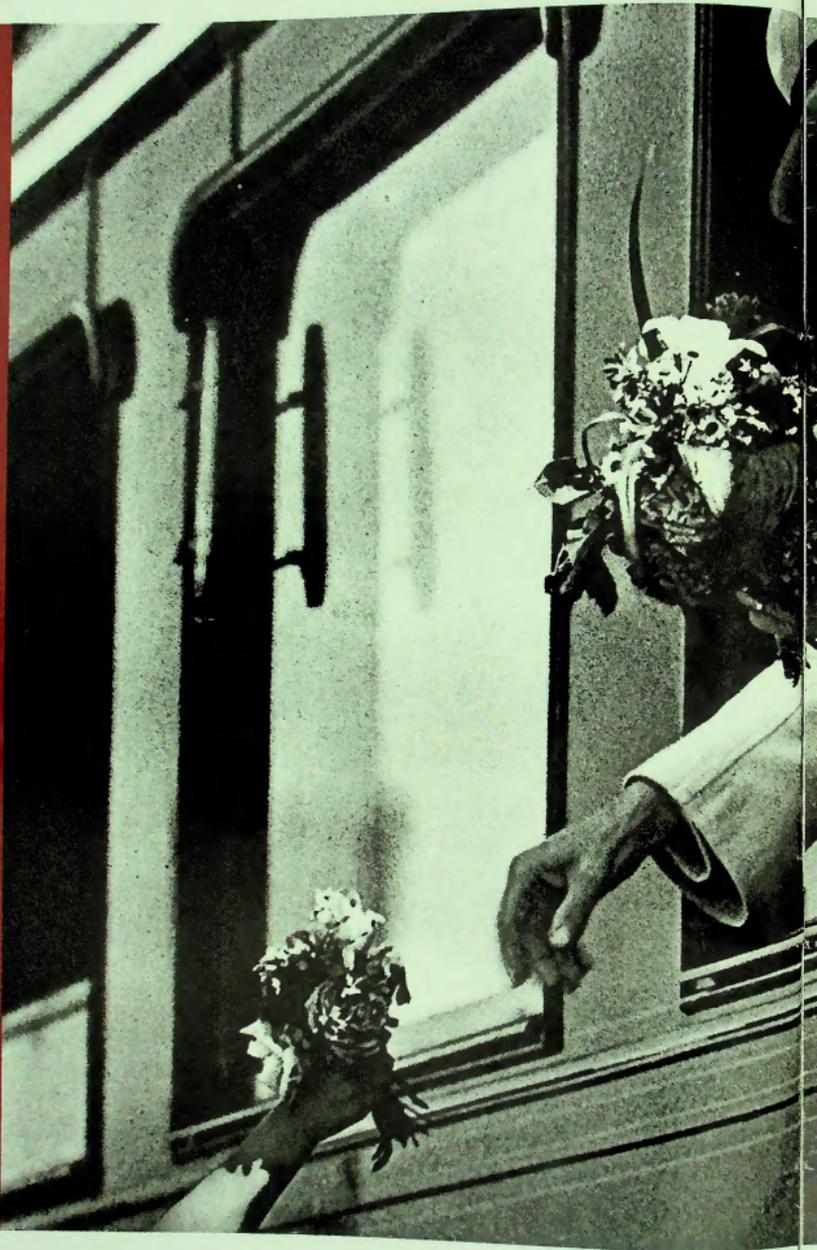


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No.1 - Australia

No.1 - Canada

Top 40 US Billboard Hot 200

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Labels pledge support for detained Morrison

by Martin Talbot

Warner Music has pledged its support for R&B singer Mark Morrison who was sentenced to three months in prison last week.

Warner UK chairman Bob Dickens says the company will stand by Morrison who, with good behaviour, is expected to be free within six weeks.

At Marylebone Crown Court last Wednesday (May 14), Morrison was found guilty of firing a policeman with a stun gun in an incident in Notting Hill after a PA in October.

Dickens says, "The support for Mark is absolutely unwavering here. At this point we are all just concerned for his welfare. I have incredible faith in his creativity and we are now just waiting for him to be out."

Morrison, whose Return Of The Mack has held the number three slot in the US singles chart for two consecutive

weeks, has been working non-stop promoting and recording tracks for release this summer. Dickens says, "He has been working on material with all this going on around him. It has been a real outlet."

WEA has scheduled a mini-album, titled Only God Can Judge Me, and a single release of Who's The Mack, both of which Dickens indicates will be issued after Morrison is freed. "We will have a series of releases, the first of which will be 'Mark himself', he says.

Dickens does not expect Morrison's detainment to have a long-term impact on his career. "Adversity isn't necessarily a creative setback, but when you are number three in America, a trip might have been helpful," he says.

Morrison would probably have gone to the US in the next month, says Dickens, who points out that Morrison had effectively finished promoting his album around the world. Dickens

believes Morrison will not suffer visa problems in the US as a result of his conviction. "A lot of people get in with offences worse than this," he says.

But Gary Lux of law firm Clintons warns, "Morrison could have visa problems because they take convictions very seriously in the US. Generally, though, something like this will probably not be as bad as dealing with drugs."

One US source adds that, despite his hit single, Morrison isn't yet well enough known in the US for the sentence to affect sales. "People have only heard the music and haven't got a handle on the personality. That could work in his favour," the source says.

Quincy McCoy, urban landscape editor of MW's sister US music/radio magazine *Guitar*, adds, "I know a lot of stations were playing the single to death. Really, I don't think this is going to be too a problem because that tough guy image kinda works over here."

Ace wins record sum in copyright lawsuit

Re-issue specialist Ace Records has won damages of \$10m in a copyright-infringement case brought in the US. The company is hoping that the damages, which are believed to be a record award from a copyright lawsuit, will send a message to other pirates.

Ace director Ted Carroll is delighted by the award, which dwarfs the \$4.5m MCA won last year from its case against Marshall Sehorn over the Chess catalogue.

Ace began proceedings against Wayne Stierle and his group of companies, including Juke Box Treasures, Starr Digital and Candlelight, three years ago after he began issuing pirate recordings from the Dootone label. Ace had purchased the entire Dootone catalogue - has one track, Earth Angel by The Penguins - in September 1993 from the estate of the label's late founder Dootie Williams.

Carroll estimates Stierle used up to 70 tracks on various jazz and doo-wop compilations, including material by Dexter Gordon, The Penguins and The Medallions, and sold around 37,000 CDs in the US and Europe containing Dootone recordings. Stierle has been ordered to pay \$56,557 in legal fees.

Carroll warns that Ace plans to pursue further claims against pirates. "It damages us because these people sometimes get stuff into the market before our release, which takes the edge off our sales."

LWT to join forces with Capital on youth show

Capital Radio is joining forces with LWT to produce a live late-night TV programme broadcast from the radio station's recently-opened Capital Cafe.

The first series of four programmes of Live From The Capital Cafe will be transmitted on LWT at 11pm on Friday nights in July and broadcast simultaneously on the radio station.

Anchored by three presenters, at least one of whom will be an existing Capital DJ, the hour-and-a-half show will have a magazine format, mixing live bands, comedians, outside broadcasts, games and interviews with celebrities.

Richard Park, group director of pro-

grammes at Capital, says the show will talk to young Londoners in their own language and is intended to feature two acts on each programme.

"It's going to be very London. The programme is on a promise for a swift return so we could have the second series this year," Park says.

Capital's station director Martina King says the link up will benefit both broadcasters. "It is hard for a TV channel to reach youngsters, but our association can deliver that because we have got all the values that reach young people," she says. "When two big London brands get together, it is going to be a powerful combination."



Michael Jackson's *Blood On The Dance Floor - HIStory In The Mix* was set to enter the top three of the album chart yesterday (May 18) after just four days on release. The album, which was released on Wednesday, outstripped the three-day total for Perliphone's Foo Fighters' album in just one day. Jackson's 38-minute video of new song *Ghosts*, was given its UK premiere at the Odeon in London's Leicester Square last Thursday (May 15) before a celebrity audience including Est 17, Gabrielle and various footballers. *Ghosts* will be the next single from the album - a double A-side with *HIStory*.

UK out in force at Midem Asia

More than 90 companies and 200 executives from the UK will attend the third Midem Asia conference in Hong Kong this week.

The UK delegation will be the largest from any country at the annual event, which takes place at the Hong Kong Convention and Exhibition Centre from Wednesday (May 21) to Friday (23).

Of the 130 stands booked, 35 are from the 92 UK companies attending, including representatives from Beehive Trading, Lasgo Exports and Carlton Home Entertainment.

Beggars Banquet and Total Records will join another eight UK companies on the BPI stand.

● Midem Asia supplement, pp36-41.

NEWSFILE

BBC appoints second TOTP producer
Radio One producer Chris Wharmouth has been confirmed as understudy to TOTP producer Chris Cowey. He will stand in as producer when Cowey is away, says BBC head of music entertainment Trevor Dann. The move reflects the BBC's new bi-media approach to production, says Dann.

Boar promoted at MTV

Christine Boar has been promoted by MTV UK to head of programming and production as part of the channel's reorganisation into regional services. The announcement by Michiel Bakker, managing director of MTV and VH-1's UK and Northern European services, coincides with Eric Kearley's confirmation as head of programming and production for the northern region.

CIN affirms stance on singles rules

CIN is issuing a warning to labels about giveaways with singles after the single *Asylum* by Island's The Orb was given a reprieve last week over the inclusion of a sticker. Island included a direct mail card with the CD which doubled as a sticker, thus technically breaching the chart rules. CIN chair director Catharine Pusey says it was accepted that the sticker was an oversight and allowed the format's inclusion in the singles chart.

Internet group plans flotation

Internet Music Shop Holdings plans to raise around £670,000 by floating on the OPEX market in June. The group, which specialises in selling music and video through the internet, will use the money from the share issue to fund marketing and technical development projects.

Chrysalis turnover soars

Chrysalis has unveiled £1.5m pretax profits for the six months ended February 28, 1997 on increased turnover of £52.5m (£46.8m). The music and media group was able to announce earnings per share of £6.19p.

Worsley quits M&G Records

Bill Worsley has left M&G Records after 18 months as general manager. Worsley, who was previously managing director of Logic, says the move is down to differences of opinion with company head Michael Levy. The pair remain on good terms, he adds.

Creation warning to Oasis web pirates

Creation is warning unofficial Oasis internet sites that they risk legal action unless they stop posting unauthorised photos, sound and video clips. In an e-mail sent to web-sites, the label gave them 30 days to remove copyrighted material. A Creation spokesman says the move is intended to protect photographers.

All-star cast for V2 charity release

V2 is releasing a live album of tracks by The Lightning Seeds, The Beautiful South, Manic Street Preachers, Dodgy, Space, Smaller and Stereophonics recorded at the Hillsborough Justice Concert last weekend. You'll Never Walk Alone will be released on June 2 and profits will go to the Hillsborough Family Support Group.

Jamiroquai score hat-trick

Jamiroquai's *Travelling Without Moving* was certified triple platinum by the BPI last week. Gold awards went to Belinda Carlisle's *A Woman And A Man*, Kenny G's *The Moment*, the compilation *Spice Girls Present... The Best Girl Power Album In The World* Ever! and The Rembrandts single *I'll Be There For You*. Paul McCartney's *Flaming Pie*, Big Muff 97 and Sisters Of Swing 3 all reached silver status.

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Judge Jules has extended his deal as A&R manager for Mercury's Manifesto dance imprint. Jules, along with A&R executive Luke Neville, has committed himself to the company into the next millennium. Mercury managing director Howard Berman, who brokered the deal with PolyGram UK chairman John Kennedy, says, "Judge Jules played a significant part in making Manifesto the number one dance label in the UK last year and we were very keen to keep him." Jules, who has racked up an impressive series of hits for the label, including tracks by Josh Wink, Gusto and Todd Terry, was courted by a number of other labels but says he was keen to remain at Mercury and continue to build Manifesto. "This year's priority will be to turn singles success into album sales," he says. Pictured (from left) are Jules, Neville and Berman.



Classical steals show at Sony Radio Awards

by Martin Talbot

Classical radio came out on top at last Monday's Sony Radio Awards 1997 with Classic FM and Radio Three leading the awards list.

Classic FM was named UK station of the year, while its BBC rival Radio Three won the biggest haul with six awards at the event, hosted by Michael Aspel at London's Grosvenor House Hotel.

QWR-owned Classic FM piped both Radio One and Atlantic 252 to pick up the award, just four months before it celebrates its fifth anniversary.

Accepting the award, programme controller Michael Buhkt - who later revealed he is to step down next month because of ill health - said it was a considerable achievement to win the award twice in four years. "It just goes to show that classical music on the radio can be as good as well as popular," he said.

Among 29 awards picked up by BBC Radio, Radio Three took the best specialist music programme award for Between The Ears, while its coverage of Tanglewood won best event category, pushing Radio One's Oasis at Knobworth into the silver slot. Radio Three also won awards for best documentary,

THE WINNERS

Specialist music programme - Between The Ears: Beethoven's Fifth (Radio Three).

Themed music programme (pilot winners) - Friday Night Rock Show with Alan Freeman (Virgin); You've Got To Hide Your Love Away (BBC GLR).

Daytime music sequence - Owen Money (BBC Radio Wales).

Breakfast show music/entertainment - Heart 106.2 Morning Crew (Heart 106.2).

Coverage of an event - Live from Tanglewood (Radio Three).

Broadcaster of the year - Owen Money (BBC Radio Wales).

Radio Academy award - Quentin Howard (GLR).

Programme controller of the year - Steve Martin (Pulse).

Station of the year (local) - Moray Firth Radio.

Station of the year (regional) - BBC Radio Ulster.

Station of the year (UK) - Classic FM.

Broadcaster of the year - John Inverdale.

Outstanding contribution awards - Les Ross (BRMB); Michael Green (Radio Four).

Best arts programme, best drama and best dramatic performance.

The night was a success for regional

radio stations, which won 16 of the 36 awards presented, a record haul for the sector. BBC Radio Wales won best regional station and best daytime music sequence for Owen Money, who was also named broadcaster of the year (local/regional), while Moray Firth won two awards including best local station.

London-based Heart 106.2's Morning Crew - Jon Davies, Kara Noble and David Prever - won the best music-based breakfast show award, beating BRMB's Les Ross (silver) and Terry Wogan's Radio Two show (bronze). Les Ross later won the award for outstanding contribution to radio.

Virgin Radio was the most successful commercial station, winning best on-air branding, best on-air content, and best themed music programme, for Alan Freeman's Friday Night Rock Show, shared with GLR's You've Got To Hide Your Love Away.

Steve Martin, programme director of Bradford's Pulse FM, was the first winner of Sony's new programme controller of the year award.

In the climax to the evening, Jimmy Young became Radio Two's only victor when he was presented with the Radio Academy Gold Award by national heritage secretary Chris Smith.

Eurovision wins top share for BBC

An audience of 8.5m tuned in to BBC1's broadcast of the Eurovision Song Contest on May 3. The programme gave the channel a 41% share, compared with A Touch Of Frost (5.3m and 30%), the news (5.4m and 25%) and film The Running Man (3.9m and 24%), which were screened on ITV at the same time.

Commercial radio maintains growth

Commercial radio has recorded its highest first-quarter revenue of £78m for the period to March 1997. The total, representing 14.7% year-on-year growth, takes revenue to £318.7m and makes commercial radio the fastest growing advertising medium for the fourth consecutive year.

Beda launches CD sampler

The British Entertainment & Discotheque Association will launch a fortnightly sampler CD in June directed at club DJs. It will cost £1,495 to place a track on the White Disk, which will contain 10 new tunes and be sent to DJs at the association's 630 venues around the country.

CRCA to publish vision of future

The Commercial Radio Companies Association has commissioned a report into the future of radio - its first for 13 years. The report is expected to examine the role of BBC stations Radio One and Radio Two, and the possible effects of privatisation.

Classic FM backs education appeal

Classic FM will stage a gala concert featuring 70 school pupils in Cabot Hall, Canary Wharf, London, on July 15 to launch a £3m appeal to build a centre of excellence for young musicians. Etham College in south east London will be the location of the centre, which will allow children to study with professional musicians.

Women's title debuts in May

Musician Carrie Booth has teamed with journalist Rose Rouse and illustrator Sandra Kana to launch *Passion*, a quarterly music magazine aimed at women. A pilot edition of the magazine will be published on May 28 with a CD featuring 17 tracks, including Deborah Harry performing with the Jazz Passengers and Siobhan Fahey reading poetry.

Scottish Radio profits rise 39%

Scottish Radio Holdings, which owns Glasgow's Radio Clyde and the Northern Irish broadcaster Downtown Radio, has unveiled a 39% increase in profits for the six months to March 31. Turnover is up 37% to £18.3m. In announcing an interim dividend, up 20% to 3p, chairman James Gordon says the group is well placed to continue its policy of organic growth and further acquisitions.

▶▶▶▶▶ TESCO CAMPAIGN FAILS TO SPARK PRICE WAR - p8 ▶▶▶▶▶

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WHAT PRICE MUSIC IN THE HIGH STREET?

TITLE: Artist	HMV	Virgin	Our Price	Smiths	Woolies	Rival	Boots	Block-	Tesco	Booster	TITLE: Artist	HMV	Virgin	Our Price	Smiths	Woolies	Rival	Boots	Block-	Tesco	Booster			
TOP 25 ARTIST ALBUMS											TOP 10 DOUBLE CD COMPILATIONS													
SPICE: Spice Girls	14.45	13.99	13.99	11.99	12.99	11.99	12.99	11.99	10.99		NEW HITS 1997	15.99	16.99	16.99	15.99	15.99	15.99	15.99	15.99	14.99	14.99	15.99		
FLAMING PIE: P.M.Courtney	14.45	13.99	13.99	13.99	13.99	11.99	13.99	n/a	13.99		NOW 36	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	14.99	14.99		
TELEVISION: Charlatans	12.99	12.99	12.99	12.99	12.99	11.99	12.99	12.99	12.99		BEST GIG POWER ALBUM...	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	14.99	14.99	15.43	
WHITE ON BLONDE: Texas	9.99	13.99	13.99	11.99	12.99	12.99	12.99	12.99	12.99		IN THE MIX 97-2	15.99	15.99	15.99	15.99	15.99	15.99	n/a	15.99	n/a	n/a	n/a	n/a	
IN IT FOR THE... Supergroup	13.99	13.99	13.99	11.99	12.99	11.99	12.99	12.99	12.99		WHAT A FEELING	15.99	15.99	15.99	15.99	15.99	15.99	n/a	15.99	n/a	n/a	14.99	14.99	
REPUBLIC: Republic	13.99	11.99	11.99	11.99	12.99	12.99	11.99	n/a	13.43		CLUB CUTS 97	15.99	15.99	15.99	15.99	15.99	15.99	15.99	14.99	14.99	n/a	15.43	15.43	
ANDROMEDA... Prefa S	13.99	13.99	13.99	13.99	n/a	12.99	13.99	n/a	13.43		SISTERS OF SWING III	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.43	15.43
TRAVELLING... Jamiroquai	13.99	11.99	11.99	11.99	12.99	13.99	13.99	n/a	13.43		SHINE B	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	
IT DOESN'T... Supernaturals	11.99	11.99	11.99	11.99	n/a	11.99	11.99	n/a	n/a		KISS ANATOMY	15.99	15.99	15.99	15.99	15.99	15.99	n/a	15.99	n/a	n/a	15.99	15.99	
SHELTER: Brand New Hives	13.99	11.99	11.99	13.99	13.99	12.99	n/a	12.99	13.43		SOUL SURVIVORS	15.99	16.09	16.09	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	
OCEAN DRIVE: Use Family	13.99	13.99	13.99	11.99	13.99	11.99	12.99	n/a	11.99		AVERAGE PRICE	15.99	16.09	16.09	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	
POP 107	12.99	11.99	11.99	12.99	12.99	12.99	12.99	12.99	12.99		AVERAGE OVERALL PRICE FOR A DOUBLE COMPILATION CD	15.99												
LISA STANFIELD: Lisa Stansfield	9.99	14.45	14.45	11.99	12.99	12.99	13.43	n/a	12.99		CATALOGUE	16.49	16.49	15.99	15.99	15.99	14.99	14.49	n/a	n/a	n/a	12.99	12.99	
OLDER: George Michael	14.49	13.99	13.99	11.99	13.99	11.99	13.99	13.99	12.99		REVOLVER: Beatles	16.49	16.49	15.99	15.99	15.99	14.99	14.49	n/a	n/a	n/a	12.99	12.99	
TRAGIC KINGDOM: No Doubt	13.45	13.40	13.40	11.99	12.99	11.99	n/a	n/a	12.99		DANGEROUS: M.Jackson	15.99	15.49	15.99	15.99	15.99	14.99	13.99	n/a	n/a	n/a	13.99	13.99	
MOTHER NATURE... Cast	13.99	11.99	11.99	12.99	12.99	13.99	n/a	13.43	13.43		GREAT HITS III: Queen	16.49	16.49	15.99	15.99	15.99	14.99	13.99	n/a	n/a	n/a	13.99	13.99	
BLUE IS... Beautiful Soul	13.99	11.99	11.99	13.99	13.99	13.99	13.99	13.43	13.43		POWER OF 4... Eternal	16.49	16.49	15.99	15.99	15.99	14.99	13.99	n/a	n/a	n/a	13.99	13.99	
BLUR: Blur	13.45	11.99	11.99	12.99	12.99	12.99	12.99	12.99	12.99		BAT OUT OF HELL: Meat Loaf	15.99	15.49	15.49	15.99	15.99	14.99	13.99	n/a	n/a	n/a	12.99	12.99	
LISA STANFIELD: Lisa Stansfield	9.99	14.45	14.45	11.99	12.99	12.99	13.43	n/a	12.99		FATR: George Michael	15.99	15.49	15.49	15.99	15.99	14.99	13.99	n/a	n/a	n/a	12.99	12.99	
EVERYTHING... Manic Street Preachers	12.99	11.99	11.99	12.99	12.99	11.99	11.99	n/a	11.99		HIS 'N' HERS: Pulp	15.49	15.49	15.49	15.99	14.99	14.99	n/a	n/a	n/a	n/a	12.99	12.99	
A NIGHT AT... David Essex	13.99	13.99	13.99	13.99	13.99	14.99	13.99	n/a	n/a		SINGLES: Clash	15.99	15.49	15.49	15.99	15.99	14.99	14.99	n/a	n/a	n/a	12.99	12.99	
ULTRA: Depeche Mode	11.99	11.99	11.99	13.99	12.99	12.99	13.99	n/a	12.99		BUT SCHOULDN'T Phil Collins	15.99	14.99	14.99	15.99	15.99	14.99	14.99	n/a	n/a	n/a	12.99	12.99	
10: Wet Wet Wet	13.99	13.99	13.99	11.99	13.99	11.99	12.99	12.99	12.99		NEVERMIND: Nirvana	15.99	15.49	15.49	15.99	15.99	14.99	14.99	n/a	n/a	n/a	12.99	12.99	
SECRETS: Tim Braxton	9.99	13.99	13.99	11.99	13.99	14.99	13.43	12.99	13.43		AVERAGE PRICE	15.99	15.74	15.69	15.99	15.79	14.99	14.30	n/a	n/a	n/a	13.19	13.19	
DIZZY HEIGHTS: Long Seeds	13.99	13.99	13.99	13.99	13.99	13.99	13.99	13.99	13.99		AVERAGE OVERALL PRICE FOR A CATALOGUE CD	15.99												
AVERAGE PRICE	13.19	13.07	13.07	12.51	13.34	12.83	13.31	13.22	13.85															

AVERAGE PRICE OF TOP 75 ARTIST ALBUM CD



AVERAGE PRICE OF TOP 10 DOUBLE CD COMPILATION



AVERAGE PRICE OF BACK CATALOGUE FULL-PRICE CD



Disc prices fail to spark price wars among competitors

When Tesco dramatically turned its guns on WH Smith and Woolworths with an aggressive pricing campaign in March there were industry fears that the promotion would spark a price war. But Music Week's latest pricing survey suggests that such concerns were unfounded.

Established price cutter Woolworths emerges – for chart artist albums in particular – as the most expensive among the nine stores surveyed in Wilshire on May 12. When Tesco quoted its discounts on five top-selling CD chart titles against those of Woolworths and WH Smith, the Kingfisher-owned chain was the first to react with price cuts. Since then, though, its prices have stabilised.

Woolworths, whose average price is 35p up on the last survey, still charges £12.99 for many of its chart albums, but the £13.99 price tag is creeping in more often. At WH Smith, the price of artist albums has fallen by 49p on average to £12.51, making the chain the cheapest retailer for chart artist albums, charging less even than Tesco, where the average price has stayed at £12.99. WH Smith also boasts some of the most consistent pricing, with 16 of the top 25 artist albums retailing at £11.99, in sharp contrast to Virgin, Our Price and, particularly, HMV – where there is a massive £4.50 difference between the cheapest and most expensive chart albums.

Although HMV is, on average, more

expensive than most of its rivals, on selected titles it is much cheaper. Texas' *White On Blonde* and Lisa Stansfield's self-titled album both retail at £9.99, at least £2 less than the competition – in Lisa Stansfield's case £4.50 less than Virgin or Our Price.

HMV's £9.99 titles are part of a chain-wide promotion on a number of titles released either last year or earlier this year. Our Price, too, is concentrating its promotional efforts on current and recently released titles, with a two-for-£21 offer, which includes Depeche Mode's *Ultra* and Cast's *Mother Nature* Calls.

Jonathan Rees, HMV's head of rock and pop, says dealer price rises are making it more difficult to discount new chart titles and therefore efforts are being focused on slightly older product. He says, "We're keen to get the maximum value out of releases and the major new product this week is the Michael Jackson album... why devalue it? By discounting, you're not going to see the life in sales of a new album that you'd see on an older album."

Woolworths is adopting a similar policy, including a two-for-£18 offer, which takes in non-chart titles such as Crowded House's *Recurring Dream* and Phil Collins' *Dance Into The Light*. A Woolworths spokesman says this strategy allows the company scope to promote more product in-store. "Music is a very important part of Woolworths' business," he says. "While

entertainment is 25% of our business, to a lot of the newer players, such as supermarkets, music is less than 1% of their total mix so they can afford to sell product at negative or lower margins."

Although the market is quite flat, he says, price cuts on chart product will not generate enough extra sales to make them viable.

The move towards discounting older product may have an effect on buying patterns, as discounting has done in the singles market, according to some observers. Jeff Beard, Warner's director of sales, says, "With singles, people are rushing out to buy them in the first week because they know they're going to be £1.99 or £2.99. What's going to happen with albums is people won't buy them immediately because they know in three or four weeks £2 will be knocked off the price."

In the singles market, pricing is beginning to be standardised at the cheaper end of the scale. The £1.99 price-point continues to be the most common for new releases on the High Street with several titles holding on to that price beyond their first week.

In HMV, for example, Top 10 hits from Gary Barlow, *Damage* and North & South were all marked at £1.99. The one exception was *The £4.99 Price for Shola Amos's You Might Need Somebody*, one of the longest surviving singles in last week's Top 10.

If the indie store questioned in this

survey is anything to go by, the independents can be just as competitive on price. Independent chain Rival's store in Swindon came out second cheapest for chart artist albums, with no other retailer able to better it on 10 of the top 25 biggest selling titles.

Sales assistant Cary Duswell says, despite dealer price rising, the store is making every effort to hold prices down. "We have to be competitive because we have to give a reason for people to come in here."

In both the compilation and the back-catalogue markets, there is marked consistency on price. The standard double compilation price remains around £15.99, with catalogue albums priced around the same.

Catalogue is becoming one of the most competitive markets, though, with retailers using full-price catalogue titles as the top offer of their promotional campaigns. Many classic albums, usually retailing for about £15.99, can be picked up for as little as £9.99, including Pink Floyd's *Dark Side Of The Moon*, which is retailing for that price in the Top 10 albums that

But it is in the Top 10 albums that the price watchers will continue to focus their attention. While it seems clear that pricing will remain an important issue, on the basis of the past few months it is outside the Top 10 that the discounters will be getting to work.

Paul Williams

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IT'S TIME TO GO

SOLO

Lascelles transforms music publisher into acclaimed hitmaker

At Jeremy Lascelles' first A&R meeting as managing director of Chrysalis Music, he was playing a demo track by a band called Portishead.

Today no-one can remember what the track was called, but the meeting in early 1994 is remembered within the Chrysalis Building as the defining moment when a struggling publishing company turned the corner.

Lascelles had heard the song before, but hearing it again convinced him of the act's potential and provided him with an early opportunity to establish the A&R-driven thrust of the company.

"I thought signing an act like Portishead would be ultra cool and show people how Chrysalis Music Publishing was going to be at the cutting edge in the future," he says.

Three years on, Cheryl Robson — who brought in the 1.7m album-selling act — is head of A&R and Chrysalis Music has just celebrated a week in which it claimed a part or full stake in six Top 40 singles — by Olive, North & South, 911, The Space Brothers, Babybird and The Propellerheads.

By his own admission, Lascelles knew nothing about publishing before he was appointed by Steve Lewis, CEO of Chrysalis' music division, to replace former head Stuart Slater. As director of A&R at Virgin Records before its sale to EMI, Lascelles' talent spotting pedigree was never in question however, and it is no coincidence that few of the staff appointed by him to key positions at Chrysalis have any previous publishing experience.

"When I was working within record companies, I was always slightly scathing about publishers and their inability to break new acts," Lascelles admits now. "Coming from a non-



WHO'S WHO

Chairman: Chris Wright.
 CEO Chrysalis Music Division: Steve Lewis.
 Managing director: Jeremy Lascelles.
 Head of A&R: Cheryl Robson.
 A&R team: Dave Gabriel, Steve Sassa, Rich King.
 Creative team: Ceia McCamley and Tracie London.

publishing background has helped me and others — who have come from artist management, journalism and tour management — to bring with them new ideas of what can be achieved as a publisher."

He adds, "We have achieved in three years what we set out to do in five, and

we have turned the company around from making a hefty loss to being profitable. We have put Chrysalis Music on the map again with a strong roster of more than 130 active acts and a reputation for being an aggressive, pro-active and artist-friendly company."

Jeff Jacquin, manager of Chrysalis-signed Star 69, says Lascelles' early commitment was crucial to his band. "By financing the recording of the Star 69 album prior to any label interest, he went beyond the call of duty in showing commitment to a band he believed in," he says.

Lascelles' personal enthusiasm and strong will is emphasised by Ashley Newton, joint deputy managing director of Virgin Records and a friend of Lascelles since his days at Virgin in the Eighties. "He has a real sense of humour and strong views on many issues, including the arts," says Newton. "We talk often and there are deals I am envious of, like his signing of Portishead. He has really found a niche for himself and has revitalised Chrysalis Music."

For his part, Lascelles stresses the importance of his team (see panel) in the success of Chrysalis. "Artists need to know there is one person here who they can call at any time who knows

about their careers," he says.

It is an emphasis which is clearly having an effect. Elliot Davis, manager of Wet Wet Wet — who have been published by Chrysalis since 1984 — says, "There is definitely a more personal relationship between the band and Chrysalis staff, rather than them just being there to collect royalties."

Chrysalis has enjoyed a 2.5% first quarter share of the singles market and 3.9% of the albums market. At the core of that success is Lascelles' partnership with Steve Lewis. The two men, who first met 20 years ago in their early careers as managers, work closely to define Chrysalis Music's direction.

Appointed in January 1993, Lewis draws on 10 years' experience running Virgin Music for his role overseeing Chrysalis Music's international development in addition to his position as head of The Echo Label.

Lewis says, "There has been a gap in the market for a strong independent publisher with offices around the world and this is a gap we are keen to fill." Last week saw the launch of a new Chrysalis Music office in France. There are plans for a base in Germany, while Air Chrysalis in Sweden is already well established. The plan now is to link the US office, formed last year and run by president Leeds Levy and general manager Shawn Hetlin-Middleworth, into the network.

In Chris Wright, Chrysalis has a chairman who is committed to music publishing and willing to make the cash available to grow the company long-term, says Lewis. And, if it continues to expand at the same pace, Chrysalis Music Publishing could begin to emerge as an international force just as it has in the UK.

Steve Hemslay

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FINLEY QUAYE

EPIC'S WELL-CONNECTED HOPEFUL

He's just turned 23, he's talented and handsome. Tricky's his nephew. Iggy Pop visits him in the studio and a Guy Called Gerald wrote a song about him.

So what else can go right for the charmed, and charming, Finley Quaye? Well, he's been on the cover of ultra-stylish magazine *Dazed & Confused* and is already building a reputation for scorching live performances (although his sixth only took place last week when he taped a slot for BBC's *Later With Jools Holland*).

Quaye, who blends reggae vocalising, funky drumming, rock guitar and post-trip-hop use of space and dynamics, has a new single, *Sunday Shining*, out next month on Epic.

And the label's A&R director Nick Mander says Quaye's time has arrived. "His music is a total one-off," he says. "He stands out a mile on radio from the

glut of guitar bands out there. Finley has a fresh sound, but his work has a certain depth. There's reggae, funk, punk, rock and even jazz in there."

Quaye, who was picked up by Epic a year ago after an unproductive spell with Polydor, is of Ghanaian/Scottish descent. His half sister Maxine is Tricky's mother, his father Gab was a jazz composer and brother Caleb was a top session guitarist in the Seventies and Eighties, working with acts such as Elton John and Hall & Oates.

