	20
11	CRONQED/HOUSE:From Hell To The World	Cronqed	PolyGram Video 054503	16	17	18	19	20
12	LIVE CAST RECORDINGS/Miserables In Concert	Miserables	Video Collection VQ2589	16	17	18	19	20
13	WOLFPACKERS/Emergence	Wolfpackers	BMG Video 7423145033	16	17	18	19	20
14	KORK/Who Has That New?	Kork	BMG Video 7423145032	16	17	18	19	20
15	BOYZONE/Live At Wembley	Boyz One	VLV 431843	16	17	18	19	20

This Last	Title	Artist	Label (distributor)	1	2	3	4	5
1	THE MARY ADVENTURES OF WINNIE THE POOR	Winnie The Poor	Walt Disney CD202	1	2	3	4	5
2	JAMES AND THE GIANT PEA	James	Gold GR876	1	2	3	4	5
3	THE WINDMILL OF NOTRE DAME	Notre Dame	Walt Disney WD1009	1	2	3	4	5
4	TWELVE MONKEYS	Twelve Monkeys	ThamesVideo Collect V7054	1	2	3	4	5
5	INDEPENDENCE DAY	Independence Day	Fox Video 4118V	1	2	3	4	5
6	THE LAND BEFORE TIME IV	The Land Before Time	CDC Video V49265	1	2	3	4	5
7	RAINY... EXERCISE CIRCUIT	Rainy	PolyGram Video 054433	1	2	3	4	5
8	THE X FILES-FILE 7-TUNGUSKA	The X-Files	Fox Video 4154C	1	2	3	4	5
9	CASINO	Casino	Walt Disney V49629	1	2	3	4	5
10	JOY STORY	Joy	Walt Disney 027214	1	2	3	4	5
11	PETER ANDRE/Natural - The Video	Peter Andre	Mushroom VQ275	1	2	3	4	5
12	BARNEY'S IMAGINATION ISLAND	Barney	PolyGram Video 054022	1	2	3	4	5
13	INDIAN IN THE CUPBOARD	Indian	CDC Video V49226	1	2	3	4	5
14	ALADDIN AND THE KING OF THEVES	Aladdin	Walt Disney 026922	1	2	3	4	5

INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)	1	2	3	4	5
1	EVERYBODY KNOWS (Except You)	Divine Comedy	Setanta SETCD038 (V)	1	2	3	4	5
2	LOVE GUARANTEED	Damage	Big Cat BADA133 (P)	1	2	3	4	5
3	YOU GOT THE LOVE	Nice	Source Featuring Candis S.	1	2	3	4	5
4	SPIN SPIN SUGAR	Sneaker Pimps	Clean Up CUPCD030 (V)	1	2	3	4	5
5	FAREWELL TO TWILIGHT	Symposium	Infectious INFECTMCD (RTM) (Disc)	1	2	3	4	5
6	SIXTY MILE SMILE	3 Colours Red	Creation CRE8CD024 (2MMV) (V)	1	2	3	4	5
7	DON'T SAY YOUR LOVE IS...	Erasure	Mate LDM0MT195 (RTM) (Disc)	1	2	3	4	5
8	STAY	18 Wheeler	Creation CRE8CD028 (3MMV) (V)	1	2	3	4	5
9	STRICTLY HARDCORE	Gold Blade	Ultimate TOPP055 (V)	1	2	3	4	5
10	THE WORLD IS MINE	Ice Cube	Live JIVECD019 (P)	1	2	3	4	5
11	QUIT PLAYING GAMES	Backstreet Boys	Live JIVECD 409 (P)	1	2	3	4	5
12	SWEET SHOP AVE/GENEZ	Big	Willija WVL612 (RTM) (Disc)	1	2	3	4	5
13	THE FUNK PHENOMENA	Armand Van Helden	One ZYX ZYX638 (ZYX)	1	2	3	4	5
14	HEDONISM (JUST BECAUSE...)	Skunk Anisette	One Little Island 1817p (V)	1	2	3	4	5
15	BORN SLUPPY	Underworld	Junior Boy's Own JBO 44 CD82 (RTM) (Disc)	1	2	3	4	5
16	NANCY BOY	Piacebo	ELEVATOR MUSIC FLOR004 (V)	1	2	3	4	5
17	THE JOKER IS WILD	Conradry	Big Cat BAB235CD (P)	1	2	3	4	5
18	DARK CLOUDS	Space	COGUTS (TV) (P)	1	2	3	4	5
19	BABEL OF A GUN	Depeche Mode	Mate COB0263 (RTM) (V)	1	2	3	4	5
20	WHATEVER	Oasis	Creation CRE8CD 195 (2MMV) (V)	1	2	3	4	5

INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)	1	2	3	4	5
1	STOOSH	Skunk Anisette	One Little Island TPLP 852D (P)	1	2	3	4	5
2	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRE8D 183 (2MMV) (P)	1	2	3	4	5
3	THE BOATMAN'S CALL	Nick Cave & The Bad Seeds	Mute CDSTUM0142 (RTM) (Disc)	1	2	3	4	5
4	A SHORT ALBUM ABOUT LOVE	Divine Comedy	SETANTA SETCD036 (V)	1	2	3	4	5
5	SPIEDS	Space	Live CUP 189 (P)	1	2	3	4	5
6	BACKSTREET BOYS	Backstreet Boys	Nate NUDE 60 (2MMV) (V)	1	2	3	4	5
7	COMING UP	Suede	Elevator MUSIC CDFL00R 2 (V)	1	2	3	4	5
8	PLACED	Placebo	Creation CRE8D192 (2MMV) (V)	1	2	3	4	5
9	DEFINITELY MAYBE	Oasis	Creation CRE8D 168 (2MMV) (V)	1	2	3	4	5
10	CASANOVA	Divine Comedy	Setanta SETCD 205 (V)	1	2	3	4	5
11	BECOMING X	Sneaker Pimps	Clean Up CUP 002D (V)	1	2	3	4	5
12	IXNAY ON THE HONMBRE	Offspring	Epitaph 64872 (P)	1	2	3	4	5
13	TO RIDE-SHOOT STRAIGHT &...	Entombed	Threemem Recordings CDMF126 (P)	1	2	3	4	5
14	THE GIRL	Sleaper	Indolent SLEEP CD 012 (V)	1	2	3	4	5
15	LANGUAGE ELECTRIC	Jheisa	Dorado DOR005CD (P)	1	2	3	4	5
16	SUNDAY MORNING FEVER	Candicans	Ultimate TOPP005 (P)	1	2	3	4	5
17	UGLY BEAUTIFUL	Baby Bird	Echo ECHO 11 (V)	1	2	3	4	5
18	1977	Ash	Infectious INFECT 400 (RTM) (Disc)	1	2	3	4	5
19	INTERVISION	Jim Tenor	Warp WARP048 (RTM) (Disc)	1	2	3	4	5

CLASSICAL SPECIALIST

This Comb	Title	Artist	Label (distributor)	1	2	3	4	5
1	WINGS OF A DOVE	Anthony Way	Decca 455482 (F)	1	2	3	4	5
2	RACHMANINOV/PIANO CONCERTO 3	David Helfgott	RED SEAL 2143140378 (BMG)	1	2	3	4	5
3	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classics CDS 553592 (E)	1	2	3	4	5
4	AGNUS DEI	ChC Oford/Higginbottom	Erato 080143043 (W)	1	2	3	4	5
5	VIVALDI/FOUR SEASONS	Nigel Kennedy	EMI Classics CDS 495572 (E)	1	2	3	4	5
6	HEROES SYMPHONY (BOWLING)	Philip Glass	Decca 445382 (F)	1	2	3	4	5
7	BRITISH LIGHT MUSIC CLASSICS	New London Orchestra	Hyperion CDA8888 (CR) (BMG) (G)	1	2	3	4	5
8	CLASSICAL MASTERPIECES	James Galway	RCA Victor 7432137312 (BMG)	1	2	3	4	5
9	GABRIEL & LASSUS/EASTERN MASSES	Gabriel Consort/McCreesh	Deutsche Grammophon 453472 (F)	1	2	3	4	5
10	PART/DE PROFONDIS	Hilfer	Harmonia Mundi HMU91782 (RM)	1	2	3	4	5

This Comb	Title	Artist	Label (distributor)	1	2	3	4	5
1	ELGAR/CELLO CONCERTO	Jacqueline Du Pre	EMI Classics CDC74282 (E)	1	2	3	4	5
2	DIUETS & ARIAS	Roberto Alagna/Angela Gheorghiu	EMI Classics CDC55612 (E)	1	2	3	4	5
3	90TH ANNIVERSARY COMMEMORATION	RFO/Schommu	Trifling TRP89 (01296 61551)	1	2	3	4	5
4	OFFICUM	Jan Garbarek/Hilford Ensemble	ECM 463092 (P)	1	2	3	4	5
5	RAUTAVAAHRA/ANGELS & VISITATIONS	Helsinki PO/Segerstam/Oliveira	ONDINE ODE2812 (K)	1	2	3	4	5
6	BRUCH/SCOTTISH FANTASY/LALO	Linda Ronsbo/Hendley	Eminece CD0877 (E)	1	2	3	4	5
7	SOPRANO IN RED	Lesley Garrett	Silva Classics SILKTVCD 1 (CON) (S)	1	2	3	4	5
8	SANCTUS/SACRED SONGS	Alagna/Plasson	EMI Classics CDS562062 (E)	1	2	3	4	5
9	RACHMANINOV/PIANO CON 1 + 2	Vladimir Ashkenazy/LSQ/Previn	Decca 444832 (F)	1	2	3	4	5
10	A LASTING INSPIRATION - VOLUME 4	Jacqueline Du Pre	EMI Classics PROCD029 (E)	1	2	3	4	5

