

music week

Merchandising Report Starts p25

For Everyone in the Business of Music

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Mushroom defies indie 'snobs'

by Martin Talbot

Mushroom Records has struck a distribution deal with Pinnacle in a move which has brought further calls for a reform of the independent charts.

For the first time, Mushroom will be classed as an independent label after striking the two-year deal with 3MV Pinnacle. The agreement, which becomes effective from next Monday (21), brings an end to the company's distribution relationship with BMG in the UK.

Mushroom managing director Korda Marshall says the desire to be an indie was a motivating factor in moving to Pinnacle; releases by Mushroom artists including Garbage, Ash and Peter Dinklage will now be eligible for the inde-

pendent distribution charts.

Marshall says, "It's a joke, absolutely ridiculous. But it was a very attractive benefit of the deal that our acts qualify for the indie charts. That will help us nurture acts. I was very upset that Creation, One Little Indian and Junior Boys Own were top in *MW's* independent label of the year award just because we were distributed by BMG. But we are a real indie, and now all the indie snobs can see that we are indie too."

Marshall says he was also attracted by Pinnacle's new warehousing and IT systems, and the advantageous terms offered by the distributor. He stresses that the move does not reflect on BMG, with which Mushroom retains a strong international relationship.

One senior major label managing

director says Mushroom's move further undermines the integrity of the term "independent". "This throws up the question, 'What is indie?' once again," he says. "Everybody's records got delivered out of the same two van companies, but one distributor is indie and one isn't." Another senior executive adds, "Does this mean that Mushroom is not independent now, but will be in a week's time? It's crazy."

Pinnacle managing director Tony Powell says the existence of the independent distribution chart is important for small labels and developing talent, despite certain anomalies. "It's important to protect the independent sector," he says. "If we didn't, it would be to the detriment of the industry as a whole."

The issue is raised once again just a

week after RTM's John Best presented a new formula for the independent charts to the industry's chart supervisory committee. The chart would track sales through a panel of 200 indie stores, while retaining the independent distribution criteria.

And, in November, questions were raised over Pinnacle's independent status after BMG bought a 20% stake in Pinnacle parent Zomba Records. The deal left BMG effectively owning a 15% stake in the company.

Pinnacle's Mushroom contract is the biggest struck under Pinnacle's alliance with 3MV which was forged last summer. Under the deal, 3MV will continue to handle all sales for Mushroom product while shipping will be handled from Pinnacle's Orpington depot.

THIS WEEK

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Mark Morrison takes a further step towards a US Top 10 hit this week, climbing to number 12 on the *Billboard* Hot 100 with Return Of The Mack. After eight weeks climbing the chart, the track rose four places, while Morrison's album of the same name reached a new peak of number 85. Morrison, who is currently without a manager, has been busy in the studio finishing tracks for his second album, due for release in June.

Creation's McGee to tell all at LMW

Creation Records founder Alan McGee will outline his influences and inspirations as part of this month's London Music Week.

McGee will be interviewed by Radio One's Steve Lamacq for the second *Influences* session to be confirmed. The discussion will take place at lunchtime on the Thursday (May 1), two days after Warner chairman Bob Dickins is killed

by TV presenter Tracy MacLeod.

Other additions to the panels for the London Music Week convention, which runs from April 29 to May 1, include the confirmation of Virgin managing director Paul Conroy's interview with BBC Radio's Matthew Bannister on the Wednesday (30).

● For registration details, contact London Music Week on 01203 426400.

Top names gather for second CADs

More than 500 of the most senior names in the music industry's creative community will descend on London's Royal Lancaster Hotel tonight (14) for *Music Week's* second annual Creative And Design Awards.

The awards, which will be hosted by South Bank Show presenter Melvyn Bragg, will recognise excellence in the design, packaging, new media, promo and advertising sectors of the business.

● See next week's *MW* for results.

Virgin starts 1997 in winning style

Virgin's domination of the UK singles and albums markets has continued unabated into 1997, according to first quarter market share figures.

Paul Conroy's team led the way in the singles market with a 10.4% share according to the GfK figures, with an 11.0% share also helping it to the top of the albums listings.

The company's success with Top 10 singles by acts including Spice Girls, The Chemical Brothers and Placebo puts it ahead of Mercury, which took a 7.1% share by virtue of its singles from Texas, Warren G, James, Alisha's Attic and INXS.

The success of Mercury helped push PolyGram to a 19.7% share in the corporate groups listing, ahead of BMG on 12.1%. The tables are turned in the distribution rankings where BMG is marginally ahead with 20.0%, compared with PolyGram's 19.9%.

In the albums listings, Virgin is comfortably ahead of the rest of the field. Its 11.0% share is almost double the 5.6% claimed by the two joint second-placed companies WEA and Columbia, which have enjoyed strong starts to the year. Gine G, The Monkees, Alanis Morissette and the Exits OST have contributed to WEA's success, while

Kula Shaker, Aerosmith, Fugees and the Brits '97 compilation added to Columbia's share.

However, PolyGram remains in first place as the biggest corporate group, claiming 22.7% through the success of albums from Polydyr's Lighthouse Family and Be Gees, Go! Discs' The Beautiful South and Island's U2. It remains more than 10 percentage points ahead of its nearest rivals, Sony Music on 12.9% and EMI on 11.6%.

The strength of Virgin helps EMI retain the top distributor crown for the fourth successive quarter; it claims 22.9% ahead of PolyGram on 22.5%.

WILLIAM SHAKESPEARE'S ROMEO + JULIET

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▶▶▶ MTV LANDS SPICE GIRLS AND U2 FOR DUTCH SHOW- p3 ▶▶▶



The hottest thing out of Alaska ever!

Jewel

*is one of the hottest
singer-songwriters
right now in the U.S.*

Her debut album **Pieces Of You** has sold over **3 million copies** in the States. She received two **Grammy nominations** this year and won the **Favourite New Artist** at the **American Music Awards**.

She has toured with the likes of **Bob Dylan, Neil Young** and **John Hyatt** in the US and **Mazzy Star** and **Sparklehorse** in the UK and will support **Johnny Cash** at The Royal Albert Hall on April 25th.

Jewel has already had two **top 5 singles** in the States from **Pieces of You** with **Who Will Save Your Soul** and currently **You Were Meant for Me**.

Her first single in the UK will be **"Who Will Save Your Soul"**.
Released May 5th

Women's Spice Girls and U2 for launch show

by Tracey Snell and Martin Talbot

Spice Girls and U2 are the first acts confirmed for the fourth MTV Europe Music Awards which will take place in Rotterdam this autumn.

The awards, first details of which are unveiled today (Monday), will be held at Rotterdam's Ahoy Stadium on November 6.

The show, which will be aired in a live two-hour, TV programme on MTV in Europe and the US, will feature two stages – the main stage for spectacular live sets and a smaller stage in the middle of the audience for more intimate performances.

The new stage is being introduced partly in response to complaints that the live audience was overlooked at last year's show in London. MTV and VH1 northern service managing director

Michiel Bakker says, "That criticism was probably just. This year, we are going to try catering more to the people who are there at the show."

The awards ceremony will take place just a few months after MTV Europe is due to launch its new digital service M2 in the UK. Negotiations are continuing with cable operators about including the service in their TV packages.

Initially, M2 UK is likely to comprise a relay of the US service, but Bakker hopes that it can evolve into a service targeted specifically at the UK market by the beginning of 1998.

Bakker says he also hopes to offer the new interactive service Interest Jam within a year of M2's launch.

The service, which was unveiled in the US last week, allows American subscribers to MTV and sister channel M2 to watch the two channels through

home PCs while simultaneously accessing information such as artists' tour schedules and album release dates via the internet.

Interest Jam, which is based on technology developed by US microprocessor manufacturer Intel, will be offered free as part of the US subscription fee from April 11.

Matt Farber, senior vice president of programming enterprises at MTV in the US, says the Interest content is available on the internet, but the video images are broadcast through cable lines and received via a special card fitted inside the PC.

Because Europe and America use different TV broadcast systems, the cards and video signals have to be adapted for each market and cards supporting the UK's PAL standard won't be available until later this year.

Goldsmith welcomes college contributions

Promoter Harvey Goldsmith last week applauded the contribution of colleges and universities around the country in helping to develop new music talent.

In a keynote speech to the NUS Ents Convention 97 at Reading University on Friday (11), the promoter said, "Students unions are a vital part of the mix in breaking new bands."

Oasis, Blur, Texas, Suede, Ocean Colour Scene, The Chemical Brothers, Supergrass and The Prodigy all owe part of their success "to the university circuit, he said, urging the student ents secretaries to trumpet the bands they have helped to break. "Don't be afraid to stand up and promote yourselves," he urged. "If the acts won't do it, then you must."

Goldsmith said the circuit was a vital stepping stone to the industry for many executives; he said his own first break in the promotion business came when he was elected student rep at college in the Sixties. Many roadies, sound engineers and lighting directors also train on the university circuit, he added.

NUS president Douglas Trainer says Goldsmith's presence on the first day of the three-day convention underlines the importance the music industry attaches to the convention.

The event also featured music industry panels and seminars, plus gigs by acts including Eurythmics, The Peacocks, Bennet, The Hybrids, Moodswings and Arkarna.



BMG kicked off the international campaign for its new single Gary Barlow album with a launch for 50 senior marketing executives from around the world. The dinner, at London's Villa Dei Cesari, was preceded by a playback of the album and followed by a series of marketing presentations the next morning. Barlow's new single Love Won't Wait is released in the UK on April 28, with the album Open Road following on May 25. Pictured at the event are (from left) Barlow, BMG senior vice president of A&R/marketing Hein Heena, BMG Music Division president Jeremy Marsh and RCA managing director Hugh Goldsmith. See talent, p8.

Brothers unleash a hurricane force



With their second album *Dig Your Own Hole* poised to go straight in the charts at number one, The Chemical Brothers opened their short UK tour in triumphant style with a thunderous gig at Cardiff University, writes Mike Patten.

The event also featured music industry panels and seminars, plus gigs by acts including Eurythmics, The Peacocks, Bennet, The Hybrids, Moodswings and Arkarna.

Although for much of the set the

BROTHERS ON TOUR

Promoters: SJA/M/DFC
Booking agent: ECI
Sound: Britannia Row
Lighting: The Spot Co
Projections: Vegetable Vision
Dates: Cardiff Uni (April 8); Manchester Apollo (10); Southend Cliffs Pavilion (11); Brighton Academy (12); Leicester De Montfort Uni (15); Glasgow Barrowlands (15); Newcastle Uni (17); Birmingham Que Clio (18); Sheffield Uni (19).

pair's projections lacked the sort of dramatic impact that Orbital have, they made up for it with a frenetic, fast-paced performance.

The show accelerated at hurricane pace with recent chart-topper

Block Rockin' Beats leading the way, its steamhammer hip-hop rhythm driving the audience to euphoria.

From that point on, the set segued into a seamless mix that unleashed a barrage of beats, fat, funky basslines and ground down samples showcasing most of the album. And Noel Gallagher's taped contribution to recent number one Setting Sun was mashed and twisted to pieces.

The chemicals subjected the audience to this full-on onslaught for an hour before encooring with the sprawling space rock *The Private Psychedelic Reel*, leaving everyone suitably frazzled and possibly grateful for the respite.

NEWSFILE

London launches new girl band

London Records is launching new four-piece girl band All Saints at the showcase to close this Thursday's Music Radio 97 conference. The group, signed last December, will perform at London's Atlantic Bar & Grill after the conference, which opens at Bata with a keynote speech by Sony chairman and ceo Paul Burger. The day will also include contributions from the BBC's Trevor Dann, Virgin Radio's Mark Star, Virgin Our Price's Neil Boteler and Radio One's Jeff Smith.

Irish retailers poised to pick distributor

Independent retailers in Ireland are expecting to announce within a fortnight the name of the distributor they will be using for a ground-breaking buying group involving up to 50 shops. A meeting of the Independent Retailers of Ireland's steering committee last Wednesday (9) narrowed the group's options down to two.

Chart Show reaches deal with VPL

The long-running legal wrangle between Visuals, which produces the ITV Chart Show, and Video Performance Limited (VPL) finally drew to an end last week when the licensing body lost its High Court appeal against a 1995 Copyright Tribunal compromise deal. Three judges turned down the appeal on Wednesday (9), 15 months after the case was first heard. VPL decline to comment on the case.

Rondor clinches Leiber & Stoller songs

Rondor Music has secured European publishing rights for the songwriting catalogue of legendary US pair Jerry Leiber and Mike Stoller. The catalogue, including songs such as Jailhouse Rock, Hound Dog, Stand By Me and Spanish Harlem, moves from Warner Chappell after 11 years in the UK. Rondor will now administer the catalogue in the UK, Ireland, The Netherlands, Luxembourg and Belgium. Rondor president Ralph Simon says the deal is "a publishing coup".

Venues group plans restaurant chain

The Break For The Border group is putting on hold any further investment in music venues following the announcement of plans to create a £12m chain of 14 Break For The Border restaurants in the next three years. The group, which includes The Shepherd's Bush Empire and Britton Academy in its portfolio, is launching a rights issue to raise £3m, with £1.3m being spent on establishing its fourth restaurant – it already owns three – with the remaining £1.7m being used to reduce the group's borrowings.

Anglo and Gol Beat on the move

Anglo and Gol Beat on the move their offices to 1st Floor, Bond House, 347-353 Chiswick High Road, London W4 4HS. Anglo Plugging's telephone number remains 0181-910 4666 and fax number 0181-741 1023, while Gol Beat's telephone number is 0181-910 4600, fax 0181-742 5575.

Gabriel gets double platinum award

Peter Gabriel's 1990 greatest hits album *I...I* Shaking The Tree was one of three albums certified double platinum by the BPI last week. The others were the compilations *The Annual II* and *Now That's What I Call Music! 36*. There were platinum awards for Bill Whelan's *Riverdance* and Massive Attack's *Blue Lines*, while The Chemical Brothers' *Dig Your Own Hole* went gold in its first week of release. Silver awards went to *Adiemus II - Cantata Mundi* by Adiemus, the compilation *Simplicity The Best Classic Soul*, the *Romeo And Juliet* film soundtrack and R Kelly's single *I Believe I Can Fly*.

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COMMENT

Mushroom clouds indie definition

Crazy. That's the only word to describe the latest twist in the independent chart saga which will see Mushroom Records miraculously transformed, virtually overnight, into an indie label by virtue of a new distribution deal. Today, as you read this, Mushroom is not an independent label. Next Monday, it will be. The label will be exactly the same. Its staff will be the same. Its acts will be the same. And its philosophy will certainly be the same. But, the chart rules decree, it will be independent. Even Korda Marshall openly acknowledges this is a completely ludicrous situation. Mushroom's move lays bare the anomalies which riddle the entire indie chart debate, making it increasingly unlikely that the latest compromise put forward by John Best will get what it needs – the backing of the entire industry. Then where will we be? Back at square one.

It's cool to be on Two

Reading one of our talent pieces this week, I got quite a jolt when Coalition Recordings MD Peter Price proudly proclaimed that his latest priority release "Ets in with Radio Two". There's a way when such a statement would have been tantamount to saying "this is a bit of a naff record, but a few wrinkles might buy it". Not so now. Gary Christian's record is excellent – smooth, seductive and modern – and no longer is it uncool to be played by Jimmy Young and company. Some people in the industry are even beginning to express quite a liking for it. How things have changed at BBC Radio – and how quickly. Remember all those statements about repositioning Radio One as a youth station and shifting Radio Two to fill the gap? They seemed very bold and over-ambitious at the time. Obviously there's still work to be done, but well done to Matthew Bannister, Jim Mair and their teams for making the repositioning happen, and so successfully.

Selina Webb

WEBBO

Supermarkets: come on play the game

I am writing this having just read the reports about Tesco's record profits. Competition and price deflation as a result of food and petrol price wars had hit margins, but Tesco still managed to scrape together increased pre-tax profits of £750m. Now basically I can't object to anyone selling records. And I just wish all these supermarkets would be a little more honest about their dealings with the record industry. Some weeks ago another big supermarket boss stated that, in his stores, it was not all about price but about range, catalogue and service. In that case I look forward to their ads that don't mention price, but stress their range. As for the service, I think we all know the answer to that. Not the truth is that records are a nice little earner for supermarkets as both-on-items.

As for their move to Top 75 albums – well, I wish anyone involved luck because you can bet your bottom dollar that it will all be full SOR... and that of all it will come back. It will take guts for any sales director to say to any of these chains, "I don't want to sell you this Top 75 album because you won't sell it". I tried it a few years ago and met a torrent of abuse from the buyers. Around 80% of the stock came back months later on 5% returns (I think they probably lost the other 20%). Tesco says it is going to cut costs by working closer with its suppliers. How would this work with us? Thinner jewel boxes? Less lavish sleeves? You can just imagine the Tesco buyer popping down to see The Prodigy in the studio – three singles before the album!! The public only expect two. Come on you lazy lot, we've got window displays booked, get that album finished. It will all be academic in a few years in any case. You won't be able to download a tin of beans from the internet...but you will (at a price) be able to download the new U2 album.

Jon Webster's column is a personal view

NEWS

Tesco perges: 'We'll stop comparing prices'

by Paul Williams

Tesco has vowed not to repeat its price comparison offer on music, as the chain reaffirmed its long-term commitment to stocking music last week.

The supermarket chain, which unveiled financial results showing a 15% increase in total group sales to £15.0bn on Wednesday, provoked controversy last month with an ad campaign comparing its CD prices with those of WH Smith and Woolworths.

But Tesco sources indicate that the aggressive promotion will not be repeated by the chain. The source insists that it has not been influenced by industry pressure: the offer was a one-off to launch the store-wide "Unbeatable Value" deal, which it is offering on 600 items across all product ranges.

The news comes as the chain revealed that music sales have exceeded all expectations so far and that it is

confident of further increasing sales over the coming year.

Tesco music buyer Sam Brown, who declined to comment on the controversial "Unbeatable Value" promotion, says, "We are very serious about selling music in Tesco and we have a long-term future in Tesco and we are committed to building the business."

The importance of the retailer's non-food ranges such as music are highlighted in the group's preliminary year-end results up to February 22 which show group profits, before tax, up to a record £750m and UK like-for-like sales up 7.5%.

Brown says the chain will be looking to build up music sales through in-store offers and more promotional activities. The music section's main focus for the year ahead will be to further raise awareness of its range among its own customer base.

"There's still a massive number of

customers coming into Tesco who are still only starting to become aware of we sell music," she says. "We get 9m people through our doors each week, but only a selection of them are buying music at the moment."

Tesco is looking to build its relationship with the record industry over the next six months. "I think it's very important because we see ourselves as a long-term player and we are part of the biggest growth area of the retail music industry," she says.

The chain became a member of the Millward Brown chart panel in October last year and Brown dismisses criticism of Tesco's stocking policy; over the past six months it has rolled out a refitting programme which has introduced a minimum Top 75 range in all 380 of the stores in which it stocks music, she says. That puts the chain on a par with Woolworths and other High Street mixed retailers, she adds.

NME features editor steps up to head MM

IPC Magazines has appointed Mark Sutherland as the new editor of *Melody Maker*, taking over from Allan Jones.

The appointment of Sutherland, the former *NME* features editor, comes a month after Jones left the magazine to launch IPC's new music and movies monthly, *Uncut*.

Sutherland, 28, who took the role last Monday (7), says his biggest challenge is to improve the publication's circulation figures which fell by almost 20% to 46,985 in the July to December ABCs.

"It's still a healthy title, but we need to get the circulation moving upwards and to liven the paper up," he says. "Allan Jones did a great job for a very long time, but whenever somebody has been there that long a change brings fresh ideas into the paper."

He says he will be looking to distinguish *MM* from *NME*. "It's a question of changing the approach," he says. "Most music publications go for the easy option of sitting down with a band, having a chat in a pub and taking photos, but there are more interesting ways to follow this up. I'd like to establish a magazine identity."

Jones is being joined at *Uncut* by *MM*'s features editor Paul Lester. Sutherland has yet to appoint a replacement.



Sarah Brightman and Andrea Bocelli's duet *Time To Say Goodbye* was scheduled for release by Coalition next month. The single, which has spent 14 weeks at number one in Germany and sold 2.5m copies, will feature on albums by both artists. Philips Classics releases Bocelli's album *Romanza* on May 18, while Brightman's *Timeless* will follow through Coalition later in the spring. It is released by East West in Germany on May 9. PolyGram Classics divisional director Bill Holland says, "If we don't get to number one here, we will be very disappointed."

New music names swell rich list ranks

Managers John Reid and Tony Smith and record retailer Andy Gray were among the new entries to *The Sunday Times*' latest Rich List survey.

Artist managers perform particularly well in the Top 1,000 survey, which features 72 music figures.

Genesis manager Tony Smith and Elton John manager John Reid both appear for the first time, with Smith's Hit & Run management and publishing companies now worth £20m in addition to £25m in salary and pension contributions from 1990 to 1994. Reid, meanwhile, earned £15m in salary between 1989 and 1995 and owns other assets to take him to £40m.

Outside the music executives' Top 10, Mark Evans' manager Ed Bicknell and Eric Clapton's Roger "Crestler" are also credited with £15m fortunes.

The survey shows Richard Brandon

TOP 10 EXECUTIVES

1 (5)	Richard Branson	£1,700m
2 (12)	Robert Stigwood	£170m
3 (148)	Chris Blackwell	£120m
4 (208)	Chris Wright	£50m
5 (32)	Tom Swin	£20m
6 (36)	Mickie Malt	£20m
7 (481)	John Reid	£40m
8 (537)	Tony Banks	£35m
9 (575)	Brian Borner	£30m
10 (575)	Rian Morrison	£30m

Figures in brackets indicate overall position. Source: *The Sunday Times* Rich List 1997

to be the highest-ranking industry executive, jumping from 12th in the overall listing to joint fifth.

Other executives outside the music Top 10 are Andy's Records founder Andy Gray – whose £15m fortune ranks him just 66th – along with Bicknell and Forester – M&R Records' Michael Levy

and EMI's Jim Field, who are both said to have wealth of around £20m.

The highest-ranking musicians in the Rich List report are Lord Andrew Lloyd-Webber (who claims a fortune of £550m, in 24th place) and Sir Paul McCartney (£420m, 37th), followed by Elton John (£150m, 132nd), Mick Jagger (£120m, 149th), Phil Collins (£105m, 172nd), David Bowie (£100m, 178th) and George Harrison (£95m, 200th).

The highest debut by a musician in the top 600 is by Tom Jones, who claims £50m in 360th place. Also making a debut appearance in the top 600 are Ozzy's Gallagher brothers, who together claim a fortune of £40m, as a result of 16m album sales, touring and song royalties. As do the creative force and songwriter, Noel claims around £30m compared with Liam's £10m.

Chrysalis is staging a series of promotional showcases next month to launch the first new material for four years from Karl Wallinger's World Party. Chrysalis releases the Egyptology album on June 12, following the single Beautiful Dream on May 27. And Chrysalis managing director Mark Colles says the showcases will form a central part of the campaign to build up demand and expectation for the project. "I want nobody to be in any doubt that there is a World Party album coming," he says. "This is a real priority for us." The album, World Party's first since 1993's Bang!, was written, performed and produced by Wallinger.



Returned Beeb cheered by strong Sony showing

by Martin Talbot

The BBC's reshaped Radio One and Radio Two services won a seal of approval in the 1997 Sony Radio Award nominations which were announced last week.

The BBC took 79 out of the 99 nominations, boosted by strong performances by Jim Mair's new-look Radio Two and a buoyant Radio One.

Mair's changes as controller over the past 18 months are endorsed by seven nominations, including two for Steve Wright's Saturday Show and mentions for Terry Wogan's Breakfast Show and documentaries on Kenny Everett and Simon & Garfunkel.

Radio One picks up eight nominations including one for station of the year – for only the second time – along with Classic FM and Atlantic 252.

BBC director of radio and controller of Radio One Matthew Bannister says he is delighted with the recognition for both of the corporation's networks. "I'm delighted that once again we have had a very strong showing across all our services in what are the radio industry's Oscars. Radio Two has been a real success story over the past year and it's good to see some of the shows that Jim Mair has brought in have done well."

Bannister also emphasised Radio

SONY AWARDS' MUSICAL HIGHLIGHTS

Music based broadcast show: The Morning Crew, Pavee, Noble, Davies (Heart); Wake Up To Wogan (R2); Les Ross in The Morning (BRMB). Themed music programme: Friday Night Rock Show with Alan Freeman (Virgin); Christmas Forever (Unique for R2); Simon & Garfunkel Story, Gambaccini (Howlett Media for R2); You've Got To Hide Your Love Away, Robinson (GLR). Specialist music programme: The Essential Mix, Paul Oakenfold (West End for R1); One In The Jungle, MC Navigator (R1); Between The Fairs, Beethoven's Fifth (R2). Daytime music sequence: Rick Shaw (City FM); Owen Monaghan (BBC Radio Wales); Steve Wright's Saturday Show (R2). Best personality based

programme: GIL The Ball, Stuart Cosgrove (BBC Radio Scotland); Malcolm Boyden's Morning Show (BBC Radio WM); Steve Wright's Saturday Show (R2). Regional broadcaster of the year: Sean Rafferty (BBC Radio Ulster); Tony Cartledge (BBC Radio Newcastle); Owen Monaghan (BBC Radio Wales). Local station of the year: Spire FM, BBC Radio Lancashire, Morey Fish Radio. Regional station of the year: BBC Radio Wales, BBC Radio Ulster, BRMB, Atlantic 252. No shortlists for UK broadcaster of the year, programme controller of the year, the Radio Awards Award and the Gold Award. Awards to be presented May 12.

One's success in winning nominations for its specialist dance shows, Pete Tong's Essential Mix featuring Paul Oakenfold and One In The Jungle. The two shows will compete in the best specialist music programme category with Radio Three's Between The Fairs on Beethoven's Fifth.

The BBC also pulled in nominations for Radio One's coverage of Oasis at Knobworth and Radio Three's Live At Tanglewood. They will contest the award for event coverage with Capital's Euro '96 coverage.

Surprises in the nominations include

the exclusion of all three of last year's breakfast show nominees including Radio One's departed Chris Evans and winners Russ & Jono of Virgin.

Otherwise, the commercial sector pulled in just 20 mentions, headed by Heart 106.2's nomination in the best breakfast show category for The Morning Crew, up against Terry Wogan's R2 show and BRMB's Les Ross.

Virgin Radio and BRMB both pick up three nominations each. Virgin's mentions come from Alan Freeman's Friday rock show as well as its on-air branding and an on-air competition.

First quarter sales awards highlight a growing market

The number of album certifications is on the increase this year, according to new BPI figures for the first quarter.

The total number of albums which received silver, gold and platinum awards in the first quarter of 1997 increased to 132 compared with the 107 presented the same period last year, according to the BPI breakdown.

The figures included a marked increase in the number of multi-platinum awards; 12 were presented compared with seven in the same period last year, including The Spice Girls' Spice, George Michael's Older and Wiser and The Scorpions.

Albums reaching triple-platinum status dropped from six to four, while those reaching double platinum levels remained static at six. But there were marked rises in

albums turning platinum (up from 11 to 18), gold (33 to 39) and silver (44 to 63).

In the singles market, the number of platinum and gold awards fell in the first quarter of 1997 compared with a year ago, while more singles gained awards overall.

BPI research director Peter Scapings says the figures reflect how sales this year have been shared across a wider number of releases. "It's a growing market at the moment and sales are being spread more evenly as opposed to having a few bumper titles accounting for the bulk of sales," he says.

Four singles turned platinum in the period, a fall from five last year, although The Spice Girls' Mama/Who Do You Think You Are was the only one of the four to be released this year.

US problems force closure at Volume

Volume CD magazine is to close after its parent company went into voluntary liquidation last week.

World's End Limited, the company behind the book and CD titles, is closing down after making its 11 staff redundant last week.

The group, started six years ago by Robert Deacon and Robin Gibson, is applying for a creditors' voluntary arrangement to pay off debts of around £300,000 following problems with its distributor.

Founding partner Deacon says the company's US distributor returned a large stock at the end of last year, which could not be covered by further investment by a private investor. "We found our historic debts were larger than we thought," he says.

Deacon says that he and Gibson will continue to trade for a few months to clear stock and concentrate activities on his record label Deviant. The Volume series reached number 17 before last Monday's (7) redundancies.

NEWSFILE

Wembley offers Arena sponsorship deal

Wembley PLC is offering headline sponsorship of its Arena venue for the first time. The venue is hoping to attract between £500,000 and £1m through a naming rights sponsorship deal which will allow a sponsor's name to be incorporated at the site and on all marketing, advertising and promotional literature.

Indie retailer in don't like, don't pay plan

Independent retailer Fopp is planning to launch a new customer returns facility, offering music buyers a full refund on product they do not like. The initiative, titled Suck It And See, is being tested in the chain's Leamington store and is due to start a further trial in its Edinburgh outlet on Tuesday (15). It will be rolled out to Fopp's other three stores – in Aberdeen, Glasgow and Sheffield – if the month long test is successful.

Crown Paints links with EMI for tape

Crown Paints is linking with EMI to offer a free music cassette of colour-related tracks to help launch the introduction of two new lines of paint. The eight-track cassette is being offered to professional decorators who purchase more than 20 litres of the new paints.

Friends theme gets reissue

East West is relaunching The Rembrandts single and theme tune to the hit TV show Friends on the back of the first video release of the programme. I'll Be There For You, which was a top five hit in August 1995, will be released on May 5.

Chambers steps up at Nimbus

Nimbus Records is promoting Colin Chambers to label manager. Chambers, previously head of key accounts and distributed labels for the Nimbus, will be responsible for co-ordinating all elements of CD production.

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Aiming to top Castle's success with BMG-backed venture

Terry Shand may have been king of his own castle once before, but he does not lack the ambition to do it all again.

As the man who built Castle Communications from humble independent into a £35m turnover powerhouse, 42-year-old Shand has already been responsible for one of the biggest industry successes of the past two decades.

When Shand says he has even loftier ambitions for his new BMG-backed venture, Eagle Rock Entertainment, it is certainly no small claim.

"I'm aiming to make it twice as profitable and twice as valuable as Castle," proclaims Shand, an imposing figure in Eagle Rock's sparse new Wandsworth office.

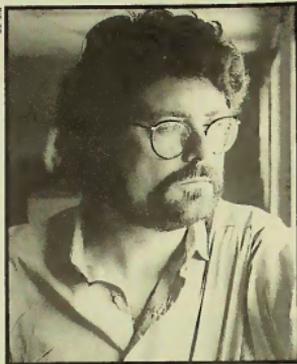
Such confidence is shared by John Preston who has, through BMG, poured significant, though undisciplined, investment into the project. "He's a classic entrepreneur," the BMG chairman says of Shand.

Shand first emerged in the music business during the mid-Eighties, a thirty-something from Bournemouth in Hertfordshire with £75,000 "serged together" with help from a dozen other shareholders. It was a time when business was very different for independent companies. "You really had to be a hustler to survive," says one former colleague.

And Shand certainly proved a fast learner. "I had no idea about banking and finances," he recalls. "I really had to play it by ear, but within three years Castle was turning over millions and millions of pounds."

He quickly built up a reputation as a smart operator with a good eye for a business opportunity as Shand's long-time right hand man, the former Castle managing director John Becher, points out.

TERRY SHAND



Music business analyst Cliff Dase, Castle's former finance director, agrees; Castle was among the first companies to recognise the potential of CD in the mid-Eighties and Shand was quick to appreciate the value of record catalogues, he says.

In addition to acquiring such catalogues as Pye, Bronze, Solar and Sugarhill - deals which Shand says helped to get Castle accepted as the UK's "seventh major repertoire owner" - Castle established a video production business and a front-line label for rock acts such as Bruce Dickinson, The

Stranglers and Thunder.

But, for all his shrewd business deals, Shand made two moves which eventually proved flawed. After 1987's flotation, one of the areas he ploughed money into - Castle's film and video division - flopped disappointingly, providing Shand with one of his greatest regrets, although he cheekily comments, "I'd get two of the greatest parties out of it though."