Brought up in Edinburgh, London and Manchester, Quaye got into music by drumming with the likes of the Rainbow Tribe. He also recorded vocals for Finley's Rainbow, a track on Black Street Technology, the landmark 1995 album by a Guy Called Gerald, who describes Quaye's voice as "unusually authentic. Like those old Sixties reggae

stars my Dad used to have". The musicians who recorded the forthcoming album *Maverick* A Strike are mainly Quaye's friends from London. "I just wanted to keep it among my friends," he says. "When I was looking for musicians to work with, I wanted heart, soul, discipline and trust, and that comes out in the music."

After releasing the reggaemantic debut EP *Ultra Stimulation* (which came out on Epic's sub-label Haiku) earlier this year, Quaye underwent a live baptism of fire supporting Jamaican superstar Luciano.

Now Quaye and his band are venturing out on their own. An enthusiastic reception at an Epic showcase at Ronnie Scott's earlier this month was matched by similar excitement at a packed gig upstairs at Camden's Monarch a few days later.

"I've got to admit I was nervous, but the reaction at both gigs was great," says Mander. "It's really exciting to watch somebody do it, but that's assured. Can you imagine what he's going to be like after 20 or 30 gigs? The kid's going to be unstoppable."

The kid himself says he admires artists such as Beck ("particularly unique") and De La Soul ("for their positivity").

But ultimate respect is reserved for Tricky. "I admire his truth," he says. "He's got himself into a big mess by sticking to his guns but he hasn't changed."

Maverick A Strike took around 18 months to record and incorporates some of the songs which Quaye worked on during his truncated spell with Polydor.

"I wasn't into being produced or managed in any way," is all Quaye will say about the reasons for the split.

Now managed by Stereo MCs manager Keith Cooper, Quaye says, "I think the album works as a whole, to be listened to as one piece," he says. "All the elements are there, but it's pretty deep and lyrical. I'm totally happy with it." The highlights include the atmospheric *Falling* and shuffling acoustic ballad *Your Love Gets Sweeter*.

Mander is confident that Quaye's talents will win widespread respect. "The thing is he's absolutely the real thing," Mander says. "He doesn't push the Tricky connection or that his uncle was in Oaibisa. But if people ask him, he'll be upfront and talk about it."

Quaye himself feels that too much has been made of it, that his Pop participated in one recording session. "But it doesn't worry me what people think," he adds. "I'm up for it and the way the music comes out is real. That's the important thing." **Paul Garner**

EN

DISPLAYING GIRL

A study of the *Billboard* 200 for the week ending May 10 confirms the sheer intensity of competition in the R&B market at present. Mary J Blige's *Share My World* was a Hot Shot number one debut. Also in the US Top 10 were The Notorious B.I.G., Erykah Badu, Heavy D and the Space Jam soundtrack, featuring R Kelly. A little further down the chart are Blackstreet with 3m sales of *Another Level* and Toni Braxton with 5m sales of *Secrets*.

The competition is indeed fierce, but Elektra is confident that its established R&B superstars En Vogue are set to achieve even greater success with their new album *EVS*, including an

"I think it's a brilliant album – an artistic statement as well

as a commercial statement. It's a very special chemistry that the girls have" – Sylvia Rhone



expansion into markets outside the US. Following the success of the group's first single 1997, *Don't Let Go (Love)*, the company's confidence appears justified.

Don't Let Go was originally recorded for the soundtrack to the action movie *Set It Off*. En Vogue had taken a sabbatical in 1996 after the worldwide success of their second album, *Funky Divas*, so Elektra, viewing a crowded and rapidly evolving market, opted to release a single several months in advance of the new album as a means of reacquainting the public with the group. *Don't Let Go* did the trick.

The slick combined a seductive groove with rick vocal harmonies, the group's trademark. A polished video, directed by Matthew Rolston, exploited the girls' sexy image to the full. The only real surprise was that *Don't Let Go* stopped at number two on the *Billboard* Hot 100.

Sylvia Rhone, chairwoman and CEO of Elektra in New York, explains the

Act Finley Quaye Project single Writers: Finley Quaye/Bob Marley Producers: Kevin Bacon/Jon Quarmby/Finley Quaye Studio: Axis Studio, Sheffield Facility: Spirit Songs/EMI Music/Blue Mountain Released: June 2

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
BARRY ADAMSON	album	MUTE	Leonie Carroll	SWANYARD (London)	Aticus
THE DRIVEN	album	POLYDOR	Rick Lennox	WESTSIDE (London)	Jon Kelly
ECHOBELLY	album	SONY MUSIC	Jo Cousins	MASTER ROCK (London)	Gi Norton
HUMAN NATURE	tracks	SONY MUSIC	Richard Smith	MASTER ROCK (London)	Andrew Klippel
LOWER	mixes	COALITION	Amber Ross	MASTER ROCK (London)	Mick Glossop
MOKE	single	DORADO	Ollie Buckwalter	CHISWICK REACH (London)	artist
NASH	tracks	TELSTAR	Billy Grant	SMUDGE (London)	Aron Friedman/Blair
N T Y C E	tracks	TELSTAR	Billy Grant	SWANYARD (London)	Don Boyette
NICOTINE	album	LONDON	Nina Block	WHITFIELD STREET (London)	Dave Robinson
NOVACAINE	mixes	FIRE	Simon Leff	SWANYARD (London)	Rafa McKenna
OMAR	album	RCA	Conor O'Mahoney	SWANYARD (London)	artist
REDWOOD	mixes	ALMA	Nick Page	ROUNDHOUSE (London)	Mark Wallace
RUBBADUBB	album mix	EAST WEST	Andy Kenyon	WESTSIDE (London)	Ronnie Wilson/Dennis Charles
SHIFT	album mix	COLUMBIA (USA)	Rachel Felder	WESTSIDE (London)	Clive Anderson/Alan Winstanley
THE SUNDAYS	album mix	PARLOPHONE	Deborah Harris	RAK (London)	Dave Anderson
SUPERSTAR	single	CAMP FABULOUS	Jena Cox	SEPTEMBER SOUND (London)	Jimbo
URBAN SPECIES	album	TALKING HEADS	Sarah Vaughan	ROUNDHOUSE (London)	Guy Chambers/Steve Power
ROBBIE WILLIAMS	mixes	CHRYSALIS	Chris Briggs	ROUNDHOUSE (London)	

Confirmed bookings week ending 17 May 1997. Compiled by James Brown

One to WATCH
 SUPER-SWIRLS
 Make Sweepstake with easy Dispatch/Fade Flyers from this synth quartet. Return to be signed to Road, home of fellow countrymen Grass-Show.

VOGUE

POWER IN THE R&B MARKET

company's strategy. "We wanted Don't Let Go to act as a bridge to the next album and it could not have worked out better. The song is so strong and the video is just brilliant," she says.

As a longstanding adviser and executive producer of the new album, it was Rhone who introduced the group to Ivan Matias, writer and producer of Don't Let Go. Matias reckons that the group have come back even stronger and more focused after their year off.

"For me," he says, "they really took it up a notch vocally on Don't Let Go."

The single was also a top five UK hit. Kiss 100 programme director Lorna Clarke calls it a key track for the station. "It was a great comeback track. Our audience loved it because it had the same anthemic quality as Hold On [En Vogue's breakthrough 1990 single]," she says.

However, the return of En Vogue has not been as smooth a ride as is suggested by the success of Don't Let Go. Before the new album was completed, Dawn Robinson quit the group for a solo career with Dr Dre's Aftermath label.

Many of the tracks on EV3 have been re-cut minus Robinson's lead vocals, although her backing vocals remain. As Matias and fellow producer David Foster explain, erasing Robinson's backing vocals would have meant re-recording virtually the entire album.

Rhone is philosophical about Robinson's departure. "Dawn contributed a great deal to the success of En Vogue and we will miss her, but," she counters, "this is a group which has always re-invented itself. True, Dawn's vocals are off a lot of the tracks now, but some of the songs were recorded after she left, and when you hear this music, I don't think you're gonna miss Dawn Robinson."

Matias adds, "It was as shocked as everyone else when Dawn left, but I don't think it affects the group. Between the three girls, they have so much vocal skill."

Equally important is the strength of the writing and production staff on this new album. Rhone has enlisted a heavyweight cast to back up En Vogue on what she believes to be a watershed release for the trio.

The new single Whatever (released June 2) is written and produced by Babyface, while five tracks are the

work of longtime En Vogue collaborators Denzil Foster and Thomas McElroy, while David Foster has produced Too Long, Too Gone, a number written by accomplished hitmaker Diane Warren.

Foster himself is on an impressive roll, having produced recent chart-topping hits for Celine Dion, Toni Braxton and Whitney Houston.

"The song I produced for the girls is as good as anything I've ever done," he says, "and it's almost as good as anything they've ever done."

Rhone adds, "I think it's a brilliant album — an artistic statement as well as a commercial statement. There are roasty songs and provocative, soulful ballads. It's not dripping funk, but it's not poppy and clean as a whistle either. It's a very special chemistry that the girls have."

En Vogue also have a surprise or two up their sleeves. The video for Whatever is set to shock the group's fans (just as Michael Jackson's Thriller did 15 years ago).

Rhone says, "This video shatters the china-doll beautiful girl image. It's very dark, venomous, Bride Of Frankenstein stuff. It's off the hook! It's a cutting edge video."

One insider describes the girls' image in the Whatever video as "Marilyn Manson meets the Spice Girls."

Whatever certainly promises to be one of the most talked-about singles of the year, which is another reason why

Rhone is predicting big, big things for En Vogue in the coming months.

"In all seriousness, this could be as big as 10m worldwide," she says. "I believe EV3 is a landmark album and a project which can take En Vogue to the next level."

"I just feel so good about it. And internationally, we're determined to develop this act outside America."

Certainly anticipation for the album in the UK is immense. East West managing director Max Holt says, "We

did very well with Funky Divas and this is a major, major album for us — and of course it helps that in Don't Let Go we've had one of the biggest singles of the year."

En Vogue are in the UK on a promotional trip this week but, disappointingly, no British live dates are yet planned.

Holt is undaunted. He says, "This has the potential to be our biggest-selling album of the year — we're very excited about it."

Paul Elliott



Act: En Vogue Project: album Label: Elektra/East West Publisher: Ascap Songwriters: Foster/McElroy, Warren, Babyface, Matias and others. Studio: various. Released: June 16.

STEVE LAMACQ ON A&R

Parlophone and its A&R department must be a pretty happy ship at the moment. This week's Parlophone invasion started with Radiohead, at the beginning of their third album campaign, and ended with Supergrass, winding up another sell-out tour at London's Brixton Academy. Let's take Radiohead first. They spent Saturday morning being interviewed for a BBC Worldwide syndicated special which was dotted with nice, mumbly comments about the label... But it was the Supergrass show that really started me thinking about Parlophone's strength: how it has managed to take initially leftfield bands, some at quite high cost, and help them into the mainstream. The success of

Supergrass is one, Radiohead another, and the latest Cecil single, though not an earthquake commercially, is a better crossover record than anything they've done before. Then there's Blur and the rest of the Parlophone-marketed Food roster. "It's not about taking the bands to the market," manager Tony Wadsworth says. "We try and bring the market to us." And even better, with a genuine, knowing smile, he says, "When Thom Yorke praises your label, then you're getting somewhere"... Parlophone just seems to have a frightening knack of being able to extract good pop songs out of anything, whether it's a rock band or the big beats of Bentley Rhythm Ace. It may not be the biggest

label in the land, but it has defined an impressive niche for itself in developing alternative bands... You wonder what they would make of Ultrasound who are now getting some binding press reviews, and must be slightly overwhelmed by all the A&R approaches since their gigs at London Music Week. Elemental and This Way Up were there early doors, but Mother and others are now on the case, too. This for a band who, to quote one A&R follower, "are like a latter-day Genesis". And he said that as a compliment. The band spent time last week recording a single for Fierce Panda...



One to WATCH
LAURINEA
Delivers R&B
with several
hits from this
American
former member
of L'Arc en Ciel
whose debut
album for Epic,
Bata Luvon,
includes
sponsoring
contributions
from Speech,
Kovacs and
Dina.

When a group rehearses for week, play one gig, then cause such a stir that A&R men are falling over themselves to sign them, it suggests they must be something quite special.

That's the story behind Ether, yet another exciting new band to emerge from that hotbed of musical activity, south Wales. Or, at least, part of the story.

Their debut single on Parlophone, *If You Really Want To Know* (released on June 23), reveals a songsmithery reminiscent of Elvis Costello, Squeeze and The Police in their first flush of youth and features a remarkable singer who embraces a combination of new wave and classic soul influences, all delivered with a candy-hard late-Britpop gloss.

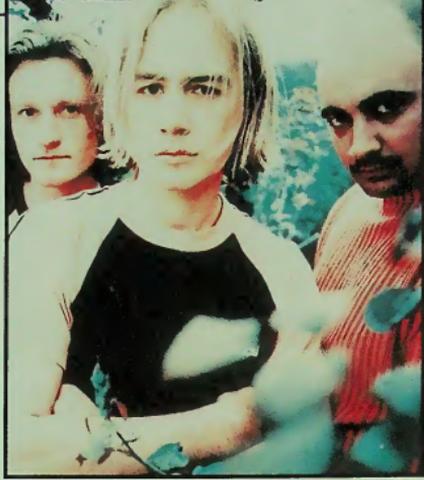
Parlophone managing director Tony Wadsworth says, "Stylistically, Ether have similarities with the golden ages of British pop. But essentially they are a rock band who are writing pop songs. You could say the same of The Who and The Stones; that's where Ether are coming from."

That's exulted company indeed, but Ether have deep musical roots and interesting influences. Lead singer Rory Meredith is steeped in music, inheriting his musician father's eight-track studio, playing guitar and writing songs from his early teens, and forming an eclectic Zappa-esque four-piece, also called Ether, which included drummer Brett Sawney.

Meredith is from Blackwood, the same hometown of The Manic Street Preachers. Sawney comes from Pontypridd and bassist Gareth Driscoll, who became part of the now three-piece when the first band collapsed, hails from Cardiff.

Sawney says, "Rory had written this new material. Then we realised we had a gig in Cardiff – supposed to be for the old Ether – and we saw it was a perfect opportunity, so we rehearsed for four days solid."

An A&R man came down, checked



ETHER

PARLOPHONE'S WELSH SONGSMITHS

out what turned out to be Ether's new, irresistible bubblegum rock sound and the word spread around London. Parlophone A&R Justin Cook checked them out and the label clinched their signing.

A&R director Keith Wozencroft says, "They're taking elements from the great songwriters – Police, Elvis, even The Beatles. However there is definitely this weirder side to them – the Zappa thing. As for what's around

Act: Ether Project: single Songwriter: Rory Meredith Publisher: Warner Chappell Producer: Roy Spang, Ether Studio: various Released: June 23

BELLE & SEBASTIAN

THE MEDIA-SHY SEVEN-PIECE

One to WATCH

AP&S This indie, eclectic heavy rock trio from southern England have been around for some years, but their second album is meant for Nations, Shropshire, demonstrates some diverse and bold songwriting.

Together for less than 18 months, the seven-strong Glasgow collective Belle & Sebastian owe their speedy success to drummer Richard Colburn, who was studying music business administration at Glasgow's Stow college when the band started.

Formed by Colburn's flatmate, bassist Stuart David, and 28-year-old singer and songwriter Zsuzsanna Murdoch, they were put forward by Colburn as

candidates for the guinea pig act that his college class was supposed to "sign" last year. So impressed were the course organisers, however, that they agreed to put up the finance not only for one single (as is usual practice), but an entire album.

Following the independent release of 1,000 vinyl-only copies of that record, titled *Tigerwalk*, Colburn joined the duo on drums, then roped in a further four friends. Already, new London label Jeepster was showing strong interest in the band, after another course member, working unofficially as a Scottish scout, had sent label managing director Mark Jones an early demo.

"I literally offered them a deal as soon as I heard that demo," says Jones, who set up Jeepster in 1996 after working at major labels for 13 years. "The songs were very witty and incredibly distinctive. I knew straight away that they were pretty much the act I have always wanted to work with. I'm a real fan of The Velvet Underground and Simon & Garfunkel, and Murdoch's songwriting and vocals reminded me of both those acts."

Belle & Sebastian, however, refused to commit to Jeepster for several

CHART BREAKER



months, writing until the college had put out *Tigerwalk* and they had been able to rehearse more.

Jones eventually signed the seven-piece on August 1, and released their wistful, folk second album, *If You're Feeling Sinister*, just before Christmas.

"I know it doesn't make financial sense to put out product by a new band at that time of the year, particularly when it's not accompanied by any singles," says Jones. "But part of the reason Belle & Sebastian signed with me is because I told them they could do whatever they wanted, and that's what they wanted."

"I knew the music was so good that it would come to the public's attention eventually. Also, their recordings sound timeless, so they will continue to sell over a period of time."

The album has sold more than 15,000 units, even though the band are notoriously media-shy, giving very few

now, they do stand alone."

Parlophone put them in the studio with John Leckie, which led to their first release last year, *He Say She Say*, (out on Regal).

They also toured with the likes of Babybird and Mansun. "We went up four gears," says Meredith. "Before, we were pretty good players, but on tour we really gelled."

The band, who are now being managed by Martin Hall of Manics fame, were left to their own devices at Cornwall's Sawmills studio. "We decided to do some of the stuff we really love to write," says Meredith. "Everyone went really mental for it. They realised this was what we were about."

After recording *If You Really Want To Know* with Roy Spang, the band produced most of the album themselves, with John Cornfield mixing.

Wadsworth picks out Best Friend as the album's big potential crossover hit. "That will obviously be released as one of the later singles," he says.

"Best Friend could do for us what *Alright* did for Supergrass," agrees Meredith. "But the album is a complete mix and the complete picture." The album, due out this autumn, showcases Meredith's incredibly distinctive voice which, he insists, is totally natural.

"I love all these soul and blues singers," he says. "Stevie Wonder, Little Willie John, Johnny Guitar Watson... Kid I found my natural voice was in the same range as Sly Stone and Johnny Guitar Watson. I even went to a vocal coach to check it out and it's true."

Wozencroft says, "Anything Ether do sounds like Ether because of Rory's voice. Also, they have the confidence to be completely individual."

They are touring with The Supernaturals and Grass-Show throughout this month, enabling the rest of Britain to catch a glimpse of the latest band to emerge from south Wales valleys. David Knight

interviews and frequently refusing to appear in photos.

"It's not arrogance on the part of Belle & Sebastian that they do so little media," insists Chris Stone of Stone Immaculate, the band's PR company. "It's just that they like to be democratic, which is very difficult when there's seven of you."

In the US, Belle & Sebastian are licensed to Virgin subsidiary The Endave, who also put out *Puffy World* Party and September '97.

The band's recently-released EP, *Dog On Wheels*, is currently rising up the *Gavin* and *CMJ* college radio charts.

"American interest in the band is phenomenal," says Jones. "That's probably the most exciting territory for us at the moment, although they are also doing very well in Europe, particularly France."

Belle & Sebastian will follow up *Dog On Wheels* with two further, four-track EPs in July and September and aim to have completed an album of entirely new material by the end of the year.

Having turned down numerous offers of support slots for the likes for Babybird and Kula Shaker, they also hope to tour for the first time. They are scheduled to play The Longest Day festival in Glasgow on June 21, as well as two nights at the Union Chapel in Islington, London in July. Let's hope the inevitable mass media presence doesn't scare them off. Lisa Ventura

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SINGLES

CHICANE: *Sunstroke* (Xtreme/ganja 0091125EXT). The much anticipated follow-up to 1996's *Offshore* has all the quality hallmarks of Chicane's minimal yet ethereal house sound with angelic vocals and effectively spacious beats. A big club hit across Europe. □□□□

BRAND NEW HEAVIES: *You Are The Universe* (London BNCDS). Their sound is as retro as ever, but this funky soul tune is hugely uplifting and deserves to be a hit, as well as a club hit. □□□□

SKUNK ANANSIE: *Brazen Weep* (One Little Indian 1917CD1). Skin sings sweetly accompanied by gentle strings for much of this track from the gold album *Stoosh*, but it still has an anthemic, gut-screching chorus. □□□□

JON SECADÁ: *Too Late, Too Soon* (EMI CDSBKDJ57). Secada gives a passionate performance on a flamenco-flavoured mid-tempo love song, co-written by Jam & Lewis. □□□□

JESUS JONES: *The Next Big Thing* (Food CD0476). After four years away, the Jesus Jones sound is still very much the same and this catchy tune should restore them to the Top 30. □□□□

FRANKIE BLUE: *Sunday Morning* (Capitol 664452). An incidentally catchy Glaswegian take on Seventies reggae styles which amply deserves the wide exposure Epic has in mind. □□□□

ERYKAH BADU: *Next Lifetime* (Universal WUN05132). A Janisqueal support slot and a building profile should win sales for this sleek, bouncy, peppy dub and breakbeat-influenced charmer. □□□□

HANDBAGGERS: *U Fused Out* (Tidy Trax TDY104CD). The track that has been winning clubbers with its clever use of Depeche Mode's 'Just Can't Get Enough' riff gets a commercial release, and thanks to heavy media support, should soar into the sales chart. □□□□

BEÉ GÉES: *I Could Not Love You More* (Polydor 571222). The clubbers tremble through a gentle ballad. It's sweet, but unlikely to match the success of *Alone*. □□□□

SPOOKY RUBEN: *These Days Are Old* (EMI CD047476). The maverick Canadians are at their most inventive as this off-the-wall single in which Beach Boys-like harmonies swirl around an eccentric tune. □□□□

MARC ROBERTS: *Mysterious Woman* (Ritz CD036). For once, Ireland failed to win Eurovision, but Ritz Records is still hoping for a decent showing with this sweet, country-ish ballad which took second place in the contest. □□□□

NAIMEE COLEMAN: *Ruthless Affection* (Chrysalis CD06E1). The 19-year-old Dubliner's beautifully infectious voice marries successfully with this reflective, acoustic guitar-driven song which has enough interesting twists to prevent attention. □□□□

CATHY DRENT: *Where Dreams Turn To Dust*



JESUS JONES: A CATCHY RETURN

(Polydor 571182). Following up *Waterloo Sunset* was never going to be easy, but Dennis pulls it off with this simple yet charming song penned with Guy Chambers. □□□□

LISA STANSFIELD: *Never Gonna Give You Up* (Arista 74321403B2). A restrained Stansfield seductively eases her way through this convincingly faithful interpretation of the Barry White classic. □□□□

EN VOIGUE: *Whatever* (Elektra E342CD). After the radio-friendly appeal of *Don't Let Go* (Love), En Vogue opt for this less instant, more downtempo funky groove, penned and produced by Babyface, on which the divas add their sleek, soulful harmonies. □□□□

THE PRISONERS: *Shine On Me* (Bluff 043CD). This reunion single by the influential mid-'Eighties indie band brings punk and mod sounds together in a captivating cocktail. □□□□

SCOOTER: *Break It Up* (Club Tools EDE1063185UJ). This epic ballad, a massive hit on the continent, has been around for two or three months, and with greater familiarity, sounds even more anthemic. It could be massive. □□□□

KORN: *Going God* (Epic CD2165). The current darlings of the metal press, this Californian quintet make an unholy

racket that will get a brief chart showing on the strength of a ravenous fanbase. □□

BALLROOM: *Take It* (Mother MUMCD 92). Taking their vocal cues from the likes of Gene, Sled Seven and Geneva, Ballroom display darker musical tendencies than their peers, creating an impressively rich sound. □□□□

VELVIA: *Genial* (Noisebox NBX030CD). Melancholy musings over a wall of guitars which could cause the arching of quizzical eyebrows among independently-minded fans. Shows much potential. □□□□

MR SCRUFF: *Mexican/Large Pies* (Cup of Tea CD040CD). An excellent downbeat, jazz-tinged EP from the Manchester beat specialist whose laconic humour pervades the greatest. □□□□

PAPAS FRITAS: *Hey Hey You Say* (Minty Fresh MF213CD). The first single from their second album *Heliofest* shows off this Massachusetts three-piece's endearing childlike, always imaginative approach to guitars, drums and vocal harmonies. □□□□

SINGLE OF THE WEEK

SAVAGE GARDEN: *I Want You* (Columbia 66454562). A great pop song akin to *Kissste* at their hook-happy best. It's been huge in the dad's native Australia,



KORN: METAL PRESS DARLINGS

CHICANE: CLUB HIT

ALAN JONES TALKING MUSIC

Aside from James Brown and George Clinton, the Sley Brothers' work has been sampled and covered by more contemporary black American acts than anyone else. **Warren G** goes further than most; his cover of the Sleys' *Cookin' Me Out* - re-titled *Smokin' Me Out* - features a guest vocal from Ronald Isley. It's a sublime mix of rap and old school soul that works perfectly...in a similar vein, **AZ Yet's** new single is a cover of Chicago's *Hard To Say I'm Sorry*. Produced by Babyface, it features the young group's tight harmonies and soulful crooning at its finest. The sleeve says "featuring Peter Cetera", although the former Chicago vocalist only appears for 10 seconds

and only on a mix at the end of the CD... Babyface also wrote/produced the new **En Vogue** single, a sweet jillswing groove that benefits from increasingly complex vocal interplay as it unfolds. It is unlikely to make the same kind of impression as *Don't Let Go* (Love), but will still be a big hit in the UK...Babyface also wrote and produced the third single from *The Preacher's Wife*, **My Heart Is Calling**, which finds **Whitney Houston** stepping up the tempo, venturing deep into jeep-funk territory and controlling her usual vocal excesses well...Ironically, perhaps the least impressive **Babyface** offering of the week is his own *How Come, How Long*, a

worthily social commentary piece (about wife beating) which he wrote with, and performs with, **Stevie Wonder**. **Metrophonia** is a horrible pun of a title but an excellent compilation of mod/skinhead favourites of the Sixties and Seventies, including a smattering of Stax, a truckload of Tamla and much more. **The Small Faces' Itchycoo Park**, the **Velvettes' Needle In A Haystack** and **Desmond Dekker's Israelites** are all present. Almost criminally, given that they inspired the genre and the highly derivative title, there's no **The Who**.

ALBUMS

NAPLAM DEATH: *Inside The Apartment* (Estrada MO5H 171). Ten years on and with more in his arsenal of sound world-wide, Naplami Death's 14th album delivers their extreme metal sound but with an updated, more mainstream feel that should attract new fans. □□□□

J J CALE: *Anyway The Wind Blows* (Mercury 2CD 5329012). After 12 albums in 25 years full of bewitching simplicity and grace comes this fine 50-track double CD compilation. □□□□

VARIOUS: *Def Jam: The Definitive Collection* (Mercury 536072). A bit of a curate's egg, mixing pure pop with more underground gems and omitting many classics. Still fun, though. □□□□

GRETSCHEN BOWEN: *Maria Callous* (Popyy Glam 602). The sharp-tongued guitar-poppers have the class to be number one next time around when the Pulpitans have worn off. Summer supports plus existing radio and press appeal will kick off this debut. □□□□

WU-TANG CLAN: *Wu* (RCA 60251). **LOUDMICA 7421** 457902). Dark beats spar with flashes of lyrical genius on the most keenly anticipated rap album of the year. Long, but well worth the wait. □□□□

RICHARD SHARPE: *Illumination* (Sony Channel LC 8588). A riveting follow-up to *Vision* returns Hildegard van Bingen's evocative plain chant and adds Davy Spillane's pipes to a potentially blockbuster crossover-classical mix. □□□□

ERIC SERRA: *The Fifth Element* (Virgin CDV0195). Another exceptional soundtrack for Luc Besson's latest film which should sell on the back of Serra's strong current hits collection and publicity for the movie. □□□□

VARIOUS: *Future: A Journey Through The Electronic Underground* (Virgin YCD0118). A cooler-than-thou double compilation including tracks from Fluke, Phoxex, FSOL, William Orbit and - the clincher - Hal featuring Gillian Anderson's *Extremis*. □□□□

ALBUM OF THE WEEK

GRASS-SHOW: *Something Smells Good In Stinkville* (Food/Parlophone 72438 5543820). A rousing guitar pop debut from the Swedish outfit who, at times, resemble NYC, Stephen Duffy and Blur. The sound is sometimes gimmicky, but it's often charming and always irresistibly catchy. □□□□

This week's reviewers: Simon Abbott, Michael Arnold, Sarah Davis, Paul Gorman, David Knight, Ian Nicolson, Ajax Scott, Martin Tailbot, Paul Vaughan, Selina Webb and Paul Williams



THE OFFICIAL UK CHARTS



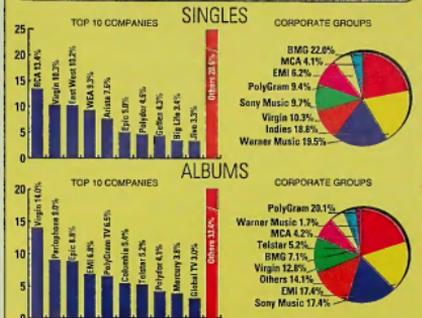
On the three previous occasions that the UK has won Eurovision outright – in 1967, 1976 and 1981, courtesy of Sandie Shaw, Brotherhood Of Man and Bucks Fizz – the winning entry has also been a number one hit. After a very close start, but partly to its limited exposure, **Katrina & The Waves'** uplifting *Love Shine A Light* looks like it might maintain that sequence. It jumped 50-13 last week – the biggest in-chart leap since Les Del Rio's *Macarena* had the all-time record by ending *Week 1* last July – and exploded again this week, climbing to number three. It sold more than 45,000 copies last week, against 60,000 for Sarah Brightman & Andrea Bocelli's *Time To Say Goodbye* and 74,000 for Olive's *You're Not Alone*, a tough pair of opponents which need to be cracked if it is to reach pole position. Incidentally, regardless of bogus and mendacious quotes you may have read elsewhere, I am a strong supporter of Eurovision, and wish Katrina & The Waves' success with *Love Shine A Light*, which is already beginning to make an impression overseas, notably in Sweden, where it made a number four debut on the Tracks chart.

The Brighton/Bocelli single has sold more than 1.5m copies in Germany for the Anglo/Italian pairing, becoming that country's biggest selling single ever. Included on both Brightman's timeless album and Bocelli's *Romanza*, it's the latest in a line of classical crossover hit duets featuring Brightman, which also include Pie Jesu (with Paul Miles-Kingston) and, most recently, *Amigos Para Siempre* (with José Carreras). It is also the biggest hit yet for Corralles since it changed its name from *101*.

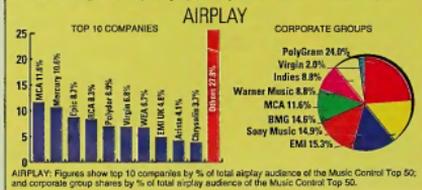
Toni Braxton registers her third consecutive Top 10 hit, as the R. Kelly composition *I Don't Want To Debuts* at number nine, one notch behind Kelly's own former chart-topper *I Believe I Can Fly*. Toni reached number seven with *You're Makin' Me High* and number two with *Un-Break My Heart*. All three tracks are taken from her *Secrets* album, which has an uninterrupted 48-week run on the chart and moves 24-17 this week, simultaneously topping 0.5m sales. Toni's not the only female R&B soloist making waves this week – Shola Ama's *You Might Need Somebody* enters its sixth week in the Top 10, while Aaliyah debuts at 15 with *I'm Your Girl*. Only *Knew One In A Million*, Monica debuts at 27 with *For You I Will* and *Mary J Blige* is at 31 with *Love Is All We Need*. Add in R. Kelly, Ginuwine, Blackstreet, Maxwell, Brownstone and Jamiroquai and you have the most



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.

urban-elated Top 40 chart ever. Chelsea won the FA Cup on Saturday (17), beating Middlesbrough 2-0. They're also winning the chart battle. The Middlesbrough record, Let's Dance, which features Chris Rea and Bob Mottram, debuts this week at 44 while Blue Day, Chelsea's collaboration with Suggs, moves 26-24 and will likely continue upwards next week. After seasonally debuting at number one with *Your Woman*, *White Town* makes a much more subdued debut with the follow-up, *Undressed*, which makes its first appearance at 57. Unless it improves, a statistically improbable scenario, it will be the least

successful follow-up to a number one hit since Huckleberry Jam, Doop's 1994 follow-up to their self-titled debut hit, which failed to make the Top 75 at all. Michael Jackson's *Blood On The Dancefloor* continues its rapid descent of the singles chart but the similarly titled album, *Blood On The Dancefloor History In The Mix*, debuts at number one despite not being released until Wednesday last week. It sold nearly 37,000 copies by Saturday, opening a 15% lead over Spice Girls' *Spice* album. It's Jacko's sixth number one album, a tally which includes each of his last five Epic releases, dating back to 1982's *Thriller*. Alan Jones



Kept off the top of the sales chart last week by the arrival of Olive's *You're Not Alone*, the Cardigans' *Lovers* spends its second week as the airplay champ, though it's likely to fall victim to Olive here too, as radio plays catch up on the popularity of *You're Not Alone*. The Olive single experienced explosive growth in the week, surging from 626 plays to 1,875 while adding 24m audience impressions, all of which fuels a steep 4-2 climb. The only record with any chance of stopping it from reaching number one – though, more likely, the record to replace it at the top – is boy band Hanson's *Mmmmbop*, which moves 13-5 after getting 1,311 spins last week. Not bad for a record that is still a week from release.