CLASSICAL CROSSOVER

This Comb	Title	Artist	Label (distributor)	1	2	3	4	5
1	ADMIUS HI - CANTATA MUNDI	Admius	Venture DUNE 532 (E)	1	2	3	4	5
2	SHINE - OST	David Hirschfelder	Philips 4547082 (F)	1	2	3	4	5
3	STAR VARS - A NEW HOPE	Original Soundtrack	RCA Victor 0902687722 (BMG)	1	2	3	4	5
4	SONGS OF SANCTUARY	LSO/John Willians	Venture DUNE 525 (E)	1	2	3	4	5
5	THE EMPHRE STRIKES BACK - OST	LSO/John Willians	RCA Victor 0902687722 (BMG)	1	2	3	4	5
6	GREATEST CLASSICAL MOVIE ALBUM	Various Artists	Telstar TCD2886 (BMG)	1	2	3	4	5
7	THE BEST OF AN ALBUM (WORLD/EVEN)	Various Artists	Virgin VTRD 100 (E)	1	2	3	4	5
8	VOICES FROM HEAVEN	Various Artists	Red Seal 7421 453112 (BMG)	1	2	3	4	5
9	BRIEF... BEST OF RACHMANINOV	Various Artists	Erato 0630180612 (W)	1	2	3	4	5
10	THE ENTERTAINER... THE VERY BEST OF	Scott Joplin	Nonesuch 75579452 (W)	1	2	3	4	5

This Last	Title	Artist	Label (distributor)	1	2	3	4	5
1	100 POPULAR CLASSICS	Various Artists	Castle Communications MBS0391 (BMG)	1	2	3	4	5
2	BAVEHEART - OST	BCB 50/Orion	Decca 448252 (F)	1	2	3	4	5
3	ELGAR/THE ULTIMATE COLLECTION	BBC 50/Orion	Teldec 0630177452 (W)	1	2	3	4	5
4	CLASSIC HITS	Various Artists	Erato 0630167600 (W)	1	2	3	4	5
5	BEST OF CLASSICAL ALBUM (WORLD/EVEN)	Various Artists	EMI Classics CDMT9070 (E)	1	2	3	4	5
6	A LASTING INSPIRATION - VOLUME 2	Jacqueline Du Pre	EMI Premier CDENTV114 (E)	1	2	3	4	5
7	PIANO	Michael Nyman	Venture CDXV319 (E)	1	2	3	4	5
8	BRUCH/SCOTTISH FANTASY	Grimeborns Collyery Band	RCA Victor 0902687512 (BMG)	1	2	3	4	5
9	A LASTING INSPIRATION - VOLUME 2	Jacqueline Du Pre	EMI Classics PROCD09 (E)	1	2	3	4	5
10	SEPHIRIC ROMANCES	WernerErnst Accentus	NAXOS 855381 (S)	1	2	3	4	5

ROCK

This Last	Title	Artist	Label (distributor)	1	2	3	4	5
1	NINE LIVES	Aerosmith	Columbia 486006 (BMG)	1	2	3	4	5
2	TRAGIC KINGDOM	No Doubt	Interscope INO 90043 (BMG)	1	2	3	4	5
3	STOOSH	Skunk Anisette	One Little Intl TPLP 852D (P)	1	2	3	4	5
4	GLOW	Reef	Sony S2 488942 (S)	1	2	3	4	5
5	RAZORBLADE SUITCASE	Bush	Interscope INO9091 (V)	1	2	3	4	5
6	MADE IN HEAVEN	Queen	Parlophone CDPC5D 161 (E)	1	2	3	4	5
7	GARBAGE	Garbage	Mushroom D 21450 (RTM)	1	2	3	4	5
8	18 TIL DIE	Nevil Adams	A&M 949512 (S)	1	2	3	4	5
9	TO RIDE... SHOOT STRAIGHT...	Entombed	MFN COMF216 (P)	1	2	3	4	5
10	IXNAY ON THE HONMBRE	Offspring	Epitaph 64872 (P)	1	2	3	4	5

BUDGET

This Last	Title	Artist	Label (distributor)	1	2	3	4	5
1	BEST/NEW COUNTRY LINE DANCE	Various Artists	Holmark 305932 (CHE)	1	2	3	4	5
2	18 CARAT	Superstar	Camp Fambury CFAB 01 CD (2MMV) (V)	1	2	3	4	5
3	BEST OF	Eric Brooks	Spectrum 5512326 (F)	1	2	3	4	5
4	THE COLLECTION	The Kinks						

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In broadening the appeal of classics, the Shine soundtrack looks set to be the Gorecki of 1997

The classical industry has got off to a great start in 1997. And it has Oscar-nominated Shine to thank for it.

Both Philips through PolyGram and BMG Conifer have cause to celebrate the popularity of the movie. Philips has had immediate success with the soundtrack album of the film, while Conifer is enjoying exceptional sales for its album of Rachmaninov played by David Helfgott, the 50-year-old Australian pianist whose battles with psychiatric illness form the basis of the Shine story.

In Australia the Rachmaninov album was regarded as a pop hit, it is also a best-seller in America, and the signs are that it will continue to do great business in the UK throughout the year.

"This is only the beginning," says Richard Dinnage, marketing director at



BMG Conifer. Helfgott mania looks destined to break out big time in the UK in May when the pianist arrives to play his first significant concerts in this country in what the company is determined will be a blaze of publicity. A promotion campaign is being lined up to coincide with the visit, even though his three dates at London's Royal Festival Hall (May 5, June 20, June 22) are already sold out. Helfgott then resumes a massive world tour, but is scheduled to return to Britain for two further dates in October, which will coincide with a new promotional campaign and the release of a new album of solo works. This collection, *Favourite Romantic Encores*, will include more Rachmaninov, as well as excerpts from Schubert, Scriabin, Chopin, Debussy, Mendelssohn and some of the pieces from Shine.

"The interest is phenomenal," says Dinnage. "There's been a bit of a backlash from some critics, just as there was when Gorecki's 3rd Symphony was such a big success. Helfgott might not be the greatest pianist in the world, but he has triumphed over adversity and his story has captured the public's imagination."

It is rare for the classical sector to receive the sort of media attention which greeted the introduction of CIN's new crossover and combined charts at the beginning of the year.

Inevitably, there were some in the industry who viewed the TV news items and the popular press coverage as the thin end of the wedge and an early indication of the way standards would slip as the chart criteria were relaxed. Twelve weeks later and their worst fears will be confirmed with the news that crossover releases have consistently accounted for 75% of the Top 20 titles in the new combined classical chart.

But, the evidence is that the majority of the major labels have welcomed the changes, which define crossover titles as one or other of the following: performances by classical artists of non-classical repertoire; original soundtracks or scores which are classical in style; performances of classical works in non-traditional interpretations or multi-artist compilation albums.

As a result, releases as varied as Karl Jenkins' *Adiemus* and original soundtrack album *Shine* and *Star Wars: The Empire Strikes Back* have dominated the top of the combined charts, displacing "pure" material by chorister Anthony Way, Rachmaninov specialist David Helfgott and Nigel Kennedy.

But, while he welcomes the new crite-



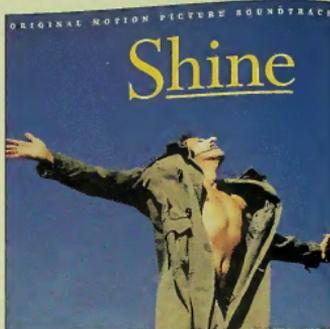
David Helfgott: pianist in the Shine soundtrack and subject of the film itself

Now a number of companies are thinking about documentaries, so expect some TV profiles, too."

Bill Holland, divisional director of PolyGram Classics & Jazz, is convinced that Shine is paving the way for a successful year for the market as a whole.

"It makes a real difference when there's a big hit like this for the media to focus on," he says. "Classical tends not to be a volatile market, so one high-profile success can stimulate the whole genre."

PolyGram did well in 1996 with a broad variety of albums, notably with chorister Anthony Way's Christmas Album and successful compilations *Classic Albums* and *The Number One Classical Album*. PolyGram has a rich back catalogue available from the Decca, Philips and Deutsche Grammophon labels which enables it to continue to exploit the compilation market. More than 40% of PolyGram's classical business is now back catalogue, though the industry is divided among those who see no end to the public's appetite for compilations and those who believe the whole genre



'Classical tends not to be a volatile market, so one high-profile success like Shine can stimulate the whole market'

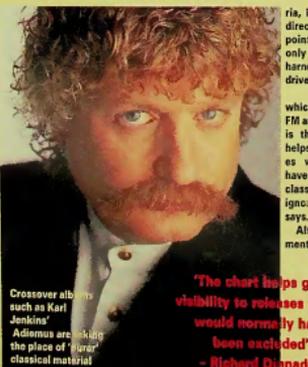
— Bill Holland

reached saturation point in 1996, when the best-sellers were dominated by compilations, headed by Virgin with its heavily TV-promoted Best Opera Album in *The World...Ever Ittle*.

"Compilations have always been there from the days of 100 Best Tunes," says Dinnage. "If you have the right concept and back it with a lot of money, then it will become a big seller. But I happen to think that this year it will be different and that we'll see a lot more artist-based success. I think there may be a fatigue setting in with compilations. Then again, who would have thought that Virgin would have had such success with its Best Opera...album only a couple of years after the success of *Essential Opera*?" You can't underestimate the tastes of new people coming into the market."

A more pessimistic view is taken >

THE CROSSOVER CHART: What do you think of it so far?



Crossover albums such as Karl Jenkins' *Adiemus* are taking the place of 'pure' classical material

'The chart helps give visibility to releases which would normally have been excluded'

— Richard Dinnage

ria, BMG Conifer marketing director Richard Dinnage points out that any chart is only of real value if it can be harnessed to raise profile and drive sales.

The combined chart which is broadcast by Classic FM and stocked by WH Smith is the one that counts. It helps give visibility to releases which would normally have been excluded from the classical lists and thus ignored by the public," he says.