Then, in 1994, Shand sold up to Alliance for \$40m. The deal, which left him around £3m better off, was designed to give Castle a foothold in the

KING OF THE CASTLE

Terry Shand (b. October 27, 1954)
1972: begins work as a sales manager for the family back and record rack jobbing business Benwig
1977: becomes a partner in Stage One Records which establishes itself as the biggest independent distribution company in the UK, distributing 80 labels
1983: splits with Stage One to set up Castle Communications
1987: Castle is floated on the Unlisted Securities Market. It launches its video operation
1989: Castle establishes itself as a key repertoire owner with the purchase of the Pye and Bronze catalogues
1992: Castle Copyrights is established to hold and exploit Castle's copyrights
1994: the company is bought by US independent distributor Alliance for \$40m with Shand joining the board
1995: Castle US is launched
1996: Shand negotiates his exit from Castle after disagreements with his new boss Al Teller over the company's future direction
1997: Shand leaves Castle in January, announcing in April the launch of Eagle Rock Entertainment

crucial American market, but ultimately saw the entrepreneur edged out by new Alliance head Al Teller. Shand remains philosophical about his split from Teller and his departure from Castle. "I'm behaved very well and we agreed a deal to suit both of us," he says.

Shand makes no secret of the fact he is basing his Eagle Rock venture on the Castle blueprint. This time it will start with a greater focus on signing established acts.

BMG repertoire and a string of direct-signed copyrights will form the basis of a back-catalogue division, while there will also be a video division fronted by former PolyGram

Music Video worldwide managing director Geoff Kempin. Kempin is among 10 former Castle staff joining the new company, a fact which emphasises the loyalty Shand brings out in his staff.

With events coming full circle as he takes control of his own company once again, it is almost as if he feels back at home. "I'm delighted to be back in a small company in a small environment," he reflects.

But if his past record is anything to go by, it is unlikely to remain small for too long. **Paul Williams**

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Something special in the air.

A year ago, the industry was keenly anticipating the debut solo single from Gary Barlow. The singer himself meanwhile, relaxed and garrulous, was looking forward to the imminent completion of his album and its impending autumn launch.

Forever Love duly debuted at number one only to be knocked off the top spot a week later. Then the project slid quietly off the schedules and was put under wraps until now with the release of the second single Love Won't Wait on April 28 and its attendant album, *Open Road*, scheduled for the last week of May.

Had there been a crisis of confidence or was everyone playing their cards very closely to their chest?

In fact, Barlow freely admits they chose to rerecord almost the entire album after Clive Davis, the president of his US label, Arista, became involved with the project. "After I played the BMG conference in LA he asked if I could help out on the album and offered to put me in touch with anyone I wanted to work with," says Barlow.

"Everyone I asked for he could deliver, so I thought I can either finish this album pretty quickly at home, or I can take the chance of my life and work with all these people I'd dreamed of working with. I decided it didn't matter if it took another six months, I had to do it and I'm glad it's taken as long as it has because I've become more comfortable with being on my own."

Barlow duly overhauled the entire album, jettisoning all but three of the original eight finished tracks, recorded with Chris Porter, and collaborated with several big US names including producers David Foster (Michael Jackson) and Walter Afanasieff (Mariah Carey) and songwriter Diane Warren.

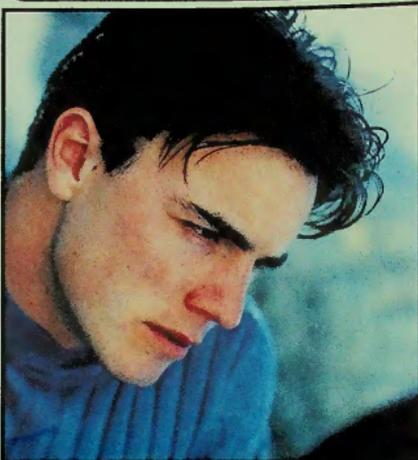
Accordingly the album, a mellow ballad-heavy affair, appears to be pitched squarely with the US in its sights, though RCA managing director Hugh Goldsmith maintains that the performance of *Forever Love*, a worldwide hit everywhere but the States (where it was not released) had no bearing on events.

"Clive Davis had always felt that he wanted to wait for the finished album before releasing a single, but at the time Gary felt that he wanted to get a record in the market so we put one out. The decision on the album wasn't influenced by what happened to *Forever Love*. We simply wanted to make a comprehensively brilliant record and I think we've done that."

Barlow agrees the album is now more suited to the States but maintains that wasn't the only thing which influenced his decision.

GARY BARLOW

THE US OPENS UP FOR THE DEBUT ALBUM



"I haven't done it just for America. This is my most important album, my debut and it's got to be right," he says. "Fundamentally it's still my voice which is probably more English than it's ever been."

A separate agenda accordingly exists in the States with a different single, *So Help Me Girl*, and a June release date for *Open Road*.

Another factor in the delay was Barlow's acrimonious split from his manager of six years standing Nigel Martin-Smith, Simon Fuller of 19 Management, currently riding high with The Spice Girls, takes over officially next month. "It was a real upheaval, a horrible time," Barlow admits. "I lost faith basically. I wanted things to move on, but the ideas weren't right, there was conflict there."

One immediate by-product of the partnership is the track *Law Down For*

Love written with The Spice Girls team of Richard Stannard and Matt Rowe. "I desperately needed tempo stuff and it worked really well. They're going to be very big writers in the future - great real potential," says Barlow.

Barlow's difficulty in writing uptempo numbers explains the presence of several covers on the album - despite his earlier declaration there would be none - including the Shep Pettibone-penned single *Love Won't Wait* and the Trevor Horn-produced take on Johnny Bristol's *Hang On In There Baby*.

"I struggle to do tempo stuff, the lyrics are a problem, but it comes together when I collaborate," he says. Next time he'd like to co-write the whole album, a real star-studded affair - ducts the lot."

That prospect is a long way off, as Barlow is scheduled for heavy

NEW ROADS OPEN

Feb 1998: Take That announce split
April: Barlow goes into Metropolis studios to begin recording with Chris Porter

June: Barlow plays the BMG conference in the US. US sessions with David Foster and Diane Warren

July 8: Release of debut single *Forever Love* which goes straight into the UK charts at number one

September: original scheduled release of LP, but Barlow is recording with Stannard/Afanasieff in San Francisco

December: begins writing with Stannard/Fluwe partnership

Feb 1999: album recording completed

April 28: release of second single
May 26: scheduled release of LP, *Open Road*
July 7: scheduled release of third single, *So Help Me Girl*

'With Take That it was always 'the lights', 'the dancing'. No one ever mentioned the music'

Gary Barlow

promotional work for the entire year that precludes even touring.

"This is a very important album," says Goldsmith. "We need to work it with every ounce of energy and vision to make sure we establish him as a world artist for the future."

"Our first objective is to nail his career in the UK then move on. We have an ambitious campaign which involves intensive exposure here before he goes to the States and so on."

We can expect a tour but not until early '98.

"I can't wait to play," says Barlow. "I want it to be really musical, very vocal oriented with five or six backing singers, three or four numbers at the piano. With Take That it was always 'the lights', 'the dancing'. No one ever mentioned the music."

That, without doubt, is all set to change. Mike Pattenden

Act: Gary Barlow Label: RCA Project: album Songwriters: various Producer: various Studies: various Publishing: EMI Music Released: May 26

STEVE LAMACQ ON A&R

Have you noticed the unbelievable amount of press at the moment on how the top British dance acts are set to break the States? Even in the US A&R people are preparing themselves for some sort of invasion - the first of its type since Pump Up The Volume hit there in the late Eighties, probably marketed as MARRS Attacks...Much will depend, of course, on whether American TV and radio pick up on the hype, though initial signs from MTV look promising and saleswise acts like *Orbital* are already starting to move (*Orbital's* *Insides* album has just sailed past 150,000 units and that's before their high-profile appearance on The Saint soundtrack really kicks in)...The American take on all this is the most interesting thing. Here's *Orbital's* Bruce Fibr

talking in radio trade mag *Virtually Alternative*. "Obviously this genre will play a vital role in the music of the future, but I purposely did not wake up the day after *The Prodigy* signed to Maverick and say to myself 'I've got to get my ass to the UK and find one.' Meanwhile, in the same piece, Geffen's *Mark Kates*, the man who signed Beck and *Elastica*, says, "There's a climate right now where a lot of people want it to succeed. It's entirely possible that the English dance band that does break through radio could become the Green Day of the genre"...He's right about the climate, even over here you can sense that something's really beginning to happen - and that there's a second wave of new dance ready to break including MCA's *Lunatic Calm* and

Independent's *Vitro*...No surprises amid all this to hear that the great *Bentley Rhythm Ace* are en route to Parlophone for a sizeable figure after a couple of terrific records recently on the Skint label. Skint, in fact, is on a roll at the moment. Ever since starting to buy its records, I don't think I've had a dud and hopefully *Fatboy Slim's* *Going Out Of My Head* is a hit waiting to happen. Don't be surprised either if a label deal falls into place in the not too distant future...Or that labels start employing gangs of scouts to follow the Skint and Wall Of Sound people around town every night, followed by a swift visit to the Heavenly Juicebox.



ONE TO WATCH

BIG BUDDHA

First member Richard Norris goes up with a new band signed to Geffen. Recordings and featured with the current perch for his band of beats and topped with funk from in face vinyl.

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MUSIC FROM **THE SAINT** AT CINEMAS NATIONWIDE FROM APRIL 18TH

Considering how often we were reminded of the protracted gestation period of The Stone Roses' Second Coming, the return of their former guitarist John Squire with a new band, The Seahorses, and album. Do It Yourself released on May 26, just over a year after his departure borders on the miraculous.

You might assume that Squire had been furiously hoarding material during his Roses tenure, but the songwriter says he quit last March with just one song, Standing On Your Head, which he held on to purely because he "didn't want to prolong the agony making that last record."

The only other thing he took with him was his contract.

"The president phoned me up and said you're still on Geffen if you want to be and I said 'Alright'. They gave me five years and all the money we wanted to make a record—that kind of support is not to be sniffed at," he says.

Despite the American company's continued faith in Squire and his delight in The Seahorses' album, Geffen is initially launching the album in the UK to capitalise on Squire's homegrown popularity.

"We're adopting a front-loaded campaign to make sure everyone knows who The Seahorses are and what they're about," says UK marketing manager Karen Simmonds. "We did a mail out to all the Roses fans who bought tickets a couple of years ago. There's a lot of good feeling for John because he never entered into any slanging matches. People respect him."

Not least the music press. Two weeks ago, Squire unveiled his new band in Select. It transpired that his road to Damascus started with little more than a stroll down to a pub in his guitar tech Martin's hometown of York, where he saw bass player Stuart Fletcher playing in a local band.

"I left the Roses at about five o'clock and I found my first member for the new band by about nine. It felt fated," says Squire. "I was toying with the name The Seahorses and after the gig we went to a pizza restaurant and there was a five foot fibreglass seahorse at the bottom of the stairs."

Squire soon found himself writing what he describes as "a deluge of new material." Although often praised for his fretwork, it was widely and incorrectly assumed that singer Ian Brown had generated all of The Stone Roses lyrics. In fact, Squire was a major

THE SEAHORSES

SQUIRE DEFIES EXPECTATION WITH SWIFT RETURN



contributor, and by the time he had found a vocalist, former busker Chris Helme, he'd already written three CDs worth of Do It Yourself.

Bar his two-song stint with Oasis at Knebworth, last summer was spent rehearsing in the wilderness with a string of unsuitable drummers before finally settling on Andy Watt. Three weeks later, The Seahorses played their first secret-date at Buckley Tivoli.

"I was terrified at the first soundcheck, because it sounded appalling," says Squire. "But the gig was pretty good. And the second gig [Greenock Ricco] was phenomenal. I think the band needed to see for

themselves what I saw in them."

After Christmas, the band travelled to LA to record their album on Geffen's doorstep at North Hollywood's Royal Tone studios with producer Tony Visconti and engineer Rob Jacobs.

"Rob Jacobs was entirely down to Tony Berg [A&R Executive] at Geffen," says Squire. "Tony Visconti was one of a list of producers suggested by Geffen because they asked me if I had anyone in mind and I didn't. Of all the records I listened to Rick Rubin and Tony's sounded the best."

Berg says he was prompted to propose Visconti after visiting The Seahorses during their rehearsals in

Windsmere. "Standing in that living room where they were staying and hearing them play together reminded me of what it would have been like to be in one of the rehearsals for Hunky Dory," he says. "Visconti

is among a select group of seminal producers who had a profound impact on the art of record making. When you examine those 10 Bowie albums and the T Rex albums that he did you discover that he not only produced them, he arranged them, he mixed them and played guitar and keyboards. You see how vast his influence was."

"Tony's very casual," says Squire. "He's the first producer I've worked with who's able to speak in musical terms, which is always a way of wooing a musician."

Visconti even played theremin, tambora and mellotron and arranged a 30-piece string section.

Squire describes the 28-day sojourn as, "lightningly fast and thoroughly enjoyable. It sounds like all the band members are pulling in the same direction. I felt cheated, actually. I'm used to labouring."

Although there was a conscious decision not to let the songs unravel ("I thought the last Roses album was too long," says Squire), the guitarist did allow himself some license on the debut single Love Is The Law, released on April 28. "I managed to squeeze on a three-minute guitar solo. I'm not fully reformed," he says. The single has, however, been edited for single release.

The album was also finished on schedule and, during the mixing, The Seahorses played a show in LA's Viper Room. "What happened had a profound effect on the people who work here," says Berg. "It was only their fourth gig, but they played with a confidence that convinced you that they could play in front of 200 people or 200,000."

Seahorses manager Simon Moran agrees. "They've got a long way to go, but they are going to be a great live band," he says. "The level of expectation is massive. We put a tour on sale last Wednesday—eight venues between 750-1,000 capacity—and they all sold out in one day."

Berg is unperturbed that Squire is less renowned in America.

"In some ways it's going to be to the band's advantage because in England they'll forever be compared with that first Stone Roses album. Here in the States it's just a great new album from a guy we know as a terrific guitarist."

Shawn Phillips

Act: The Seahorses Label; Geffen Project; single/album/tour Producer: Tony Visconti Studio: Royal Tone, LA Publisher: Copyright Control Released: May 26

NEW SIGNINGS

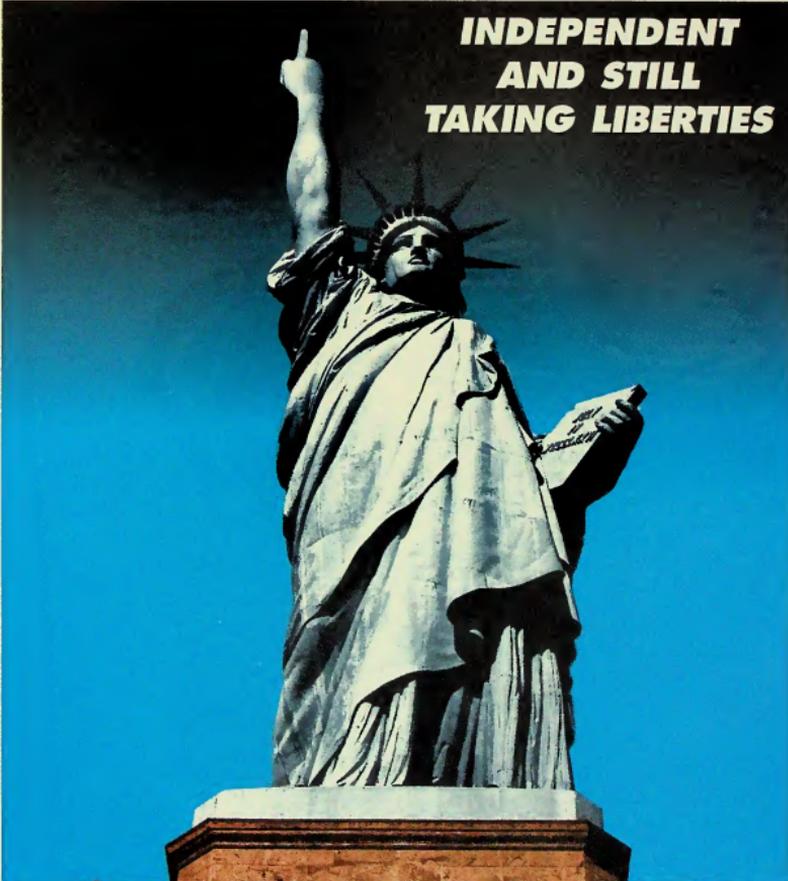
ARTIST	MANAGEMENT	SIGNED TO	TYPE OF DEAL	SIGNED BY	DESCRIPTION
911	Steve Gilmour	WINDSWEPT PACIFIC	exclusive songwriting	Bob Grace/ Peter McCamley	Virgin's blonde boy band threesome join their Spicy labelmates at Windswept
BENTLEY RHYTHM ACE	Chapter 22	REGAL	albums deal	Miles Leonard	Birmingham-based media favourites with monstrous chemical beats and featuring an ex member of FWEI
BOYMERANG	self-managed	REGAL	albums deal	Miles Leonard	hard-tipped drum and bass from the ex Bark Psychosis singer. No performing
ELECTRASY	Captain Courageous	UNIVERSAL	albums deal	John Walsh	well-known Somerset-based five-piece classic indie guitar band
HURDN	Mike Henders	DON'T PANIC RECORDS	albums deal	Phil Bates	hard-hitting three-piece indie rock band based in the Midlands
JONI MITCHELL	Sam Feldman	WINDSWEPT PACIFIC	UK sub-publishing deal	Bob Grace	the original singer songwriter returns with new material
SEARGENT	self-managed	INTERNATIONAL MUSIC NETWORK	world publishing	Andy Ellis	the Sheffield-based singer songwriter signs to the Essex based publishing company
UNBELIEVABLE TRUTH	David Holt	VERIGNA RECORDS	albums deal	Joanne McCormack	indie guitar band featuring the brother of Radiohead's Thom Yorke on vocals
LUKE VIBERT	no management	MCA MUSIC	worldwide writers deal	Ruth Rothwell	experimental, electronic artist who records under a bewildering array of pseudonyms including Waspanchrist
WAY OUT WEST	Mickay Westernhoff	MCA MUSIC	worldwide writers deal	Simon Goffe	Goffe's Bristol associations bring in another hardy-tipped west country dance band

Compiled by Jake Barnes 0181-964 5310 urbania@bt.com.uk

One to watch

GIRO
Scottish band Giro, managed by former Penetration punkette Faidra Murray, make shamelessly foot-tastic rock but sound like they have the legs to go all the way.

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GARRY CHRISTIAN

MYSTERY ALBUM KICKS OFF A SOLO CAREER

The Christians are dead: long live Garry Christian - but whisper it quietly.

That seems to be the message as the shaven-headed lead singer of the Merseyside soul-pop veterans returns from Parisian exile with his first solo effort under his arm.

"We played it low-profile," he says of the band's 1995 divorce. "I decided when I was on holiday that I didn't want to do another album with the Christians even though we'd spent six months getting new songs together. I felt it had gone as far as it was going to go, and I think the other lads were the same. We were on automatic pilot."

Though *Your Cool Mystery* is one of the first UK releases on Coalition, the re-named PWL, it will appear on East West elsewhere. A three-album deal was concluded with East West France by manager Pete Murray, whom Christian credits with renewing his will to perform. "After the Christians, I was ready to hang up my microphone and work behind the camera so to speak, get into producing," he says. "But music is my life. I just needed a break."

Another catalyst for creation came in the form of programmer/keyboardist Andy Wright. "When we were first introduced in late 1995, we sat down, he started putting a little groove together and I started singing over the top of it," says Christian. "I feel a groove behind me, the melodies just come flowing out."

That first session produced three songs - Another Sleepless Night, Still

Coalition Recordings International (no relation to the similarly named PR company) came into being this January when the former PWL Records moved into the Electric Lighting Station in Kensington, London.

The summer of 1998 had seen Warners increase its stake in PWL on the departure of founder Pete Waterman, thereby turning it into a wholly-owned subsidiary of Warner Music International. Managing director Peter Price says, "A main reason for changing the PWL

A COALITION OF STYLES

name is that it's so associated with pop. Coalition is defined as a joining of opposites, and that describes our roster perfectly." Suing actions to Price's words, the new label has plunged bravely into uncharted waters: Garry Christian is just one of several acts about to be launched.

In the same way as Christian came from East West France, Warner Music companies overseas have provided the new label with a rich vein of talent, including Apache Indian

(Sweden), Regurgitator (Australia) and Odds (Canada), all of whom appear on a crowded 1997 release schedule. The label's domestic signings range in style from the piano boogie of *Joos Holland* and Irish soul of *Blanca Kinane* to *Lower 3* indie-guitar rock and Moroccan's trash-rock specialists *Phobophilia*. PWL's dance heritage is still in evidence with *Sybil*, the *Happy Clappers*, *Shades Of Rhythm* and *Secret Motion*, while the *Disco Biscuits* dance compilation has brought early 1997 success.

Come Back To Me and *Where Are You Now* - which are key cuts on the finished album.

Coalition managing director Peter Price says, "Your Cool Mystery is an adult contemporary album that fits in perfectly with modern-day Radio Two and would appeal to a person who would buy a Sting album. It's always hard when you get a record you're not involved with on an A&R level, but I've been to this and find it impossible to take off."

While his vocals are clearly a familiar reference point, Garry claims this set of 10 songs is far more intimate. "With the Christians, it had to be a three-way thing, a compromise - plus we'd been labelled saxophone politicians."

Georgel (Cry) and Lennon-esque rock (Caged Bird) are two obvious musical influences to be heard on what is a very modern-sounding record. As Garry points out, it's exactly 10 years now since *Forgotten Town*, and technology as well as talent has moved on.

The album took shape on a magical mystery tour that included two weeks in the south of France, Wright's 16-track home

facility in Kilburn, north London and Ridge Farm in Dorking, as well as studios in Paris and London. The choice of single, *Still Come Back To Me*, is far from the obvious one: that accolade goes to the closing track, *Rise*. However, Garry dismisses this.

"It's far too Christian-esque with a

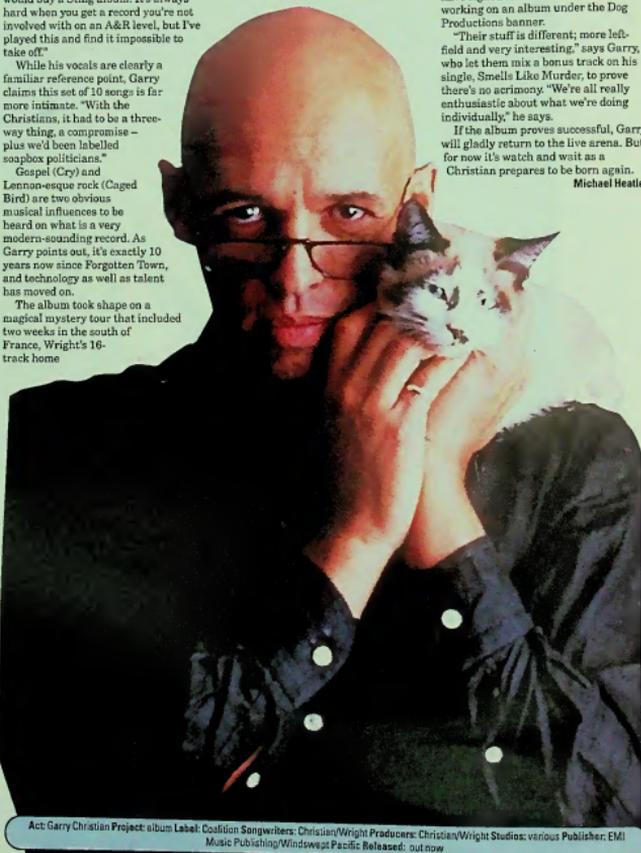
big chorus. I think releasing it would be a wrong move," he says.

He concedes, though, that he may not have the best ear. "Even with the Christians we were never an out-and-out singles group. We stepped back and left the choosing to others," he says. His former band mates, meanwhile, have signed to Gut Reaction and are working on an album under the Dog Productions banner.

"Their stuff is different; more left-field and very interesting," says Garry, who let them mix a bonus track on his single, *Smells Like Murder*, to prove there's no acrimony. "We're all really enthusiastic about what we're doing individually," he says.

If the album proves successful, Garry will gladly return to the live arena. But for now it's watch and wait as a Christian prepares to be born again.

Michael Heatley



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Act: Garry Christian Project; album Label: Coalition; Songwriters: Christian/Wright; Producers: Christian/Wright; Studios: various; Publisher: EMI Music Publishing/Windward Pacific; Released: out now

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THE CAMPAIGN: TV ADVERTISING A 3 WEEK CAMPAIGN OF 100 30 SECOND SLOTS IS BOOKED TO START ON FRIDAY 28TH OF APRIL ON STV, ULSTER, GRAMPIAN, BORDER, YORKSHIRE & TYNE TEES. RADIO ADVERTISING KISS FM (LONDON/MANCHESTER/YORKSHIRE) A FULL 3 WEEK CAMPAIGN IS SCHEDULED, ALL DAYTIME AND SPECIALIST SHOWS COVERED. (OVER 150 SLOTS). ILR STATIONS ADS BOOKED ACROSS THE COUNTRY ON THE MOST IMPORTANT STATIONS INCLUDING FORTH FM, CLYDE FM, CITY FM, AIR1 FM, PICCADILLY, KEY 103, HORIZON, INVICTA, GALAXY, SGR, VIKING, KLFM, HALLEM FM, PULSE AND BROADLAND. THE CAMPAIGN WILL RUN FOR 2 WEEKS. REGIONAL COMPETITIONS ORGANISED WITH BETE TONS (1FM) & REGIONALLY WITH KISS (LONDON/YORKSHIRE/MANCHESTER, GALAXY, FORTH AND MORE TO BE CONFIRMED. PRESS THERE WILL BE REVIEWS AND COMPETITIONS IN MOST MUSIC PUBLICATIONS INCLUDING MUZIK, SELECT, WAX, MIXMAG, ETERNITY, CLUBSCENE, M8, DJ, RM, NME, MELODY MAKER AND JOCKEY SLUT. PRESS ADVERTISING THERE WILL BE FULL COLOUR ADS IN CLUBSCENE, M8, ETERNITY, BASSLINE, MAX POWER, MUZIK, DJ, MIXMAG AND DREAM. INSTORE MARKETING 140 INSTORE DISPLAYS (A1 POSTERS/12" SLEEVES) VIA DISPLAYBOX INTO REACT STOCKISTS. DIRECT MARKETING 100,000 POSTCARD FLYERS BEING HANDED OUT AT ALL HAPPY Hardcore EVENTS RUNNING UP TO RELEASE DATE. ALSO 10,000 CARDS BEING MAILED VIA OUR OWN DATABASE.

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REACT

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ARTIFACTS That's Them	East West	April 21	▶	The album will be promoted with posters and leaflets to tie in with the band's gig at the Brighton Festival.
MARY J BLIGE Share My World	Universal Music/MCA	April 14	▶	
THE CHARLATANS Telling Stories	Beggars Banquet	April 21	▶	Radio ads on Kiss and press ads in the music style and quality nationals. Plus nationwide posters and displays with all major retailers. Press ads will run in <i>NME</i> , <i>Melody Maker</i> , <i>Select</i> , <i>Vox</i> , <i>The Face</i> , <i>iD</i> , posters including Adfella nationwide plus in-store displays.
CORDUROY The New You	Big Cat Records	April 14	▶	Ads will run in the music and style press and there will be street posters and leaflets nationwide.
JOAQUIN CORTES & THE GYPSY PASSION BAND Gypsy Passion Band	EMI	April 21	▶	This release is being given priority at EMI and will be promoted in the music press to tie in with Cortes' nationwide tour and leaflets will be distributed nationwide to aid promotion of the album.
DIMITRI FROM PARIS Sacre Bleu	East West	April 21	▶	This release from the man who writes music for Chanel and Jean Paul Gaultier will be promoted in the specialist music and fashion press.
FOSTER & ALLEN Shades Of Green	Telstar	April 14	▶	National Channel Four advertising will be backed with regional ITV advertising running for three weeks. There will be radio ads on ILR gold stations to help promote this release.
LUSCIOUS JACKSON Fever In Fever Out	Parlophone	April 14	▶	There will be music and style press advertising and street posters in key cities. The release will be promoted in-store by selected retailers and this activity will include a pre-awareness campaign.
JAY HAWKS The Sound of Lies	RCA	April 21	▶	There will be advertising in the specialist music press including <i>Mojo</i> to support this release.

CAMPAIGNS OF THE WEEK

ARTIST



SUPERGRASS - IN IT FOR THE MONEY

Record label: Parlophone
Media agency/executive: CIA/TMD
Carat/Gareth Jones, Jo Young
Product manager: Sue Lacey
Creative concept: Supergrass

In It For The Money - the second album from Supergrass - will be promoted with a press and retail-led marketing campaign which includes listening post and in-store play. Parlophone, which releases the album next Monday, is running national TV advertising on Channel Four and extensive press advertising in the national and music press. There will also be ads in *Time Out*, *The Face* and *Big Issue*. Posters will run nationwide.

COMPILATION



VARIOUS - SHINE 8
Record label: PolyGram TV
Media agency/executive: The Media Business/Tina Digby/Stam Roche
Product manager: Stan Roche
Creative concept: Karen Meekings

PolyGram TV is backing the eighth album in its popular Shine series with a national TV advertising campaign on Channel 4 and satellite stations including Sky, The Box and MTV. There will be regional ITV advertising and radio ads on selected ILR stations and the Peps Network Chart Show. The 42-track album featuring tracks from Cast, Suze, Charlatans, Bush and Eels, will be advertised in the music press including *NME*.

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4 TRACK CD SINGLE 6498-2
2 TRACK CD SINGLE 6504-2
2 TRACK 7" VINYL 6504-7
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UNRELEASED TRACKS

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IXRAY ON THE HOMBRE
DISTRIBUTED BY PUNNYCUM

THE OFFICIAL UK CHARTS



After lagging behind Blur's Song 2 all week, R Kelly's I Believe I Can Fly squeezed past

its rival at the death to retain its number one position. Kelly's single sold only 400 copies more than Supergrass's Richard II when it climbed to the summit a week ago and only 1,000 more than Blur last week.

I Believe...sold more than 76,000 copies last week, a 50% increase on the previous week. The consolation for Blur, such as it is, is that their current, self-titled album, which also contains February number one Beethoven, is their first to field two top three hits and it responds to Song 2's popularity by vaulting 18-10 on the albums chart.

Just three singles in the Top 10 last week are still there this week, as seven new entries make their debut in the upper echelon - a new record. It is only eight weeks since we had six new entries for the first time, since then there have been six new entries on a further three occasions. Amazingly, it's only a little over five years ago - February 15, 1992 - that we had as many as three new entries in the Top 10 simultaneously. The first time there were four was on September 25, 1993 while five followed on July 8, 1995.

The accelerating bumper of Top 10 debuts - there are 73 this year, compared with 48 in the same period last year and 27 in 1995 - is all odds with the declining overall level of chart traffic. So far this year, we've had 304 new entries in the Top 75, well down on 1996 (437) and 1995 (325). The current fashion is for more records to debut higher than ever before, but for them to hang around a little bit longer than has latterly been the case.

Among the Top 10 debutants are two first time hitmakers. **The Course**, a band from The Netherlands who debut at number six with Ready Or Not, only seven months after the Fugees took it to number one, and **Sho's Ama**, whose cover of the old Randy Crawford hit You Might Need Somebody eclipses the number 11 of that version by debuting at number seven.

The 18-year-old **Ama** was just a few months old when Turley Richards had the original US hit with this song, and she had yet to have her second birthday when Crawford - who has never had a solo hit in the US - scored over here.

Two years to the week after it initially peaked at number 44, **Bruce Springsteen's Secret Garden** re-enters the chart at number 17, the difference being that it is now used prominently in the hit movie Jerry Maguire.