Katrina & The Waves' Eurovision triumph with *Love Shine A Light* has won them fairly grudging support from radio. It moves 61-48 this week, with 292 monitored plays. Its biggest supporters were: Orchard FM (Taunton) – 26 plays; SGR (Ipswich) – 24 plays; and Broadland FM (Norwich) – 23 plays. Radio One played it just once – in the chart show – while Radio Two, whose listeners helped to select it as the British representative in the competition, aired it eight times. That may not sound a lot but Radio Two tends to play more records than most, meaning that each is played few times. In fact, the only records with more spins from the station last week were Gary Barlow's *Love Won't Wait* (10 plays) and Paul Young's *I Wish You Love* (nine plays).

While Star People holds at number three on the airplay chart – it's the fourth top five airplay hit from five releases of this Odder album – George Michael's *Waltz Away Dreaming* duet with Toby Bourke is finding progress rather tough. It remains outside the Top 100 airplay chart three weeks after being serviced, with only Capital lending much support. The London station, which had an exclusive on the song as part of its Help A London Child campaign at Easter, played it 14 times last week.

After making Basement Jaxx's *FyFife* its most played record two weeks ago, Radio One eased off a bit on the dance track last week, reducing its support from 31 plays to 26, allowing the Cardigans to surge back to the top of its playlist with 30 spins for *Lovelife*. It also played Olive's *You're Not Alone* 30 times, giving the station the same top two as the overall airplay chart for the first time this year. Radio One is still the Basement Jaxx track's biggest supporter. Despite the station hammering it for more than a fortnight, it was only played 48 times last week by other stations. Alan Jones

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AIRPLAY PROFILE

STATION OF THE WEEK



Like many AM music stations struggling to keep up with rivals operating

on superior quality FM, Great North Radio in Newcastle has had to find new ways to boost its image and appeal.

At the end of 1995, the former Metro Group station, now part of the Emag portfolio, decided to reposition itself by shortening its name to GNR and overhauling its music policy which had been stuck in a soft gold format of Sixties and Seventies tracks since the station went on air in 1989.

The management, led by programme controller and head of music Jim Brown, went through all the tracks the station had played in the previous five months and studied the Guinness Book of Hit Singles to create a new playlist to suit a core audience of 35-55s, with the emphasis on the 30-44 age group.

The result was the creation of a catalogue of 800 tracks to which current chart hits are added at the playlist meeting every Monday afternoon. The music mix is now 25% Sixties, 25% Seventies, 25% Eighties, 15% Nineties and 10% chart.

Brown says, "We had noticed from the Rajar figures that we were losing listeners off the edges of our transmission area and realised we had to change."

There is evidence that more change may be necessary, however, as GNR's reach in its broadcast area of 2.1m is still declining, down from 418,000 in the fourth quarter of 1995 to 388,000 at the

GNR TOP 10

Track/Artist (Label)	Pos
1 You Might Need Somebody Shola Ama (WEA)	21
2 Alone She Goes (Polydor)	10
3 I'll Never See You Again Wet Wet Wet (Pic Disc)	15
4 Star People George Michael (A&M/Virgin)	15
5 Young Boy Paul McCartney (Parlophone)	14
6 Real Thing Lisa Stansfield (Arista)	12
7 I Believe I Can Fly R. Kelly (A&M/Atlantic)	8
8 There She Goes Lali (Go! Discs/Blanc)	7
9 Halo Texas (Mercury)	5
10 Don't Speak No Doubt (MCA)	5

Source: Music Control w/105/10

end of 1996. This compares with a rise from 299,000 to 403,000 for local rivals Century Radio, owned by Border Media.

Brown accepts that GNR's battle for listeners is not helped by its AM frequency, but he says there is still an audience which remains loyal to the medium wave. "AM is the nature of the beast and we must make the best of it," he says. "Many of the listeners in the age group we are targeting grew up with AM."

Brown adds that Emag's decision to allow individual stations to choose their own music to suit local tastes, replacing the Metro policy of selecting a playlist centrally, has boosted GNR's profile with record companies. He says the station has received good support from Virgin Records, Polydor and WEA in recent months. **Steve Hensley**

TRACK OF THE WEEK

SHOLA AMA: YOU MIGHT NEED SOMEBODY

When specialist stations Kiss, Choice Galaxy and a host of pirate broadcasters began supporting You Might Need Somebody in February, it was unlikely they knew just what a huge hit they had on their hands.

Over the next few weeks, radio support was to explode, peaking earlier this month when the track became only the second song in the history of the airplay chart to top 2,000 plays in one week.

Although Bristol-based Galaxy is credited by Music Control as being the first monitored station to play the song, that honour should really go to Radio One's Trevor Nelson who was given a four-week exclusive of the track which he played on his show for 12 consecutive weeks.

Traditional ILR support came later, with interest boosted by a two-week PA schedule in which Shola visited a host of stations.

During this time, the specialist stations continued to be particularly loyal. Galaxy has played You Might Need Somebody more than any other



station for five out of the last eight weeks, with support peaking at more than 50 plays a week. Head of music Simon Dennis says, "It was a classic cover version exceptionally well sung. Shola appeared at a club in Bristol with one of our DJs and got a fantastic response."

The enormous amount of airplay the song has received has helped keep the track steady in the top 10 of the C1N sales chart, while radio interest in the song has already been established in 14 countries, including Germany where Shola was promoting the single last week. **Steve Hensley**



RADIO 1

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Brown adds that Emag's decision to allow individual stations to choose their own music to suit local tastes, replacing the Metro policy of selecting a playlist centrally, has boosted GNR's profile with record companies. He says the station has received good support from Virgin Records, Polydor and WEA in recent months. **Steve Hensley**

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Pos	Track/Artist (Label)	Pos	Label	No of plays	Wk
1	THE ARTIST LABEL	25	25	30	
2	LOVEFOOL Carole King (Stockholm/Polydor)	25	30	30	
3	YOU'RE NOT ALONE Olve (RCA)	24	29	30	
4	LOVE IS THE LAW Sealhornes (Geffen)	23	28	29	
5	DROP DEAD GORGEOUS Republica (Deconstruction)	22	28	28	
6	SWEEP LIPS Maroon (Polydot)	21	26	28	
7	STAR PEOPLE George Michael (A&M/Virgin)	22	26	26	
8	MMMBOP Hanson (Mercury)	31	26	26	
9	FLYING SAUCERS Jason (Mercury)	25	25	25	
10	OLD BEFORE I DIE Robbie Williams (Chrysalis)	26	25	25	
11	SUSAN'S HOUSE Eva (Parlophone)	25	24	25	
12	TRUMPET My Life Story (Parlophone)	24	24	25	
13	SISSYNECK Beck (Geffen)	25	23	25	
14	ALRIGHT Jameson (Sony ST)	24	24	24	
15	CRUISE PRISTINE Placebo (Hut)	25	23	24	
16	BORNERSHOP Babyface (Echob)	28	22	24	
17	TAXLODS Maroon (Parlophone)	13	22	24	
18	LOVE IS ALL WE NEED Mary J. Blige (MCA)	19	22	24	
19	CLOSER THAN CLOSE Reese Ganes (Big Top)	24	21	24	
20	BLOOD ON THE DANCEFLOOR Michael Jackson (Epic)	17	19	24	
21	DON'T LEAVE ME THIS WAY Boyzone (Parlophone)	20	19	24	
22	SIMON! ME OUT Warner's S (Def Jam/Atlantic)	10	18	24	
23	I'M A MAN NOT A BOY New All Stars (MCA)	10	18	24	
24	WASTA BE THE ONLY ONE Eternal Featuring Babe Williams (1st Avenue/EMI)	19	18	24	
25	LAST GAS Enigma (Hut)	17	18	24	
26	PARANOID ANDROID Radiohead (Parlophone)	10	16	24	
27	SIX UNDERGROUND Snorker (Duan Dip)	3	16	24	
28	LOVE WONT WAIT Gary Barlow (RCA)	15	14	24	
29	OH YEAH, BABY DWAN (Blanco Y Negro/WEA)	10	14	24	
30	5 MILES TO EMPTY Bowstone (MCA/EMI)	19	13	24	
31	MONKEY WRENCH Fox Fighters (Capitol)	9	13	24	
32	KOWALSKI Paul Simon (Deconstruction)	8	12	24	

© Music Control UK. Taken ranked by total number of plays on Radio One from 00.00 on Sunday 11 May to 24.00 on Saturday 17 May 1997

Pos	Track/Artist (Label)	Pos	Label	No of plays	Wk
1	1 YOU MIGHT NEED SOMEBODY Shola Ama (WEA)	1857	1843		
2	2 STAR PEOPLE George Michael (A&M/Virgin)	1552	1558		
3	3 LOVEFOOL Carole King (Stockholm/Polydor)	1420	1482		
4	4 HALO Texas (Mercury)	1400	1284		
5	5 YOU SHOWED ME (Platinum Discs) (Epic)	1373	1266		
6	6 MMMBOP Hanson (Mercury)	739	1239		
7	7 YOU'RE NOT ALONE Olve (RCA)	539	1238		
8	8 I WANNA BE THE ONLY ONE Eternal Featuring Babe Williams (1st Avenue/EMI)	644	1098		
9	9 OLD BEFORE I DIE Robbie Williams (Chrysalis)	1236	1093		
10	10 I BELIEVE I CAN FLY R. Kelly (A&M/Atlantic)	1267	1071		
11	11 LOVE WONT WAIT Gary Barlow (RCA)	593	1046		
12	12 DON'T SPEAK No Doubt (MCA)	1168	986		
13	13 ALRIGHT Jameson (Sony ST)	978	952		
14	14 BLOOD ON THE DANCEFLOOR Michael Jackson (Epic)	1167	912		
15	15 SOMETIMES Brand New Heavens (Parlophone)	1041	897		
16	16 STARING AT THE SUN U2 (Island)	948	769		
17	17 DON'T LEAVE ME BACKWARDS Enigma/Chrysalis/MCA	811	750		
18	18 REAL THING Lisa Stansfield (Arista)	872	706		
19	19 DROP DEAD GORGEOUS Republica (Deconstruction)	655	667		
20	20 LOVE IS ALL WE NEED Mary J. Blige (MCA)	596	657		
21	21 LOVE IS THE LAW Sealhornes (Geffen)	490	641		
22	22 WHO DO YOU THINK YOU ARE Spice Girls (Virgin)	667	620		
23	23 DON'T LET GO (LOVE) En Vogue (East West America)	715	589		
24	24 I SWEET LIPS Tom Grenon (Capitol/Atlantic)	441	559		
25	25 SWEET LIPS Tom Grenon (Capitol/Atlantic)	441	559		
26	26 STRAIGHT TO YOU Howard Stern (Parlophone)	268	553		
27	27 WONDERFUL TONIGHT Stephanie Mills (Hut)	381	537		
28	28 DANCE WITH ME Tim Tim (V.I.C. Records)	282	532		
29	29 SENSATION Michaela Gyle (Epic/A&M/RCA)	628	529		
30	30 5 MILES TO EMPTY Bowstone (MCA/EMI)	672	506		
		245	425		

© Music Control UK. Taken ranked by total number of plays on 46 independent local stations from 00.00 on Sunday 11 May to 24.00 on Saturday 17 May 1997

VIRGIN

Pos	Track/Artist (Label)	Pos	Label	No of plays	Wk
1	1 OLD BEFORE I DIE Robbie Williams (Chrysalis)	31	33		
2	2 YOU SHOWED ME (Platinum Discs) (Epic)	23	32		
3	3 HALO Texas (Mercury)	31	32		
4	4 STARING AT THE SUN U2 (Island)	31	32		
5	5 LOVEFOOL Carole King (Stockholm/Polydor)	14	27		

TOP 50 AIRPLAY HITS

24 MAY 1997

music control
UK

Pos	Title	Artist	Label	Total plays	Plays % + -	Total audience	Audience % + -
1	LOVEFOOL	Cardigans	Stockholm/Polydor	1620	+5	70.50	+7
2	YOU'RE NOT ALONE	Olive	RCA	1375	+120	59.82	+66
3	STAR PEOPLE	George Michael	Argean/Virgin	1615	-1	56.69	-9
4	YOU MIGHT NEED SOMEBODY	Shola Ama	Freekstreet/WEA	1981	-1	55.15	-18
5	MMMBOP	Hanson	Mercury	1311	+65	53.30	+44
6	OLD BEFORE I DIE	Robbie Williams	Chrysalis	1233	-11	51.34	-20
7	LOVE WON'T WAIT	Gary Barlow	RCA	1128	+4	44.71	-9
8	YOU SHOWED ME	Lightning Seeds	Epit	1378	-7	42.83	-9
9	ALRIGHT	Jamiroquai	Sony S2	1108	-1	41.43	-10
10	DROP DEAD GORGEOUS	Republica	Deconstruction	747	n/c	40.01	-8
11	I WANNA BE THE ONLY ONE	Eternal Featuring Bebe Winans	1st Avenue/EMI	1155	+58	38.83	+25
12	LOVE IS THE LAW	Seahorses	Geffen	762	+28	38.75	+23
13	HALO	Texas	Mercury	1394	-8	38.68	-24
14	BLOOD ON THE DANCEFLOOR	Michael Jackson	Epit	1019	-31	36.56	-36
15	SUSAN'S HOUSE	Eels	Dreamworks	407	+72	32.65	+46
16	I BELIEVE I CAN FLY	R. Kelly	Jive/Atlantic	1162	-18	31.63	-21
17	DON'T LEAVE ME	Blackstreet	Interscope/MCA	865	-8	31.41	-1
18	LOVE IS ALL WE NEED	Mary J. Blige	MCA	758	+11	31.39	+34
19	SWEET LIPS	Monaco	Polydor	599	+39	29.90	+32
20	STARING AT THE SUN	Buz	Island	875	-22	26.52	-46
21	5 MILES TO EMPTY	Brownstone	MJJ/Epit	523	+50	26.38	+48
22	WONDERFUL TONIGHT	Damage	Big Life	625	+82	24.77	+118
23	DON'T SPEAK	No Doubt	MCA	1012	-18	23.98	-6
24	STRUMPET	My Life Story	Parlophone	192	+27	20.91	-7
BIGGEST INCREASE IN PLAYS							
25	I'M A MAN NOT A BOY	North And South	RCA	299	+190	20.76	+95
26	YOUNG BOY	Paul McCartney	Parlophone	447	+7	20.16	-8
27	SOMETIMES	Brand New Heavies	Ffrr/London	945	-18	19.62	-45
HIGHEST CLIMBER							
28	SISSYNECK	Beck	Geffen	108	+100	19.50	+94
29	CORNERSHOP	Babybird	Echo	161	-25	19.10	-29
30	HUSH	Kula Shaker	Columbia	468	-15	18.94	-30
31	BELLISSIMA	DJ Quakerboy	Positiva/EMI	449	-13	18.71	-40
32	REAL THING	Lisa Stansfield	Arista	746	-23	18.37	-34
33	I WISH YOU LOVE	Paul Young	East West	369	-5	17.59	+10
34	I DON'T WANT TO	Tom Braxton	LaFace/Arista	620	+21	17.54	+14
35	PRISONER OF THE PAST	Prefab Sprout	Columbia	338	-19	17.32	+23
36	FALLING	Ant & Dec	Telstar	314	-32	16.61	-23
37	TAXLOSS	Mansun	Parlophone	59	+41	16.43	-24
38	CLOSER THAN CLOSE	Rosie Gaines	Big Bang	110	+41	16.00	+22
39	WHO DO YOU THINK YOU ARE	Spice Girls	Virgin	629	-12	15.07	-19
40	CRAZY YOU	G.U.N.	A&M	352	-43	14.76	-8
41	MIDNIGHT IN CHELSEA	Jon Bon Jovi	Mercury	400	+79	14.54	+52
42	BRUISE PRISTINE	Placebo	Hut	51	+65	14.53	+44
43	ENCORE UNE FOIS	Sash!	Mercury	369	+10	13.63	n/c
44	FOR YOU I WILL	Monica	Warner Sunset/Atlantic	321	+1	13.32	-6
45	I FOUND SOMEONE	Billy & Sarah Gaines	Expansion	256	+22	13.17	+38
46	FLYLIFE	Basement Jaxx	Multiply	74	+42	13.15	-17
BIGGEST INCREASE IN AUDIENCE							
47	STRANGE	Wet Wet Wet	Precious Organisation/Mercury	339	+140	12.60	+319
48	LOVE SHINE A LIGHT	Katrina And The Waves	Eternal/WEA	292	+24	12.57	+17
49	ASCENSION (DON'T EVER WONDER)	Maxwell	Columbia	207	+133	12.49	+198
50	SMOKIN' ME OUT	Warren G	Def Jam/Mercury	137	+6	12.35	-11

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TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	YOU'RE NOT ALONE (Olive) (RCA)	1375	749
2	MMMBOP (Hanson) (Mercury)	1311	615
3	I WANNA BE THE ONLY ONE (Eternal Featuring Bebe Winans) (1st Avenue/EMI)	1155	425
4	SWEET LIPS (Monaco) (Polydor)	599	298
5	WONDERFUL TONIGHT (Damage) (Big Life)	625	282
6	STRANGE (Wet Wet Wet) (Precious Organisation/Mercury)	339	198
7	IT'S ALRIGHT (Desi Hines) (Mushroom)	241	196
8	I'M A MAN NOT A BOY (North And South) (RCA)	299	196
9	MIDNIGHT IN CHELSEA (Jon Bon Jovi) (Mercury)	400	177
10	5 MILES TO EMPTY (Brownstone) (MJJ/Epit)	523	174

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total plays	Days on chart	Acted in weeks
1	FREE (Ultra Naté) (AM-PM/AM)	19	10	10
2	MIDNIGHT IN CHELSEA (Jon Bon Jovi) (Mercury)	36	30	9
3	NOT WHERE IT'S AT (Dai Amadi) (A&M)	17	9	9
4	I'M A MAN NOT A BOY (North And South) (RCA)	54	24	7
5	IT'S ALRIGHT (Desi Hines) (Mushroom)	35	20	6
6	BRAZEN (WEEP) (Skunk Anansie) (One Little Indian)	20	9	6
7	GUIDING STAR (Def) (Polydor)	9	8	6
8	HOW COME, HOW LONG (Bodyface And Shonie Warner) (Epit)	20	9	5
9	YOU'RE NOT ALONE (Olive) (RCA)	60	54	4
10	WONDERFUL TONIGHT (Damage) (Big Life)	66	50	4

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

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

AIRPLAY

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

24 MAY 1997

THE OFFICIAL CHARTS - 24 MAY

100% **music week**

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TOTP

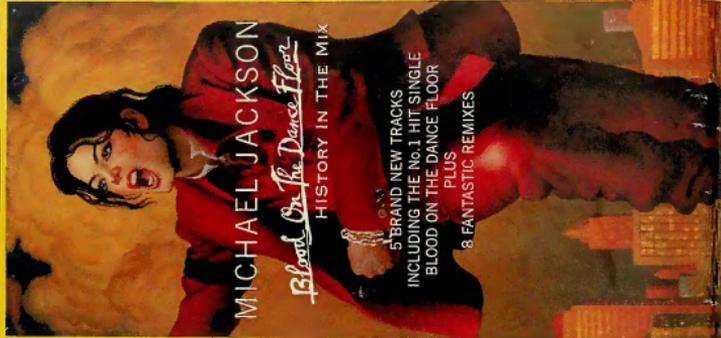
SINGLES

1 YOU'RE NOT ALONE

1	YOU'RE NOT ALONE Olive	RCA
2	TIME TO SAY GOODBYE (CON TE PARTIRÒ) Sarah Brightman and Andrea Bocelli	Cedillon
3	LOVE SHINE A LIGHT Katrina And The Waves	Eternal/WEA
4	PLEASE DON'T GO No Mercy	Arista
5	LEVEFOOL (REMIX) The Cardigans	Stockholm
6	WONDERFUL TONIGHT Damage	Big Life
7	YOU MIGHT NEED SOMEBODY Shola Ama	Freakstreet/WEA
8	I BELIEVE I CAN FLY R Kelly	Jive
9	I DON'T WANT TO Toni Braxton	LaFace
10	BELLISSIMA DJ Quicksilver	Positive
11	I'LL BE THERE FOR YOU The Rembrandts	East West
12	I'M A MAN NOT A BOY North And South	RCA
13	ALWAYS ON MY MIND Elvis Presley	RCA
14	BRUISE PRISTINE Placebo	Elevator Music
15	IF YOUR GIRL ONLY KNEW/ONE IN A MILLION Aaliyah	Atlantic
16	TELL ME DO U WANNA Ginuwine	Epic
17	BODYSHAKIN' 911	Virgin
18	DON'T LEAVE ME Blackstreet	Interscope
19	LOVE WON'T WAIT Gary Barlow	RCA
20	ASYLUM The Orb	Island
21	OUT OF MY MIND Duran Duran	Virgin
22	LOVE IS THE LAW Seahorses	Geffen
23	EXTREMIS Hal featuring Gillian Anderson	Virgin
24	BLUE DAY Sugab & Co featuring Chelsea Tomm	WEA
25	SUSA	

ALBUMS

1	BLOOD ON THE DANCE FLOOR Michael Jackson	Epic
2	SPICE Spice Girls	Virgin
3	THE COLOUR AND THE SHAPE Foo Fighters	Roswell
4	WHITE ON BLONDE Texas	Mercury
5	FLAMING PIE Paul McCartney	Parlophone
6	REPUBLICA Republica	Deconstruction
7	TRAVELLING WITHOUT MOVING Jamiroquai	Sony S2
8	TELLIN' STORIES The Chantays	Beggars Banquet
9	AT THE CLUB Kenickie	Emidisc
10	OLDER George Michael	Virgin
11	OCEAN DRIVE Lighthouse Family	Wild Card/Polybor
12	SHELTER The Brand New Heavies	frr
13	IN IT FOR THE MONEY Supergrass	Parlophone
14	A NIGHT AT THE MOVIES David Essex	PolyGram TV
15	THE CULT OF ANT & DEC Ant & Dec	Telstar
16	PURE 3 Colours Red	Creation
17	SECRETS Toni Braxton	LaFace
18	POP U2	Island
19	BLUE IS THE COLOUR The Beautiful South	GoldDiscs
20	ODELAY Beck	Geffen
21	ANDROMEDA HEIGHTS Prefab Sprout	Columbia
22	DIG YOUR OWN HOLE The Chemical Brothers	Virgin
23	EVERYTHING MUST GO Manic Street Preachers	Epic



3m

24 MAY 1997

wea ploughs on with morrison release plans

WEA is going ahead with plans to release both a new single and mini-album from Mark Morrison despite the singer being handed a three-month prison sentence for threatening a police officer last week.

Morrison was sentenced by Marylebone Magistrates Court and is currently in Wormwood Scrubs Prison, west London beginning his sentence for the offence.

A WEA spokesperson says, "It's all systems go [regarding the releases]. Mark is a WEA

recording artist and we will continue to support all his future recording projects."

The single, expected in July, will be entitled 'Who's The Mack' while the new mini-album will

pointedly be called 'Only God Can Judge Me'.

In court last week, Morrison's solicitor was eager to play down the singer's self-proclaimed status as 'The Baddest Boy In Pop', saying, "The bad boy male of pop might go down well in America but as far as Britain and Europe are concerned, it is going to destroy him. If he goes to prison that will affect him seriously."

Ironically, Morrison's well-known stage prop of a pair

golden handcuffs appears to have come back to haunt him.

Morrison maintained his innocence during the trial about the incident in which he brandished a stun gun at police officers outside a Notting Hill Gate grocery last year. His solicitor says he is still considering whether to appeal.

WEA was unwilling to comment on what Morrison's incarceration will mean for the artist's career in the US, where he is currently at number three in the *Billboard* chart with 'Return Of The Mack'.

Although it seems unlikely that Morrison's short-term success will be affected, his absence from public life will leave him unable to capitalise on his success.

Morrison has also just launched his own imprint - Mack Life - through WEA UK. The label's first signing is the British ragga MC Top Cat.



The crowd-pulling power of dance music has once again been underlined by the fact that both TRIBAL GATHERING and the dance day of BRIGHTON'S ESSENTIAL MUSIC FESTIVAL - taking place on Saturday (26) - have sold out. The two events are expected to draw a combined crowd of 45,000. Many other established festivals such as the PHOENIX FESTIVAL and T IN THE PARK will this year incorporate more dance music than ever before. The organisers of the Brighton festival confirmed that demand for their dance day, headlined by the Chemical Brothers, has easily outstripped the indie and roots days. Festival co-ordinator Karina Gordon says, "It's been the most popular day. The fact that both us and Tribal Gathering are going to sell out just shows how much demand there is for big live dance events."

Meanwhile, Ian Jenkinson, co-director of Universe which promotes Tribal Gathering with the Mean Fiddler Organisation, says, "It's our best line-up ever and it's also the first time the festival has been held in the same place two years running. Hopefully it'll mean people will take us a lot more seriously and that will allow us to do the next one as a two-day event."

inside:

- [2] 7 DAYS IN DANCE: Olive's A&R FIONA HUSTON
- [3] RADIO: The Top 40 Dance Airplay countdown; PETE TONG's playlist
- [4] Q&A: JEREMY HEALEY talks to Caroline Moss
- [5] JOCK ON HIS BOX: STEVE JOHNSON
- [6-11] HOT VINYL: all the tunes plus DJ Tips




buzz chart number ones

CLUB:	'WAINA BE THE ONLY ONE' Eternal (1st Avenue/EMI)	p7
URBAN:	'LOVE IS ALL WE NEED' Mary J Blige (Updown/MCA)	p9
PDP:	'WAINA BE THE ONLY ONE' Eternal (1st Avenue/EMI)	p11
CD/DL CUTS:	'WAITING HOPEFULLY' O'Jade (V2)	p12

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21	31	LOVE
23	32	STAR
25	33	ALBIC
27	34	DROP
29	35	MAKI
31	36	BLOO
33	37	ILOV
35	38	KOWI
37	39	DEEP
39	40	DOV

↑ Bulleted titles &



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D'Influence spearhead charity tour

D'Influence are to headline the Youngbloods tour which will take to the road next month showcasing the UK's premier funky talent. Aside from D'Influence, the

tour will feature Atica Blues and Kwest playing live and D&S Trevor Nelson from Radio One, Ferni Fern from Rotation, Matt White from Kiss, and Ty and Shorts from Blitz. A percentage of the profits will go towards funding a radio show to increase awareness about Sickle Cell Anaemia and Aplastic Anaemia.

D'Influence's Kwame Kwatan says, "Part of the reason for this project is to publicise blood order diseases that almost exclusively affect black people such as Sickle Cell and Aplastic Anaemia which struck one of our backing singers. We need to inform and encourage potential black donors to come forward."

Aside from the Youngbloods tour, D'Influence are currently riding high as producers of Shaka Am's "You Might Need Somebody" and have their own new single, "Hypnotise", set for release on July 28.

The Youngbloods tour is sponsored by Levis and the dates are: Sankey's Soap, Manchester (June 15); The Cockpit, Leeds (16); The Lakota, Bristol (18); Wulfrun Hall, Wolverhampton (19); and Shepherd's Bush Empire, London (20).



17 DAYS IN DANCE!

fiona houston olive's a&r



Wednesday: Drove to the **BRISTOL THELKA** for the first date in **OLIVE'S** a tour. It was excellent, by the end we were really buzzing. Thursday: in a video edit suite at 9.30am when someone rang the mid-week chat through on a mobile. I couldn't hear and then eventually worked out we were number one with 'You're Not Alone'. Couldn't believe it; we thought originally it would be just Top 20. That evening saw **THE LO FI ALL STARS** at Dingwalls. I'm quite interested and they were really good. Friday: barely digested my breakfast when I was whisked out to lunch by my boss **MIKE MCCORMACK** and **DAVID JOSEPH** from our marketing department. That afternoon **ROB FROM PERUSIA** played me a tape of a new alternative style drum & bass outfit he thought might be up my street. That night went to see an unsigned r&b group **HORN** at **THE ORANGE** in Kensington. Then went to Soho with my friends; they all came back to mine and we played records till 10am. Got up on Saturday afternoon to major carnage and hangover so went back to bed. Stayed in on Saturday night and finally had some time on my own to reflect on things. All the frustrations you go through, and in a week everything's changed. Sunday: I woke up and waited for the call which came just before midday confirming we were number one. The band phoned from an M4 service station and were just screaming. Monday: a media onslaught begins and the office give me a framed chart. Listened to some new tracks from **SPECTRE**, a group of mine, which are really strong. That evening went to a **2MG PARTY** celebrating our success. Tuesday met up with **JILL ANDERSON** from **POLYGRAM-ISLAND PUBLISHING**. Received strong re-order figures. Sorted out the Olive London gig and party, which I was really nervous about but they were excellent. More champagne. I'm desperate to get back to normality - my liver's beginning to feel like a distillery.

Healthy pre sales should ensure Rosie Gaines' arrival in the UK singles chart next week with 'Closer Than Close'. This will see a happy ending for Gaines, who has spent two years in record company limbo but with a potential hit on her hands. Gaines originally came to prominence as a singer for Prince and co-writer on his albums 'Diamonds & Pearls' and 'Emancipation'. Eventually signed to Motown for a solo deal. Gaines recorded an LP before being dropped. Shortly after, bootlegs started appearing of garage mixes of the LP's title cut 'Closer Than Close' and thus started a two-year mission by Glaswegian house and garage indie Big Bang Records to release the track properly. Although various major label dance teams were also chasing the track, it was Big Bang's commitment to make an LP with Gaines rather than one-off singles that saw it win. Bobo from Big Bang says, "A lot of people at Motown still liked the track and when they heard we were committed to making LPs with Rosie, they were 100% with us." The track has now received new mixes by Frankie Knuckles, Mentor and Tufjam, as well as heavy radio support which saw it enter our **RN** Dance Airplay chart at number 18 last week.



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Release The Grooves has been located at London's Piccadilly for the past 18 months.

The shop is divided into three sections; the upstairs jazz lounge overseen by Jean-Claude and specialises in broad-based jazz, hip hop, drum & bass and classic groove; the main and garage section is headed by Jeremy Newall, and r&b, hip hop by Gentry, who provides the shop's Shop 10.