Although broadly in agreement, Matthew Cosgrove, general manager of Warner Classics, believes that the industry must be flexible about the

definition of what is, or is not, a crossover classical release.

"From our point of view the combined chart is the only one which matters," he says. "But we must be careful to ensure it continues to reflect public demand and public taste, otherwise it'll be useless."

Others, such as EMI's new classical marketing director Barry McCann, take a rather more cautious view. "The advent of the new charts is a very healthy thing for the business because it means more coverage for more releases," he says.

"But we must be careful not to pursue the crossover audience too hard. If we begin to ignore the core classics then we'll run the risk of losing touch with the original support base and that would not be a good thing in terms of the long-term development of the music. We have to maintain the right balance."

But, as PolyGram divisional director Bill Holland explains, the classical sector has to move with the times if it is to stay profitable.

"We have to adjust to new ways of selling and the increasing globalisation of marketing campaigns is a reflection of that," he says. Nevertheless, he has no doubt that, as long as its criteria are applied consistently, the crossover chart can only help the classical industry to offer the widest possible choice of classical and classic-derived repertoire.

Keith Shawlick

MUSIC WEEK 26 MARCH 1997

Spring Hits

PolyGram Classics

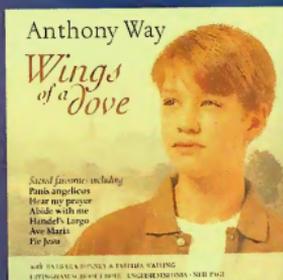
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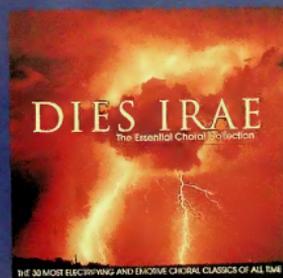
CD/MC 454 710-2/4

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The new album from the
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'The Choir'



CD/MC 455 645-2/4

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Collection
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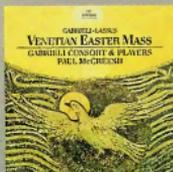
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► by players such as Select, distributor of leading specialists labels Hyperion and Naxos. Managing director Graham Hayson believes that the market is now on a "solid plateau" after a period of decline and that the boom period for compilations may soon be coming to an end.

"Our feeling is that repertoire-based product will do well this year and that those labels with a clear focus, who know their position in the market, will continue to grow," he says.

But he concedes that there are lessons to be learned by everybody from the aggressive way that the majors are now marketing their compilation releases.

"Labels used to go into the studio with a piece of repertoire and think about marketing it only after they'd got the tapes back. Now it seems you have to think of the marketing first," he says.

For PolyGram's Bill Holland, this is the crux of the matter. "It's about specific targeting," he says. "You must have a clear idea of why you are releasing a record and who you are aiming it at. Even right at the beginning, during the recording stage of a record, you have to have satisfactory answers to two key questions: Who is the competitor? And who's going to buy it?"

The only way to make money out of classical releases is to make sure the job is done properly and professionally. A lot of people came on board in the late Eighties who seemed to think business



Anthony Way's Christmas Album is part of PolyGram's successful 1996 portfolio

'Most classical hobbyists have now replaced their old record collection with CDs, so now they are very selective' - Matthew Cosgrove

"It's just the way the market is at the moment. No-one forces people to buy these albums. I wish they'd buy 25,000 copies of the Brandenburg Concerto, but unfortunately they don't and you have to find other ways to promote and market," he says. "Most classical hobbyists have now replaced their old record collections with CDs, so now they are very selective about what they buy."

Classical music in the UK is definitely vibrant. According to BPI figures, it accounted for 7.1% of all albums sold in 1996, while in the last quarter of the year, it grew faster than the market as a whole. This undoubtedly reflects the fact that classical labels and marketing departments have become ever more responsive to the demands of the public and can only augur well for what many are forecasting will be a bumper year.

Colin Irwin

would drop into their laps. Now, research and marketing is so much more important. You can't just put out a record, advertise it and hope it will sell.

"But I think the classical industry in general is becoming much more aware of that and companies are becoming leaner and sharper as a result," he adds. Matthew Cosgrove, general manager of Warner Classics UK, who had one of last year's big sellers in his department with the Agnus Dei release, sees nothing strange or sinister about this trend.

THE TOP CLASSICAL LABELS IN 1996

96	95
1	(1) DECCA
2	(2) NAXOS
3	(3) DEUTSCHE GRAMMOPHON
4	(4) EMI CLASSICS
5	(5) SONY CLASSICAL
6	(12) VIRGIN
7	(6) PHILIPS
8	(5) CLASSICS FOR PLEASURE
9	(28) ERATO
10	(16) HMV
11	(7) BELART
12	(25) CLASSIC FM
13	(10) WH SMITH CLASSICAL
14	(11) EMI TV
15	(9) TELDEC
16	(31) CASTLE COMMUNICATIONS
17	(19) RCA VICTOR
18	(30) VENTURE
19	(62) EMI
20	(20) HYPERION

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THE TOP-SELLING CLASSICAL ALBUMS IN 1996

1	BEST OPERA ALBUM IN THE WORLD...EVER! - Various (Virgin)
2	CLASSIC MOODS - Various (Decca)
3	SONGS OF SANCTUARY - Adiemus (Venture)
4	BEST CLASSICAL ALBUM IN THE WORLD...EVER! - Various (EMI TV)
5	HALL OF FAME - Various (Classical FM)
6	PASSION - Jose Carreras (Erato)
7	THE NUMBER ONE CLASSICAL ALBUM - Various (Decca)
8	10 POPULAR CLASSICS - Various (Castle Communications)
9	AGNUS DEI - CNC Oxford (Erato)
10	THE CHOIRBOYS' CHRISTMAS - Anthony Way (Decca)

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LABEL NEWS

CHANDOS: Leading British independent Chandos is beginning to reap the benefits of its extensive database it has built up in the three years since it launched its mail-order department. Potential customers are now mailed regularly with offers highlighting specially-tailored selections.

"This is not primarily designed to by-pass retailers, although some customers like the convenience of ordering by telephone post, fax or even e-mail from the comfort of their armchairs," says Chandos's marketing manager, Jon Butcher. "Others use it as merely an information service and still prefer to sample the music at their local supplier before purchasing." Chandos has also recently introduced a new CD sampler which trails key current and future releases. It is priced at £13.99 for 11 issues.

METRONOME: Only months after losing its award-winning Orlando Consort group to PolyGram's Archiv label, Metronome Recordings is celebrating the news that its latest release, *All The Kings Men* by Concordia featuring Fagnoli, has been voted Editors Choice in the March issue of the *Gramophone*. "We have always concentrated on a limited roster of meticulously-researched and recorded artists and paid particular attention to the notes and presentation of our discs," says Metronome managing director Tim Smithies. "The last three Orlando Consort titles were all nominated for *Gramophone* record of the year awards and we are glad to be continuing that tradition with other Metronome signings."

EMI: The largest touring exhibition of the year and a four-month programme of press and radio promotions are among the planned activities which EMI has unveiled to celebrate its 100 years in the music business. The Music 100 Exhibition is hoping to attract more than 750,000 visitors and aims to demonstrate the influence on society of recorded sound. "1997 is going to be a momentous year for us," says EMI's director of corporate affairs, David Hughes. "The exhibition will be the culmination of nearly two years planning." Other initiatives include the creation of a new music charity - The Music Sound Foundation. Launched at a gala evening at Glyndebourne set for April 27, the charity will aim to raise £6m to promote the playing, composing and enjoyment of music, particularly among young people. Music education will also be the theme of a direct marketing programme which involves the mailing of 26,000 education packs to schools across the country. The "In-Tune" packs contain support material and CDs which have been devised to reflect the revised teaching methods of the National Curriculum.

Meanwhile, the *Sunday Times* is teaming up with EMI and Classics Direct for a mammoth 48-week musical reader promotion. Targeted at 25 to 45-year-old readers, The Sunday Times Music Collection will offer a different CD every week, with monthly themes covering pop, jazz and classical. Finally, EMI is to launch a new low-price label Debut, specifically to give young and exceptionally gifted musicians the chance to record in top-class studios. The first batch of releases will include the British Quartet, composer pianist Thomas Adès (pictured above left), pianist Nelson Goerner (right) and Ruby Philogene with the London Adventist Chorus.

TARGET RECORDS: Independent distributor Target Records is defying market predictions with a number of rare releases. Product manager Neil Kellas reports that an eight-strong double CD set of historic Josefa Kuberland performances, a four-volume set of Beethoven Piano Sonatas played by the late Annie Fischer, plus a Jean Hammondi disc of material previously only available on 78s are all scheduled for release within the next few months. Also scheduled on the Arcadia label are The 78s, a series of vintage opera reissues which earlier this year won the Midem Classical Award for the best re-mastered 78.

SELECT MUSIC AND VIDEO DISTRIBUTION: Sales have increased dramatically since Select Music took over BIS and CPO last year, says managing director Graham Hayson. Select is now the third largest distributor by volume and fourth in value of classical music in the UK. As a result, Jo Carpenter has now joined Alexander Spicer as press and marketing officer to handle non-HNH labels, including Hansler, Albany and Philips. Select now exclusively handles all press, promotion and distribution for HNH labels Naxos and Marco Polo in the UK. Naxos' opera recordings have been particularly well-received and the budget label is rapidly emerging as a classical repertoire force to challenge full price market leaders such as DG, EMI and Sony.

KOCH INTERNATIONAL: Rashmi Patani has been promoted from general manager to managing director of Koch International Distribution, Rachel Smith moves from promotions assistant to classical promotions manager.

Peter Brown

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music
MAGAZINE

SOURCES: * ABC Jul - Dec '96. **NSI Survey '96, Averaging 30 classical recordings p.a. X worldwide circulation

LABELS LEARN LASTING VALUE OF VINYL

THE RECORD INDUSTRY HAS BEEN WAITING TO READ THE LAST RITES OVER VINYL FOR VERY NEARLY 10 YEARS. BUT, BUOYED BY THE SPECIFIC DEMANDS OF THE DANCE AND ALTERNATIVE ROCK MARKETS, THE FORMAT IS STILL VERY MUCH ALIVE AND KICKING.