Another film, **The Salin**, spins off a hit for **Orbital**. Originally a popular

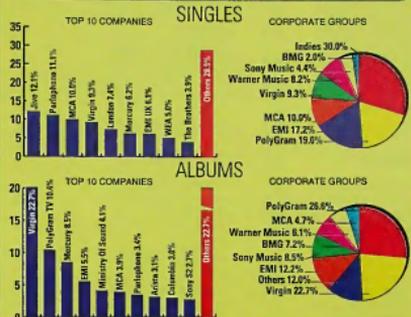
SINGLES UPDATE



ALBUMS UPDATE



AT-A-GLANCE WEEKLY MARKET SHARE



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

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

Sixties TV series starring Roger Moore, is now a film starring Val Kilmer and Orbital's version of the theme - written in 1963 by Edwin Astley - is their second consecutive top three single this year. In their previous six years as a recording act, they failed to produce even one Top 10 hit.

The Chemical Brothers' Black Rockin' Beats continues its speedy decline from 1-8-20 on the singles chart by their Dig Your Own Hole album, which contains this and their previous chart topper Setting Sun, debuts at number one on the albums chart with some comfort, having sold 63,000 copies last week, 28,000 more than

Virgin labelmates **Spice Girls** whose **Spice** slips to number five. The **Chemical Brothers'** only previous albums chart entry came in 1995, when Exit Planet Dust reached number nine.

The Very Best Of The Kinks remains at number 42 for a second week. Supported by an expensive television campaign by PolyGram TV, it is the sixth hit compilation by Ray Davies and co to chart in the 30 years since the band last charted with any new material. Their last best-of... success, **The Definitive Collection**, number 18 in 1993, was also on PolyGram TV.

Alan Jones



While it has remained stationary at the top of the IRL chart for eight weeks, No

Doubt's **Don't Speak** has had a more bizarre career on the overall airplay chart, which also includes BBC airplay. It returns to the top of that chart this week, becoming the first record to enjoy three runs at the summit. It first topped the chart on March 1 and stayed there for three weeks. It returned on March 29, before being dethroned again.

It registered the most plays and highest audience figures ever recorded during its first stint at number one. This week, it records the smallest audience of any number one record this year and only returns to the apex because it is losing its audience at a slower rate than last week's number one, **Spice Girls' Who Do You Think You Are**. Don't Speak's tenacity is remarkable, although it seems likely to be replaced again next week, most probably by R Kelly's I Believe I Can Fly, which moves 8-2.

The Brand New Heavies' Sometimes moves 12-3 and Halo by Texas climbs 15-5, which makes them look like they are gaining. In audience terms, however, they are actually slightly further behind Kelly's single than they were a week ago.

After winning the highest charters accolade last week, the **Lightning Seeds'** update of You Showed Me slips 13-14. This minor, but unexpected dip in its progress is due entirely to the fact that Radio One played it 21 times last week, compared with 24 the week before. Its total plays across the Music Control panel actually increased significantly, from 640 to 770.

Sweden's Cardigans make the most dramatic ascent of the year, vaulting 97-14 with Loveless, which was aired 572 times last week, with 27 plays from Capital and 23 from Radio One, accelerating its advance.

Loveless is also one of those rars records to gain approval from Atlantic 252 prior to charting. The Dublin-based broadcaster played it 29 times last week. It and **Robbie Williams' Old Before I Die** are the only two songs in the station's Top 30 not yet commercially released. Both songs are also in Radio One's Top 30, but so are another 11 which weren't on sale last week.

Michael Jackson's Blood On The Dancefloor advances 70-27 nationally and 58-15 at Radio One, with 491 plays. Its strongest supporter is Capital, where 33 plays fuelled a 68-18 rise this week.

While moving in the right direction, **U2's Staring At The Sun** is not proving as big a pre-release airplay hit as their last single Discotheque. Released today (April 14), it climbed 20-18 this week. Discotheque was number 10 the day it came out and eventually peaked at number six.

Alan Jones

CHART FOCUS

THE UK'S OFFICIAL CHART SOURCE

Who's releasing what and when?
Who will make the charts? Who's going on tour?
miro weekly has the answers

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

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- in depth information on every new Top 75 single and album chart entry
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If you would like to find out how indispensable **Miro Weekly** could become to your working week, call **Richard Coles** or **Azed Spens** on 0171 921 5303 x352.

TOP 75 ALBUMS *cin*

19 APRIL 1997

WEEKLY RANK	LAST WEEK	ARTIST	TITLE	GENRE	LABEL	WEEKS ON CHART	PEAK
1	NEW	DIG YOUR OWN HOLE	The Chemical Brothers (The Chemical Brothers)	Electronic	Virgin	1	1
2	2	SPICE *a	Spice Girls (Absolute/Stanford/Rowe)	Pop	Virgin	2	1
3	2	10	PRECIOUS GEM	Pop	Capitol	3	1
4	4	WHIT WIT ON BLONDE	Mercy (Texas/Hedges/Sweetwater/Interscope/Solihouse/USA)	Pop	MCA	4	1
5	1	TRAGIC KINGDOM	Intercept (INC 9003) (BMG)	Pop	BMG	5	1
6	4	LISA STANSFIELD	Arista 7421-65852 (E)	Pop	Arista	6	1
7	5	BLUE IS THE DEVELONY *4	Go/Discs (2885452) (F)	Pop	Go/Discs	7	1
8	6	EVERYTHING MUST GO *2	Epic 4833282 (E)	Pop	Epic	8	1
9	7	GLOW *	Sony 52 4896802 (E)	Pop	Sony	9	1
10	8	BLUR *	Ford/Pop/Funk FGDGDD 19 (E)	Pop	Ford	10	1
11	11	OCEAN DRIVE *4	Wild Card/Polydor 527872 (F)	Pop	Polydor	11	1
12	12	COME FIND YOURSELF *	Chrysalis CDC4H 6113 (E)	Pop	Chrysalis	12	1
13	NEW	FOREVER	Big Life BLRCD 31X (P)	Pop	Big Life	13	1
14	15	VERY BEST OF THE BEE GEES *3	Polydor 8473282 (F)	Pop	Polydor	14	1
15	8	STILL WATERS *	Foster 513222 (E)	Pop	Foster	15	1
16	NEW	ELEGANTLY WASTED	Mercury PH913 1505 (F)	Pop	Mercury	16	1
17	13	POP *4	Island CDU 210 (E)	Pop	Island	17	1
18	18	BADUZZI	MCA UD 53027 (BMG)	Pop	MCA	18	1
19	17	TRAVELLING WITHOUT MOVING *2	Capitol 52 489989 (SM)	Pop	Capitol	19	1
20	12	ALISHA REEKS THE WORLD *	Mercury 5340272 (E)	Pop	Mercury	20	1
21	13	K *2	Columbia SHAKER 120K (SM)	Pop	Columbia	21	1
22	14	OLDER *5	Virgin DUV 2902 (E)	Pop	Virgin	22	1
23	14	BEFORE THE RAIN *	1st Avenue/EMI CDCM1 1180 (E)	Pop	1st Avenue/EMI	23	1
24	20	SHERRY CROWL *	ABM 5408282 (F)	Pop	ABM	24	1
25	24	EUITA (OST) *2	Warner Bros 522654222 (E)	Pop	Warner Bros	25	1
26	24	OLEAY *	Capitol 52 489828 (BMG)	Pop	Capitol	26	1
27	22	THE GREATEST HITS	Various Artists (Various)	Pop	Various	27	1
28	10	COWBOY	MCA/COLUMBIA 116 (BMG)	Pop	MCA/Columbia	28	1
29	21	ATTACK OF THE GREEN LANTERN *	Polygram 738773 (BMG)	Pop	Polygram	29	1
30	13	DISCRETS *	LaFace 7300820202 (E)	Pop	LaFace	30	1
31	24	STOOHI *	One Little TPLP 8502 (E)	Pop	One Little TPLP	31	1
32	28	DREAMLAND *4	Deconstruction 742142574 (E)	Pop	Deconstruction	32	1
33	15	B-SIDES, SEASIDES & FREERIDES *	MCA MCD 3038 (BMG)	Pop	MCA	33	1
34	18	THE SCORE *4	Columbia 4805242 (E)	Pop	Columbia	34	1
35	NEW	FALLING INTO YOU *6	Capitol CDNEM 3789 (E)	Pop	Capitol	35	1
36	20	FALLING INTO YOU *6	Epic 4837282/4837284 (E)	Pop	Epic	36	1
37	23	THE SMURFS HITS '97 - VOLUME 1	EMI TV CDNEM 193 (E)	Pop	EMI	37	1
38	15	COMING UP *	Nude 4851282 (BMG)	Pop	Nude	38	1
39	25	LIFE AFTER DEATH	Fu!! Daddy's Army 8612700 12 (BMG)	Pop	Fu!! Daddy's Army	39	1
40	30	JAGGED LITTLE PILL *8	A&M 4832802 (E)	Pop	A&M	40	1
41	15	NINE LIVES *	Columbia 4805204 (E)	Pop	Columbia	41	1
42	42	THE VERY BEST OF KINZ	PolyGram TV 527552 (E)	Pop	PolyGram	42	1
43	10	WHAT'S THE STORY MORNING GLORY	Capitol 52 489828 (E)	Pop	Capitol	43	1
44	12	RECURRING DREAM - THE VERY BEST OF	Capitol 52 489828 (E)	Pop	Capitol	44	1
45	13	CARRY ON UP THE CHARTS - THE BEST OF *	Capitol 52 489828 (E)	Pop	Capitol	45	1
46	NEW	BARANFOLE	Fontana 5347892 (P)	Pop	Fontana	46	1
47	1	FRESH!	Eterna/WEA 063078462 (W)	Pop	Eterna/WEA	47	1
48	14	RETURN OF THE MACK *	WEA 063074592 (E)	Pop	WEA	48	1
49	2	THE ROCKY MOUNTAIN COLLECTION	Capitol 52 489828 (E)	Pop	Capitol	49	1
50	30	SPIDERS *	Capitol 52 489828 (E)	Pop	Capitol	50	1
51	4	MUSIC FOR THE JILTED GENERATION	Capitol 52 489828 (E)	Pop	Capitol	51	1

TOP COMPILATIONS

WEEKLY RANK	LAST WEEK	ARTIST	TITLE	GENRE	LABEL	WEEKS ON CHART	PEAK
1	1	NOW THAT'S WHAT I CALL MUSIC!	36 *2	Pop	EMI/World Circuit	36	1
2	NEW	KISS ANTHEMS		Pop	PolyGram	2	1
3	2	DANCE NATION 3 - PETE TONG & JUDGE JAMES		Pop	Ministry of Sound	3	1
4	3	ROMEO + JULIET (OST)		Pop	Premier Soundtracks	4	1
5	5	SPACE JAM (OST)		Pop	Atlantic	5	1
6	NEW	KLUBBHOPPIN'		Pop	Global Television	6	1
7	6	THE OLD SKOOL		Pop	PolyGram	7	1
8	4	GORGEOUS *		Pop	Virgin	8	1
9	7	SIMPLY THE BEST CLASSIC SOUL		Pop	Warner	9	1
10	5	THE BEST ALBUM IN THE WORLD...EVER!		Pop	Virgin	10	1
11	3	THE NO 1 SKA COLLECTION		Pop	PolyGram	11	1
12	10	THE ALL TIME GREATEST COUNTRY SONGS		Pop	Columbia	12	1
13	12	THE ANNUAL 11 - PETE TONG & BOY GEORGE *2		Pop	Ministry of Sound	13	1
14	11	THE SOUL ALBUM		Pop	Virgin	14	1
15	13	HARDCORE HEAVEN - VOLUME ONE		Pop	Heaven Music	15	1
16	46	TRAINSPOTTING (OST) *2		Pop	EMI	16	1
17	17	THE HOUSE COLLECTION - VOLUME 5		Pop	Fontana	17	1
18	11	IN THE MIX 97 *		Pop	Virgin	18	1
19	15	TRADE - VOLUME FOUR		Pop	Fewellph	19	1
20	17	THE NO 1 SCA-FI ALBUM		Pop	Capitol	20	1
52	52	REPUBLIC (Republic)	Deconstruction 742141252 (BMG)	Pop	Deconstruction	52	1
53	55	WHIPLASH	Fontana 5345542 (E)	Pop	Fontana	53	1
54	40	THE VERY BEST OF 10CC (10cc/Varemu)	Mercury PolyGram TV 536122 (E)	Pop	Mercury	54	1
55	NEW	THE NEW TRANSISTOR HEROES	Wile WILD 104 (BMG)	Pop	Wile	55	1
56	RE	18 TIL I DIE *2	ABM 5405502 (F)	Pop	ABM	56	1
57	7	HOMEWORK	Virgin CD 2821 (E)	Pop	Virgin	57	1
58	54	BEAUTIFUL FREAK	Dreamworks DRMO 50001 (BMG)	Pop	Dreamworks	58	1
59	49	THE BENDS *	Parlophone DOPCS 7392 (E)	Pop	Parlophone	59	1
60	59	SO FAR SO GOOD *3	ABM 5401572 (F)	Pop	ABM	60	1
61	48	THE HEALING GAZE	Epic/Polygram 5207194 (E)	Pop	Epic	61	1
62	16	MOSELEY SHOALS *3	MCA MCD 6008 (BMG)	Pop	MCA	62	1
63	RE	THE MOMENT *	Arista 0182118353 (E)	Pop	Arista	63	1
64	19	BACKSTREET BOYS	Jive CAPR 10819P/10819P (E)	Pop	Jive	64	1
65	13	THE VERY BEST OF... Eagles (Zydeco/Music)	Elektra 524522252 (E)	Pop	Elektra	65	1
66	18	ADIEMU! - CANTATA MUNDI	Venture CDVE 022 (E)	Pop	Venture	66	1
67	12	GREATEST HITS *4	East West CD0185522 (E)	Pop	East West	67	1
68	24	A DIFFERENT BEAT *	Polydor 5337422 (E)	Pop	Polydor	68	1
69	RE	DIZZY HEIGHTS *	Epic 4886622 (E)	Pop	Epic	69	1
70	12	RAZORBLADE SUITCASE	Intercept (INC 9009) (BMG)	Pop	Intercept	70	1
71	8	GARBAGE *	Mushroom CD1450 (BMG)	Pop	Mushroom	71	1
72	3	THE MORE THINGS CHANGE...	Roadrunner RR 8808 (E)	Pop	Roadrunner	72	1
73	2	BLUE ROSES FROM THE MOONS	Elektro 7529232 (W)	Pop	Elektro	73	1
74	RE	ALL CHANGE *	Polygram 5202122 (E)	Pop	Polygram	74	1
75	66	THE DARK SIDE OF THE MOON *	EMI CDMD 1384 (E)	Pop	EMI	75	1

AIRPLAY PROFILE

STATION OF THE WEEK

Since 103.4 The Beach went on air on September 23 last year, it has strived to convince East Anglia listeners and the music industry that it can compete with the region's established ILR station, Broadland 102.

Broadland's signal can be heard throughout The Beach's 130,000 population transmission area in Suffolk and some record companies are reluctant to service two stations in East Anglia with new releases or artist interviews until The Beach receives its first major survey in the autumn.

"Unfortunately, the lack of official audience figures is hampering our attempts to get noticed by the music industry," says programme controller Mark Hall.

"We have had occasions when a label has promised to bring an artist here or they have to Broadland 102, but have then changed their minds because Broadland went them exclusively. It is frustrating."

Yet The Beach, which serves mainly the Lowestoft and Great Yarmouth area, should be on any plunger's list. It is committed to playing a significant amount of new music during the day, while its evening and weekend programme schedule includes specialist dance and student shows.

The station underwent extensive research before its launch and, as a result, includes a high level of Eighties tracks on its playlist.

In its "daytime playlist has recently found room for Kula Shaker, Jamiroquai and Dreadzone. And the top three tracks last week during its evening show The Music Machine,

TRACK OF THE WEEK

READY TO GO: REPUBLICA

Re-worked and re-launched, Republica was convinced that the band's Ready To Go would be a bigger airplay and sales hit the second time around.

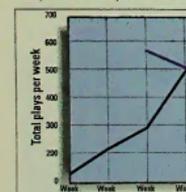
When first released last year, the single failed to reach the C1N Top 40 as commercial radio was reluctant to pick it up and only 30 ILR stations playlisted the single.

Following that disappointment, the band spent four months touring the US to boost their image and their profile.

Ready To Go became a huge hit across the pond and was even adopted by the New York Rangers ice hockey team.

Its Stateside success convinced Deconstruction that, with new mixes, the track could have new UK potential and, using promotion companies Size Nine and Intermedia, it set about courting UK radio again.

Support in the regions came early with Kx 96, Aire FM, Nevis Radio, Moray Fm, Westsund, Cool FM and Mercury among the 12 stations giving the track regular spins within a week of being serviced. Red Rose Radio in Preston was actually the first to play Ready To Go on January 8th, at its



THE BEACH TOP 10

Title	Plays
1 I Believe I Can Fly R Kelly (Live/RCA)	30
2 You Shoved Me Lightning Seeds (Epic)	30
3 Who Do You Think You Are Spice Girls (Virgin)	30
4 I'll Never See You Wet Wet Wet (Phonogram/Mercury)	29
5 Gotta Be You 3T (Epic)	29
6 Don't Speak No Doubt (MCA)	28
7 Star People George Michael (A&M/Airplay)	28
8 Staring At The Sun (Island)	24
9 Anywhere For You Backstreet Boys (Arista/Capitol)	23
10 Lovefool Congiatis (Virgin)	23

which targets the 15-plus age group, were The Charlatans' 'Roth County Boy', Cast's Free Me and Red Cross's Mess Around.

The Sunday night student programme Right Here Right Now is further evidence of the station's commitment to new music. Its playlist for the April 7 show included Space, Beck, Paul Waller, DesRee, Orbital and Everclear.

Hall adds, "We understand what the Suffolk people want to hear and it is that strength and our modern music policy which we need to continually emphasise."

Steve Hemmings



peak, the song was on 59 playlists even without the support of the GWR group which felt the single was still too heavy for its stations.

Nationally, it was Virgin Radio which gave the track particular support, playing it more than any other station - 22 times - in the last two weeks of January, and in April the song topped the Virgin airplay chart as it enjoyed more than 30 spins a week.

Ready To Go's airplay longevity has, however, meant stations have been reluctant to playlist the new Republica single, Drop Dead Gorgeous, in plenty of time for its release on April 28.

Steve Hemmings



RADIO 1

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Steve Hemmings

ILR

Rank	Title	Label	No of plays	Wk	TW
1	DON'T SPEAK No Doubt (MCA)		1624	1624	1624
2	WHO DO YOU THINK YOU ARE Spice Girls (Virgin)		1580	1475	1473
3	REAL THING U2 (Atlantic)		927	927	1249
4	I BELIEVE I CAN FLY R Kelly (A&M)		1233	1136	1136
5	FLY LIKE AN EAGLE Steve Nicks (ZTT)		1118	1078	1078
6	DON'T LET GO (LOVE) The House of Love (Mercury)		797	797	1035
7	SOMETIMES Brand New Heavies (Mercury)		962	967	967
8	IF I NEVER SEE YOU AGAIN Wet Wet Wet (Phonogram/Mercury)		1081	960	960
9	DON'T YOU LOVE ME? Eternal (Isa Acoustic)		1000	923	923
10	WHAT DO YOU WANT FROM ME? Maroon 5 (Polygram)		618	620	620
11	HALO Texas (Mercury)		855	824	824
12	ISN'T IT A WONDER Boyzone (Polygram)		463	788	788
13	STAR PEOPLE George Michael (A&M/Airplay)		713	707	707
14	REMEMBER ME Blue Boy (Pharm)		593	697	697
15	YOU SHOWED ME Lightning Seeds (Epic)		429	653	653
16	OLD BEFORE I DIE Robbie Williams (Chrysalis)		651	661	661
17	HUSH Kula Shaker (Columbia)		588	629	629
18	UNBREAK MY HEART Toni Braxton (J&R/Capitol)		700	628	628
19	INDUCTRICAL Alisha's Attic (Mercury)		450	620	620
20	YOU MIGHT NEED SOMEBODY Shaka Amis (WEA)		653	605	605
21	ALONE Bee Gees (Polygram)		546	604	604
22	HEDONISM (JUST BECAUSE YOU FEEL GOOD) Shaka Amis (The Little Island)		547	584	584
23	HARD TO MAKE A STAND Street Cred (J&M)		698	562	562
24	ELEGANTLY WASTED INXS (Mercury)		639	557	557
25	WHERE DO YOU GO The Mary Onley (Mercury)		505	551	551
26	SAV WHAT YOU WANT Texas (Mercury)		385	533	533
27	GOTTA BE YOU 3T (Epic)		523	515	515
28	IT'S NO GOOD Depêche Mode (Mute)		608	512	512
29	FRESH Sine S (Interwax)		552	510	510
30	BLACKBIRD ON THE WIRE Beautiful South (Gloster)				

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VIRGIN

Rank	Title	Label	No of plays	Wk	TW
1	WHAT DO YOU WANT FROM ME? Maroon 5 (Polygram)		34	35	35
2	READY TO GO Republica (Interwax)		34	35	35
3	HUSH Kula Shaker (Columbia)		32	34	34
4	ELEGANTLY WASTED INXS (Mercury)		30	34	34
5	MILL HILL SELF HATE CLUB (Arista) (Mercury)		4	21	21
6	SAV WHAT YOU WANT Texas (Mercury)		29	21	21
7	YOU SHOWED ME Lightning Seeds (Epic)		16	21	21
8	REFLEBUM The Flamin' Groovies (Mercury)		18	20	20
9	FALLING IN LOVE (E HEAD IN THE NEES) Anarchy (Virgin)		17	19	19
10	CRAZY YOU U2 (Atlantic)		19	19	19
11	FREE ME (Epic)		19	19	19
12	FLY LIKE AN EAGLE Steve Nicks (ZTT)		18	19	19
13	NEW POLLUTION Black Sabbath (Mercury)		18	19	19
14	LAZY Sade (Mercury)		18	19	19

© Music Control UK. Station profile chart ranks titles by total number of plays per station from 00:00 on Sunday 5 April until 24:00 on Saturday 12 April 1997

Rank	Title	Label	No of plays	Wk	TW
1	SAINT Oasis (Epic)		25	20	20
2	NORTH COUNTY BOY Charlatans (Decca)		24	26	26
3	RICHARD III Supersuckers (Polygram)		31	25	25
4	FREE ME (Epic)		20	25	25
5	SMILE Supersuckers (Polygram)		19	25	25
6	SONG 2 Blur (Polygram)		19	24	24
7	YOU MIGHT NEED SOMEBODY Shaka Amis (WEA)		24	23	23
8	SOMETIMES Brand New Heavies (Mercury)		23	23	23
9	OLD BEFORE I DIE Robbie Williams (Chrysalis)		1	22	22
10	LOVEFOOL Congiatis (Virgin)		21	22	22
11	SENSATIONAL Michaela Gayle (Isa Acoustic)		24	22	22
12	LAZY Sade (Mercury)		21	21	21
13	HALO Texas (Mercury)		24	21	21
14	YOU SHOWED ME Lightning Seeds (Epic)		19	20	20
15	STARING AT THE SUN (Island)		22	20	20
16	STAR PEOPLE George Michael (A&M/Airplay)		6	20	20
17	BLOOD ON THE DANCEFLOOR Michael Jackson (Epic)		25	19	19
18	BLACK ROCKING BEATS Chemical Brothers (Virgin)		15	19	19
19	TUMORROW James Fennema-Moore		15	19	19
20	IT'S NO GOOD Depêche Mode (Mute)		1	18	18
21	LOVE IS THE LAW Swans (Mercury)		17	18	18
22	REQUEST LINE Chava (Interwax)		2	17	17
23	GOLDEN SKIN Steve Nicks (ZTT)		2	17	17
24	TAXIDERM Maroon 5 (Polygram)		14	17	17
25	I BELIEVE I CAN FLY R Kelly (A&M)		15	17	17
26	FIRED UP! Runy Gears (J&M)		14	17	17
27	NAKED EYE Leona Lewis (Grand Royal)		15	16	16
28	UNDERWATER LOVE Smoke City (Live)		9	15	15
29	AROUND THE WORLD Oak Park (Virgin)		12	15	15
30	MR BIG STUFF Queen Latifah, Shabazz & Free (Mercury)		19	15	15

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 5 April until 24:00 on Saturday 12 April 1997

Rank	Title	Label	No of plays	Wk	TW
1	DON'T SPEAK No Doubt (MCA)		1624	1624	1624
2	WHO DO YOU THINK YOU ARE Spice Girls (Virgin)		1580	1522	1522
3	REAL THING U2 (Atlantic)		927	927	1249
4	I BELIEVE I CAN FLY R Kelly (A&M)		1233	1136	1136
5	FLY LIKE AN EAGLE Steve Nicks (ZTT)		1118	1078	1078
6	DON'T LET GO (LOVE) The House of Love (Mercury)		797	797	1035
7	SOMETIMES Brand New Heavies (Mercury)		962	967	967
8	IF I NEVER SEE YOU AGAIN Wet Wet Wet (Phonogram/Mercury)		1081	960	960
9	DON'T YOU LOVE ME? Eternal (Isa Acoustic)		1000	923	923
10	WHAT DO YOU WANT FROM ME? Maroon 5 (Polygram)		618	620	620
11	HALO Texas (Mercury)		855	824	824
12	ISN'T IT A WONDER Boyzone (Polygram)		463	788	788
13	STAR PEOPLE George Michael (A&M/Airplay)		713	707	707
14	REMEMBER ME Blue Boy (Pharm)		593	697	697
15	YOU SHOWED ME Lightning Seeds (Epic)		429	653	653
16	OLD BEFORE I DIE Robbie Williams (Chrysalis)		651	661	661
17	HUSH Kula Shaker (Columbia)		588	629	629
18	UNBREAK MY HEART Toni Braxton (J&R/Capitol)		700	628	628
19	INDUCTRICAL Alisha's Attic (Mercury)		450	620	620
20	YOU MIGHT NEED SOMEBODY Shaka Amis (WEA)		653	605	605
21	ALONE Bee Gees (Polygram)		546	604	604
22	HEDONISM (JUST BECAUSE YOU FEEL GOOD) Shaka Amis (The Little Island)		547	584	584
23	HARD TO MAKE A STAND Street Cred (J&M)		698	562	562
24	ELEGANTLY WASTED INXS (Mercury)		639	557	557
25	WHERE DO YOU GO The Mary Onley (Mercury)		505	551	551
26	SAV WHAT YOU WANT Texas (Mercury)		385	533	533
27	GOTTA BE YOU 3T (Epic)		523	515	515
28	IT'S NO GOOD Depêche Mode (Mute)		608	512	512
29	FRESH Sine S (Interwax)		552	510	510
30	BLACKBIRD ON THE WIRE Beautiful South (Gloster)				

© Music Control UK. Titles ranked by total number of plays on mainstream independent local stations from 00:00 on Sunday 5 April until 24:00 on Saturday 12 April 1997

ATLANTIC 252

Rank	Title	Label	No of plays	Wk	TW
1	REMEMBER ME Blue Boy (Pharm)		65	63	63
2	ENCORE LINE FOIS Sade (Mercury)		59	58	58
3	ENCORE LINE FOIS Sade (Mercury)		25	35	35
4	IF I NEVER SEE YOU AGAIN Wet Wet Wet (Phonogram/Mercury)		505	551	551
5	IF I NEVER SEE YOU AGAIN Wet Wet Wet (Phonogram/Mercury)		31	43	43
6	DON'T SPEAK No Doubt (MCA)		53	40	40
7	FOUND YOU Duffy (Atlantic)		33	39	39
8	REAL THING U2 (Atlantic)		37	38	38
9	FREE ME (Epic)		18	36	36
10	INDUCTRICAL Alisha's Attic (Mercury)		31	36	36

Rank	Title	Label	No of plays	Wk	TW
1	REMEMBER ME Blue Boy (Pharm)		65	63	63
2	ENCORE LINE FOIS Sade (Mercury)		59	58	58
3	ENCORE LINE FOIS Sade (Mercury)		25	35	35
4	IF I NEVER SEE YOU AGAIN Wet Wet Wet (Phonogram/Mercury)		505	551	551
5	IF I NEVER SEE YOU AGAIN Wet Wet Wet (Phonogram/Mercury)		31	43	43
6	DON'T SPEAK No Doubt (MCA)		53	40	40
7	FOUND YOU Duffy (Atlantic)		33	39	39
8	REAL THING U2 (Atlantic)		37	38	38
9	FREE ME (Epic)		18	36	36
10	INDUCTRICAL Alisha's Attic (Mercury)		31	36	36

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TOP 50 AIRPLAY HITS

19 APRIL 1997

music control
UK

Pos	Last	Weeks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	2	13	DON'T SPEAK	No Doubt	MCA	1736	+1	51.47	-7
△ 2	8	12	I BELIEVE I CAN FLY	R. Kelly	Jive/Atlantic	1373	+33	50.35	+29
△ 3	12	26	SOMETIMES	Brand New Heavies	Fttr/London	1138	+30	46.84	+36
4	1	7	WHAT DO YOU THINK YOU ARE	Spice Girls	Virgin	1562	-7	45.88	-28
△ 5	18	42	HALO	Texas	Mercury	995	+53	44.15	+34
△ 6	5	3	HUSH	Kula Shaker	Columbia	785	+2	43.28	+4
7	4	13	FREE ME	Cast	Polydor	587	n/c	42.64	-3
△ 8	14	32	STAR PEOPLE	George Michael	Aegean/Virgin	815	+66	39.23	+16
△ 9	11	8	DON'T YOU LOVE ME?	Eternal	1st Avenue/EMI	1066	-13	38.85	+11
△ 10	12	42	OLD BEFORE I DIE	Robbie Williams	Chrysalis	717	+57	38.21	+19
△ 11	8	7	IF I NEVER SEE YOU AGAIN	Wet Wet Wet	Precious Organisation/Mercury	1065	+4	37.00	+2
12	6	7	REAL THING	Lisa Stansfield	Arista	1556	-1	36.81	-12
13	5	8	FLY LIKE AN EAGLE	Seal	ZTT	1201	-11	33.65	-33
▲ 14	10	4	LOVEFOOL	Cardigans	Stockholm/Polydor	572	+70	32.84	+347
15	19	4	NORTH COUNTRY BOY	Charlatans	Beggars Banquet	420	+4	32.56	-2
16	12	41	YOU SHOWED ME	Lightning Seeds	Epic	770	+20	32.17	-6
17	10	6	ISN'T IT A WONDER	Boyzone	Polydor	887	-3	31.86	-13
△ 18	10	28	STARING AT THE SUN	U2	Island	565	+52	30.67	+14
19	7	4	WHAT DO YOU WANT FROM ME?	Monaco	Polydor	987	-10	29.99	-34
△ 20	38	45	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	686	+35	28.60	+34
21	19	31	REMEMBER ME	Blue Boy	Pharm	803	-2	26.83	-2
22	18	11	DON'T LET GO (LOVE)	En Vogue	East West America	1134	-7	26.50	-15
△ 23	22	24	SAINT	Orbital	Fttr/London	370	+47	26.45	+13
HIGHEST CLIMBER									
▲ 24	43	28	IT'S NO GOOD	Depeche Mode	Mute	589	+70	25.39	+68
25	21	17	ENCORE UNE FOIS	Sash!	Multiplay	609	+10	25.34	+5
△ 26	33	26	RICHARD III	Superglass	Parlophone	172	+70	23.76	+14
▲ 27	78	6	BLOOD ON THE DANCEFLOOR	Michael Jackson	Epic	491	+161	22.91	+136
△ 28	30	16	SENSATIONAL	Michelle Gayle	1st Avenue/RCA	434	+89	22.58	+7
29	26	31	LAZY	Suede	Nude	313	+83	21.30	-7
△ 30	17	27	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	One Little Indian	681	+7	20.35	+3
31	29	32	ALONE	Bee Gees	Polydor	635	-7	20.01	-8
32	25	44	BLOCK ROCKING BEATS	Chemical Brothers	Virgin	197	-27	19.69	-17
33	14	35	WHERE CAN I FIND LOVE	Linin' Joy	MCA	348	-12	19.53	-18
△ 34	35	28	GOTTA BE YOU	3T	Epic	619	+35	19.27	+1
△ 35	43	23	MAMA	Spice Girls	Virgin	335	-13	19.17	+20
△ 36	49	22	SMILE	Supernaturals	Food/Parlophone	166	+95	18.95	+30
△ 37	52	12	TOMORROW	James	Fontana/Mercury	114	+31	18.80	+32
▲ 38	86	12	UNDERWATER LOVE	Shokey City	Jive	263	+119	18.14	+108
△ 39	48	52	SONG 2	Blur	Food/Parlophone	162	+100	17.38	+19
△ 40	42	46	NEW POLLUTION	Beck	Geffen	138	-59	17.38	+8
41	32	25	READY TO GO	Republica	Deconstruction	140	-23	17.33	-21
△ 42	16	24	18 TILL I DIE	Bryan Adams	A&M	514	+13	17.24	+19
▲ 43	101	1	LOVE WON'T WAIT	Gary Barlow	RCA	178	+112	16.47	+95
△ 44	58	61	UNBREAK MY HEART	Toni Braxton	LaFace/Arista	643	+7	16.24	+19
45	17	16	HARD TO MAKE A STAND	Sheryl Crow	A&M	622	+2	15.82	-37
46	29	22	SAY WHAT YOU WANT	Texas	Mercury	591	-14	15.81	-9
47	32	28	INDESTRUCTIBLE	Alisha's Attic	Mercury	667	-11	14.56	-17
48	38	24	ON & ON	Enkay Badu	Kedor/Universal	250	+14	14.31	-41
49	11	28	WHERE DO YOU GO	No Mercy	Arista	568	-16	14.30	-15
BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
▲ 50	282	0	LOVE IS THE LAW	Seahorses	Geffen	47	+488	14.21	+1267

