



music week

For Everyone in the Business of Music

MAY 31 1997 · £3.25

a Change woULd DO you goOd



SHERYL CROW

The Awards: Best International Female Artist at Brits '97. Best Rock Album and Best Female Rock Vocal Performance on 'If It Makes You Happy' at this year's Grammys.

The Sales: Over 10 million world-wide.

The Hits: 'If It Makes You Happy', 'Everyday Is A Winding Road', and 'Hard To Make A Stand'.

The Next Single: 'A Change Would Do You Good' released 30th June on 3 CDS.

The Gigs: Royal Albert Hall 28.6, Glastonbury 29.6, Wolverhampton Civic Hall 30.6, Manchester Apollo 1.7.

The Promotion: National Lottery Show - 2.7.

The Posters: National teaser campaign w/c 23.6. National street poster campaign w/c 23.6. National 4 sheet British Rail Posters w/c 14.7.

The Radio Campaign: Ads on Capital Radio, BRMB, Piccadilly and Clyde w/c 30.6.

The TV Campaign: National Channel 4 advertising w/c 14.7.

The Album: 'Sheryl Crow', the follow-up to the multi-million selling 'Tuesday Night Music Club', is close to double platinum Sales in the UK.

Singer, songwriter, producer, hit-maker, Grammy winner - Sheryl Crow is the real thing.

musicweek

VIDEO REPORT
STARTS p26

For Everyone in the Business of Music

MAY 31 1997 £3.25

Channel [V] set to beam into UK

by Paul Gorman and Martin Talbot

The Rupert Murdoch-backed music TV service Channel [V] is planning to launch a UK satellite operation by the end of the year.

The arrival of Channel [V], which has shaken up TV in Asia since launching three years ago, continues a massive expansion in the number of music TV channels available in the UK. It will take the total of operations to seven within 12 months.

Channel [V], which is jointly-owned by Murdoch, three major record companies and Sony Pictures, will be at the core of a global expansion by Murdoch.

Channel [V] general manager Don Ateyo says plans for the UK service follow the initial success of its first

English language channel in Australia which launched last month.

"We're hitting up to 400,000 homes already," says Ateyo, who ran ESB's music channel Music Box in the late Eighties. "This is our first venture into a western market with an all English-language channel and it's working out extremely well. Now we're planning to launch a 24-hour Channel [V] in the UK by the end of this year." The UK service will be available through Murdoch's Sky Channel, he says.

The news of Channel [V]'s launch comes as MTV Networks Europe finalises plans for its new UK-only service, which will give earlier support of videos and faster rotation of videos under head of programming and production Christine Boar.

MTV Networks is also planning to launch its US channel M2 as a digital-only service later this year, while the BBC is planning One TV—a cable and satellite TV service styled on Radio One—and Emap is pushing its cable-only service The Box on to satellite this autumn. The UK is also served by MTV, VH-1 and CMT.

Channel [V]'s arrival in the UK is likely to spark a repeat of its battle in the Far East with MTV Asia. Channel [V] launched in Asia in May 1994, replacing MTV Asia on the Star TV network following a dispute over fees.

MTV Networks International president Bill Roedy vows confidence that MTV will remain the biggest UK service, despite the prospect of an increasingly cramped marketplace. "When

markets do become crowded, it is usually the strongest brand that performs best," he says. "Music TV is our only business. We pioneered this concept and we aim to remain number one in the world."

Channel [V]'s launch in the UK could also revive MTV's complaints that the record companies operate as a cartel; Warner Music Group, BMG, EMI Music and Sony Pictures together own a 50% stake in Channel [V].

MTV Networks Europe's complaint to the European Commission over VPL—which the channel says fixes prices for the use of promos—is still unresolved, even though the channel has struck individual deals with Sony, EMI, BMG and PolyGram.

● Christine Boar profile, p6

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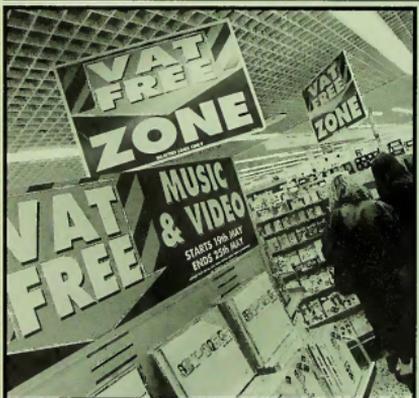
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Asda's second VAT-free campaign, offering a 17.5% discount across its music and video range, prompted criticism from record companies and rival retailers last week. See story, p3.

Godfrey-Cass prepares for UK comeback

Former Warner Chappell managing director Robin Godfrey-Cass is set to return to the UK following his abrupt departure from EMI Music Publishing's Los Angeles office last week.

Godfrey-Cass left Warner Chappell in June 1995 after criticism from world-wide exec Les Bider that the company's years of UK market leadership had cost it dear in terms of profitability. He

joined EMI to beef up its historically weak West Coast presence.

Speaking from his Los Angeles home last Thursday, Godfrey-Cass would not comment on the reasons for his departure from EMI, but said: "I think the time is right for me to come back to the UK and give [EMI Music Publishing UK managing director] Peter Reichardt: a run for his money again."

Retailers block new indie chart

Plans for a new formula independent chart floundered last week after retailers blocked the new proposals.

Retailers' association Bard vetoed plans to introduce a new independent distribution chart, sampling 200 independent stores, at its council meeting on Thursday. It had been hoped that the new formula chart, proposed by the leading independent distributors, would be in place by the summer.

● Full story, p3

Hype test single fails to set charts on fire

TV journalist Roger Cook, the scourge of paedophiles and ticket touts, was chasing the music industry last week in his attempt to compile a two-part "expose" of chart hyping.

But Cook was disappointed after a single made by the programme, You Can Do Magic by The Mojams featuring Debbie Currie—daughter of former MP Edwin—stuffed in its first week.

Despite the programme's best efforts, by Friday (23) the single, produced by Mike Stock and Matt Aitken, had sold just 800 units and was expected to enter the charts yesterday (Sunday) at around 80. As one industry source says, "It must be Stock &

Aitken's least successful single ever."

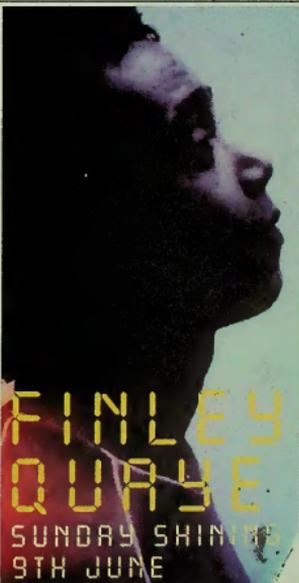
Carlton TV's The Cook Report is devoting two programmes—in June 3 and 10—to the subject of chart rigging. It released the single through Birmingham-based Gotham Records to test the security of the charts.

Among those who experienced Cook's trademark secret filming and doorstep interviews was sales company Full Force Promotions, which was working on the single but only found out about Cook's involvement on Thursday, when his team arrived to interview one of its junior staff.

"One of my guys who has been dealing with the record company was called

outside for a chat and Cook sprung up from behind a car to interview him," says Full Force managing director Mike Hall. "He wanted to know if there is chart hyping and if you can get stuff through. But they haven't spoken to anyone here in authority. I want to speak to them, we've nothing to hide."

Tony Lewis, label manager at Total, says the company picked up the project after it was presented to them as a complete package by Gotham. "The people from the label were quite opinionated and felt it would do well," he says. A spokeswoman for The Cook Report refused to comment on any details of the programmes.



▶▶▶▶▶ TELSTAR EYES RADIO WITH LICENCE BID - p3 ▶▶▶▶▶

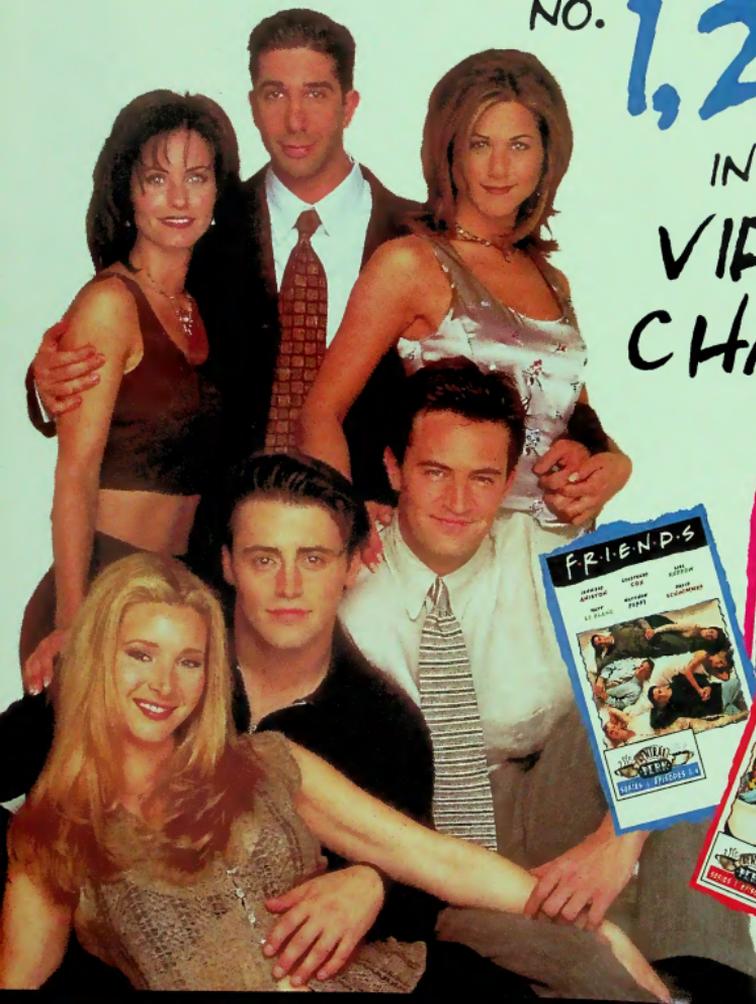
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'THE ONES WHO ARE

NO. 1, 2 & 3

IN THE
VIDEO
CHART!*



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*IGN Special Interest Chart for week 17/05/97

Retailers reject plans for indie chart revamp

by Paul Williams

Retailers have voted unanimously to reject proposals from the independent sector to overhaul the way the independent charts are compiled.

Bard's full council last Thursday (22) threw out plans which would have seen the indie albums and singles charts being compiled exclusively from independent retail sales data. The plan had won the backing of the BPI Council a week earlier.

The official independent charts are compiled by CIN from its entire sample of retailers. But, under a proposal put forward by Finacade, RTM, SRD, Sny and Vital, the charts would have been compiled from a panel of 200 independent stores, excluding multiple chains such as HMV, Virgin and Our Price.

Bard vice chairman Andy Gray, who chaired the council meeting, says the committee agreed the charts should use all available sales data.

"If you take out HMV and Virgin, that somewhat distorts the information used to collate the charts, so we felt it wouldn't be a representative chart," he says. "At the end of the day, it's about independent labels, not where the records are being sold."

The Bard decision was greeted with dismay by distributors which had backed the proposal.

BPI Council member Steve Mason, founder of Finacade, vowed that he would continue lobbying for change. "I am very disappointed. This is a big issue for the independents to let go just like this," he says.

"It is a shame that sometimes people forget why they are elected to councils," he adds, referring to critics from other industry executives that the Bard Council had not voted on behalf of the industry as a whole but to protect the multiples' position.

Mason's dismay was compounded by the fact that the defeat came just a

week after the proposal was passed in a close vote at a stormy BPI Council meeting.

Independent retailers gave a mixed reaction to the decision. Andrew Tully, manager of Avalanche Records in Edinburgh, says, "The charts at the moment do not reflect what's happening in indie circles. I'm sure for R Kelly it's not a big deal to have a number one in the indie chart."

Nick Wightman, manager of Way Ahead Records in Derby, says by changing the rules more underground acts would make the charts because they are more likely to sell through indie shops.

But Andy Mariner, manager of Sounds Good To Me in Bedford, believes changing the rules would have little effect on the charts. "I probably sell more R Kelly than indie stuff," he says. "There are some stores that specialise which wouldn't sell something like R Kelly, but there aren't that many of them around."

Telstar to join bid for radio licence

Telstar has decided to move into radio and is planning a bid for the newly-advertised north west England regional licence.

The record company has teamed up with four former executives from Wolverhampton-based station Beacon Radio to launch Motionsound.

Its first target will be the north west licence. Rival bidders include Virus, a new group headed by Pete Waterman. Motionsound also plans to bid for licences in the east of England and central Scotland.

Telstar's entry into the radio market is the latest in a series of moves by the one-time compilations specialist to expand its business interests. Telstar group chairman Sean O'Brien says discussions have been taking place for the past 18 months about the venture.

Former Beacon Radio managing director Alan Mullett is heading Motionsound where he has been joined by one-time Beacon financial director James Plant, programme director Peter Wagstaff and Beacon's ex-chairman Alan Henn. The four left Beacon last year following its takeover by GWR.

Doug Abbott, formerly of Dartmoor Venture Capital, and Swinton Insurance's former finance director Stephen Blank will form part of the corporate development team.

Asda comes under attack after slashing Spice price

Asda's latest Vat-free offer has been criticised by rival retailers and record companies after it pushed the Spice Girls' Spice album to its lowest retail price yet of £9.34.

The cut-price rate for 1997's biggest-selling album was part of the offer across Asda's entire range of 2,000-plus music titles and 500 videos. In addition to the Spice price, compilation albums such as New Hits 1997 and Now! 36 were offered at £12.76.

Virgin Records jointly deputy managing director Ray Cooper describes the Spice price as "extraordinary". He says, "Anyone has a right to sell their product at any price they like, but we wouldn't

go out of our way to encourage such pricing."

Andy Records managing director Andy Gray says having such low pricing creates confusion among customers who probably think other retailers are overcharging them. And BMG head of business development Ed Awerdeck says the campaign does nothing for attempts to try to raise the perceived value of music in the public's mind.

But Asda head of music Steve Galloway says, "Record companies keep pushing dealer prices up and retailers are having to absorb the increases because customers won't pay the higher prices."



Former *Mixmag* editor and managing editor David Davies (right) has been named by *Emp* Metro as the new editor of *Q* magazine. Davies, 30, currently managing director of DMC Publishing, takes up the role on June 2. Before joining DMC, Davies wrote for publications including *NME*, *Music Week*, *Record Mirror*, *The Evening Standard* and *The Mail On Sunday*. He replaces Andrew Collins (left) who has been given the new role of "editor-at-large". He will write for *Q* and other *Emp* titles, as well as running the *Q* Awards.

Forger found guilty in £15m fakes case

The mastermind behind a sophisticated forgery operation, which produced counterfeit and bootleg CDs worth up to £15m, has been convicted at Chelmsford Crown Court.

Harlow-based David Gorman was found guilty on 19 charges involving copyright, trade marks and trade descriptions. He is awaiting sentence.

The trial followed a two-year investigation by Essex Trading Standards and the MCPS anti-piracy unit.

Chris Sheehanan, principal trading standards officer for Essex County Council, says Gorman used forged MCPS licences to duped CD manufacturers in Italy into producing 800,000 counterfeit CDs, 200,000 bootleg CDs and thousands of illegal cassettes over an 18-month period.

Perez lands Almo role

David Perez has been appointed as commercial director at Almo Sounds. Perez, formerly director of business affairs at Mercury Records, will be responsible for all business, legal and commercial matters within the Almo and Almo labels. He will also have responsibility for the commercial and business affairs of the European and UK operations of Almo sister company Ronda Music.

Tring calls meeting over boardroom row

Tring International is convening an extraordinary general meeting on June 16 to consider the proposal from former joint chief executive Mark Frey and shareholder Jay Chenoweth that four members of the board should be removed. In a letter to shareholders, chairman Joe Bolton is recommending they reject the proposal that Frey should be reinstated to the board and that Bolton, chief executive Philip Robinson and two other directors should be deposed.

Minder wins Spice sample royalty

Minder Music has secured an undisclosed share in the publishing of the Spice Girls track *I U Can't Dance*, which features on their hit album *Spice*. The track uses a sample from the Minder song *It's Just Begun* written by Jimmy Castor, Gerry Thomas and John Pruitt.

Kerrang! gives unknowns CD exposure

Kerrang! is offering the chance for an unsigned band to appear on its next cover-mounted CD. The *Emp* title is staging a competition to coincide with the inclusion of CD *Radio Kerrang!* Volume 2 with this week's issue.

Music Line founder quits

Music Line founding director Bob Harding-Williams has resigned from the direct response company. Harding-Williams, who was also behind the launch of *The Music Store* in 1993, says he wants to spend more time with his family, but he says he will look for new opportunities within the music business.