The top 10 tracks flying out of Release The Grooves this week are:
 ● 'Don't Leave Me' Backsheet (Interscope) ● 'Uggle' In' Chico Debarga (Big Beat) ● 'Your Page Letter' Aaliyah (Atlantic) ● '1518 Love' Your Monifah (Warner) ● 'KC 'n' Jejo' 'You Bring Me Up' (MCA) ● 'Saturday Night' Zhane (Motown) ● 'This Weekend' Aen Neesby (J&M) ● 'Goin' Nowhere' Changing Faces (Big Beat) ● 'Share My World' (album) Mary J Blige (MCA) ● 'Sometimes' (album) remix featuring Q-Tip Brand New Moves (Delicious Vinyl)

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[BEATS&PIECES]

REZEFRECTION is holding its latest event at the Royal Highland Centre, Edinburgh on Saturday May 31. It will feature the biggest names in hardcore, heavy hardcore, techno and jungle spread across three arenas and among the 35 guests are Slipmatt, Hixxy & Sharkey and Q Tex... Classic Detroit techno label **METROPLEX** will celebrate its 12th birthday with an all-night party

In north London this Monday featuring Juan Atkins, Retando, Jonny Heckless, Digital, James Pennington, Jeff Mills, Kevin Saunderson and many others. More details are available on 0171-335 8303... Radio Thamesmead, which broadcasts to most of London as well as parts of Essex and Kent, has been rechristened **MILLENNIUM RADIO 106.6FM**. The station will now be devoting its night-time weekend slots to underground dance music. The shows will be broadcast from 10pm to 4am on Saturday and 12am-4am on Friday and Sunday. More info on

0181-3113112... From next Thursday, **OUTCAST RECORDS** will be hosting a weekly night at London's newly-established Notting Hill Arts Club. Guests planned for the coming weeks including Pressure Drum, DJ Debra and Patrick Forge and Gilles Peterson... RCA artist **OMAR** has been confirmed as the support for the **Brand New Heavies'** reconvened tour of the UK which is being sponsored by **Levi's**... **DJ SONIDUH** will be charming Ibiza all summer long with her singing and spinning skills as weekly resident at the notorious Man U Mission at the Ku Club in Ibiza.

on the airwaves

(by caroline moss)



Another quiet week for the Dance Airplay 40 sees Jamroquel holding on to the top slot and some very obvious new entries and high climbers. 'Spin!' by **Sounds Of Blackness** is the highest climber, up 18 to 20, while **Damage and Brownstone** share a jump of 13 places. The highest new entry is **En Vogue's 'Whatever'**, in at 23. The other new entries are **Roni Size/Reprazent's 'Share The Fall'**, **Maxwell's 'Ascension'**, **Ultra Nate's 'Free'**, **ETA's 'Casual Sub'** and **Eternal's 'I Wanna Be The Only One'**. Simon Sadler, director of music at Kiss 100, puts the chart's stability down to the amount of enduring tracks around. "We're sticking with a lot of records and haven't made many playlist changes for the past couple of weeks," he says. A glance at the national Top 40 confirms a large correlation between the music being

supported by the six dance stations and the mainstream chart - 17 tracks from last week's national Top 40 have featured on the Dance Airplay 40. Apart from the biggies like **Michael Jackson, Jamroquel** and **George Michael** these less mainstream tracks like the **Space Brothers' 'Shine'** and **Propellerheads' 'Soyjak'**. Both tracks went straight into the national chart, and it's a safe bet that **Basement Jaxx** will follow suit next week. With so many dance records now being released, competition to get on to playlists is fierce. Of the 120 or so records which Sadler receives each week, only four or five will make it on to his playlist. **Chicane's 'Footprint'** had what it takes to make the Kiss 100 playlist straight away, while another strong track which Sadler has moved to heavy rotation that just weeks is **Ultra Nate's 'Free'**.

danceairplayforty

THE UK AIR PLAY TRACKS	Label
1 1 5 ALRIGHT Jamiroquai	Sony SZ
2 2 9 YOU MIGHT NEED SOMEBODY Shabba Ama	WEA
3 4 DON'T LEAVE ME Blackstreet	Interscope/MCA
4 8 YOU'RE NOT ALONE O'Jays	RCA
5 3 BLOOD ON THE DANCEFLOOR Michael Jackson	EPIC
6 6 9 HYPNOTIZE Notorious B.I.G.	Bad Boy Records
7 10 4 LOVE IS ALL WE NEED Mary J. Blige	MCA
8 21 3 WONDERFUL TONIGHT Omara	Big Life
9 18 2 CLOSER THAN CLOSE Rieks Games	Big Bang
10 23 5 5 MILES TO EMPTY Brownstone	MJJ/EPIC
11 11 4 I LOVE YOU...STOP Red 6	Multiply
12 13 4 IT'S ALRIGHT, I FEEL IT Superion Soul	Tahiti Loud/Mercury
13 7 8 AROUND THE WORLD Daft Punk	Virgin
14 12 4 STAR PEOPLE George Michael	Angelus/Arista
15 15 6 IN MY BED One Hit	Iceland Black Music
16 17 4 SMOKE ME OUT Warren G	Def Jam/RCA
17 5 9 SOMETHING'S Brand New Heavies	It'll/Intercor
18 31 2 HEAD OVER HEELS Alone	Sony
19 15 3 I DON'T WANT TO Tomi Bratton	Arista/Scity
20 38 2 SPIRIT Sounds Of Blackness	EAAM
21 25 5 NIGHTMARE Brainin	Positive/EMI
22 19 4 MAKE THE WORLD GO ROUND Sandy B	Champion
23 20 0 - WHATEVER En Vogue	Warner Bros
24 20 2 DANCE WITH ME Tin Tin Out	VC Recordings
25 9 9 BELLISSIMA DJ Quicksilver	Postface/FMI
26 35 4 R.I.P. GROOVE Debarq 99	Schellite
27 2 2 HOPELESS Blonnie Fornis	Multiply
28 37 2 HEAD OVER HEELS Alone	Columbia
29 0 0 SHARE THE FALL Roni Size	Tahiti Loud/Mercury
30 29 5 READY OR NOT Course	Brothers Organisation
31 0 0 - ASCENSION (DON'T EVER WONDER) Maxwell	Columbia
32 0 0 - FREE Ultra Nate	AM-PM/A&M
33 14 12 I BELIEVE I CAN FLY R. Kelly	Jive/Atlantic
34 0 0 - CASUAL SUB E.T.A.	East West Dance
35 24 4 SUGAR HONEY ICE Tea Goodie4:Widz	Carp/Polydor
36 34 3 FLY BE Fory Brown Feet Jay-Z	Def Jam/Mercury
37 0 0 - I WANNA BE THE ONLY ONE Emma Bunton	13&A&M/S
38 40 5 SHINE Spice Brothers	Manhattan/Mercury
39 27 12 CAN WE STAY	Lafayette/Jive
40 2 2 SPYBREAK Propellerheads	Wall Of Sound

Statistics released between 00:00 on 06.05.97 and 24.00 on 013.05.97. Kiss 100, Kiss 102, Kiss 103, Choice (London & Birmingham), Galaxy 101, © Music Control Ltd, 55 St. John's, London, E1C 1NA. Tel: 0171-336 8998.

pete tong playlist



(Mercury): 'WHERE DO I BEGIN' - Chemical Brothers (Virgin); 'PLASTIC DREAMS (MORALS REMIX)' - Jaydee (R&B); 'WOMAN CHILD' - Duke Plakato ('Duckropping' - K&L Records) (AM-PM); 'THE WAY' - Funky Green Dogs (MCA); 'LIFE GOES ON' - Symmetics (Skyway); 'HAPPY DAYS' - PJ (white); 'ROLLERBLADE' - Motiv' Melodies (AM-PM); 'FLAMINGO JUNE' - BT (Perfect); 'LION IN THE HALL' Monkey Media (Newbury); 'IT'S TIME FOR HOUSE' - House Queen (Lemon); 'SOMETHING'S GOING ON' - Todd Terry (Monistats); 'NO MORE MIND GAMES' - Bod (white); 'PACIFIC MELODY' - Ainscope (Eurovangelico); 'KILLA WIPERS' - Tasha Killer Pussies (BAO Inc); 'KAO TIC MADNESS' KMA (R&B); 'BLACKBERRY' Blinlic Brothers (Soundboys); 'BELLO HORIZONTE' - The Heartless (VCI); 'GHETTO CREW' - Mighty Dub Katz (Southern Fried); 'RAW POWER' - Apollo 440 (Sho'nell Sonic); 'WAITING HOPEFULLY' - D'Note (VCI); 'SHOOT' - Way Out West (white); 'THE RIVER' - Boymerang (Reggae); 'SWEEN HOLL OUT MIX VOCAL' - Nicky Blackmarket meets T.D.J. (Reggae); 'EXPRESS YOURSELF' Jimmy Polo (Perfect); 'WHEN THERE IS NOTHING' - K&Z (Cutting); 'LA INDIA CON LA VOZ VIVA PUERTO RICO' - Indvo (AM-PM); 'SCHOOL 03' - Patrick Lindsey (White); 'DON'T BE ABRAID' - Moonman (Heaf); 'GET UP STAND UP' - Phunky Phonon (Club For Life); 'RUNKY RUKUMI '97 (RU READY)' - Funky Funkin' & The Rhythm Scientist (Dance Grooves); 'SHOW ME LOVE' - The Full Roke (Triple Track) '9 Way (J&S, Casablanca)

AS FEATURED ON RADIO ONE'S THE ORIGINAL SELECTION WITH PETE TONG ON FRIDAY 18 MAY 1997

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30	30	SISSY
15	31	LOVE
14	32	STAR
18	33	ALRIC
22	34	DROP
23	35	MAKE
21	36	BLOO
25	37	LOVI
8	38	KOWI
20	39	DEEP
32	40	DON'

Bullared titles

live

Steve Johnson is a devoted fan of massive outdoor raves. He's becoming a regular at Tribal Gathering - catch him there again this year - as he is guaranteed to get any crowd up and cheering to his exhilarating brand of hard house. However, he admits that outdoor events do have their little ups and downs. Last summer might have been one of the driest on record, but the weather reverted to type for the Big Love party, drenching Steve, the decks and the mixer in true festival style

JOCK

steve johnson

ON HIS BOX

PH: CP



top[10]

'EXPERIENCE' HARDFLOOR (HARTHOUSE)
 "This label was in at the start of underground acid, hard trance clubs and Hardfloor were one of the acts that kicked it off and made it accessible, they were one of the acts that brought the hard dance breakdown to life. Because of the energy of the track you could play it anywhere. People could appreciate it. Even though hard house had been around for ages you could see with this record that it could cross over. It still works 100%. People try to imitate it. Lots of good nights were playing it out at the time."

'SMOKE BELCH' (DAVID HOLMES REMIX) SABRES OF PARADISE (SABRES OF PARADISE)
 "This came out in '94, when Andrew Weatherall started making really hard tunes, but this is a breath of fresh air. It has such a nice feel. I like hard music but I also love listening to things like this. I like the David Holmes mix because the original didn't have any percussion and drums, it was a floaty ambient track, and David Holmes made it dancefloor friendly"

'2 BAD MICE' BOMBSCARE (MOVING SHADOW)
 "This is going back to when I first started going out myself about six years ago and sounds as fresh as it did then. It can be played at the Complex today in a hard house set and people like it. It's good to mix as it's quite sparse, it's just breakbeats and big explosions at the start and then you can mix over it."

STEVE'S STEAMIN' 10

- 1 'COBALT/GREASEBALL' Dwa (Redwood)
- 2 'LOSE NO TIME' Duran Price (Mute)
- 3 'THE DISRUPTER EP' Regulator (Black) & 'SOGSOPPER' Kallio (Renaissance)
- 4 'HELL'S KITCHEN (ADVENT REMIX)' Fomen-E-Grañie (Torture)
- 5 'FURYON' Kazashi (A&Rive)
- 6 'HAIKIC (OVERZOUND REMIX)' Koki (Microchord)
- 7 'KISS THE SOUND' Y-Tron (Clockwork Recording)
- 8 'THE FUTURE'S GENERATED (EVOLUTIONS TIMBERGEM DUB)' Akasia (Fame)
- 9 'NEW YEAR'S DAY' Distant Drum (Lost pressing)

CIRCUS BELLS' (HARDFLOOR REMIX) ROBERT ARMANI (WAREHOUSE/DJAX FRONTIERS)
 "Another classic. I picked it up as a double pack and I used to play it at Final Frontier at Club UK. I class it as a trance track because of the bells chiming all the way through but then it has the Hardfloor big build ups. People still come up and ask for it. I've been carrying it in my box for years. The Hardfloor mix is a classic."

'POSITIVE EDUCATION' SLAM (SOMA)
 "If someone said to me describe techno music, then this is it. It's a superb record. It was the first thing I'd heard from Slam. Again, it's quite slow. It's a masterpiece. I played it recently at the Escape Club, it was one of the last records of the night and the crowd went mad. When you can go out and play your personal favourites and people appreciate them so much it's a great feeling. I'm a firm believer that if you play tunes people know and love instead of just new tracks they leave feeling great. Something they know mixed in makes such a difference."

PACIFIC STATE' 808 STATE (CREED)
 "Another 2 Bad Mice type track in that it was so ahead of its time. It's not so easy to play now, things are much harder nowadays. I use it in a warm-up set. It's got structure rather than 303s thrashing away. It's one of those favourites that's always in the box."

'NOT FORGOTTEN' LEFTFIELD
 "I think this came out before they were on Hard House. I've had it from day one and I'm on to my fourth copy."

If I want to get another copy now I have to find a bootleg. It's got a great introduction to it so you can bring it in bit by bit and people go mad when they recognise it. It's a crime not to play it from start to 'COW GIRL' UNDERWORLD (JUNIOR BOY'S OWN)

"This is the B-side to Rez. It's quite slow, probably about 128-130 bpm. It's got a real dirty sound, a real hard sound rather than the clinical sound of techno music. I'm a firm lover of Underworld anyway but this is a classic. If I play it now I'm from start to finish. I'll play it at The Complex if I'm playing 4-7am. It's always in my box and the crowd response is unbelievable."

'VARISUVIA' GYPSY (LIMBO)
 "This is the B-side to Funk De Fino and it came out around 1992. I still get people coming up and asking what it is. It's got a chunky sound, so chunky you can hear some PA systems struggling! It's not typical four on the floor, it's got breakbeats and sub-bass and a high pitched squeal. They wobble the pitchbend on the keyboard, and it's got a massive drop. It's well produced, unlike a lot of early Limbo stuff."

'GO MOBY (INSTINCT)
 "I still play this out. I've got two copies and I get the intro on and out the other record in and keep changing from one to the other so the intro lasts about five minutes. I first heard it at an early Ralinda, hearing the intro from outside the tent and when it kicked in I heard this mighty roaring. Good track to end the night on."

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

BORN: London, May 27, 1968. **LIFE BEFORE DJING:** Shipping clerk- producer for Strictly Underground. **FIRST DJ GIG:** Berwick Manor, 1991. "A friend of mine who was putting on a party asked me to come down and do a couple of hours and I caught the bug!" **MOST MEMORABLE GIG:** Best - "Tribal Gathering, 1996. It was playing in the main tent in the afternoon before Graeme Park and they were all sitting down at first and by the end they were cheering and when Graeme Park started he stopped the music and gave me a clap." **Worst:** "Big Love, the same year. I was playing at 9pm in the main tent and there were 10,000 people and it started pouring with rain outside and I felt water drip on me, then it was pouring to into the decks and the mixer and there was no-one around to help me and the crowd didn't realise what was happening." **FAVOURITE CLUBS:** "Final Frontier; The Complex; The Phoenix, Manchester." **NEXT THREE GIGS:** Tribal Gathering (May 24); The Phoenix, Manchester (June 6); The Difference, Planet Coventry and Freedom, Bagleys, London (7). **DJ TRADEMARK:** "I'm a crowd pleaser so I mix classics in a set with serious mixing." **LIFE OUTSIDE DJING:** "Currently recording new tracks; remixing for Mo's Music; producing for Strictly Underground. Mix show on Saturday nights on Essex FM. Socialising in pubs, taking my girlfriend out, going to the gym, Playstation Fix."

[cv]

Coming soon... the first summer hit of '97 as heard on Capital Radio and I.L.R

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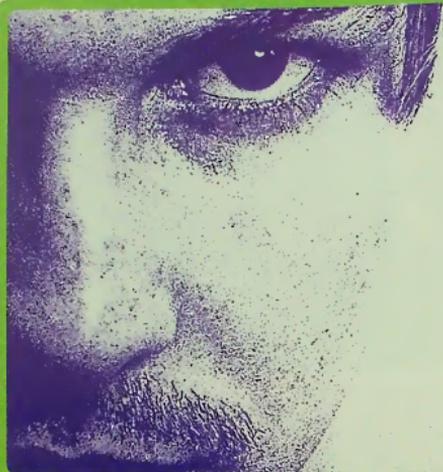
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hot vinyl

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

TUNE OF THE WEEK



JONNY L 'PIPER' (XL)

(DRUM & BASS)

Jonny makes a return after six months – word has it he's working on his debut album for a summer release. This 10 inch shows a different style to the man who brought us '2 Of Us' etc, but hey, who's complaining, it's nice to see producers touch base with other styles within the D&B sound. On 'Piper', Mr L gets rough with a two-step beat and sinister white noises; by the time the bassline kicks into play you are windswept into the minimal dark groove. On 'Common Origin', the pressure eases off a little with some rushing effects and smooth strings, but still you feel the crunching breaks taking effect on your sound system. This is my tip for '97. I can picture it now...red faced A&R men with blank cheques queuing for the signature. Outstanding. ○○○○○ **DM**



Chris Goldfinger
(featured in Jock On His Box
7/8M issue dated June 6, 1996)

chris goldfinger's

tips for the week

- 1 'DWAYNE' Red Rat (Opera House)
- 2 'ROMIE' Beenie Man (Shocking Vibes)
- 3 'SILENT VIOLENT' Beenie Man (Madhouse)
- 4 'FIGHT OVER GAL' Elephant Man (Studio 2000)
- 5 'BARE GUN' Harry Toddler (Rude Boy)
- 6 'I BELIEVE I CAN FLY' Tony Curtis (Bankylaus)
- 7 'GIRLS DEM SUGAR' Beenie Man (Shocking Vibes)
- 8 'BIG MAN LITTLE YOUTH' Goody/Red Rat (Main Street)
- 9 'HOW IT AGO GO' Baju Bantua (Madhouse)
- 10 'GHETTO PEOPLE SONG' E. Blender (Flames)

KINKI ROLAND 'TALES FROM THE FAR SIDE' (MYTHOLOGY) (TECHNO)

Roland serves up the fifth release for Mythology. Over the four tracker, he works up a sweat with tech house grooves and abstract overlayers. Swampland opens proceedings with simple organ stabs and a funky bass, then atmospheric riffs float over the arrangement coupled with sweeping bubbly textures. Also check 'Off Your Gnome', again with simple key tinkles and deep shimmering grooves. ○○○○ **DM**

CAZZA AND THE FUNKY WOGAN 'TESCO' (THE END) (HOUSE)

Cazza & Wogan are a teaming up of Caspar Kedros of the Hedrillaz and Matt Early of electro outfit A1 People. Here the two leave their breakbeats on the back burner and opt for some kickdrum action for Mr C and Layo's label. On both tracks they weave together deep quirky house flavours with disco influences, smooth layers of funk and everything in between. Simple stuff, but exceedingly good all the same. ○○○○ **DM**

THURSDAY CLUB 'A PLACE CALLED ACID' (AURRA SURROUND SOUND) (BREAKBEAT)

This Rennie Pilgrom-produced classic has been doing the business for the past two years, with everyone from Carl Cox to Florida's DJ Icey spinning the track into the ground. Now it's back coupled with a facelift. For those of you who missed it the first time around, let me enlighten you. Chopped up drum & bass breaks interlock with hip-hop beats, a modulating 303 line and plenty of madcap chanting. By the time it gets to the breakdown you will be an insane freak pogo dancer! around the living room floor. ○○○○ **DM**

HOUSE TUNE OF THE WEEK

T-ERA 'EL TREN' (LOADED) (HOUSE)

A composition from two of the original members of incantation (remember the pan pipe trend of the Eighties?) keeping with their South American roots. The Original Mix advocates their native sound – plenty of guitar strumming over a light percussive beat. The continuation of the Slacker sound blesses the remixes – Mr McAuley provides two head-bop-up versions of the featured original in his typical plucky bass and crunching percussive way and rolling the catchy guitar bits over the breaks. Another dead cert. ○○○○○ **CF**

BRAINBASHERS 'I'VE GOT THE POWER' (SHOCKED) (HOUSE)

An independent label that has already built up several compilation album credits recently continues its Trade sound with this double A. The top side spreads its 'Power' samples over rigidly fierce beats and electro sounds with the emphasis on explosive. 'Feel So Good' plays on the back end – a tad more subtle with a hooky chord sequence mid section. A very sound production. ○○○○ **CF**

DISCO CITIZENS 'FOOTPRINT' (MODENA) (TRANCE)

At times echoing the 'tragi' of a track like U96's 'Love Sex No Colour', this Greenhouse trance gem glides along effortlessly with Balcia's two twinges, 'tasomni'-esque orchestral building stabs and a bubbly pace in its main '97 rework edit. Klubheads! Rave Da Klub mix loops similar high pitched chords and drums rolls over a more

1	YO	Olive
2	TIME TO	
3	LOVE	
4	PLEAK	
5	LOVEL	
6	WONI	
7	YOU F	
8	I BEL	
9	I DON	
10	BELLI	
11	I'LL BI	
12	I'M A	
13	ALWA	
14	BRUK	
15	IF YOU	
16	TELL	
17	BODY	
18	DONT	
19	LOVE	
20	ASYU	
21	OUT C	
22	LOVE	
23	EXTR	
24	BALE	
25	SUCS	

the ULTRA 24/7

(upfront house)

(commentary) by **also Jones**
 Fast improving club monsters by **RED** ('Just Be Tonight') and **ULTRA BASS** ('Free') narrowly failed to prevent **RAYMOND** from snaring the fifth number one club hit of their career with 'I Wanna Be The Only One', their debut with American gospel/soul star **RAJAH WILKINS**. No other act has managed five Club Chart toppers in the **Hot 100**. And, although they were said to be moving towards a more gospel-based sound when Louise left the group to pursue a solo career, Eternal remain essentially a pop act, so their club success is all the more remarkable. It has been achieved by a shrewd choice of mixers, whose skill has given the girls the "cred" they need. **S3** Before 'I Wanna Be The Only One', the group topped the chart with 'Stay' (Sept 1993). 'Save Our Love' (Dec 1993), 'Sweet Funky Thing' (Oct 1994) and 'Power Of A Woman' (Oct 1995). They've had a further four songs peak at number two or three on the chart, although their last single 'Don't You Love Me' peaked at number six, their smallest Club Chart hit to date – though it was a massive success at more pop-orientated venues, becoming a number one hit on our Pop Chart. 'I Wanna Be The Only One' is also a number one hit on that chart while Blacksmith and Boskalis's more groove-garbed mixes have also lifted the record to number five on the Urban chart...
 The aforementioned **RAYMOND** disc exploded **S3** as a pair of 12-inchers, one featuring mixer from America's Mood II Swing, the other local Lads Full Intention, carved up the dancefloor. Despite ending up with 10% less support than the Eternal disc, 'Free' is already number one in more DJ returns than any other disc, and is tops in London, 12% ahead of **RAJAH WILKINS**. With a limited third 12 inch with mixer by R.I.P. landing on DJs' mats about now, it is clearly the record to beat next week. And retail success seems sure to follow – it already has advance orders of 75,000 ahead of its June release. The week's other biggest breakout seems to be **SASH!**'s 'Ecuador', which explodes on to the chart at 15, though it ranked fourth on returns from the latter half of the week. A big hit for the group encores one fois, je pense... This week's breakers include: **REP SEAN**, **DA NIGHTY DANCE**, **1-800, DODD**, **DA, DUNE, ENFRACK**, **W.B. CASANOVA**, **BASQUETBALL**, **LANE** and **TANAKA** **SG**.



TR	UK	WKS	Artist	Label
01	1	1	I WANNA BE THE ONLY ONE (BLACKBOX/PAL GOTEPLUSS/BLACKSMITH/BOSKALIT MIXES) Eternal featuring Bebe Winans	1st Avenue/EMI
02	2	1	JUST BE TONIGHT (BBG/PAGANINI TRANO/O'SICO/CITIZENS MIXES) BEG	Hi-Life
03	3	1	FREE (DODD II SWING/FULL INTENTION MIXES) Ultra Rajah	AM-PM
04	4	1	SUNSTROKE (DODD II SWING/STARS MIXES) Caliente	Xtravaganza
05	5	1	MINISTRY OF LOVE (HYSTERIC EGG/TALL PAUL/BROTHER GRIM MIXES) Hydric Egg	WEA
06	6	1	FEEL WHAT YOU FEEL (KROKOR/ROLLO, BRUCE & MITUYU/1756W/INBRES/NOVBY/BEATS/ADDO/WASOZ/DEPTZER REG MIXES) Winko	W Ocean
07	7	1	HELP ME MAKE IT (REKKA & SISTER BLISS/HUFF/SKINDEEP MIXES) Huff & Pull	Skyway
08	26	2	WE ARE THE UNDISCOVERED (ROGER SANCHEZ/CURTIS & WOODS/INTERFERENCE/UFF JAM MIXES) Brenda New Heavies	Itir
09	3	1	BRACE 'WEEP' (PROFANE VENTURA/PALL ORENTO/DJ/UKH/VASOZ/UNION/ROCHEZ/DAONE MIXES) Shink Ankle	One Little India
10	4	1	GOTTA HAVE LOVE (CILLON & CHIKERS/BURBY/EMAN VS. JC MIXES) Blackout	99 North
11	1	1	PEOPLE OF LOVE (WAND/ONIGAL BLONDESDO-BORJUN/JOE FLEMING MIXES) Amant UK	Feverpitch
12	16	2	LATINOS DEL MUNDO (WILD FRUIT/ULTIMATE JALEDO/MONTA MIXES) Lolo Tingo	Fare-2
13	9	3	GO VOM GO! (MISAP/HALANT/DINGCAGLOS/DEEP SAH/DUSTY/LOGORUK/ACTIVITY/TONY TO DEKAW MIXES) Tio Pente & Talyng Italo	Italo
14	13	4	HELP ME MAKE IT (REKKA & JONES/BLISS/HUFF/SKINDEEP MIXES) Loop Da Loop	Manitesto
15	10	3	REACH OUT (K-CLASS/BRUCE WAYNE/KICK/LOBBE/SASH MIXES) Sacht featuring Rodriguez	Multicity
16	17	3	HEAD OUT FOR LOVE (MARK PICCHOTTI MIX) Claudia Chin	S3
17	18	2	THE AGE OF LOVE (SECRET KNOWLEDGE/EMERHILL, TOPSABY/DODD/ENG/JAM & SPOND/PULL/WAY DIX MIXES) The Age Of Love	Reed
18	23	2	CASUAL SUIC (MIXES) E.T.A.	East West/Mercury
19	6	3	WITR OR WITHOUT YOU (GATTARAFI/007/FINGERS/DJ/JUCY/MYANIMS WOODS/SPRITUAL, MASTERS MIXES) Mary Klati	1st Avenue/Mercury
20	10	3	NEVER, NEVER GONNA GIVE YOU UP (FRANKIE KNUCKLES/MARK PICCHOTTI MIXES) Lisa Stansfield	RISA
21	11	2	VAMPER (PREMAPPED) (KEVIN SAUNDERS/FRANK DE WULF MIXES) Outlander	AM&S
22	14	2	THE WAY (FARLEY & HELL/CLUB 69/MUKH/CASH PRODUCTIONS/DIRTY WHITEBOY MIXES) Funkily Green Dogs	Twisted
23	4	2	SOMEONE (ASS/CKSON/SLACKERS/SPACE BROTHERS MIXES) Kozomani	Perfecto
24	8	2	YOU'RE NOT ALONE (GAKEN/O & OSBORNE/ROLLO & SISTER BLISS/MATTHEW ROBERTS/GANUA RUX MIXES) Oliver	RCA
25	5	2	DO I (DILLON & LIGHTS)/STEALTH/JOISTANT DRUM/ENCRONOMIC MIXES) Gilted	Perfecto
26	26	2	BUTTERFLIES (LIGHE/HELIO/TROPIC/HEMPHRODITE MIXES) Hydra	Polydor
27	10	3	SIX UNDERGROUND (P ORENTO & S OSGRENTICATA/BLUES, WARNER & R. BENJOW/JU/SHAKUNUS/MIKE/MERSON MIXES) Stakes Pines	Care Up
28	10	4	DEEP (ONIGAL BLONDESDO-BORJUN & VERMANTICATA/BLUES, WARNER & R. BENJOW/JU/SHAKUNUS/MIKE/MERSON MIXES) Ariani	Wonderboy
29	32	2	LOOPS & TINGS (RED JERRY/BARRY DOG MIXES) Jens	Top Banana
30	7	4	ARGENTINA (JERRY HEALY & AMOS/RABBIT IN THE MOON/DIGITAL BLONDES MIXES) Jeremy Healy & Amos	Polydora
31	6	4	SWEET LIPS (LUCY NEGRO/FARLEY & HELL/TONY DE VIT MIXES) Monaco	Polystar
32	18	2	TIME GOES BY (DOMINION MIXES) Charlie Dore	S3
33	15	3	ARMED AND EXTREMELY DANGEROUS (BLACK SOUNDR ORCHESTRAL/INTENTION/CEVIN FISHER MIXES) First Choice	Minimal
34	10	3	TOP OF THE WORLD (MOVERS N SHAKERS/DOUBLE SHUFFLE MIXES) Duzaarata featuring Shelley Nelson	Sound Proof
35	21	5	R.I.P. GROOVE (MIX) Dancers 99	Sakulite
36	15	4	100% TRUTH (FRANKIE KNUCKLES/ROSEAN/BEAN MY HEART (F) KIDULES/NO/YOU'RE HAWY/ME/IG (SALAM/REM & EDDON/ELCTRICK/MI) Tea Sarni	LaFace
37	10	4	I'LL BE (DAVID MORALES MIXES) Foxy Brown featuring Jay-Z	Def Jam
38	10	4	GIVE ME LOVE (AMOS & KOGUN/BURGER QUEEN/DIDDY/PERPETUAL MOTION/TONY DE VIT MIXES) Diddy	Feverpitch
39	40	3	LIKE I DO (NO ONE'S GONNA LOVE YOU) (JUNIOR WASOZ/LEUT, CREW/ALLAS AUSTIN/WOP/DEMI SAM MIXES) For Real	West Of Me
40	10	4	KOOL JAMBOO (DIRTY ROTTEN SCOUNDRELS/SMOUSE 'TRATED PG MIXES) Itir	WEA
41	33	3	PHANTASIE (SYNCHRO/HERTZ/HAUER/PAGE/TOP MIXES) Love Birds	ZYX
42	34	5	HOLD ON (MADUSSE/TAJAZZ MIXES)/THIS WEEKEND (LAD BACK MIX) Am Healy	AM-PM
43	2	5	WORLD ALL OVER AGAIN (SUNSHINE STATE MIXES) New Creation	Talvin Lord
44	20	3	PLAYMATE PUZZLE (PLANET NICE/BLU MIXES) Discojazz	Heat
45	27	4	GONNA MAKE IT (D'STIL/DIE/K.O. MIXES) Stadesis	Moonshine
46	48	1	AMOUR (DAVE T/POPIR KINGS/FUNKDO/LOKOUT MIXES) Pom Kings	All Around The World
47	22	5	GUIDANCE (KAM/IAN/SOL BROTHERS/SPACE BROTHERS MIXES) Kamilian	More
48	10	4	STAND & DELIVER (PRYTHAN/MASTERS/BARRON JAYE/LIMSTONE/BROWN & GARY BENSON MIXES) Barry Boom	Universal
49	25	4	T.I.M.O (TUBBS/UNIK/GASS/CHAY N FRANK/ONYA & THE LAMBOS/BUSICE BOYS/BRASSWOOD/METRO/BLUEHEAD MIXES) Ona G	Banal
50	10	4	FATHFULL (PRAPASSY/ETIENNE DE CRECY/MY MOTORBOYS/SCRATCH/FET-LAND MIXES) Fanlom	Scene 300/Universal
51	10	4	MOMENT OF MY LIFE Bobby D'Ambrasio	US Definity
52	30	4	SHARE THE LOVE (WAY OUT WEST MIXES) Remi Size/Reparat	Talvin Lord
53	31	4	LOVE IS ALL WE NEED (MARK PICCHOTTI/BORIS DILGOSCH/CHUT/FAITH & JOE MIXES) Mary J. Blige	Uptown/ACA
54	39	4	BE WITH YOU (SHARPOUN & GATE MIXES) Cherry Garland	Cleveland City
55	10	4	TIMELESS (MICHAEL VERSAUCE & FERRAN ROCCO MIXES) Versauce & Rocco	AUH Music
56	35	4	SHINE (CANNY/GATTARAFI/DE/HUFF MIXES) Sospe Brothers	Earth Music/Manitesto
57	10	4	ROK DA FLOOR (PIMP MIXES) Pimp	All Around The World
58	10	4	IT'S HERE TO CHILL (ABSURD/SOLO/BENEDICT BROTHERS MIXES) Absurd	Kranche
59	10	4	WAITING HOPEFULLY (DEEP DISH MIXES) D'Ho	VC Recordings
60	10	4	SPIRIT (REFUGEE CAMP/PRICH TRAVELLER MIXES) Sounds Of Blackness	Perspectives/AM-PM

Coming soon... the first summer hit of '97 as heard on Capital Radio and I.L.R.