© Music Control UK. Compiled using data gathered from UK 30 stations Sunday 8 April 1997 until 24.30 on Saturday 12 April 1997. Stations ranked by audience figures based on usage per hour. Peak data. △ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	HALO Texas (Mercury)	995	344
2	I BELIEVE I CAN FLY R. Kelly (Jive/Atlantic)	1373	339
3	STAR PEOPLE George Michael (Aegean/Virgin)	815	324
4	BLOOD ON THE DANCEFLOOR Michael Jackson (Epic)	491	316
5	OLD BEFORE I DIE Robbie Williams (Chrysalis)	717	261
6	SOMETIMES Brand New Heavies (Fttr/London)	1138	260
7	IT'S NO GOOD Depeche Mode (Mute)	569	242
8	LOVEFOOL Cardigans (Stockholm/Polydor)	572	235
9	SENSATIONAL Michelle Gayle (1st Avenue/RCA)	434	203
10	STARING AT THE SUN U2 (Island)	565	193

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

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total plays	Gains +/loses	Adds this week
1	DON'T LEAVE ME Blackstreet (Interscope/MCA)	23	15	15
2	STARING AT THE SUN U2 (Island)	49	44	10
3	CRAZY YOU G.U.N. (A&M)	33	18	10
4	MFED Kavana (Virgin)	44	34	9
5	YOU SHOWED ME Lightning Seeds (Epic)	58	52	6
6	SENSATIONAL Michelle Gayle (1st Avenue/RCA)	46	34	6
7	LAZY Suede (Nude)	49	30	6
8	YOU MIGHT NEED SOMEBODY Shola Ama (WEA)	58	46	5
9	ALRIGHT Jamiroquai (Sony S2)	39	25	5
10	THERE SHE GOES La's (Go Disc/Blanco Y Negro)	42	12	5

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

AIRPLAY

Music Control UK monitors 34 stations 24 hours a day, seven days a week. Airplay 250, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, 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BBC Radio 807, BBC Radio 808, BBC Radio 809, BBC Radio 8

music week
AS USED BY



SINGLES

1 I BELIEVE I CAN FLY

1	B. Kelly	Jive
2	SONG 2 Blur	Food/Parlophone
3	THE SAINT Orbital	frrr
4	BELISSIMA DJ Quicksilver	Positiva
5	READY OR NOT The Course	The Brothers
6	DON'T SPEAK No Doubt	Interscope
7	YOU MIGHT NEED SOMEBODY Shola Ama	WEA
8	MFOE Kavarna	Nemesis
9	LAZY Suede	Nude
10	HALO Texas	Mercury
11	RICHARD III Supergrass	Parlophone
12	ON & ON Erykah Badu	Universal
13	UNDERWATER LOVE Smoke City	Jive
14	ENCORE UNE FOIS Sash! <i>Multicity</i>	Multicity
15	MAMA WHO DO YOU THINK YOU ARE Spice Girls	Virgin
16	IT'S NO GOOD Depeche Mode	Mute
17	SECRET GARDEN Bruce Springsteen	Columbia
18	SOMETIMES The Brand New Heavies	frrr
19	D.I.S.C.O. N-Trance	All Around The World
20	BLACK ROCK'N' BEATS The Chemical Brothers	Virgin
21	GROOVEBIRD Natural Born Grooves	Positiva
22	TIL I DIE Bryan Adams	A&M
23	NORTH COUNTRY Boy The Charlatans	Beggars Banquet
24	WIT YA MIGHTY TREE MONSIEURS MATINEE In Perfecto/Beggars Banquet/Capitol	Capitol/Beggars Banquet

ALBUMS

1 DIG YOUR OWN HOLE

1	SPICE Spice Girls	Virgin
2	10 Wet Wet Wet	Virgin
3	10 Wet Wet Wet	Precious Org./Mercury
4	WHITE ON BLONDE Texas	Mercury
5	TRAGIC KINGDOM No Doubt	Interscope
6	USA STANSFIELD Lisa Stansfield	Arista
7	BLUE IS THE COLOUR The Beautiful South	Go! Discs
8	EVERYTHING MUST GO Manic Street Preachers	Epic
9	GLOW Reef	Sony S2
10	BLUR Blur	Food/Parlophone
11	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
12	COME FIND YOURSELF Fun Lovin' Criminals	Chrysalis
13	FOREVER Damage	Big Life
14	VERY BEST OF THE BEE GEES Bee Gees	Polydor
15	STILL WATERS Bee Gees	Polydor
16	ELEGANTLY WASTED INXS	Mercury
17	POP U2	Island
18	BADUZZM Erykah Badu	MCA
19	TRAVELLING WITHOUT MOVING Jamiroquai	Sony S2
20	ALISHA RULES THE WORLD Alisha's Attic	Mercury
21	K Kula Shaker	Columbia
22	OLDER George Michael	Virgin
23	BEFORE THE RAIN Eternal	1st Avenue/EMI



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radio

19 APRIL 1997

ministry mixes syndicated to worldwide radio

This week sees two of dance music's biggest brand names join forces for 'Ministry Of Sound Live', a new weekly radio show broadcast on Kiss 100, Kiss 102 and Kiss 105. The first show will be broadcast this Thursday (18) and the series will be branded by Budweiser Ice Beer.

The show is produced by Wise Buddah, the production company behind Pete Tong's 'Essential Selection' show, and will be presented by DJ Sarah HB. The show's format will feature varied music in the first hour followed by a live mix recorded at the Ministry Of Sound in the second. The mixes will feature some of the biggest name dance DJs in the world. Those lined up for the first week of broadcast include David Morales, Armand Van Helden, Roger Sanchez and Derrick Carter.

"What this means is that DJs from around the world who often fly in especially to

play at the Ministry will be able to be heard by the public rather than just those at the club," says Mark Rodol, managing Director of The Ministry Of Sound.

The show will be the Ministry's first venture into radio and will be syndicated to stations around the world, including Tokyo's biggest music station J Wave. "It's another vehicle for the Ministry Of Sound to promote cutting-edge dance music. We now have a product that can take the sound of UK clubbing to radio stations around the world," says Rodol.

Kiss is equally delighted about the new project. "It's a perfect marriage of two key brands and that's really exciting. We've been talking for ages about doing something. We felt that if we were going to do something it would have to include premier league DJs and the best way of having them was with live recordings but they will work on a radio level," says Lorna Clarke, director of programming at Kiss 100FM.

Future guests on the show include Todd Terry, Eric Morillo, Derrick May, Robert Owens and Satoshi Tomiie.



'House Collection' - the sixth LP in the series to date. "The other two will be a little different from your average dance compilation. Paul's got some really good ideas," says Gallagher. The 'House Collection' LP will be out in the summer and will be TV advertised. Fantazia will also be using the Oakenfold albums to widen the audience for their compilations. "Paul's got a very broad fanbase. Even people like the Glastonbury crowd know who he is, so we won't just be targetting the usual Fantazia crowd," says Gallagher.

The competition in the dance compilation market is set to hot up once more with the announcement that DJ/producer Paul Oakenfold (pictured) has signed a three-album deal with Fantazia. Originally party/club promoters, Fantazia launched their record label three years ago and have subsequently become one of the most successful club-branded compilation series with their long-running 'House Collection' and 'Club Classics' series which now sell up to 150,000 copies of each volume.

"We're very happy to have done this deal with Paul. For us he's got to be the best and the biggest DJ in the country," says Andrew Gallagher, Fantazia's head of marketing and promotion. The first Oakenfold LP will be the next volume of

inside:



[2] SEVEN DAYS IN DANCE: LOL HAMMOND has a busy week mixing, clubbing and releasing a new single

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

[4] Q&A: LTJ BUKEM talks to Tony Farsides

[5] JOCK ON HIS BOX: FREDDY FRESH

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



**buzz
chart
number
ones**

CLUB: 'SHINE' Space Brothers Earth Music/Manifesto p7
URBAN: 'REQUEST LINE' Zhane (Jiltown/Motown) p5
POP: 'SENSATIONAL' Michelle Gayle p11
COOL CUTS: 'SPYBREAK' Propellerheads (Wall Of Sound) p12

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Bullseye titles

from rag
to mag
for blag

From almost nothing, the hip hop print media has expanded hugely in recent years in the UK and now boasts a variety of publications ranging from the long established *Hip Hop*

Connection to the glossy *Trace*. However, by far the quirkiest rap magazine about is *Blag*, the brainchild of sisters Sarah and Sally Edwards. Originally started as a photographic fanzine, the title is now a fully fledged 64-page, full colour magazine with distribution by Time Out Distribution and a circulation of 10,000. The next issue, *Blag's* 10th, due out in May, will feature interviews with Roots, Prince Paul, Warren G and Camp Lo.

However, while the magazine is reaching a wider audience it has done so without any compromises. For example, the front cover of *Blag* features just a picture and no text. The journalism is similarly uncompromising with the sisters' Q&As printed in completely unedited form, capturing everything from the artists' coughs and splutters to what they're drinking while being interviewed. "All the interviews aim to bring people's personalities out. If people buy our magazine the chances are that they will know who's behind it," says Sarah Edwards.

Aside from rap coverage *Blag* covers sports like basketball and also fashion. This mixture along with the mag's glossy experimental design has seen *Blag* attract advertising from the sort of companies that more usually advertise in the likes of *The Face* and *Dazed & Confused*. The magazine looks set to grow but the editors are keen to keep things steady. "We want it to be massive but we don't want to do too much too soon. It's working out nice as it is," says Edwards.

Blag can be contacted at PO Box 2423, London W1A 2TB, or by e-mail to sally@blag.demon.co.uk

[7 DAYS IN DANCE]

lol hammond girl eats boy



"Tuesday - spent the day in my studio with Matt Rowlands finishing a remix of a track by this Coventry band called **DREAMGRINDER** called 'Go' who are looked after by Notting Hill Music. Ian Twitchell from 'Immortal Music' popped over for a while. I've just done a track for his new compilation. Wednesday - I went to Hydrogen to pick up promos of my new single 'Boys Eat Girl' by **BOYS EATS GIRL**. In the evening I met up with Duncan from **SPOOKY** at a Peruvian restaurant in Camberwell. Spooky are working on a new album by **THIS MORTAL COIL** which me and Nina Walsh, my partner in Slab, are executive producing for 4AD. The album is called 'Past Sure Is Tense' and it'll be half original material and half covers. **ORBITAL** and **ANDY WEATHERALL** will be doing a couple of tracks each as well. On Thursday, I went to Notting Hill Music to pick up a royalty check from the PRS. I'm still getting royalties from the three **DRUM CLUB** albums. **SASHA** put 'Sound System' on his Northern Exposure LP which sold 300,000, that'll come through next time. That night went to Disgraceland on the Essex Road which is run by Lu and Zi Zi who used to dance with The Damned. Matt Carter was DJing. On Friday, in the day I got sent a track of **GUS GUS** from Iceland which I'm going to mix. At night I went clubbing to **ARTHRHOBA** and Weatherall's club **BLOOD SUGAR**, there was a big bunch of us and we really went for it. On Saturday, I went to Cardiff for a wedding in a castle, everyone got off their faces. On Sunday, I woke up and we went to another castle (Cardiff's full of them) came back to London and met up with Nina and Andy Fraser in the evening. On Monday, I went to Talvin Singh's **ANOKIA** night at the Blue Note. I've been going for about six months. He came up to me in the street in Hammersmith and invited me to come and play once. It's my favourite club and Talvin is really talented."

vasquez date
cancelled

Legendary New York DJ Junior Vasquez's much hyped UK debut at The London Arena has been cancelled. Vasquez's appearance at the 8,000-capacity East London venue was to be a key part of the £0.5m Budweiser DJ tour and, according to its organisers, has been pulled because of problems with costs and ticket sales. The rest of the tour will go on unaffected.

Rumours that the Vasquez show was to be pulled were confirmed late last week. "The production, artist and light costs for the event finally meant that the show would have needed a near-capacity turnout just to break

even," says Paul Shurey, director of Universe, which was co-ordinating the event for Budweiser.

"After long discussions with Junior's management we finally persuaded them that it would be better for Junior's debut to be in a more intimate club environment and we hope to organise it for later in the year."

There will be full refunds for anybody who has bought tickets for the show already. "Ticket holders should return their tickets to the point of purchase and accept our apologies for any inconvenience caused."



RELEASED APRIL 14

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- The top 10 tracks flying out of last this week are: ● The Brax (Dutch Byte Blue) ● 'Sole Me Three' - Maximum (White Label) ● 'Shin' - Space Brothers (Morifast promo) ● 'Yevee' - Djamilin & Djyrybe (XL promo) ● 'Work It' - Jay Foundation (white label) ● 'Turn To Sugar (white label) ● 'Sin City' - These 'N' One (Low Scene) ● 'Talis From The Crib' - Key Marry Go Round (Dutch Celebrative) ● 'Boom & Pound' - Burger Queen (Babushka Records) ● 'Mystery Land' - Y Trax (Clockwork Records)

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[by caroline moss]

The dance airplay 40 boasts two interesting firsts this week. One is an unprecedented jump of 16 places to the pole position for SWV's 'Can We'. This is undisputedly down to the airplay-friendly nature of its track, which entered the national chart last week at number 18. However, its massive leap in a chart where all previous number ones have endured a slow climb to the top was probably also helped by interrupted programming schedules over the Easter break, which resulted in last week's sluggish chart. This was guaranteed the track a sudden surge in airplay to coincide with its release after the bank holiday.

The other first is a track which has entered the charts which isn't playlisted but has been strongly requested. The track is Mark Morrison's aptly-named

'Return Of The Mack', a new entry at number 23. Although plays have been picked up from Kiss 100FM, Kiss 105FM and Choice Birmingham, most have come from Galaxy 101.

Programme controller Simon Dennis says, "It's a very popular song and has many requests, which bump up the plays. The sun is out, people are remembering last summer and this is one of the tracks they want to hear."

There are other new entries this week with Michelle Gayle, the highest at 17 with 'Sensational'. KR3 One, Robert Owens, Dru Hill and Crystal Waters, as well as big climbs for 3T and Dat Punk.

Meanwhile, tracks demonstrating staying power are Lisa Stansfield's 'Real Thing', off the top slot this week after three weeks, Sash's 'Encore One Fois', Eternal's 'Don't You Love Me?' and The Blue Boy's 'Remember Me', hanging on at number 40.

The Spin - Orbital

3 **FR8** • **Scored** - **Slacker** DJ Recordings // **Don't No Play** - **Jay Z** (Northwestside) // **Step Into A World** - **KRS One** (Live) // **Elektronik** - **Chemical Brothers** (Virgin) // **Sine** - **Spice** (Brothers

WanPrest // **Yifin** - **Bosmer** (Kiss Multiple) // **Beach** // **The Melody** (Boris Dlugosz) // **On A Samba Tigi** - **V.K.K.** (Virgin) // **The Phosphat** - **CJ Bellard** (FR8) // **We're Not Alone** - **H.U.C. (K.S.M.F.)** // **Boom** and **Blonde** - **Burger Queens** (BubbaSho Recordings) // **Mo Marney** (Mo Problems) // **The Notorious B.I.G.** - **Bad Boy** // **Goodbye** - **Nahland** (Bom Group) (Positive) // **My Way** (World Go Round) - **Sandy B** (Champion) // **R.L.R. Groove** - **Double 99** (Gottlieb) // **White Powder Dreams** - **Fire Island** (Junior Boys Own) // **Somone** - **Assession** (Perfecto) // **Howe** (New On Earth) // **Return Of The Mack** - **Mark Morrison** (Galaxy) // **Underground** (Koolhaed & Osborne Remix) - **Snookie Pinks** (Clean Lip) // **Big One** - **Jedi Knights** (Universal Language) // **Midwinter** - **Benify** (Rhythm Area) (Skiff) // **Sundrize** - **Chicago** (Xtremezone) // **Melbourne** (Rock Steady Dub) - **Buddy Boney** (Junior Boys Own) // **Call & Response** - **Source Direct** (Science) // **The Way** - **Funky Green Eight** (Twisted) // **Dance With Me** - **Tin Tin Out** (PC) // **Argentino** - **Jeremy Healy** & **Amos** (Positive) // **Abundant** - **Fluke** (Clutch) // **You're Not Alone** - **Oliver** (Kiss) // **Toprock** - **Prequel** (Ward of Sound) // **Whiny** (Transpacific Int'l) // **The Shadow** (Rick from Underground) // **Bob & Carol** (Waring Shadow) // **Peep** - **Jersey J.C.** (Recording) // **Somebody Out There** - **My Three Boys** (BOM) // **Black & Black** - **All Nighters** (Doc & Dale) // **Flowstation** - **Vicent De Moor** (XL Recordings) // **Cochran's Song** - **Ennio Morricone** (Mercury) // **Man Don't Cry** (Tom Middleton Remix) - **Explosive** (Heavenly) // **High As Kites** (Bob & Siders) (Epic) // **Half & Full** (KRS) // **Don't Say No** - **The Big D** (Present) // **The Highest** (P. Mucha Soul) // **Automatic** (Rena) // **Confused** (Cool) (Slightly Rhythmic) // **Beat** (Jan Muffa) - **The Experts** (Digital Two)

pete tong



Spillbound East West // **Underground** (Koolhaed & Osborne Remix) - **Snookie Pinks** (Clean Lip) // **Big One** - **Jedi Knights** (Universal Language) // **Midwinter** - **Benify** (Rhythm Area) (Skiff) // **Sundrize** - **Chicago** (Xtremezone) // **Melbourne** (Rock Steady Dub) - **Buddy Boney** (Junior Boys Own) // **Call & Response** - **Source Direct** (Science) // **The Way** - **Funky Green Eight** (Twisted) // **Dance With Me** - **Tin Tin Out** (PC) // **Argentino** - **Jeremy Healy** & **Amos** (Positive) // **Abundant** - **Fluke** (Clutch) // **You're Not Alone** - **Oliver** (Kiss) // **Toprock** - **Prequel** (Ward of Sound) // **Whiny** (Transpacific Int'l) // **The Shadow** (Rick from Underground) // **Bob & Carol** (Waring Shadow) // **Peep** - **Jersey J.C.** (Recording) // **Somebody Out There** - **My Three Boys** (BOM) // **Black & Black** - **All Nighters** (Doc & Dale) // **Flowstation** - **Vicent De Moor** (XL Recordings) // **Cochran's Song** - **Ennio Morricone** (Mercury) // **Man Don't Cry** (Tom Middleton Remix) - **Explosive** (Heavenly) // **High As Kites** (Bob & Siders) (Epic) // **Half & Full** (KRS) // **Don't Say No** - **The Big D** (Present) // **The Highest** (P. Mucha Soul) // **Automatic** (Rena) // **Confused** (Cool) (Slightly Rhythmic) // **Beat** (Jan Muffa) - **The Experts** (Digital Two)

can you still see a dance compilation without a dj endorsement?

say what?

is in club compilations. You will still always sell a compilation with a good track listing but you're never going to retire on the one album."

RUSSELL COULTART, TRANSIENT
"Yes. Our current compilation, *Transient 5*, is not connected to any DJ and looks likely to be our most successful. With the right tracks and artists you don't need any gimmicks."

SPENCER GLEAS, GENERAL MANAGER, GLOBAL EXPORTS
"Unfortunately obvious tracks, big name DJs, your local big club association and scantily clad females are where the real money is in club compilations. You will still always sell a compilation with a good track listing but you're never going to retire on the one album."

YES. Our current compilation, Transient 5, is not connected to any DJ and looks likely to be our most successful. With the right tracks and artists you don't need any gimmicks."

ANABEL FIELDING, LABEL MANAGER, JDJ
"To talk about DJs merely endorsing a dance compilation is largely to miss the point. People want to listen to dance music as they hear it in the clubs rather than a compilation of crap radio edits. So long as there are good DJs with fresh ideas there will always be good albums."

JAMES HARRIS, LABEL CO-ORDINATOR, MINISTRY OF SOUND
"Obviously it is very important to have respected and exciting DJs compiling and mixing your dance compilations and they do have an impact upon sales. Ultimately, it is a combination of DJ, tracklisting, marketing and the strength of the brand that will sell your albums."

suitable for the label, tapes should be sent to **Kahuna Cuts, c/o 79 Parkway, London, NW1 7PP**. The New York based hardcore label **ANOTHER PLANE'S** UK distribution is switching from **Pinnacle** to **Plastic Head** and Birmingham's **URBAN HERO** label has switched distribution from **Network** to **Essential**...

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Bulletin #118 & 119

[BEATS] & [PIECES]

THE BLUE BOY'S first project after his mega hit with 'Remember Me' will be a remix of the theme music for the cult TV show *The Professionals* which is being released as a single to tie in with the first ever repeats of the show's 57 episodes on Granada Sky Broadcasting. Other mixes will be done by the GLADEZ ANROSE PROJECT... Simone at POPARAZIE is exploring the possibility of opening a CD promo list for CD-relevant DJs who play a minimum of three nights a week. Any interested DJs should contact Simone on 0181 532 3030 or write to Poparazie Promo Company, Unit 11, Impress House, Mansell Road, London W3 7QH. Dan and Jan Kahuna, promoters and resident DJs at London's big KAHUNA BUTGER night have started a label called Kahuna Cuts. It will focus on the type of Brit heavy trackie played at the club with the first release being FC KAHUNA 'You Know It Makes Sense/What Is Kahuna' featuring a mix by Fat Boy Slim. Kahuna Cuts is interested in hearing any demos that might be suitable for the label, tapes should be sent to Kahuna Cuts, c/o 79 Parkway, London, NW1 7PP... The New York based hardcore label ANOTHER PLANE'S UK distribution is switching from Pinnacle to Plastic Head and Birmingham's URBAN HERO label has switched distribution from Network to Essential...

1 COUNTRY edition 3 Tracey Blue 1997
RELEASED 14th APRIL 1997

18 IN THE MIX '97
19 TRADE - VOLUME FOUR
20 THE NO.1 SCSB ALBUM

response 01926 888 888

q&a



Itj Bukem

If one person is closely linked with the rise and development of drum & bass it is Hawaii-Five-0 fan LTJ Bukem. From prototype early cut 'Logical Progression' through to the albums of the same name and the cutting-edge club Speed, he has almost single-handedly taken his vision of future music into the clubs and onto records

NO ONE COULD ACCUSE YOU OF MILKING THIS. THERE HAS BEEN SUCH A BUZZ AROUND YOU FOR THE PAST 18 MONTHS, BUT IS IT FAIR TO SAY YOU HAVEN'T REALLY CASHED IN ON THAT TO THE EXTENT YOU COULD HAVE DONE?

"I didn't milk it. If it had been all just about me, myself and I, then I might have done the whole pop star thing. But for me the moment things actually started to happen I was thinking how can I turn this around and put the attention away from just me and on Good Looking and Logical Progression. So I could give something back to all those guys who had helped me. Yeah, I could have carried that whole thing off easily but there's so many other things to do." **SO THIS EXPLAINS WHY YOU'VE GOT BLAME DOING THIS LP RATHER THAN YOURSELF?**

"Yeah, Blame is presenting it and also has a lot of his tracks on the LP. So, people will be able to hear it for what it is and make their own minds up. Also, everyone here is starting their own labels rather than just putting everything through Good Looking. Blame has 720, Intense has Diverse Recordings, Taylor has Nexus, PHD has Ascendant Grooves and Conrad will have a rap label called Words To Be Heard. What me and Tony have set up here is a base for these guys to feed off and to help them avoid pressure."

WHY WASN'T THE NEW LOGICAL PROGRESSION LP ON LONDON/FFRR LIKE THE PREVIOUS ONE?

"The London thing was just a one off. There was nothing wrong, I thought it was excellently done, it sold well and got us known around the world. People always think that when there's a split that it's necessarily a bad thing. It was the same when Speed closed, people imagined all of these things went down."

THERE DID SEEM TO BE A BIT OF A BACKLASH AGAINST YOU LAST YEAR, PARTICULARLY IN THE PRESS?

"That's what happens. If they were saying nothing I'd be worried. The fact is that people need things to write, good or bad."

WHERE'S YOUR HEAD AT MUSICALLY AT THE MOMENT?

"Musically, my head is to get Logical Progression to work as a sound. So people go there and it's not just LTJ Bukem DJing, so that people know it's the others as well and not just me. For the past three years I've been travelling around the world constantly and I'd burn myself out if I carried on. Now, I just want to actually have

some time to get back in the studio. I actually did a whole track the other day which was novel. I'd like to have an EP by the end of the year. Also, I did a hip hop thing for a film called Playing God which stars the guy from The X Files."

WHY DID YOU NEVER SIGN A DEAL WITH A MAJOR AS AN ARTIST?

"If I did that how could I do what I'm doing now? I don't think that's a bad thing and I'm not against it at all but I'm against it for me. Those guys that have signed deals, I think it's good. We've all worked hard for a long time and it's good for them to do things like. For me, I've worked for years and it's got to the point where I can actually see whether you can do something on this level the way we're doing it."

WHAT ARE YOUR ULTIMATE AIMS?

"I've always wanted to have a club, maybe even own a club like Mr C does with The End. You know I have a great sound system. With the label I just want to carry on bringing people through and putting out good music."

[LABEL]

WORX RECORDS

[FOCUS]

WORX RECORDS

165-167 Willesden High Road, London NW10 2SG; Tel 0181 459 9738; fax 0181 459 8727

One-year-old Jive offshoot Worx is a house and garage label set up as an outlet for one-off releases and underground sounds.

HISTORY

Worx is headed by Max Bloom, whose engineering career led him from Lillie Yard, where he worked with Soul II Soul, The KLF and Nomad, to Zomba's Battery studios as a freelancer. While at Battery, engineering for the likes of Lighthouse Family and Shara Nelson, Bloom began putting out his own productions on white label and set up the Waveform imprint. This led to Jive approaching him with a view to setting up a new label to release underground dance, both from Worx artists and on import.

First releases included Joe T Vannelli featuring Csilla's 'Man In The Moon', Sinnamon's 'I Need You' with mixes by Todd Terry and Masters At Work and Technronic's 'Pump Up The Jam'. 'Jive has obviously never been known as a credible underground label, and Worx was set up to bridge this gap,' says Bloom. "We're picking up on strong underground tracks and hopefully crossing them over to the mainstream." Although Bloom licenses tracks to the label, he steers clear of bidding wars involving silly money, instead preferring to develop the careers of signed artists. Albums are in the pipeline for Casino and Urban Blues Project, and Worx has also picked up Csilla's album, produced by Joe T Vannelli in Italy.

KEY STAFF:

Max Bloom, A&R manager; Mike Peden, consultant; Jane Austin, A&R co-ordinator

SPECIALIST AREAS: Underground house/garage

KEY ARTISTS:

Casino, Urban Blues Project, M&S

LAST THREE RELEASES: Urban Blues Casino - 'Sound of Eden'; Urban Blues Project - 'Your Heaven'; Technronic - 'Pump Up The Jam'

COMING UP:

'Guidance' featuring mixes by Space Brothers and Sol Brothers; 'Groove On' - 'Yo Yo Honey'; 'Pressure' - M&S presents Urban Spirits

RETAILER'S VIEW:

"Worx was very strong starting off, with two wicked first releases. Things have gone a bit slack for a while but their release schedule for the rest of the year is looking good," Paul Warren, Release The Grooves

\$

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	R Kelly	SONG	THE S	BELIS	5 READ	6 DON'T	7 YOU A	8 MFE0	9 LAZY	10 HALO	11 RICHA	12 ON &	4 13 UNDE	9 14 ENCO	6 15 MAM	5 16 IT'S N	17 SECR	11 18 SOME	15 19 D.I.S.I	8 20 BLOC	4 21 GROO	10 22 NRT	14 23 NORT	13 24 NRT-EM

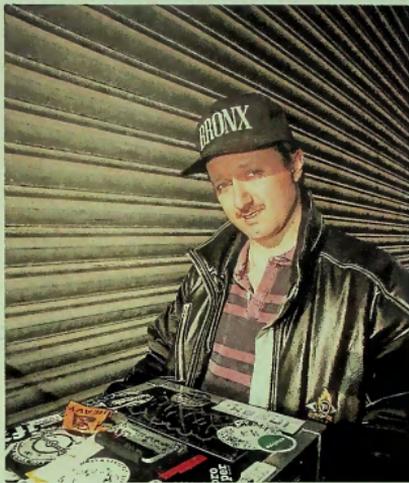
Freddy Fresh hails from Minneapolis and is a breakbeat fanatic with as much bounce as the music he plays. He loves to mix his beats and styles, from electro to techno, keeping things fresher than fresh. He loves DJing in Cologne, Germany and Melbourne, Australia - give him a club with giant, moving robots and his night is complete!

JOCK

freddy fresh

ON HIS BOX

PIC: GP



top[10]

'REVELATIONS' SYNTH IT (ATMOSPHERE)

"This 12-inch changed techno music as I was to know it. Mundo Muzique co-produced this, but it was Andre 'Phenix' Estrada who was the genius behind this classic. Estrada is a musical composer who understands chord structure, bassline arrangement and the creation of futuristic sounds and haunting vocal samples. The man is the most underrated producer in N.Y.C. and possibly even today is the best talent hiding in N.Y.C."

'ORIGINAL BIG APPLE NOISE' VOL 2 J&T (BOOTLEG)

"I heard this 12-inch on a mix show while watching a baseball game at Shea Stadium. It is a mega-mix made with non-stop, reel-to-reel edits. It does not list the producers. The Latin Rascals, anyone on the record. A train-spotter's dream, it utilised well over 75 12-inches to make this incredible journey on vinyl. To this day no-one has ever made anything like this record."

'DANCE' EARTH PEOPLE (APEXTON/UNDERWORLD)

"1997, and 92,000 copies on, this is the best-selling single that M.T.I. distribution in N.Y.C. has ever sold. It was produced by Pal' Joey Longo, who surprised himself by the way it exploded worldwide. Lucky for me Joey authored mine! An incredible house thumper that I still play regularly."

'IT'S YOUR ROCK' FANTASY 3 (SPECIFIC)

"This record uses the melody from Crash Crew's 'We're on the radio' (Boy City Records) from 1980. But it has so much bounce, flavour and stamina that you can bust it today and people still run up to the tables. The instrumental is amazing. My friend Aldo Marin, who runs Cutting Records in N.Y.C., edited it. It stays in your mind forever."