Heath joins PRS board

Andy Heath, MPA president and managing director of Momentum Music, is joining the PRS board. Heath, who has been on the MPA council since 1989 and is also a MCPS director, fills the vacancy left by the resignation of the Really Useful Group's Jonathan Simon in February.

Virgin to open new Heathrow outlet

Virgin Retail's second airport store is to open at Heathrow Terminal 1 in early July, taking the chain's UK store total to 76.

Morris to create new studio

Former Lisa Stansfield producer, Andy Morris is building a new studio complex in Acton, west London. The programming rooms of the new complex, Stanley House, are due to come on line by August. Morris, who has also produced work for Dionne Warwick and Coldcut, says he expects the main studio to be ready by October.

Dotmusic wins prize nominations

Dotmusic, the website of Miller Freeman - publisher of *Music Week* and *MB!* - has been shortlisted for two honours: the best UK online publication in Yell's 1997 UK Web Awards and the net magazine category of the BIMA Awards.

Golden Shine

The compilation *Shine 8* was certified gold last week by the BPI. Silver awards went to the compilation *Dark Zone Level 9* and *Electronica (Full-On Big Beats)*.

.dotmusic

The latest industry news On The Net.
From *Music Week* Updated Mondays at 18.00 GMT.

<http://www.dotmusic.com>

BRITS MAKE AN IMPACT AT 'QUIET' MIDEM ASIA -p5

Yes, we do need more formats

Formats are boring. We all read too many DCC vs MiniDisc features in the early Nineties to think anything else. But nevertheless the latest BPI trade delivery figures make alarming reading. Cassette's slice of the market has slumped nearly a third year-on-year to just 14.3%. And CD sales, though strong, aren't enough to compensate for such a hefty fall – hence the first quarterly drop in overall deliveries since the end of 1992. The decline of cassette is not surprising, nor may it seem particularly cataclysmic when you consider that CD penetration among the ill-important 16-44s is now nudging the 90% mark.

But the implication of the figures is clear: the music industry is fast becoming a single format business. The frustration is that it doesn't seem to have turned out this way. The cute, hi-tech MiniDisc (now shaping up as an attractive niche product) had the potential to become the preferred format of every discerning record buyer on the move. But the industry failed to grab hold of MiniDisc, just as it has failed to agree an audio format for DVD.

Now, though, with the aged cassette looking increasingly unsteady on its legs, the industry is faced with only three options:

- add value to cassettes, perhaps by spring-cleaning their packaging and using quality materials – cassettes could be cool yet
- cut the price. It's no great surprise that there are few takers for cassettes priced at £9.99. But £5.99, like Universal's Seahorses release? (see right) Worth a punt for the car I reckon, or
- embrace a new format whole-heartedly.

Given the difficulty the industry seems to be having with reaching any sort of consensus at the moment, it's hard to see the latter happening. But as long as the industry fails to make a decision, it seems inevitable that album sales will be on a plateau for some time to come.

Selina Webb

WEBBO

The end of retail as we know it?

So the day has finally dawned. One which many had thought would be years away is just around the corner. I refer of course to the reported decision by certain majors to agree conditionally to sell music on the internet. I stress the word "conditional" and there's many a slip betwixt cup and lip but you can bet your house on the fact if discussions are happening then agreement will not be far off.

Admittedly it's only an "experiment" that is being conducted in France, through a company called Eurodat, but the slippery slope beckons. And where does that leave the retailers in all this? Well, precisely nowhere in the long term. As younger consumers come on stream they will be so used to, first, internet mail-order shopping and then downloading free music, that record stores will surely become a thing of the past. It's not a question of if but when.

The multinationals must be rubbing their hands in glee at all that extra margin they can make by directly distributing music to the consumer. No more file discounts, sales taxes, returns or even packaging. As soon as the requisite safeguards regarding home duplications are in place (which Eurodat seem to be on top of) then the world will change.

And it won't only be record stores. All stores will be affected once virtual shopping (where you can wander round a virtual store looking and buying while still seated in your living room in front of your computer) takes off. Many think this day will never come as people need the social interaction that shopping provides, but they are judging it on today's standards. The children born in 10 years time won't think twice about it.

It may not be round the corner, but it is still within view. Better start retraining those sales assistants now – maybe as computer sales people.

Jon Webster's column is a personal view

THE RISE IN London move to cluster customer links

by Paul Williams

THE is aiming to work more closely with record companies after moving its buying team to the capital.

The distributor, which supplies product to Blockbuster, Boots, John Menzies and Sainsbury's, last month split its buying and stock management departments, with stock management remaining in Staffordshire and buying being moved to Hammermith.

THE managing director Dick Francis says the relocation of its nine-strong buying team to London will allow it to develop its links with its south east-based customers and suppliers.

Francis adds he is looking to launch a series of promotions, such as mid-price offers, as a result of the new, closer relationship; discussions are already under way with several companies with the first offer likely this summer.

"Everything surrounding the industry happens in London, not in the mid-

dle of Staffordshire," he says. "I want to work much closer to our suppliers and to our customers. It's what happens in London that is important."

Francis's decision to move the buying team to London comes six months after his appointment as managing director of the whole THE group. He has worked for his parent company, John Menzies, for 23 years, and was previously managing director of Nintendo distributor THE games.

Following Francis's appointment, THE underlined its role in non-traditional music retailing by winning the contract to supply music, video and games to Blockbuster in October.

Despite clinching the deal, Francis believes THE has not been sufficiently proactive in its dealings with record companies. "Some retailers who work directly with record companies already have the opportunity of carrying out promotions, but it's harder if you're not directly supplied," he says. "We want to

offer these promotions to our customers."

Following the move, Francis is also looking to recruit several more buying staff, including two video buyers and an album buyer, to bring the team up to around 15 people. Last month, Declan Power was promoted to buying director and Mark Thompson became supply chain senior manager to oversee the stock management department.

Andy Adamson, previously marketing manager at EMI, has joined in the role of audio product controller, while Steve Craven has moved from Safeway, where he was category buying manager for entertainment, to THE as video product controller.

Francis says, "Everybody who has been brought into the team is well known in the business. They know the industry and have worked in it a long time and that's very important if we're going to work closer with our suppliers and retail customers."

Universal slashes price on Seahorses cassette

Universal has become the latest record company to slash the cassette dealer price of a key album in a bid to boost its chart performance.

The company has cut the cassette price of initial orders of *The Seahorses'* debut album *Do It Yourself* (released on Geffen today, Monday), from £5.85 to £3.95, allowing it to retail at around £5.99.

Universal's decision to reduce the price comes a month after a similar offer by Beggars Banquet helped its Charlatans' album *Tellin' Stories* pip Supergrass's *In It For The Money* to number one in the chart. Cassette accounted for 25% of The Charlatans' album's first week sales compared with 7% of the Supergrass album.

Universal commercial director John Pearson says the exercise could be repeated on other releases. "The Seahorses is very important for us and doing this will attract incremental sales, but there isn't an awful lot of sense in doing it with a lot of other artists," he says.

But HMV head of rock and pop Jonathan Rees warns that the industry is running the risk of cassettes following singles and simply becoming a marketing tool to get into the chart. He says there should be a wider industry debate on the future of cassette. "From a long-term view, something more needs to be done with cassette instead of just dropping the price on one or two items," he says.

The Helfgott factor adds shine to classical sales

The David Helfgott phenomenon has helped the classical sector outperform the overall market for the second successive quarter in the first three months of 1997.

Although BPI trade delivery figures show demand for classical music to be relatively static – units delivered fell slightly from 7.85m to 8.57m compared with the same period last year – its share of the total albums market increased from 7.6% to 8.0%. The value of the market increased 11.1% to £15.1m.

Decca International president Roger Lewis, who is chairman of the BPI's classical committee, attributes the

improvement to a shift away from budget and mid-price product towards high-profile, full-price titles: including film and TV soundtracks. The BPI figures show full-price album deliveries up 14% to 8.0m compared with a year ago. Full-price product made up almost 55% of the market, compared with 50% a year ago.

The film *Shine*, the life story of pianist David Helfgott, helped provide two of the quarter's biggest-selling albums; PolyGram's official soundtrack was the second biggest seller, while BMG Confino's Rachmaninov Piano Concerto No 3 performed by Helfgott was the seventh. The quarter's biggest seller was Virgin's *Adiemus*. □



Country superstar Wynonna made her first UK appearance for eight years last week, promoting The Hit Label's new 16-track album *Collection*. The singer, who last visited the UK on tour with The Judds in 1983, became the first country star to appear on National Lottery Live performing *Making My Way* from the forthcoming soundtrack to the film *The Associates* last Wednesday (2). She also performed *Change The World* on Later With Jools Holland for the TV broadcast on Saturday (24) and appeared at a reception for media and retail on Monday. She is pictured with Hit Label managing director Phil Cokell (left) and business affairs/finance director Savvas Sakkas.

PolyGram groups video sales teams

PolyGram is combining the sales divisions of its four video labels to alter the imprints to concentrate solely on marketing and developing repertoire.

Colin Lomax, previously PolyGram Video commercial director, has been appointed sales director of the combined division, FVE Retail Sales, which will oversee the sales management of the above AVI, PVL and 4Front labels.

In addition, the company has appointed Peter Smith, formerly PolyGram Filmed Entertainment European vice president, to the newly-created role of president of its entire visual entertainment business. The appointments were announced as PolyGram revealed some of its key autumn releases, including a new Boyz2men video.

● See video, p26-31

Majors step up for on-line music trial

The five majors are understood to be negotiating with a Paris-based company to join an experiment in supplying music on-line.

The Paris Music Project, which has already signed up 40 independent labels for a trial in France, is holding discussions with the majors about joining the scheme.

Currently operating in 400 homes connected to Lyonnaise Cable's Cybernetic network in Le Mans, Strasbourg and Paris, the trial is being run by French digital software group Eurodat in tandem with payment operator Kleline. Users can download tracks after

making credit card payments. Prices range from 65p (FF6) for a budget track to £1.60 (FF15) for a hit single.

Eurodat's system is capable of managing copyright by tracking when a particular piece of music is being listened to. The technology can be used on high-speed cable networks, the internet, ISDN and satellite. Website users of the jukebox-style system can download tracks on to hard disks.

Eurodat says it is in advanced discussions with the five majors. Its president Francois-Xavier Nuttall says, "Given the number of poten-

tial users, this experiment is crucial in defining and setting the legal, commercial and marketing standards for this new industry which, in five years' time, could account for 15% of worldwide sales."

EMI and Sony both acknowledge they are negotiating with Eurodat. An EMI spokesman says it has not yet decided whether to join the trial.

"Online distribution is one of the channels of the future if we can resolve issues such as copyright protection and royalty distribution," she says. "It is our intention to participate."

Brits take an impact at 'quiet' Midem Asia

by Paul Gorman

British companies hailed last week's Midem Asia as a success despite a slump in attendance in its third year.

There were 2,138 delegates and 916 companies in attendance at the Hong Kong Convention Centre, compared with 2,432 attendees and 1,130 companies last year.

The UK was the best represented country with 105 companies, but that figure was 36 down on last year. Among British companies were several wests, MCI, Dino, Beshive Trading, Lightning Exports and Lasgo.

The hall was noticeably quieter this year, but it did not appear to have an impact on business, according to executives such as 3m label development manager Roger Quail.

"There was far fewer time wasters than you get at other events," he says. "The quality of people visiting the stand was very high and we did solid business."

Collen completes the 'New Chrysalis' team

Chrysalis Records has poached Richard Engler from East West to become the company's new marketing director.

Engler, 35, joins on June 9 as the company prepares for its strongest line-up of releases since it was integrated within EMI Records 20 months ago. He replaces Gordon Biggins, who was promoted to head of A&R in January.

The appointment of Engler completes the management team under managing director Mark Collen, who says, "Over the past year, we've re-established Chrysalis as a major force and Richard will be charged with leading the artist development programme and overseeing the major campaigns over the coming years."

"He brings a wealth of experience and a great track record. I believe he will fit in perfectly with the winning culture of New Chrysalis."

Upcoming releases include World Party's Egyptology album (June 16), followed by albums by new act Felice in August and Mike Scott and Robbie Williams in September. In October, Chrysalis will release new material by the reformed Blondie and ex-Go West member Peter Cox.

Engler, who has been East West's head of US and affiliate labels for the past five years, says, "Mark's built a smashing team of people and artists at Chrysalis and I can't wait to join them. It's a great opportunity to be in at the start of so many exciting projects."

Engler will report to Collen, along with the rest of the Chrysalis management team - Biggins, head of media Katie Conroy and business affairs director Julian French. ● See Talent, p11

ELLIS TARGETS ASIANS WITH NEW LABEL

Chrysalis founder and former BPI chairman Terry Ellis is launching a new label called Tigerstar Records which will target Asian music fans.

The label, which will be based in the US, will aim to sign Asian acts as well as western artists. Its first release will be a greatest hits compilation by Garfunkel.

One factor which affected the attendance was the high cost of accommodation, some hotels close to the convention centre charged up to £400 per night.

Midem chief executive Xavier Roy says the organisation will lobby for reduced rates for next year's convention, which will again be held in Hong Kong despite the changeover to Chinese ring on June 30.

"We will be holding Midem Asia in Hong Kong in 1998 and will certainly address the price problem," says Roy. "Midem Asia is now going through a

period of consolidation," he says. "It was really frenetic in the first year and built strongly last year, but we couldn't expect it to maintain that pace. The good news is that there were more Asian companies here for Western companies to do business with."

Ellis still runs Imago, licensed to Warner Bros. It has enjoyed its biggest success over the past year with Paula Cole.

Hong Kong has not been booked as the 1999 venue and Roy says other cities are being considered. "We are looking at a range of options," he says. "Bangkok is one, but there are many other possible locations. It would be great to hold it on the Chinese mainland."



KD Lang gave a preview of her new album *Drag* at a showcase at London's Ronnie Scotts last Tuesday. During a 30-minute performance accompanied only by pianist and long-term collaborator Teddy Borowiewicki, Lang sang a cover of The Hollies' track *The Air That I Breathe*, Don't Smoke In Bed and a version of *Till The Heart Caves In*, one of the last songs written by Roy Orbison with *T Bone Burnett*. The album, produced by Craig Street and released by WEA on June 23, will be preceded by a performance by Lang on BBC2's *Later* this Saturday (May 31).

NEWSFILE

Morton makes move to Intermedia

Steve Morton is joining Intermedia PR as a director. For the past six years, Morton, 32, has worked in promotion at Epic, 4AD and Creation, handling bands such as the Manic Street Preachers and The Lightning Seeds. Intermedia managing director Nigel Sweeney has also made Jacqui Quarie a director. She has worked with Intermedia acts such as Simply Red and Louise.

Select goes daily at Glastonbury

Empic's Select magazine is to produce a daily newspaper at next month's Glastonbury Festival, as part of a deal which sees the magazine become a media sponsor of the event along with *The Guardian* and the BBC. Three free 16-page *Select Daily* tabloids will be produced by a team of six on-site editorial staff. *Empic* is also producing the free festival programme, edited by former *Select* editor Andrew Harrison.

Golfers join piracy fight

Bard, the BPI and the British Videogram Association are staging a celebrity golf tournament to raise funds to fight piracy. Entry to the event, at Foxhills, Ottershaw, Surrey on August 27, costs £1,000 plus VAT for a team of four. Hole sponsorship is also available. For more details, telephone Bard on 01202 292 063.

Arista recruits new head of press

Lisa Stansfeld's publicist Louise Greidinger has been appointed as head of press at Arista Records. Greidinger previously worked for Laister Dickson (now LD Publicity) and Big Life before setting up her own public relations operation.

Midem Asia

Figures used as part of the Midem Asia special report in last week's *Music Week* should have been attributed to the IFPI and not as published.

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Breaking tradition as a 'music person' runs the UK channel

You might think Christine Boar would have enough on her plate just as a new into her new job running MTV's new UK-only service.

But, rather than sitting in the office focusing on her crucial new role and the inevitable mound of paperwork, Boar was on the road last week – heading to Barcelona to interview Radiohead for the channel.

"It is unusual for me to be doing an interview," she admits. "But because I'm a big fan and because I know the band, I thought I would do it. It's not really part of my job, but I really like doing it."

Such enthusiasm is typical of the 36-year-old who, over the next few months, will be responsible for defining the new look and sound of MTV in the British Isles. As head of programming and production for MTV in the UK, Boar takes charge of all creative output of MTV's feed to the British Isles as its Europe-wide network is broken up into smaller units.

While the fine details of MTV's specialist UK service are still to be confirmed – including the date of the changeover and a precise outline of the new schedule – both Boar and her boss, Michiel Bakker, managing director of the Northern Europe division of MTV Networks Europe, are actively developing the plans.

MTV will now more closely reflect the UK market it is serving, says Boar, meaning that, alongside more cosmetic changes such as the introduction of British VJs and the ditching of the 'Central European Time' schedules, the new, UK-only MTV service will move towards higher rotation and earlier stop-off of videos.