DAVID KNIGHT REPORTS

Vinyl has certainly served the music industry well. Without it, the microgroove singles and albums which fuelled the pop and rock revolutions of the Sixties and Seventies – and helped shape the record business as we know it today – might never have happened.

But once digital sound

recording became a reality and the compact disc player established itself as part of the furniture in the mid-Eighties, the writing was on the wall for the revered black plastic format.

Yet, despite BPI figures which report that vinyl singles accounted for less than 10% of total singles sales in the last quarter of 1996 – and that vinyl's share of the album market had

shrunk to little more than 1% – the format simply refuses to lie down and die.

Indeed, there is evidence not only that both major labels and major retailers are embracing vinyl once more but that manufacturers' order books are fuller now than they have been since the beginning of the decade.

The reason for this is cultural, rather than commercial, since there are music buyers who stoically refuse to let the format go. The most immediately visible is the club crowd, where vinyl is the format of choice. According to Paul Lambert, head of A&R at EMI's Positiva label, vinyl is "the currency of dance music".

Dance is a largely independent, underground market, in which ever-increasing numbers of white-label 12-inch releases are purchased in frequently non chart return shops. Many carry no bar codes – and would thus fail to register in any BPI or CIN statistical survey – and usually sell less than 3,000 copies. But, says Sharon Green, label manager of Amato Disco, the London-based distributor which specialises in 12-inch releases, they collectively provide high turnover and healthy profits.

Amato employs 21 staff and is

about to move into a new

464 sq m premises.

Green says, "Our vinyl turnover has been increasing on a monthly basis. We don't see an end to it."

At the same time, hit dance releases can sell impressively on vinyl. According to Debbie Kavanagh, label manager of dance independent Junior Boys Own, Underworld's Born Slippy has sold more than 40,000 units on 12-inch. "We re-press it constantly – it's still popular in the clubs," she says.

Consequently major label dance imprints such as *frr*, Positiva and AM-PM, cannot afford to ignore vinyl since it offers them instant access to dance taste-makers, whether they be professional pundits or bedroom DJs.

AM-PM runs a comprehensive 12-inch and CD release policy which paid off with releases such as Alcatraz's top 20 hit Give Me Love. Janet Bell, head of club promotions, says, "Singles buyers at major stores have been encouraging. They often prefer 12-inches to cassettes."

Furthermore, as Positiva's Paul Lambert points out, vinyl is necessary to build a profile both

ALCATRAZ: BENEFIT FROM THE 12-INCH AND CD POLICY AT AM-PM



for artists and the label itself in the specialist

stores. "We must be

seen to be in there alongside independents such as Skint and Strictly Rhythm," he says. Consequently labels such as Positiva and AM-PM are launching more underground 12-inch-only imprints, such as Additive and Diffusion, specifically to test tracks on the hardcore club audience prior to considering them for full release.

While dance sticks with the 12-inch, indie rock swears by the seven-inch single. For small UK labels such as Pierce Panda, Domino and Vinyl Japan, it is an article of faith that all their releases are available on vinyl. Many tracks are released as seven-inches only.

"The way many new bands build their grass-roots fan-base is through seven-inch singles sold in independent record shops," says Domino managing director Lawrence Bell.

Elastica and Stereolab are among those bands who began on vinyl. Even now Stereolab

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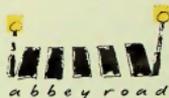
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UNDERWORLD'S BORN SLIPPY ON 12-INCH IS STILL BEING REPPRESSED REGULARLY

> insists that its label Duophonic releases several special vinyl editions of every commercial CD. The first vinyl version of last year's album Emperor Tomato Ketchup was an extremely collectable golden glitter package.

According to Ian Ballard of twin labels Pierce Panda and Damaged Goods, coloured vinyl is

"... our vinyl turnover has been increasing on a monthly basis – we don't see an end to it"

making a comeback. "We have two Helen Love albums on Damaged Goods, one green vinyl with glitter, the other yellow vinyl with glitter," he says. "They are particularly popular with our mail order customers."

The aesthetic pleasure, collectability and relative value for money of seven-inches appeals to the independent sector. But bands and their labels do not have to be small to be committed to vinyl. There is an extra track on the vinyl LP version of Oasis's (What's The Story) Morning Glory?, and there are examples of American alternative albums on vinyl, forcing US chain retailers to adapt to the format.

It's a romantic notion perhaps, but as the record industry continues to embrace the latest advances in digital and multi-media technology, there may well remain a corner of every store which will be forever vinyl. ■

ALL OUR YESTERDAYS TODAY

The CD format may dominate the charts, but vinyl enthusiasts who swear by the superior sound quality of the analogue medium have become a significant minority that is hard to ignore. Also, LPs have become increasingly collectable purely for their artwork, writes David Knight.

Both Castle Communications and EMI have tapped into the specialist demand for vinyl with top-quality, limited-edition reproductions of classic catalogue LPs: Castle with five master works by The Small Faces, The Kinks, ELP, Black Sabbath and Uriah Heep; EMI with the re-release of 20 classic albums on their original LP format as part of its centenary celebrations.

"It was my brief to look at all parts of the catalogue – which now includes Virgin – and to find different ways to showcase them," says EMI's senior commercial manager Steve Davis. "We're aware there's a small market for classic recordings on vinyl."

Some of the company's best-known albums have been selected – including Pink Floyd's Dark Side Of The Moon, Queen's Night At The Opera and Mike Oldfield's Tubular Bells – plus some critically-acclaimed cult classics – such as Syd Barratt's The Madcap Lughs and Jeff Beck's Beck-Ola.

And EMI has pulled out the stops in reproducing optimum sound quality. The albums are direct metal mastered – the best possible mastering process – and pressed on to heavyweight virgin vinyl.

The Castle releases have also been remastered, but Castle production controller Carolyn Begley says the primary motive was to recreate the inventive artwork of original LP releases. "We've totally reproduced the famous circular cover of Ogdens's Nut Gone Flake and the skeleton effect of ELP's Brain Salad Surgery," she says.

The downside for the customer is that the releases will sell at Nineties prices. But retailers



DARK SIDE OF THE MOON, ONE OF EMI'S VINYL CLASSICS



OGDENS'S NUT GONE FLAKE, RERELEASED BY CASTLE

should not balk at paying CD-level dealer prices for LPs. "We've created a special counter box containing all 20 albums for dealers, for those not used to stocking and displaying vinyl," says Davis.

Both Castle and EMI have been encouraged by early sales. Demand for limited vinyl could average 5,000 copies per issue, enough to encourage other labels to consider releasing their own special vinyl editions.

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EMO COMES FULL CIRCLE

UK VINYL PRESSES WHICH HUNG ON THROUGH TOUGH TIMES ARE NOW REAPING REWARDS, WITH LARGE ORDERS FROM HOME AND ABROAD. BY KAREN FAUX

For those who have grown up with the highly automated, clinically clean process of CD production, visiting a vinyl factory is like stepping back into an older, slower and messier world. While a CD can be pressed in three seconds, a vinyl album or single takes more than 20 seconds and is significantly more labour-intensive. But, for many manufacturers, the extra time and trouble is well worth while. Over the past two years, most have seen a healthy increase in orders. The sustained buoyancy of the dance market and the increasing use of vinyl for promotional purposes have helped to push annual demand up to 20m units, according to industry estimates. The fact that there are only around 10 vinyl plants in the UK means that there is more than enough business to go round.

Between 1980 and 1988 all of the major record companies, except EMI, shut down their vinyl operations, leaving a nucleus of independent plants including PR Records, Adrenalin, Damont and Oriake. Despite vinyl's rapid downward spiral from peak levels of 100m units in the mid-Eighties, they looked to the burgeoning dance market to keep them in business. "We are beginning to see a significant rise from the trough of the early Nineties," says PR Records managing director Ray Young.

At ASL, part of the Zomba group, general manager Mel Gale says, "We're running 24-hours a day, five days a week and there is no sign of any let up." Gale puts this down to a vibrant dance market, including the likes of R Kelly, Backstreet

Boyz, A Tribe Called Quest and compilation Hip Hop Don't Stop.

"Initial orders are usually around the 1,000-3,000 mark, but they build quickly. Our output is remaining steady at around 160,000 a week," he says. Two or three years ago, initial orders were often as little as between 200-500, but most plants report that the days of 'silly numbers' are over. At Adrenalin Records, managing director Adrian Owlett says, "We're generally looking at 2,000 for an initial order, and top-ups are often required before the first consignment is out of the door."

As a result now companies such as Vinyl Pressing, Key Productions and Ledstone have entered the market, while others are considering expansion. Two additional presses at Adrenalin will increase annual capacity from its current 3.5m to 5m. "About 15% of our business is album work and the rest is various types of singles. We do a lot of work for majors where the European vinyl operations cannot turn round product quickly enough," says Owlett. "We often handle large promotional runs and cater for initial runs of hit singles."

Oriake, part of Forward Sound & Vision, is another plant which has increased capacity. Since installing extra press last year its annual capacity has climbed to 3m. "Early on, we concentrated on picture discs and coloured vinyl but then we needed to increase our capability for standard black work," says operations manager Tim Nudds. "Last year, we had to draft in a lot of overtime staff which was very expensive. It's more cost-effective to have more presses up and running."

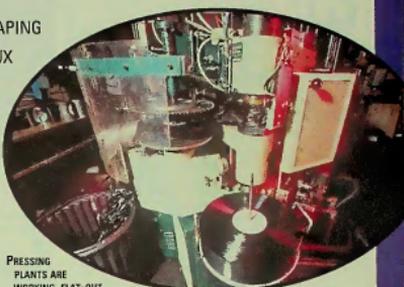
Most plants' business is geared towards independent customers, although it is the majors who generate the bigger runs. One recent exception was The Prudigy's Breathe, on XL Records. "We did an initial 5,000 and went on repeating it every day for weeks on end," says Damont's sales manager Malcolm Pearce.