12 16 **POUNCE** 4
 14 19 **PUSED**
 20 **LOADED LOCK IN**

Ultra Naté Free

mixes from Mood II Swing, Full Intention and RIP

Pete Tong's Essential New Tune/
 Mixmag Update Single Of The Week

Exclusive To The UK One Week Before US Imports
 Out June 2nd - 2 x 12" CD



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 9 25 **SUSA**
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 28 **ASCE**
 12 29 5 **MIL**
 30 **SISSY**
 15 31 **LOVE**
 14 32 **STAR**
 18 33 **ALRIC**
 22 34 **DROP**
 11 35 **MAKI**
 21 36 **BLOO**
 25 37 1 **LOV**
 8 38 **KOWI**
 20 39 **DEEP**
 32 40 **DON'**

Full featured titles 2

Funk

Out 19 May 12" & CD
 Free by The Gemini Group / Transglobal Underground

alternative cuts



ARIEL

hi-hat beat whereas their Footstompin Klubbmix is choppier. DJ Quicksilver is more minimal with wacky synth creeping in amid sonic squiggles. Like Chicane, its label counterpart, this is already achieving pan-European club success and its Grandstand use beckons. ○○○○

SASH 'ECUADOR' (MULTIPLY) (HOUSE) **JH**
More listenable in our opinion than the mega success 'Encore', the K Klass Klub mix is the best of the bunch. The K types go for complete latin piano summer party action - nothing you've not heard before but pleasing all the same - and opt for an old bring back Hardcore Uproar rave dub. The Fedmachine mix is your pumping throbbing matter while the Powerplant mix is the total Euro onslaught that will presumably get most of the attention. ○○○○ **D&H**

FIRE ISLAND 'WHITE POWDER DREAMS' (J80) (HOUSE) **JH**
This track is a welcome antidote to most one-way club conversations - especially as the remixers chosen are possibly the best alive in the form of Roach Motel, Angel Moraes and Murk. This gives you some heavenly deep house (the original and the Moraes version) and some stomping chunkiness (the rest). Vocals from Joan Hilery dust this off nicely. ○○○○○ **D&H**

FC KAHUNA 'YOU KNOW IT MAKES SENSE/WHAT IS KAHUNA?' (KAHUNA CUTS) (BREAKBEAT) **JH**
The debut single from DJ's Dan and Jon Kahuna of Big Kahuna Burger club (though of this corporate ID Kahuna) is two tracks of thoughtful breakbeat noise, both packaged to the kahunas with many sounds and changes of direction as possible. The Fatboy Slim mix of 'What Is' goes for a more direct funked out dancefloor attack and, incidentally, works like a downbeat dream. Kahuna, kahuna - indeed. ○○○○ **D&H**



ROSIE GAINES 'CLOSER THAN CLOSE' (BIG BANG) (HOUSE) **JH**
Former NPG vocalist and one time Motown artiste Rosie Gaines begins her indie five-album deal with the bumpy house track that's already received endless radio play, especially on Kiss. Commercially comparable to the Nightcrawlers' 'Push The Feeling On', this 'Let's get close, closer year, closer than you can ever imagine us,'

title hook rests over a strong clacking house beat with simple chord changes throughout plus short scats thrown into the mix. Five remixed variations for the moment with remixes to come from Karl 'Tuff Enuff' Brown and Matt Jam Lamont; a clear Top 10 hit. ○○○○ **JH**

ARIEL 'DEEP' (WONDERBOY) (HOUSE) **JH**
Pilot Recordings' first and best offering that really did undersell itself in early '96 finally gets a well deserved major crack of the whip on A&M's dance offshoot. Red Jerry's original caused the stir last year, packed full of energy and typical of the peaktime main-set material still being played today. Lots of commissioned mixes try to plug the gaps (if there were any) from the initial package, from Stretch & Vern, Digital Blondes and Vincent De Moor. The latter does the best job to complement the original version - all of the best elements included with a bit of tweaking and tuning that really brings this back up to date. Take over then for the impact that this is going to cause. ○○○○○ **CF**

FULL INTENTION 'SHAKE YOUR BODY' (STRESS) (HOUSE) **JH**
A hybrid of the ever-so-popular Jacksons' DMC mix some months ago, now finding its way for a release with a revocal (obviously the original not cleared) not completely used, but teasingly spread in subtle samples. It's out up very well over Full Intention's cause. ○○○○ **CF**

MENGEZ 'MENGEZ HAUZ' (LISTEN TWICE) (TECHNO) **JH**
Rotterdam's Mengz will be more familiar to the techno world as Secret Cinema or even his Grayrayn project. Here though his sound moves to the more minimal and experimental arena. The title track proceeds with simplistic percussion and an underpinned bass note, a third of the way into the arrangement things pick up and a one-note synth pattern lurking beneath the mix slowly increases in volume. By the time it hits the breakdown the synth overtakes the track leaving you trance-fixed and powerless. ○○○○ **DM**

THE AMALGAMATION OF SOUNDZ 'SAME DIFFERENCE EP' (FILTER) (ALTERNATIVE) **JH**
Following on from their 'Success of the Theory' EP, Jean-Claude Tavernaro and Mark Harbottle deliver another eclectic set of beautifully-crafted tunes. 'Tears For You' had exotic acoustic guitar themes ringing out over a taut drum & bass rhythm, while 'Fiesta De Castellon' brings in rattling pianos, Sande's samples and extra bangs for a fun-packed latin house excursion. On the flip, 'Maternal Blues' is a smouldering slow funkier with jazzy piano themes, while '33rd Street' rounds things off with some elegantly-constructed jazz-infused drum & bass. Look out for a CD-only mini-album in June that

alternative cuts

- 1 'LAMENTATION/FALSE MOVE' ENDEMIC VOID (LANGUAGE)
Thumping percussive space voyage
- 2 'SACRILEGE' CAN (MUTE)
Remixed a *gauche*. Watch out Sonic Youth fires
- 3 'PARANOID ANDROID' RADIOHEAD (PARLOPHONE)
Changing tempos and changing moods for changing times
- 4 'MRS CHOMBEE' THE HERBALIZER (NINJA)
DJ Food B-side dessert. Moral
- 5 'MISTURADA VOL 2' VARIOUS (FAR OUT)
Brazilian Azymuth reworks by Flytroidx and Co
- 6 'SINGING FROM THE SAME HYMN SHEET' FINLAY QUAYE (EPIC)
Essential dub. Rude
- 7 'SCOTOPUS' VARIOUS (OCTOPUS)
Italian porno sounds from the Sixties. Rare Lolebrigida
- 8 'FLYING AWAY' SMOKE CITY (JIVE)
Rio with a sampler. Edgy Astrud bizness. LP of the month
- 9 'NANGADEF MAAFRIC' FREDERIC GALLIANO (WHAT'S UP)
Mighty BOP speed funk
- 10 'I GOT NEXT' (ALBUM) KRS-ONE (JIVE)
H.L.P. H.O.P. till you drop

Compiled by **gilles peterson**

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



the **WU TANG CLAN**

24.05.97

(Compiled by Alan Jones from a sample of more than 100 of returns - see 0171-253-2341)

Pos	Wk	Title	Artist	Label
1	1	LOVE IS ALL WE NEED	Mary J. Blige	Uptown/MCA
2	2	SPRIT	Sounds Of Blackness featuring Craig Mack For Real	Perspective
3	4	LIKE I DO	Albare featuring Nas	Word Of Mouth
4	8	HEAD OVER HEELS	Blissness	Crave
5	10	I WANNA BE THE ONLY ONE	Zhana	1st Avenue/EMI
6	5	DOWNRISING TO (LP)	Dina	Word Of Mouth
7	6	SATURDAY NIGHT (LP)	Dina	Word Of Mouth
8	3	IN MY BED	Dina Hill	4th & Broadway
9	12	LIKE THIS & LIKE THAT	Lakiesha Berri	A-Dept
10	14	NO ONE BUT YOU	Venonica featuring Craig Mack	Hola
11	9	5 MILES TO EMPTY	Brownstone	MALJEPic
12	15	WHAT KIND OF MAN	Mint Condition	Wild Card
13	14	REQUEST LINE	Zhana	Illtown/Molown
14	3	WHEN YOU NEED MY LOVE'	Richard Anthony Davis	Rhythm Series/Parlophone
15	11	CAN WE	SWU	Jive
16	23	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS-One	Jive
17	11	HYPOITIZE	Nokturne B.I.G.	Puff Daddy
18	2	SHAKE IT	D-Buffence	Echo
19	11	THE WAY YOU MAKE ME FEEL	Donell James & Robert Brooks	Castle
20	17	ANYTHING CAN HAPPEN	Wyclef Jean featuring The Refugee All Stars	RuffHouse/Columbia
21	17	DON'T WANNA BE A PLAYER	John Campbell	Jive
22	21	NICE AND SLOW	Nokturne B.I.G.	(Arrest)
23	6	LIFE AFTER DEATH (LP)	Lisa Stansfield	Puff Daddy
24	16	NEVER, NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista
25	18	STAY RIGHT HERE	Akai	WEA
26	4	TELL ME DO U WANNA	Ginuwine	Epic
27	19	AIN'T NO JOGGIN' NO PLAYA	Jay-Z featuring Foxy Brown	Northwestside
28	31	THE ULTIMATE	Artifacts	Atlantic
29	24	WHAT THEY DO	Roots	Geffen
30	10	SPECIAL LOVE	Patrick Jean-Paul Denis	Gazp
31	38	I'LL BE	Foxy Brown featuring Jay-Z	Dut Jam
32	9	ONE IN A MILLION	Aaliyah	Atlantic
33	16	DON'T LEAVE ME NO DIGGITY (REMIXES)	Blackstreet	Interscope
34	25	HEAVENLY DAUGHTER/LOVELY	Kweisi	SZ
35	27	HEAVENLY RAIN	Chris Brudie	East West
36	35	I'M NOT FEELING YOU	Vivette Michele	Loud
37	1	MUST HAVE BEEN	L.A.'s Finest	Dope Bear
38	10	I DON'T WANT TO	Toni Braxton	LaFace
39	37	JUST THE WAY YOU LIKE IT	Tasha Holland	MCA
40	10	G.H.E.Y.O.U.T.	Champion Tecca	Big Beat

[commentary]

by Tony Farsides



Few thrills with this week's Top 10, LAKIESHA BERRI and VERONICA being the sole new entries. Both Veronica at number nine and ALLURE's gradual climb to number four prove that it's still a case of slow build for many r&b tracks, both records having been around for quite some time. Highest climber is D*INFLUENCE's 'Shake It', up to 18 from 29. This is a limited edition promo-only release from the UK group's forthcoming LP, as is the case with Wyclef's 'Anything Can Happen'. Meanwhile, the WYCLEF white label (bidding the rounds at the moment) will apparently not be the first single from the Fugees mastermind's forthcoming LP. It will instead be 'We Try To Stay Alive', which samples the BEE GEES' 'Stayin' Alive', although the track will feature on the CD... Tapes are finally out of the WU TANG CLAN LP 'Wu Tang Clan Forever' and a cursory listen reveals it to be pretty much up to par. While blagging a copy from RCA, I picked up some other useful information from BMG towers. While over here for the recent Wu Tang show, DJ DIRTY BASTARD was lured into the studio for a collaboration with one other than the UK's own OJAMAR. The track apparently features ODB being a conspiracy theory rap about the killings of Biggie and Tupac. Expect promos soon...SWIV are due to have a new LP out in July, less than a year after their last album. The new CD is set to be a much more street-orientated affair featuring the likes of Snoop Doggy Dog and R Kelly.

Coming soon... the first summer hit of '97 as heard on Capital Radio and I.L.R.

17 - 1000001 + 05 cost per 1000 - see page 31

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BEST OF THE ALBUMS

FILA BRAZILLIA 'LUCK BE A WEIRDO TONIGHT' (PORK RECORDINGS)
Messrs Cobby and McSherry go for the funky jugular again with another lush set of instrumental tunes revolving around soothing Rhodes melodies and shuffling rhythms. The kiddie-style Thumper the Rabbit sleeve and song titles like 'Lust Gimpin'its Shit' and 'Silly Goat Groupies' give nothing away, so take the time and discover this one yourself. Across the 11 tracks is a wealth of astounding funky sounds within distinctly mellow atmospheres - music to bask in. ●●●●● BB

BOYMERANG 'BALANCE OF THE FORCE' (REGAL)
Young Graham Sutton is one of the new breed of breakbeat fusionists who seem determined to stretch boundaries and not just vocals when it comes to drum & bass. Track two on this debut album, 'Mind Control', is a perfect example. The unique blend of guitar riff, haunting synth and tight rhythm is representative of an artist seeking out diverse influences. Not just for purists, this album is a great starting point for anyone bemused by the drum & bass phenomena. ●●●●● BB



DARREN PRICE 'UNDER THE FLIGHTPATH' (NOVAMUTE) (TECHNO)
Following a string of solid releases for Junior Boy's Own under his Centarus moniker and various other releases for Underwater, Darren delivers his first solo long player 'Under The Flightpath'. Over the nine compositions Pricey has a stab at drum & bass, electro and, of course, his own brand of melodic techno for which he is renowned. Highlights include the opening piece Airspace, the Kraftwerk influenced Counterpoint and the chilled early morning overture Ever And Out. Collect and inspect is my advice. Top stuff. ●●●●● DM



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Bulletted titles



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the TOP CHART

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(handbag)

(commentary)

by alan jones



Wk	Wks	Title	Artist	Label
1	3	WANNABE BE THE ONLY ONE	Eternal featuring BeBe Winans	1st Avenue/EMI
2	4	TI AMO	Gina G	Canal
3	6	BLOOD ON THE DANCE FLOOR	Katrina & The Waves	MML/Epic
4	3	LOVE SHINE A LIGHT	Eternal	Eternal
5	4	I CAN'T WAIT T'UN BREAK MY HEAR/YOU'RE MAKIN' ME HIGH	Toni Braxton	LaFace
6	5	EQUADOR	Sash! featuring Rodriguez	Multiply
7	NEW	INTO THE GROOVE/YOU'LL SEE	Prima	Kluge
8	12	PLEASE DON'T GO	No Mercy	Arista
9	11	JUST BE TONIGHT	BBG	Hi-Life
10	29	LATINOS DEL MUNDO	Latin Thing	Face-2
11	NEW	I'M HERE TO CHILL	Absurd	Kruehne
12	NEW	COCO JAMBÓ	Mr. President	WEA
13	3	FREED FROM DESIRE	Galá	Big Life
14	16	I LOVE YOU... STUPID	Ren 5	Multiply
15	NEW	PEOPLE OF LOVE	Amant UK	Feverpitch
16	15	CUDDUY TOY/LOVE WON'T WAIT	Gary Barlow	BICA
17	5	FEEL WHAT YOU WANT	Kristine W	Champion
18	24	SLEEPING IN MY CAR '97	Alaya-BJ	Sleepin' Out
19	13	BRAZEN "WEEP"	Stark Anonnie	One Little Indian
20	8	YOU'RE NOT ALONE	Olive	RCA
21	5	ROK DA FLOOR	Pimp	All Around The World
22	7	AMOUR	Porn Kings	All Around The World
23	17	6 STAR PEOPLE	George Michael	Angen/Virgin
24	19	LUKA	Alexa	Chase
25	40	CAN WE TALK...	Colee Rad	Polydor
26	NEW	YODEL IN THE CANYON OF LOVE	Do Re Mi featuring Kerry	Brown/PolyGram TV
27	18	YOU CAN DO MAGIC	The Mickeys (featuring Bobbie Curry)	Sofham
28	30	SUMMERTIME	Cicero	Academy Street
29	33	THE SHOP SHOP SONG (IT'S IN HIS KISS)	Cher	Geffen
30	32	BELLUSIMA	DJ Quicksilver	Des Or Die/Positive
31	NEW	FOREVER AND A DAY	Active Force	Cubscene
32	27	NIGHTMARE	Brainbag	Positiva
33	NEW	I BELIEVE	Jay Jay	Brandred
34	28	IN THE GHETTO	Ghetto People featuring L-Viz	Dance Puci
35	20	GO WITH THE FLOW	Loop Da Loop	Manichest
36	14	LOOPS & THINGS	Jens	Top Banana
37	26	SHINE	Obsession	Almighty
38	10	PHANTASIZE	Love Boots	WEA
39	NEW	SUNSTROKE	Chicane	Xtravaganza
40	25	MINISTRY OF LOVE	Hysterical Ego	ZYX

It's right at the top with little separating the top four although

ETERNAL's 'I Wanna Be The Only One' emerges on top for the second week in a row.

Among the 10 new entries in the Top 40, SASH! make the biggest impression with 'Equador', which debuts at six marginally ahead of PRIMA's pairing of Madonna hits 'Into The Groove' and 'You'll See', which scorches in at seven. Prima's previous single was a cover of 'Don't Cry For Me Argentina', one of three released in competition with

Madonna's dance version of the Lloyd Webber/Rice song. Maddy wined the floor with her rivals then but Prima's excavation of her back catalogue is likely to prove more successful... the chart is a Eurovision fan's delight, with KATRINA & THE WAVES, GINA G, CODE RED and DO RE MI all in the Top 30.

Do Re Mi's novel 'Yodel In The Canyon Of Love' was a small Pop hit when serviced last year, long before it was among the finalists in the 1997 domestic qualifier. It's doing better in its new mixes, debuting this week at 28.

Meanwhile, Code Red's 'I Gave You Everything' was defeated at the same stage last year, move 40-25 with 'Can We Talk... a set of some pedigres, written by Babyface and previously recorded by Etym Campbell.

But the big battle is between Katrina & The Waves - up to four with 'Love Shine A Light' - and Gina G, shooting for a third Pop number one with 'Ti Amo', and likely to get it this time the record has been serviced in four 12 inches containing nine mix teams' handiwork.

Coming soon... the first summer hit of '97 as heard on Capital Radio and I.L.R.

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- 22 34 DROP
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- 20 39 DEEPE
- 32 40 DON'T

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1	(2)	WAITING HOPEFULLY D*Note (Deep Dish, 4 Hero and Lil' Louis on the mix)	VC	Code - 1311
2	(1)	FREE Ultra Nate (Shaping up to be an anthem with mixes from Mood II Swing, Full Intention and R.I.P.)	AM:PM	Code - 1286
3	NEW	RAW POWER Apollo 440 (With mixes from Aquanauts, Mathew Roberts and Aphrodite)	Steath Sonic	Code - 1325
4	(5)	STAY Isha D (A Cleveland City sleeper that's back with new mixes from Andy Ling)	3 Beat	Code - 1313
5	(6)	YOU ARE THE UNIVERSE Brand New Heavies (With mixes from Roger S, Curtis & Moore, Brown & Lamont and Intertearance) <i>ftr</i>	Southern Fried	Code - 1314
6	(11)	GHETTO GIRL Mighty Dub Katz (The irrepressible Norman with another stormin' tune)	Multiply	Code - 1317
7	NEW	ECUADOR Sash (Encore un'nother big Euro hit with mixes from Klubbheads and K-Klass)	Virgin	Code - 1327
8	NEW	BELO HORIZONTI The Heartists (Latin garage tune with Basement Jaxx and Dino Lenny)	Perfecto	Code - 1328
9	(8)	SOMEONE Ascension (Slacker and Space Brothers provide the essential mixes)	Stress	Code - 1315
10	(9)	RIGHT THERE Eros Euphony (Orlando trance from Jimmy Van Malleghem and Sean Cusick)	Soundboy	Code - 1316
11	NEW	BLACKER Ballistic Brothers (New mixes are set to make this a summer favourite)	White Label	Code - 1329
12	NEW	RITE OF SPRING System 7 (Chunky breakbeats and wailing 303s)	Sony	Code - 1312
13	(4)	REACH 4 THE MELODY Victoria Wilson James (Featuring swinging garage mixes from Boris Dlugosch)	Classico	Code - 1331
14	NEW	YOU CAN'T HIDE FROM YOUR BUD DJ Sneak (Typically Sneak-style disco groove)	Metalbox	Code - 1332
15	NEW	THE DOUBLER EP Green Flame & Mr G (Excellent EP of Armand-inspired grooves)	Def Jam	Code - 1333
16	NEW	I'LL BE Foxy Brown feat. Jay Z (With house mixes from Morales)	Chilli Funk	Code - 1334
17	NEW	THE MORE I GET East West Connection (Faithful reconstruction of the Teddy Pendergrass classic)	Spirit	Code - 1335
18	NEW	KEEP IT COMIN' Aquarius (Three-track EP of disco house)	R&S	Code - 1338
19	NEW	THE VAMP Outlander (Kevin Saunderson and Frank De Wulf remix this hardcore anthem)	Harthouse	Code - 1337
20	NEW	DISCOKING Hacienda (Deep instrumental garage groove)		

a guide to the most essential new club tunes as featured on 11n's "essential selection", with party tempo, broadcast every Friday between 8.30pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city sounds/hygiene/boombox/mark4/mixmax (London), eastern block/underground (Manchester), 21st century/3rd (Bristol), 3 beat (Liverpool), 3rd (Newcastle), 3rd beat (Birmingham), massive (Bristol), tracks (Manchester).

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INTERNATIONAL FOCUS

US CHARTWATCH

Bigger than The Beatles? No, not quite, but Spice Girls have managed to achieve two US chart breakthroughs not even the Beatles managed to pull off.

With Spice knocking George Strait's Carrying Your Love With Me from the top of Billboard's album chart this week, the Virgin act have become the first totally new act from the UK to make number one in America with their first album. "Totally new" are the key words to the achievement because several other UK artists did hit the top with their debut album, but all of these acts had enjoyed chart success previously in one or other guises. This role of honour



Club in January 1964.

Spice Girls are not the only UK acts celebrating in what is a fantastic week for British music across the Atlantic. The three highest new entries on the Hot 100 are all by UK acts - Spice Girls at five, Erasure's In My Arms at 55 and Paul McCartney's The World Tonight at 84, instantly giving Macca his highest-ever US single since McCartney Face reached number 25 in 1968. And on the album chart the Bee Gees score their biggest hit since the soundtrack of Stayin' Alive topped the listings in 1963 as Shi Waters debuts at 11, the chart's second highest new entry of the week. If Stayin' Alive is proclaimed as half of it is not by the group, then Soil Waters is their biggest US LP since the Bee Gees Greatest reached number one in 1976.

Elsewhere, there is a new number one on the Hot 100, but it is not by Mark Morris; Return Di The Mack holds at three as Hanson's MmmBop swaps places with Hyattsville by The Notorious B.I.G. to claim top spot. Elsewhere it is White Town (28-23), U2 (28-26), Gino X (38-37), Depeche Mode (47-47), Prodigy (69-74), Faithless (82-74), Sneaker Pimps (89-79) and the Brand New Heavies (97-91).

Paul Williams

UK WORLD HITS

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

AUSTRIA	
1 (5)	MAMA'WHO DO YOU THINK YOU ARE Spice Girls Virgin
2 (6)	TIME TO SAY GOODBYE Sarah Brightman/Decca WEA
3 (10)	ALONE Bee Gees PolyGram
4 (2)	YOUR WOMAN White Town EMI
5 (2)	IT'S NO GOOD Depeche Mode Mute

ITALY	
1 (1)	YOUR WOMAN White Town Chrysalis
2 (2)	IT'S NO GOOD Depeche Mode Mute
3 (1)	ALRIGHT Janelle Monáe Sony BMG
4 (2)	FREESTATER Prodigy XL

AUSTRALIA	
1 (1)	YOUR WOMAN White Town Chrysalis
2 (2)	BRECKME 1 Spice Girls Virgin
3 (1)	BREATH Prodigy XL
4 (2)	SUNG Blair EMI
5 (1)	EMBRACING YOU Dee Dee Epic

GERMANY	
1 (1)	TIME TO SAY GOODBYE Sarah Brightman/Decca WEA
2 (4)	ALONE Bee Gees PolyGram
3 (1)	MAMA'WHO DO YOU THINK YOU ARE Spice Girls Virgin
4 (1)	IT'S NO GOOD Depeche Mode Mute
5 (1)	AIN'T TALKIN' 'BOUT YOU Apollo Four Four Epic

SWEDEN	
1 (1)	MAMA'WHO DO YOU THINK YOU ARE Spice Girls Virgin
2 (1)	AIN'T TALKIN' 'BOUT YOU Apollo Four Four Columbia
3 (1)	RESUME ME The Blue Bay Mercury
4 (1)	IT'S NO GOOD Depeche Mode Mute
5 (1)	SUNG Blair Parlophone

CANADA	
1 (1)	FREESTATER Prodigy XL
2 (2)	RETURN OF THE MACK Mark Morris Atlantic
3 (1)	IT'S NO GOOD Depeche Mode Mute
4 (1)	INSPOMIA Faithless Cherry

ARTIST PROFILE: SKUNK ANANSIE

Skunk Anansie's assault on the European market has now reached such high levels that they are currently outlasting Spice Girls in Italy.

In fact, country after country across the continent is being won over by the band whose decision to spend months and months touring is paying off with a string of impressive albums and singles chart positions.

In Iceland, the album Stosh has reached number one and is currently a top 30 hit in Denmark, Finland, Germany, The Netherlands and Italy. And the simple Hedonism is making a strong dent on the continent's charts, presently enjoying Top 20 status in Denmark, Germany and The Netherlands.

Joe Stuhonen, head of international for the One Little Indian group of labels, says the strategy of breaking the band overseas has been to capitalise on their strength of playing live. "They're so good on stage that it had to be the key," says Stuhonen. It was promotion around the band's previous album Paranoïd And Sunburnt that paved the way for their current success.

Following the signing of a licensing deal with Virgin for Germany for the world outside North America, the album's fourth single, Weak, was issued in Europe in January last year with MTV coming on board with high rotation airplay for the track. They then won a support slot with Virgin act Lenny Kravitz on a six-week European tour before returning to the studio to record the current album to be released late October.

Promotional visits across Europe in the autumn were followed by a trip to Australia supporting The Sex Pistols on



tour, after which they performed a series of showcases in Japan, played some UK dates and returned for more promotional work on the continent, including in Italy. There the album Stosh has turned gold and was selling more copies than Spice Girls' Spice last week.

This spring has seen them playing their first headline European tour, while their sights are now set on the US, where they began a two-month tour on May 11 supporting Henry Rollins. Stuhonen will be released by Epic in America tomorrow (Tuesday). There will be no let-up after that because, come July and August, they will be back on the road playing the European festival circuit.

"It's work, work, work," says Joe Stuhonen. "They just keep on touring, which they love to do, and they never let you down. There is never a bad performance." Paul Williams

TRACKWATCH: SKUNK ANANSIE

- Stosh number one in Iceland
- Top 20 in Finland and Italy
- Album set for US release May 20
- Hedonism seven in Denmark and six in Netherlands

THE PEPSI CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	YOU'RE NOT ALONE (The Beatles)	(RCA)	21	LOVE IS ALL WE NEED My All	(Mercury)
2	TIME TO SAY GOODBYE (Sarah Brightman)	(Decca)	22	SUSAN'S HOUSE (Decca)	(Decca)
3	LOVE SHINE A LIGHT (Koolhaas and The Wobblers)	(Bluebird)	23	I WANNA BE THE ONLY ONE (Beverly Hills Cop)	(A&M)
4	PLEASE DON'T GO (Mercury)	(Mercury)	24	BLOOD ON THE DANCEFLOOR (Michael Jackson)	(A&M)
5	LOVEFOOL (Carpenter)	(Elektra)	25	LOVE IS ALL WE NEED My All	(Mercury)
6	WONDERFUL TONIGHT (Tommy)	(Mercury)	26	DRIP DROP GORGEOUS (Decca)	(Decca)
7	YOU MIGHT NEED SOMEBODY (Sade)	(Epic)	27	5 MILES TO EMPTY (Beverly Hills Cop)	(A&M)
8	I BELIEVE I CAN FLY (Ricky Martin)	(Mercury)	28	I'LL BE THERE FOR YOU (Band Aid)	(Mercury)
9	I DON'T WANT TO (Tommy)	(Mercury)	29	I'M A MAN NOT A BOY (North and South)	(A&M)
10	BELLISSIMA (Decca)	(Decca)	30	SOMETIMES (Beverly Hills Cop)	(A&M)
11	STAR PEOPLE (George Michael)	(Mercury)	31	HUSH (Koolhaas)	(Bluebird)
12	HALO (The Notorious B.I.G.)	(A&M)	32	BODYSHAKIN' (Mercury)	(Mercury)
13	OLD BEFORE I DIE (Robin Williams)	(Decca)	33	MAMA'WHO DO YOU THINK YOU ARE (Spice Girls)	(Virgin)
14	YOU SHOWED ME (Lightning Seeds)	(Epic)	34	THE REAL THING (Sade)	(Epic)
15	LOVE WON'T WAIT (Boyzone)	(RCA)	35	OUT OF MY MIND (Beverly Hills Cop)	(Mercury)
16	ALRIGHT (Mercury)	(Mercury)	36	FOR YOU I WILL (Decca)	(Decca)
17	MMMBOP (Janelle Monáe)	(Sony)	37	ENCORE ONE (Sade)	(Epic)
18	LOVE DON'T LIVE (Beverly Hills Cop)	(Mercury)	38	ASCENSION (DON'T EVER WORRY) (Mercury)	(Mercury)
19	DON'T SPEAK (Mercury)	(Mercury)	39	BLUE DAY (Sade & Co. featuring The Chieftans Team)	(Mercury)
20	STAIRING AT THE SUN (Decca)	(Decca)	40	ALWAYS ON MY MIND (Decca)	(Decca)

VIRGIN RADIO CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	FLAMING PIE (Paul McCartney)	(Polygram)	21	ODELY (Black)	(Epic)
2	WHITE ON BLONDE (Texas)	(Mercury)	22	PURE (Celine Dion)	(Epic)
3	THE COLOUR AND THE SHAPE (Blue Rodeo)	(Mercury)	23	JAGGED LITTLE PILL (Alice In Chains)	(Mercury)
4	REPUBLICA (Republic)	(Decca)	24	ATTACK OF THE GREY LANTERN (Mercury)	(Polygram)
5	TELLIN' STORIES (The Chieftans)	(Mercury)	25	ALISHA REVEALS THE WORLD (Alicia Keys)	(Mercury)
6	TRAVELLING WITHOUT MOVING (Jazzquays)	(Mercury)	26	SHERRY CROW (Sheryl Crow)	(Mercury)
7	IN IT FOR THE MONEY (Shogun)	(Polygram)	27	GLOW (Red)	(Sony)
8	OCEAN DRIVE (Lightning Seeds)	(Mercury)	28	FIRST BAND ON THE MOON (The Corvids)	(Mercury)
9	OLDER (Glen Danzig)	(Mercury)	29	BAGSY ME (The Wombats)	(Mercury)
10	ANDROMEDA HEIGHTS (Pete Dinklage)	(Mercury)	30	COMING UP (Sade)	(Mercury)
11	POP (L)	(Mercury)	31	RECURRING DREAM - THE VERY BEST OF (David Byrne)	(Mercury)
12	BLUE IS THE COLOUR (The Beautiful South)	(Mercury)	32	K Kula Shaker	(Mercury)
13	EVERYTHING MUST GO (Mercury)	(Mercury)	33	SILVER SUN (Silver Sun)	(Mercury)
14	IT DOESN'T MATTER ANYMORE (Mercury)	(Mercury)	34	(WHAT'S THE STORY) MORNING GLORY (Decca)	(Mercury)
15	MOTHER NATURE CALLS (Mercury)	(Mercury)	35	0141 632 6256 (L)	(Mercury)
16	BLUR (L)	(Mercury)	36	COME FIND YOURSELF (Tommy)	(Mercury)
17	BEAUTIFUL BREAK (L)	(Mercury)	37	WRAPSLASH (James)	(Mercury)
18	DIZZY HEIGHTS (Lightning Seeds)	(Mercury)	38	THE VERY BEST OF... (The English)	(Mercury)
19	ULTRA (Depeche Mode)	(Mercury)	39	PLACEBO (Placebo)	(Mercury)
20	STOSH (Skunk Anansie)	(Mercury)	40	THESE DREAMS - GREATEST HITS (Mercury)	(Mercury)

R&B SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributor)
1	1	WONDERFUL TONIGHT	Damage	Big Life	CD-BURDA 134 (PI)
2	NEW	I DON'T WANT TO	Toni Braxton	LaFace	CD-7432146812 (BMG)
3	3	YOU MIGHT NEED SOMEBODY	Shirley Amis	WEA	CD-WEA 07021 (WV)
4	NEW	IF YOUR GIRL ONLY KNEW I'M IN A MILLION	Ashlyah	Atlantic	A 56107 (W)
5	5	TELL ME DO U WANNA	Gina Wine	Epic	CD-8645272 (SM)
6	1	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415 (PI)
7	NEW	FOR YOU I WILL	Monica	Atlantic	A 54377 (W)
8	2	5 MILES TO EMPTY	Brownstone	MCA/Epic	CD-659562 (SM)
9	NEW	ASCENSION DON'T EVER WONDER	Maxwell	Columbia	CD-659562 (SM)
10	7	DON'T LEAVE ME	Blackstreet	Interscope	INT 95538 (I)
11	4	LOVE IS ALL WE NEED	Mary J Blige	Uptown/MCA	CD-MCSTD 4935 (BMG)
12	6	ALRIGHT	Michael Jackson	Sony	52 6642356 (SM)
13	8	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic	CD-6644825 (SM)
14	9	IN MY BED	Dru Hill	Fourth & Broadway	CD-BRCO 383 (PI)
15	NEW	ME OR THE PAPES	Jena The Dama		flr FX 302 (F)
16	11	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Ariza	7432146811 (BMG)
17	10	SUGAR HONEY ICE TEA	Goodie/Flaz	Wild Card/Polystar	97362131 (F)
18	12	AIN'T NO PLAYA	Jay-Z featuring Fony Brown	Northwestside	7432147485 (BMG)
19	15	SOMETIMES	The Brand New Heavies	flr CD-BNHCD 8 (F)	
20	14	SENSATIONAL	Michelle Gayle	1st Avenue/RCA	CD-7432141302 (BMG)
21	13	HOLD ON EP	Ann Nesby	AM&PM	9822331 (F)
22	16	ON & ON	Erykah Badu	Universal	UNT 56117 (BMG)
23	18	VAPORS	Snoop Doggy Dogg	Interscope	INT 95538 (BMG)
24	17	WANTED DEAD OR ALIVE	2 Pac and Snoop Doggy Dogg	Del Jam	5744051 (F)
25	19	REQUEST LINE	Zhane	Motown	CD-860845 (F)
26	22	CAN WE	SWV	Jive	JIVET 422 (PI)
27	21	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS One	Jive	JIVET 411 (F)
28	25	REMEMBER ME	The BlueBoy	Pharm	12PVA8M 1 (TRC/BMG)
29	23	NOBODY	Kelci Faria featuring Athena Cage	Elektra	EXL2337 (W)
30	27	TO LIVE & DIE IN LA	Markavi	Interscope	INT 95520 (BMG)
31	20	LET'S GET DOWN	Tony Toni Tone featuring DJ Quik	Mercury	MERX 485 (F)
32	26	HIT EM HIGH (THE MONSTARS' ANTHEM)	8Ball/Usa/Rhymes/Cofin/Lee/Dool/Method Man	Atlantic	A5487 (W)
33	29	RUMBLE IN THE JUNGLE	Fugees	Mercury	5740691 (F)
34	31	THE REAL THING	Lisa Stansfield	Arista	CD-7432146312 (BMG)
35	28	DON'T LET GO (LOVE)	En Vogue	East West	A 39767 (W)
36	32	KEEP ON KEEPIN' ON	MC Lyte/Xscape	Atlantic	A 39507 (D)
37	33	CAN'T NOBODY HOLD ME DOWN	Puff Daddy/Verbal	1302166651 (BMG)	
38	34	GOTTA BE YOU	JT	Epic	CD-8643942 (SM)
39	24	WISHES	Humon Nature	Epic	CD-6644485 (SM)
40	38	GET ME HOME	Foxy Brown featuring Blackstreet	Del Jam	12DEF 32 (F)