FREDDY'S STEAMIN' 10

- 1 'LISTEN TO ME' Sasha Cray (Wax)
- 2 'WHITE FUNK' DJ White (Vicious)
- 3 'WHITE LABEL FUNK' DJ Madd (Redemption)
- 4 'WHEN YA MOVIN'' Coalition (Sneak Tap)
- 5 'HIGHER MOVES' Grumpsters (Ecotic City)
- 6 'SER ELECTRONICUS' R.I.M. (Ape Lotion)
- 7 'VARIIOUS TRACKS' Subhead (Subhead)
- 8 'ANT FACTOR' Ant Factor (Aristo)
- 9 'CRYSTAL' Imperial Stormtroopers (Tricked Out)
- 10 'MADD MACHINES' Analogical Mind (Cipher)

GAMES OF LIFE' JUS' 4 MC'S (EXPRESS)

"I first heard this on WBLS Mr Magic Show one day in the mid-Eighties when I was on the #1 train heading uptown. When I got back to St Paul, Minnesota, I began trying to track this song down and found out it was extremely rare and virtually no record stores in New York or Minnesota had it, or had even heard of it. Through perseverance I finally found it was Marley Marl/T.J. Swan. This record has the old school flavour with Marley's patented beats and haunting chords and bassline."

'I WON'T STOP LOVING YOU' C BANK (NEXT PLATEAU)

"Singer 'Diamond Eyes' takes this Latin freestyle record into another dimension with her melancholy voice. A very popular record in the Bronx, Brooklyn or all of New York for that matter, when it came out. It has a freestyle charm unequalled by other C Bank records."

'\$1.15 PLEASE' METRO (NU GROOVE)

"In 1990, New York City raised transit fares to \$1.15, hence the name of this track. There are four mixes of this peaceful, tranquil, house number but the 'Brownstone express' mix with its lush chords takes me back to New York. Amazing record."

APEX TWIN (R&S)

"R&S number 9201, you know, the one with digeridoo on it! Forget about making a song that is so far ahead of the times that it changes the way the earth rotates on its axis - and Richard went ahead and made four of them on this one! Unbelievable, even today."

'LOST ENTITY' BRING THAT BEAT BACK (NU GROOVE)

"Number 46 on Nu Groove's catalogue, this 12-inch was produced by Mike 'Paradise' Munoz with Joey Beltram. Four experimental and haunting tracks that for me were a revolutionary turning point in the future of electronic music."

'IN THE BOTTLE' C.O.D. (EMERGENCY)

"This was produced by Mann Parrish and Roul Rodriguez and made with a Pro-1 keyboard and some minimal equipment. It came out in 1983 and sounded so futuristic it was, to me, at the forefront of electronic music. Legendary, and very nice guy, Mann Parrish was hot with his Hip-hop-Bebop and his Sugar Scoop labels. I still play this one at 118bpm."

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

BORN: Minneapolis in the 1960s. LIFE BEFORE DJING: Worked at Candy Records in the Bronx. FIRST DJ DIO: Local racial riot parties in Minneapolis St Paul. "My first European gig was in the early Nineties in Paris, France, with Jeff Mills and Damon Wild for Experimental Records." MOST MEMORABLE GIG: Best - "Kissel's Club, Melbourne, with the 1P-foot, moving hydraulic robots. Amazing! Plus I got to play a night of old school electro and his hop... Loved the 'Worst' - a gig in East Germany in the mountains where they had no flyers and no promotion and no-one knew I was coming and some fool had brought his two-year-old daughter who is probably now suffering from hearing loss. Amazingly, no-one thought this was strange!" FAVOURITE CLUBS: "Every Melbourne club was amazing. Also the DP 42 clubs hosted by Roland Casper and Claus Bachor - and generally the whole Cologne scene that supports the party shutt to way cool!" NEXT THREE GIGS: Open air party, Cleveland (April 19); AIDS Benefit, Boston (May 3); Hole Platten Tour (5). DJ TRADEMARK: "Playing a wide spectrum of good music - I try to mix up classics and the new school with dicing (scratching) thrown in for good measure." LIFE OUTSIDE DJING: Artist on Eye Q Records. "Hectic and chaotic and family-orientated with my wife and three kids and running my Analog/Socket/Borqua labels."

[cv]

Limited edition 3 Track blue vinyl
RELEASED 14th APRIL 1997

18 IN THE MIX 97
19 TRADE - VOLUME FOUR
20 THE 101'S DISC-F ALBUM

response 000 275888

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30	39	RUME
32	40	WHEE

Bullseye titles

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



KRS One 'Step Into A World (Rapture's Delight) (JIVE) (RAP)

Heathy national radio play could guarantee veteran rapper KRS One the biggest hit of his 10-year career. Using Ke\$ha's vocal interpolations of Blondie's 'Rapture' (arguably one of the first rap records name-checking Fab 5 Freddy!) and a spot of Mobawks' 'The Champ', KRS drops a raw winner helped along by Jessie White/Third Eye production and the former's own 'Yes yes y'all' etc exhortations. LP version is just a slightly longer (4'51") version of the radio edit (4'30") with an instrumental, though hardly that with many shunts still in there along with mid-section strings. ●●●●●

JH

A REMINISCENT DRIVE 'GIVEN' (HOUSE)

This wonderful six-track EP follows in the same musically rich tradition as the two previous ARD EPs. Mainman Jay Absansky continues to come up with gorgeous melodies and experiments with a wide variety of styles – on the lead track alone ('Dawn Man') there's a Supertramp-style harmonica intro before it goes into Café Del Mar-style Latino guitar. There's too much to say about this EP in this review so just buy all three EPs and wack on your headphones ○○○○○

BB

HOUSE TUNE OF THE WEEK

THE SPACE BROTHERS 'SHINE' (MANIFESTO)

Ricky Simmonds and Stephen Jones team up with Joanna Law for this much in demand Manifesto present with piles of mixes from Dattara, Canny, Huff and Fade. The 'Full Vocal' mix is very pumpny and a choice option with a very infectious synth riff supporting Joanna Law on her singing duties. Canny provides two Euro-styled mixes in a 'Dub Mix' and a 'Heavenly Vocal' which add well to the vox. The rasping 'Dattara Mix' again makes full use of all lyrics and toughens up the general feel in a grating version that is entertainingly severe while Fade uncomplicates matters in a subtle yet pulsating mix that will fare well with Fade followers. The Full Vocal gets the vote here though. ○○○○○

CF

SPECIAL AGENTS 'KINDRED SPIRITS' (DIGITAL)

DUNGEON RECORDS (HOUSE)

Blessed are the deep house makers, as Monty Python surely once said. Or maybe not. Even so, praise should certainly be heaped on this very deep, instrumental groove that works for the full Wild Pitch/Daft Punk vibe and goes a treat. The 'Late Nite Dub' is exactly how the title sounds – laid back – while the bonus cut 'Ripe' is more of the same but with a distinct tribal, rhythmic feel. Juicy. ○○○○○

BB

AS ONE 'IN WITH THEIR 'ARPS AND MOODS AND JAZZ AND THINGS' (CLEAR) (TECHNO)

Kirk Degioirio returns with quite a stunning EP. It kicks off with the lush, warbling organ and synth melodies of 'Triumphant' – a sort of Japan-go-jazzy. Then comes 'Electric Hymn', with a funky kick drum and some atmospheric synths, and 'Last Of The Amoravios', another kick drum instrumental workout. ○○○○○

BB

paul gotel's



Paul Gotel featured in *Jack On His Box* RM (issue dated August 27, 1995)

streamin' tips for the week

- 1 'DON'T PLAY DEAD' CaSino (acetate)
- 2 'NIGHTMARE' Brainbug (Postiva)
- 3 'SENSATIONAL' Michelle Gayle (First Avenue)
- 4 'WANNA BE THE ONLY ONE' Eternal (EMI)
- 5 'VAMP 97' Outlander (R&S)
- 6 'YOU'RE NOT ALONE' Olive (RCA)
- 7 'TRANCE WITH ME' Tin Tin Out (VC Recordings)
- 8 'COMING HOME' Rozzatta (white label)
- 9 'EXTREMIS' HAL feat. Gillian Anderson (Virgin)
- 10 'WEEP' Skunk Anansie (One Little Indian)

S

1

R. Kelly

2 SONG

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4 BELLS

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18 SOME

19 D.I.S.C

20 BLOC

21 GROO

22 18 TIL

23 NORT

24

13 24

[commentary] by alan jones



W/L	Wk	Trk	Artist	Label
0	1	2	SHINE (CANNY/OATTA/FADE/HUFF MIXES) Space Brothers	Campbell
0	2	7	GOTTA LOVE FOR YOU (FULL INTENTIONS/HARPEVIN SAUNDERS/SERIAL DIVA MIXES) Serial Diva	RCA
0	3	1	YOU'RE NOT ALONE (ANDREOLLO & OSBORNE/OLLO & SISTER BLISS/MATTHEW ROBERTS/GAUK RUK MIXES) Olive	VC Recordings
0	4	21	DANCE WITH ME (TIN TIN OULI/HARPO/QUICKSILVER MIXES) Tin Tin Out	Virgin
0	5	10	AROUND THE WORLD (DATT PUNJAGOT/BOBASS MIXES) Datt Punk	Higher State
0	6	2	DON'T U WANT SOME MORE (DILLON & DICKINS/MATTEO/TALL PAUL MIXES) Matteo	Jagjaguvs3
0	7	4	AND THEN THE RAIN FALLS (BLUUE AMUZON/ANDY LING MIXES) Blue Amaze	1st Avenue/RCA
0	8	1	SENSATIONAL (HYPER GO GEDERIC KUPPE/CASINO/TIMIAN) Michelle Gayle	Faze 2
0	9	1	FUNK ME (DEFERNO/TIG/CLANK MIXES) Clank	Talkin Loud
0	10	12	IT'S ALRIGHT, I FEEL IT (MASTERS AT WORK/MOD I SWING/ARMAND VAN HELDEN/PRO SIZE MIXES) Nuycorcan Soul	Motown
0	11	34	REQUENT LINE (INTERGEE MIXES) Zhmo	MLL/Epic
0	12	1	BLOOD ON THE DANCE FLOOR (FAREY & HELLERBERGER/CAM/MICHAEL JACKSON & TEDDY RILEY MIXES) Michael Jackson	hr
0	13	2	REFLECT (CHRIS LIBERATOROFF/JERRY MIXES) Three 'T' One	WEA
0	14	37	THE DIFFERENCE (SPOT ON/TWEEKEY & FUNKY/VA TECHNO BOHEMIANS MIXES) Fummy Walker	Multiply
0	15	22	SOUL POWER (BORIS DLUOSCO/DJ SNEAK MIXES) Spensane	RCA
0	16	29	I LOVE YOU...STOP! (EXPERTS/POWER PLANET MIXES) Red 5	HOU Choops
0	17	1	CUDDELY TONY MARK PROSHOT/LINDAUR VASCOLEZ MIXES) Gary Barlow	JDJ Productions
0	18	3	NETHERWORLD (JULIES VERDE/DI RANZO/VERLEB LIEB MIXES) L3B	hr
0	19	29	I'M A MAN NOT A BOY (TONY DE VITRIN/TIN OUT MIXES) North And South	AM/PM
0	20	10	AUBURN (JAY CHAPPELL & TOMISLAUO, BROTHERS MIXES) Skylab 2000	Champion
0	21	11	THE PROPHET (C.J. BOLLAND MIXES) C.J. Bolland	Skway
0	22	3	I LIKE IT (LISA MARIE EXPERIENCE/PHIL WELSH MIXES) Angel Miras	Timezone
0	23	6	MAKE THE WORLD GO ROUND (DEEP DISCH/DIRTYS & MOORE/MALCOLM DUFFY MIXES) Sandy B	hr
0	24	19	MAKE IT REAL/ROVER BITCH (MIXES) HelioProject featuring Danny Campbell	Distinctive
0	25	1	CAN YOU FEEL THE HEAT (CARLE YOUNG & SUPREMAIT/BOBYOY MIXES) The Carle Young Project	Worx
0	26	23	MYSTERY LAND (MIXES) Y Traxx	All Around The World
0	27	8	THE WILD STYLE (SHARPS/SUPREME EGGKULUB/HEADS MIXES) DJ Supreme	Mercury
0	28	5	SOUND OF EDEN (CASINO/HIGH SOCIETY/DICTION BLONDES MIXES)BA (CASINO MIX) CaSino	Deviant
0	29	15	SCARED (DYLAN RHYMES/POSS/SLACKER/FATBOY SLIM MIXES) Slacka	(Almost)
0	30	14	ANDUR (MIXES) Pump Kings	Aegen/Virgin
0	31	14	LET'S GET DOWN (SAISHI TOMETOH/ BROTHERS/PETE DORNER & RICHARD VISSON MIXES) Tony Toni Tone featuring DJ Quik	Whoppy!
0	32	3	HAVE FUN (RED JERRY/VITTY BITTY BOOZY/WOZY/COMA B.S.T. PETER & HEAVEN MIXES) Coma B	East West
0	33	10	FORBIDDEN FRUIT (MIXES) Paul Van Dyk	Heat
0	34	1	GIVE ME THE FEELING (MIXES) Franki Gonzalez	Epic
0	35	2	STAR PEOPLE (FORTHRIGHT/HEALY, AMOS & KOGLIN MIXES) George Michael	No Respect
0	36	27	SCENT OF LOVE (MIXES) Rednika	Rainforest
0	37	2	HEAVEN ON EARTH (DILLON & DICKINS/ANDY GRAY/DEEY FINGERS/STEVE SPACEK MIXES) Spellbound	Urgent/Warfa
0	38	15	GALAXIA (DATTARA/CRAVISON DAWN MIXES) Moonman	Mercury
0	39	10	YOU SHOWED ME (TODD TERRY MIXES) Lightning Seeds	Twisted
0	40	10	EPIDEMIC (HENSING & BOEHME/HUNTERMAN & BOZZIN MIXES) Exit Eee	Cheeky
0	41	58	HIGH ENERGY (TONY CROOKS/RAIN/FOREST MIXES) Strategy	State
0	42	23	YOU'VE GOT IT (FRANKIE KNOLKES/PATT DAREY/GOOD/DELIX MIXES) A1ah	Hi-Life
0	43	3	SAY, IF YOU FEEL ALRIGHT (CRYSTAL WATERS & NORTHLUMINY & MARIO & NICHOLAS PALERMO) Crystal Waters	Eastern Bloc
0	44	10	LET ME BE YOUR UNDERWEAR (PETER RAUHOFFER MIXES)JUNIQUE (DEVIN FISHER MIXES) Club 9	Heat/Positiva
0	45	18	REVERENCE (ROLLO & SISTER BLISS MIXES)JANSOMIA (ARMAND VAN HELDEN MIXES) Faithless	Hi-Life
0	46	10	INTERSPACE (TREMOLITE/VENDELLE & HAIKANE MIXES) Discords	4 Liberty
0	47	20	STRONGER TOGETHER (FORTHANDY LINGS/SLACKER/RAMP MIXES) Stan	Multiply
0	48	32	KILL TIME (FORTHYMA MASTERS/FISH HEAD/WORK IN PROGRESS MIXES) Tina Cousins	Virgin
0	49	4	GROUWERD (KULBESKE/DATTARA MIXES) Natural Born Creators	Way Of Life
0	50	6	SUPERNAURAL (MOLISSE TAH/LIQUIMAX INC.& M&S MIXES) Kim English	Escapade
0	51	24	ONE MORE TIME (DIRTY POTTEN SCOUNDRELS MIXES) Divas Of Color featuring Evelyn King	Maniesto
0	52	17	MORNING LIGHT (TCHY & SCRATCHY/WEINS MAHLSTEDT/PAGANINI TRAXX MIXES) Team Deep	MCA
0	53	5	LEGENDS (TIN TIN OULI/C BOLLAND/DJ PIPPI MIXES) Sacred Spirit	hr
0	54	3	IN THE HEAD (ARMAND VAN HELDEN/SIMON SLATER MIXES) Gal Decor	Positiva
0	55	1	THE SAINT (AN ANTHONY STEPHENS/CARMASS MIXES) Spanghilly Surfers	hr
0	56	1	MY LOVE IS DEEP (NUSHAARMAN VAN HEDEN/TINAM/SHARP) Sara Parker	hr
0	57	30	LOVE ON & DA/MIGHTY LOVE (DAVID MORALES MIXES) Lorraine Cato	hr
0	58	26	THE SAINT (MIXES) Orbital	hr
0	59	10	NIGHTMARE (BRAINBUG/TALL PAUL/BURGER QUEENS/PAT MAHATTAN MIXES) Brainbug	hr
0	60	28	SOMETIMES (MASTERS AT WORK MIXES) The Brand New Heavies	hr

It's no surprise that after debuting at number two last week the SPACE BROTHERS' single 'Shine' has moved to the top of the chart. It has more support from DJs than any previous number on this year but is still not secure as SERIAL DIVA'S 'Gotta Love For You' is only 10% behind, and closing fast. There's also a mounting challenge from OLIVE'S outstanding 'You're Not Alone', which first charted last July, climbing to number 11 in mixes by Tin Tin Out and X-Press 2. This time around, it's proving a great deal stronger, debuting at number three thanks to a multiplicity of mixes - including notable ones from Oakenfold & Osborne and Rollo & Sister Bliss - spread across three 12-inches. It has a massive 61% less support than the Space Brothers but should be well-placed again next week. The two other new entries into the Top 10 are also re-issues. MATTHEW'S 'Don't U Want Some More?' - in at number six on Higher State - was previously a club success on Guerilla, while CLANK'S 'Funk Me' - new in urban - had its initial outing last year on Urban Sound.

Looking to keep them all next week is MICHAEL JACKSON'S 'Blood On The Dance Floor' which debuts at number 12. With urban DJs covered by the Refugee Camp and Terry Riley mixes and pop DJs serviced with Tony Moran mixes, it is destined to make a big splash on those two charts too.

Another multi-chart smash is ZHANE'S 'Request Line', serviced to R&B DJs eight weeks before a deep house remix by Nitrobeat was mailed to house jocks, it climbed to the top of the urban chart last week, and rates 57% ahead of its nearest competitor on that chart this week, while advancing from 34 to 11 on the upfront (house) chart. To complete its hat trick, it debuts at number 40 on the pop chart. Among London DJs, who make up 32% of our panel this week, the Top 10 records are as follows (national positions in brackets):

1) SHINE - Space Brothers, 2) GOTTA LOVE FOR YOU - Serial Diva, 3) 5) AROUND THE WORLD - Datt Punk, 4) 8) SENSATIONAL - Michelle Gayle, 5) 12) BLOOD ON THE DANCE FLOOR - Michael Jackson, 6) 11) REQUEST LINE - Zhane, 7) 10) IT'S ALRIGHT, I FEEL IT - Tonyoni Soul, 8) 7) AND THEN THE RAIN FALLS - Blue Amaze, 9) 4) DANCE WITH ME - Tin Tin Out, 10) 3) YOU'RE NOT ALONE - Olive.

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RELEASED 14th April 1997

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17 20 THE DJ'S SCD-F ALBUM

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27	34	2 BEC
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38	38	REME
30	39	RUIME
32	40	WHRE

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alternative cuts

- 'INTERVISION' JIMMY TENOR (WARP LP)**
More warped jazz excursions heavily influenced by the mighty Sun Ra
- 'SIGN OFF FROM AMADEUS' LITTLE CREATURES (MIDI LP)**
Nax gen rootsical tricks from fresh Tokyo new school
- 'LUNA PARTY' HARVEY (BLACK COCK 12")**
Pre-millennium acid funk. Large!
- 'HERE COME THE ALIEN' AFRIKA IZLAM & TRICKY (4TH & BROADWAY 12")**
Hiding behind that comet!
- 'LOVELESS' 4 HERO (TALKIN' LOUD)**
Beyond words!
- 'HARD NORMAL DADDY' SQUAREPUSHER (WARP LP)**
Check 'Cooper's World' for spirit-of-Jaco-Pastorius-meets-Shaft-in-America
- '6 UNDERGROUND (REMIXES)' SNEAKER PIMPS (CLEAN UP 12")**
Top tune from '96 saintly repackaging with various remixes
- 'JOURNEY INTO SATCHIDINANDA' ALICE COLTRANE (IMPULSE CD)**
One of the most beautiful recordings ever! Buy it!
- 'PICNIC ATTACK' I CUBE (VERSATILE LP)**
Eurostar has made the difference!
- 'FINDING ALH84000165 (ASHLEY BEEDLE REMIX)' OUTSIDE (DORADO)**
Ballistic Batuacada breakdown business

Compiled by **gilles peterson**
and played on his Worldwide radio show, Saturdays 10pm-12am, K105 100FM

and out club mix - and features little of the original. Finally, there's 'Beats Fiends Search For Blood' which fits the same description as 'Zip Gun' really. Interesting then but not the killer hit some might be expecting. ○○○○ **BB**

DUST 'FELINE' (BLOOD) (ALTERNATIVE)
Another gem from the Blood stable. Showcasing the eclecticism of the label, Dust are far removed from the drum and bass world of labmates Skycutter. This single is more Tricky-meets-The-Doors in a very dark back alley. 'Feline' is all brooding menace before the guitars burst out of the shadows while 'Fluid' has a touch of Tendersticks' dark melancholy to it along with more Tricky vocal-isms. One to keep a close eye on. ○○○○ **BB**

WET DREAM FEATURING KEN ARD 'RAIN' (SUBVERSIVE) (HOUSE)
Gentle US house with super optimistic male vocal isn't exactly flavour of the month but this one's certainly tasty enough to satisfy a hungry crowd. Produced by clever Devin Fisher and with a solid groove and a vocal in an almost De Ce Rogers vein this is a joyous (but not in the slightest sickly sweet) bit of totally non-boring deep house. The Hard Life Dub on the B side is even more infectious and just a little darker. ○○○○ **BB**

SPENSANE 'SOUL POWER' (WEA) (HOUSE)
This one's got some pedigree - James Brown sampling, Basement Boys producing, Mousse T engineering and keyboarding, Boris Dlugosch and DJ Sneak taking turns remixing...and giving you one appeal for soulful music in several versions. It's always hard to live up to great spoken intros (remember Technique's 'This Ole...') and Dlugosch's first mix struggles with some pleasant house and organs to be as soulful as it has already committed itself to be. Of his two mixes the more unusual dub is probably more inspiring for the soul. Sneak strikes gently and builds up to his statement with what feels like thousands of layers of sound. Then his Powerful Preacher mix adds some thrust to the proceedings and finishes the show with a bang and a big funky chugger of a mix. ○○○○ **D&H**

ZHANE 'REQUEST LINE - NITREBED MIXES' (MOTOWN) (HOUSE)
Two mixes of Zhane's latest by Junior Sanchez and Harry Choo Choo Romero, or Nitrebed for short. The vocal remix is solid head nodding fodder but somehow the remixers' work is better appreciated on the stylish almost Star Wars flavoured deep and dizzy dub. The vocal's fine but this rumbling and grumbling number isn't really the best home for it. ○○○○ **D&H**

ALTERNATIVE TUNE OF THE WEEK

KID LOCO 'THE REAL POP PORN BLUE SOUND/MORE REAL POP PORN BLUE SOUND' (YELLOW)
More French delights, this time in a more chilled-out vein. Two 10-inches featuring four tracks and a wealth of sounds. First up is 'Alone Again So', a beautiful and very mellow ambient beats track that fits the File Brazilia/Air mould. Then comes 'The Bootleggers', another breezy organ and flute-based interlude. The second single is a little less inspiring and features the easy listening, hip hop beats of 'Cosmic Supernatural' and the more impressive drifting organ melody of 'Relaxin' With Cherry'. ○○○○ **BB**

GIRL EATS BOY 'GIRL EATS BOY' (HYROGEN DEUBEK) (BREAKBEAT)
Loi Hammond and Isabel Lebreton get together on the A side of this track for the original mix - a very simple and nicely uncluttered breakbeat balneario groove thing with blurred vocal. Dirty Beats' pop party hearty and throw in the excitable kitchen sink of breakbeat tricks for a rock-the-dancefloor mix and finally Blue Frog head off into the opposite direction - down deeper and down - before building back to floor frenzy. ○○○○ **D&H**

KAMAFARGE - 'RUMBLETILTSKIN' (TORTURE) (TECHNO)
Round two for Billy Nasty's new label - this time Billy teams up with Burns and Kooter from The Afoot. Again, on offer is a no-nonsense techno knees-up of the highest order. Dirty white noises hack away at the hammer-banging beats, whilst some reversed loops go one on one with a screaming, ear-piercing siren. Peak time stuff, know wot I mean? ○○○○ **DM**

MATTHEW B 'DON'T GO DOWN' (KICKIN') (TECHNO)
The little track kicks off in Matthew B's usual style, bubbly electronics interlock with melodic key parts while the beats come hard and heavy. Over on the B-side Matthew works 'Cracid' acid breakbeat style, a third of the way in, the 4/4 shows its head and the energy levels ride high on the Richter scale. One to watch closely this year. ○○○○ **DM**

urban cuts

- 'DON'T WANNA BE A PLAYA' JOE**
- 'I WANNA BE THE ONLY ONE (BLACKSMITH REMIX)' ETERNAL**
- 'SHELTER' (LP) BRAND NEW HEAVIES**
Could be accused of not moving on dramatically though the funky cuts still stand out.
- 'SHARE MY WORLD' (LP) MARY J BLIGE**
Some class moments from the Queen of hip-hop soul
- 'THE THING YOU DO (DA INCREDIBLE UPTOWN REMIX)' GINA THOMPSON**
Never a massive fan of this cut until this remix on that A Tribe Called Questive
- 'WHAT KIND OF WOMAN (REMIXES)' MINT CONDITION**
Always one of my favourite ballads, deserves to be a hit
- 'STAY RIGHT HERE' AKIN**
UK female duo harmonising over Angela Winbushes 'Treat You Right'
- 'LIKE THIS AND LIKE THAT (REMIXES)' LAKEISHA BERRI**
Top club track with good remix package
- 'FOUR PAGE LETTER' AALIYAH**
Another unmistakably mellow cut from r'n'b's premier fashion victim
- 'IN MY BED' DRU HILL**
Already large Stateside, Linslee's mix is the better remix to the so-so Del effort

Compiled by **trevor nelson**
and played on his Radio One show on Saturdays 3.30pm-6.30pm

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

the BUNCH

[commentary]
by Tony Farsides



Compiled by Alan Jones from a sample of about 500 releases - Fax: 01753 602 200

Track	Artist	Label
1	REQUEST LINE	Zhane
2	CAN WE	SWW
3	5 MILES TO EMPTY	Brownstone
4	HYPNOTIZE	Norlouis B.I.G.
5	SATURDAY NIGHT (LP)	Zhane
6	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS-One
7	I'M NOT FEELING YOU	Yvette Michelle
8	LIFE AFTER DEATH	Norlouis B.I.G.
9	DON'T LEAVE ME NO DIGGITY (REMIXES)	Blackstreet
10	AIN'T NO PLAYA	Jay Z featuring Foxy Brown
11	NEVER HAD A LOVE LIKE THIS BEFORE	Steven Dante & Julee Roberts
12	LOVE JONES (LP)	Original Soundtrack
13	YOU SHOULD KNOW	Danell Jones
14	ONE IN A MILLION	Ashlyft
15	ON & ON	Erykah Badu
16	ASSORTED PHILAVORS (LP)	Assorted Philavors
17	HEAD OVER HEELS	Allure featuring Nas
18	BADUJIM (LP)	Erykah Badu
19	NO TIME	Lil Kim
20	CAN'T NOBODY HOLD ME DOWN	Puff Daddy featuring Mase
21	MR. BIG STUFF	Queen Latifah
22	SENSATIONAL	Michelle Gayle
23	JUST THE WAY YOU LIKE IT	Tasha Holiday
24	HOW I FEEL	Chynah
25	NORBODY	Kolth Sweat
26	THE ULTIMATE	Adidas
27	BIG DADDY	Heavy D
28	WEEKEND THANG	Atlanta Hunter
29	KEEP ON KEEPIN' ONICOLD ROCK A PARTY	MC Yell
30	TO LIVE AND DIE IN L.A.	Makaveli
31	REMEMBER	Laren
32	SOMETIMES	The Brand New Heavies
33	SOMETHING ABOUT YOU	New Edition
34	YOU MIGHT NEED SOMEBODY	Shola Ama
35	VAPORS/SNOOP'S UPSIDE YOUR HEAD (REMIX)	Snoop Doggy Dogg
36	SECRET LOVE	Celice
37	IT'S ALRIGHT	Deaf Hillz
38	SPIRIT	Sounds Of Blackness featuring Craig Mack
39	BETA LISTEN LP	Laurenas
40	UNTIL THE DAY	Nanchahal

Illtown	Wine
MJ	MLL
MLL	MLL
Bad Boy	Bad Boy
Illtown	Motown
Jive	Jive
Puff Daddy	Puff Daddy
Interscope	Interscope
Northwestside	Northwestside
Definitive	Definitive
Epac	Epac
Lafayette	Lafayette
Atlantic	Atlantic
Kedar/Universal	Kedar/Universal
Hall Of Fame/Epac	Hall Of Fame/Epac
Crove	Crove
Kedar/Universal	Kedar/Universal
Atlantic	Atlantic
Bad Boy	Bad Boy
Motown	Motown
Interscope	Interscope
1st Avenue/CA	1st Avenue/CA
MCA	MCA
Rhythm Series/Parlophone	Rhythm Series/Parlophone
Elektra	Elektra
Atlantic	Atlantic
Uptown	Uptown
Cooltempo	Cooltempo
East West	East West
Interscope	Interscope
Progs	Progs
hrr	hrr
MCA	MCA
WEA	WEA
Interscope	Interscope
Lynx	Lynx
Machismo	Machismo
Perspective	Perspective
Yab Yum/Epac	Yab Yum/Epac
MCA	MCA

Two interesting promos which act to surface in the next few weeks are new mixes of YVETTE MICHELLE's 'I'm Not Feeling You' and KRS 1's 'Step Into A World (Rapture)'. Both have missed inclusion on the current releases but will be promoted to DJs anyway for possible commercial release later. The Yvette Michelle mix is by Funkmaster Flex and pinches the melody from Phil Collins's 'In The Air Tonight' and a break from Chocolate Milk's 'Actions Speak Louder Than Words'. DJs should also be aware that Safe & Sound Promotions have changed their address and telephone numbers and can now be found at the following: Music House, PO Box 5200, 45-53 Sinclair Road, London W14 0Y. Tel: 0171 300 6600, Fax: 0171 300 6602, E-mail: Safe5200@aol.com. JERU THE DAMAJA has announced some live UK dates which are as follows: Fat City, Manchester (May 1), The Garage, Glasgow (2), Green Energy Festival (3), The Leadmill, Sheffield (4), Astoria, London (5) and Brighton Essential Festival (26). In the top 10, ZHANE are benefiting from the fallout of an album sampler, while Arista mailed a triple-vinyl pressing of Biggie's 'Life After Death' set. Elsewhere, BLACKSTREET time their visit to the UK with a top 10 entry with 'Don't Leave Me', helped by the new 'No Diggity' mixes on the flip. Meanwhile, BROWNSTONE might be supporting Blackstreet at the Albert Hall but have piped Teddy Riley to number three.