Damont is one of the few plants which manufactures seven-inch vinyl old-style, with paper labels. "There is quite a demand for the seven-inches with traditional labels rather than on-body printing," he says. "A recent example was one we did for the Stereophonics' first promotional single, on V2."

According to Ray Young, managing director of PR Records, bedroom record production continues to generate a lot of orders. It has culminated this market by offering distribution and occasional funding to smaller customers. Out of its current annual output of 4m records, 85% is dance material. "Customers are mainly independents, although many of them are large ones like Mute which generate sizeable runs," says Young. "We're also dealing with a lot of major label disc-jockeys that operate like independents."

This year PR increased its profile at Midem in a bid to push its vinyl and high-speed record bag manufacturing services to European customers. Others are currently fine-tuning their international approach.

"Our third biggest customer is a large German independent company," says Adrenalin's Owlett. "Exports have risen by a third in the last year and we're currently shipping vinyl to



PRESSING PLANTS ARE WORKING FLAT-OUT TO SATISFY A GROWING MARKET FOR VINYL

Japan, the US, Australia and many European territories."

ASL's Gale says, "A lot of business is currently coming in from The Netherlands and France because it is more cost-effective to press in the UK."

There is little doubt, however, that the UK is leading the boom in vinyl demand. MPO UK's commercial executive Numan Ahmad says, "The UK remains the market leader. A few years ago our vinyl pressing plant in France considered shutting down, but demand from the UK

encouraged it to continue. In the past year it has trebled its output and is now producing an annual 15m records for clients worldwide."

The high quality associated with CD has inevitably meant that vinyl customers expect perfect replication. With years of experience behind them, the established plants are in a strong position to fulfil these demands. Their only concern is that the presses themselves will eventually wear out. Vinyl equipment is no longer in general production and most presses have to be sourced second hand. Luckily, they were built to last. ■

SIGNING UP FOR THE CUTTING CREW

The mini boom in vinyl releases is good news for cutting engineers – and the mastering rooms in which they work, writes Dante Bonotto.

After so many of their colleagues moved over to CD in the late Eighties, those that stuck with the time-honoured format now find that demand for their services has surged. Kevin Metcalfe at Townhouse, Paul Solomons at Perky's, Mike Marsh and Nilesh Patel at The Exchange or Arun Chakraverty at The Master Room are now top of the list when A&R managers are looking for those with the extra skills that make the final mix sizzle on the dance floor.

Although the reduced capability of the seven-inch single and the trend towards remastering classic specialist

albums are keeping the lathes turning, the demands of the dance market mean that veterans like Chakraverty or relative newcomers like Paul Solomons and Whitfield Street's John Davis are frequently booked weeks in advance for exclusively 12-inch acetate or promotional work.

Pressure of orders has also led one company, Tape To Tape, to invest £500,000 in a new London complex featuring three vinyl mastering suites as well as a floating direct metal mastering facility.

"We want to offer a greater degree of flexibility and choice," says owner Ronnie Garrity, who also plans to open a New York mastering studio this summer. "We will continue to train up young vinyl mastering engineers

like Shane McEnhill, because cutting for vinyl is different from CD."

Far from finding its end a casualty of the CD age, vinyl mastering has risen to the challenge of music such as drum & bass. All the aforementioned studios, plus Metropolis, Masterpiece and Abbey Road, can name a healthy roster of clients. And there is no shortage of other companies, such as Chop 'Em Out, wishing to join the cutting crew.

But it's easier said than done, since leading lathe manufacturer Neuman ceased production in the early Eighties, and vinyl mastering equipment can now only be found second-hand and often has to be imported from as far away as Russia or Australia.

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SINGLES

RAGGA AND THE JACK MAGIC ORCHESTRA: Man In The Moon (COEMDJ 468). The second single from the eclectic post-trip-hop trio showcases their obvious talents, particularly those of vocalist Ragga, but a stronger song may have taken them to a wider audience. **○○○**

30 AMP FUSE: Fall Down (AFUSE 010CD).

The southern-state trio pump out a nice buzzsaw punk riff that tops a three-chord drone similar to The Ramones. **○○○○**

MARCELLA DETROIT: Flower (AAA Records CDAAA). The tall one from Shaquane's Sister warbles like a woe, but this doesn't strike a significantly different note from her previous offerings. **○○**

CODE2: Too Young (Treasure Island Discs TIDCD011). A Rico-like early Eighties ska opening breaks into a bright, uplifting catchy pop tune. A magnificent debut. **○○○○**

TUPAC SHAKUR AND SNOOP DOGGY DOG: Wanted Dead Or Alive (MCA R54218-2).

The two gangsta rappers go through the motions on this unfortunately titled, unremarkable single which is taken from the soundtrack of the forthcoming film Gridlock'd. **○○**

FAITHLESS: Reverence (Cheeky CHCCXK0019). Illustrating the diversity of their album, this mellow Stereo MCs-esque hip hop drifts by pleasantly, if a little unmemorably.

MASSIVE INSONOMIA mixes will certainly boost its sales potential. ○○○

SMOKE CITY: Underwater Love (Jive CD422).

This hauntingly-sensuous melody of latin percussion, flutist vibes and howling vocals begins to be the next Bond theme. Its use in the latest Levis commercial guarantees chart action. **○○○○○**

TEXAS: Halo (Mercury MERC0482). This simply-structured, classic-sounding single produced by Mike Hedges boasts another breathtaking vocal from Shaheen Spiteri, and can only further emphasise what a superb comeback White On Blonde is. **○○○○**

LODICE: You Sellin' Ways (R&B APOLLO 30).

More than just electronic, ambient or trip-hoppy, this atmospheric offering combines jabbing high hat and guitar samples to create a ripping rhythm. **○○○○**

BLUR: Song 2 (Food Parlophone F0003).

This punky, new wave-ish is more immediate than most of the cuts from their new album and all the better for the catchy "woo-hoo" bits. **○○○○○**

SOUL ASSASSINS: Puppet Master (Columbia 664286-2). Cypress Hill's DJ Muggs pulls the strings on this collaboration featuring raps from his alley cat pal B



GORXY'S SWEET: SOPORIFIC DELIGHTS

Real and Dr Dre over a nagging piano beat. **○○○**

GROOVEBIRD: Natural Born Grooves (Positive CD1WJ75). A four-on-the-floor dance stomp still hot from Ibiza by this Belgian duo with shades of Rollo. **○○○**

TRAVIS: U16 Girls (Independent 01643316). The first release on Andy Macdonald's new label, this stomping, glam-tinged rocker is as good a start as he'd have wanted. A Scottish outfit who are destined for big things. **○○○**

SUDEE: Lay (Nada NCD27). Featuring four new tracks, this is a certain hit and is one of the band's more commercial moments. A song which seems to come straight from the Sixties and Brett Anderson's trademark glam drawl combine in a real killer of a pop hit. **○○○○**

VARIOUS: All Zones EP: Various Artists (Freakstreet FSP0008). It's Your Move by US R&B singer Ram 2 is already kicking up a storm on the streets, while Ty & Shortee Blitz's title track is the best UK rap tune in ages. **○○○○**

DJ QUICKSILVER: Bellissima (Positiva CD1WJ72). The Turkish-born DJ serves up a floor-packing, monster slice of uplifting house crammed with big beats and teasing drum rolls. **○○○**

SINGLE OF THE WEEK

ORBITAL: The Sain (Farr FCD 236). The Hartnoll brothers follow Satan with *The Sain* and have fashioned a superb reworking of the Sixties TV theme, adding a drum and bass overlay to the sparkling original melody. Probably the brothers' biggest hit to date. **○○○○○**

ALBUMS

SID GRUFFIN: Little Victories (Prima SID 007). The Long Ryder and Coal Porter finally accept top billing for his *Hamstead*/Kentucky take on Simon & Garfunkel's *do Americans*. An April



COAST: CATCHY POP ON A ROCK CANVAS

tour adds interest. **○○○**

TARNATION: Mirador (MAD CAD 7004). Even more haunting, direct and spine-tingling than 1995's *Genie Creatures*, this jaaz might do a Cowboy Junkies for Paula Frazer and band. **○○○○**

RAUTAVAARA: Angels and Visitations (Koch OR812). The Finnish modernist classical composer's *Angel Of Light* won exceptional media support in 1996. This earlier related work looks set to reap the dividends. **○○○○**

INXS: Elegantly Wasted (Mercury SCA 613). Immaculate, over-the-sexed and instantly familiar, this album's rhythm makover and extra guitars leave the band facing global multi-platinum sales yet again. **○○○○○**

OST: The English Patient (Fantasy FCD 15001). Hot movie, Academy nominations and a sympathetic director/composer relationship neatly bring attractive, thematically complex arrangements into genuinely commercial focus. **○○○**



INXS: ANOTHER MULTI-PLATINUM WINNER

ALISON KRAUSS: So Long (A&W Records CD 0365). Krauss's rising sales profile will surely be boosted by this skillful blend of Sixties pop and acoustic bluegrass. **○○○○**

BAYTE: Manalo We (Mango CDHM1119). Irresistible, infectious and multi-cultural, South Africa's Bayete have the charm and tunes to achieve pop crossover, although this re-working – with some new songs – of 1996's debut leans too far towards French world pop styles. **○○○○**

MATTHEW SWIFT: Blue Sky On Mars (Zoo CD311302). Starting out with the Ings influence, *Man of Come To California*, Swift returns with a typically confident collection of riffastic tunes. **○○○○**

HEART: Greatest Hits (EMI Catalogue CD0EM3765). The dramatic soft rock ballad qualities of their biggest UK hit *Alone* defy this 17-track collection, which shows, in 20 years of recording, Heart have learnt how to successfully stick to a formula. **○○○○**