"The UK charts have as fast as they are, the UK service will be a much faster channel," says Boar. "I see that as involving the rest of the business, too. I want us to have a very interactive, supportive kind of relationship with the music industry."

The speed of the market means that Boar is keen to support tracks before release, an area in which MTV is seeking industry backing. "I've never quite understood why videos are produced so late in the day. Often we don't get a clip until the week of release or after that. I would like to be

CHRISTINE BOAR

THE CHRIS BOAR



playing tracks at the same time as they are being playlisted on the radio."

Already Boar and Bakker are attempting to schedule meetings with UK labels to outline their plans and get some feedback.

Promotions executives in particular are looking forward to forging a relationship with the woman who gave Oasis their first airing on Radio One, and who, according to one pluggler, helped break Gene. Cast and the Longpigs as producer of Radio One's Evening Session.

Boar is a popular figure, known for the hand-made Christmas cards she sends to friends in the business, an enduring passion for REM, an often exhausting work schedule and her broad taste in, and love for, music.

Her appointment is welcomed with genuine glee among friends and colleagues.

"Christine is fantastically

FAST FOWARD

Christine Boar (b. January 25, 1961) 1983: joins the BBC as a secretary and works in a series of departments 1987: having worked her way up to production assistant, Boar becomes a researcher 1991: joins the Virgin-owned syndication company Radio Radio as a producer 1991: in a spell as a freelance she works for GLR, Chrysalis TV, K&S FM and promo company Pressure Productions 1993: returns to Radio One as a trainee producer 1993: takes over as producer of the Evening Session 1994: quits the Evening Session to work on various projects at Radio One 1995: joins MTV Europe as head of talent and artist relations MTV Europe (Northern) and V1 in the UK May 1997: promoted again to head of programming and production for MTV's new UK service

enthusiastic," says head of BBC Music Entertainment Trevor Dann, whose GLR show was produced by Boar for a week in the late Eighties and who also hired her as a researcher in the same period. "She is completely devoted to her work."

Friend and former colleague Chris Whetton, Radio One producer and now deputy producer of Top Of The Pops, is equally effusive.

"She is a fantastic woman. It is terrific news for MTV to get someone who knows music and the UK industry like she does," he says.

"One of the great things about Christine is that she does have such broad tastes," adds Appearing's Scott Pearing.

"She is into pop as well as the new artists, and understands the concept of developing an artist."

The new UK-angled MTV aim to work closely with the record industry to

break new acts, says Boar, with its narrower market focus freed from the frustrations of a pan-continental service which could only justly supporting acts of a certain stature. "I really love Sympatium, but I haven't been able to play it there except at night because it's too early in their career on the continent. Here in Britain, though, they are a buzz new band and we will be able to support them."

When Bakker talks of Boar, he highlights her background as a music and radio person. Indeed, besides a spell working for a promo production company – "Because of that I know how a video is made and what goes into them," she says – Boar's career has rarely brought her into contact with MTV until she joined just seven months ago.

For the past 14 years since joining the BBC as a secretary, she has spent most of her time in radio. But that is viewed as a strength by Bakker.

"Christine comes from a radio perspective which will translate very well to MTV," he says.

"It's a new approach for me to have a music person run the channel. She will have a fresh look at what we do and it's my job to make sure she gets the feedback to make changes as she sees fit."

Already Boar has implemented the first in a series of visits to schools to take to MTV's young viewers, such visits will now form a central part of the channel's on-going research work, according to Bakker.

Boar is no stranger to the sort of change being experienced at MTV, being one of the few individuals to survive the era of DJ, Simon Bates and Johnny Beating and their successors Jo Whaley, Steve Lamacq and Trevor Dann at Radio One – and survive.

"It is ironic that Radio One went through that period of change just before I left," says Boar. "It was difficult at the time, but it is such an improvement."

Certainly, the music industry will be hoping that the new-look MTV can have as much influence in breaking new acts as Radio One has had.

Martin Tait

A pure pop agenda has seen TOTP magazine outstrip its rivals

Top Of The Pops magazine editor Peter Loraine has a secret formula. It's so simple, it's beautiful. And it's helped the BBC monthly to become the UK's biggest selling music magazine. But Loraine's competitors are still fumbling in the dark to discover what. What is it? Free copies? Expensive cover girls? A night out with Geri Spice? No.

"We just print pop," says the baby-faced monarch of music mags. "It's as easy as that."

Thus, while TV Hits, Sugar, Just 17 and arch rival Smash Hits water down their pop with an editorial mix of TV soaps, films and other teeny topics, TOTP has led its target nine-to-13-year-old, predominantly female audience an undiluted diet of Britain's most successful pop.

It has paid off handsomely and, with a year-on-year sales increase of 14.1% to 253,000 in the latest quarter, ABC figures, TOTP has snatched the crown from the rejuvenated Smash Hits (up 9.8% to 269,000).

Perhaps more remarkable than outstripping Smash Hits sales – even though Smash might edge it out for a fortnight, Smash Hits still sells more per month than the monthly TOTP – is the time in which TOTP has achieved

POP ON THE TOP

Peter Loraine (b. July 24 1971, Wirral). 1986: starts looking for new acts group Bananarama. The group's management appoints him head of fan club 1990: joins BBC's Fast Forward as staff writer. Works under editor Nicky Smith eventually rising to deputy editor 1991: gives up Bananarama fanclub 1994: leaves Fast Forward to join Just 17 as celebrity editor. Stays three months March 1995: Smith wows Loraine back to the BBC to oversee the launch of TOTP magazine August 1996: ABC figures put TOTP magazine ahead of Smash Hits in UK sales for the first time, at 191,600 February 1997: TOTP magazine becomes the best-selling music magazine in the UK

it. Launched only two years ago, TOTP's first ABC was less than half the current one, at around 120,000.

"Oh yes, we're very smug at the moment," says BBC Youth Magazines group editor and Loraine's mentor Nicky Smith. "Empag has always been the enemy and Smash Hits has always been the target, but when we started we thought it wasn't achievable."

Loraine says it took four issues to

PETER LORAIN



find the pure pop formula; the initial brief pitched the title as an older readership.

A busy and colourful redesign by issue seven repositioned TOTP magazine firmly at the average 14-year-old. Early indie cover stars – such as Justin Frischman and Brett Anderson – were ditched and, although rock or indie groups appearing on the TV show are featured, precedence is always

given to boy or girl bands.

Also gone are the wordy features, replaced by fresh snappy news, snippets of gossip and a characteristic magazine-speak so regular readers feel they are part of the club.

But the 25-year-old editor of TOTP realises the magazine owes much of its success to the TV programme it was spun-off from.

Because of the magazine's access to the TOTP studios, it has unrivalled access to the hottest behind-the-scenes stories. "The sky is the limit for us with up to 30 bands' backstage each month," Loraine says.

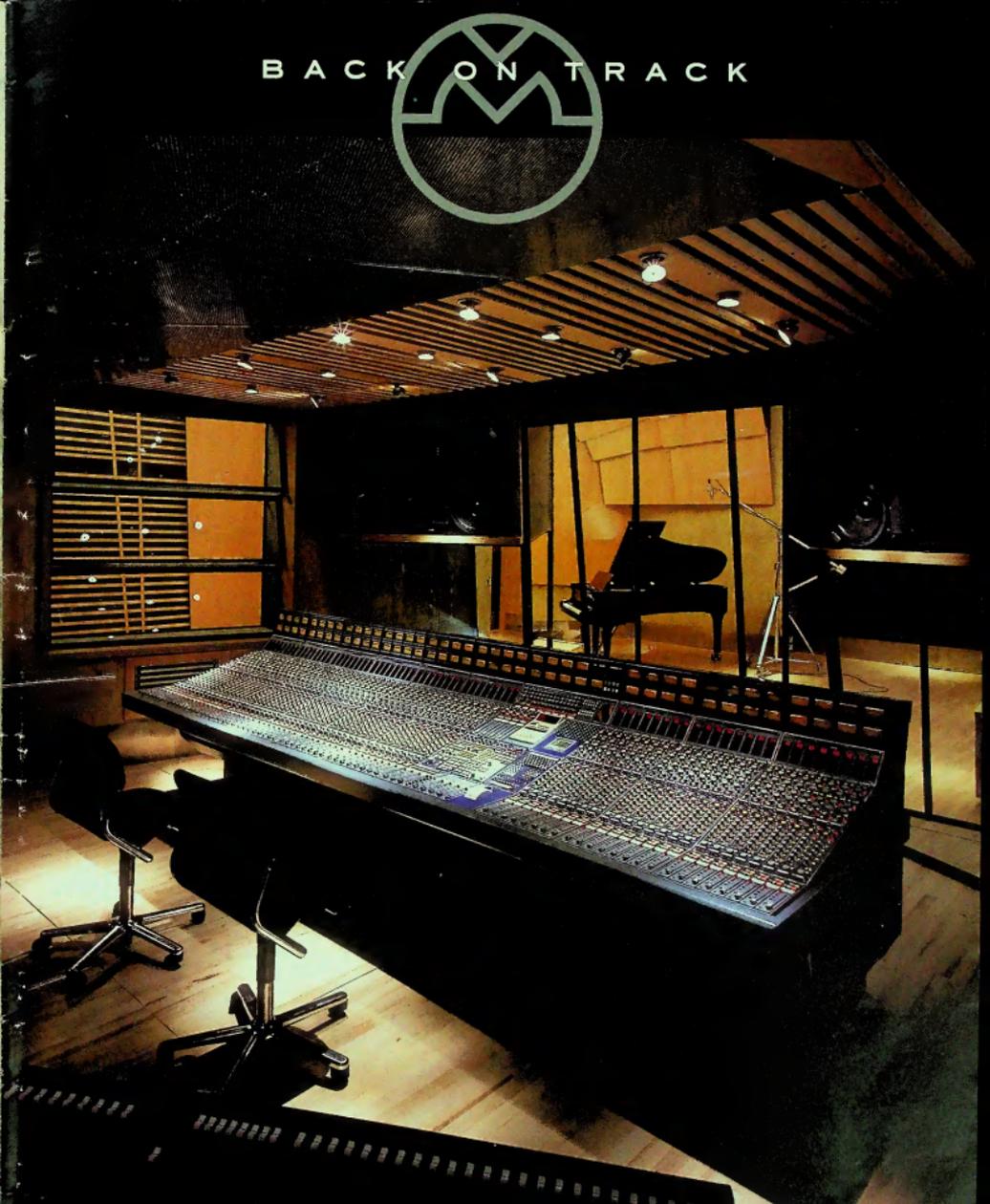
Loraine is not yet convinced by the argument to take TOTP fortnightly, although one suspects he may change his mind if it brings him nearer to achieving the holy grail of 800,000 sales registered by Smash Hits during its halcyon years.

"Everyone is resigned to the fact that will never happen again," he says. "But if someone said at this time last year we would be selling nearly 300,000 copies I just wouldn't have believed them."

And with the new year of ABC figures in August expected to show another substantial leap, being market leader is a position Loraine is clearly growing used to.

Robert Ashton

BACK ON TRACK



METROPOLIS



THE FOCUSRITE NOW IN STUDIO A 0181 742 1111

Sales growth finally tails off, but the picture remains rosy

Five years unbroken growth had to come to an end, but sales are still in a healthy state

So the bubble has burst. After five years of uninterrupted growth, the album market took a fall in the first quarter of 1997.

In the opening three months of this year, album sales fell by 7.1% to 41.4m compared with the same period last year. It was the first quarterly year-on-year fall since the end of 1992.

The last BPI report did actually show a fall—in the moving annual totals, a broader snapshot of the market representing deliveries in the most recent 12-month period. But while that decline from 208.5m to 208.4m in the final quarter of last year was negligible, the new fall of 1.6% to 205.2m units (value £952.6m) is clearly of more significance.

Such a dip was inevitable sooner or later; the market simply could not be expected to grow at the same rate that has been achieved over the past four years.

BPI general manager Peter Scapling stresses that the current figures are only poor only in comparison with what was a spectacular first quarter of last year led by the Oasis album (What's The Story) Morning Glory? and a slightly earlier Now! album release. To further weaken the figures, this year's first quarter also ended on a low sales weekend with two bank holidays around an unusually early Easter.

As Scapling points out, though, current sales levels are still buoyant—the first quarter album delivery figures are more than twice the size of a typical first quarter in the mid-Eighties. Indeed, this is the fifth successive report showing 12-month album deliveries above 200m, a level never reached before the start of last year.

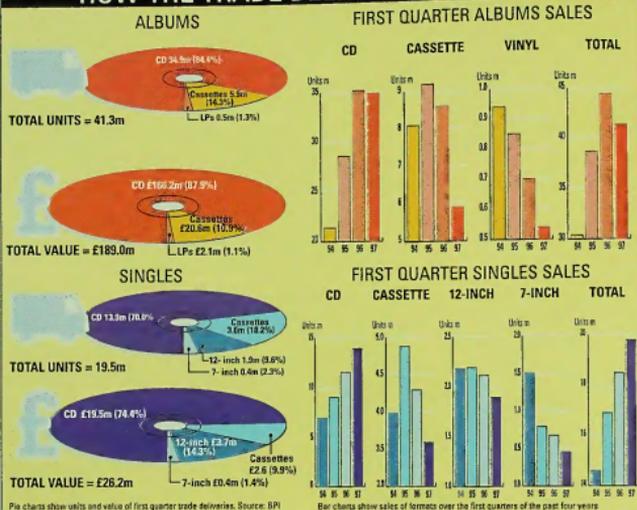
And it is, after all, only three years since album deliveries struggled to push above 150m units.

If the first quarter decline in the album market can be compared to any one issue, it is the collapse of the cassette as a mass market format. The trade delivered just 5.9m tapes in the first quarter, down a massive 30.9% on the 8.6m units delivered in the same period the previous year.

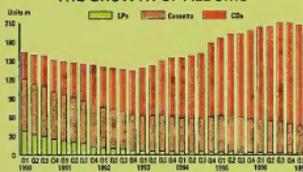
Strangely, cassette has historically fared poorly in the first quarter—it has been its worst time of the year in each of the past five years—but this year's decline appears particularly steep. The first quarter is the first in which the cassette's share of the overall sales market has fallen below 15%. It is down to 14.3% and, to underline how far the format has fallen, it is worth considering that as recently as four years ago it regularly claimed a 35% plus share of the market.

While many are sure to emphasise price as one of the main reasons why the format is in such trouble—retailers at last month's London Music Week urged record companies to price their tapes more competitively in a bid to stall the format's decline—an overall trade price has not risen significantly.

HOW THE TRADE DELIVERIES SHAPE UP



THE GROWTH OF ALBUMS



The £3.49 unit price is 7% up on the same period last year, but remains in line, and often below, the sort of trade price that was offered throughout 1993 and 1994.

Whether the move towards using cut-price cassettes to boost incremental sales (see story, p5) will help halt the decline of the format will no doubt become clear as the year goes on.

It may be that the cassette's demise is simply being hastened by the growing popularity of CD. While the total number of CD units delivered in the first quarter slipped slightly, by 1.0% to 34.9m, the format's share of the album market reached a new high of 84.4%. This is the first time the format has edged over 80%, and it could well reach 90% penetration by the year end.

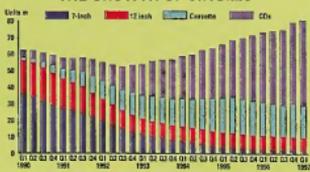
Compact disc also fared remarkably well in the singles market. Of the 19.8m singles sold to trade in the first quarter, 70%, or 13.9m, were on CD. It is an

equally remarkable climb for the format, which only three years ago accounted for just 47% of the market. In singles, the improvement is almost certainly connected to the increasingly low price of the format which, two years ago, sold to trade for between £1.90 and £2 a unit and now costs, on average, £1.41.

The strength of the CD single—sales in the first quarter, up 20.7% on the first quarter of last year—is the sole reason why the singles market recorded an improvement of 6.7% on what was an immensely strong first quarter last year.

Just as Babylon Zoo pushed the market to previously uncharted highs in the first quarter of last year, No Doubt, Spice Girls and No Mercy this year propelled it even further to the biggest first quarter figure since the mid-Eighties and a 12-month total of 79.5m which has been bettered only in 1978 and 1979.

THE GROWTH OF SINGLES



In contrast to the fortunes of the CD, each of the other three formats are ailing. While seven-inch sales slipped further to 447,000 units and 2.3% of the market, the 12-inch format's share slipped below 10%, resting at 9.6% with 1.9m units sold to trade.

By the end of the year, vinyl will almost certainly be accounting for less than 10% of the singles market for the first time, seven years after it dropped below the same threshold in the albums market.

The cassette single, too, slipped to its lowest sales level for many years with just 3.6m units sold, amounting to 18.2%.

It is the first time it has claimed a share of less than 20% since the early Eighties despite a dramatic drop in price; average trade price has plummeted 27% in the past year, from between £1.10 and £1.00 over the past three years to 72p in the first quarter of 1997.