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MICHAEL JACKSON

VARIOUS 'PANGAEA 2097' SAMPLER (PAGODA) (TECHNO)

The first Pagoda compilation features the likes of Orpik, Etike, Alex Martin, Numinos, Despined Toguna and Simes and four cuts are previewed here. Sadly, there's no artist listing on the 12-inch apart from the fact that the first excellent cut-up, funky techno groove 'Kindred' comes from Etike via the mixing desk of Dave Angel. The next cut, 'Last Summer Dream' is a very rhythmic and dark instrumental that shifts a gear into deep house territory thanks to a great piano line. The Van Cleef mix of 'Midnight Fields' on side two is deep and bubbly trip hop with a neat guitar line strumming through it while the closer 'Aquarius' is a moody, down tempo progressive instrumental. Enchanting. ○○○○ BB

PAUL VAN DYK 'FORBIDDEN FRUIT' (DEVIANT) (HOUSE)

Following on from the excellent 'Beautiful Place', Paul Van Dyk, the man with the master's degree in productive arrangement, continues in his in-demand style of intelligent house with this cracker. BT lends a hand on the 'Food Of Love Mix' - a mid-tempo piece with a complicated array of sounds amid plenty of BT's phasings, all orbiting the central, very hooky synth lines. The 'Forbidden Future Extended Mix' is the pick of this tasty bunch though. Paul Van Dyk all on his own firing off with a beefy beat coated in a matrix of perplexing patterns building to the wall-for-it break. The laid back approach to the final kick-in rickles with a light, sporadic drum sequence, climaxing in a sparse rasping manic rage over the final furblings, which is just awesome. A fine package from the German maestro who continually provides nothing less than consistency. ○○○○ CF

NED FLANDERS - LIFE'S LITTLE PLEASURES (UNDERWATER)

Sixth release for Emerson's quality-controlled imprint, this time the outstanding Ned Flanders steps up and unleashes two cool, deep and deadily heart-warming musical excursions. 'Life's Little Pleasures' is a late-night spine chiller with a seductive sax riff that will open up your inner emotions and relax your mind. On the flip 'Mr Sonic' keeps on the same path as the A-side smooth pads sweep over a pleasant bass, while the sparse percussion rolls along at its own free will. ○○○○ DM

DRUM & BASS TUNE OF THE WEEK

LION OF JUDAH FEATURING SCREAMA DON 'SOUL JAZZ' (DUB PLATE)

An excellent Studio One-style intro rolls with hard-stepping breaks incorporating insipid ragga lyrics from Screama Don. Proper vibrant jumpy music, forthcoming very soon on the turf Congo Natty label. ○○○○ NB

LIGHTNING SEEDS 'YOU SHOWED ME' (ALTERNATIVE)

A Nineties dust-off for a track that was written by The Byrds, originally performed by The Turtles and then sampled by De La Soul on '3 Feet High And Rising'. Atica Bely's effectiveness works by not touching any of the song's 'pop' appeal, opting instead for simple sitherly scratching and a funky hip-hop beat ending on a warped wind-down. The Touche/Wiseguy mix 'Ecoutez s'il vous plait' sample then introduces a harder drum pattern around acoustic vocals, 'nasty/then' punctuations and other tight breaks. Instrumentals from both parties concerned are great for the extended mixing double copy freaks, or as a stand alone. ○○○○ JH

MICHAEL JACKSON 'BLOOD ON THE DANCEFLOOR' (EPIC) (HOUSE)

As part of a 'HISTORY' remix LP project, this Bill Bottrell-inspired track begins proceedings. Farley & Heller's 'Fire Island Dub Mix' is a tough grunt-looping deep house that soon enters full verse/chorus business with a quick scorching hi-hat vocal breakdown and some late-night disco darkness. The sparse same-lengthed ('855') dub adds more sonic squiggles into a vigorous, often drum-shattered groove. Further mixes to come from Tony Moran and The Refugee Camp while the aforementioned LP will feature mixes from Todd Terry, David Morales, Hall and Frankie Knuckles. ○○○○ JH

10	25	TO LIV
19	26	WHER
27	KEEP	KEEP
16	28	FREE
17	29	FIRE
18	30	GOTT
20	31	CAN V
31	32	LWLE
21	33	FRESH
27	34	2 BEC
28	35	IF NE
12	36	WE HI
23	37	ISNT
38	38	REME
30	39	RUME
32	40	WHIE

Bullheaded titles

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view

the POP CHART

19.4.97

Compiled by alan jones from a sample of more than 500 DJ returns - see (11) 973 3831

(handbag)

[commentary]

by alan jones



MICHELLE GAYLE'S 'Sensational' stays at the top but with a wafer thin margin over RED 5's 1 Love You...Stop!', the PORN KINGS' 'Amour' and the SPACE BROTHERS' 'Shine', these four forming a breakaway group way ahead of the rest. It's a busy week for new entries, with 14 of them crammed into the Top 40, of which the highest is SERIAL DIVA's 'Gotta Love For You', which debuts at number six. Likely to make major gains next week, however, are three pop icons who have long and successful recording careers - **GERGE MICHAEL**, whose 'Star People' seems to have been serviced somewhat patchily but is doing the business where it is being played, debuts at number 31 after a couple of weeks as a breaker. **MICHAEL JACKSON** also makes a quiet debut at number 35, with most pop DJ servicing still to be done, and **GARY BARLOW** is bubbling under the chart at number 52 with 'Cuddly Toy', which has been serviced in very retro Seventies mixes bristling with syndrums and musical references to that era, which seem guaranteed to see it make enormous progress before the next chart. Finally, it's good to know that our pop-orientated DJs don't slavishly follow record companies' priorities - three of them report **ABBA** recordings in their top 20s this week, a welcome return to the source after last year, when the chart was stuffed with Abba covers.

Wk	Wks On Chart	Artist	Label
1	1	SENSATIONAL	Michelle Gayle
2	3	I LOVE YOU...STOP!	Red 5
3	2	AMOUR	Porn Kings
4	19	SHINE	Space Brothers
5	9	SHOW ME HEAVEN	Chimera
6	1	GOTTA LOVE FOR YOU	Serial Diva
7	22	YOU SHOWED ME	Lightning Seeds
8	11	SMILE N SHINE	Pandora
9	4	LOVEFOOL	The Cardigans
10	7	DON'T SPEAK	Deja Vu featuring Tasmis
11	20	POPCORN	Outer Rhythm
12	3	BELLISSIMA	DJ Daackliver
13	1	SMALL TOWN BOY	Legato
14	1	I'M A MAN NOT A BOY	North And South
15	7	HOT 'N STEAMY	Bianca
16	12	GONNA GET ALONG WITHOUT YOU NOW	Viola Wille
17	1	FEELS LIKE HEAVEN	Kerry Anne Martin
18	16	SOUND OF EDEN/GAD APPLE	Casino
19	7	WHO DO YOU THINK YOU ARE/MAMA	Spice Girls
20	1	AROUND THE WORLD	Dani Punk
21	15	ENCORE UNE FOIS	Satchi
22	1	DANCE WITH ME	Tin Tin Out
23	30	SCARED	Stacker
24	10	AUTOMATIC LOVER/I JUST CAN'T HELP BELIEVING	Baxendale
25	37	HARD TIMES	Rinôçér featuring Sabrina Johnson
26	2	FRESH	Gina G
27	15	D.I.S.C.O.	N-Trance
28	8	DON'T SPEAK	Cheuleus
29	21	KILLIN' TIME	Tina Cousins
30	1	THE PROPHET	C.J. Holland
31	1	STAR PEOPLE	George Michael
32	31	SQUARE BIZ	Painin' By Members featuring Jai Frances
33	1	SOUL POWER	Spinesone
34	1	DON'T U WANT SOME MORE	Mother
35	1	BLOOD ON THE DANCE FLOOR	Michael Jackson
36	1	MY LOVE IS DEEP	Sara Parker
37	1	I HEAT UP	One Of A Kind
38	17	ROSES ARE RED	Aqua
39	1	HAVE FUN	Coma B
40	1	REQUEST LINE	Zhane
			1st Avenue/RCA
			Multiply
			All Around The World
			Earth Music/Manifesto
			Neoteric
			Sound Of Ministry
			Epic
			Universal
			Stockholm
			Almighty
			Stepplin' Out
			Dos Or Die/Positive
			P1
			RCA
			Almighty
			Radio Wave
			(Almost)
			Worx
			Virgin
			Virgin
			Multiply
			VC Recordings
			Loaded/XL Recordings
			Neoteric
			Top Banana
			Element
			All Around The World
			ZYX
			Eastern Bloc
			The
			Aegean/Virgin
			Koch Dance Force
			WEA
			Higher State
			MLJ/Epic
			Manifesto
			Fresh
			MCA
			Wonderboy
			Motown

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man don't cry

Espiritu

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- 12 27 KEEP
- 13 28 FREE
- 14 29 FIRED
- 15 30 GOTTI
- 16 31 CANT
- 17 32 I WILL
- 18 33 FRESH
- 19 34 2 BEC
- 20 35 IF I NE
- 21 36 WE HI
- 22 37 ISNT
- 23 38 REME
- 24 39 RUMI
- 25 40 WHEI

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COOL CUTS

[chart]



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- | | | | | | |
|----|------|--|--|----------------|---------------|
| 1 | NEW | SPYBREAK Propellerheads | (Shades of Mission: Impossible on this) | Wall Of Sound | ☎ Code - 1260 |
| 2 | (4) | YOU'RE NOT ALONE Olive | (New mixes from Paul Oakenfold and Matthew Roberts give this track new life) | RCA | ☎ Code - 1247 |
| 3 | (2) | FEEL WHAT YOU WANT Kristine W | (The anthem returns in new versions from Richard Dekkard and Victor Imbres) | Champion | ☎ Code - 1246 |
| 4 | NEW | ABSURD Fluke | (With tough mixes from Headrillaz and Mighty Dub Cats) | Circa | ☎ Code - 1261 |
| 5 | NEW | BLOOD ON THE DANCEFLOOR Michael Jackson | (Farley & Heller, Tony Moran and Teddy Riley on the mix) | Epic | ☎ Code - 1262 |
| 6 | (1) | FLY LIFE Basement Jaxx | (With new mixes from Roni Size, Cajmere and Erick Morillo) | Multiply | ☎ Code - 1245 |
| 7 | (7) | THIS IS DISCO Dave Angel | (Techno disco with mixes from Ian Pooley and Waxdoctor) | 4th & Broadway | ☎ Code - 1248 |
| 8 | NEW | ARGENTINA Jeremy Healy & Amos | (Stadium house with mixes from Rabbit In The Moon and Digital Blondes) | Positiva | ☎ Code - 1263 |
| 9 | (12) | MYSTERY LAND Y Traxx | (Bouncy, crossover Euro house) | lfr | ☎ Code - 1251 |
| 10 | (8) | DANCE WITH ME Tin Tin Out | (With mixes from Sharp and DJ Quicksilver) | VC | ☎ Code - 1249 |
| 11 | NEW | THE WAY Funky Green Dogs | (Tough but soulful house to follow 'Fired Up') | Twisted | ☎ Code - 1264 |
| 12 | (10) | NEW FORMS Reprazent | (Future drum & bass with mixes from DJ Krush and Roni Size) | Talkin' Loud | ☎ Code - 1250 |
| 13 | NEW | THE LETTER Pauline Taylor | (Haunting production from Rollo & Sister Bliss) | Cheeky | ☎ Code - 1265 |
| 14 | NEW | 9INE MM Pigforce | (Menacing breakbeat tracks from this versatile outfit) | 4th & Broadway | ☎ Code - 1266 |
| 15 | NEW | TEACH ME Art Of Science | (Long-awaited follow-up to 'West 4') | Axiomatic | ☎ Code - 1267 |
| 16 | NEW | YOU SHOWED ME Lightning Seeds | (Going for an EBTG vibe with Todd Terry mixes) | Epic | ☎ Code - 1268 |
| 17 | NEW | ARMED AND EXTREMELY DANGEROUS First Choice | (With mixes from Black Science Orchestra and Full Intention) | Minimal | ☎ Code - 1269 |
| 18 | NEW | HARMONICA TRACK '97 Soulboy | (The tune at the Miami Winter Conference parties) | white label | ☎ Code - 1270 |
| 19 | NEW | WHAT I GOTTA DO Raw Book | (New house outfit featuring Rocky, Mark Wilkinson and Booker T) | MML | ☎ Code - 1271 |
| 20 | NEW | SOUL POWER Spensane | (All-star production line-up featuring Mousse T, Boris D'Ugosh, Sneak and The Basement Boys) | WEA | ☎ Code - 1272 |



a guide to the most essential new club tunes as featured on 10's "essential selection", with pure loop, broadcast every Friday between 6.30pm and 10pm. Compiled by DJ feedback and club collector team leading 4th and the following stores: city sound/flying colton/black market/rag law (London), eastern rhythm/ground (Manchester), 23rd precinct/loop (Birmingham), 3 beat (Liverpool), 3mc (Leicester), global beat (Bradford), massive (London), seratec (Nottingham).

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robert owens

i'll be your friend

mixes by david morales
prince quick, self preservation society and dekkard

out 14th April on 2 x CD | 12



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THE OFFICIAL CHARTS - 19 APR

NEW MUSIC WEEK



- | | | | |
|----|------|---------|---------|
| 1 | 1 | IB | R Kelly |
| 2 | SONG | 3 | THE S |
| 3 | 4 | BELLS | 5 |
| 4 | 5 | READ | 6 |
| 5 | 6 | DON" | 7 |
| 6 | 7 | YOU! | 8 |
| 7 | 8 | MFCO | 9 |
| 8 | 9 | LAZY | 10 |
| 9 | 10 | HALO | 11 |
| 10 | 11 | RICH | 12 |
| 11 | 12 | ON & | 13 |
| 12 | 13 | UNDI | 14 |
| 13 | 14 | ENCC | 15 |
| 14 | 15 | MAM | 16 |
| 15 | 16 | IT'S | 17 |
| 16 | 17 | SECR | 18 |
| 17 | 18 | SOMI | 19 |
| 18 | 19 | D.J.S. | 20 |
| 19 | 20 | BLOC | 21 |
| 20 | 21 | GROO | 22 |
| 21 | 22 | 18 TIL | 23 |
| 22 | 23 | NDRY | 24 |
| 23 | 24 | ART TEA | 25 |

twelve

INTERCOMING TO LIVE & DIE IN A MANKIND

INTERNATIONAL FOCUS

US CHARTWATCH

Spice Girls are on the verge of making chart history yet again as their album, *Spice*, moves up one place to a new peak of two this week on Billboard's albums chart. Currently being dominated by the late Notorious B.I.G.'s *Life After Death*, the quintet will become the **fastest-selling new UK act** to see their debut album top the chart in the US if *Spice* does finally reach number one.

Though several other UK acts have pulled off the trick before, all of them were either groups featuring established stars or singers beginning solo careers. Even the Beatles could only reach number two with their first US album, *Introducing... The Beatles*, though the only release holding a back was the Fab Four's own second album *Meet The Beatles*.

Good news for Spice Girls isn't just restricted to the albums market because the follow-up to *Wannabe*, never certified platinum for 1m US sales, is continuing to make encouraging progress. *You'll Be There* is now comfortably inside the Top 50 of Billboard's airplay chart and is a new entry at number 33 in Gavin's Top 40.

On the Hot 100 itself, the chart has been moving more slowly of late than it usually does. Full Daddy's Can't Nobody Hold Me Down makes a fifth week at number one, while no single is able to break into the Top 10. But at least not standing in the way of **Mark Morrison**. No act is moving faster inside the Top 20 than the R&B star this week, as his single, *Return Of The Mack*, moves up four places to number



12 after eight weeks on the chart. The album of the same name reaches a new peak, too, returning to the Top 100 with a 23 place rise to number 85.

Like Morrison, another UK act whose progress is spread over the two charts is **White Town**. The single, *Your Woman*, moves up from number 31 to 29 and the album, *Women In Technology*, enters the Top 100 for the first time by leaping 29 places to number 99. However, claiming the biggest climb within the Top 100 positions are **Jamiroquai** whose album *Travelling Without Moving* makes a strong jump of 31 positions from the bottom rung to number 83.

As for the other UK and UK-registered on the singles chart, the remainder of the field is **Gin 6** (29-33), **Eric Clapton** (48-47), **The Prelogy** (54-53) **Faithless** (73-71), **Phix Cottons** (79-77) and **UZ** (85-85).
Blar haven't yet managed to improve on a debut week of album 89 for their self-titled number, but it is being given some able support by its first US single, *Song 2*, which is in both **Billboard's** modern rock tracks and **Gavin's** alternative charts. The two charts also find room for **Depeche Mode's** *It's No Good*. **Paul Williams**

UK WORLD HITS

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

ISRAEL	
1	TIME TO SAY GOODBYE Sarah Brightman/Davey (East West)
2	IN TO FRANCE M.R. (EMI)
3	NO WHO DO YOU THINK YOU ARE Spice Girls (Virgin)
4	RED LETTERDAY Paul Simon/Bee (Capitol)
5	OH WHAT DO YOU WANT FROM ME Morrissey (Polygram)

AUSTRIA	
1	TIME TO SAY GOODBYE Sarah Brightman/Davey (WEA)
2	ALONE Sea Gae (Polygram)
3	OH MAMAWND DO YOU THINK YOU ARE Spice Girls (Virgin)
4	IT BECAME I Spice Girls (Virgin)
5	TO FRANCE M.R. (EMI)

SWEDEN	
1	IT'S NO GOOD Depeche Mode (MCA)
2	AIN'T TALKIN' 'BOUT YOU Apollo Four Forty (Columbia)
3	ACQUAINTANCE Blue Boy (Mercury)
4	MAMAWND DO YOU THINK YOU ARE Spice Girls (Virgin)
5	ROCKIN' BEAT His Tone (Chrysalis)

AUSTRALIA	
1	BREATH Priscilla (DL)
2	SAY YOU'LL BE THERE Spice Girls (Virgin)
3	FM KISSING YOU Freshies (Epic)
4	ALINA'S ASC (Mercury)
5	CELESTIC GIRL Jamiroquai (Columbia)

FRANCE	
1	2 BECOMES I Spice Girls (Virgin)
2	OH WHO YOU WANT FROM ME Morrissey (Polygram)
3	OH WHAT DO YOU WANT FROM ME Morrissey (Polygram)
4	TIME TO SAY GOODBYE Sarah Brightman/Davey (East West)
5	STREAMLINE Newman (SPR)

GERMANY	
1	TIME TO SAY GOODBYE Sarah Brightman/Davey (East West)
2	ALONE Sea Gae (Polygram)
3	JUST TALKIN' 'BOUT YOU Apollo Four Forty (Columbia)
4	MAMAWND DO YOU THINK YOU ARE Spice Girls (Virgin)
5	OH WHO YOU WANT FROM ME Morrissey (Polygram)

ARTIST PROFILE: SUPERTRAMP



Having previously indulged in breakfast album, says Cook: "I calculated our target would be 30 to 50-year-olds, but what is incredible for me is they have been featured in things like the German teenage magazine *Bravo*."

Given the fact they are a UK act and have enjoyed huge success in the States, it is perhaps ironic that both countries are having to wait for the release of the album after much of the rest of the world. It is being issued in the UK on April 28, while in America, where it began *Breakfast In America* topped the chart for six weeks in 1973, the new material will not be coming out until June 3.

As Supertramp release for a mammoth world tour, starting its first leg in Scandinavia at the end of the month, bad promotion for the album is currently being put on hold, but Cook is looking to a big onslaught as the tour gets underway. **Paul Williams**

and they want a new Supertramp album," says Cook. "I calculated our target would be 30 to 50-year-olds, but what is incredible for me is they have been featured in things like the German teenage magazine *Bravo*."

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TRACKWATCH: SUPERTRAMP

- New album sales 100,000 in France
- Top 2 in France and Germany
- Three in Switzerland
- Set for US release on June 3

THE PEPSI CHART

#	Title/Artist	(Label)	#	Title/Artist	(Label)
1	I BELIEVE I CAN FLY R. Kelly	(A&M)	13	MANAWND DO YOU THINK YOU ARE	Spice Girls (Virgin)
2	SONG 2 Blue	(Globe)	14	REAL THING Love Sanitized	(Mercury)
3	SANT Oshun	(EMI)	15	SOMETIMES	Brand New Heavies (EMI)
4	BELISSIMA Oz Osbourne	(Polygram)	16	ENCORE UNE FOIS Cassini	(Muting)
5	READY OR NOT Course	(Bones/Digital)	17	HUSH Luis Stango	(Columbia)
6	DONT SPEAK No Doubt	(MCA)	18	IF I NEVER SEE YOU AGAIN	Blue Boy (Mercury)
7	YOU MIGHT NEED SOMEBODY	Shiva Arca (MCA)	19	FLY LIKE AN EAGLE Earl	(SPT)
8	MFEJ Javara	(Mercury)	20	FREE ME Cui	(Polygram)
9	LAZY Sade	(Mercury)	21	DONT LET GO (LOVE)	Enigma (East West/American)
10	HALO Tinashe	(Mercury)	22	18 TILL I DIE	Ernie Adams (A&M)
11	MAMAWND DO YOU THINK YOU ARE	Spice Girls (Virgin)	23	ON & ON	Eyolf G. Blue (Mercury)
12	REAL THING Love Sanitized	(Mercury)	24	IT'S NO GOOD	Depeche Mode (MCA)
13	SOMETIMES	Brand New Heavies (EMI)	25	UNDERWATER LOVE	Smokie City (Mercury)
14	ENCORE UNE FOIS Cassini	(Muting)	26	ISN'T IT A WONDER	Bowser (Polygram)
15	HUSH Luis Stango	(Columbia)	27	WHAT DO YOU WANT FROM ME	Morrissey (Polygram)
16	IF I NEVER SEE YOU AGAIN	Blue Boy (Mercury)	28	RICHARD JI	Supergang (Polygram)
17	REMEMBER ME	Blue Boy (Mercury)	29	HOLYMAN LIGHT	BECAUSE YOU FEEL GOOD (Columbia)
18	FLY LIKE AN EAGLE Earl	(SPT)	30	OLD BEFORE I DIE	Robbie Williams (Chrysalis)
19	FREE ME Cui	(Polygram)	31	READY TO GO	Regalistic (Gleanstream/Atlantic)
20	DONT LET GO (LOVE)	Enigma (East West/American)	32	YOU SHOWED ME	Lightning Seeds (Epic)
			33	NORTH COUNTRY BOY	Carstairs (Beggins/Banana)
			34	GOTTA BE YOU AT	(Epic)
			35	WHERE CAN I FIND LOVE	Carole Jay (MCA)
			36	WHERE DO YOU GO	the Honey (Mercury)
			37	ALONE	Sea Gae (Polygram)
			38	SAY WHAT YOU WANT	Teena (Mercury)
			39	INDISTINCTABLE	Alina's Asc (Mercury)

VIRGIN RADIO CHART

#	Title/Artist	(Label)	#	Title/Artist	(Label)
1	WHITE ON BLONDE	Teena (Mercury)	21	NINE LIVES	Amersham (Columbia)
2	BLUR IS THE COLOUR	The Beautiful South (Epic)	22	JAGGED LITTLE PILL	Alina's Asc (Mercury)
3	EVERYTHING MUST GO	Made In Sweden (Epic)	23	CARRY ON UP THE HILLS - THE BEST OF	Carole Jay (Mercury)
4	GLOW	Blue (Epic)	24	RECURRING DREAM	The Very Best Of Carole Jay (Mercury)
5	OCEAN DRIVE	Lightwave Family (MCA/Capitol)	25	WHAT'S THE STORY	MORNING GLORY (Mercury)
6	COME FIND YOURSELF	For Ladies' (Mercury)	26	COMING UP	Scade (Mercury)
7	BLUR 31	(Good/Parade)	27	THE VERY BEST OF	Mercury/PolyGram (Mercury)
8	POP UP	(Mercury)	28	SPOILERS	Spice (Mercury)
9	TRAVELLING WITHOUT MOVING	Jamiroquai (Epic)	29	REPUBLICA	Republica (Mercury)
10	K. Ruler	Columbia	30	WHIPLASH	James (Mercury)
11	ALISHA RULES THE WORLD	Alina's Asc (Mercury)	31	THE HEALING GAME	Van Morrison (Mercury)
12	OLDER	George Michael (Mercury)	32	BEAUTIFUL FREAK	Blue (Mercury)
13	SHERYL CROW	Strong Cow (A&M)	33	THE BEANS	Redhead (Parade)
14	ODDLEY B	(Mercury)	34	SO FAR SO GOOD	Ernie Adams (A&M)
15	ELEGANTLY WASTED	Mercury	35	MOSELEY SHIELDS	Deane Culture Scene (MCA)
16	THE GREATEST HITS	The Marlene (Mercury)	36	THE VERY BEST OF	The Eagles (Mercury)
17	S-DEEP, SEASIDES & FREEDOMS	Deane Culture Scene (MCA)	37	THESE DREAMS - GREATEST HITS	Mercury (Mercury)
18	ATTACK OF THE GREY LANTERN	Newman (Polygram)	38	18 TILL I DIE	Ernie Adams (A&M)
19	STOOSH	Smokie Arca (Mercury)	39	GARBAGE	Garbage (Mercury)
20	THE VERY BEST OF	Enigma (Mercury)	40	RAZORBLADE SUITCASE	Blue (Mercury)

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© D.M. Compiled by EMI

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Dis/Inst)
1	1	I BELIEVE I CAN FLY	R. Kelly	Jive	JIVE7 415 (F)	
2	NEW	YOU MIGHT NEED SOMEBODY	Shake Armz	WEA	CD-WEA 007021 (W)	
3	NEW	ON & ON	Erykah Badu	Universal/UNT	56117 (BMG)	
4	3	SOMETIMES	The Brand New Heavies	FFR	CD-BNHMC 8 (F)	
5	NEW	KEEP ON KEEPIN' ON	MC Lyte feat. Xscape	East West/A	39507 (W)	
6	2	TO LIVE & DIE IN LA	Makaveli	Interscope/INT	95529 (BMG)	
7	4	CAN WE	Jive	JIVE7 423 (F)		
8	4	HIT 'EM HIGH (THE MONSTARS' ANTHEM)	R. Kelly/Busta Rhymes/Coleof1,Def-J/Method Man, Adonis/A\$AP Rocky	Epic	CD-8643842 (SM)	
9	7	GOTTA BE YOU	ST	Epic	CD-8643842 (SM)	
10	9	LOVE GUARANTEED	Damage	Big Life	CD-BLRLA 133 (F)	
11	11	REMEMBER ME	The BlueBay	Pharm 12PHARM 1 (TRC/BMG)		
12	10	RUMBLE IN THE JUNGLE	Fugees	Mercury	574081 (F)	
13	6	MR BIG STUFF	Queen Latifah, Shades & Free	Motown	573657 (F)	
14	8	FOREVER MORE	Puff Johnson	World/Columbia	CD-664076 (SM)	
15	18	THE REAL THING	Lisa Stansfield	Arista	CD-74321963212 (BMG)	
16	14	CAN'T NOBODY HOLD ME DOWN	Puff Daddy/Featuring Mase	Puff Daddy/Featuring Mase	420246453 (BMG)	
17	13	DON'T LET GO (LOVE)	En Vogue	East West/A	39787 (W)	
18	15	I'M NOT FEELING YOU	Yvette Michelle	Loud	74321465221 (BMG)	
19	NEW	BITTERSWEET	Lewis Taylor	Island	15315 (F)	
20	16	DON'T YOU LOVE ME	Eternal	1st Avenue/EMI	CD-CDEMS 405 (E)	
21	17	MOAN & GROAN	Mark Morrison	WEA	CD-WEA 096021 (W)	
22	18	GET ME HOME	Foxy Brown featuring Blackstreet/Def Jam	12DEF 32 (F)		
23	20	LET ME CLEAR MY THROAT	DJ Koolha	American Recordings	74321453201 (BMG)	
24	21	EVERYTIME I CLOSE MY EYES	Babyface	Epic	CD-6642492 (SM)	
25	19	THE CYPHER: PART 3	Frankie Knuckles	Epic	664146 (SM)	
26	12	I SHOT THE SHERIFF	Warren G	Def Jam/Mercury	12DEF 31 (F)	
27	28	LAST NIGHT	Az Yet	LaFace/Arista	74321432201 (BMG)	
28	23	AIN'T NOBODY	LL Cool J	Geffen	GFST 22385 (BMG)	
29	27	CASANOVA	Utimosteo Kaos	Polygram	CD-5759312 (F)	
30	29	COSMIC GIRL	Jamiroquai	Sony	SZ CD-6636295 (SM)	
31	38	SPACE COWBOY	Jamiroquai	Epic	4277827 (SM)	
32	22	DO YOU KNOW	Michelle Gayle	1st Avenue/RCA	CD-74321419382 (BMG)	
33	24	YOU WILL RISE	Sweetback	Epic	6643150 (SM)	
34	24	SARA SMILE	After 7	Virgin	VJST 118 (E)	
35	40	CAN'T KNOCK THE HUSTLE	Jay-Z/Featuring Mary J. Blige	Northwest/Sola	74321447191 (BMG)	
36	30	NO DIGGITY	Blackstreet/Featuring Dr. Dre	Interscope	INT 99003 (BMG)	
37	24	WHY OH WHY	Speechhead	Capitol	12CL 785 (E)	
38	25	IF I REMEMBER	Benz	Hendricks	CD-CD682N 1 (TRC/BMG)	
39	36	TWISTED	Kelch Sweat	Elektra	EKR 2237 (W)	
40	39	SUMTHIN' SUMTHIN' THE MANTRA	Maxwell	Columbia	6636948 (SM)	

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Dis/Inst)
1	NEW	GROOVEBIRD	Natural Born Grooves	Positive	12TV 75 (E)	
2	NEW	V CLASSIC SAMPLER - VOL 2	Various	V Records	9222 (RS)	
3	NEW	THE SAINT	Orbital	FFR	FX 296 (F)	
4	1	MY LOVE IS DEEP	Sara Parker	Manifesto	FESX 27 (E)	
5	NEW	ON & ON	Erykah Badu	Universal/UNT	56117 (BMG)	
6	NEW	WE'RE NOT ALONE	HEIC	Perfecto	PERF 1387 (W)	
7	5	HONDY (NO ACCESS)	Hondy	Manifesto	FESX 20 (F)	
8	3	KIEP UP!	Funky Green Dogs	Twisted UK	TW12 10018 (BMG)	
9	NEW	FIRED ON KEEPIN' ON	MC Lyte featuring Xscape	East West/A	39507 (W)	
10	NEW	READY OR NOT	The Course	The Brothers 12BR/UK 2 (TRC/BMG)		
11	NEW	I WILL BE RELEASED	Up/Te/Ronan/Featuring Mary Peace	16-Uh/Polystar	578271 (F)	
12	NEW	SEX LIFE	Geoffrey Williams	Honda	ON 12HOR 12 (TRC/BMG)	
13	6	BELLISSIMA	DJ Quicksilver	Positive	12TV 72 (E)	
14	4	WE HAVE EXPLOSIVE	The Future Sound Of London	Virgin	VST 1616 (E)	
15	2	FOOTPRINT	Disco Citizens	Entravagosa/Estel	0891110 EXT (TRC/BMG)	
16	8	CAN WE	SMV	Jive	JIVE7 422 (F)	
17	NEW	DON'T YOU WANT ME - THE REMIXES	Eruption	United Dance	UD 022 (F)	
18	NEW	TAKE YOUR BODY	Basscamp	Cheeky Junior	JCHECK 163 (BMV/BMG)	
19	NEW	SAY...IF YOU FEEL ALRIGHT	Crystal Waters	Mercury	5742911 (F)	
20	9	BLOCK ROCKIN' BEATS	The Chemical Brothers	Virgin	CHEMST 5 (E)	
21	13	JUST PLAYIN'	JT Playaz	Puka	12JTP 1 (BMG)	
22	NEW	SKOOL'S OUT	Mekon/Featuring Schooby D	Wal Of Sound	WALLT 007 (W)	
23	NEW	NOTHING IS FOREVER	Ultrasonic	All Around The World	12GLOBE 109 (TRC/BMG)	
24	12	I'M NOT FEELING YOU	Yvette Michelle	Loud	74321465221 (BMG)	
25	NEW	ECHO EXIT	Ken Ishii	R&S	RS 9712X (W)	
26	17	UNDERWATER LOVE	Smoke City	Jive	JIVE7 422 (F)	
27	7	PUTTIN' A RUSH ON ME	Future Force	AMP/PM	5821791 (F)	
28	NEW	MAJICK	Keek	Moonshine Music	MM 884111 (RPM/DISC)	
29	14	CUERDAS (STRINGS)	Dazy	East West/WE	0057 (W)	
30	27	COOL SPOT	Forces Of Nature	Clean Up	CPUG124 (W)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Dis/Inst)
1	NEW	DIG YOUR OWN HOLE	The Chemical Brothers	Virgin	XOUSTLP 280USMC 2 (E)	
2	1	LIFE AFTER DEATH	The Notorious B.I.G.	Puff Daddy/Alfa	80272P 118607014 (BMG)	
3	2	GROOVEBENDER PRESENTS THE PROTOTYPE YEARS	Various	Higher Ground	4427191V (SM)	
4	NEW	KISS ANTHEMS	Various	PolyGram TV	5543794 (F)	
5	RE	THE OLD SKOOL	Various	PolyGram TV/Global	vPADMIC 58 (BMG)	
6	8	BOOTY CALL	Various	Jive	HR 182 (F)	
7	RE	HOMEWORK	Daft Punk	Virgin	V 2812TCY 2821 (E)	
8	NEW	SUPER DISCOUNT	Various	Disques Solid	DISKCDLP 1 (E)	
9	5	DANCE NATION 3 - PETE TONG & JUDGE JULES	Various	Ministry Of Sound	vDMNC 3 (BMV/SM)	
10	NEW	FOREVER	Damage	Big Life	BLR/LP 31/BLR/MC 31 (F)	

SPECIALIST CHARTS

19 APRIL 1997

'A&R is the most difficult job in the music industry'

It just got a little easier.