COAST: Big Jet Rising (SUGA3120). Much in the vein of their earlier instantly popular singles, this promising debut album further displays the Scottish guitar band's knack for carving out sharp, catchy pop melodies on a rock canvas. **○○○○**

DAMAGE: Forever (Big Life BLRC031). Holding their own against any US R&B act of five-piece effort a seductive blend of smooth vocals and tasty melodies on this debut which includes a potential future smash in Clapton's *Wonderful Tonight*. **○○○○**

SMALLER: Badly Badly (Better BETCD003). Smaller Smaller deliver a debut album littered with tales of dole and hard drugs. Singer Peter Deary's spleen-venting rants are sweetened by delicious melodies that mix The La's with Oasis. **○○○○**

GORXY'S ZYOTIC AWNCH: Barafanda (Festiva SS 852). Remarkably, this is the fourth album from the Welsh warlocks of weird-out. A melodic tray of sweetly soporific delights. **○○○○**

ALBUM OF THE WEEK

THE CHEMICAL BROTHERS Dig Your Own Hole (Virgin/Freemusic Dust XDUCD022). The beats alchemists deploy some heavyweight artillery on their second album. Mixing their familiar arsenal of techno and hip-hop with psychedelic samples and backwards loops, they launch an aural barrage that never lets up. **○○○○○**

This week's reviews: Simon Abbott, Robert Ashton, Sarah Davis, Simon Hargreaves, Nicolaos, Mike Penton, Ajax Scott, Martin Talbot, Dominic White, Paul Williams

ALAN JONES TALKING MUSIC

He may never again sing on a hit as big as *Gangsta's Paradise*, but away from Coolio's shadow *L.V.* is carving quite a niche for himself. His latest single *I Am L.V.* is a lovely, slow loping R&B/soul song with plenty of room for *L.V.* to emoté – which he does very well. It's similar to Montell Jordan at his best, and that's probably no coincidence since Montell co-wrote and co-produced this album, and contributes backing vocals to it...I have to admit to being a tad disappointed by *The Pet Shops Boys'* newie, *Before*. It's not bad, but it's also not particularly good. Pleasantly sung and workmanlike in the extreme, it nevertheless lacks the vital spark that enlivens their best work. It's a little pedestrian and is barely improved by a plethora of mixes...Though they had the

obvious advantage of having Michael Jackson as an uncle, 3T's debut single. Anything would have been a bit regardless. Their follow-up, *24/7*, is a delicate and pretty release, slightly faster in tempo, but still not working up a head of sweat. Their harmonies are light and sweet and recall Uncle Michael at his best. Another hit...Jam & Spoon's side project *Tokyo Ghetto Pussy* are great fun. Their recent single *I Kiss Your Lips*, a sort of techno nursery rhyme, deserved much better than its poor chart performance, and may yet come back to haunt us. It's one of a number of highlights of their *Disco 2001* album. Their basic stock-in-trade is Eurotechno with sweet voices over the top, but they do get experimental with the near 12-minute track, *Hit Me Harder*, operating outside

the usual parameters of song structures, while *Let Me Feel The Music* is maddeningly hypnotic and acid influenced. Just when you think they've lost the plot they revert to Euro-type, as with *Ev'rybody On The Floor*. An intriguing and worthwhile album, though probably wholly tongue-in-cheek...A British record which failed here but went on to conquer the continent, *Duke's So In Love With You* is due to be reissued. Hopefully we'll catch on this time, since it's a funky soulful groove, with a bassline reminiscent of Sub Sub's *Ain't No Use*, elements of *Freakpower's Turn On*, and a sweet vocal not far removed from Marvin Gaye's *To Give It Up*. A good radio record.

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AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BAYETE Africa Unite	Island	April 1		There will be press ads in <i>The Guardian</i> and <i>Independent</i> and a database mailout. The release will feature in Virgin's in-store light boxes.
TOCC The Very Best Of 10cc D'NOTE Coming Down	PolyGram TV Virgin	March 24 April 1	 	This album will be advertised regionally on ITV and nationally on cable and satellite stations. There will be displays in selected retailers. This limited edition mini album, which is the soundtrack to the D'Note film <i>Coming Down</i> , will be press advertised in <i>Time Out</i> , <i>MaxMag</i> and the <i>Independent</i> . Posters are available to all retailers.
GINA G Fresh!	WEA/Eternal	March 24		The release will be extensively advertised on ITV, Channel Four and satellite stations. There will be nationwide posters and retail displays.
NANCY GRIFFITH Blue Roses From The Moons	East West	March 24		There will be press ads in <i>Q</i> , <i>Mojo</i> , <i>The Guardian</i> and <i>Our Price</i> and <i>Independent</i> with Andy's. There will be nationwide posters linking in with tour dates and a database mailout in Scotland.
HYDRA Spooky Weirdness KHALED Sabra	Polydor Island	April 1 April 1	 	This release will be advertised in the music and style press.
ALISON KRAUSS AND UNION STATION So Long So Wrong LIVE Secret Samadhi	Rounder MCA	March 24 March 24	 	Ads will run in <i>The Guardian</i> and there will be a database mailout. It is an <i>Our Price</i> recommended release and will feature on Virgin light boxes.
MACHINE HEAD The More Things Change	Roadrunner	March 24		Press ads will run in <i>Q</i> , <i>Mojo</i> , <i>Top</i> , <i>Folk Roots</i> , <i>Country Music International</i> , <i>The Guardian</i> and <i>Independent</i> . There will be radio ads on <i>CMR 103.5</i> and displays with multiples.
ROYAL TRUX Sweet Sixteen	Virgin	March 24		Ads will run in <i>Metal Hammer</i> , <i>Top</i> , <i>Mojo</i> , <i>Loaded</i> , <i>Q</i> , <i>Select</i> and the regional press to tie in with tour dates.
LISA STANSFIELD Line	Arista	March 24		Press ads will run in <i>Kerrang!</i> with Virgin, <i>Metal Hammer</i> with HMV, <i>NME</i> with Andy's and <i>Terrorizer</i> . There will be displays with retail displays and 200 independents. The album is an <i>Our Price</i> recommended release.
WATERSTON: CARTHY Common Tongue WET WET WET 10	Topic Mercury	March 24 March 31	 	This release is only available on CD and will be advertised in the specialist music press.
GEOFFREY WILLIAMS The Drop	Hands On	April 1		There will be ads on Channel Four, radio spots on Capital, press ads in <i>Marie Claire</i> , <i>Attitude</i> , <i>Blues & Soul</i> and <i>New Woman</i> plus posters.
VARIOUS Absolutely - The Very Best ...	Deepbeats	April 1		Ads will run in <i>Mojo</i> , <i>Folk Roots</i> , <i>The Guardian</i> and <i>Top</i> . There will be displays, listening posts and front-of-store stacking with all multiples.
VARIOUS All Time Greatest Country Songs	Sony TV	out now		The all-media campaign includes TV ads in Scotland, ads on key IRL stations, press advertising, posters and bus posters in Glasgow.
VARIOUS Cream Separates	Deconstruction	out now		This debut release from Hands On Records will be radio advertised on Kiss, Choice and Galaxy and press advertised in music and lifestyle titles. There will be posters at bus stops nationwide and retail support.
VARIOUS Gorgeous	Virgin	out now		Radio advertising will run on Kiss, Choice, Galaxy and Heart while press ads will run in <i>MaxMag</i> , <i>Blues & Soul</i> and <i>Terrorizer</i> .
VARIOUS The No. 1 Sci-Fi Album	PolyGram TV	out now		There will be regional ITV ads for two weeks and promotion including competitions on Talk Radio, IRL stations and in the national press.
VARIOUS The No. 1 Ska Album	EMI/PolyGram/Virgin	March 24		Press ads will run in music and style titles and there will be radio ads on Kiss plus a nationwide poster campaign including 12 megastores.
VARIOUS Now 36	EMI/PolyGram/Virgin	March 24		National Channel Four and ITV ads will be backed by radio ads on the <i>Pepsi Chart Show</i> . Ads will run in the teen, music and female press.
VARIOUS Nerve Disco Collection	House Of Handbag	March 24		Ads will run nationally on Channel Four cable and satellite channels and regionally on ITV. There will be cinema ads and press ads in sci-fi titles. The campaign includes promotion of sci-fi internet sites.
VARIOUS The Old Skool	Global TV	out now		This release will be TV advertised on Channel Four, Sky, UK Gold, VH-1 and selected ITV regions. There will be radio ads on Capital Gold.
VARIOUS Simply The Best Classic Soul	warner. esp	March 24		There will be extensive TV support on Channel Four, ITV, GMTV and satellite stations plus radio ads on the <i>Pepsi Chart Show</i> , <i>National Press</i> and in conjunction with selected retailers.
VARIOUS Trade Vol. 4	Feverpitch/EMI	April 1		This album, mixed by Mark Moore, will be TV advertised on Channel Four, ITV and satellite stations. There will be national radio ads, press ads in the fashion, style and music glossies and nationwide posters.
VARIOUS Twin Town	A&M	April 1		There will be national Channel Four and regional ITV ads plus radio ads on Capital, Essex, Galaxy, Kiss and Choice.
VARIOUS Viva Diablo Blanco	Indochina	out now		National ITV and Channel Four advertising will run for two weeks backed by ads on all IRL stations, Capital, Heart, Jazz, Kiss and Virgin.
Compiled by Sue Elliott: 0181-787 2255				There will be radio ads on Kiss, Galaxy and Fortis, press ads in music titles and posters. In-store promotions will run in HMV and Virgin. Press ads will run in <i>NME</i> , <i>Melody Maker</i> and <i>Vox</i> and there will be posters and retail displays including PolyGram listening posts.