Martin Taylor



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WIRELESS

A LIGHTER SHADE OF POWER

In the absence of a chart to gauge the changing face of British guitar music in the Nineties, the careers of Paul Bardley and his songwriting partner Phil Murphy offer a revealing insight.

At the beginning of the decade, they were acclaimed exponents of primal guitar noise in doggedly leftfield Maenicians Moly Half Head.

Combining the basic rock 'n'roll instincts of the Stooges with The Fall's willful obscurities, Moly Half Head garnered plenty of plaudits but were unable to turn acclaim into sales.

That looks about to change with the advent of their new band Wireless and the move towards a lighter, more song-based sound demonstrated by their debut single I Need You.

In retrospect, Bardley is philosophical about his previous band's demise. "It just got a little bit stale. In the end, instead of hating away and exhausting ourselves, we decided to call it a day."

But the experience has helped Bardley to shape his new vision for Wireless. "It was quite difficult music", he says. "You might feel like you're writing music that can be shared, but that wasn't the case with Moly Half Head. It could only ever appeal to a limited number of people. Wireless are the opposite to that."

Driven by his desire to continue making music, Bardley and Murphy

recruited keyboard-player Chris Picken, bassist Michael Darling and drummer Basil Creece.

"We just wanted to get on with doing something else, so we wrote some songs and put the band together. We did a demo quite early on, touted that around and got a good response."

The band signed to Chrysalis and then went into the studio with producer Bruce Lampcov. The heavy riffs and uncompromising drone of the Moly Half Head sound were replaced by songs organised around acoustic guitars and Bardley's hitherto hidden knack with a vocal melody.

Traces of their former rock'n'roll sensibilities are still audible but, with an understated rhythm section and arrangements that use sweeping string orchestrations, Wireless create a sound that's undeniably organic in feel.

The B-side to their debut Don't Walk Away borrows a thumping northern soul drum beat, while the debut that Still Say The Same Things owes to Dexy's Midnight Runners also indicates the influence that Wireless draw upon. It's no coincidence, then, that a publishing deal has been signed with Alan McGee whose roster at Creation now includes Kevin Rowland.

Chrysalis head of A&R Gordon Biggins sees Wireless as part of the ongoing transformation of the label and he is confident about their chart



potential. "Paul is a brilliant frontman and a great lyricist and he knows where his songwriting talents lie now" he says. "Add the fact that he's got some great musicians around him and collectively they're a brilliant outfit."

In contrast to the oblique position he took in his previous incarnation, Bardley views Wireless as a singles band and thinks their relationship with Chrysalis will provide a platform to launch an assault on the charts. "We want to appeal to as many people as possible. We feel that we've

got a lot to offer and Chrysalis understand what it is that we're trying to do. Without sounding like a bit of a twat, I really feel that we've got a lot of big songs."

Biggins, too, is confident that the relationship can be productive. "I'd like to see Wireless realise their ambitions," he says. "The great thing is that I love them. I think they're great, and if you truly love something and have a real passion for it then you should work hard with it. It becomes a lifestyle, not a job." **Neal Spence**

Act: Wireless Project: single Label: Chrysalis Songwriters: Bardley and Murphy Producer: Bruce Lampcov Publisher: Creation Released: June 9

GRASS-SHOW

FOOD'S FIRST FOREIGN FIND

Right now, excellent bands from Sweden seems to be emerging almost every week, and the witty, bouncy, retro-fueled pop of Grass-Show should finish off the traditional musical associations with Abba once and for all.

Grass-Show have drawn critical acclaim for their sharp, snappy singles: 1962 and Out Of The Void, as well as their debut Top 40 hit, the rereleased Freak Show. Their forthcoming album Something Smells Good In Stinkville, released through Food/Parlophone on June 2, contains plenty more sly, new wave-tinged pop that recalls variously XTC and Elvis Costello.

Grass-Show's founders Peter Agran (vocals/keyboards) and Erik Kinell (vocals/guitar/bass) hail from the small town of Falun in central Sweden. Kinell is at pains to point out that the duo have little in common with the recent wave of acts from his country to break through there, led by The Wannadies and The Cardigans except, he jokes self-deprecatingly, "bad English".

Stylistically, Grass-Show have much more in common with early Eighties American and British pop. "It's very hard for a new band to avoid their influences and be totally original," says Kinell. "By the time we do the next album, we'll be sounding totally unoriginal."

Fact is, they do it very well, surrounding their influences with a pristine production which gives it a contemporary edge. Stinkville was

released last year on EMI Sweden, although Grass-Show have been around a lot longer than that, having spent years shaping their sound after a long struggle to get a deal, only signing to EMI after they had a radio hit with a song called Illusion.

The band then bombarded the record company with demos for a year in order to persuade them to do an album. "The usual practice in Sweden is to release singles for two years before you release an album," explains Kinell. Surprisingly after all this effort, Stinkville has not been well received at home. "They didn't understand it or didn't want to," says Kinell. "They think it's boring retro pop."

Food boss Andy Ross, however, would disagree. Handed a tape by Grass-Show's publisher, he took it on holiday and ended up playing it to death. Inevitably the band became Food's first non-UK licensing deal, although in practice Ross is working with them like he would a domestic signing.

"Since the album came out over there, the bulk of the work has taken place in this country," says Ross. "There's a requirement to get them out touring at the right time to expose them to the right audience."

Grass-Show are currently on their fourth UK tour and their second supporting Food's latest success story, The Supernaturals. "We're trying to have them follow in each other's footsteps," says Ross. "Because people



who like The Supernaturals are the sort of people who'd like Grass-Show."

Ross has also tempered with the original Swedish album, substituting two new tracks from earlier demos, rather mystifying the band in the process. "To be honest, I think anything we did three years ago sucks, but Andy liked them," confesses Kinell.

Ross says, "I told them the world doesn't know who they are and your first album has to have your best songs. Now we have the best album at our disposal."

One song that remains from the original is Grass-Show's rockin' cover of Ace Of Base's All That She Wants. "The label wanted us to do a cover and it was the least expected one we could think

of," explains Kinell. "It informs a sly sense of humour that reflects their music, though Grass-Show are adamant they want to be taken seriously. "It's a bit weird," says Kinell. "It's produced in a foolproof kind of way, but we try to do a good job on every level - songwriting, lyrics, production and playing. There's a lot to discover."

What is that about Swedish pop at the moment? "I don't know," admits Ross. "But there's tons of the stuff!"

To prove the point, he's just signed another Scandinavian sensation, Superswirls, and is lining up another. "There's a very creative environment in Sweden currently and that's what Grass-Show have emanated from."

David Knight

Act: Grass-Show Project: single/album Label: Food Songwriters: Kinell/Agran Publisher: Ar Chrysalis Scandinavia Producer: Ronald Bood Released: June 2

One to WATCH

COFFY

Reviewing cover from *Stress* with The Sex MCs. Coffy delivers her solo island disco. See *Witness*. You Say a sumptuous cabaret groove that should launch a promising career.



ROBBIE WILLIAMS

HARD WORK LEADS TO LAZY DAYS

The 24-year-old solo freshman Robbie Williams takes a further step towards contemporary, guitar-based pop when he releases his third single *Lazy Days* on July 7.

"I just wanted to capture the feeling you get on a summer day when you're drunk and you're rolling about on the grass with the person you love next to you," says the impish, stubbly singer.

Tim Clark of IE management, who now has Williams on its books alongside Bryan Ferry and Joe Strummer, adds, "*Lazy Days* has a very summer appeal, the perfect soundtrack to punting down the river."

And Chrysalis managing director Mark Collen says, "*Lazy Days* marks a definite progression for Robbie. This is a major repositioning exercise in his career, but this isn't something we've forced on him."

"This is something that comes from Robbie and we've been in agreement with him from day one."

Collen admits it will be tough to reinvent the former Take That singer, but he is confident that the attempt will succeed. "This personality is big enough

to do it. We believe he is now a very contemporary artist as opposed to someone working in the market Gary Barlow is trying to reach."

Williams says, "I can't do the Gary Barlow sort of stuff. I'm not slugging him off, but I'm putting my cards on the table, saying, 'I'm cruising over, does anyone want to come?'"

'I'm very scared because it's such a fickle market. Sometimes I think, 'What have I taken on here?'

Even though Williams has reached number two with his first two solo singles — *Freedom and Old Before I Die* — he admits, "I'm very scared because it's such a fickle market. Sometimes I think, 'What have I taken on here?'"

The new single is an old Lemon Trees tune, left in the vaults by the band's Guy Chambers, once keyboardist with World Party, who has co-written most of Williams' debut album.

"The first time I went round to Guy's, he played me the track," says Williams. "I thought it was great, but I didn't like the lyrics, so I wrote some of my own." Chambers has been able to add weight and experience to Williams' transformation from teen icon into a more ambitious musician.

"It was a turning point," says Williams. "I basically took a year off after I left Take That apart from releasing *Freedom*, which was my vain attempt to go, 'I'm still here, don't forget about me!'"

"Before *Guy* came, I'd written nothing of any great standard. It's only to be expected really, because it was the first time I'd tried doing it. I'd written about 30 songs and only one of them is on the album."

"We went into a studio, banged off four songs in one day and ended up writing the whole album in a week. Except they've got a couple of songs up on the studio wall which I haven't actually finished yet."

The album, yet to be titled, is scheduled for the autumn to coincide with a UK tour. Collen believes it will

contain three or four more singles. "This campaign is going to run through into 1998," he says.

Faced with such gung-ho confidence, Williams is hoping to fatten his catalogue of solo songs with more collaborations in the next few months.

He says, "I'm writing a song with Ian Brodie from The Lightning Seeds and Noel Gallagher wrote a song for me over a year ago, called *Freedom*, funny enough. I only remembered it last week. I'd better ask him about it, hadn't I?"

Williams is certainly candid about the subject matter of his new material. "There's one called *South Of The Border*, which is about me losing the plot last year and then regaining it after a visit to my mum."

A ballad, *Killing Me*, "is a look at the point where Robert became Robbie. We wrote it in a really bad studio in Stoke."

Chambers may have added depth and structure to the melodies, but the singer's manager argues they only work because Williams has successfully moved on from Take That's harmonising into a confident and varied lead vocalist.

"The only thing we weren't sure about was whether he could sing," admits Clark. "There wasn't enough to the vocals on Take That records for us to really tell whether he had a great voice or not. *Freedom* didn't give much away either. What we've discovered in the making of this album is that he can really interpret a song."

"It was more difficult singing Take That stuff," says Williams. "I had nothing to do with me really, but this time the melodies came from me and the lyrics come from me, so it's a lot easier for me to sing them."

His way with a lyric is demonstrated on the track *Life Through The Lens*, which is a witty account of "it-girl" life, couched in rhyming couplets worthy of Neil Tennant.

Williams has certainly had plenty to write about since splitting with Take That in July 1995, including contractual wrangles with former manager "I'm being sued by three people at the moment, but it's getting sorted," he says.

He has also struggled with drug and alcohol problems which have destroyed careers more robust than his own. "I've known a lot of people who are no longer with us due to substance abuse," says Clark, "but Rob is addressing his problems."

Williams claims, with a grin, "I'm handling it. I haven't gone into rehab. I've just got some things about them making you brush the floor with your toothbrush." Steve Malmis

Act: Robbie Williams Project; single/album Label: Chrysalis; Songwriters: Williams/Chambers; Producers: Chambers/Steve Powers; Studio: Maison Rouge; Publisher: EMI Music; Released: July 14

STEVE LAMACQ ON A&R

When they go through their jacket pockets, most people find old bus tickets and half-eaten chocolate bars — not me. Not the A&R fraternity either. You find a top you haven't worn for days and demos everywhere. I was told recently that one guy from a band goes round gigs secretly dropping demos into A&R people's pockets — doesn't say hello, just slips in the tape and does a runner. It's like pick-pocketing in reverse. Scary. I think I might have mine sewn up... Anyway here's a couple of recent "pocket" submissions. The **Croquettes** (frayed blue Teddy Smith top), start like The Levellers, turn into a jangler version of the Sultans Of Ping, then into a rabbleish terrace-cant pop band. Reminds me, in places of current Irish flavours **The Hitchers**. Second

out is a tape by **The Ildependents** (green Holmes jacket) which is a mixture of Sevantes and scratching, but also has one brilliant mellow dance tune on it. I can't give you the title, because there's no tracklisting. Damn!...On to some of this week's movers and shakers, starting with, well, **Mover**, the first signings to The Bluetones' Superior Quality label and from the same management stable. They're currently polishing up their live set, but there's a low-key seven-inch out called **Kick The Beam**. Best gig of the week: **Chey**, the four-piece from Switzerland, who've been playing some gigs and seeing a couple of labels. **Chey** came on as support at The Garage and said "Hello, we're **Chey** from Switzerland. Please don't throw beer at us,"

completely oblivious to the fact that none of the skate-punk audience waiting for **Buck Wild** are actually drinking any beer. **Chey** look shy, but deep in concentration. This is where **Dinosaur Jr** meet **Dodgy** with a touch of **Sebadoh** in there, too (probably something to do with the Lou Barlow-style glasses). A second indie single is expected later this year...**Eyore**, mentioned a couple of weeks back, have one of their tracks featured on **Brighton's Best Bands 1997** on **Hag Records** (which also features a thrashy pop effort by **Touch Down Jesus** and a really curious, scary dance track called **Tibetan Trance** by **Max Pashmi**). **Eyore** play London's **Dublin Castle** this Saturday (May 31).



One to WATCH

RIALTO This London-based quartet with a taste for British pop could crack the charts with their melodic, dreamy second single *Broadcast* (on East West) if TSOE will help to make up to them.



The word comeback is overused in the music business. In these fast moving times, it is regularly applied to any act releasing a record after more than a couple of years' absence. But for a band to return after a bitter break up and an interlude of nearly a decade is not so much rare as unheard of.

Back in 1988, Echo And The Bunnymen stood on the verge of breaking through to the big league, particularly in the US where the band reached the Top 20 with a cover of The Doors' 'People Are Strange'. But that progress was brought to an abrupt halt when singer and frontman Ian McCulloch announced he was quitting.

Now, nine years down the line, the band have reformed. A new single, the ironically-titled 'Nothing Lasts Forever', is released through London on June 16 and an album, the less ironically-titled 'Evergreen', will follow a month later.

This would be an achievement in itself, but the enthusiastic response and the critical praise already directed in the band's direction is little short of remarkable. 'Nothing Lasts Forever' has been made single of the week on two different daytime Radio One shows (including Mark Radcliffe's breakfast show), while many US stations have already playlisted it, including Washington's hugely influential WUSA, which demanded the band's presence for one of a series of showcases. Old fans, meanwhile, are dusting off their combat gear.

"Nine years is a while, but it's all

ECHO & THE BUNNYMEN

RETURN OF THE MAC

about timing," says an ever-confident McCulloch. "And nine years seems like a good timing. Three would have been bad. No one was ready for us to get back together then; likewise, if we'd waited any longer, it would have been too late."

Nothing Lasts Forever sounds like the Bunnymen of old: cool, laidback, richly melodic - imperious in fact. Something Liam Gallagher is well qualified to understand, which is why the Oasis frontman barged into the studio and demanded to do a backing vocal during the recording sessions.

"It was totally unplanned," maintains McCulloch. "But you had the coolest singer of the Eighties in one studio and the coolest singer of the Nineties in the next. It was perfect."

For the record company, it was a case of damned if you do, damned if you don't. Not only could the band be said to be reaping a float of nostalgia, they were also trading on a hipper band's kudos.

"We agonised over whether to release this as a single, because it's easy to be cynical about it and trample down the attention to Liam or depend on it," says London's A&R director Mark Lewis. "In the end, we realised we had to release the best record and the response has more than borne out our decision."

Lewis, a Liverpoolian who was A&R director of PolyGram Music until last August, made the Bunnymen one of his first signings on his appointment to London Records.

Did an emotional attachment influence his decision? "Not really, because The Clash were more my band and I have a history of signing young

bands," says the man who struck publishing deals with Cast, Longpigs, Alisha's Attic, Mansun and Super Furry Animals.

"People with more experience warned me against signing them, telling me there was no way I could recreate that vibe. A couple of months ago, there was no feeling for the band, but now everyone seems to want to jump on the bandwagon.

'I discovered that ability to write songs with a generic emotional feeling again, simple heartfelt things'

— Ian McCulloch

"I know it's not down to nostalgia because, when we initially went to Radio One with this, they turned the concept down. They said they didn't see the relevance, but they changed their minds when they heard the record. When a great group makes a great record, you're always got a chance."

He is not just referring to the single. Evergreen is an impressive album whichever way you look at it. Picking up from the band's 1984 album Ocean Rain, it offers sweeping, panoramic rock on tracks like 'Altamont and Lush, sensitive string-laden knee tremblers like 'Don't Let It Get You Down and Just A Touch Away.