VIDEO

This	Last	Title	Artist	Label	Cat No	16	8	PETER ANDRE: Natural - The Video	Mushroom	VC005	1	1	PETER ANDRE: Natural - The Video	Mushroom	VC025
1	1	STAR TREK VOYAGER - VOL.3		CC Video	VH9426	17	27	INTERVIEW WITH THE VAMPIRE	Warner Home Video	V594103	2	2	MICHAEL FLATLEY: Ball Of The Dance	Val	41383
2	1	THE MANY ADVENTURES OF WINNIE THE POOH		Walt Disney	VD00032	18	12	RARNEY - EXERCISE CIRCUS	PolyGram Video	VS44343	3	3	MICHAEL FLATLEY: Ball Of The Dance	BMG Video	V421480C
3	1	STAR TREK DEEP SPACE 9 - VOL.5		CC Video	VH9437	19	10	THE X-FILES - FILE 7 - TUNGUSKA	Fox Video	4154C	4	4	BIZZOZZE: A Boy's Life	Visual	V021P
4	2	THE HUNCHBACK OF NOTRE DAME		Walt Disney	VD10058	20	9	MICHAEL FLATLEY: Ball Of The Dance	Val	41383	5	5	BILL WHELAN: Surveillance - The New Show	VC655	
5	3	JAMES AND THE GIANT PEAH		Guild	GR075	21	13	101 DALSATIONS	Walt Disney	VD1062	6	6	BACKSTREET BOYS: Backstreet Boys	VD	V6584
6	4	DESPERADO		Columbia TriStar	CV94715	22	11	ALADDIN AND THE KING OF THIEVES	Walt Disney	VD10596	7	7	BACKSTREET BOYS: Backstreet Boys	SMV	20022
7	4	INDEPENDENCE DAY		Fox Video	V1189	23	17	DIRT DANCING	First Independent	W32055	8	10	ODISSEY... There & Then	PolyGram Video	V5170
8	1	THE FAST SHOW - SERIES 2 EPISODES 1-3		BBC	BR02068	24	2	BAPO RESULTS WITH BEVERLY CALLARD	Video Collection	VG2656	9	11	BOYZ2MEN: Forward To The World	PolyGram Video	V5170
9	2	THE FAST SHOW - SERIES 2 EPISODES 4-7		BBC	BR02068	25	14	EMMA	Touchstone	140932	10	12	JULIE LINDIG: The Ultimate Collection	Telstar Video	76137
10	5	THE LAND BEFORE TIME IV		CC Video	VH9435	26	22	BRUCE WILSON	Fox Video	8901	11	12	BOYZ2MEN: Live At Wembley	Val	41383
11	7	TOY STORY		Walt Disney	VD12742	27	28	UNDER SIEGE 2	Warner Home Video	VS03355	12	9	KORN: Who Thinks Now?	BMG Video	V421480C
12	6	THREE MONKEYS		PolyGram Video	VD0448	28	24	THE WAY OF THE DRAGON	Columbia TriStar	CV43243	13	14	WOLFPACKERS: Emergence	BMG Video	V421480C
13	23	TRUE ROMANCE		Warner Home Video	SV0192	29	19	JUMANJI	CC Video	VH9434	14	15	THE MONKIES: Volume 1	Warner Music Video	VC011813
14	10	MAN UTD VIDEO MAGAZINE - APRIL/MAY 1997		Video Collection	MUM4404	30	30	STAR TREK - THE ORIGINAL SERIES 24							
15	15	SPECIES		Miramax	SS0538										

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distributor)
1	1	IT'S NO GOOD	Despache Mode	Mute	COBING26 (RTM/Disc)
2	3	I BELIEVE I CAN FLY	R.Kelly	Jive	JIVECD415 (P)
3	1	ANYWHERE FOR YOU	Backstreet Boys	Jive	JIVECD416 (P)
4	2	NORTH COUNTRY BOY	Charlatans	Beggars Banquet	BBG3902 (P)
5	1	UNDERWATER LOVE	Smoke City	Jive	JIVECD412 (P)
6	4	LOVE GUARANTEED	Damage	Big Life	BLR4331 (P)
7	1	CAN WE	SWV	Jive	JIVECD403 (P)
8	5	EVERYBODY KNOWS (Except You)	Divine Comedy	Sirena	SETCD028 (P)
9	4	YOU GOT THE LOVE	Sirusa Featuring Camil Station	Real	REACT019 (E)
10	10	DO WHAT YA DO	Hyper Go Go & Adeva	Disinctive	DISC020 (P)
11	6	CAREFUL...	Horse	Stress	CDSTR09 (P)
12	7	LOVE WORTH DYING FOR	Thunder	Raw Power	RAWX104 (P)
13	10	SPIN SPIN SUGAR	Sneaker Pimps	Clean Up	CUP030DS (V)
14	9	GINGER	Divine & His...	Rhythm King	RIK04CD (3MV)
15	18	BORN SLUPPY	Underworld	Junior Boy's Own	JBO 44 CD52 (RTM/Disc)
16	11	FAREWELL TO TWILIGHT	Symphonic	Infectious	INFECT34CD (RTM/Disc)
17	13	SIXTY MILK SMILE	J.3 Colours Red	Creation	CRESCD254 (3MV/V)
18	15	DON'T SPEAK	Cluesless	ZYX	ZYXV6078 (ZYX)
19	10	HIDDEN SUN OF VENUS	L.S.G.	Platipus	PLAT78CD (SRD)
20	12	WHATEVER	Oasis	Creation	CRESCD 195 (3MV/V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)
1	1	COBWOY	Erasure	Mute	COSTUMM155 (RTM/Disc)
2	1	STOOSH	Skunk Anansie	One Little Indian	TLPLP 852 (P)
3	2	WHAT'S THE STORY MORNING...	Oasis	Creation	CRESCD 189 (3MV/V)
4	3	BACKSTREET BOYS	Backstreet Boys	Jive	CHP 109 (P)
5	5	SPOIDERS	Space	Gut	GUTCD 1 (4TP)
6	6	COMING UP	Suede	Nude	NUDE 6CD (3MV)
7	3	3	Laurent Garner	F Communications	FRGCD102 (V)
8	4	A SHORT ALBUM ABOUT LOVE	Divine Comedy	Sirena	SETCD028 (V)
9	7	PLACEBO	Placebo	Elevator Music	COFLD0R 2 (V)
10	5	K.F.D.	W.A.S.P.	Raw Power	RAWCD114 (P)
11	11	DEFINITELY MAYBE	Oasis	Creation	CRESCD 189 (3MV/V)
12	8	THE BOATMAN'S CAK	Nick Cave & The Bad Seeds	Mute	COSTUMM142 (RTM/Disc)
13	39	WHO CAN YOU TRUST?	Morcheba	Indochine	ZN 090CD (P)
14	10	CASANOVA	Divine Comedy	Sirena	SETCD 25 (V)
15	14	BECOMING X	Sneaker Pimps	Clean Up	CUP 020CD (V)
16	13	DEAD LIVING	Death In Vegas	Concrete	HAR02PLCD (3MV/V)
17	9	A WORLD WITHOUT DAVE	Carter Usher	Cooking Vinyl	COOK0470 (V)
18	15	ONXAY ON THE HOMBRE	Offspring	Epitaph	64872 (P)
19	12	STONE ROSES	Stone Roses	Silvertone	ORECD 302 (P)
20	18	1977	Aish	Infectious	INFECT014 (RTM/Disc)

COUNTRY

This	Last	Title	Artist	Label	(distributor)
1	1	BLUE ROSES FROM THE MOONS	Nanci Griffith	Elektra	7550A092 (W)
2	2	SO LONG AS INSPIRATION	Annie Krauss & Union St	Rounder	ROUCC083 (DIR)
3	3	SONGS OF WISCONSIN	Daniel O'Donnell	Riz	RIZCD 709 (P)
4	2	WITH YOU IN MIND	Charlie Landsborough	Riz	RIZCD 8078 (P)
5	3	BLUE	Leann Rimes	Curb	CURCD 028 (E)
6	4	IN PIECES	Garth Brooks	Liberty	COESTY 2212 (E)
7	6	THE WOMAN IN ME	Shania Twain	Mercury	S22882 (E)
8	5	LOVE TRAVELS	Kathy Mattea	Mercury	S23899 (E)
9	8	A PLACE IN THE WORLD	Mary Chapin Carpenter	Columbia	4851822 (SMC)
10	11	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 11344 (BMG)
11	10	THE SECRET OF LIFE	Gretchen Peters	Curb	CUR0331 (P)
12	7	TREASURES	Dolly Parton	Rising Tide	RTD 80326 (BMG)
13	13	88-49	88-49	Ariola	0782128183 (BMG)
14	10	THE EARLY YEARS, UNCHAINED...	LeAnn Rimes	Curb	CURC03032 (P)
15	12	WHAT IF IT'S YOU	Reba McEntire	MCA	MCD 11505 (BMG)
16	8	TIMELESS	Daniel O'Donnell/MaryDuff	Riz	RIZCD 70 (P)
17	15	FRESH HORSES	Garth Brooks	Capitol	CD68 (1E)
18	10	BITTER SWEET	Kim Richey	Mercury	S42552 (E)
19	14	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia	478792 (SMC)
20	17	WRECKING BALL	Emmylou Harris	Grapevine	GRACD 182 (P)

MID-PRICE

This	Last	Title	Artist	Label	(distributor)
1	6	STONE ROSES	Stone Roses	Silvertone	ORECD 302 (P)
2	1	A SHORT ALBUM ABOUT LOVE	Divine Comedy	Sirena	SETCD 036 (V)
3	2	C'EST POUR VIVRE	Celine Dion	Nectar	NTRCD 076 (P)
4	3	PABLO HONEY	Radiohead	Parlophone	CDPCS 7360 (E)
5	7	THE HOLY BIBLE	Tommy Branton	Arista	308620012 (BMG)
6	1	POPPED IN SQUEGLED OUT	Manic Street Preachers	Epic	4774212 (SM)
7	8	TRACY CHAPMAN	Wet Wet Wet	Precious	8627265 (P)
8	3	ROBSON & JEROME	Tony Chapman	Elektra	EKT4404 (W)
9	5	A WORLD WITHOUT DAVE	Robson & Jerome	RCA	742132392 (BMG)
10	11	INGEAUE	k.d. lang	Cooking Vinyl	COOK0470 (V)
11	12	BROTHERS IN ARMS	Dire Straits	Capitol	CD 68 (1E)
12	13	MTV UNPLUGGED	10,000 Maniacs	Elektra	75561592 (W)
13	16	LIKE SWIMMING	Morphine	Rykodisc	RCD 10382 (V)
14	15	WHAT COLOUR IS THE WIND	Charlie Landsborough	Riz	RIZCD 70 (P)
15	18	GOLD AGAINST THE SOUL	Manic Street Preachers	Columbia	54042 (SM)
16	19	CLASSIC HITS	Various Artists	Euro	030191702 (W)
17	20	THE NASHVILLE LINE DANCING ALBUM	Various Artists	Rykodisc	74321461802 (BMG)
18	21	THE BLUES BROTHERS (OST)	Various	Atlantic	K 56712 (W)
19	22	THE NOTORIOUS B.Y.O.B. BROTHERS	The Byrds	Columbia	4667512 (SM)

ROCK

This	Last	Title	Artist	Label	(distributor)
1	1	TRAGIC KINGDOM	No Doubt	Interscope	IND 90030 (BMG)
2	3	GLOW	Reef	Sony	S2 480342 (SM)
3	5	STOOSH	Skunk Anansie	One Little Indian	TLPLP 852 (P)
4	4	NINE LIVES	Aerosmith	Columbia	485026 (SM)
5	2	THE MORE THINGS CHANGE	Machine Head	Reddner	RR090092 (P)
6	7	RAZORBLADE SUFTCASE	Bush	Interscope	IND 900691 (P)
7	6	FASHION NUGGET	Cole	Capricorn	532672 (P)
8	10	K.F.R.	W.A.S.P.	Raw Power	RAWCD114 (P)
9	10	18 TIL DIE	Bryan Adams	A&M	5405512 (P)
10	8	GARBAGE	Garbage	Mushroom	D 31460 (RTM)

SPOKEN WORD

This	Last	Title	Artist	Label	(distributor)
1	2	I'M SORRY I HAVEN'T A CLUE	Original Radio Cast	BBC	28BC 1388 (P)
2	2	MRS MARPLE: POCKET FULL OF BOMBS	Original Radio Cast	BBC	28BC 1566 (P)
3	3	ROUND THE HORNE	Original Radio Cast	BBC	28BC 1715 (P)
4	4	HANCOCK'S HALF HOUR	Original Radio Cast	BBC	28BC 1907 (P)
5	5	THE GOOD SHOW - THE MIND...	Goodie	BBC	28BC 1818 (P)
6	6	COMIC RELIEF: PRESENTS/RELIEF!	Various	BBC	28BC 1959 (P)
7	7	ENCORE	Victoria Wood	BBC	28BC 1859 (P)
8	8	DAD'S ARMY: THE MENACE/DEEP	Original TV Cast	BBC	28BC 1812 (P)
9	9	THE NAVY LARK: ESPIONAGE	Original TV Cast	BBC	28BC 1851 (P)

picking off the PIRATES

Merchandising companies are stepping up their fight against counterfeiters who, according to estimates, may be making £300m a year from piracy at the expense of the trademark owners

MERCHANDISING



Bon Jovi, police and trading standards officers joined with Nike and Merchandise at their Maine Road gig last year in a crackdown on counterfeiters

Among the thousands of excited Bon Jovi fans mingling around Manchester City's Maine Road ground before the US rock band's appearance last July were more than 100 security staff employed by Nice Man Merchandising.

Their brief was simple: to work alongside the local police and trading standards officers and seize any counterfeit goods on sale inside or outside the venue.

More than 3,000 T-shirts, 2,000 posters and hundreds of photocopied programmes were confiscated and the offending traders were arrested or cautioned.

Amid the high profile publicity surrounding the war against CD piracy, the battle against counterfeit and trade mark infringement in other sectors of the music industry often goes unnoticed.

For merchandising companies and the bands whose names and image are being illegally exploited on clothing and souvenirs, the loss of revenue from counterfeit product can run into thousands of

pounds and, ultimately, push up the price of legitimate merchandises.

The unauthorised use of a trademark in relation to music merchandise is covered by section 92 of the Trade Marks Act 1994. This states that it is a criminal offence for any product identical or likely to be mistaken for a registered trademark to be used on any registered goods without consent.

The law has been tightened up in recent years to ensure the pirates cannot hide behind disclaimers such as "brand copy" or "these goods are fakes". In fact, the use of such statements is tantamount to an admission that the goods are illegal.

London-based Nice Man Merchandise is actively involved in the brand owners' trade organisation's anti-counterfeiting group (ACG), which co-ordinates any action against traders selling bootleg goods at gigs.

The ACG estimates that losses from all

illegally branded goods including clothing could be as high as £300m and its secretary Anthea Woradall says counterfeiters form an unwelcome part of the UK's black economy. "They do not pay taxes, business rates or VAT, and profits from the sale of bootleg merchandise is widely suspected to be funding organised crime and drugs. Counterfeit clothing in particular is a big problem among the youth market," she says.

One of the UK's largest merchandise companies is Underworld, which has seen its turnover jump from £1.3m to £10.5m in the three years since it secured merchandising rights to a host of top acts including Oasis, Pulp and Boyzone and outdoor festivals such as Knebworth.

Despite this success, director Wayne Clarke says piracy remains a serious concern. "This summer, we are planning a significant offensive to crack down on

"It is essential that record companies and managers ensure artists are properly protected"

- Mark Conlon, Distribution Network

van sales of illegal T-shirts, scarves and posters sold at seaside towns," he says. "We aim to stop this direct method of selling using a hit-squad travelling around the UK who will be tipped off by retailers."

Yet the merchandising industry claims that in a few cases it is the retailers themselves who are selling illegal goods.

Mark Conlon, sales director at Distribution Network, which supplies Sony Signatures and Big Tours' merchandise among others to hundreds of stores, says the problem must be addressed. "Some independent shops are selling counterfeit product in no-questions-asked cash transactions, although others are unaware the goods are counterfeit," he says.

He adds, "We tip off trading standards officers but, although the sale of counterfeit goods at retail is a national problem, trading standards is not a national body. This means we must liaise with individual county departments."

"They will also not act on claims of copyright infringement, if it is only to protect trademarks. That is why it is essential

continued on page 28 >

PIRACY

MERCHANDISING

COST VERSUS QUALITY

Where T-shirts and other promotional merchandise are sourced can have a dramatic effect on profitability as companies try to balance their client's budget against the endless demand for quality.

Sourcing from overseas can reduce the overall unit cost, but it can also mean that the merchandising company must rely on an agent to recommend suppliers and to ensure that the quality of any goods being manufactured meets the standard required. Delivery dates and turnaround times are also less flexible if merchandise is imported.

Increases in European Union import duty rates designed to protect member states are also poised to push up the unit cost of merchandise sourced in China and the Far East, while T-shirts ordered for a Europe-wide tour may fail to get past local customs if national environmental legislation is not taken into account. Germany is the first EU country to ban clothing and bags that use Azo dyes, for example, while Sweden has banned the use of cadmium as a colouring agent in plastic.

Underworld is aware of the pitfalls and has reduced the amount of product it imports. It no longer uses sulphur dyes on its black T-shirts and supplies only 100% graded cotton to guarantee consistent quality. It has

also begun to manufacture its own shirts at three factories in Leicester and has invested in printing facilities in Bedford and Wapping.

Nice Man Merchandising sources from the UK and overseas – in one case, it ordered a batch of organic cotton T-shirts from Texas in the US for REM which sold for £18 – while Mick Wright, managing director of Acme XS, which sources on behalf of many merchandise companies, obtains products from across the globe. "We source from everywhere; from the Far East, Egypt and the US. In fact, the strong pound means we can get quality American T-shirts for a reasonable unit cost at the moment," he says.

Impact Merchandising, meanwhile, works closely with a number of dance labels including Avex and Urban Beat. Partner Mark Dixon says he always demands a sample if products are sourced from overseas. "We rarely have problems and have just sourced record bags for a dance label in Norway called Festis," he says. "The bags were made in the Far East, sent to us for printing and then shipped to Norway. We have also obtained wallets and record bags for Abbey Road Studios which were sourced in the Far East. In both cases, we checked on the quality before the order went ahead."



SOUVENIR SALES SOAR

The souvenir market is big business for many labels and artists and the merchandising companies are continually under pressure to come up with new ideas.

Whether it is caps, badges, scarves, clothing or posters, the sale of branded products to loyal fans can generate significant income.

Traditionally, one of the most successful souvenirs has been the artist poster which can provide a lucrative return. The large music retailers and gift shops account for up to 90% of poster sales, according to industry estimates, and the margin enjoyed can be as high as 250% on posters sold during tours where volumes can reach 10,000.

Joanne Copley-Dunne of GB Posters says the poster market remains strong among the 14-25 age group with Oasis, Boyzone, Eternal and Peter Andre among the most popular poster acts. She says: "Anyone likely to buy a T-shirt will buy a poster."

The profit opportunities can mean a rush to secure the licensing rights. In most instances, a poster company will guarantee a level of royalties based on a percentage of units sold. If the sales target is not reached, the agreed minimum level of royalty revenue must still be paid.

"It is essential any licensing agreement is in place quickly so we can launch posters at a peak time for the band: when they have a new album out or are on tour," says Copley-Dunne, who has just secured an eight-poster licensing deal for the forthcoming U2 tour.

Robert Graves, general manager of A Bigger Splash, says artists and merchandise companies tend to give posters a low priority despite the healthy margins available. "They are often more con-

cerned with the T-shirt market which is understandable considering the volumes of shirts involved, but poster sales in a Europe-wide promotion can top 50,000 units," he says, citing Louise and Backstreet Boys as two artists where poster volumes have soared in the past year.

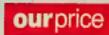


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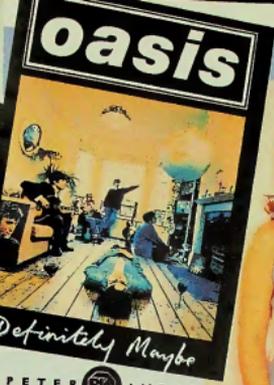
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MERCHANDISING

AIMING FOR PROMOTION

Louise

From condoms to sweets, promotional and incentive merchandise can considerably boost awareness for a release or tour.

Yet labels are accused by the merchandising companies of leaving this part of their marketing campaign to the last minute, significantly reducing the time available to source product.

Steve Lucas, senior sales manager at Green Island, which supplied Virgin Records with 1,000 see-through make-up bags to promote the Spice Girls, says ordering promotional merchandise comes a long way down the list of things to do for most marketing departments.

"We do not tend to get a lot of notice, but try and turn things around quickly, usually within four weeks of a sample or artwork being agreed," he says.

One Jump Ahead is a French company supplying promotional condoms to record labels in the UK. They are sourced from the rubber plant regions of Korea and Malaysia but manufactured to British and European Union standards.

Managing director Andrew Kennedy says Sleeper and Suede are two acts to incorporate them into their promotion. "More than 150m condoms are used in the UK every year and we can supply them to record companies at a unit cost of 10p each. The condoms can even be used as tickets for gigs because they can be security marked," he says.

Underworld is another big supplier of record company promotional merchandise. Its recent projects include producing 15,000 Eternal diaries.

Poster power: some of GB Posters' biggest selling items

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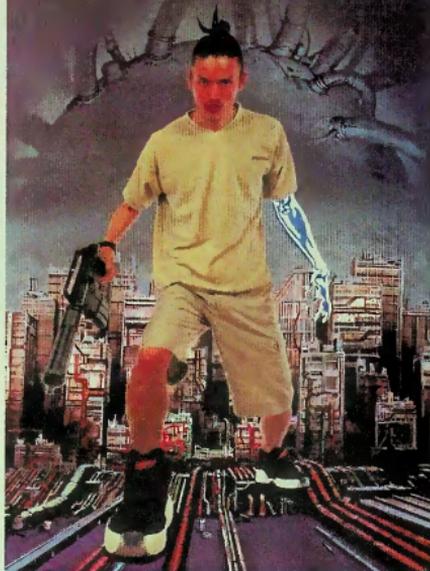
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FOLLOWERS OF FASHION

Fashion and music have always gone hand in hand, and the design element of the UK merchandising industry has taken a significant upward turn since the emergence of Britpop three years ago.

Before acts such as Oasis, Blur, Cast and The Bluetones released their own branded clothing ranges, it was the dance scene which drove sales of fashion merchandise. Yet today, says the industry, sales of club clothing have a predominantly female bias while post-Britpop and indie garments have a distinctively 'lad-ish' appeal.

The merchandising companies need to be aware of which designs are popular with fans to ensure they create the correct styles for what is such a high margin business at the top-end that Underworld's in-house designer also works on the high fashion Paul Smith clothing collection.

Most branded merchandise is still purchased through retail, with 85% of sales estimated to go through the music multiples. Other growth areas are mail order and the internet.

Impact Merchandising's partner Mark Dixon says record bags are currently the most popular merchandising fashion accessory. "Our manufacturing facilities allow clients to choose from up to 50 bag designs," he says. "We also have a plant

producing nothing but T-shirts and work for a number of indie labels, such as Indolent." He adds that indie clients often prefer understated designs on their clothing, while dance labels prefer large logos that glow in the dark.

One of the newest fashion merchandising companies is Atomic which sells mainly through mail order and fashion boutiques. It specialises in top-of-the-range clothing such as jackets and produced a range of holographic skinny-rib T-shirts for Garbage.

It has just signed a licensing deal to produce a range of clothing for Japanese animation company Manga. Director Andrew Mach says his company's shirts retail at between £15-£18 because "people want to be seen wearing our designs", although sales volumes rarely get above 5,000.

Fashion is one area where the artist and the merchandising company can disagree, however. Bands are often politely told that a style they like is not necessarily something their fans will buy.

Nice Man Merchandising's tour manager Andy Burgess says, "The newer bands are the hardest to work with in this area. Many acts have touring dates on the back of their shirts, but this is something many fans demand."

DISTRIBUTION

Network

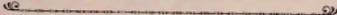
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4. The X-Files	10. Metallica	16. Reef
5. Depeche Mode	11. Kom	17. No Doubt
6. Quadrophonia	12. Star Wars	18. Symposium



NETWORK SPECIAL SET MEALS

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Wanda Avant Superman Fugees	Beck, Ant & Dec Sax Trck 3T Gravity Kills	911, Tool, Dr Who Kiss, Bush, Suede Orb, Fugees



continued from page 25 >

that record companies and managers ensure artists are properly protected."

Winterland's managing director Glenn Orsher takes a "military approach" to stamping out bootleg merchandise. At large gigs he employs security staff who patrol the venue's perimeter which, he says, usually guarantees that up to 90% of the counterfeit merchandise being offered for sale is seized.

Orsher agrees that policing the problem of pirated merchandise at gigs and elsewhere is made easier if artists have obtained sufficient protection. However, he says, many artists are unwilling to pay to register their name in different countries where different laws exist.

"In the UK, trade mark protection is given to the first person to register a name

while in many other countries it is given to the first to use a name. It can cost a few thousand pounds and take more than a year to register a trade mark, and many bands and management will only bother if they are convinced their merchandise will bring in a significant return."

Once a band is protected by a trade mark, trading standards officers are obliged by law to enforce section 92. They can make test purchases of counterfeit merchandise, enter premises where it is being sold or produced, seize goods or documents and make arrests, as they also can under the Trademark Descriptions Act 1968.

Full details of how bands can apply for a trademark and the protection it gives are available from the Trademark Registry in Newport, Gwent. Tel: 01633 814000. Steve Hemsley

SINGLES

CARY BARLOW: *Love Won't Wait* (RCA CD1 7421474-832/842). There's something vaguely reminiscent of those cheery Seventies pop tunes about this Shap Pettibone-penned track for Barlow's debut solo album. It's a killer all the same and the ex-Take That crowd will lap it up. □□□□

THREE COLOURS RED: *Pure* (Creation CSCSD265). There's too little invention to suggest these Alan McGee favourites, who are all driving guitar and power chords, can break through yet. □□

THE SPACE BROTHERS Shine (Manifesto LC0285). Currently topping dance buzz charts all over and a Peta Tong favourite tune, this chunky house track is sweetened with vocals from Jeanne Severe and offers several mixes. □□□

PIAT'N FUNKY: *Let's Groove* (Chase CDCH88). The Earth, Wind & Fire dancefloor classic is given an awesome reworking. If club reaction is anything to go by, this could be a biggie. □□□

SCOOTER: *Five (feat 060905301)*. The German outfit's mesh thrashing guitars with a pumping dance beat, giving off enough energy to rip the roof off. Should blaze a trail into the Top 30. □□□

SILVER JET: *Plastiga* (Nat HUTCD85). Searing out of Los Angeles, Silver Jet make their debut with a satisfying slice of Californian power rock that calls to mind the pop metal of Terraviva. A trio worth keeping an eye on. □□□

DRU HILL: *In My Bed* (Island BRCD353). This plaintive top five US soul hit could follow R. Kelly and Tony Rich to UK chart success, while tougher remixes should enhance retail appeal. □□□

GEORGE MICHAEL: *Star People* (Virgin VC6181). The restrained Older track takes on a completely new life in this re-recorded, fully up version which amounts to George's brightest, most uplifting single in a long while. □□□

HONA APPLE: *Sleep To Dream* (Columbia/Work 664286). The 19-year-old gives a moody, husky performance on this debut single which is bound to further raise interest in her critically acclaimed first album. □□□

GENE: *Where Are They Now?* (Polydor CSCD 572 775-2). Martin Rossiter emotes over a Marquee guitar and strings on this, one of the standout tracks from *Drawn To The Deep End*. Don't write them off yet. Gene proves on this track their songwriting grows stronger with every album. □□□

KATRINA AND THE WAVES: *Love Shine A Light* (WEA/Eternal WEA 106CD). Though perfectly suited for Eurovision with its universal, everyone-come-together message, this anthemic-sounding song will require a decent competition performance to win over record buyers if it is to do anything chartwise. □□□



PROLAPSE: NORTHERN FASHION AT ITS BEST

MY DRUG HELL: *Zam* (Volene VTONE01CD). Hinting at The Troops with its simplicity and structure, this Sixties-influenced guitar strumming gem very successfully offsets a downbeat lyrical content with a bright chorus. □□□

SUSSED: *Time's Up* (Dead Dead Good GOOD 40 CD). The Cheshire four-piece have crafted a potential indie anthem. Less groove-imbued than their two previous offerings, but a real grower. □□□

THE DRIVEN: *Monkey In A Cage* (Polydor CSCD73452). The debut single for this thirty-tipped Irish rock act comes across as a lighter, less intense version of The Smashing Pumpkins' very atmospheric. □□□

THE SEAHORSES: *Love Is The Law* (Geffen GFT022243). Excellent first stab from John Squire's new outfit. Obvious comparisons surface with his former band, given this is a typically sparring pop song with some robust axe work. □□□

AUDIOWEB: *Faker* (Polydor CSCD738232). The Mancunians' debut album has been plundered for another single, and it'll be interesting to see if they can build on the success of *The Clash's* Banker. □□□

SALAD: *Cardiomy* (Island CIDX 654/854 925-2). An unexceptional slice of Belyish, girl-fronted indie-pop complete with shrill chorus. □□□

MANSUNT: *Taxless* (Parlophone CDRS5465). This track from their debut chart-topping album finds Mansunt twisting a Beatles pastiche together with little Jimmy Omond. Destined to be their biggest hit. □□□

PROLAPSE: *Killing The Bland* (RADAR SCANC524). A blinding mix of relentless rhythms and staccato boygirl vocals. Their hip Scottish accents won't do them any harm either. □□□

SINGLE OF THE WEEK

INTASTELLA: *Skycraper* (Planet 3 GXY 2015CD). Radio One has jumped onboard this girl-sung, funky guitar-propelled groover which has an enormous sound and is very infectious. □□□□

ALBUMS

SCANNER: *Delivery* (Eareche MOSH 174CD PRO). An old fashioned phone bell rings in some tough, scratchy beats and the scene is set for a Scannerscape of big sounds, strange samples and lashings of atmosphere. Jupiter, stay. □□□□

VOICES OF KWANIN: *Peninsula Enclosure* (Swart Finger SF015). Ragga and The Jack Magic Orchestra's Mark Davies plays electronic and sound cut up games to surprising and devastating effect. Like the Yellow Magic Orchestra on something filmic and psychedelic, this

could work for consumers bored with dance but scared for jazz. □□□

VARIIOUS: *Strata 2 East* (Universal Sound USCD6). Follow up to 1995's *Soul Jazz Love*, *Strata East* is another stimulating and enchanting trip through Seventies post-jazz indie US jazz. These roots for acid jazz run deep and strong. □□□□

INDIGO GIRLS: *Shaming Of The Sun* (Epic 486 982). Saliers and Ray's first for three years matches the song quality that won them a Grammy and sold 100,000 while their co-production in put has moved their folk further towards rock. Long term sales in prospect. □□□□

VARIIOUS: *Slip Essential Mix* (Slip Underground Records CD ST1PMX1). This is a rare gem in the current avalanche of below average mix CDs. Some of Slip Underground Records' finest funky house moments (of which there are many) are expertly mixed by 95 North, making it really essential for all house-heads. □□□□

OST: *Nowers* (Mercury CDMS5222). Unreleased tracks from Radiohead and Elastica are the main attractions in this soundtrack to Gregg Araki's new film. It's a rare gem in the current avalanche of below average mix CDs. Some of Slip Underground Records' finest funky house moments (of which there are many) are expertly mixed by 95 North, making it really essential for all house-heads. □□□□

FRONTMAN: *Los Barlow's* more groove-based spin-off powers its debut album. There are plenty of ideas but lacks the songs to hold the attention span. □□□

AMANDA McBROOM: *A Wailing Heart* (GEXO 004). McBroom's brand of stage crooning may be unfashionable these days, but she is causing a stir among the stage musical fraternity. Tying in with a series of high profile dates, that could be a slow but considerable burner. □□□□

VARIIOUS: *Snakebite City Six* (Bluefire Records BLS01). This compilation of 25 up-and-coming guitar bands has standout tracks by Spacehead and Fullover as well as a startling cover of You're Gorgeous by Ozone. Not a Top 75 hit, granted, but a collectable all the same. Well worth a listen one drink-fuelled night. □□□□

ALBUM OF THE WEEK

MICHELLE GAYLE: *Sensational* (RCA 743214/9322). This sultry album flavoured at turns by soul, disco and acoustic guitars, has the big songs necessary to showcase Gayle's impressive voice. If the success of the singles is anything to go by, a mass market audience surely awaits. □□□□

This week's reviewers were: Sarah Davis, Tom FitzGerald, Duncan Holland, Ian Nicholson, Mike Patten, Martin Talbot, Paul Vaughan, Selina Webb, Dominic White and Paul Williams



PIAT'N FUNKY: LOOKS LIKE A BIGGIE



SCOOTER: WATCH YOUR ROOF

ALAN JONES TALKING MUSIC

Narada Michael Walden is one of R&B's perennial backroom boys, writing and producing hits for the likes of Whitney Houston, Aretha Franklin and Shania. He's in the charts at present as writer of the **Puff Johnson** single. But he was also a recording artist in his own right, making nine albums for Warner Music, from which *Ecstasy's* Dance cherry-picks 15 of his best, including the irresistible hits *I Should've Loved Ya* and *Divine Emotions*, plus the club classic — but not hit — *High Above The Clouds*. His duet with Patti Austin, *Gimme Gimme Gimme*, is one of several other cuts here which show that he has a precise and concise grasp of the art of

making good music. Long before Narada got his hands on **Aretha Franklin**, she too was signed to Warners, via their Atlantic label. Her Atlantic output is legendary, and unsurpassable, and from it the latest compilation to emerge is the unimaginatively titled but musically faultless *Love Songs*, a collection of 16 songs recorded between 1967 and 1976. Although they are indeed "love songs", Franklin is in expressive overdrive throughout much of the proceedings, teasing every last nuance out of the lyrics. You will have heard some of the songs before in versions by Dusty, Lulu and Dionne Warwick but until you've heard them by Aretha you

haven't really heard them at all. Others — like the self-penned and wholly positive *Daydreaming*, later a hit for Penny Ford — have subsequently been imitated but never improved upon. She really is the Queen Of Soul. **Eternal** follow up their superlative single *Don't You Love Me* with another surefire winner, *I Wanna Be The Only One*, wherein the girls have a foil in the form of **Bebe Winans**. Bebe's rich gospel tones perfectly complement *Eternal's* as a smooth, perky, maddeningly commercial pop nugget which makes fine use of brass over a funky groove which moves at quite a pace.