DANCE SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	MAKE THE WORLD GO ROUND	Sandy B	Champion	CHAMP 12327 (BMG/WBMG)
2	NEW	MYSTERY LAND EP	Y-Tracc		flr FXR 232 (F)
3	NEW	ME OR THE PAPES	Jena The Dama		flr FX 302 (F)
4	1	SHINE	The Space Brothers	Manhattan	PESX 22 (F)
5	NEW	IF YOUR GIRL ONLY KNEW I'M IN A MILLION	Ashlyah	Atlantic	A 56107 (W)
6	2	THE PROPHET	CJ Boland		flr FX 300 (F)
7	3	THE SHADOW	Dem & Rob & Gable	Moving Shadow	SHADOW 10091 (ER)
8	4	IT'S ALRIGHT, I FEEL IT!	Maysan/Don't Forget/Jacques Brown	Talkin' Loud	TLD 322 (F)
9	11	ALRIGHT	Jamiroquai	Sony	52 6642356 (SM)
10	6	AIN'T NO PLAYA	Jay-Z featuring Fony Brown	Northwestside	7432147485 (BMG)
11	NEW	ANALOGUE	Swik	Sururban Base	SUBBASE 74 (PI)
12	NEW	DON'T U WANT SOME MORE	Matar	Higher State	12HSD 2 (EBS/BMG)
13	7	I LIKE IT	Angeli Moraes	AM&PM	9821811 (F)
14	NEW	THA WILD STYLE	DJ Supreme	Distinctive	DISNT 29 (PI)
15	10	I LOVE YOU...STOP!	Red 5	Mutiny	12MULTY 20 (TRC/BMG)
16	NEW	INTERNATIONAL SOUNDBOWY - PART 1	KCC + TY Holden	Deep Trouble	CP 915 (ADD)
17	NEW	EXTREMIS	Hal featuring Gillian Anderson	Virgin	VST 1638 (E)
18	9	AND THEN THE RAIN FALLS	Blue Amazon	Sony	52 BAS 301 (SM)
19	8	FORBIDDEN FRUIT	Paul Van Dyk	DeWitt	DWNT 18K (V)
20	NEW	ASYLUM	The Orb		Island 125157 (F)
21	16	GOTTA LOVE FOR YOU	Serial Dive	Sound 01	MINISTRY 50M7 29 (SM/SM)
22	5	HOLD ON EP	Ann Nesby	AM&PM	9822331 (F)
23	21	DANCE WITH ME	Tin Tin Out featuring Tony Hadley	VIC Recordings	VICT 13 (E)
24	NEW	THE PAYBACK EP	Rip Productions	4th Floor	FF2003 (Import)
25	20	NETHERWORLD	LSG	Horq	Chorus HOJ 53R (RTM/DISCO)
26	18	THIS IS DISCO	Dave Angel	Fourth & Broadway	12BRW 252 (F)
27	15	MORNINGLIGHT	Team Deep	Mutiny	12MULTY 19 (TRC/BMG)
28	13	SOUND OF EDEN	Casino	Worn	WORNT 025 (PI)
29	NEW	WHEN YOU LOVE SOMEONE I FOUND IT	Daphne	Stress	12STRX 83 (PI)
30	22	DON'T LEAVE ME	Blackstreet	Interscope	INT 95538 (BMG)

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	BENTLEY RHYTHM ACE	Bentley Rhythm Ace	Skiz	8RASSIC 5L9Y- (BMG/W)
2	NEW	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic	481500/14827004 (SM)
3	1	SHINE MY WORLD	Mary J Blige	MCA	1MCC 11619 (BMG)
4	1	DIG YOUR OWN HOLE	The Chemical Brothers	Vega	32051P/22015TMC1B (I)
5	3	ALLURE	Afura	Epic	481524/14815294 (SM)
6	10	BONKERS 2	Various	React	REACTLP 10/REACTMC 101 (W)
7	5	BLANE PRESENTS LOGICAL PROGRESSION LEVEL 2	Various	Good Looking	GURLP 002/BLRMC 002 (W)
8	8	LIFE AFTER DEATH	The Notorious B.I.G.	flr/Flr/Ariza	7432146312/14827004 (BMG)
9	2	SATURDAY NIGHT	Zhane	Motown	532884 (F)
10	NEW	PLANS & DESIGNS	Faze Action	No phone	NJK 1151P/1RTH/DISCO

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



STEVE WINWOOD SPY IN THE HOUSE OF LOVE

The new single released 26th May 1997
Available on CD and cassette

Logo

Performances on: Later with Jools Holland 17th May and National Lottery 31st May

MUSIC VIDEO

This	Last	Artist	Title	Label	(distributor)
1	1	SPICE GIRLS	Spice - The Official Video - Volume 1	WML	102324 (V)
2	NEW	MICHAEL JACKSON	History On Film - Volume II	WML	50132 (V)
3	NEW	ORIGINAL CAST	Buffy - The Buffy Holiday Story	WML	52556 (V)
4	2	MICHAEL FLAUTEY	Lord of the Dracos	WML	421383 (V)
5	3	PETER ANDRE	André - The Video	Mushroom	VO2025 (V)
6	4	BILL WHELAR	Riverdance - The New Show	VO2025	22 (V)
7	5	VIDEO COLLECTION	RECORDING: Les Misérables in Concert	Video Collection	VO2025 (V)
8	7	OASIS	...Then & There	SMV	20222 (V)
9	8	BILL WHELAR	Riverdance: The Show	VO2025	24 (V)
10	6	MICHAEL BALL	The Musicicals... & More	BMG Video	742145243 (V)
11	11	BOYZONE	As It Wereby	WML	421383 (V)
12	9	BOYZONE	's A Boyz Life	WML	421383 (V)
13	10	SHIRLEY BASSETT	André: Audience With	Action 457123	28 (V)
14	13	BACKSTREET BOYS	Backstreet	Jive	20222 (V)
15	15	CROWDED HOUSE	Farewell to the World	PolyGram Video	514043 (V)

This	Last	Artist	Title	Label	(distributor)
1	10	THE MONKEYS	Volume 3	WML	421383 (V)
2	12	THE MONKEYS	Volume 4	WML	421383 (V)
3	17	TINA TURNER	Wildcat Dream Tour	WML	421383 (V)
4	18	MICHAEL JACKSON	Video Greatest Hits - History	WML	421383 (V)
5	16	WOOLPACKERS	Emmersonade	WML	421383 (V)
6	19	BOYZONE	Said And Done	WML	421383 (V)
7	23	OASIS	Live By The Sea	VO2025	22 (V)
8	NEW	ROBSON & JEROME	Joking Apart	Video Collection	VO2025 (V)
9	24	SYDNEY DEVINE	Line Dancing Party	SMV	20222 (V)
10	NEW	VARIOUS ARTISTS	The Greatest Karaoke Video... Ever!	Video Collection	VO2025 (V)
11	20	JIKA LONGHORN	The Ultimate Collection	BMG Video	742145243 (V)
12	25	NIJIMA	Tom Spirit	WML	421383 (V)
13	26	DANIEL O'CONNELL	The Classic Live Concert	Action 457123	28 (V)
14	NEW	HARDY	Hardy's High Plains Line	Video Collection	VO2025 (V)
15	20	BEE GEES	The Complete Story	PolyGram Video	514043 (V)

This	Last	Title	Label	(distributor)
1	NEW	FRENDS - SERIES 1 - EPISODES 14	Warner Home Video	702145
2	1	SPICE GIRLS	Spice - The Official Video - Volume II	WML
3	NEW	THE RESCUERS	Walt Disney	010524
4	NEW	FRENDS - SERIES 1 - EPISODES 5-8	Warner Home Video	702145
5	NEW	THE RESCUERS	Walt Disney	011422
6	NEW	FRENDS - SERIES 1 - EPISODES 9-12	Warner Home Video	702145
7	3	CHILDREN PLAY	CHILDREN PLAY	Video Collection
8	NEW	BROWN ARROW	Fox Video	05204
9	NEW	MICHAEL JACKSON	History On Film - Volume II	WML
10	NEW	BARBYLON 5 - VOLUME 2	Warner Home Video	702145
11	7	THE SIMPSONS	THE DARK SECRETS OF FOX VIDEO	41825
12	7	TRANSPUTTING	PolyGram Video	514043
13	8	THE HUNCHBACK OF NOTRE DAME	Walt Disney	002028
14	3	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney	002028
15	6	JUNGLE CUBE - BORN TO BE WILD	Walt Disney	002028

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distributor)
1	NEW	WONDERFUL TONIGHT	Donna	Big Life	BRD104 (V)
2	1	I BELIEVE I CAN FLY	R. Kelly	Jive	JIVE0241 (V)
3	NEW	CORNERSTONE	Babyfish	Echo	ES3033 (V)
4	NEW	KOWALSKI	Primal Scream	Creation	CREC0245 (MV/V)
5	NEW	SPYBREAK!	Propagandaheads	Wall Of Sound	WALLOD29 (V)
6	NEW	THE BOY DONE GOOD	Billy Bragg	Cooking Vinyl	FRY0206 (V)
7	NEW	SOUND OF EDEN	Casino	Work	WORX0005 (V)
8	NEW	DEEPER	Felice	Furious	CF0972 (TV/P)
9	1	PURE	2 Colourous	Creation	CREC0245 (RTM/Disc)
10	3	STEP INTO MY WORLD	Hurricane #1	Creation	CREC0245 (RTM/Disc)
11	NEW	SKYSCRAPER	Intasible	Planet 3	GX21950 (V)
12	NEW	FORGOTTEN FRUIT	Paul Van Dyke	Deviant	DVN17820R (V)
13	NEW	THE WILD STYLE	DJ Supreme	Distribution	DIST0208 (V)
14	NEW	THE SHADOW	Tom & Rob & Galdie	Moving Shadow	SHAD0191 (S/D)
15	4	UNDERWATER LOVE	Smoke City	Jive	JIVE0242 (V)
16	NEW	YOU GOT THE LOVE	Source Featuring Cand S.	REACT	COORACE18 (V)
17	10	IT'S NO GOOD	Depeche Mode	Mute	CDON026 (RTM/Disc)
18	5	CEMENT	Feder	Echo	ES3033 (V)
19	7	STEP INTO A WORLD (Reprise...)	KRS-ONE	Jive	JIVE0241 (V)
20	9	HIT	Wanadies	Infaest	INF0902 (V)

This	Last	Title	Artist	Label	(distributor)
1	1	TELLI STORIES	Charlatans	Big Life	BRD104 (V)
2	2	ULTRA	Depeche Mode	Jive	JIVE0241 (V)
3	NEW	BAGSY ME	Wanadies	Echo	ES3033 (V)
4	5	STOOSH	Skunk Anansie	Creation	CREC0245 (MV/V)
5	4	(WHAT'S THE STORY) MORNING...	Dasia	Wall Of Sound	WALLOD29 (V)
6	3	COMING UP	Suede	Cooking Vinyl	FRY0206 (V)
7	7	FOREVER	Damage	Work	WORX0005 (V)
8	6	THIS STRANGE ENGINE	Marillion	Furious	CF0972 (TV/P)
9	8	SPIDERS	Space	Creation	CREC0245 (RTM/Disc)
10	10	PLACIDO	Space	Creation	CREC0245 (RTM/Disc)
11	11	DEFINITELY MAYBE	Dasia	Planet 3	GX21950 (V)
12	15	GARBAGE	Garbage	Deviant	DVN17820R (V)
13	12	UGLY BEAUTIFUL	Baby Bird	Distribution	DIST0208 (V)
14	9	BACKSTREET BOYS	Backstreet Boys	Moving Shadow	SHAD0191 (S/D)
15	23	PARANOID & SUNBURNT	Skunk Anansie	Jive	JIVE0242 (V)
16	17	THE IT GIRL	Streper	REACT	COORACE18 (V)
17	13	BECOMING X	Sneaker Pimps	Mute	CDON026 (RTM/Disc)
18	18	THE COMPLETE	Stone Roses	Echo	ES3033 (V)
19	12	COWBOY	Erasure	Jive	JIVE0241 (V)
20	NEW	THE BARN TAPES	Armad	Infaest	INF0902 (V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)
1	NEW	CDSTUM146	Beggars Banquet	BBOCD190	(RTM/Disc)
2	NEW	INDUSTRIAL	Depeche Mode	Mute	CDSTUM146 (RTM/Disc)
3	NEW	ONE LITTLE INDIAN	Wanadies	Creation	CREC0245 (MV/V)
4	NEW	NUDE	Skunk Anansie	Creation	CREC0245 (MV/V)
5	NEW	WIDE	Dasia	Wall Of Sound	WALLOD29 (V)
6	NEW	RAW POWER	Suede	Cooking Vinyl	FRY0206 (V)
7	NEW	CUP DUTCH	Damage	Work	WORX0005 (V)
8	NEW	ONE LITTLE INDIAN	Marillion	Furious	CF0972 (TV/P)
9	NEW	ELEVATOR MUSIC	Space	Creation	CREC0245 (RTM/Disc)
10	NEW	MUSHROOM	Dasia	Planet 3	GX21950 (V)
11	NEW	ECHO	Garbage	Deviant	DVN17820R (V)
12	NEW	JIVE	Baby Bird	Distribution	DIST0208 (V)
13	NEW	ONE LITTLE INDIAN	Backstreet Boys	Moving Shadow	SHAD0191 (S/D)
14	NEW	ONE LITTLE INDIAN	Skunk Anansie	Jive	JIVE0242 (V)
15	NEW	INDOLENT SLEEP	Streper	REACT	COORACE18 (V)
16	NEW	CLEAN UP	Sneaker Pimps	Mute	CDON026 (RTM/Disc)
17	NEW	SILVER TONES	Stone Roses	Echo	ES3033 (V)
18	NEW	MUTE	Erasure	Jive	JIVE0241 (V)
19	NEW	CREC0245	Armad	Infaest	INF0902 (V)

This	Last	Title	Artist	Label	(distributor)
1	13	THE ESSENTIAL INSPECTOR MORSE...	Barrington Pheobing	Virgin	VTC0 62 (E)
2	15	RETURN OF THE JEHI - OST	LSO/John Williams	RCA Victor	9506284722 (BMG)
3	17	CLASSIC HITS	Various	Fox	9507167022 (BMG)
4	19	STAR WARS - A NEW HOPE	Original Soundtrack	RCA Victor	9506284722 (BMG)
5	20	THE VOICE	Luciano Pavarotti	Hallmark	CC25889 (BMG)
6	15	THE BEST CLASSICAL MOVIE...	Various	Telstar	TC02889 (BMG)
7	17	THE EMPIRE STRIKES BACK - OST	LSO/John Williams	RCA Victor	9506284722 (BMG)
8	23	THE PIANO - OST	Michael Nyman	Venture	CDVX193 (E)
9	24	A MIDSUMMER NIGHT'S DREAM	Steve Hackler/RPO	EMI Classics	CD553340 (E)
10	25	THE BEST CLASSICAL ALBUM IN THE...	Various	EMI	CD50170 95 (E)

CLASSICAL CROSSOVER

This	Last	Title	Artist	Label	(distributor)
1	1	DESIRE - THE ESSENTIAL CHORAL...	Various	Deutsche Grammophon	4237172 (E)
2	2	THE ENGLISH PATENT	Original Soundtrack	Fantasia	FK3 1001 (P)
3	3	ADRIEMUS II - CANTATA MUNICI	Adriemus	Venture	CDVE 532 (E)
4	4	SHINE - OST	Adriemus Hetschelder	Philips	4517402 (E)
5	5	SONGS OF SANCTUARY	Adriemus	Venture	CDVE 925 (E)
6	6	BRAVEHEART - OST	LSO/Hornor	Decca	4482952 (E)
7	7	PURE CLASSICAL MOVIES - TRANQUILITY	Various	EMI	CDON69592 (E)
8	8	THE BEST OPERA ALBUM IN THE...	Various	Virgin	VTC0 100 (E)
9	10	100 POPULAR CLASSICS	Various	Castle Communications	MBS30917 (BMG)
10	11	DISCOVER THE CLASSICS	Various	Classic FM	8500305 (C/R)

This	Last	Title	Artist	Label	(distributor)
1	13	THE ESSENTIAL INSPECTOR MORSE...	Barrington Pheobing	Virgin	VTC0 62 (E)
2	15	RETURN OF THE JEHI - OST	LSO/John Williams	RCA Victor	9506284722 (BMG)
3	17	CLASSIC HITS	Various	Fox	9507167022 (BMG)
4	19	STAR WARS - A NEW HOPE	Original Soundtrack	RCA Victor	9506284722 (BMG)
5	20	THE VOICE	Luciano Pavarotti	Hallmark	CC25889 (BMG)
6	15	THE BEST CLASSICAL MOVIE...	Various	Telstar	TC02889 (BMG)
7	17	THE EMPIRE STRIKES BACK - OST	LSO/John Williams	RCA Victor	9506284722 (BMG)
8	23	THE PIANO - OST	Michael Nyman	Venture	CDVX193 (E)
9	24	A MIDSUMMER NIGHT'S DREAM	Steve Hackler/RPO	EMI Classics	CD553340 (E)
10	25	THE BEST CLASSICAL ALBUM IN THE...	Various	EMI	CD50170 95 (E)

This	Last	Title	Artist	Label	(distributor)
1	8	BRILLANTISSIMO	David Helfgott	RED SEAL	743214252 (BMG)
2	12	AGNUS DEI	CNC Oxford/Higgibottom	Erato	9019432 (V)
3	14	WINGS OF A DOVE	Anthony Weir	Decca	4594642 (E)
4	16	THE CLASSICAL ALBUM CONCERTO 1	Vanessa-Mae	EMI Classics	CD5 955392 (E)
5	18	RACHMANINOV: PIANO CONCERTO 3	David Helfgott	RED SEAL	7432142372 (BMG)
6	27	TAVENNER/SYRATI	Swan Kennedy	RED SEAL	7432142372 (BMG)
7	31	VIVALDI/FOUR SEASONS	Nigel Kennedy	EMI Classics	CD595522 (E)
8	32	BRITISH LIGHT MUSIC CLASSICS - 2	New London Orchestra/Corp	Hyperion	CDCA688 (BMG/CRC/G)
9	37	BEETHOVEN'S SYMPHONY NO 1-9	Zyegreb Pöedlinger	Anima	7911 (S)
10	42	HEROES SYMPHONY...	Philip Glass	Point	4543882 (E)

This	Last	Title	Artist	Label	(distributor)
1	13	ELGAR/CELLO CONCERTO	Jacqueline Du Pre	EMI Classics	CD574232 (E)
2	NEW	50TH ANNIVERSARY COMMEMORATION	RPO/Solomon	TRF	TRP88 (TRMG)
3	NEW	DELUS/ILORONA SUITE	English Northern/Lloyd-Jones	Naxos	855335 (E)
4	NEW	PUCCELLA/RONDO	Solisti/LSO/Paganini	EMI Classics	CD595392 (E)
5	NEW	SEPHARDOUS	Winnem/En/Ascentum	NAXOS	855317 (E)
6	NEW	FAURE/ROUJEM	Oxford/Camagra/Somarily	NAXOS	855317 (E)
7	NEW	BRITISH LIGHT MUSIC CLASSICS	New London Orchestra	Hyperion	CDCA688 (BMG/CRC/G)
8	NEW	SPRING IN RED	Leshly Garrett	Sivca Classics	SL112 (C/MS)
9	NEW	THE ULTIMATE LAST NIGHT AT THE PROMS	Cooker/RPO/Bullock/RSC	Royal Philharmonic	TSP 88 (TRMG)
10	NEW	CLASSICAL MEDITATIONS	James Galway	RCA Victor	7432137312 (BMG)

CLASSICAL SPECIALIST

This	Last	Title	Artist	Label	(distributor)
1	8	BRILLANTISSIMO	David Helfgott	RED SEAL	743214252 (BMG)
2	12	AGNUS DEI	CNC Oxford/Higgibottom	Erato	9019432 (V)
3	14	WINGS OF A DOVE	Anthony Weir	Decca	4594642 (E)
4	16	THE CLASSICAL ALBUM CONCERTO 1	Vanessa-Mae	EMI Classics	CD5 955392 (E)
5	18	RACHMANINOV: PIANO CONCERTO 3	David Helfgott	RED SEAL	7432142372 (BMG)
6	27	TAVENNER/SYRATI	Swan Kennedy	RED SEAL	7432142372 (BMG)
7	31	VIVALDI/FOUR SEASONS	Nigel Kennedy	EMI Classics	CD595522 (E)
8	32	BRITISH LIGHT MUSIC CLASSICS - 2	New London Orchestra/Corp	Hyperion	CDCA688 (BMG/CRC/G)
9	37	BEETHOVEN'S SYMPHONY NO 1-9	Zyegreb Pöedlinger	Anima	7911 (S)
10	42	HEROES SYMPHONY...	Philip Glass	Point	4543882 (E)

This	Last	Title	Artist	Label	(distributor)
1	13	ELGAR/CELLO CONCERTO	Jacqueline Du Pre	EMI Classics	CD574232 (E)
2	NEW	50TH ANNIVERSARY COMMEMORATION	RPO/Solomon	TRF	TRP88 (TRMG)
3	NEW	DELUS/ILORONA SUITE	English Northern/Lloyd-Jones	Naxos	855335 (E)
4	NEW	PUCCELLA/RONDO	Solisti/LSO/Paganini	EMI Classics	CD595392 (E)
5	NEW	SEPHARDOUS	Winnem/En/		

BEHIND THE COUNTER

PAUL KIDD-STANTON, Andy's Records, Chelmsford
 "Dave's single is still steaming out which just goes to show how customer attitudes can change. No one was interested in the original when it was released last October, but now with all the re-mixes getting so much club play, people are queuing up for it. Another big seller this week has been the Andrea Bocelli & Sarah Brightman single which was heavily requested for at least a month before release. The Michael Jackson album has just come in and I've been playing it solidly in the store. So far we've only sold a couple of copies, but it could kick in at the weekend. Overall, I reckon business is slightly up on this time last year although weekend trade seems to have dropped back. It's difficult to say what is causing it although it could just be the lack of really strong new releases."

ON THE ROAD

DEBBIE MELLORS, Full Force rep, West End/C London
 "The single by Damage is flying and the new album by Ant & Dec is set to go straight into the Top 10. The coming week is going to be huge for us with Basement Jaxx and Rosie Gaines, which are both massive dance singles, and, judging by demand, will go straight into the top five. We also have the Mojams featuring Debbie Currie who've had loads of publicity, with mum Edwina even plugging them on an election night, plus a new single by Sypsiom who've been tipped as the big up and coming indie band. We're pre-selling the new Terry Hall single which is taken from the forthcoming excellent album. It's good to see him coming back with such a strong single. As for me, it's been a bit of a nervous week with my team Chelsea looking to win the FA Cup for the first time since 1970."

IN THE SHOPS THIS WEEK

NEW RELEASES

For Fighters was the week's best performing album followed by 3 Colours Red, Silversun, Kenickie and Bentley Rhythm Ace. Business for Michael Jackson, G.U.N. and Ant & Dec was pretty quiet, although retailers were hopeful for a weekend upturn. On the singles front, there was another healthy week, thanks to Pierce, Andrea Bocelli & Sarah Brightman, No Mercy, Hal & Gillian Anderson, Duran Duran, Toni Braxton, The Rembrandts, Maxwell and The O'ns.

PRE-RELEASE ENQUIRIES

Singles - Northern Uproar, Hanson, Luciano, Basement Jaxx, Rosie Gaines; Albums - Gary Barlow, Radiohead, Jam boxed set, The Prodigy, Primal Scream, Seahorses, Lee Perry boxed set, No Mercy

ADDITIONAL FORMATS

G.U.N. limited album in Digipak, Elvis CD 2 collector's edition, Orb CD2 in double collector's box

IN-STORE

Windows - Paul Young, Bruce Dickinson, Wynonna Judd, Eternal, The Rescuers, Michael Jackson, Boys, Toni Braxton; In-store - Eternal, Rosie Gaines, Monaco, Dance Zone Level 9, Mirophonia, John Tavener, Strike, Basement Jaxx, Sound Of Happy Hardcore 97, Fish, Peter Green, Richard Thompson and Danny Thompson

MULTIPLE CAMPAIGNS



Radio single - Eternal; Album - Paul Young; In-store and press ads - Foo Fighters, Richard Thompson & Danny Thompson, Peter Green, Jewel, Sound Of Happy Hardcore 97, Gato Barbieri, Laurent de Wilde, Despeche Mode, Summer Scream promotion with three CDs for £21



Single - Eternal; Album - Michael Jackson; In-store - Rosie Gaines, Monaco, Warren G, Basement Jaxx, Strike, Double 99, Dance Zone Level 9, Mirophonia, Boys, Ultimate Summer Grooves, Clannad, Paul Young, full to mid-price promotion, CDs at £4.99 or three for £12



In-store - Friends, Michael Jackson, Paul McCartney, Screen Classics video promotion, Very Best Of Brass, Evita, Cinema Choral Classics, Voices From Heaven, Anthony Way, Montserrat Caballe



Windows - Friends, Dies Irae, Maria Callas, Vivaldi, Evelyn Glennie, Cleo Laine; In-store - sale, Paul McCartney, Tetra Guitar Quartet, John Tavener, Michael Helfgott



Singles - Ruks, Faith No More, Monaco, Rosie Gaines, Strike, Sypsiom, Stereophonics, Warren G, Eternal; Windows - Michael Jackson, The Rescuers, Beavis & Butthead, Fergie, Gary Barlow, Dive, In-store - Toni Braxton, Mick Jagger/Dominic Monico, Dance Zone Level 9, Gynedonimo; TV ads - Dance Zone Level 9 (national Channel Four excluding London); Press ads - Healy-Amy, Ginuwine, Maxwell, Basement Jaxx, Alabama 3, Juno Reactor, Fear Factory, Bruce Dickinson, Feeder, Sound Of Happy Hardcore, Nick Cave, INXS, Cake, Grass Show



Singles - Basement Jaxx, Genevieve, Strike; Albums - Paul Young, Boys, Dance Zone Level 9, Fish; Windows - Michael Jackson; In-store - three CDs for £12, Best Irish cassettes



In-store - Peter Bruntnell, Novocaine, Space Monkeys, Velvet Jones, Simon Warner; Selecta listening posts - Fish, Boo Yah Tribe, Bruce Dickinson, Derek Carter



Singles - Cake, Eternal, Monaco, Warren G; Albums - Andrea Bocelli, Damage, Michael Jackson, Boys, Mirophonia; Videos - Friends, Michael Jackson, Rescuers, Rescuers Down Under



Singles - Basement Jaxx, Eternal, Rosie Gaines, Monaco, Sypsiom; Albums - Fish, Wynonna Judd, Salad, Feeder, Dive, Derek Carter; Windows - Foo Fighters, Maxwell, Michael Jackson, Paul Young, Genevieve, Eternal, Radiohead, Broken Arrow, sale



Singles - Ruks, Jewel, Sypsiom, Eternal, Nick Cave; Windows - Bruce Dickinson, Wynonna Judd, Vivaldi, Alabama 3, Paul Young, BMG Classical sale; In-store - BMG Classical sale, Alabama 3 PA at Piccadilly store; Press ads - Mirophonia, Wynonna Judd



Windows - sale, Michael Jackson, X Files, Soulblade; In-store - Brownstone, Beavis & Butthead, Speed 2 PSX



Singles - Basement Jaxx, Rosie Gaines, Strike; Album - Michael Jackson; Windows - Toni Braxton, Boys, Michael Jackson; In-store - Mirophonia, Chart Busters



Singles - Eternal, Rosie Gaines, Album - Eternal; Windows - The Rescuers; In-store - Tin Braxton, Loaded Locker, 3 Colours Red, CDs at £9.99 or two for £18, budget CDs at £5.99 or two for £10, budget cassettes at £2.99 or three for £10

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Chelmsford), Arcade Records (Wottingham), Happy Days (Newport, Isle Of Wight), HMV (Hull), One Up (Aberdeen), Our Price (Eastbourne), Rival Records (Bath), Swordfish (Birmingham) and Virgin (Basilston). If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

24.5.97
 Maded, features North & South, ITV: 9.25-11.30pm
 The O Zone with Eternal, BBC1: 10.40-11am
 The Maj with Rootles, Channel Five: 1.20pm
 Night Fever, featuring Jocelyn Brown, Mike Flowers and OTT, Channel Five: 6.55-7.50pm
 National Lottery Live, with Eternal, BBC1: 7.45-9pm
 Later With Jools Holland featuring Tony Bennett, Bob Scagg, Khalid and Gerky's Zyscopic Mynci, BBC2: 12.40-1.25am
25.5.97
 Paul Weller Live In Wolverhampton, VH-1:
 MUSIC WEEK 24 MAY 1997

1.30-2am
27.5.97
 Extravaganza 97, featuring 911, OTT, Damage and Kavana, Channel Four: 7-8am and 11.35am-moon
 Ten Of The Best: Brian May, VH-1: 2-3pm
 Best Of Brass: All England Masters Brass Band Championships, Channel Four: 7.50-8pm
28.5.97
 National Lottery Live, featuring Speedy
 BBC1: 8-8.10pm
30.5.97
 The Jack Docherty Show, with Ice T and Body Count, Channel Five: 11-11.40pm

24.5.97
 Crowded House In Concert, Radio Two: 5.30-6.30pm
 Tribal Gathering, with Kraftwerk, Radio One: 6.30-9pm and 10.30pm-8am
 Pepper For Ever! the making of Sgt Pepper's Lonely Hearts Club Band, Radio Two: 6.32-7.30pm
 Lesley Garrett And Friends, Radio Two: 7.30-8.30pm
 Music Live: Manic Street Preachers, Radio One: 9-10.30pm
25.5.97
 Music Live: Foo Fighters, Radio One: 8-10.45pm

26.5.97
 Malibud Extravaganza, featuring Alisha's Attic, Aesdwiand and Embrace, Radio One: 8.40-11pm
 An Evening With Tony Bennett, Radio Two: 8.03-10.30pm
 What's The Story Miceo: with Creation's Alan McGe, Radio One: 11pm-midnight
28.5.97
 Evening Session, features Radiohead, Radio One: 6.30-8.30pm
29.5.97
 Evening Session, with the Seahorses, Radio One: 6.30-8.30pm

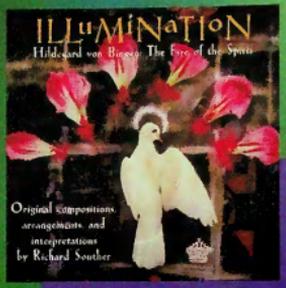
RADIO

Sony Classical

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for the modern world.*



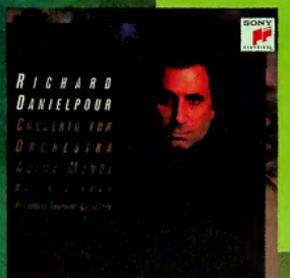
SK62734
The new album from one of the worlds most innovative artists. Eight songs, a cappella, from the circle to the edge.



SK62853
Original, serene and beautiful compositions, arrangements and interpretations of the words of Hildegard von Bingen by Richard Souther.



SK62686
Ethereal modern settings of the words of Christina Rossetti and traditional English verses by composer Geoff Smith. Sung by Nicola Walker Smith and featuring Gavin Bryars.



SK62822
Creating a new classical repertoire for the future, Richard Danielpour's music displays a rhythmic vibrancy of rare beauty.



SK62729
Academy Award winning composer John Williams conducts the world premier recording of his new concerto: "Five Sacred Trees" along with music by Havhanness, Takemitsu and Picker.



SK61972
One of the most successful and popular operas ever written, Butterfly is instantly recognisable and has been an inspiration to many contemporary artists, including Malcolm McLaren. Contains the famous Humming Chorus and the aria One Fine Day. Seventy five minutes of essential opera for every collection.



SM3K62960
A three disc retrospective in celebration of Philip Glass's 60th birthday, from Akhnaten to The Canyon.

andrea BOCELLI

Blind Italian tenor hopes to be the latest classical artist to cross over

It's been nearly seven years since the Three Tenors and Nussun Dorna helped out opera firmly on the media and retail map. Now the music has a new star in Andrea Bocelli, whose duet with Sarah Brightman on the single Time To Say Goodbye was expected to crash into the UK top five yesterday (Sunday). As a result, Philips Classics is hoping that the new European tenor sensation will join Pavarotti, Carreras and Domingo as one of opera's leading crossover artists.

Italian-born Bocelli, who has been blind since the age of 12, has already topped the charts in Germany, France and the Netherlands and sold more than 3m copies of his third album *Romanza*, which is released in the UK this week. If the single, which was first aired on BBC1's National Lottery Live a fortnight ago, is a reliable indicator then Bocelli can be expected to repeat that success here too.

While Bocelli is licensed to Philips from Sugar, the Italian independent label which signed him after a triumphant appearance at the Sanremo Festival in 1993, Sarah Brightman is an East West artist. Consequently Time To Say Goodbye is released by Warner's subsidiary Coalition, but will appear on both artists' labels.



The two labels' promotion departments have been working together effectively and many of the costs of the marketing campaign, which includes radio spots on Classic FM, Melody Heart and LBC as well as national press advertising, are also being shared.

But Liam Toner, marketing director of PolyGram Classical, is under no false illusion that sustained airplay and sales will be easy to come by.

"The language thing does create a problem," he says. "If you go to Germany or France you hear three or four lan-

guages on the radio but here exposure is difficult."

The involvement of the former Mrs Andrew Lloyd Webber - singing part of the single in English - is seen as providing a vital link to Philips/Coalition's initial target audience of thirty-something females.

It was Italian pop star Zucchero who first suggested that 38-year-old Bocelli should record a collection of more MOR love songs after the success of his first two albums of popular operatic arias Bocelli and *Vigilio Italia*. Despite the success of *Romanza*, Bocelli is unlikely to turn his back on the classics.

"He definitely wants to keep a foot in both camps," says Toner. "We are confident that his new-found pop fame will encourage people to explore his more 'serious' releases."