What makes the whole scenario all the more unlikely is the way the remaining members of the band chose

DISTANT ECHOES

Echo And The Bunnymen formed as part of the burgeoning Liverpool scene in 1978 from the ashes of The Crucial Three - Peter Wyke, Julian Cope and Ian McCulloch.

Featuring a line up of McCulloch, Will Sergeant, bassist Les Pattison and a drum machine (the Echo of their name), they swiftly augmented their sound with a real stickman, Pat De Freitas.

Managed by Bill Drummond and David Boffe, the band swiftly installed themselves as the coolest rock act to emerge from the ashes of punk, playing an incendiary mix of rock, psychedelia and Gurt Bacharach.

They released four albums - 'Crocodiles', 'Haven't You Heard', 'Paroxysm' and 'Ocean Rain' - before the strain began to tell. De Freitas took extended leave before an eponymous fifth album appeared in 1987.

Six months after its release, and while the band began to taste real success in America, McCulloch quit for a solo career which was to consist of two LPs, 'Candleland' and 'Mysterio'. The untimely death of De Freitas should have consigned the band to history, but Pattison and Sergeant persisted with a new line-up. They finally called it a day when Sergeant discovered ambient music with Gids before reuniting with McCulloch in 1995 for 'Electrification'.

to continue for several ignominious years after McCulloch's departure and the way they have set aside the semi-reformation on Warners as the noisy Stogies-meets-Nirvana collision that was 'Electrification'.

"That was a stepping stone really," says McCulloch. "It was as much about finding out whether I could sit on a tour bus with Will for a month. But I knew if we made a record like this as 'Electrification', we'd sell a thousand times less. Why make great music that no one wants to hear?"

Putting aside any thoughts of past improprieties, the recording for Evergreen took place over a mere six weeks at The Doghouse and Abbey Road, preceded by a couple of months deming material in McCulloch's basement last autumn. The project was mixed by Cliff Norrell, who oversaw REM's 'Automatic For The People'.

"The enthusiasm took us through it so quickly. I was basically at the helm, arranging everything and writing," says McCulloch.

His enthusiasm suggests he had been waiting for this opportunity for years, even though he attributes the band's reformation to continued requests by manager Will Sergeant.

"I've been putting it off for years. There's a few songs that I've had for a long time that I was saving for another setting. That setting proved to be the Bunnymen again. Nothing Lasts Forever is five years old. I did want to use it for 'Electrification' or myself. My songs come to life with Will's guitar and Les on bass.

"I wrote everything on an acoustic guitar like I did with Killing Moon. I discovered that ability to write songs with a generic emotional feeling again, simple heartfelt things."

If a question mark remains over the band, it is the tension between Sergeant and McCulloch that split the band as they teetered on the brink of reformation in the late Eighties.

"One of the reasons I did this was that I believed in it," McCulloch insists. "Luckily, my positivity will always outweigh Will's negativity. What's going on now is so exciting. This is the best part of my career so far because we were in limbo and now we're back and everyone wants to hear us."

Mika Pattison

One to WATCH

DAWRIN PRICE
Underworld's official DJ releases his debut album with November on June 23. Under The Signposts is lush, twisted and polished techno ballad. Kraftwerk and Detroit roots.

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Act Echo And The Bunnymen Project: single/album Label: London Songwriters band Studies, The Doghouse/Abbey Road Producer: seil Publisher: Warner Chappell Released: June 18/July 7



Thirteen proves to be a lucky number for Eternal who, having previously reached the top 15 with their first

dozen singles, debut at number one with their 13th, I Wanna Be The Only One. The record, on which the girl trio are joined by US gospel star Bebe Winans, sold 160,000 copies last week. That's their highest weekly sale recorded by a number one so far in 1997, being inferior only to Tallies registered by the Spice Girls' Mama Who Do You Think You Are and No Doubt's Don't Speak.

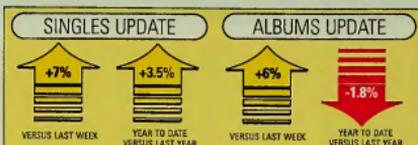
I Wanna Be The Only One is the third hit lifted from Eternal's third album Before The Rain, which peaked at three in March and which re-buanded 36-14 this week. It's also the first number one for First Avenue, the management and production company set up by Oliver Smallman and Denis Ingleby six years ago. Via licensing deals with EMI, BMG, PolyGram and Sony, First Avenue has released more than 70 singles and achieved a near 100% Top 70 strike rate, with 27 records becoming Top 10 hits. Louise, Michelle Gayle, MN8 and Dina Carroll are among their signings and the company receives 170 demo tapes a week from young hopefuls.

Eternal's success is bad news for Sarah Brightman and Andrea Bocelli, whose duet Time To Say Goodbye holds at number two despite a 50% increase in sales. A number one for 14 weeks in Germany, where it sold an unprecedented 2.5m copies, Time To Say Goodbye has also unleashed an appreciation of Bocelli. The 29-year-old Italian's Romanza, a compilation of work previously released on the continent, is the highest new entry to the album chart, debuting at 10.

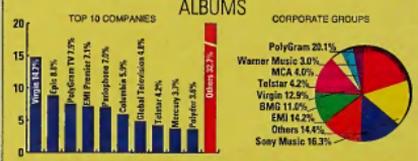
The Rembrandts, meanwhile, provide the week's other sales success, springing from 11 to five with I'll Be There. For You's sales nearly doubling week-on-week. Retuffed to tie-in with the video release of the first series of the C&S sitcom Friends, for which it is the theme, I'll Be There For You peaked at three when first released in 1995 and has sold 410,000 copies so far.

Likely to provide a strong challenge to Eternal next week, Hanson's Mmmhmm single isn't officially released until today (Monday) but imports of the American CD single have sold extremely well in the past fortnight, despite being priced at more than £5. It debuted at number 138 last week and now falls to 144 as stocks are depleted.

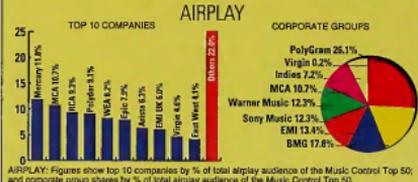
Chelsea FC's FA Cup Triumph helps their Blue Day single with Suggs continue to climb. It has moved 26-24-22 so far. It may dip a little this week, as the glow of victory fades, but a second CD of the record, remixed and



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.

revamped after their victory should fuel a renewed clamour for the record next week. Defeated finalists Middlesbrough's Lets Dance single - recorded with Chris Rea and Bob Mortimer - which debuted at number 44 last week, now dips to 76.

Michael Jackson's Blood On The Dancefloor: History In The Mix enjoys a second week at the top of the album chart despite selling a disappointing 30,000 copies last week. It only narrowly prevented the Spice Girls from regaining pole position, after selling a further 25,000 copies of their Spice album. And Paul McCartney reversed his decline, climbing 5-3 as

Fleming Pie sold 18,000 copies, 6,000 more than the week before.

Apologies for suggestions hereabouts that the Spice Girls were without a Top 75 hit a couple of weeks ago. In fact, the girls - who are at 66 with Mama Who Do You Think You Are and at 63 with 2 Become 1 this week - have maintained a single's chart presence dating back to Wannabe's debut on July 20 last year. Given that the average life of a hit single these days is less than four weeks, that's a remarkable record. But they have some way to go to beat Elvis Presley's all-time record of 144 successive weeks between 1960 and 1968.

Alan Jones



Olive has narrowed the gap yet again but the Cardigans' Lovefool enjoys a third week at the top of the

airplay chart. It had 1,620 monitored plays last week - the same as the week before - and a slightly increased audience, with nearly 10 impressions. Its main threat now is likely to come from Hanson, whose Mmmhmm single climbs 5-5, reaching the highest position on the airplay chart ever attained by a new act prior to the release of its first single. Among the 1,653 plays Mmmhmm received last week were 28 from Radio One. That is sometimes enough for a record to top the Radio One list, but earns it only sixth place in a week when the station's favourites are the Seahorse Love Is The Law and the Cardigans' Lovefool, both of which were aired 92 times last week - the most spins Radio One has awarded to any record so far in 1997.

DJ Quicksilver's Bellissima a massive sales success. It finally dips out of the sales Top 10 this week, slipping one place to number 11, and has sold 340,000 copies to date. But that has not impressed radio; it peaked at number 20 in the airplay chart a fortnight ago and this week falls 31-36. Contributing massively to its 414 plays, Atlantic 252 has played the track 192 times in the past three weeks, including 65 in its most recent. Until a year or so ago, Atlantic regularly played its most popular hits over 600 times but it rarely now exceeds 60, and Bellissima's exposure over the past three weeks represent the most concentrated support it has given to any record this year.

No Doubt's Don't Speak registered more than 1,000 plays for 15 weeks in a row but finally dips below four figures this week, as it declines from 1,012 to 847 plays. It holds at number 23 on the chart, however, and is likely to add several more weeks to its 18-week run before it expires altogether.

For all the support radio gave No Mercy's Where Do You Go, it clearly thought that the group's success was a flash in the pan, and gave almost no pre-release airplay to their new single Please Don't Go, which debuted at number four on sales and 117 on airplay last week. It perks up considerably this week, however, with 481 plays fueling a jump to number 40 on airplay, though a tumble to 95 on the sales chart will do much to impede further progress. Katrina & The Waves also continue to make slow progress. Love Shine A Light gained 386 plays last week, an improvement of 84 on the week before, but most are from small stations and restrict the record to a move from 48 to 46.

Alan Jones

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W TOP 75 SINGLES

31 MAY 1997

| Rank | Label | Title | Artist (Producer/Publisher/Writer) | Label CD/Cass (Distributor) |
|------|-------|--------------------------------------|--|--|
| 1 | NEW | I WANNA BE THE ONLY ONE | 1ST AVE/EMCEE.COM (ZUTEMO/42) | 1ST AVE/EMCEE.COM (ZUTEMO/42) |
| 2 | | TIME TO SAY GOODBYE (ON THE PARTNER) | Coastal/Chrysalis/ABC/ABC/ABC (W) | Coastal/Chrysalis/ABC/ABC/ABC (W) |
| 3 | | YOU'RE NOT ALONE | RCA 743214732274/3214732234 (BMG) | RCA 743214732274/3214732234 (BMG) |
| 4 | NEW | CLOSER THAN CLOSER | Big Bang/COBAIN/US/ABC/SABA (TRC/BMG) | Big Bang/COBAIN/US/ABC/SABA (TRC/BMG) |
| 5 | 11 | I'LL BE THERE FOR YOU | Capitol/WEA/WEA (W) | Capitol/WEA/WEA (W) |
| 6 | | LOVEFOLK | Stockholm 5715052/5726934 (F) | Stockholm 5715052/5726934 (F) |
| 7 | | YOU MIGHT NEED SOMEBODY | Fresh/ABC/WEA/WEA (W) | Fresh/ABC/WEA/WEA (W) |
| 8 | | LOVE SHINE A LIGHT | Eternal/WEA/WEA 10C/D/WEA 10C (W) | Eternal/WEA/WEA 10C/D/WEA 10C (W) |
| 9 | | WONDERFUL TONIGHT | Big Life/BLRD/24/BLRD 134 (P) | Big Life/BLRD/24/BLRD 134 (P) |
| 10 | | I BELIEVE I CAN FLY | Jive JIVECD 415/JIVEC 415 (P) | Jive JIVECD 415/JIVEC 415 (P) |
| 11 | | BELLISSIMA | Positive CDTV 72/CTV 72 (E) | Positive CDTV 72/CTV 72 (E) |
| 12 | | I DON'T WANT TO | LaFace 742448612/742448614 (BMG) | LaFace 742448612/742448614 (BMG) |
| 13 | | PLEASE DON'T GO | Atari 7423481372/742348134 (BMG) | Atari 7423481372/742348134 (BMG) |
| 14 | NEW | SMOKIN' ME OUT | Def Jam 5744425/5744424/5744431 (P) | Def Jam 5744425/5744424/5744431 (P) |
| 15 | NEW | ASHES TO ASHES | Slash IASDD 61 (F) | Slash IASDD 61 (F) |
| 16 | | ALWAYS ON MY MIND | RCA 7432748512/7432748514 (BMG) | RCA 7432748512/7432748514 (BMG) |
| 17 | NEW | I HAVE PEACE | Fresh/RSH/58/FRSH/58/FRSH/58 (BMG/Sony) | Fresh/RSH/58/FRSH/58/FRSH/58 (BMG/Sony) |
| 18 | NEW | SWEET LIPS | Mercury 7420525/7420524 (P) | Mercury 7420525/7420524 (P) |
| 19 | NEW | FLY LIFE | Mercury CDMLTY 27/CAMJLT 27 (BMG) | Mercury CDMLTY 27/CAMJLT 27 (BMG) |
| 20 | | I'M A MAN NOT A BOY | RCA 743214612/743214614 (BMG) | RCA 743214612/743214614 (BMG) |
| 21 | | DON'T LEAVE ME | Interstate/IND 95534/IND 95534-INT 95534 (BMG) | Interstate/IND 95534/IND 95534-INT 95534 (BMG) |
| 22 | | BLUE DAY | WEA WEA 112C/D/WEA 112C (W) | WEA WEA 112C/D/WEA 112C (W) |
| 23 | | BOYSHAKIN' | Ginga/Virgin/GSDF 1634/VSC 1634 (E) | Ginga/Virgin/GSDF 1634/VSC 1634 (E) |
| 24 | NEW | TRANQUILIZER | Nude/NUD 28C/D1 (W) | Nude/NUD 28C/D1 (W) |
| 25 | NEW | ABSDUR | Virgin YPCD 1286 (E) | Virgin YPCD 1286 (E) |
| 26 | | SUSAN'S HOUSE | Dreamworks DRMCD 2238/DRMCD 2238 (BMG) | Dreamworks DRMCD 2238/DRMCD 2238 (BMG) |
| 27 | | LOVE IS THE LAW | Gelatin GISTD 2224/GISC 2224 (BMG) | Gelatin GISTD 2224/GISC 2224 (BMG) |
| 28 | | LOVE WON'T WAIT | RCA 7432147384/7432147384 (BMG) | RCA 7432147384/7432147384 (BMG) |
| 29 | NEW | I WILL SURVIVE | Capricorn 5742152/5742154 (P) | Capricorn 5742152/5742154 (P) |
| 30 | NEW | ARGENTINA | Positive CDTV 74/CTV 74/74 (F) | Positive CDTV 74/CTV 74/74 (F) |
| 31 | NEW | RIPGROOVE | Satellite 7432149512/7432149514 (BMG) | Satellite 7432149512/7432149514 (BMG) |
| 32 | NEW | THE ANSWER TO WHY I HATE YOU | Infectious INFECT 310C/D (BMG/Sony) | Infectious INFECT 310C/D (BMG/Sony) |
| 33 | NEW | MORE LIFE IN A TRAMP'S VEST | V2 SP4D 41 (BMG/V) | V2 SP4D 41 (BMG/V) |
| 34 | | 5 MILES TO EMPTY | MJ/VEA 664082/664094 (SBA) | MJ/VEA 664082/664094 (SBA) |
| 35 | | TELL ME DO U WANNA | Capitol/EMI/EMI (W) | Capitol/EMI/EMI (W) |
| 36 | | ASCENSION DON'T EVER WONDER | Mercury 6649826/6649854 (SBA) | Mercury 6649826/6649854 (SBA) |
| 37 | | STAR PEOPLE '97 | Virgin VSCD 1641/VSC 1641 (E) | Virgin VSCD 1641/VSC 1641 (E) |