CAMPAIGNS OF THE WEEK

ARTIST



media marketing campaign. The album, 10, follows the single If I Never See You Again which is the Wets' 24th consecutive hit and their highest chart entry. 10 will be TV advertised in Scotland and radio advertised on key IRL stations. Press ads will run in the national, teen, music and style press and there will be in-store and window displays with all multiples and independents. Tower is also co-sponsoring a Scanvision display in Glasgow.

WET WET WET - 10
Record label: Mercury
Media agency/executive: Target/Rob Wilkerson

Marketing manager: Matt Thomas
Creative concept: Wet Wet Wet

Wet Wet Wet's 10th album - celebrating the band's decade in music - is out next Monday on Mercury and will be backed by an all-

TRADE VOL. 4
Record label: Feverpitch/EMI
Media agencies/executives: CIA, TMD Carat/Jo Young, Gareth Jones
Marketing manager: Dave Cross
Creative concept: Dave Cross, Bart (Trade)
The fourth release in Feverpitch/EMI's Trade series, out on Monday, will be backed by a two-week radio advertising campaign on Galaxy, Fort-

and Kiss 100, 102 and 105. The three-CD/cassette album will be press advertised in *Muzik*, *MaxMag*, *MB*, *Wax*, *Boyz*, *DJ* and *Attitude*.

There will be retail displays including HMV and Virgin, with the Trade DJs - Malcolm Duffy, Steve Thomas and Pete Wardman - featured on Virgin in-store radio on April 3. The campaign also includes street posters in key cities tying in with the Trade club tour during April and May.

COMPILATION



TRADE VOLUME FOUR
NATIONAL CHANNEL FOUR AND REGIONAL
ITV AND SATELLITE CHANNELS
WILL BE BACKED BY RADIO ADS ON
KISS PLUS A NATIONWIDE POSTER CAMPAIGN
INCLUDING 12 MEGASTORES

BEHIND THE COUNTER

MICK MASTERS, Rotate Records, Dewsbury

"Things have been going pretty well for us since we opened six months ago and we've succeeded in establishing a good reputation for ourselves. This week R Kelly, BBE and Backstreet Boys have been the strongest selling singles, while albums business has been driven by Ministry Of Sound's Dance Nation 3. It's interesting that dance albums are now selling as well as new artist albums. Something like the Ministry Of Sound has such strong recognition that its bankability is guaranteed. The fact that Kiss FM is now broadcasting in this area has had a healthy knock-on effect. The only downside is that we get a constant stream of requests for records on its playlist that aren't available for ages. I'm not knocking it, but I wish I could get hold of some of these records a bit sooner."

ON THE ROAD

JO MERRITT, EMI rep for London and the south

"We've got four new singles out this week and they're all doing rather well. We've got Fun Lovin' Criminals' King Of New York which has a cover that is a pastiche of Jimi Hendrix's Electric Ladyland. The record is getting lots of radio and is doing brilliantly. The Pet Shop Boys is absolutely flying out, while the Sean Maguire single shows him following the example of Mark Owen and Art & Dec by changing musical direction. And the BBE single is going really well, but we've had a bit of problem getting hold of stock of the 12-inch which is a great shame. We also have the new Eternal album and there's a competition running in the Independent with our Channel sites to win tickets to see them in London. Elsewhere, the R Kelly single is doing fantastically and both Seal and Madonna are doing well."

IN THE SHOPS THIS WEEK

NEW RELEASES

Dance Nation 3 was the week's fastest moving album while there were also plenty of takers for the Star Wars soundtrack in the limited collectors' edition. Many retailers reported a surprisingly slow start for Eternal, although sales were expected to pick up at the weekend. A flood of pre-release enquiries translated into solid sales for R Kelly's single, which was closely followed by BBE, Tall Paul, Seal and Blueboy.

PRE-RELEASE ENQUIRIES

Singles - Honey, N Trance, DJ Flavour, DJ Quicksilver, Supergrass; Albums - The Chemical Brothers, Machine Head, Charlatans, Notorious B.I.G., Now! 36, Provocateur, Gina G, Live, Nanci Griffith, The Prodigy

ADDITIONAL FORMATS

Fun Lovin' Criminals limited edition seven-inch, Peter Andre limited edition clear CD single with bonus tracks, Star Wars collectors' edition, Backstreet Boys limited edition clear CD with bonus tracks

IN-STORE

Windows - Machine Head, Lisa Stansfield, Junior Boys Own 2, Notorious B.I.G., Now! 36, ABC, Hardcore Heaven, Aerosmith, Orb, John Lee Hooker, Eternal, U2, Chemical Brothers, Reef, SpaceJam; In-store - Coal Chamber, Carter, Charlatans, Nanci Griffith, Beautiful South, Debbie Wiseman, DJ Quicksilver, Cast, Reef, 3T, Chemical Brothers, 10cc, No 1 Ska Album, Old Skool, The Messiah, Voices From Heaven

MULTIPLE CAMPAIGNS

Andys Records

Radio single - Naima Coleman; In-store and press ads - Coal Chamber, Carter, Charlatans, Nanci Griffith, Beautiful South

ASDA

Single - The Chemical Brothers; Album - Now! 36; In-store - Debbie Wiseman, N Trance, Charlatans, DJ Quicksilver, Michelle Yvette, Livin', Joy, Cast, Reef, 3T, Lisa Stansfield, Gina G, Simply The Best Soul Classics, Old Skool, 10cc, No 1 Ska Album

Prots

In-store - Anthony Way, Star Wars, Gladys Knight, Voices Of Tranquility 2, Cinema Choral Classics, The Messiah, Voices From Heaven, Romantic Spirit, Evita, James & The Giant Peach, Winnie The Pooh, Twelve Monkeys, Casino, Get Shirty

FARRINGTONS

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, Philip Glass, Shine

HMV

Windows - Now! 36, Machine Head, Lisa Stansfield, Notorious B.I.G., Junior Boys Own 2, Hardcore Heaven, ABC, Winnie The Pooh; Radio Ads - Cream: Separates (Kiss 1071/6); Press ads - Clock, Richie Rich, Sweetback, Soul Assassins, NFL Jams, Jhelisa, Sabatuer, Kris Needs, Coal Chamber, Ben Folds Five,

MENZIES

Singles - Bruce Springsteen, Future Sound Of London, Nebekah Ryan, RDC; Albums - Lisa Stansfield, Gina G, In-store - Clock, 10cc, Now! 36, Simply The Best Classic Soul, EMI Sale Of The Century

NEWSTAR

In-store - Everclear, Falling Wallendas, Horse, Thunder, Solar Race, Livingstone; Selects listening posts - Singles Bar, Jhelisa, Kris Needs, Club Saturn

"NOW"

Single - Jamaica; Album - Lisa Stansfield; In-store - Cast, Charlatans, The Chemical Brothers, Reef, 10cc, Clock, Gina G, Nanci Griffith, Now! 36, No 1 Ska Album, Old Skool, Advance Country Line Dancing

our price

Singles - Cast, Charlatans, The Chemical Brothers, N Trance, Reef, 3T; Albums - Rollins Band, Chuck Prophet, Alison Krauss, Steven Hackett; Windows - Notorious B.I.G., Gina G, Dance Nation 3, Lisa Stansfield, Aerosmith, Live, U2, Eternal; In-store - Now! 36, House Of Handbag, George Jones, Lisa Stansfield, SpaceJam

TOWER RECORDS

Singles - The Chemical Brothers, Naimee Coleman, Charlatans, Reef; Windows - Aerosmith, The Orb, Eternal, Romeo And Juliet, Wet Wet Wet, SpaceJam, John Lee Hooker, EMI Sale Of The Century; Press ads - Beautiful South, ABC, Romeo And Juliet

MEGASTORES

Singles - The Chemical Brothers, Charlatans, Cast, Reef, Livin' Joy, Horse, N Trance, The Monstas; In-store - mid-price promotion, Romeo And Juliet, Magic: The Gathering; Press ads - Women In Country, Ultra Dance, Carl Cox, Alison Krauss

WH SMITH

Singles - 3T, The Chemical Brothers, N Trance; Album - Lisa Stansfield, Windows - ABC, Lisa Stansfield, Simply The Best Classic Soul; In-store - Simply The Best Classic Soul, 10cc

WOOLWORTHS

Singles - Charlatans, The Chemical Brothers; Albums - Lisa Stansfield, Windows - Now! 36; In-store - Gina G, House Of Handbag, John Denver; selected CDs for £6.99 or three for £15, CDs for £9.99 or three for £20, CDs for £3.99 or three for £10, cassettes for £4.99 or three for £10, selected EMI titles at £3.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Cambridge), Bayes Recordium (Kings Lynn), Focus Sounds (Waterlooville), HMV (Dudley), Music 4 You (Macclesfield), Music Optima (Pembroke), Our Price (Durham), Rotate Records (Dewsbury) and Virgin (Sutton Coldfield). If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

29.3.97
Live And Kicking features OTT and Republics, BBC 1: 9am-12.12pm
Scratchy & Go with Damage, ITV: 9.25-11.30am
The National Lottery Live with composer Steven Green, BBC 1: 7.50-8.10pm
Steve Wonder Live At The Beachclub, VH-1: 8-9pm
Rivendell - The New Show, on stage in New York, Channel Four: 5.40-8.50pm
30.3.97
Soul Train Hall Of Fame, with Michael Jackson, Diana Ross, MC Hammer, Anita

Baker and Barry White, VH-1: 4-6pm
31.3.97
Later Presents The Beautiful South in concert, with James Dean Bradfield from the Manic Street Preachers, Iris DeMont and The London Community Gospel Choir BBC 2: 6.25-7.30pm
3.4.97
Spice Girls and Jamiroquai in Concert, MTV: 8-10pm
4.4.97
Star Trax: Shaun Ryder, featuring Ice Cube, The Prodigy, Rolling Stones and Sister Sledge, MTV: noon-1pm

RADIO

29.3.97
Paul Simon and Bonnie Raitt in Concert, Radio Two: 6.03-7pm
The Magic Of Vienna, featuring soprano Milena Rudifera, Radio Two: 7.30-9.30pm
30.3.97
Documentary - Rock Waves, with Louise Wener, Sheryl Crow, DJs David Morales and Frankie Knuckles, Radio One: 7-8pm
31.3.97
The Radio One Roadshow, Jersey, featuring Shed Seven, Michelle Gayle and Three Colours Red, Radio One: noon-1pm
In Concert: Sound Cities, highlights from previous years with The Prodigy, Pulp, Oasis, Orbital and Radiohead, Radio One: 6.55-8pm
1.4.97
Jazz Notes featuring Johnny Dankworth and his new sextet, Radio Three: 12.30-1am
2.4.97
Folk On Two features Martin Carthy, Radio Two: 7-8pm
Jazz Notes with pianist Dave Lee in session, Radio Three: 12.30-1am
3.4.97
Paul Jones presents Tracy Nelson, Radio Two: 9.03-10pm

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For further details and an application form, please contact BBC Recruitment Services (quoting ref. 23780/MS) by April 3rd on 0181-849 0849, Minicom 0181-231 9231. Alternatively, send a postcard to BBC Recruitment Services, PO Box 7000, London W5 2WY, or e-mail recserv@bbc.co.uk quoting ref. 23780/MS and giving your full name and address. Application forms will be returned by April 7th.