As well as making the previous albums available, Philips and Sugar have long-term plans to record Bocelli in full opera, although they are reluctant to schedule anything while the singer is still working the *Romanza* release. He is due back in the UK next month to appear at Hampton Court with Kiri Te Kanawa followed by an autumn offensive centred on the Des O'Connor and Royal Variety TV Shows.

Michael Heatley

ARTIST: Andrea Bocelli ALBUM: Romanza LABEL: Philips Classics CD 456 456-2 PRODUCER: various STUDIO: various RELEASE DATE: May 19

John Harle

The UK saxophonist is not afraid to shake up conservative classical listeners

When John Harle, the UK's leading saxophonist, premiered Harrison Birtwhistle's ferociously visceral *Panic* at the last night of the Proms in 1995, all hell let loose. The BBC's switchboard was jammed by shocked listeners while the next morning's headlines screamed "The Last Night of the Proms!" "I'm told there were more than 100m people either watching or listening worldwide to that performance," he says. "I'm glad I was able to shake them up with such a contemporary piece."

Harle's latest project is arguably even more newsworthy. Mazda Cars UK commissioned *The Piano Composer Michael Nyman* to write a *Concerto for Saxophone and Cello*. The work was premiered by Harle and cellist Julian Lloyd Webber in March at London's Festival Hall and will be released by EMI Classics in the summer. The 40-year-old Harle graduated from the Royal College of Music in 1979 where he followed Nigel

Kennedy as one of two students to achieve a 100% score in their final exams. And like Kennedy, Harle takes an often iconoclastic view of classical music.

"I believe in classical proportion and classical reasoning, its precision and order but not its conservative repertoire," he says. It's not entirely surprising that the photos in Harle's modest home studio are of Charlie Parker, John Coltrane and Duke Ellington's alto sax player Johnny Hodges rather than Beethoven or Mahler.

The past three years have seen Harle's career explode, punctuated by nominations and awards. He has composed more than 25 concert works and 40 film and TV scores. The most-recorded classical saxophonist in the world, he has recorded



15 solo albums, contributed to 20 others and had 16 concertos and more than 30 chamber pieces written for him.

Since 1992 he has developed a close association with Argo whose general manager and senior executive producer Andrew Cornall describes him as "one of the most remarkable all-rounders."

Harle made his debut as a composer for Argo in 1996 with *Terror & Magnificence* on which he was joined by Elvis Costello and alto sax player Andy Shepherd. His next album for Argo, *Air and Angels*, is due to be recorded in June for an early autumn release.

Peter Brown

the proms

Classical labels are poised to exploit the Proms season

Nimbus, EMI Classics, Sony and Carlton Classics are among the record labels planning releases which will tie in with the 103rd season of Henry Wood Promenade Concerts, better known as the Proms, which begins on July 18 at the Royal Albert Hall.

Nimbus's offering will be a double CD anthology of many of the works which are scheduled for inclusion in the 58-day festival. It will reflect the two main themes of the 1997 event, which is the influence of folk tradition on classical music, as well as marking the anniversaries of Brahms, Schubert and Mendelssohn, and so will feature recordings drawn from Nimbus's existing catalogue. To be produced in conjunction with Radio Three, which has sponsored and broadcast the event since 1927, the release will be sold through BBC Music Magazine and the Radio Times.

Meanwhile both Carlton and EMI Classics are taking an unashamedly patriotic route with themed compilations. Carlton, in conjunction with BBC Radio Classics, already has the low priced Last Night Of The Proms on release which includes five versions of *Rite Britannia*, *Jerusalem* and *Pomp And Circumstances*.

EMI counters with the mid-price Best Of The Proms, which features performances by some of the greatest British orchestras and conductors of the 20th century as well as pianist Wayne Marshall playing *Gershwin's Variations On 10th Rhythm*, which is part of the programme of this year's Last Night of the Proms on September 13.

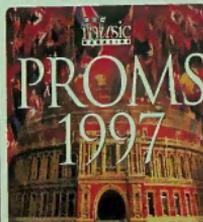
EMI is promising heavy promotion to support the release, which comes out on August 4.

Sony, on the other hand, is releasing two discs to coincide with specific concert appearances. The first is an all-Britten CD from Westminster Abbey Choir director Martin Neary who is performing on August 17 while the second is a debut solo recital disc from Russian pianist Arcady Volodos (who will be featured on September 3).

Announcing the 1997 Proms line-up at a press conference on May 7 BBC Radio Three controller Nicholas Kenyon promised that the concerts would receive even more broadcast exposure than before.

"The Proms had a tremendous year in '96 and our aim for '97 has been to build and strengthen everything from the Junior Prom to Proms in the Park," he said. Our aim is to make the Proms available to a 'wider still and wider' audience, both in the hall and on air."

Peter Brown



ARTIST: John Harle ALBUM: Concerto For Saxophone And Cello LABEL: EMI Classics COMPOSER: Michael Nyman STUDIO: tbc RELEASE DATE: tbc (late summer)



ANNA KARENINA OST: St Petersburg Philharmonic, Gorchakova, Vengerov, Sir George Solti (Decca 455 360 24) Out now. Tolstoy's epic love story, music by Tchaikovsky, Rachmaninov and Prokofiev, all directed by Solti should make this a natural winner.

BARBER/WALTON/ BLOCH: Violin Concertos by Barber and Walton, Basil Shem. Sloch, Joshua Bell, Baltimore Symphony, David Zinman (Decca 452 851) Out now. Bell's last recording for Decca is a strongly recommended collection of romantic pieces.

KOLYA OST: Prague City Philharmonic Players, Leon Serevsky, Stern Quartet, Olga Cesovka (Philips 456 432) Out now. Featuring original music by Soukup plus Dvorak, Suk and Smetana, this heart warming music has already won major awards in Japan and the USA.

JOHN WILLIAMS: Star Wars Trilogy, Extracts from Superman, ET, Close Encounters, Boston Pops Orch, John Williams (Philips 432 050) Out now. Williams' mid price compilation offers great moments from the award-winning trilogy plus extracts from other Williams scores.

SIR GEORGE DYSON: The Canterbury Pilgrims, Kenny, Tear, Roberts, London Symphony Orch/Chorus, Richard Hickox (Chandos CHAN 9531 2CD) Out now. Dyson's skill in weaving together the expressive threads of English music is exemplified in this recording.

STRAUSS: Elektra - Marc, Voigt, Schwarz, Jerusalem, Ramey Vienna Philharmonic, Giuseppe Sinopoli (DG 453 429) Out now. This is a luxurious new recording of the Strauss which is currently in repertoire at Covent Garden.

MARIA QUEEN OF HEAVEN: Songs in Praise of Mary, Mother of God - Regensburg Cathedral Choir, Roland

EMILY CLASSICS



PERCY GRAINGER: In a lush recording by the City of Birmingham Northall - City of Birmingham S O, Sir Simon Rattle (EMI Classics CDC 7243 5 64122) 16 June. Rattle follows

Buchner (Capriccio 10756 Distrib: Target) Out now. This world famous choir makes its Capriccio debut with songs by Brahms, Grieg and Schubert.

MARIA CALLIES: Master Class (EMI Classics CDC 5 80411) Out now. The 20th anniversary celebrations continue with these extracts

from the late diva's New York Juilliard masterclass in the Seventies. **MOZART:** Flute Concertos 1 and 2, Concerto for Flute and Harp - Emmanuel

Sony taking

Peter Brown reviews the latest releases

Palud, Marie-Pierre Langlamet, Gerline Philharmonic, Claudio Abbado (EMI CDC 7243 5 56385) Out now. Palud is principal flute of the BPO and his EMI debut couples favourite Mozart concertos.

DEBUSSY: Pelléas and Mélisande - Gerard Therou/Mireille Delunsch, Lille National Orchestra, Jean-Claude Casadesu (Naxos 8560047-9) 30 May. Recorded live at the Opera de Lille in March last year this is a beautiful new addition to Naxos, existing range of Debussy recordings.

RACHMANINOV: Piano Concertos 2-3 - Harowitz, Philadelphia and London Symphony Orchestras, Stokowski, Albert Coates (Biddulph LHW 036) 2 June. Two of the world's most loved concertos as performed by a legendary pianist. One gained worldwide popularity in the film Brief Encounter and the other is quickly gaining status through the movie Shine.

LISZT: Complete Piano Music Vol. 2 - Jens Jando (Naxos 8 553119) 9 June. The 12 Transcendental Studies by the distinguished pianist already known for his Mozart, Beethoven and Schubert recordings.

CLASSICS FOR A SUMMER EVENING: Royal Liverpool Orchestra/Chorus (Confir Classics 75065 51302 - 24) 9 June. Composer/conductor Carl Davis directs a collection of popular classics to coincide with Leeds Castle's spectacular open air concerts.

SCHUBERT: Complete Piano Sonatas (20) - Paul Badura-Skoda (Arcana A309 Distrib: Koch) 12 June. An eight-discs-for-the-price-of-five package played by a pianist steeped in the Viennese Schubert tradition which offers real value.

ILLUMINATION: Hildegard von Bingen: The Fire of the Spirit - Compositions, arrangements and interpretations by Richard Scott (Sony SK 82853) 9 June. Contemporary Christian music maker Souther has re-composed this 12th century repertoire using 20th century technology.

THOMAS HAMPSON: Schumann, 30 Songs To Texts by Heinrich Heine, Liederkreis, Hampson, Wolfgang Sawallisch piano (EMI Classics CDC 7243 5 55598) 9 June. American baritone Hampson offers an unusual perspective on the celebrated composer and lyric poet.

PROKOFIEV: Classical Symphony, Loutefien Kije Suite, Romeo and Juliet - Royal Philharmonic, Yuri Simonov (Tring TRP 096) 11 June. Simonov is a

master of this Russian repertoire and these stylish and classical performances are strongly recommended.

BERNSTEIN: Overture Candide, West Side Story Suite, On the Waterfront, On The Town - Royal Philharmonic, Carl Davis (Tring TRP 101) 11 June. Davis extensive music experience pays dividends in these top class RPO performances of classic Bernstein film scores.

BETHOVEN: Piano Concertos 1 & 4, Michael Roll, Royal Philharmonic, Howard Shelley (Tring TRP 075) 11 June. One excellent pianist conducts another and their combined experience produces performances of distinction, drama and sensitivity.

ITALIAN SONG: Vol. 1 - Vincenzo Bellini, Daniela O'Mati, Ingrid Sargeonov (Collins Classics 150722) 16 June. The first of three recordings featuring the splendours of the Italian song tradition as distinct from opera arias. Danizetti and Verdi follow later in the year.

SCHUBERT: Hyperion Schubert Edition Vol. 28. Various Soloists, London Schubert Choral, Stephen Layton, Graham Johnson, piano (Hyperion CDJ 33028) 16 June. An intriguing mix of music performed by artists familiar to fans of previous discs in this already legendary series. **HAYDN: Symphonies Nos. 74-76 - Cologne Chamber Orch, Helmut Maller-Brahl (Naxos 8 554109) 16 June.** These lesser known Haydn symphonies are stylishly performed by a group which uses modern instruments in period style.

A DIFFERENT MOZART: Various Artists (Imaginary Road 534 065) 16 June. This debut release for Philips' new label features attractive modern interpretations of Mozart and Gerstwin and is likely to appeal to a wider audience.

KHACHATURIAN: Film Music, Armenian Philharmonic Orchestra/Tring Tjerknavian (ASV DCA 4014) 16 June. An exciting addition to this authoritative series of the composer's colourful, melodious music.

RICHARD ADINSELLI: Film music incl Warsaw Concerto, Royal Ballet Sinfonia, Martin Jones piano, Kenneth Alwyn (ASV WH 2108) 16 June. The only all-AdinSELLI disc to include the evergreen Warsaw Concerto should boost the growing trend for British light music.

MESSIAEN: Harawi Songs - Lucy Shelton, Joan Constable (KOCH International 7282) 23 June. These stunningly beautiful and atmospheric songs are given a ravishing

performance by one of today's outstanding sopranos.

NOUVELLE VAGUE OST: Alain Delon, Dominizia Giordano, Jean Luc Godard (ECM New Series ECM 160001 2 CDs) Distrib: New Note) 30 June. This soundtrack includes an intriguing mix of composers such as Monk, Herdimitz, Schonberg and Holliger.

HAYDN: Symphonies 100-101 - South Bohemia Chamber Philharmonic Orch, Ondrej Kukal (Campion RRCD 1345) 7 July. Czech conductor Kukal directs popular Haydn symphonies in traditional style.

WALTRUD MEIER: Wagner Extracts, Bavarian Radio S.O., Linn Mazaal (RCA Red Seal 09026 68766) 7 July. Wagnerian mezzo makes her RCA debut with a collection of great arias from the composer's music dramas.

HOLST: The Planets - London Philharmonic, Leonard Slatkin (RCA Red Seal 09026 68819) 7 July. Slatkin brings the same sensitivity to the



VAUGHAN WILLIAMS: Job - A Masque for Dancing, Lark Ascending - English Northern Philharmonic, David Lloyd-Jones (Naxos 8 553355) 30 June. Inspired by the Bible, Blake and Botticelli, Williams combines a sense of purpose with simplicity and a terrifying violence. Coupled here with a quintessentially English pastoral romance, this release is an excellent introduction to one of the UK's best known composers.

Planets that has led to wide acclaim for previous recordings of English repertoire.

NICHOLAS MAW: Ghost Dances, La Vita Nuova, Roman Cantata - 20th Century Consort, Christopher Kendall (ASV DCA 995) 7 July. Committed performances make this an important addition to the recorded repertoires of one of our most important contemporary composers.

BRAHMS: 21 Hungarian Dances, London Symphony Orch, János Chandos (CHAN 7072) 14 July. The complete set of Brahms' Hungarian Dances always sets the feet tapping and Jari is the perfect conductor to explore their various moods.

WITNESS: Vol. 4 - Plymouth Music Series of Minnetta, Philip Brunelle (Collins Classics 15022) 11 August. The enormously popular Witness series continues with music from the turn of this century which offers valuable insight into growth of African/American composition.

PERCY GRAINGER: Songs. City of London Sinfonia, Stephen Tozer, Padmore, Varcoe, Richard Hickox (Chandos CHAN 9554) 11 August. The fifth volume in Hickox' exploration of this neglected composer features fine performances by a truly dedicated team.

SIBELIUS: Symphony No. 5, En Saga - Royal Philharmonic Orchestra/Ola Schmidt (Tring TRP 103) 13 August. This is an authoritative performance of two of the Finnish master's greatest works.

MORE CLASSICS FROM THE NO.1 CLASSICAL COMPANY

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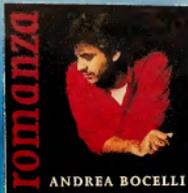
PHILIPS Classics

BELART

ANDREA BOCELLI Romanza

The new album from Italy's golden tenor including the hit single "Time to Say Goodbye" (Con te Partirò) with Sarah Brightman

CD/MC 456 456-2/4



PIANO DREAMS The Erik Satie Collection

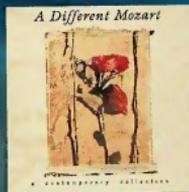
25 hypnotic tracks illustrating Satie's distinctive, dreamlike piano music, including the timeless Gymnopédie No. 3.

CD/MC 458 105-7/4
OUT JUNE 16TH

SHAKESPEARE'S MUSICK Musicians of the Globe/ Philip Pickett

All the surviving original songs from Shakespeare's plays as well as the songs and dances performed for Globe audiences during Shakespeare's time.

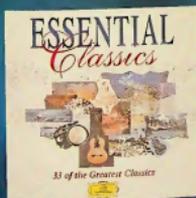
CD/MC 446 687-2/4
OUT JUNE 16TH



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CD/MC 534 065-2/4
OUT JUNE 23RD



ESSENTIAL CLASSICS

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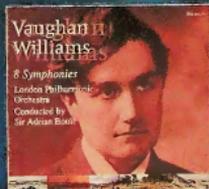
2CD/MCs 431 541-2/4
OUT JUNE 16TH



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carving out NICHES

The Next Big Thing in classical looks to be the movie spin-off, writes Keith Shadwick

One of the recurring features of the record industry in the Nineties has been the apparent ease with which the classical sector has created cross-over hits from often obscure niches.

Popular opera, monastic chants and the pastoral charms of long-ignored Polish composers – not to mention a variety of youthful violinists – have all captured the public's imagination and sold albums in near pop proportions.

Nevertheless classical label executives are reluctant to predict what will be the Next Big Thing. In some cases this is due to an unwillingness to share ideas with competitors. Or, as Warner Classics general manager Matthew Crogrove suspects, because most classical hits happen virtually by themselves.

"If you try to sit down to create a hit it almost never happens," he says. "You can set compilations on the back of good marketing concepts and campaigns, but the significant developments usually take everybody by surprise, even if they seem logical in retrospect."

BMG Conifer marketing director Richard Dinmagne refuses to be drawn but stresses the importance of artist-led releases and that the steady nurturing of star names such as Evelyn Glennie or James Galway can only be of long term



Glennie and Galway: important to nurture the market as a whole.

"You get flickers of interest in individual genres such as brass band music, but you have to keep looking at the whole picture," he says.

EMI director of classical Barry McCann agrees. "The next big success, the next year forward, will come from core classical music, be it Gorecki, Szymanowski or Vivaldi," he says. "Invariably though it's a distinct performance which reaches the public's consciousness."

McCann is pinning his hopes on the autumn release of the Elgar Violin Concerto, coupled with A Lark Ascending, by Nigel Kennedy (with the

City of Birmingham Symphony Orchestra conducted by Sir Simon Rattle). As he says: "For all the Classical Experiences and Best Whatever, the classical market is still struggling to reach 4% of the total market and the only way it will grow again is through another major new recording of a work being embraced by the public."

But if there is a consensus of opinion in the classical world, it's that The Next Big Thing is most likely to be a movie spin-off. In the wake of the sales-boosting success of *China*, of the sales-boosting success of *China*, many companies expect a film-related monster to dominate the market by Christmas.

"The film bandwagon is certainly gathering speed," says Complete Records managing director Jeremy Elliot, who believes the re-issue of the Star Wars trilogy will give classical music OSTs a tremendous boost. Citing film man John Williams' propensity for large orchestras and spectacular themes, he sees this as a pointer towards other such collections of themed music. "The last big thing was scorching choral music – this will be nice and loud," he continues.

Sony Classical's new director Chris Black also sees movie mileage in the soon-to-be-screened *Paradise Row*,

based on the story told by TV series Tenko. "This is a case where the soundtrack will be absolutely crucial," he explains. "The choir played a key part in the true story and the music the women sang – Dora's arrangement of Going Home and other standards – should be very moving. It should appeal to many without degenerating into muzak."

Broadcasters also share the labels' enthusiasm for big screen successes. Classic FM head of music Anna Gregory believes they can create wider interest in composers who are popular but who may be short of public acclaim.

"The forthcoming Anna Karenina film will be stuffed full of Tchaikovsky. If the film takes off then that music will inevitably permeate an awful lot of consciousness," she says. But whether it's a Boccherini cello concerto or The Essential Havergal Brian, *Independent* and *BBC Music Magazine* critic Stephen Johnson is certain The Next Big Thing will take everybody by surprise.

"It wasn't some pop music at Decca who discovered Messiaen. Dornaz," he says. "It was somebody at the BBC who picked it for a football tournament. Similarly it could have been something as simple as the tone of Dawn Upshaw's voice which really got Gorecki across."

Unlike pop music, where trends and styles are easy to track, the classics offer no certainties. But the sheer diversity of what is timeless repertoire means that the opportunities for enterprising classical labels to break through with something 'different' are almost limitless.

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QUOTE UNQUOTE

Classical fave raves...

RICHARD DINMAGNE, marketing director BMG/Conifer: "I know it is one of our new albums, but I honestly think that if people

got to hear the harp music by the modern Italian film composer Ludovico Einaudi (pictured), they would fall in love with it."
Einaudi: Stanze (RCA 45464-2)

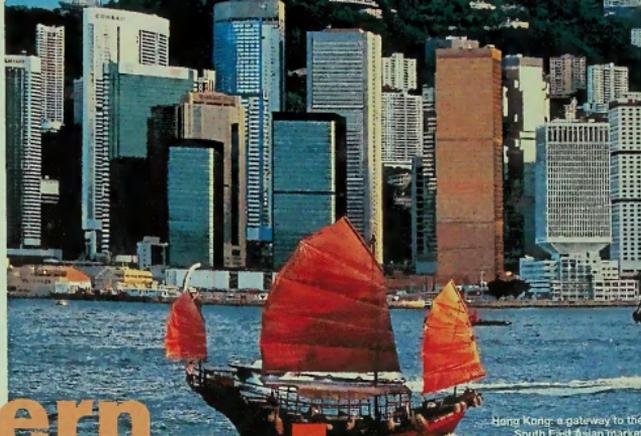
JEREMY ELLIOT, managing director Complete Records: "The recital by Anne-Sophie von Otter of orchestral lieder by the Swedish composer Wilhelm Peterson-Berger is surprisingly beautiful. The record also has an outstanding symphony and a piece for violin and orchestra which shows that Peterson-Berger was no stranger to wonderful music."
Peterson-Berger: Gullebars's Lucubres/Symphony No.3/Romance for Violin and Orchestra (Musica Sveciæ MCLSD 630)

STEPHEN JOHNSON: The *Independent*: "Seventy years ago Rued Langgaard forswore modernism and new age music and did it better than the latter-day proselytizers. The Chandos record *Musica Sveciæ Of The Spheres* shows all this. Additionally, it is just awesomely beautiful."
Rued Langgaard: *Musica Sveciæ Of The Spheres* (Chandos CHAN 9571)

CHRIS BLACK, director Sony Classical: "Richard Inyons's *Voices of Light* (pictured) for us was very unlucky not to get the exposure it deserved. In continuing on that music would bring an immediate public response."
Inyons: *Voices of Light* (Sony Classical SK 62006)

Keith Shadwick

The South East Asian market is a potential goldmine for Western music companies. But many pitfalls – from piracy to cultural differences – have to be overcome on the road to success



Hong Kong: a gateway to the South East Asian market

eastern promise

For those western music executives arriving at Midem Asia seeking to explore business opportunities overseas, South East Asia represents the most daunting but potentially most lucrative market of all.

After all, with a total population of around 1.75bn people, Asia's music sales are only now scratching the surface, despite the best efforts of leading majors and Indies. Excluding Japan, the region accounts for only 6% of world audio consumption, while the per capita spend in countries such as the Philippines is as low as 45p a year.

But any music company wishing to operate in the region has to take on board the fact that piracy is still rampant. Despite a crackdown on 34 illegal CD plants in China which pumped 100m units across Asia during the past 12 months, piracy is still a huge problem.

Pirated product accounts for more than 50% of sales in Thailand, where it had been driven down to just 10% only two years ago, and Malaysia is believed to harbour nine illegal CD plants, although the industry's trade body RIM has launched a high-profile anti-piracy campaign.

Nevertheless, opportunities to sell Western music are growing all the time. But experienced licensors and exporters have learned the hard way that Asia cannot be treated as a single market. Excluding India and Pakistan, there are 10 major music territories each with individual languages, cultures, social mores and musical tastes, from alternative rock in Thailand to dance/pop in Singapore, through to teen acts in Japan and R&B in Malaysia.

Many of the countries' music industries are still achieving the double digit growth which typifies the 'tiger economies'. Taiwan's sales, for example, totalled 29% to 233m last year while Thailand saw a rise of 28% to 113m.

In most South East Asia territories, music buyers favour domestic artists, but there are still pockets of support for UK acts such as Epic's Manic Street Preachers. "That's because the Manics came here early on in their career," says Ed Sharkey, general manager of Channel [M] Thailand, the local affiliate of

Rupert Murdoch's continent-wide dedicated music channel. "The fact that they came here made all the difference. There is a growing number of acts who visit here and build up solid fanbases, from Suede to the Spice Girls."

Indeed, Virgin's feisty five-piece have now sold more than 2m units across South East Asia as the result of promotional work in the region. Their first single Wannabe was released in Japan ahead even of the UK and they became firm favourites with Tokyo teens very early on.

Historical reasons are often behind the acceptance of Western styles and artists. Singapore and Hong Kong's colonial roots and tourist traffic have helped a variety of acts from Oasis to Boyzone to achieve popularity, while the US naval presence in the Philippines since World

War Two has contributed to the fact that 45% of its sales are international.

While Western majors learned that the only way to function in Asia was to work hand-in-hand with the experienced local executives, independent labels have been encouraged by the emergence of active licensors such as Singapore's Form Records, Valiente Music Productions, Pony Canyon and Spring Roll, Hong Kong's Avex Asia and Taiwan's Rock Records.

Over recent months, Zomba's Jive Records has sold 1.2m copies of the Backstreet Boys album in Asia by splitting a licensing deal between Rock Records (covering northern territories such as Hong Kong, Taiwan and China, where it has sold 200,000 copies) and Form Records (who took care of sales in

southern Asian countries such as Singapore and Malaysia).

The Jive licences were brokered by Swat, the music consultancy run by former MCA UK managing director Stuart Watson. He claims that middlemen can be the make-or-buy factor in entering the Asian markets. "Often we are better equipped to leverage a more balanced deal for both parties," he says.

Nevertheless, many UK companies have chosen to go it alone and build relationships gradually. Muto Records, for example, has recently switched its licensing deal from Pony Canyon to Rock Records.

Whichever route is taken, Western outsiders have to tread warily in Asia, but the opportunities are too rich to be ignored. Paul Gorman

HONG KONG

Population: 6m
1996 value of music sales: down 9% to £102m
1996 units: up 6% to 900,000 cassettes and 13.5m CDs
Repertoire split: 65% domestic, 30% international, 5% classical
Audio piracy: 13% of total unit sales

Hong Kong offers a gateway to potentially the world's biggest audio market, so changes made by China after the handover in June will seriously affect the ways in which many Asian record companies do business.

Hong Kong is a small but mature music market with CD hardware penetration approaching 95%. Most major record companies have offices in Hong Kong and all six major record companies of stand alone affiliates. Also each runs its regional network of stand alone regional divisions in Hong Kong are the offices of the important regional entities such as Taiwan's Rock Records, Singapore's Form Records and Japan's Avex Asia.

Nevertheless, last year was dull in terms of music sales, because the big Chinese pop stars who drive business in mainly because they have been performing as well as expected. The country's independent retailers - who include Tower, HMV and Hefly discounts - have been performing as well as the drop local video rental audio chain KPS - is also blamed for the drop in market value.



SINGAPORE

Population: 2.8m
1996 value of music sales: up 4% to £48.6m
1996 units: fell 9% to 200,000 singles, 1.3m cassettes, 5m CDs
Repertoire split: 20% domestic, 80% international
Audio piracy: 9% of total unit sales

Like Hong Kong, Singapore (pictured) is also one of the region's main strategic centres - MTV Asia, for example, chose to relaunch there in 1995. But there is little potential for huge sales growth within this market. Last year's volume drop was due to the fact that CD units remained static at 5m, while cassettes fell from 2.7m units to 1.3m units.

The resurgence of pirated product in Asia is keenly felt, too. "Illegal product is sold openly on the streets. We can only conclude that it is coming from Malaysia," says Jimmy Wee, managing director of the south east Asian division of Japanese-owned independent Pony Canyon Entertainment. He has launched his own separate independent Spring Roll which has a roster of local artists and is looking to license material from the west.

Meanwhile, the Form group has successfully launched its own Asian network from the former British colony. Among its recent successes are compilations of licensed-in material such as Boyz, which features the likes of Zomba/Jive's Backstreet Boys and Talstar's Ant & Dec.

Outside Japan, Singapore is probably Asia's most sophisticated retail market, thanks to the presence of Tower and HMV megastores, and the city is recognised as the centre of Asia's dance scene, thanks to the Zouk nightclub, which plays cutting-edge music. This is in contrast to the repressive nature of Singaporean society, where censorship is rife - Spice Girls' 2Become1 was banned because of its suggestive lyrics.

MIDEMasia

SOUTH EAST ASIA



SOUTH KOREA

Population: 45.2m
 1996 value of music sales: up 6% to €315.1m
 1996 units: up 11% to 200,000 singles, 37.8m cassettes, 23.3m CDs
 Repertoire split: 61% domestic, 30% international, 9% classical
 Audio piracy: 18% of total unit sales

The region's biggest market outside Japan, South Korea has made a rapid move to economic maturity which is underpinned by its CD sales which account for 45% of the territory's total market.

Multi-national majors control around 60% of the sales in a country which only opened up for foreign investment following the 1988 Seoul Olympics. But there is a vibrant independent sector which includes labels such as Seoul, Global Media and World Music, while formidable competition is provided by family-run conglomerates, known as "chaebols", such as Samsung, Daewoo and Hyundai.

Most recently Jay and Wilky Lee, from the family which owns giant food manufacturer Choll-Jeong Corp., launched CJ Entertainment by paying a reported \$300m for the Asian rights in DreamWorks, the nascent empire being built by David Geffen, Steven Spielberg and Jeffrey Katzenberg. CJ is also planning a music group consisting of a record label, concert promoter and music retailer with 20 megastores opening between now and the year 2000.

But while increasing professionalism is a hallmark of the South Korean industry, a legal row has broken out between the publishing wings of the five majors and the Korean Music Copyright Association (Komca) over royalty collection and rates. Western executives are confident that a compromise can be reached which will not affect the long-term prospects of this booming market.

MALAYSIA

Population: 20m
 1996 value of music sales: up 25% to €60.9m
 1996 units: up 19% to 13.9m cassettes and 2.3m CDs
 Repertoire split: 22% domestic, 50% international, 28% Chinese
 Audio piracy: 30% of total unit sales

INDONESIA

Population: 200m
 1996 value of music sales: up 13% to €164.4m
 1996 units: up 13% to 76.8m cassettes, 2.3m CDs
 Repertoire split: 80% domestic, 20% international
 Audio piracy: 9% of total unit sales

Malaysia stands out from the rest of its neighbours in that it has been the first territory in south east Asia to launch reliable charts based on electronic point of sale data.

Although it only has a sample of around 50 stores at present, BMG Malaysia managing director Frankie Cheah points out, "We are only the third country in the world to do this, after the US and the UK."

There are around 300 specialist retailers in Malaysia, including "megastore" Salem Power House and the Music Valley chain, supported by around 700 market stalls, mobile units and other unclassifiable retailers. CDs are priced high for Asia, at R\$8 (€15.20).

Broadcast deregulation has brought about the launch of new services such as 52.9Hz FM while the local record company RIM held the first annual Malaysian Music Week in Kuala Lumpur in March. Those attending included US songwriter Diane Warren and producer Phil Ramone.

The Indonesian musical style Dangdut, which mixes traditional rhythms with house music and soundtracks samples, is becoming increasingly popular in Malaysia, spearheaded by the local Warner affiliate which has sold more than 150,000 copies of Dangdut compilations.

David Gilchrist, regional marketing head of Warner Music International - which has been active in the territory for a couple of years - says full entry by all the majors will "legitimise the market", principally because their presence might put an end to Indonesia's poor reputation for paying publishing royalties. "It will undoubtedly become more professional and put everyone on a level playing field," he adds.

PolyGram is the market leader in Indonesia with a share of around 20%. There are also a group of strong local indies, including Musika, Metro Rama and IndoSemar Sakti, whose concentration on local music genres gives them an edge over international labels.

JAPAN

Population: 125m
 1996 value of music sales: up 2% to €4.12bn
 1996 units: up 1% to 145.8m singles, 7.8m albums, 7.4m cassettes, 265.9m CDs
 Repertoire split: 70% domestic, 30% international
 Audio piracy: n/a

With a hefty 17% slice of total world sales, Japan is the second biggest music market after the US, but economic factors such as the strength of the yen have combined with high CD hardware penetration (now more than 150%) to cause a near levelling off in growth.

But demand for new formats such as CD-Rom offers hope for the future. Indeed, the uptake of new media has been boosted by the continuing popularity of karaoke, which now accounts for more than 1bn yen in performance income a year and contributes heavily to the coffers of authors' society Jasrac.

Japanese appetite for overseas repertoire is growing, with strong sales enjoyed by British female acts such as Shampoo, Swing Out Sister and the Spice Girls. A flat home market has forced many companies to consider marketing regionally. Thus Avex has begun to promote its acts in the rest of Asia - dance artist Namie Amuro in particular has become a star in Taiwan as a result of a licensing deal struck between Hong Kong-based Avex Asia and local indie Rock Records.

Meanwhile Pony Canyon's multi-million-selling duo Chage & Aska have even ventured into Europe with an album of covers of their songs recorded by the likes of INXS mainman Michael Hutchence and Boy George.



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THE PHILIPPINES

Population: 67.6m
 1996 value of music sales: up 16% to £30.6m
 1996 units: up 7% to 400,000 singles, 100,000 LPs, 9.3m
 cassette, 1.2m CDs
 Repertoire split: 55% domestic, 45% international
 Audio piracy: 22% of total unit sales

The presence for the past 50 years of US naval bases in the tiny Philippines archipelago has helped nurture demand for Anglo-American product in a region of the world where local music usually dominates.

Local Independents Universal and Octorta aside, the music scene in the Philippines is headed by the major record companies, who express satisfaction at the steady growth emanating from the country.

"The Philippines is vibrant," says BMG regional head Michel Smellio. "There is great diversity – encompassing alternative rock, balladeers and instrumentalists – and that augurs well for the country."