| Rank | Label | Title | Artist (Producer/Publisher/Writer) | Label CD/Cass (Distributor) |
|------|-------|---|--|--|
| 38 | | LOVE IS ALL WE NEED | Utopia/WCA MCSTD 48033/MCSTD 48033 (BMG) | Utopia/WCA MCSTD 48033/MCSTD 48033 (BMG) |
| 39 | | IF YOUR GIRL ONLY KNEW/ONE IN A MILLION | Atlantic (W) | Atlantic (W) |
| 40 | | DROP DEAD GORGEOUS | Deconstruction 7432140442/7432138694 (BMG) | Deconstruction 7432140442/7432138694 (BMG) |
| 41 | | BRUISE PRISTINE | Savant/Warner/Warner (W) | Savant/Warner/Warner (W) |
| 42 | | EXTREMES | Virgin VSCD 1634/VSC 1634 (E) | Virgin VSCD 1634/VSC 1634 (E) |
| 43 | | BLOOD ON THE DANCE FLOOR | EMI 664646/6646462 (SBA) | EMI 664646/6646462 (SBA) |
| 44 | | FOR YOU I WILL | Atlantic A 543/CD/A 543C (W) | Atlantic A 543/CD/A 543C (W) |
| 45 | | ALRIGHT | Sony 52 6642325/1 (SM) | Sony 52 6642325/1 (SM) |
| 46 | | I LOVE YOU...STOPI | Multiply/COMET 20/COMET 20 (TRC/BMG) | Multiply/COMET 20/COMET 20 (TRC/BMG) |
| 47 | | OUT OF MY MIND | Virgin VSCD 1634/VSC 1634 (E) | Virgin VSCD 1634/VSC 1634 (E) |
| 48 | | DON'T SPEAK | Intertrace IND 95515/IND 9515 (BMG) | Intertrace IND 95515/IND 9515 (BMG) |
| 49 | | ASYLUM | Island CD 6571-4/125 671 (E) | Island CD 6571-4/125 671 (E) |
| 50 | | SISSYNECK | Gelatin GISTD 2224/GISC 2223 (BMG) | Gelatin GISTD 2224/GISC 2223 (BMG) |
| 51 | | MAKES THE WORLD GO ROUND | Champion CHAMP 37/CHAMP 37 (BMG/BMG) | Champion CHAMP 37/CHAMP 37 (BMG/BMG) |
| 52 | | ENCORE UN FOIS | Multiply/COMET 20/COMET 20 (TRC/BMG) | Multiply/COMET 20/COMET 20 (TRC/BMG) |
| 53 | | HERMANN LOVES PAULINE | Creation CRESD 265/CRESD 265 (BMG/V) | Creation CRESD 265/CRESD 265 (BMG/V) |
| 54 | NEW | DAYLIGHT FADING | Gelatin GISTD 2224/GISC 2224 (BMG) | Gelatin GISTD 2224/GISC 2224 (BMG) |
| 55 | | NIGHTMARE | Positive CDTV 74/CTV 74 (E) | Positive CDTV 74/CTV 74 (E) |
| 56 | | MAMA WHO DO YOU THINK YOU ARE | Virgin VSCD 1623/VSC 1623 (E) | Virgin VSCD 1623/VSC 1623 (E) |
| 57 | | ISN'T IT A WONDER | Polygram 573472/573464 (F) | Polygram 573472/573464 (F) |
| 58 | | OLD BEFORE I DIE | Chrysalis CDCHS 5055/TCDS 5055 (E) | Chrysalis CDCHS 5055/TCDS 5055 (E) |
| 59 | | KOWALSKI | Creation CRESD 265/CRESD 265 (BMG/V) | Creation CRESD 265/CRESD 265 (BMG/V) |
| 60 | | READY OR NOT | The Brothers CORNBL 2/BRN 2 (TRC/BMG) | The Brothers CORNBL 2/BRN 2 (TRC/BMG) |
| 61 | | FOREVER GIRL | EMI 6645062/6645084 (SBA) | EMI 6645062/6645084 (SBA) |
| 62 | | FALLING | Telstar DDCD 12/DCD 12 (BMG) | Telstar DDCD 12/DCD 12 (BMG) |
| 63 | | 2 BECOME 1 | Virgin VSCD 1623/VSC 1623 (E) | Virgin VSCD 1623/VSC 1623 (E) |
| 64 | | GOSPEL OAK EP | Chrysalis CDCHS 5055/TCDS 5055 (E) | Chrysalis CDCHS 5055/TCDS 5055 (E) |
| 65 | | DEEPER | Furiosus CDPLR 2/CDPLR 2 (P) | Furiosus CDPLR 2/CDPLR 2 (P) |
| 66 | | THE PROPHET | Rir CD 3003/3003 (F) | Rir CD 3003/3003 (F) |
| 67 | NEW | ARE YOU THE ONE THAT I'VE BEEN... | MCA/COMUTE 20/ (BMG/S) | MCA/COMUTE 20/ (BMG/S) |
| 68 | | THE SAINT | EMI 6645062/6645084 (SBA) | EMI 6645062/6645084 (SBA) |
| 69 | | SHINE | Manifesto FESCD 22/FECD 22 (W) | Manifesto FESCD 22/FECD 22 (W) |
| 70 | | HALO | Mercury MERC 682/MERC 682 (F) | Mercury MERC 682/MERC 682 (F) |
| 71 | | MONKEY WRENCH | Roswell CDCL 788 (E) | Roswell CDCL 788 (E) |
| 72 | RE | ANYWHERE FOR YOU | Jive JIVECD 415/JIVEC 415 (P) | Jive JIVECD 415/JIVEC 415 (P) |
| 73 | NEW | HEAVEN ON EARTH | East West EW 580C/VEW 580C (W) | East West EW 580C/VEW 580C (W) |
| 74 | | STAYING AT THE SUN | Rir CD 3003/3003 (F) | Rir CD 3003/3003 (F) |
| 75 | | FIROUZ | Mercury MERC 682/MERC 682 (F) | Mercury MERC 682/MERC 682 (F) |

TITLES A-Z

| | | |
|---|--------------------|---|
| A | Aladdin | 1 |
| B | Backstreet Boys | 1 |
| C | Celine Dion | 1 |
| D | Dave Navro | 1 |
| E | Eminem | 1 |
| F | Fuge | 1 |
| G | Guns N' Roses | 1 |
| H | Hole | 1 |
| I | Ice Cube | 1 |
| J | Jay-Z | 1 |
| K | Kanye West | 1 |
| L | Lauryn Hill | 1 |
| M | Madonna | 1 |
| N | Nas | 1 |
| O | Olivia Newton-John | 1 |
| P | Pink | 1 |
| Q | Queen | 1 |
| R | R. Kelly | 1 |
| S | Sade | 1 |
| T | Tina Turner | 1 |
| U | U2 | 1 |
| V | Vanessa Williams | 1 |
| W | Wendy Williams | 1 |
| X | Xzibit | 1 |
| Y | Y2K | 1 |
| Z | Zion I | 1 |

As used by Top Of The Pops and Radio One



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AIRPLAY PROFILE

STATION OF THE WEEK

Signal Cheshire may only be seven years old, but it has already had two changes of ownership and is poised to take its second year name.

The station began as KFM Radio in 1990 under the Empal umbrella before being sold to the Signal Radio Group two years later and becoming Signal Cheshire. It welcomed new owners again last summer when the Radio Partnership took control.

The eight-league group will rename the station Signal 105 this summer to celebrate the launch of a new transmitter, which will provide an improved service to the 600,000-plus adults in south Manchester and Cheshire from its base in Stockport.

The Radio Partnership's acquisition coincided with head of programmes Neil Costas's decision to return to his former job as a plugger. He was replaced in December by Paul Allen, who moved from GWR-owned TCR in Bournemouth.

Allen says, "The music had not been focused enough in the past. We carried out extensive audience research to try to correct that."

Much of this research took place last autumn and involved telephoning thousands of listeners to ask them what a station aiming at the 25-40 age group should be playing. The decision was taken to concentrate on hits from the Eighties and Nineties and current chart tracks.

Signal now operates A, B, C and D lists. The A list comprises only 11 tracks and these are heard every five hours.

Allen says he has tried to build up a close relationship with record

TRACK OF THE WEEK

LOVEFOOL: CAROIGANS

For a track that has been receiving more than 150 plays a week consistently since last summer when it was first released, the current airplay success of Lovefool is commendable.

The track failed to be promoted from Radio One's C list last time around despite a spirited performance by the band at last year's Sound City and other festivals. But interest in the song was kept alive during the winter by loyal IR stations including Chiltern, Mercury FM and Leicester Sound.

The Cardigians must thank the power of the big screen for a change of heart by many stations. The use of the song in the hit movie Romeo & Juliet was enough to rekindle radio support when it was re-released on April 21.

Lovefool was added to Radio One's A list three weeks earlier and was number one on the network's airplay chart for May 3, 10 and 24 as plays peaked at 34 a week. Its first week at the Radio One summit coincided with its emergence in the C1N sales chart at number four.

ILR support was also more fervent



SIGNAL TOP 10

| Track/Artist (Artist) | Plays |
|---------------------------------------|-------|
| 1 Old Before I Die | 32 |
| 2 Blood On The Dancefloor | 29 |
| 3 Star People | 29 |
| 4 Halo Texas (Mercury) | 28 |
| 5 I Believe I Can Fly | 27 |
| 6 Sometimes | 25 |
| 7 Brand New Heavies (Mer/London/27) | 25 |
| 8 You Might Need Somebody | 25 |
| 9 Real Thing Lisa Stansfield (Arista) | 25 |
| 10 Don't Speak No Doubt (MCA) | 25 |
| 11 You Showed Me | 25 |
| 12 Lightning Seeds (Epic) | 25 |

Source: Music Control via 105/FM

companies. He says the record industry is sometimes so retail-led that it fails to understand why stations are still playing tracks long after they have left the C1N sales chart.

"There are many songs that take a long time to become airplay favourites. Tomi Braxton's Uo-break My Heart was a classic example of a song that many listeners were only getting used to once it left the chart," he says.

Signal changed its telephone system last week and pluggers can now reach Paul Allen on 0151-285 4545.

Steve Semley



this year as Capital FM and its sister station Invicta's interest peaked at around 50 plays a week, while Atlantic gave it 60 spots in seven days at the beginning of May.

Polydor's head of radio promotion Ruth Parrish says, "More stations were enthusiastic the second time around because they appreciated what a great record this was. It was pleasing that we did not have to rely solely on either Radio One or ILR for support. Everyone got behind it."

Steve Semley



RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 18 May until 24.00 on Saturday 24 May 1997

| # | Title/Artist Label | ILW | TW |
|----|---|------|------|
| 1 | 1 YOU MIGHT NEED SOMEBODY Shava Aina (VIVA) | 1943 | 1780 |
| 2 | 7 YOU'RE NOT ALONE Oliva (RCA) | 1238 | 1522 |
| 3 | 1 I WANNA BE THE ONLY ONE (Earl) Featuring Babe Winans (1st Avenue/EMI) | 1098 | 1500 |
| 4 | 4 LOVEFOOL Caroigans (Decca/Polystyle) | 1482 | 1479 |
| 5 | 6 MMMBOP Hanson (Mercury) | 1239 | 1469 |
| 6 | 2 STAR PEOPLE George Michael (A&M/Virgin) | 1558 | 1460 |
| 7 | 5 YOU SHOWED ME Lightning Seeds (Epic) | 1266 | 1178 |
| 8 | 4 HALO Texas (Mercury) | 1284 | 1099 |
| 9 | 11 LOVE WON'T WAIT Gary Barlow (RCA) | 1045 | 1019 |
| 10 | 24 I DON'T WANT TO Toss Brothers (A&M/Arista) | 955 | 951 |
| 11 | 10 I BELIEVE I CAN FLY R. Kelly (Jive/Atlantic) | 1071 | 932 |
| 12 | 13 ALRIGHT Jamiroquai (Sony S2) | 952 | 892 |
| 13 | 25 SWEET LIPS Morisio (Polydor) | 953 | 846 |
| 14 | 12 DON'T SPEAK No Doubt (MCA) | 986 | 816 |
| 15 | 3 OLD BEFORE I DIE Robbie Williams (Chrysalis) | 1063 | 781 |
| 16 | 14 BLOOD ON THE DANCEFLOOR Michael Jackson (Epic) | 912 | 740 |
| 17 | 17 DON'T LEAVE ME Strickland (First Avenue) | 951 | 679 |
| 18 | 15 SOMETIMES Brand New Heavies (First Avenue) | 897 | 670 |
| 19 | 19 DROP DEAD GORGEOUS Republica (Decca/EMI) | 887 | 653 |
| 20 | 20 LOVE IS ALL WE NEED Mary J. Blige (MCA) | 657 | 619 |
| 21 | 27 WONDERFUL TONIGHT Damage (Big Life) | 532 | 611 |
| 22 | 16 STARING AT THE SUN U2 (Island) | 759 | 593 |
| 23 | 10 STRANGE We Were Here (Phonogram/Mercury) | 736 | 582 |
| 24 | 16 REAL THING Lisa Stansfield (Arista) | 306 | 563 |
| 25 | 10 MIDNIGHT IN DENZAU Ace (Ban Jaxx) | 837 | 560 |
| 26 | 22 WHO DO YOU THINK YOU ARE Spice Girls (Virgin) | 377 | 529 |
| 27 | 21 LOVE IS THE LUV SHASHA (Eiffel) | 621 | 489 |
| 28 | 10 I'LL BE THERE FOR YOU Rembrandt (Epic) | 641 | 486 |
| 29 | 10 PLEASE DON'T GO No Mercy (Arista) | 270 | 469 |
| 30 | 30 5 MILES TO EMPTY Bow Wowtown (MJJ/Epic) | 425 | 457 |

© Music Control UK. Station-specific charts rank titles by total number of plays on station from 00.00 on Sunday 18 May until 24.00 on Saturday 24 May 1997

VIRGIN

| # | Title/Artist Label | ILW | TW |
|---|--|-----|----|
| 1 | 3 HALO Texas (Mercury) | 32 | 34 |
| 2 | 3 YOU SHOWED ME Lightning Seeds (Epic) | 32 | 33 |
| 3 | 1 OLD BEFORE I DIE Robbie Williams (Chrysalis) | 33 | 32 |
| 4 | 3 DROP DEAD GORGEOUS Republica (Decca/EMI) | 32 | 32 |
| 5 | 3 STARING AT THE SUN U2 (Island) | 32 | 32 |
| 6 | 5 EVERYTHING SHE (Mercury) | 20 | 26 |
| 7 | 5 SUSAN'S HOUSE Lisa Stansfield (Arista) | 22 | 24 |
| 8 | 4 BEAUTIFUL DREAM Lisa Stansfield (Arista) | 27 | 24 |
| 9 | 5 IT'S NO GOOD Depeche Mode (MCA) | 24 | 23 |

© Music Control UK. Station-specific charts rank titles by total number of plays on station from 00.00 on Sunday 18 May until 24.00 on Saturday 24 May 1997

| # | Title/Artist Label | ILW | TW |
|----|---|-----|----|
| 1 | 1 LOVEFOOL Caroigans (Decca/Polystyle) | 30 | 32 |
| 2 | 3 YOU'RE NOT ALONE Oliva (RCA) | 29 | 32 |
| 3 | 3 LOVE IS THE LUV SHASHA (Eiffel) | 30 | 30 |
| 4 | 3 YOU'RE NOT ALONE Oliva (RCA) | 28 | 30 |
| 5 | 4 SWEET LIPS Morisio (Polydor) | 25 | 29 |
| 6 | 5 SUSAN'S HOUSE Lisa Stansfield (Arista) | 26 | 28 |
| 7 | 4 MMMBOP Hanson (Mercury) | 26 | 28 |
| 8 | 5 SIX UNDERGROUND Decker Boys (Clean Up) | 16 | 28 |
| 9 | 5 STAR PEOPLE George Michael (A&M/Virgin) | 26 | 26 |
| 10 | 11 SISSYNECK Be (Gorillaz) Republica (Decca/EMI) | 24 | 25 |
| 11 | 10 ALRIGHT Jamiroquai (Sony S2) | 24 | 25 |
| 12 | 15 CLOSER THAN CLOSE Ross Gonsky (Big Bang) | 22 | 24 |
| 13 | 22 FREE Oliva (RCA) | 22 | 24 |
| 14 | 1 I WANNA BE THE ONLY ONE (Earl) Featuring Babe Winans (1st Avenue/EMI) | 18 | 23 |
| 15 | 29 LOVE ROLLERCOASTER (Earl) feat. Hot Hot Peppers (Earl) | 13 | 22 |
| 16 | 14 BRUISE PRISTINE Huxley (MCA) | 23 | 22 |
| 17 | 15 DON'T LEAVE ME Strickland (First Avenue/MCA) | 19 | 22 |
| 18 | 15 WHATEVER Es Vogue (Warner Bros) | 9 | 22 |
| 19 | 15 ANY WAY YOU LOOK Northern Quarter (Heavenly/Decca/EMI) | 12 | 22 |
| 20 | 15 TRANQUILLIZER Geneva (Nones) | 11 | 22 |
| 21 | 22 I'M A MAN NOT A BOY Norm And Scott (RCA) | 22 | 20 |
| 22 | 15 LOVE IS ALL WE NEED Mary J. Blige (MCA) | 19 | 20 |
| 23 | 29 SHOKIN' ME OUT Wham! (Epic) | 19 | 20 |
| 24 | 4 I FEEL (Hanson) Ace (Ban Jaxx) | 26 | 19 |
| 25 | 10 SUN HITS THE SKY Spicyspaghetti (Parlophone) | 9 | 17 |
| 26 | 10 GUIDING STAR Cap Pollock | 6 | 17 |
| 27 | 10 NOTHING LASTS FOREVER (Earl) And The Buttermilk (London) | 9 | 16 |
| 28 | 10 YOU ARE THE UNIVERSE Brand New Heavies (First Avenue) | 1 | 16 |
| 29 | 25 PARANOID ANDROID Radiohead (Parlophone) | 16 | 16 |
| 30 | 10 HOW HIGH Chastain (Beggars Banquet) | 0 | 15 |