BEHIND THE COUNTER

ALAN CRITCHLEY, Andy's Records, Grimsby

"The Chemical Brothers is the only new album flying out this week and it seems to be appealing to an older audience as well as the duo's established dance market. Otherwise, the Spice Girls and No Doubt are still providing most of the albums action here. Supergrr's single tailed off pretty quickly last week, but we're anticipating solid sales for the album. It's good to see EMI's Sale Of The Century still going strong. Most people don't realise that they are entitled to a free sampler with the purchase of their two albums and they are pleasantly surprised when we remind them. EMI's two CDs for £20 has complemented our own Winter Shocker campaign with five CDs for £20 and, on the whole, people have plumped for one or the other. We're having a refit next week and expanding into premises next door, so it doesn't look as if we'll be having a quiet summer."

NEW RELEASES

The Chemical Brothers album gave the week a kick start with many stores selling out of their initial stocks on Monday. Other albums clocking up substantial sales included Bis, Kiss Anthems and Classic SubBase. In singles department, Orbital was the clear frontrunner followed by Texas, Soledad and Blur. Additional formats helped to substantially boost sales for Soledad and Blur.

PRE-RELEASE ENQUIRIES

Singles—811, James; Albums—Luscious Jackson, Cast, Supergrr, The Charlatans, The Prodigy, Brand New Heavies, Speedy J, Depeche Mode

ADDITIONAL FORMATS

Blur limited-edition coloured seven inch, Kavana limited CD single with post cards, Texas limited CD single with poster, Bis limited red vinyl album

IN-STORE

Windows—United Dance Volume 6, Cast, Depeche Mode, Mary J Blige, Sacred Spirit 2; In-store—The Offspring, Smalltown Heroes, New Hits 97, Lightning Seeds, Daft Punk, Robbie Williams, U2, Faithless, Robert Owens, Michelle Gayle, Blackstreet, Mary J Blige

MULTIPLE CAMPAIGNS



Radio single—Supernaturals; Windows—Cast, United Dance Volume 6, EMI Sale Of The Century; In-store and press ads—Best Of Chess, Damage, United Dance Volume 6, Byrds, Miles Davis, Dave Brubeck, Louis Armstrong, Herbie Hancock, Thomas Ribiero, Riggs And The Jack Magic Orchestra, The Saint



Single—Robbie Williams; Album—Cast; In-store—J T Playaz, Robert Owens, Faithless, Gun, Michelle Gayle, Supernaturals, U2, Blackstreet, Daft Punk, Lightning Seeds, In The Mix 97 Part 2, New Hits 97, Depeche Mode, Sacred Spirit 2; Best Of British Films promotion with five for £20, MCA exclusive CDs, PolyGram mid-price promotion, BMG budget CD promotion



In-store—Montserrat Caballe, Anthony Way, Star Wars, Cinema Choral Classics, The Messiah, Voices From Heaven, Lords Of The Musical, Romantic Spirit, Evita, James & The Giant Peach, Winnie The Pooh, Twelve Monkeys, Casino, Get Shorty, The Bird Cage, Jungle Cubs with free colouring book



Windows—Warrners three CDs for £20 campaign, Rautavaara, Steve Hackett's Midsummer Nights Dream, EMI Debut series; In-store—RCA Classics, Impulse Jazz titles at £8.99, British Composers campaign with three CDs for £20, Maria Callas opera promotion

TELEVISION

19.4.97

Live And Kicking with Michelle Gayle and Gary Barlow, BBC 1: 9am-12.12pm
Scratchy & Co features Robbie Williams, ITV: 9.25-11.30pm
Night Fever, karaoke show hosted by Suggs, Channel 5: 6.55-7.50pm
MTV Unplugged with Oasis, MTV: 10-11pm
Late With Jools Holland featuring Everything But The Girl and Burning Spear, BBC2: 1.10-2.20am
Rock Of The North, a portrait of former Eurythmic David A Stewart, Channel Four: 4.55am

20.4.97

The O Zone with Pavement, 911 and Ian Brownie, BBC2: 11.50am-12.10pm
23.4.97
Chris Eubank featuring Kenny Everett, featuring Cliff Richard, Channel Four: 9-10pm
24.4.97
Ten Of The Best with Sted's Noddy Holder, VH-1: 2-3pm
Star Trac: Bon Jovi, MTV: 5.30-6pm
25.4.97
Ten Of The Best: Chris Rea, with The Beautiful Soul, Abba and Jamiroquai, VH-1: 2-3pm

FRONTLINE

ON THE ROAD

DAVE ROE, Pinnacle rep for NE, Yorks, Midlands

"It's quiet this week, but The Chemical Brothers is proving to be the kind of success everybody expected it would be and looks like it could knock the Spice Girls off the number one spot. I'm quite pleased to see we've got three singles in the chart, but it's going to be very competitive this week with singles from Blur and Orbital looking to enter the top five. From our point of view, we've got singles out from The Candyskins and KRS which should do okay. The listening posts seem to be doing well for us and people are getting the benefit of them. It's certainly helping bands like Goldblade who have been getting some brilliant reviews. There are some great releases coming up such as Leeds band The Unsophisticated who are very much in the it's Immaterial domain and the Sussed album which is in The Charlatans area."

IN THE SHOPS THIS WEEK



Single—Robbie Williams; Windows—two CDs for £22, three videos for £15, Cast, Depeche Mode, Mary J Blige; In-store—New Hits 97, Your Generation, Lightning Seeds, Wannadies, David Bowie, Gun, U2, Blackstreet, Faithless, Shed Seven video; Press ads—KRS 1, Access All Areas, Pennywise, Bruce Dickinson, Subcirus



Singles—Robbie Williams; Windows—Depeche Mode, Cast; In-store—U2, Daft Punk, Depeche Mode, Cast, In The Mix 97 Vol 2, New Hits 97, buy two CDs for £9.99 and get one free



In-store—Prolapse, Smalltown Heroes; Selecta listening posts—The Offspring, SubBase Classics, Airpack, Pennywise, KRS 1



Singles—Michelle Gayle, Robbie Williams, U2; Albums—Cast, Depeche Mode, Foster & Allen, The Saint, In The Mix 97 Part 2, New Hits 97, United Dance Volume 6, Your Generation; Video—Jungle Cubs, Dead Man Walking, Spice Girls



Singles—Blackstreet, Daft Punk, Michelle Gayle, U2, Robbie Williams; Albums—Luscious Jackson, The Offspring, GusGus, Sweetback, Nanci Griffith, Cake; Windows—Depeche Mode, Cast, Mary J Blige, U2, Spice Girls, Gun, Blackstreet, Robbie Williams, Texas, Supergrr; Press ads—Positiva, Shed Seven video



Singles—Daft Punk, Thomas Ribiero, Lightning Seeds, Supernaturals; Windows—Cast, Kenny G, Sacred Spirit 2, Deutsche Grammophon choral competition, Fever Pitch; Press ads—Cast, BMG Classical special, Sacred Spirit 2



Singles—Robbie Williams, Daft Punk, The Offspring, Faithless; Windows—Soundworld mid price promotion, Spice Girls, Cast, Depeche Mode, In-store—Sacred Spirit 2, Cast, Depeche Mode, The Saint; Press ads—Junior Boy's Own, Nick Warren, Ministry Of Sound, Laurent Garnier, Aerosmith, Charlatans, Supergrr, Your Generation, Faithless



Singles—Lightning Seeds, Daft Punk, Album—Depeche Mode, New Hits 97; Windows—Depeche Mode, Cast, Sacred Spirit Volume 2



Single—Robbie Williams; Album—Depeche Mode; Windows—Jungle Cubs, Spice Girls video; In-store—save £5 on selected CDs, Cast promotion with three CDs for £10, free poster with Spice Girls video or album

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Grimsby), Atomic Sounds (Sheffield), David's Music (Leitchworth), HMV (Hull), Our Price (Luton), Seemee (St Helier, Jersey), Sworfish (Birmingham), Track Records (York), and Virgin (Portsmouth).

If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

RADIO

19.4.97

Celine Dion, in concert in Zurich, Radio Two: 5.32-6.30pm
Too Much Heaven—The Story Of The Bee Gees, Radio Two: 6.32-7.30pm
Live from the Met, Tchikovsky's Eugene Onegin starting Russian soprano Galina Gorchakova, Radio Three: 6.30-10pm
20.4.97
Rock Discs: documentary with Madonna, Simon Le Bon, Neneh Cherry and Jon Bon Jovi, Radio One: 7-8pm
In Concert features the Lemoheads, Radio One: 8-9pm

21.4.97

Composer Of The Week, features Sergei Rachmaninov, Radio Three: 10am-1pm
Tribute To Iggy Pop, Radio One: noon-2pm
Evening Session features Travis and The Eels, Radio One: 8.40-10.30pm
22.4.97
Evening Session features Supergrr, Radio One: 8.30-8.30pm
Quincy Jones—The Duke And His Music, Radio Two: 8.03-8.30pm
23.4.97
Folk Du Two features Norma Waterson, Radio Two: 8.03-9pm

let's get mid-price

The UK's record companies and retailers have underlined the importance of the mid-price market by introducing a range of new initiatives to tempt more buyers looking for bargains

Going to TV with mid-priced product might sound like a recipe for disaster. But as far as Sony and high street retail chain MNC are concerned, the primetime slots they currently have running on Meridian TV to promote 350 Nice Price titles are a bold attempt to break new ground in a sector of the market where there is increasingly little room for manoeuvre.

Dropping to mid-price - defined by CIN as CDs with a dealer price between £4.25 and £5.99, usually with an RRP between £5.99 and £9.99 - remains crucial for maintaining a title's profitability. However, with a booming full-price market and an increasingly aggressive low-price sector, mid-price sales are feeling the squeeze. BPI figures highlight that mid-price's market share has been slowly sliding since 1992. In 1996, its year on year value dipped from £26.1m to £26.1m, taking a 9% share of the market's total value.

Consequently, record companies and stores have been forced to focus on new ways to sustain volume sales at mid-price. Sony and MNC's TV move marks a break with the more usual approach as typified by Virgin Retail's current Soundproof campaign where CDs are on offer at £7.99 or three for £21. The CDs are signposted by distinctive point-of-sale signs that are racked right next to chart product. This positioning has the effect of being virtually unmissable and drives impulse buys across the spectrum of customers.

But while many feel retailer-led, multi-buy campaigns are the sector's lifeblood, there is a concern that these will compromise branding in the long term.

At EMI, which took 14.3% of the total market in 1996, there is a strong emphasis on re-inforcing its mid-price identity. "While campaigns deliver a lot of profile and we are keen to support them, we want to build sales outside of them," says Richard Grafton, head of direct marketing. "There is the fear that everyone ending up campaigning certain titles too much."

"Virgin Records co-director of commercial marketing" Steve Pritchard agrees. "It can be tough for mid-price releases left in the general A-Z racks and retailer-driven campaigns are vital. Having said that, once a year we embark on a significant branding exercise and this year we will be running a sales push in late May through to June, to avoid the traditional spring bottleneck."

With mid-price campaigns on a high rotation between stores of all types, the seasonal divide has become less apparent. BMG is one company which plans its mid-price campaigns to coincide with the regular activities of the multiples. "Over recent years, most retailers have mid-price sales around the quieter periods of February, June and September," says Helen Wild, product manager for mid-price. "By tying up with multiples, we can trail retailers on our ads and quote exact prices."

At Universal, which has recently consolidated its strategic marketing division with the appointment of Alan Hodgson as commercial marketing manager, the



BIG NAMES DISCOVER THE PRICE IS RIGHT

In the past, many artists resisted requests by their record companies to move their albums into the mid-price market. But now most acts are attuned to the benefits and give their agreement.

For example, Robson & Jerome and M People were among the chief beneficiaries of BMG's mid-price campaign earlier in the year when their albums powered back into the chart. And sales of Lisa Stansfield's *Real Love* have increased almost 100% since its move to the mid-price racks.

Nice Price's Phil Savill says, "As sales decline it is logical to move an act to mid-price. Most acts see the sense of it, although there is always a quota which require more protracted discussions."

Savill is hopeful that Sony superstars such as Barbra Streisand and Bruce Springsteen may soon agree to drop prices on selected albums, proving that even they are attuned to the market's cyclical nature. Savill adds, "If an album does well at mid-price, there is always the option to move it back up to full price - as happened with Jo Satriani's *Flying in a Blue Dream*. This is pretty rare, however."

This kind of pragmatism currently characterises the approach with more campaigns using temporary mid-price conversions on big titles to spearhead seasonal release batches. Warner Music adopted this strategy at the beginning of the year and watched sales soar for Seal and Tori Amos. Virgin Records is expect-

ing the same sales injection for Massive Attack and Janet Jackson when they debut at mid-price in June.

At MCI, marketing director Danny Keene says, "The fact that big name artists are happy to move to mid-price shows that the market has a high perceived value."

"This is reflected in the way the majors have recently been willing to license artists such as ZZ Top, Terence Trent D'Arby and Heart to appear for the first time on our compilations." Undoubtedly there are few artists who will continue to achieve the same level of sales at full price. Only The Beatles, perhaps, can defy the gravity pull to mid-price forever.

strategy is to have two release schedules, one in June and another in the autumn "although we might do an extra release in the summer if there are too many titles to release," says Hodgson.

Independent specialist Castle Communications pursues a different approach by releasing a minimum of 12 new titles a month. Last year, its campaign for 15 Black Sabbath re-issues was effectively a 12-month programme. "By staggering the schedule and pulling existing releases into each new promotional blast we were able to sustain interest and maximise business for all the titles," says Mick Carpenter, head of mid-price. "This culminated at the end of the year in a push to gifters with boxed sets."

Despite the success of many individual campaigns, there is consensus that the mid-price market would benefit from greater recognition of the price point. BMG's Wild says, "I don't believe that advertising albums as merely mid-price works, because the average consumer

doesn't know if this equates to 50p or £5 cheaper than the normal price." In line with this, BMG recently simplified the message of its Stop label by introducing the tag line *Stuff The Original Price*, in all press, radio and poster advertising.

Mid-price labels are now trying to build price awareness more energetically than before. Sony's Nice Price imprint maintains a high profile with campaigns that emphasise the £9.99 price point.

According to Phil Savill, marketing manager for back catalogue, Nice Price is driving sales by being more creative in the way it books media. "For example, after long negotiations with Q, we took four consecutive quarter page strips in the reviews section manager for back catalogue, Nice Price is driving sales by being more creative in the way it books media. "For example, after long negotiations with Q, we took four consecutive quarter page strips in the reviews section

"It can be tough for mid-price releases left in the general A-Z racks and retailer-driven campaigns are vital" - Steve Pritchard, Virgin Records

for a set of recent releases and this proved much more effective than taking a page," says Savill.

Nice Price has also come up with imaginative in-store support. "We recently supplied Nice Price neon signs to any store which wanted one," says Savill. "They were quite expensive to produce,

but the idea is that they stay in stores' windows for a long period."

At Warner Music, which reports mid-price UK sales of more than 2.4m units in the past 12 months, the aim has been to broaden the mid-price catalogue and give it a stronger identity.

A recent strategy has been its Disc Detective campaign including a 24-page catalogue booklet presented in the style of *Vix* (pictured).

"We went through the whole catalogue and decided that instead of going for the usual pack shots we'd take aim at store buyers and consumers with something a bit more entertaining," says catalogue product manager Ian Dewhurst.

Which all goes to show how much can be achieved in the mid-price market by those labels which are prepared to show extra initiative, apply a little imagination and invest in a genuinely exciting advertising campaign.

Karen Faust

MARKET extra

MID-PRICE



STOCK taking

Karen Faux spotlights some of the key releases entering the mid-price market this spring

EARTH, WIND & FIRE: Lets Groove: The Best Of Earth Wind & Fire (Sony Nice Price 486511 2) Dealer price: £5.55

Released: out now. True to its title this new compilation provides irresistible dance tracks from the Seventies supergroup best remembered for hits such as September, After The Love Has Gone and Boogie Wonderland. Strong packaging and detailed sleeve notes could help to win over a new generation of fans.

BOBBY WOMACK: The MCA Years (MCA Soul Masters MCLD 19355) £5.55. Out now. Inherit The Wind is one of many highlights on this classic set now making its UK debut. A gem from the MCA vaults that will appeal to old and new fans alike.

ANITA BAKER: Compositions (Elektra 7559609222) £5.55. Out now. The velvet voiced Baker is gathering new fans now that her catalogue is available at mid-price. This 1990 album is proving a fast mover; while retailers also report there is a lot of interest in her debut, The Songstress.

O'JAYS: In Bed With The O'Jays (Their Greatest Love Songs) (EMI Mid Price CTMCD 301) £5.55. Out now. A smoochy set from the Seventies soul band whose popularity remains undimmed. Classy packaging adds to the appeal of what promises to be a strong contender in EMI's current campaign.

KE & TINA TURNER: What You Hear Is What You Get - Live at Carnegie Hall (EMI Mid Price CTMCD 302) £5.55. Out now. A stomping live set that is a must for



fans. Turner has just dropped up in the Channel Four schedules so sales should continue to motor nicely.

ISLEY BROTHERS: Brother Brother (EMI/Legacy 487512 2) £5.55. June 9. This release is accompanied by other early Seventies best-sellers such as Give'n It Back and Get Into Something. The Isleys are perennially popular and these re-issues will appeal to collectors.

MASSIVE ATTACK: Blue Lines (Virgin Records WBRC 1) £5.55. June. Undoubtedly set to be a front-runner in Virgin's June campaign, featuring the unforgettable hit single Unfinished Symphony. This will fly from the racks while the limited-edition offer runs.

JANET JACKSON: Janet (Virgin Records CDV 2720) £5.55. June. Michael's little sister re-emerged in 1993 with a sophisticated make-over and this upbeat, soulful album that spawned the hit single Nasty. Now available at mid-price for a limited period only.

YOUSOUF N'DOUR: Hey You (MCI/Nascente cat. no. tbc) £4.76. May 12. The rich tale continues to go from strength to strength with the addition of this compilation that culls material from N'Dour's first three Virgin albums. Other new Nascente contenders include Gregory Isaacs: The Cool Ruler Rides Again and reggae compilation Roots 'N' Culture.

JUDAS PRIEST: The Best Of Judas Priest - Living After Midnight (Sony Nice Price 487242 2). Out now. Features

TILL RINGER

THE PIANO
Original music from the film by Jane Campion
composed by
MICHAEL NYMAN



THE PIANO (Virgin Records CDVEX 919) £5.55. June. Michael Nyman's swirling, evocative score has been a steady seller since its release in 1993. A temporary reduction to mid-price should spark renewed sales action.

tracks from every stage of the band's career and highlights how their willingness to experiment has sustained credibility across two decades. The collectability factor ranks high as many early cuts are featured.

AEROSMITH: Live Bootleg (Sony Nice Price 474967 2) £5.55. Out now. With awareness of the band riding high on the back of their current Columbia album, sales prospects look hot for this and its accompanying eight re-issues which include the albums Get Your Wings, Draw The Line and Toys In The Attic.

SHAM 69: Best Of Sham 69 (Castle Communications/Essential ESMCD 512) May 12. This will be promoted alongside two other albums from the punk band led by Jimmy Pursey who are remembered for their irrepressible hits Hershman Boys, Hurry Up Harry and If The Kids Are United.

THE SMALL FACES: Ogdens' Nut Grove Flake (Castle Communications/Essential Mid Price ESMCD477) £4.86. May 12. Many will remember this affectionately for its original packaging that was like a tobacco tin and its celebrated hit Lazy Sunday Afternoon. Castle is simultaneously releasing the band's eponymous album which features Ithycough Park.

PREFAB SPROUT: Swoon (Sony Nice Price 46908 2) £5.55. May 19. Past promotions have proved that there is mileage for the quirky Paddy McAloon at mid-price and this re-issue push, which also includes later albums Steve McQueen and From Langley Park To Wemphris, should continue to boost sales.

THE ROLLING STONES: Sticky Fingers (Virgin Records CDV 2730) £5.55. June. One for the masses of Stones' fans who never got around to replacing their vinyl copy. Goat's Head Soup and Exile On Main Street are also being released as part of Virgin's June campaign but are only temporary mid-price conversions.

MOTORHEAD: Rock 'N' Roll (Castle Communications/Essential Mid Price ESMCD556) £4.86. June. Castle's meticulous re-issue programme continues with this and companion albums Orgasmatron and No Sleep At All. All are remastered and carry bonus tracks.

URIAH HEPP: Firefly (Castle Communications/Essential Mid Price

ESMCD 559)

£4.86. June. A co-incidental live date at London's Astoria Theatre should help to maximise sales among the band's stalwart fans.

This re-issue from 1977 has been spruced up with re-mastering and bonus tracks. The FIRM (MCA Soundtrack Masters GRLD 19358) £5.55. Out now. Lyle Lovett, Nancy Griffith and Jimmy Buffet contribute to this distinguished soundtrack that is being promoted alongside two other evergreen LPs - American Graffiti and Cabaret.

BORN TO BE WILD IV (MCI Music MUSCD 036) £4.76. May 12. This rock series has proved one of MCI's most successful with the first three volumes selling more than 250,000 copies. The latest features Status Quo, ZZ Top, Heart and Black Sabbath.

HISTORY OF DANCE VOL 1/1978 (Virgin Records, cat. no. tbc) £5.55. June. The history angle should prove a useful hook for this top notch compilation which includes tracks by Sylvester, Third World and GQ. Four other volumes released simultaneously will take the dance story up to 1981 and provide hits from Shamalar, Duran Duran, Odyssey, Imagination and, somewhat incongruously, Haircut 100.

VINCE GILL: I Still Believe In You (MCA Masters MCLD 19352) £5.55. Out now. With sales of 10,000 copies, this 1992 album established Gill as a big country name in the UK. Now the popularity of line dancing is proving a spur to further sales.

PEREZ 'PREZ' PRADO: Perez 'Prez' Prado (BMG/STOMP! ND909424) £5.55. Out now. Because its tracks frequently crop up on TV commercials, this is one of the label's most tirelessly promoted mid-price titles. To date, its music has been used to sell Guinness, Felix cat food, Littlewoods and, currently, Royal Mail.

THE STORY OF TANGO (EMI/Hemisphere HEMIMCD 101) £5.55. Out now. Tango's fashionability has been growing steadily since Tango Argentino took London's West End by storm at the beginning of the Nineties. Many new fans will relish the tango club ambience conveyed by the performances of Jose Basso, Carlos Garcia and Fiorinda Sassone among others.



TILL RINGER

Always & Forever 2
18 Beautiful Love Songs



featuring Luther Vandross • Kool & The Gang
Rose Royce • Deacon Blue plus many more

ALWAYS AND FOREVER 2 (MCI/MCI Music MUSCD 035) £4.76. May 12. MCI's first volume clocked up sales of more than 10,000 units and prospects look good for this mixed bag of tracks from Rose Royce, Luther Vandross, The Christians, Deacon Blue, Judy Tzuke and Minnie Riperton.

Turn On, Tune In To Castle Mid-Price



**NAZARETH
SNAZ**

ESMCD531 New Release
also available
Snakes And Ladders ESMCD501
Move Me ESMCD503
Hair Of The Dog ESMCD550
Rampart ESMCD551



**SMALL FACES/OGDENS'
NUT GONE FLAKE**

ESMCD477 New Release
also available - The Autumn Stone ESMCD478



**SMALL FACES
SMALL FACES**

ESMCD476 New Release



**LEMONHEADS
LICK**

ESMCD471
also available
Hate Your Friends ESMCD469
Creator ESMCD470



**THE DAMNED
STRAWBERRIES**

ESMCD473
also available
Damned But Not Forgotten
ESMCD472



**THE UNDERTONES
HYPNOTISED**

ESMCD486
also available
The Undertones ESMCD484
Positive Touch ESMCD485
The Sm Of Pride ESMCD487



**VARIOUS
SPIRIT OF THE AGE**

RENC118



**VARIOUS
GROOVE IS IN THE HEART**

RENC120



**VARIOUS
TURN ON, TUNE IN, DROP OUT**

RENC119



**VARIOUS/TAPPAN ZEE IS 201
THE BEST OF TAPPAN ZEE**

RENC121



**VARIOUS/19 TRACKS FROM THE FILM
CHICAGO BLUES**

CLACD425



**VARIOUS
INSTRUMENTAL BLUES**

CLACD432



**THE BEST OF
FREDA PAYNE**

CSCSD811



**CHAIRMEN OF THE BOARD
THE BEST OF**

CSCSD810



**CURTIS MAYFIELD
LOVE, PEACE
AND UNDERSTANDING**
3 CD SET NXCDD286



**THE COASTERS
GREATEST HITS**
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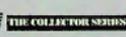
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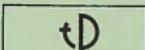
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DOOLEY'S DIARY

Remember where you heard it: Hold on to your popcorn. East West's head of radio promotions **Joe Reddington** has landed himself a cameo in the new **Nick Hornby** biopic *Fever Pitch*. Joe won't be part of a kid's dad in the film because he is exactly that — his son goes to the school where **Colin Firth** and cast were filming. They can do wonders with film nowadays it seems, as Joe's real sympathies lie a few hundred miles north of the north bank — in Anfield. Oh, well, a red scarf is a red scarf... It's all business isn't it? Well not quite. Following **Mushroom's** switch in distribution arrangements, it emerges that the label's top cat **Korda Marshall** may have ulterior motives for signing up with **3MV/Pinnacle**. "An integral aspect of the deal was the stipulation that **Tony Powell** and myself go on an annual fishing trip together anywhere in the world where the salmon are rising," he reveals. Not that either need the practice though; Powell is, of course, a regular face in that esteemed organ *Carp World* — Dooley kids you not — while Korda returned from an outing last weekend with six trout... While **WEA** celebrated **Mark Morrison's** continuing US success last week, the Virgin mob prepared to hot foot it out to New York for **Spice Girls'**



They was a certain rhythm to the way the baked beans were piled on to plates at Virgin/Dur Price last Monday. Because lunchtime in the retailer's head office cafeteria was enlivened with the appearance of Ed! singer/songwriter **Luce Drayton** crooning four tracks, including her forthcoming single, *To Be Loved*. The label's boss **Daniel Luyett** says everyone from the tea lady to the finance boys came down to scoff and bob. "A lot of people can't get to showcases in the West End, they're stuck doing their jobs, so we thought it would be a good idea to take Luce there," he says. Luce's next PA is slightly more conventional — at Virgin's Plymouth store on April 28.

debut live performance. The Girls were due to perform **Wannabe** and **Say You'll Be There** on Saturday Night Live two days ago (April 12), before flying to Korea. Pity poor **Paul Conroy** though, forced to find a bar open at the crack of dawn so he could watch his beloved **Chelsea** in the FA Cup semi final... Conroy, incidentally, wants to hear what questions you lot out there would like to ask the BBC Radio boss **Matthew Bannister** at the **London Music Week** interview in a fortnight's time. Questions, to be put either in name or anonymously, should be faxed to him on 0181-964 6007... On the subject of **Spice Girls'** live prowess, don't expect **Harvey Goldsmith** to promote their tour when they hit the road. Answering students' questions at the **NUS** convention in Reading on Friday, he voiced confidence that they will go live. But he added, "I have a suspicion that once they do, that will be the end of them"... **Harvey** also lifted the lid on his early

training as a pharmacist or, as he put it, "the way to weigh out drugs properly"... Many apologies to that legend of our industry **Mr LG Wood** who, contrary to the **Rupert Perry** tribute in last month's *MW* Awards brochure, is not "late" but very much alive and kicking... If you've noticed a slightly less hirsute look about **Tilly Rutherford** recently, it apparently has something to do with a spot of name calling. A certain Sony exec wounded the boy by remarking, on one particularly roughly unshaven night, that he closely resembled the old bloke out of **Only Fools And Horses**. The spiteful comment came only after **Tills** had labelled the Sony exec **Tangman**, because of his bright orange shirt and complexion fresh from a spell under the sunlamp. For those wondering who on earth that could be, his surname rhymes with "barrow"... Our sympathies to the family and friends of prolific songwriter **Jack Fishman**, who died last Thursday aged 76. Fishman, a familiar figure on **Tin Pan Alley** and the first recipient of an **Ivor Novello** award in 1955, was responsible for a truckload of hit songs and more than 100 film scores, including tunes for **Herman's Hermits**, **Amen Corner**, **Tom Jones** and **Petula Clark**...



Ordinarily when EMI wants to celebrate, it makes sure it's got a couple of nights set aside. On this occasion a week ago, messrs **JF Cecilian** and **Clive Black** found they already had a couple of nights of the realm to do the honours — **Sir Cliff** and **Sir Tim**. The music business legends got together with key record company and management personnel at the Chinese north centre **Good Earth** in London to mark combined platinum sales of the two **Hearthill** albums *Songs From Heathciff* and *Heathciff Live*, for which **Mr Rice** co-wrote and **Mr Richard** performed. Pictured from left are **Black**, **Richard**, **Rice**, **Cecilian**.

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