Local media plays an important part in promoting music. An estimated 60% of the market is centred on the island of Luzon, which is home to the capital, Manila and around 25 and radio stations. There are an additional 350 radio outlets nationwide. The retail scene is due for a shake-up when Tower Records opens its first store in Manila this summer.

Bolstered by the strength of international repertoire, majors can take heart from successes such as Alanis Morissette who attracted 30,000 gig-goers in the Philippines last winter, more than three times the number which saw her in Hong Kong on the same tour.



CHINA

Population: 1.2bn
 1996 value of music sales: down 1% to £108.2m
 1996 units: up 4% to 122.6m cassettes, 5.4m CDs
 Repertoire split: 52% domestic, 47% regional, 1% international
 Audio piracy: 54% of total unit sales

The most problematic of the Asian markets, China offers the tantalising prospect of 1.2bn inhabitants representing around a fifth of the world's population.

But market access remains the biggest single hurdle, since sole distribution rights are held by the giant state-run China Records Corp, which operates subsidiaries around the country and has 3,000 retail outlets. Other with BMG to sell Chinese classical music to Asian consumers, and the Great China Record Co, which started as a propaganda outlet.

Typically western majors ship material over the border from Hong Kong and Taiwan, while some international indie such as Scandinavia's MNW and Taiwanese partnerships inside the country. Through Rock, Jive has sold 200,000 copies of the Backstreet Boys album in China, while US company Timbuktu International is represented by an office in Beijing, from where it has released 50 licensed albums.

Following severe pressure last year from the US Trade Commission, the Chinese authorities now appear to be getting to grips with the problem of piracy. Before the current clampdown, there were estimated to be 34 illegal CD plants in China pumping out 100m illegitimate units a year for sale across the region. A campaign has resulted in closure of a number of sites and rewards of HK\$30,000 (£2,360) are now offered for information on illegal CD plants, many of which are state-run.

In one case, a plant was found next to the local government offices, the local mayor was suspended, the head of police was sacked and the head of the local anti-piracy body was jailed for two years. In another, the managing director of an illegal pressing plant was imprisoned for 17 years for producing 3.13m pirate CDs.

"The government has shown it is prepared to take drastic action," says IFPI regional head Gioung Jui Chian.

But the political uncertainty following the death of Deng Xiaoping's death and the run up to the Hong Kong handover means that most will continue to bide their time and concentrate on developing lucrative markets in neighbouring Asian territories instead.



THAILAND

Population: 60m
 1996 value of music sales: up 39% to £113.7m
 1996 units: 33.5m cassettes, 4.5m CDs (total age 47%)
 Repertoire split: 80% domestic, 20% international
 Audio piracy: 50% of total unit sales

The fortunes of the Thai music industry are intertwined with those of Grammy Entertainment, the local music business giant which accounts for 50% of audio sales in the country. Its sales rose 38% last year to THB3.9bn (£94.3m), and it is projecting turnover to jump again in 1997 to more than THB6bn (£144m).

Given that domestic repertoire dominates in Thailand, Grammy also has the biggest stars among its 70-strong roster. Teen-pop acts such as Tata Young and Beau Sunita sell at least 1m copies of each album.

Industry campaigns reduced piracy in the mid-1990s, but it is rising again and some local observers believe illegal product will account for at least 50% of total 1996 sales compared with 10% the previous year.

Thailand remains a country impervious to most international acts. Majors account for a handful of market share percentage points each, while the country's second biggest indie RS Promotion has around 20% of sales. Nitchai Promotion hovers around 10%, ahead of relative newcomer Bakery.

"It's likely that international won't be able to break through the 20% barrier because English language usage is not that great," says Ian McLean, investor relations director at Grammy. Nevertheless some of the majors have made inroads. "We had a good year there last year and long-term potential is good," says EMI regional head Lachia Rutherford.

Music producers such as Grammy and RS also have TV and radio interests, while Grammy also owns Bangkok's biggest retail chain.

All market analysis figures from the M3 World Report

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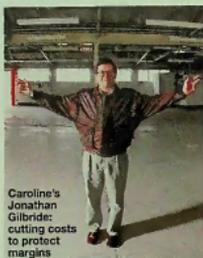
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(Certain labels may not be available for export to territories where local licensing agreements exist)

With profit margins being squeezed by the strength of sterling against other major currencies, UK exporters are working hard to minimise the resulting problems

If one man's medicine is another man's poison then the UK's exporters must be feeling a touch groggy at the moment. A mixture of low interest rates and a strong pound has, in recent months, revitalised the UK economy and it is forecast to grow by around 3% this year. That's great news for consumers and importers, but the strength of sterling has left exporters feeling less than chippy.

Sterling's value has risen steadily against key trading currencies over the past year, pushing up the price of music sourced from the UK and forcing overseas importers, distributors and retailers to significantly reduce the volumes they order. Exporters have seen sales to some territories dip by more than 20%.



Caroline's Jonathan Gilbride: cutting costs to protect margins

Since last April, the pound has jumped more than 7% against the US dollar and around 20% against the French franc, the German Deutschmark and the Japanese yen.

Official BPI statistics reveal that physical exports in 1996 were virtually static, rising only slightly in value terms from £354m in 1995 to £359m last year, while the value of imports - which includes any product manufactured elsewhere in the European Union and then shipped to a primary distribution point in this country - shot up from £219m to £278m, significantly narrowing the balance of payments surplus for music.

Lasgo Exports' managing director Peter Lassman says the problems associated with such a strong currency are being compounded by a lack of quality releases, the changing demands of overseas retailers as non-traditional outlets take a firmer grip on the market and the rise in popularity of domestic artists in many territories at the expense of international repertoire.

Research by Lasgo has revealed that in Germany, for example, more than 40% of sales in the first quarter came from national repertoire compared with just 25% in 1993.

"When you take all these factors into account, most exporters will have seen trade dip by as much as 25%, especially in the past six months," says Lassman. "Sales during the Christmas period in Japan, for example, were down by as much as 20% across many genres and formats."

under

Only two years ago, Lightning Exports was celebrating a Queen's Award for Export after consistently increasing its turnover year-on-year to nearly £50m, thanks largely to thriving European exports, which usually account for more than 30% of its overseas trade.

Business is much tougher now, however, and export sales director Mike Gething says the only option in the face of such a strong UK currency is to

looking to develop such as Thailand and Korea are looking instead to places like Germany."

International exporter and wholesaler Caroline's managing director Jonathan Gilbride agrees there is little exporters can do to soften the effects of a strong pound. "There is not a lot of fat in our margins which we can cut down on, so we have had to cut costs and have made some staff redundant. Record labels could help by being more flexible with their discounting."

However, he adds that the company's import business catering for specialist dance tastes and collectable product is performing well as the strength of the pound is working to the company's advantage.

Accountant Deloitte & Touche's treasury expert Derek Ross, who advises on foreign currency transactions, says exporters can ride out the storm by ensuring they negotiate the best deals they can for their labels who, in turn, must protect their own margin.

"If someone is losing out from a strong pound - which does keep inflation down - then someone is benefiting. In the case of the music industry, it may be the manufacturer who is importing raw materials at a considerably lower price than they were 18 months ago," he says.

"If the exporter is putting pressure on the record label for extra discount, then it is up to the record company to negotiate with the manufacturer and others in the supply chain."

According to industry estimates, many



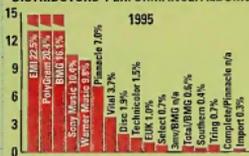
General Overseas' Bob Cunningham: securing long-term deals

accept that margins will be squeezed.

"We have had to adjust," he says. "Customers are more selective in the products they source from the UK. Japan used to be a happy hunting ground for exporters, but it is tougher now, while the markets we have been

GIRL POWER BOOSTS EMI MARKET SHARE

DISTRIBUTORS' PERFORMANCE: ALBUMS



Spice Girls



Boyzone



DISTRIBUTORS' PERFORMANCE: SINGLES



By increasing its score significantly in both the singles and albums sectors, EMI emerged as the top UK distributor for 1996.

And it was Virgin Records and Spice Girls which made the difference. The girls achieved three chart-topping singles in six months and a Christmas number one album which helped EMI to extra 29% and 4% respectively on last year's totals.

Once again second-placed PolyGram showed strength in depth, since it had only one album - The Beautiful South's Blue Is The Colour - in the year's Top 10, and its best-selling single stars - Boyzone, East 17 and Gabrielle - fell short of the Top 10, too.

But even though its shares slumped, PolyGram Distribution still managed to finish ahead of last year's runners up BMG.

Now without Take That, BMG's own labels RCA,

Arists and Deconstruction still dominated its market share, although MCA's contribution through Ocean Colour Scene's Moseley Shoals album and its associated singles was a significant one.

BMG's joint venture with 3mv also claimed 2.9% of the singles market and 0.6% of the albums market in its first full year of operation, due to Mushroom's two-time chart topper Peter Andre and Garbage whose eponymous debut was the 25th best-selling album of 1996 despite being released in 1995.

Fourth-placed Sony remained static in the singles sector despite the success of the year's top seller Fugees' Killing Me Softly and The Lightning Seeds' Euro '96 football anthem Three Lions.

Albumwise, Sony relied heavily on Celtic Dion and Fugees, plus Britpop acts Manic Street Preachers, Kula Shaker and Jamiroquai, for its 11.9% share.

Despite distributing the year's best-selling album - Alanis Morissette's Jagged Little Pill - Warner Music lost 0.5% of album market share year on year. Its decline in the singles field was even more marked, from 15.1 to 12.3%, and it dropped two places to fifth.

Below the top five, Vital and Pinnacle wrestled over the indie crown.

Although it surrendered the singles title to Vital, Pinnacle emerged as a tripartite fifth in the album stakes, despite the Oasis factor which helped Vital increase its share in this category to 4%.

But pitted against them was Pinnacle's uneasy alliance of Ritz Records' Irish MOR icon Daniel O'Donnell and One Little Indie's Skunk Anansie, as well as TV speciality Dino, Roadrunner, Zomba and Big Life which all individually accounted for between 0.7% and 1% of 1996 sales.

Michael Heatley

pressure

exporters have seen their margins cut from around 10-15% to as little as 4% on some European deals, although the effect on an exporter's margins does depend on the level of discounting it can demand and the extent to which it has absorbed its foreign currency risks.

RTM's export manager Ruth Bell is well aware of the effect the strong pound has had on its ship-out volumes to Japan, The Netherlands, Germany and France. She says RTM must seek better terms from the 50-plus labels it represents to ensure the company remains competitive. "The additional discounts we demand can be anything from an extra 5% to 15%. If it is a big release, the final retail price must be in line with the domestic price of albums in a specific territory to enable us to promote it adequately," she says.

Windsong's managing director Steve Bradley first noticed that export trade was suffering at the end of last summer when the traditionally strong autumn sales failed to materialise. He says the company is not losing customers, but is having to find new clients to counteract the smaller volumes the company is servicing. "Where companies were ordering 10 or 15 units, they now only want one or two. There is pressure on margins on all sides."

Bradley is also frustrated that a lot of the hard work his team is putting in to develop sales in new territories is being made harder by the rising cost of UK-sourced product. "In any region, a new business venture that starts to import

from us and is then hit by a 20% rise in the purchasing price in the first year will have to make some tough decisions."

While Windsong is having to adapt to the tough economic climate, its sister company Pinnacle Imports has no such problems. "It is increasing its margin and is able to take more risks with a whole range of product from countries such as Italy," says Bradley.

There are many other UK companies involved in international deals which have so far not felt the full effect of a strong pound. General Overseas, a division of The Total Record Company, offers a brokerage service and licenses the rights to mixers from labels who want to get their releases into new territories. Managing director Bob Cunningham says, "We are

securing deals for three or five years and reach agreements based on the currency values at the time, although we do build in allowances if sterling is at an unusually high or low level," he says.

THE is another company relatively untouched by unfavourable exchange rates. It exports more than 250,000 audio, video, multimedia and book releases to more than 50 countries and the company's export trade has grown from £1m to £12m in three years.

International sales director Marcello Tammaro says the company will set up designated export offices in Japan and mainland Europe later this year. "As a one-stop warehouse shipping product on the same day, we offer customers savings over a whole range of products. We are not in the business of fighting one-off deals where companies want to save 5p a unit," he says.

Sound & Media claims that being able to export five of its own labels has helped it fight off the potentially negative effects of a strong pound.

Export manager Nigel Pogson says there is still a huge demand in Singapore and Hong Kong for CD singles, although he admits the lucrative market for budget product in Germany has become tougher.

"There are a lot of companies selling to Germany at virtually manufacturing cost of well below £1 per unit solely to retain a presence in the market. Yet the days are gone when consumers will buy rubbish, so there is little point losing your entire margin. It is better to try and keep



Sound & Media's Nigel Pogson seeking new customers

the quality up and find new customers," says Pogson. He adds that the problems for exporters across all industries has created an extremely competitive freight market which UK companies can benefit from. "There are around 12 freight companies fighting for business and there are some good deals to be had. We can get a load collected from Germany or The Netherlands and delivered to the UK for around £35 a pallet," Pogson says. In truth, there is little the UK's exporters can do when the pound is so strong against other global currencies. In most cases, however, the reputation companies have built up over many years should mean any long-term damage to their business is avoided.

Steve Hemslay



Italy's Marcello Tammaro enjoying growth in trade

THE BRITS AT MIDEM ASIA

PINNACLE and **WINDSONG** will be at Midem Asia to unveil a new stand-alone company called Pinnacle Direct. The operation, to be launched officially on June 1, will be headed by Windsong's managing director Steve Bradley. The new company's general manager will be Dave Crocen, who joins the group from Play It Again Sam in Brussels. Bradley says, "Pinnacle Direct has been set up to offer labels support with their sales and marketing in specific international territories. We will be able to focus on a label or a one-off release."

THE attends 15 trade shows around the world each year to promote the quarter of a million audio, video, multimedia and book products it exports. International sales director Marcello Tammaro says the company's aim at Midem Asia will be to push its audio range which is picking up interest throughout Japan, Hong Kong and Singapore.

For **GENERAL OVERSEAS'** managing director Bob

Cunningham, the show provides an ideal opportunity to meet new and existing licensing contacts for the labels it represents as a broker. "I use the event to see 40 or 50 customers under one roof. Not just representatives from Asian companies, but also from Europe and the US," he says.

LIGHTING EXPERTS, meanwhile, will be taking four people to Midem Asia, one less than last year. The company's sales director Mike Gathing says he hopes to increase the company's customer base while at the show as well as securing specific deals. "We will be there to place two exclusive ranges - a budget and a classical collection - with one distributor in each classical collection - with one joint marketing and territory who we can do joint marketing and territory with. This is a new direction for us because we have previously only agreed exclusive deals on a third-party basis."

LASCO's managing director Peter Lassman was

disappointed with the number of Asian retailers who visited Midem Asia 1996, but he will attend the show after receiving assurances from the organisers that representatives from stores in the region were being tempted by free entry and help with hotel accommodation.

Jonathan Gilbride, managing director of **CAROLINE INTERNATIONAL**, was also concerned by the lack of Asian retailers in attendance last year, although he did meet up with a large number of his European and US clients. Caroline will again take four staff, but this year Gilbride will not tie his visit to the show with a South East Asia tour of his customers' offices.

The only representative from **RTM** at Midem Asia will be export manager Ruth Bell. She will be using the event to meet the company's Japanese customers face-to-face for the first time since RTM began exporting direct to Japan last year.

Steve Hemslay

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IMPORT/EXPORT


LICENSED TO THRILL

Carl Cox's FACT 2 compilation album on his own Ultimatum label is among the first albums to be licensed to Angeles Diablo Corporation (AD), Form Records' new dance subsidiary, which was established to provide the South East Asia market with the best in dance music.

As soon as Form UK received confirmation that the album of high-profile underground dance tracks was available for licensing, international A&R manager Chris Williams entered into discussions with Cox's management company 7PM.

"Being Form Records' UK representative allows me to build close relationships with licensors and judge their commitment to working in South East Asia," says Williams. "Ultimatum proved to be willing and helpful, providing press material and samples that helped us educate the market."

Williams also stresses the importance of the label's understanding of the Asian market. "Unreasonable advances and requests can limit the licensee's future commitment, as the infrastructure for promoting dance music is in its infancy and huge sales are not to be expected immediately," he says.

FACT 2 was licensed by Form for seven territories: Thailand, Indonesia, Malaysia, the Philippines, Singapore, South Korea and Taiwan, with releases staggered to coincide with personal appearances by Cox (pictured above). The Singapore release coincided with Cox's date at the Zouk club on April 11, supported by radio and press. Williams expects FACT 2 to pioneer label initiatives to grow the dance music scene in the region.

"Given the over-congested state of the UK market, there are huge rewards waiting in South East Asia for those willing to make the effort," he says.

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a  company

UK dance labels are making inroads into the South East Asian audiences.

The increasing opportunities to license material into South East Asia have led to exciting developments for the UK's dance labels. Until recently, licensing deals with the regions were carried out on a track-by-track, artist-by-artist basis, with neither party sure about how much commission to demand or pay.

"It's a relatively unsophisticated market that still lags a long way behind Europe," says Stuart Watson, whose licensing consultancy Swat has represented European labels such as Zomba, Jive, Telstar, Arcade and Edel for the past two and a half years. Swat is one of a small number of specialist firms such as Dynamic, General Overseas (sister company of Total Distribution) and Timbuktu which aim to smooth the path to successfully licensing UK releases in the region.

The growing demand for UK product in South East Asia is demonstrated by the fact that two of the region's biggest record labels, Avex and Form, have set up offices in London.

In a market where single releases are rare, vinyl has virtually disappeared and radio support for most Western pop, not to mention dance music, is minimal, compilation albums are seen as the key to breaking tracks.

Mainstream pop/dance titles and acts still lead the way with image an all-important consideration for young, style-hun-

gring Asian audiences. As a result Jive's Backstreet Boys, licensed through Swat to Form, have, for example, sold more than 1.5m albums in the region.

However, the market for underground, "faceless" acts is growing all the time, fuelled by Western dance magazines and the arrival of British-style clubs. Consequently, name DJs can also have an important influence on sales.

Form recently licensed Carl Cox's mix CD FACT 2 (see breakout) which Cox promoted by playing Singapore's mega club Zouk. "Next time he goes over, there will probably be screaming fans waiting at the airport," says Chris Williams, international A&R at Form UK.

But as Russell Kirk, A&R dance manager of General Overseas, points out, "There is a split between the demand for artist-based acts and the houseier, club tracks."

General Overseas handles licensing for around 20 dance labels including Pharm, Fresh, Sidewalk and Higher State and will often license tracks to Avex and Form.

The smaller players are able to secure a £500-1,500 advance by licensing a track on to a comping, then earn royalties on sales of 10,000-20,000 units.

Some labels will forgo an advance to establish a presence in a region, while others find that certain tracks can be licensed several times over in the same territory and receive an advance each time.

LICENSED TO THRILL

Tidalwave Music is an independent record company operating a number of dance labels covering a variety of genres such as garage (Central Station) and techno (Red Square).

This January, Deep Inside by Sound Of London, a 12-inch released on the Red Square imprint, was licensed to Singapore-based Valentine Music Productions, which releases around 20 dance compilations each month.

The deal, arranged at Midem in France, led to three mixes of the track being exclusively licensed for Valentine's CD dance compilations. They will all be included on Megadance Series 8 due for release at the end of this month in Singapore, Malaysia, Thailand, Philippines, Indonesia, Hong Kong, South Korea, China and Japan.

"Valentine's Megadance Series invariably sell at least 200,000 units," says Ben Taylor, marketing manager at Tidalwave. "So it should prove a valuable deal for us."

Taylor says a "reasonable" advance was negotiated. "It's not uncommon for Far Eastern companies to offer deals based on a royalty without any advance," he says.

"Tidalwave is used to some Far Eastern companies withholding a percentage of the advance for tax purposes. This can be as much as 10%, which is not always clearly stated in deals and labels should be aware of it."

LICENSED TO THRILL

The Winning Ticket is a compilation of tracks on indie dance label Jackpot mixed by UK DJ John Digweed and licensed to Form Music/Private for South East Asia (excluding Hong Kong where it is part of Mushroom's Australian license).

Jackpot is already known for house tracks which have been licensed extensively in South East Asia. Form was chosen to handle the Winning Ticket release after Jackpot managing director Matt Jagger met representatives from a number of local labels at Midem in 1996 including Pony Canyon, Radar and Soul Music. "Form impressed us the most because of its dedication to music and commitment to marketing," he says.

Form launched the release with a party in Singapore where John Digweed was guest DJ and subsequently promoted the album and label to the local media.

"It is very important for us to have an identity in these territories where the music is new, and for the public to be able to come and see our music performed," says Jagger.

Form's UK representative Chris Williams agreed to make a distinction between the UK version of the album and Form's release, by adding club anthem Intoxication by Beat 2 Rhythm (to be released on June 9 in the UK) to the UK release. "Form has told us the album is performing very well and they are keen to get John Digweed back as soon as possible," says Jagger.

demand

East Asian market by clinching licensing deals

Gives Goodman, managing director of Dynamic, which specialises in worldwide licensing of European club hits, secured a £1,500 advance from Avex for Souzaki's house hit Inferno, before licensing it to Eugene Music for the same amount. Avex then paid an additional advance to include the track on more compilations.

"It helps to use a broker like Dynamic because someone in, say, Singapore can come to me to license a trance album and get product from a variety of labels," says Goodman. "Licensing an album from one source is more convenient for them and it also benefits the licensor which may not have the resources or expertise we have."

This is echoed by Alan Bond, general manager of Timbuktu. "Long-standing relationships with our South East Asian partners enables us to secure better advances and higher royalties," he says. "We also save the independent dance labels a great deal of management time."

Major labels usually expect their releases to be marketed by the local companies in the region. Thus Positiva's Buchenheads proved to be healthy sellers in the Philippines through EMI's office in the region. On the other hand, EMI doesn't hold the Asian rights to hit house act BBE, so the act's original French label arranged licensing agreements in the region.

Nevertheless, Timbuktu often licenses tracks from majors and has put together

compilations which mix Universal/MCA tracks with material owned by Junior Boy's Own, Stress, React and 23rd Precinct.

Tracks are cleared in the UK after being selected with the input of local partners. Sales for Timbuktu compilations such as Ultra Hits, Euro Hits, Euro Dance '97 and Dance Arena can top 150,000 in Indonesia, with other territories such as Malaysia and Thailand regularly registering sales of 50,000 units.

Bond reports a growing diversification in the demand for dance in the individual South East Asian territories. "Singapore and Hong Kong are developing a taste for techno, underground and breakbeat," he says. "Indonesia is embracing house and Taiwan is swinging towards breakbeat on the back of a recent visit from Monkey Mafia's Jon Carter."

This underlines one vital fact about the Asian market which Swat's Watson is keen to stress. "The Asian Pacific market is not one homogeneous mass," he explains. "It is 10 to 15 stand-alone, independent, different-culture countries with their own quirks and their own likes and dislikes."

This indeed seems to be the key to success for companies licensing product in South East Asia; there is more mileage in setting up partners in all the territories and identifying their various demands and trends, than in treating the region as a single, unified market.

Caroline Moss



LICENSED TO THRILL

Matsuri Productions was set up by London-based Japanese trance DJ Tsuyoshi Suzuki and John Perloff in 1994.

Until a year ago, psychedelic trance releases only sold a few hundred units on import in a few small specialist shops in Tokyo. However, as Tsuyoshi is one of the world's foremost trance DJs and releases his own music on Matsuri as Prana, it was only a matter of time before the genre increased its profile.

Last year, Tokyo-based indie label UK Project started licensing the majority of Matsuri's releases on an informal album-by-album basis. That resulted in a jump of sales figures from hundreds to thousands.

One album the company didn't license to UK Project was Prana's last release, Geomantik. It was picked up by Polystar, a division of PolyGram, following contacts made by Tsuyoshi's Japanese manager Taro Yoda. "I think this perhaps heralded a Japanese major company's first excursion into psychedelic trance," says Matsuri's marketing manager John Perloff.

Polystar's willingness to take on Geomantik was undoubtedly due to Tsuyoshi himself, who has been the subject of much media attention in Japan. He returns every two months to headline trance parties. The latest, Aurora Psychedelica (pictured above, with Suzuki inset), attracted 8,000 people and organisers claim it was the largest trance event in the world to date.

Polystar delayed the album release by a month to coincide with the party and Geomantik has already racked up sales of around 3,000 units.



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CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



GARY BARLOW - OPEN ROAD

Record label: RCA. Media agency/executives: Target/Rob Wilkerson, Steve Gill. Senior product manager: Emma Hickey. Creative concept: In-house RCA is backing Gary Barlow's solo album *Open Road* with a national campaign on ITV. The campaign will also feature plenty of retail activity including displays with Virgin, HMV, Our Price, Woolworths, WH Smith and selected supermarkets. The release is album of the week with Asda, Smiths and Menzies and there will be displays with Boots and 300 Independents. Other activity includes super six posters in London and a mailout to the fanbase.

ARTIST/TITLE/LABEL

ARTIST/TITLE/LABEL	RELEASE DATE	TV	RAIO	POSTERS
GARY BARLOW <i>Open Road</i> (RCA)	May 26	●	●	●
ANDREA BOCELLI <i>Romanza</i> (Philips)	May 19	●	●	●
BROWNSTONE <i>Still Climbing</i> (Epic)	May 19	●	●	●
CLANNAD <i>The Ultimate Collection</i> (RCA)	May 19	●	●	●
DREAMCATCHER <i>Dreamcatcher</i> (Island)	May 26	●	●	●
THE JAM <i>Direction, Reaction, Creation</i> (Polydor)	May 26	●	●	●
A. LLOYD WEBBER & T. RICE <i>Highlights From... (Polydor)</i>	May 26	●	●	●
NO MERCY <i>My Promise</i> (Arista)	May 26	●	●	●
OLIVE <i>Extra Virgin</i> (RCA)	May 19	●	●	●
SALAD <i>Icecream</i> (Island)	May 19	●	●	●
THE SEAHORSES <i>Do It Yourself!</i> (Geffen)	May 26	●	●	●
VARIOUS <i>Beyond Life With Timbaland</i> (Mercury)	May 19	●	●	●
VARIOUS <i>Six Mile 9</i> (Virgin) (EMI-warner esp)	out now	●	●	●
VARIOUS <i>Boys</i> (Sony TV)	May 19	●	●	●
VARIOUS <i>The Cosmic Disco</i> (Mix/Mag Live)	May 19	●	●	●
VARIOUS <i>Greensleeves Sampler 19</i> (Greensleeves)	May 26	●	●	●
VARIOUS <i>House Of Bambao</i> (Virgin) (EMI)	May 26	●	●	●
VARIOUS <i>Ladykillers 2</i> (PolyGram TV)	May 26	●	●	●
VARIOUS <i>Summer Smash Hits</i> (Virgin/EMI)	May 26	●	●	●
VARIOUS <i>Ultimate Summer Groove</i> (warner. esp)	May 19	●	●	●

Compiled by Sue Sillitoe: 0181-767 2255

COMPILATION OF THE WEEK

SUMMER SMASH HITS

Record label: Virgin EMI. Media agencies/executives: TMD, MCS/Gareth Jones & Mark Holden. Marketing managers: Steve Pritchard, Peter Durdworth. Creative concept: Box Music/Virgin EMI/Smash Hits



Virgin EMI has joined forces with *Smash Hits* to release Summer Smash Hits which features tracks by Gary Barlow, Spice Girls and Robbie Williams. The magazine will be promoting the release, due out next Monday, and there will be press ads in other teen titles. Ads will run on Channel Four, ITV and selected satellite stations. There will also be posters nationwide and displays with multiples.

CAMPAIGN

- This campaign includes posters, extensive retail support and national TV advertising on ITV.
- Melody, Classic, Talk and Heart spots will be backed by ads in the national and women's press.
- Ads will run on Kiss and Choice backed by press ads in *Echoes* with Virgin and *Blues & Soul* with HMV.
- Ads will run on Classic FM and there will be a fanbase mailout.
- Ads will run in *Spirit* and *Kindred Spirit* and the fanbase mailout will feature on PolyGram listening posts.
- This five-CD boxed set will be advertised in *Q*, *Kiss*, *Mix*, *Uncut* and *NME* and supported in-store.
- There will be in-store displays plus ads in the *Daily Mirror*, *Mail*, *Express* and show programmes.
- Ads will run in *Smash Hits* and *Boyz* and there will be posters nationwide plus displays with multiples.
- There will be ads on Kiss and in *Time Out*, *The Guardian*, *NME*, *Melody Maker* and *Mixmag*.
- This highly visual campaign includes extensive press ads, in-store support and posters.
- Extensive music and style press ads will be backed by in-store and window displays with multiples.
- Ads will run in the specialist press including *Spirit*.
- There will be national TV and radio advertising targeting the teen market.
- This all-media campaign includes nationwide posters and a promotion with *TOTP* magazine.
- Derrick Carter's remix compilation will be advertised on Kiss and in *Muzik*, *Jacky Seal* and *FHM*.
- Radio ads will run on Kiss and Choice and press ads will run in *Pride*, *Tout*, *Dancehall* and *Echoes*.
- This easy listening compilation will be advertised in the specialist music press.
- TV ads will run in selected ITV and Channel Four areas and there will be radio ads on Heart and Virgin.
- National ads will run on Channel Four, ITV and satellite stations backed by ads in *Smash Hits*.
- Channel Four, regional ITV, Channel 5 and satellite TV ads will be backed with press ads.

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DOOLEY'S DIARY

Remember where you heard it: The ultra-exclusive Prodigy playback sounds like the sort of event which will enter music industry folklore. As well as the helicopters, classical warm-up music and off-the-wall location, a neat touch was persuading the landowner, alongside his prize bull, to do the intro spiel. Apparently it was a performance to savour. "I'm thinking of signing him,"

says XL boss Richard Russell. Dooley only hopes they manoeuvred the bull out of earshot before the Prodge started pumping out of the speakers... Talking of animals, new marketing director Kevin Brown won't be the only new Scottish face turning up at Arista. Joining him will be his beloved, but big, Scottish deerhound Tara who has become surrounded of a regular feature around 4AD. But don't be too alarmed, Arista people, because - despite her size - Brown thankfully points out, "She's rather sweet"... Did you see them? The blue and red poseurs at Wembley for the FA Cup Final. Nah, not Zola and Juninho - the music biz boys and girls basking in the glory of what seems to be one of the most popular music business



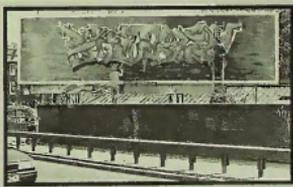
It proved to be a long night when the Sony Radio Awards moved to an evening slot for the first time, but Jimmy Young for one didn't care a jot. The veteran Radio 2 DJ received one of the awards of the night when he was presented with the Sony Gold Award for his services to the radio. But came away with the first programme controller of the year award. "It was a complete shock," he said after receiving his award from Daily Telegraph radio critic Gillian Reynolds. "One minute I was enjoying my meal, the next I was in the spotlight, attempting to make an acceptance speech."

events since last summer's Euro 96... That lot at Warner UK were feeling schizophrenic, East West handling the Middlesbrough song while WEA had its feet firmly in the Chelsea camp. As Warner chairman Rob Dickins says, "We can't lose"... The event wasn't monopolised by Warner though. Even A&M's Bryan Adams got himself in the programme writing about how he used to watch Ossie, Chopper and mighty cat Bonnetti while he was a youngster at home in Vancouver... Just how famous is Paul McCartney? Not that famous, apparently. When Sir Macca decided to pose as a hitch-hiker - thumb aloft, as usual - to record his new video along the roadsides of Hastings, not a single person stopped to offer him a lift... It didn't go to plan for all the big winners after Monday's Sony Radio Awards. After Owen Money and the BBC Radio Wales crew rushed to catch their coach - which left at 12.45am - the festivities continued until arrival back in Cardiff at 4am, interrupted only by the cries of Money's editor Nick Evans who dropped a hefty bottle of champers and duly broke a bone in his foot... World Party's Karl Wallinger doesn't just play loads of instruments, he can make noises like them too. When his guitar broke down mid-way through a song at Ronnie Scott's last Thursday,

the resourceful fella performed an impressive imitation of a guitar solo... Hearty congrats to John Fogarty and all over at the Minder Music-administrated Published By Patrick (Patrick being Fogarty's eight-year-old son), which scored its first UK hit with Brownstone's 5 Miles To Empty... Oh, and while we're at the congratulations, well done to MTV for their 3-1 soccer

win over a team from Kiss FM. MTV's next fixture is against Channel Five... Ace's recent US court victory is riddled with strange and spooky goings-on, but probably the weirdest is how it latched on to one of the rogue outfits passing off Dexter Gordon's fine work. The Jazzman's widow, surfing the information superhighway, espied a couple of records by her husband not already in her extensive collection. But on taking delivery after a bit of internet shopping she discovered they weren't entirely kosher and put Ace on to the track of the miscreants... Creation's warning notice to web pirates last week clearly had an impact: one site accessed by Dooley had removed every single image of Oasis...

ADVERTISEMENT



Spray can King Jimmy Baldwin didn't hang around for a poster to be erected before daubing his graffiti all over. That's because WEA gave him a blank canvas at a poster site on the Cromwell Road and told him to get on with it. The stunt was designed to help launch TDF's debut Retail Therapy - featuring Simon Climie and a series of famous, but secret, megastars - and Baldwin is pictured getting to grips with the graffiti design which features on the sleeve of the new album.

music week

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