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| 3 | 1 I WANNA BE THE ONLY ONE (Earl) Featuring Babe Winans (1st Avenue/EMI) | 1098 | 1500 |
| 4 | 4 LOVEFOOL Caroigans (Decca/Polystyle) | 1482 | 1479 |
| 5 | 6 MMMBOP Hanson (Mercury) | 1239 | 1469 |
| 6 | 2 STAR PEOPLE George Michael (A&M/Virgin) | 1558 | 1460 |
| 7 | 5 YOU SHOWED ME Lightning Seeds (Epic) | 1266 | 1178 |
| 8 | 4 HALO Texas (Mercury) | 1284 | 1099 |
| 9 | 11 LOVE WON'T WAIT Gary Barlow (RCA) | 1045 | 1019 |
| 10 | 24 I DON'T WANT TO Toss Brothers (A&M/Arista) | 955 | 951 |
| 11 | 10 I BELIEVE I CAN FLY R. Kelly (Jive/Atlantic) | 1071 | 932 |
| 12 | 13 ALRIGHT Jamiroquai (Sony S2) | 952 | 892 |
| 13 | 25 SWEET LIPS Morisio (Polydor) | 953 | 846 |
| 14 | 12 DON'T SPEAK No Doubt (MCA) | 986 | 816 |
| 15 | 3 OLD BEFORE I DIE Robbie Williams (Chrysalis) | 1063 | 781 |
| 16 | 14 BLOOD ON THE DANCEFLOOR Michael Jackson (Epic) | 912 | 740 |
| 17 | 17 DON'T LEAVE ME Strickland (First Avenue) | 951 | 679 |
| 18 | 15 SOMETIMES Brand New Heavies (First Avenue) | 897 | 670 |
| 19 | 19 DROP DEAD GORGEOUS Republica (Decca/EMI) | 887 | 653 |
| 20 | 20 LOVE IS ALL WE NEED Mary J. Blige (MCA) | 657 | 619 |
| 21 | 27 WONDERFUL TONIGHT Damage (Big Life) | 532 | 611 |
| 22 | 16 STARING AT THE SUN U2 (Island) | 759 | 593 |
| 23 | 10 STRANGE We Were Here (Phonogram/Mercury) | 736 | 582 |
| 24 | 16 REAL THING Lisa Stansfield (Arista) | 306 | 563 |
| 25 | 10 MIDNIGHT IN DENZAU Ace (Ban Jaxx) | 837 | 560 |
| 26 | 22 WHO DO YOU THINK YOU ARE Spice Girls (Virgin) | 377 | 529 |
| 27 | 21 LOVE IS THE LUV SHASHA (Eiffel) | 621 | 489 |
| 28 | 10 I'LL BE THERE FOR YOU Rembrandt (Epic) | 641 | 486 |
| 29 | 10 PLEASE DON'T GO No Mercy (Arista) | 270 | 469 |
| 30 | 30 5 MILES TO EMPTY Bow Wowtown (MJJ/Epic) | 425 | 457 |

ATLANTIC 252

| # | Title/Artist Label | ILW | TW |
|----|--|-----|----|
| 1 | 1 BELLISSIMO DJ Decker Boys (Clean Up) | 50 | 50 |
| 2 | 1 OLD BEFORE I DIE Robbie Williams (Chrysalis) | 64 | 63 |
| 3 | 4 YOU MIGHT NEED SOMEBODY Shava Aina (VIVA) | 54 | 80 |
| 4 | 3 YOU SHOWED ME Lightning Seeds (Epic) | 49 | 50 |
| 5 | 3 LOVEFOOL Caroigans (Decca/Polystyle) | 49 | 50 |
| 6 | 1 ENCORE ONE FOIS (Arista) | 29 | 38 |
| 7 | 4 ALRIGHT Jamiroquai (Sony S2) | 37 | 38 |
| 8 | 1 THE DAY WE CAUGHT THE TRAIN Brown Colour (Mercury) | 26 | 37 |
| 9 | 1 YOU GOT THE LOVE Lisa Stansfield (Arista) | 35 | 37 |
| 10 | 1 STARING AT THE SUN U2 (Island) | 37 | 36 |
| 11 | 1 LIVE FOREVER (Earl) | 39 | 36 |
| 12 | 1 LIVE FOREVER (Earl) | 25 | 36 |

© Music Control UK. Station-specific charts rank titles by total number of plays on station from 00.00 on Sunday 18 May until 24.00 on Saturday 24 May 1997

THE OFFICIAL CHARTS - 31 MAY

music week
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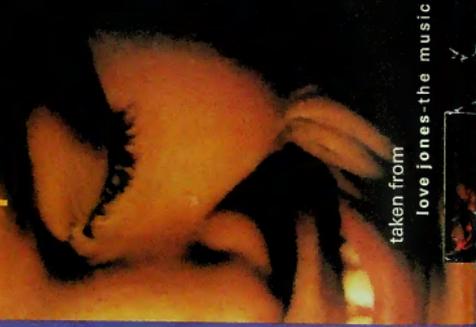
SINGLES

- 1 I WANNA BE THE ONLY ONE**
Eternal featuring Boyz II Men
1st Avenue/EMI
- 2 TIME TO SAY GOODBYE (DON'T PARTURE)** Sarah Brightman and Andrea Bocelli
Capitol
- 3 YOU'RE NOT ALONE** Olive
RCA
- 4 CLOSER THAN CLOSE ROSE GAMES**
Big Bang
East West
- 5 I'LL BE THERE FOR YOU** The Rembrandts
East West
- 6 LOVEFOOL (REMIX)** The Cardigans
Stockholm
- 7 YOU MIGHT NEED SOMEBODY** Shola Ama
Freakstreet/WEA
- 8 LOVE SHINE A LIGHT** Katrina And The Waves
Eternal/WEA
- 9 WONDERFUL TONIGHT** Damage
Big Life
- 10 I BELIEVE I CAN FLY** R. Kelly
Jive
- 11 BELLISSIMA** DJ Quicksilver
Positiva
- 12 I DON'T WANT TO TONT BRAXTON**
LaFace
- 13 PLEASE DON'T GO** No Mercy
Arista
- 14 SMOKIN' ME OUT** Warren G featuring Ron Isley
Def Jam
- 15 ASHES TO ASHES** Faith No More
Slash
- 16 ALWAYS ON MY MIND** Elvis Presley
RCA
- 17 I HAVE PEACE** Strike
Fresh
- 18 SWEET LIPS** Monaco
Polydor
- 19 FLY LIFE** Basement Jaxx
Multiply
- 20 I'M A MAN NOT A BOY** North And South
RCA
- 21 DON'T LEAVE ME** Blackstreet
Interscope
- 22 BLUE DAY** Suggs & Co featuring Chelsea Team
WEA
- 23 BODYSHAKIN'** 911
Ginga/Virgin
- 24 TRANSQUILIZER** En Vogue
Nipsey
- 25 ABSUR**

ALBUMS

- 1 BLOOD ON THE DANCE FLOOR**
Michael Jackson
Virgin
- 2 SPICE** Spice Girls
Virgin
- 3 FLAMING PIE** Paul McCartney
Parlophone
- 4 REPUBLICA** Republica
Deconstruction
- 5 WHITE ON BLONDE** Texas
Mercury
- 6 TRAVELLING WITHOUT MOVING** Jamiroquai
Sony S2
- 7 OLDER** George Michael
Virgin
- 8 OCEAN DRIVE** Lighthouse Family
Wild Card/Polydor
- 9 THE COLOUR AND THE SHAPE** Foo Fighters
Reswell
- 10 ROMANZA** Andrea Bocelli
Philips Classics
- 11 SECRETS** Toni Braxton
LaFace
- 12 TELLIN' STORIES** The Charlatans
Beggars Banquet
- 13 EVERYTHING MUST GO** Manic Street Preachers
Epic
- 36 14 BEFORE THE RAIN** Eternal
1st Avenue/EMI
- 15 EXTRA VIRGIN** Olive
RCA
- 16 BLUE IS THE COLOUR** The Beautiful South
Go!Discs
- 17 SHELTER** The Brand New Heavies
fir
- 18 IN IT FOR THE MONEY** Supergrass
Parlophone
- 19 STILL CLIMBING** Brownstone
MJJ/Epic
- 20 ODELAY** Beck
Geffen
- 21 POP U2**
Island
- 22 LISA STANSFIELD** Lisa Stansfield
Arista
- 23 BEAUTIFUL FREAK** En Vogue
Dreamworks

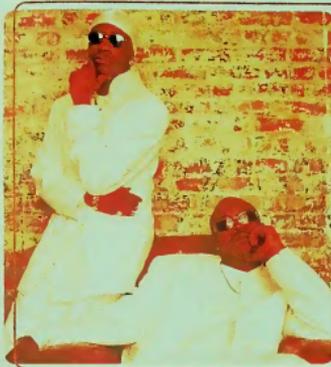
dionne farris hopeless



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r n

31 MAY 1997



One of the most eagerly-awaited r&b releases of the year is KC & Jo Jo's debut album 'Love Always'. The two singers are best known as half of the pioneering US four-piece Jodeci. The LP is a culmination of a number of recent projects which saw the duo provide cuts on soundtracks and appear on Topcat's 1996 hit 'How Do You Want It'. However, all concerned insist that Jodeci have not split and that KC, Jo Jo and fellow members Mr Dalvin and Devante will be reunited. "Jodeci will always be around. But we've been at it for almost 10 years and even a mule takes a water break..." says Jo Jo. 'Love Always' features the production talents of Babyface and Devante Swing and will be released on June 16. It will be preceded by a single 'You Bring Me Up' out on July 28.

Rather dubiously christened "speed garage" by the dance media and the object of much major label interest at the moment, the harder end of the UK garage scene looks set to be the dance world's next big thing.

What its proponents term as either UK garage or underground garage has developed over the past two years through a number of popular London clubs and pirate stations. The preserve of a new generation of DJs and producers, this distinctly UK take on the US garage blueprint sees the tempo pitched up and an emphasis on earth-shuddering basslines. Unsurprisingly, it has proved popular with both disaffected jungle fans and also those on the r&b crowd who are after something a bit more uptempo.

Leading the DJ/producer pack in terms of profile at the moment are the Tuff Jam team of Karl 'Tuff Enuff' Brown and Matt 'Jam' Lamont, who aside from DJing at many of the scene's leading clubs are developing an impressive remix portfolio.

Rosie Gaines' 'Closer Than Close', En Vogue's 'Whatever Jay Williams' 'Festy' and the Brand New Heavies' 'You Are The

tuff jam spurn 'speed' tag as the next big thing gathers...speed

Universe' are just some of the duo's current remixes.

The Tuff Jam duo are also behind 'Tuff Jam Presents Underground Frequencies Vol 1', a new compilation on Northwestside/BMG showcasing some of the biggest current tracks on the underground garage scene such as Double 99's 'RIP Groove', 'Smokin' Beats' 'Dreams' and the obligatory Armand Van Helden mixes of Sneaker Pimps and Nu Yorkian Soul.

Tuff Jam are not fans of the speed garage tag. "There's no such thing as speed garage. It's just UK garage. We're just catering for over here. The Americans drive on the left, we drive on the right," says Brown.

The other main underground garage crew RIP will meanwhile be mixing the second volume of 'Locked In', a compilation which was the first to collect together the style of garage being played on the pirates.

The original album came out on London/11r while the new LP will be released on VC/Virgin in July.

inside:

[2] SEVEN DAYS IN DANCE: BOB JONES reveals what caught his eyes and ears this week

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

[4] Q&A: PAUL CONS talks to Tony Farsides

[5] Q&A: HOT ON HIS BOX: BILLY NASTY

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



| | | |
|------------|---|-----|
| CLUB: | FREE Ultra Note (AM-PM) | p7 |
| URBAN: | SPIRIT Sounds Of Blackness (Perspective) | p8 |
| POP: | EQUADOR! Sash! feat. Rodriguez (Multiply) | p11 |
| COOL CUTS: | WAITING HOPEFULLY D'Note (VC) | p12 |

TAKEN FROM HER BRILLIANT DEBUT ALBUM 'IMAGINATION'

Robyn N

13 SHINE B
17 SPACE JAM (OST)
15 20 KISS ANTHEMS

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15 STEPS EP released 26th May
Lion In The Hell (Main Mix)
Crash The Deck; Slaughter The Vinyl
Metro Love
Beats In The Hall

- 25 SUBS
- 26 SUSAN
- 27 LOVE I
- 28 LOVE V
- 29 I WILL
- 30 ARSEN
- 31 RIPGR
- 32 THE AN
- 33 MORE
- 34 5 MILE
- 35 TELL M
- 36 ASCEN
- 37 STAR F
- 38 LOVE I
- 39 IF YOU
- 40 DROP I

Billboard titles an

Fun



Out 18 May 42 & CD
The Grays (UK) The Global City



[BEATS & PIECES]

Next Sunday (7pm, June 1), RADIO ONE will air a documentary on the global party scene called **World Party** and produced by Something Else Productions. Focusing on Goa, those it will feature include **Bo George, Paul Oakenfold, Juan Reguera, Fabrice and Tsuyoshi**. Something Else will also be producing a two-part history of funk for the autumn entitled **We Got the Funk and**

presented by Ice T... On the same night, **HOT 'N' SPICY/SUBVERSIVE** will be having their summer party at London's Plastic People featuring US jocks **Cevin Fisher and Angel Moraes**... Meanwhile, **LOVE TO BE** will be celebrating its third birthday and starting its weekly Saturday night residency at Sheffield's Music Factory from June 7. Mixing house upstairs and tank downstairs, guests on the opening night will include **Graeme Park and Norman Jay... BRUCE LEE** is the name of a new club at London's **St Moritz** (159 Wardour St) starting on June 9 and

featuring breakfasts, roots and dub. Entrances will be a very reasonable £2 before 11pm and £4 after... **DOWNBOY RECORDINGS** has been around for nearly a year with releases like **KCC's "On My Way"**, Stefano's "Quality Of Life" and Dreamon's "The Beat". The label is currently updating its mailing list and DJs should apply to **Jemima at London, Chevron House, 2a Bendow Road, Dewsbury WAG... JOURNEYS BY DJ (JDJ)** have moved to new premises at **2nd Floor, Faircham Trading Estate, 53-54 Wharf Road, London N1 7SF. Fax: 0171-490 5949.**

on the airwaves

(by caroline moss)



The Dance Airplay 40 has a new number one this week as **Shola Ama** finally makes it to the top after 10 weeks on the chart with 'You Might Need Somebody'.

But the most dramatic mover this week is shaping up to be a soundtrack for the summer. It's **Ultra Nate's 'Free'**, which has leapt a huge 27 places to number five. The track has enjoyed hefty support from the Kiss three, Galaxya and Choice Birmingham. "We were going with this for some time before it was playlisted," says Choice Birmingham's head of music Neil Greenslade, who's moved it up to his A list this week. "The vocals are fantastic, it's uplifting, it's happy, it's soulful."

Another sure hit enters the chart at 20 as **Sash! follows 'Encore...'** with 'Ecstasy'. Other new entries are **Chicane with 'Sunstroke'** (not 'Footprint' as we stated last week, sorry **Xtravaganza**), **D-Influence's 'Shake It'**, **Deni**

Hines's 'It's Alright' (a popular song title at the moment it seems), **Spellbound's 'Heaven On Earth'** and **Sean 'Puffy' Combs' & Faith Evans' Blazin' tribute 'I'll Be Missing You'**. There's also a re-entry at 40 as the **Blue Boy** comes back with 'Remember Me'. How could we forget?

Good news for dance radio this week as **Millenium 106.6FM** (formerly Radio Thamesmead) begins its new dance programming at the weekend, boosting its coverage from three to 14 hours. The man behind the move is **Kick Paraskou**, aka DJ Gravity and the station's dance manager, who replaced the go-ahead from the Radio Authority just two weeks after submitting his proposal.