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Classical, Pop and Rock, Jazz and Blues, Folk and World including Jewish music, Easy Listening, Films and Shows, and New Age recordings on CD and cassette.

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Bids may be submitted for all or a selection of the above music categories.

The Contract will be for a period of 3 years with an option to renew for a further 2 years, subject to satisfactory performance and agreement by both parties. The Contract will be reviewed annually and is expected to commence in Summer 1997.

Applications for Tender forms, which must be received not later than 4 April 1997 must be made in writing to:

Central Purchasing Unit
Mill Hill Depot
Bitcity Hill
London NW7 1BL

Reference number 3473 must be stated on all applications, which should include the following:

- Cheque for £10 made payable to the London Borough of Barnet
- The music categories and services you are able to provide
- Examples of similar work undertaken, contract value and the names of two contacts who may be approached to supply references
- A copy of your latest audited Company accounts

Dependent upon request the Council reserves the right to undertake a random selection for the basis of compiling a tender list.

BUSINESS TO BUSINESS

MONOPLY AND MERGERS COMMISSION REPORT ON THE SUPPLY IN THE UK OF THE SERVICES OF ADMINISTERING PERFORMING RIGHTS AND FILM SYNCHRONISATION RIGHTS

Mr John Taylor, Corporate and Consumer Affairs Minister, announced on 10 March that he had accepted undertakings from the Performing Right Society Ltd (PRS) to remedy the adverse effects of a monopoly situation identified by the Monopolies and Mergers Commission (MMC) in their report concerning the supply in the UK of the services of administering performing rights and film synchronisation rights (Cm No 3147).

The undertakings will ensure the future compliance by the PRS with the MMC's recommendations contained in their report published on 1 February 1996. If the PRS wish to make any amendments to their constitution contrary to the MMC's recommendations they must now notify the DfGT before members of the Company vote on the proposal. The Memorandum and Articles of Association have been amended to allow members to self-administer their new performing rights; the undertakings require that the PRS does not try to prevent this.

Most of the MMC's recommendations have been met and where actions are outstanding progress continues to be made. The Minister will not hesitate to seek further undertakings should these be necessary to ensure the MMC's recommendations are met in full. Copies of the full text of the undertakings can be obtained from Mr John Overton, Department of Trade and Industry, Consumer Affairs and Competition Policy Directorate, Rm. 6. T. 11, Victoria Street, London SW1H 0ET - telephone 0171 215 5548.

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ATTENTION ALL A&R

Everybody is aware of the success of the Dr Devious audio-visual video series, but maybe not aware that they sold a phenomenal 900,000 units world-wide. 5 years on, they are still selling in all major outlets but despite this success, Dr Devious has never been available on any audio formats until now. The audio from all 5 videos has just been remixed by top, cutting-edge producers, and based on the past success, a comprehensive market report has been undertaken to estimate the expected audio unit sales – the result of which was an astonishing 11 million units world-wide.

Due to the past success of Dr Devious, such as the video series and the Dr Devious live shows, which attracted over 10,000 people, Dr Devious has become an underground cult figure, acquiring a substantial international fan base, resulting in the release of the latest (5th) video in the series which became an underground sell-out success.

To maximise sales on the commercial release of the latest video, together with the audio release, we have confirmed the following:

- World-wide distribution for the new video and previous videos in box set.
- Development and distribution of CD ROM based on videos
- CARLTON television to produce a series based on CD ROM
- SONY sponsorship for entire project
- Dr Devious merchandising with a difference
- 5 MTV specials covering tour and background information to Dr Devious
- Mega interactive live show to tour 14 countries
- Press and TV in 9 countries

Before we secure proposals for the audio from individual licensing territories, we feel that one major company co-ordinating world-wide sales would benefit the project and will give it the ability to exceed the estimated 11 million units. We would like to hear from any representatives out there who feel that they could take on a project like this.

Contact Clinton Brookes, G.J. PRODUCTIONS
Telephone: 0181-994 0723

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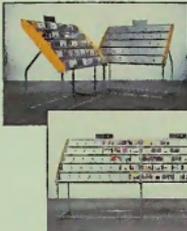
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DOOLEY'S DIARY

Remember where you heard it: A spectacularly successful launch was staged for **HMV's 100th store** near Birmingham on Friday. The party at the Metropole Hotel the previous evening was particularly memorable, attended by HMV's 100 store managers and a smorgasbord of top record company execs. In fact the only major not represented was **Warner Music**.

According to HMV head honcho **Brian McLaughlin**, it accepted the retailer's invitation, "but they couldn't reach terms with the hotel"... Good to see HMV's new marketing director **John Taylor** there, although not in his official capacity. Ever since quitting Virgin Our Price four months ago, Taylor has been "under house arrest", quipped McLaughlin, prevented from taking up his new role until his notice period expires at the end of March. "He has come as my own personal guest because he is not allowed to work for us yet," said McLaughlin. Taylor starts next Tuesday... **Van Morrison** and band provided top notch entertainment,



Those Kodak disposable cameras on every table at the Music Week Awards certainly kept you lot busy. Dooley invited everyone to send in their snaps, and in they flooded. **Anglo Plugging** certainly demonstrated a photographer's eye. Head of radio **Dylan White** (1) had more than good reason to demonstrate to the world just what he was made of, while **MG Gary Blackburn** and head of TV promotions **Karen Williams** (2) felt a little emotional after the team won the best national promotions team award. For that lot at **Deer Music**, the awards allowed some opportunities to snap the nearby celebs. Pictured with **Jonathan Ross** and **Red Dwarf's Craig Charles** (3) are (from left) **Dusty Music** and **Video's** sales and marketing director **Roy Weavers** and its marketing manager **Heven Eynon**. Meanwhile **Peter Reichardt** and his **EMI Music Publishing** team (4) all huddled together to mark their umpteenth best publisher award. Well done, one and all.

and that Belfast boy certainly knows when to **smarm**. "We like these gigs because they are so intimate," he told the 200-strong throng, "And we dig retail"... The evening's highlight was a 30-minute **spoof in-house training video** from 1979 which left several execs **cringing** at those tight T-shirts and **bizarre facial hair**. Mr McLaughlin looked one of the more restrained figures albeit bearing full **Grizzly Adams** beard and **shoulder-lapping mullet**... Good to see HMV's **Wif Walsh** at the dinner in one piece. The operations director was one of a select few **Man Utd** fans who avoided any confrontation with **rubber bullets** at their European match in Porto. He is now preparing for a semi-final trip after hearing that the reds will face **Borussia Dortmund** in the next round. Who lives just half-an-hour from the ground? His predecessor, fellow United fan and current head of HMV Germany, **Steve Knott**... The week's other great bash was the **St Patrick's Day** dinner

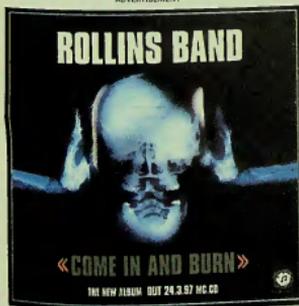
hosted on Monday by PolyGram catalogue marketing guru **Nick Stewart** to launch the **Debutante** label, where the **stout** was certainly **flowing**... The newly-crowned **King of the Brits**, **Paul Conroy**, has a warning for his rivals. "If this is the industry's way of trying to slow me or Virgin down, they can forget it"... Is **Creation** preparing to release an **Oasis** single on May 1, Election Day? The label declines to comment...

Not that we're **glagging**, but watch out for some splendid news regarding the **Cads** soon... If you really want an expert on

Eurovision, don't bother going to **Jonathan King** - turn to his **81-year-old** mum instead. King says, "She was so sure that **Katrina And The Waves** was going to win the **Great British Song Contest** she went straight to the 'phone and dialled the number to vote for it".....



Jeff Beard used to sell cheese. But he didn't stay long with Kraft and for the past 25 years - more than half his life - he's been helping to sell **Warner's records**. "It wasn't a tough decision to move into the business because, believe me, selling cheese is really, really boring," he joked after a silver anniversary lunch at **Julie's** restaurant with 20-odd pals. He can't yet claim to be the company's longest server, though - when **Beard** joined (the then-named **Kinney Corporation**) in 1972 **Moiré Bellas** was already working in press and **Rob Dickins** MD **Bellas**. East West Records MD **Max Hole**, **WEA** Records Music chairman **Dickins**, **Coalition Recordings** International MD **Peter Price** and **Beggars Banquet** MD **Marvin Mills**.



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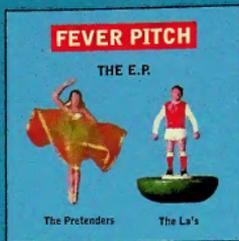
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