"I was well surprised," he admits. "It hit me really fast, giving me just two weeks to promote the station. But I'm 100% committed to making it work and pushing for more dance shows during the week." (For more details, call Millenium on 0181-311 3212.)

danceairplayforty

| Pos | Last Week | Artist | Label |
|-----|-----------|---|---------------------|
| 1 | 2 | 10 YOU MIGHT NEED SOMEBODY Shola Ama | WEA |
| 2 | 4 | 4 YOU'RE NOT ALONE Olive | RCA |
| 3 | 6 | DON'T LEAVE ME BACKSTREET | InterScope/MCA |
| 4 | 1 | ALRIGHT Jamiroquai | Sony S2 |
| 5 | 32 | FREE Ultra Nate | AM/FAM/AM |
| 6 | 4 | WONDERFUL TONIGHT Damage | Big Life |
| 7 | 5 | RUCED ON THE DANCEFLOOR Michael Jackson Epic | |
| 8 | 9 | CLOSER THAN CLOSE Ronnie James | Big Bang |
| 9 | 11 | I LOVE YOU... STOP 'EM | Multiply |
| 10 | 6 | 5 MILES TO EMPTY Brownstone | Multiply |
| 11 | 7 | LOVE IS ALL WE NEED Mary J. Blige | MCA |
| 12 | 3 | WHATEVER EN Vogue | Warner Bros |
| 13 | 4 | I DON'T WANT TO TALK TO YOU | Lataco/Arista |
| 14 | 16 | SMOKIN' ME OUT Warren G | Def Jam/Mercury |
| 15 | 14 | STAR PEOPLE George Michael | Arsenal/Virgin |
| 16 | 25 | MAKE THE WORLD GO ROUND Sandy B | Champion |
| 17 | 2 | CASUAL SUB E.T.A. | East West Dance |
| 18 | 20 | SPIRIT Sounds Of Blackness | A&M |
| 19 | 6 | HYPOTYCISE Intonious B.I.G. | Bad Boy Records |
| 20 | — | EQUADOR Sash! | Multiply |
| 21 | 21 | NIGHT MARE Brainzbug | Postiva/EMI |
| 22 | 18 | HEAD OVER HEELS Allie | Sony |
| 23 | 25 | R.L.P. GROOVE Double 99 | Satellite |
| 24 | 3 | FYLIFE Basement Jaxx | Multiply |
| 25 | 34 | I'll Be Foxy Brown Feat. Jay-Z | Def Jam/Mercury |
| 26 | — | SUNSTRUCK DJane | Xtravaganza/Epic |
| 27 | 10 | BELISSIMA DJane Duckles | Postiva/EMI |
| 28 | 31 | ASCENSION (DON'T EVER WONDER) Maxwell | Columbia |
| 29 | — | SHAKE IT D-Influence | Echo |
| 30 | 29 | SHARE THE FALL Roni Size | Talkin Loud/Mercury |
| 31 | 8 | HOPELESS Dianne Farris | Columbia |
| 32 | 19 | AROUND THE WORLD Dart Punk | Virgin |
| 33 | 12 | IT'S ALRIGHT, I FEEL IT Nigerian Steel | Takin Loud/Mercury |
| 34 | — | IT'S ALRIGHT Deni Hines | Musroom |
| 35 | 37 | I WANNA BE THE ONLY ONE Elemental | 1st Avenue/EMI |
| 36 | 17 | SOMETIMES BRAND NEW Heylives | First London |
| 37 | — | HEAVEN ON EARTH Spacemart | East West |
| 38 | — | CALL ME MISSU You See 'Puffy' Combs & Faith Evans | Big Bay |
| 39 | 39 | 13 CAN BE HAVING YOU | Lataco-Live |
| 40 | — | REMEMBER ME The Blue Boy | Pharm |

Statistics assembled between 00.00 on 01.05.97 and 24.00 on 06.05.97. **Kiss 100**, **Kiss 102**, **Kiss 103**, **Choice** (London & Birmingham), **Galaxy 101**, **Wisp**, **Control** (UK, 35.5), **John 31**, **London** (E.T.A. 444), **Te** 0217-333 616.

pete tong playlist



- The Heartists (VC) ● **FLAMING JUNE** - BT (Perfect) ● **DEEP** - Ariel (Wonderboy)
- **TROUBLED GIRL** - Koren Ramirez (Manifesto) ● **STAR** (ADRIAN SHERWOOD DUB) - Primal Scream (Creation) ● **CASUAL SUB** - E.T.A. (East West Dance) ● **I WANT U** - Rosie Gaines (white) ● **BACK AGAIN** - Celine Rotaru (white) ● **CLUB ANOMALY** - VERA (Stickam) ● **MOANER** - Underworld (Junior Boy's Own) ● **SOMETHING'S GOING ON** - Todd Terry (Manifesto) ● **MAGIC CARPET RIDE** - Mighty Dub Katz (white) ● **CIRCLE OF LIFE** - African Ocean (Eastern Bloc) ● **YOU-SEY-OU** - Sonique (Electric Funk) ● **PLASTIC DREAMS** (MORALEX REMIX) - Jayde Black ● **GET UP, GO INSANE** - Stretch & Vern (Hrt) ● **UNDERWORLD** (Junior Boy's Own) ● **PSYCHOPATH** - Hardknox (Skinn) ● **TAKE ME BABY** - Jimi Tenor (Worq) ● **THE AWAKENING** - POB (Phatpup) ● **CAN'T GET HIGH WITHOUT YOU** - Joey Negro (2) ● **SET IN STONE** - Bedrock (Echaz) ● **RAW POWER** - Apollo Four Forty (Stretch Sound) ● **WAITING HOPEFULLY** - D'Mello (VC) ● **I CAN'T WAIT** - The Funky Shell Tots (AVE) ● **BROWN SUGAR** (PFM MIX) - Akacha (Wol Of Sound) ● **REPETROIRE** - J Molic (Methalheadz) ● **I PULLED MY GUN TWICE** - Jam & Spoon (Epic) ● **OVERMODULATE** - DJ Rony (Prokollity) ● **SPIDERGUNK** - D.A.V.E. The Drummer (Stay Up Forever) ● **SPECIAL EDTON HOT MIX BY BASEMENT JAXX**.

AS FEATURED ON RADIO ONE'S THE ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY 23 MAY (6.30pm-10pm)



13 SHINE E
17 19 SPACE JAM (OST)
15 20 RUSS ANTHEMS

SKIN ANSE

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paulcons

DO YOU THINK THE HACIENDA HAS BEEN SUCCESSFUL IN ACHIEVING WHAT IT SET OUT TO ACHIEVE?

"Well, I don't think it set out to lose a million pounds [laughs]. But I think, culturally, it's far exceeded people's wildest dreams. When it opened in 1982 it was quite unlike anything that had ever existed in the UK. It was inspired by the New York club scene of the late Seventies and early Eighties which New Order had sampled when they went on tour. People go on about those clubs like the Paradise Garage now but back then there was nothing remotely like that in Britain. So in that way it was definitely 10 years ahead of its time as it was with its black American music policy as well."

YOU MENTIONED SOME OF THE FINANCIAL DIFFICULTIES THE CLUB HAS HAD OVER THE YEARS. IS IT FIRMLY BACK ON THE STRAIGHT AND NARROW NOW?

"It's fair to say those things have always been part of the club's charm [laughs]. We're on a real up at the moment, there's a resurgence of energy and enthusiasm around the club. It always goes in phases and it's time for a creative one. The summer residency is just starting with Miles Holloway and Eliot Eastwick and that's going to be important. There's a new generation of Manchester DJs at the cutting edge of things. I think often the Hacienda can get burdened by its history but to have DJs like that as part of the club's future is really great."

WHAT ARE YOUR PERSONAL HIGHLIGHTS?

"There are loads - Dollar getting canned off stage in 1987; the swimming pool collapsing and flooding everything in 1988; Take That playing at Fresh and going down really badly; the opening nights of Fresh and Hot."

THE HACIENDA'S GONE THROUGH SO MANY CHANGES FROM JAZZ DANCING TO ACID HOUSE AND MADCHOSTER. NOW THE GAY NIGHTS. IT'S A PRETTY VERSATILE PLACE ISN'T IT?

"It's basically a magnifying glass for what's happening in Manchester. It can take in whatever's happening there at any point in time, whatever it might be. What tends to happen with the Hacienda is that things are always either absolutely amazing or completely disastrous, there's no in-between."

THE CLUB'S NEVER REALLY BEEN RENOVATED. IS THAT TESTAMENT TO PETER SAVILLE'S ORIGINAL DESIGN?

"Definitely, it's become a classic. We hope in the future to develop

Last weekend Manchester's Hacienda club celebrated its 15th birthday. Paul Cons has been promoting nights at the legendary club - originally set up by New Order and Factory Records in 1982 - since 1985 and was full-time promotions manager in the Hacienda's golden period between 1986 and 1992. Cons continues to promote various nights at the club including his own Fresh night at the weekend as well as running Manchester's South Bar

and improve the club but after 10 to 15 years the design still works very well. There are very few clubs that I've been to anywhere that are as well laid out or work better. The height of the main space is almost like a cathedral and that makes nights very exciting. As long as you get the punters in that is."

WHAT ARE THE PLANS FOR THE FUTURE?

"Just to show our confidence that UK house music has a lot of energy and life in it, that to us is important. Also using people like Miles and Eliot rather than getting in big names. The other main elements will continue to be the Freak night and a new Friday called Thank F*ck It's Friday, which will just try to be a really good start to the weekend. The idea will be value for money: it'll be £5 to get in and drinks will be £1.50 but there'll be really good DJs. In general, that's something that needs to be done in clubs at the moment. Over the past few years, prices in clubs have gone through the roof, but that time is over now and clubs should start realising that."

[LABEL]



[FOCUS]

REDLIGHT/GREENLIGHT

18631 Nathan's Place, Gaithersburg MD 20879, USA. Tel: +1 301 4433, fax: +1 301 330 4432.

HISTORY

Victor Imbres is known for his production work with Deep Dish and as one half of the former Washington DC production duo Alcatraz. As well as churning out the hits in his Washington studio the Fallout Shelter, he is also behind the Greenlight and Redlight labels - set up last June - and is in the process of establishing a third, Amberlight. Greenlight is for house-based, vocal-orientated tracks; Redlight for faster, harder sounds pushing towards techno; and Amberlight will release more downtempo rhythms with trip hop, drum & bass and ambient flavours. The biggest hit to date has been Submerge's 'Take Me By The Hand' on Greenlight, licensed by AM-PM over here, which reached number 28 in the national charts. Two months ago a distribution and pressing deal for the UK was set up with RTM, which is currently handling most of Europe. Imbres spends a lot of time travelling between here and the States picking up the vibe, working with different musicians and A&R'ing. "I hear lots of great acts that I'd love to give an outlet to," he says. Imbres also finds time to work on projects not connected with the labels such as Lithium, with whom he's producing an album for 11r. Recent remixes include tracks by Isha D, Kristian W, Papa San and Symetrics.

KEY STAFF:

Victor Imbres, US: Mark Melton, UK: (0171 371 8754); UK club promoters Fraser Faley at State, 0171 221 5101

SPECIALIST AREAS:

Vocal house (Greenlight); faster beats moving towards techno (Redlight), downtempo (Amberlight)

KEY ARTISTS:

Greenlight - Submerge, Subway Victor Imbres; Redlight - David H, Paul Harris

LAST THREE RELEASES:

Submerge's 'Take Me By The Hand'; Cocoa's 'I Need A Miracle' (licensed to Positiva); Experiments Vol 1 Pandora's Box 'Heaven & Hell'

COMING UP:

Subway's 'You Can Do Anything'; Green Fiction's 'Do What You Love'; Victor Imbres album

RETAILER'S VIEW:

"Victor Imbres set the world alight with Alcatraz, and Redlight and Greenlight deliver a chunky, solid sound." - Jeremy Newall, Release The Grooves.

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Billy Nasty is one of the UK's premier hard house/ techno DJs. His reputation is built on years of immersion in some of the finest sounds around: from his early days at the Zoom Records shop through his successful DJing career – his first residency at The Brain with Steve Bicknell set him up for dancefloors around the world – to creating some top tunes of his own. Nasty but nice...

JOCK

billy nasty
ON HIS BOX

PIC: GP

top [10]

'KING OF BEATS' MANTRONIX (CAPITOL)

"Mantronix was the godfather of big, crunchy beats. This is an all-time, old skool, hip hop club track, a blueprint for a lot of current trip hop. It's more than 10 years old and I started playing it when it first came out. It stands the test of time and still sounds quite fresh. Now I play it more in a down-tempo or mid-tempo set. I play it four or five times a year at clubs like Big Kahuna Burger or Checkpoint Charlie."

'RETURN OF THE ORIGINAL ARTFORM' DJ MILO (MAJOR FORCE)

"This is a Japanese record, although DJ Milo originally came from Bristol. It's a breakbeat, scratching, cut-up kinda thing. Even though it's a classic it's almost impossible to find now. It came out eight years ago. I play it in an alternative set, more of a chunky, trip hoppy set, in the smaller rooms or clubs like Big Kahuna Burger."

'DESPERATE' VOODOO CHILD (TROPHY)

"This was done by Moby under a different name and Trophy is a subsidiary of Mute. It came out

a few years ago and it's a modern-day personal classic. I recently copped it in Amsterdam and loads of people liked it. I play it last so people leave on a good note. You've got to leave awesome tracks until the end – even if you've played some new material during the set that didn't work too well, the awesome track means they leave feeling fantastic."

'IN FROM THE NIGHT' PLANETARY ASSAULT SYSTEM (PEACEFROG)

"This is an early Luke Slater classic. It came out about two or three years ago and the sound is brilliant. It's got a frantic, bubbling bassline and when you drop it in the mix, it comes in so strong it brings instant mayhem. It hasn't dated – it seems to have improved – and the crowd reaction also seems to get better each year."



BILLY'S STEAMIN' 10

- 1 'DISCONTAMINATION (DAVE ANGEL REWORK)' Kamafarange (Torture)
- 2 '007 EP' Sub Sounds (Sub Sounds)
- 3 'TEATRÓN' Various (LP) (Proland)
- 4 'COSMETICS' Oliver Ho (Blue Print)
- 5 'HEADLESS' Spira (Spira)
- 6 'LOSE NO TIME' Darren Price (Mute)
- 7 'PRATIKUS' Spectrum (Primate)
- 8 '008 EP' Future Frontier (Future Frontier)
- 9 'GRUNGE ELECTRIC' Sound Associates (Music Man)
- 10 'FUNCTION' Damon Wild (Syne Wave)

'RADIO BABYLON' MEAT BEAT MANIFESTO (PLAY IT AGAIN SAM)

"This fucking total boss banger music from the back shaped a lot of today's drum & bass. Anyone who's been going out in the past 10 years will remember this when they were there. This is a groundbreaking, electronic act."

'DRUM ATTACK' JAMBO (WONKA)

"Works was a Dutch label, the best in the world. It was the label at the time. Unfortunately, the best person left and eventually it went under. This record came out about five or six years ago and at that time it was the king of distorted tribal percussion, absolute loopy madness."

'ENERGY FLASH' JOEY BELTRAM (R&S)

"This is a timeless classic. You can still play it now. It's a slower kind of tempo, about 130bpm, and you can pitch it up, but not too much."

'STEP TO ENCHANTMENT' JEFF MILLS (AXIS)

"This came out two or three years ago. It's one of Jeff's most creative kind of DJ mixes, the sort of record any diehard techno listener will have fallen in love with on loads of occasions. There are four tracks on each of his records and most of the time one or two are really good. This one is really fucking driving."

'THE POEM' BOBBY KONDERS (NUGROOVE)

"Classic, US old skool record. It's quite deep. People will remember this when they hear it. It's quite jazzy and the poem points out the problems with racism and the modern world. I met Konders four or five years ago in America but he's more into dancehall now. Everyone thinks he's black but he's white and he's quite an eccentric dude. The tracks I like are the more powerful, instrumental records so this is one of the few vocal tracks I include. Instrumental tracks are not so obvious, you can read in what you want."

'PLANET ROCK' SOUL SONIC FORCE (TOMMY BOY)

"Again, something I'd play in an alternative set. It's one of the all-time classic changes in dance music for everyone, the hip hop/bebop sound."

(COMPILED BY SARAH DAVIS. TEL: 0181-648 2336)

BORN: London, March 28, 1969. **LIFE BEFORE DJING:** Labouring, worked in a hairdressers, messenger, Zoom Records. **FIRST DJ GIG:** Club in the Africa Centre, Covent Garden, 1986. "It was a club night for Andrea, the lead singer in the band Stax. We played before and after his show." **MOST MEMORABLE GIG:** Best-Tribal Gathering, 1995 – It was the size of it, a real change from playing clubs of 200 people – and Dance Valley Festival, Amsterdam – "It was like Tribal Gathering and there were about 15,000 people." **Worst:** "A gig with Scott MacAlister and Rozalla in a baseball stadium in Los Angeles during the riots. They'd gathered and there were about 15,000 people." **FAVOURITE CLUBS:** Voodoo, Liverpool Complex, London; Mazzo, Amsterdam; Drum Club, Strath and Final Frontier, London. **NEXT THREE GIGS:** Time Files, Cardiff (May 30); Norwich Festival and Checkpoint Charlie, Reading (31); Temple Bar, Dublin (June 1). **DJ TRADEMARK:** "I've got a distinct style of mixing, the way I use the cross fader which creates an interesting and energetic style." **LIFE OUTSIDE DJING:** Artist: Sh-take with Dave Westrom on Zoom; Vinyl Blair with Steve Dub on Hard Hands; Barbed Wire with Richard Brown on Bush; Kamafarange with the Alcatraz Jags & Gary on own label Torture. **Remixes:** acts include Rush, Rio Rhythm Band, Dileman. **Established:** The Brademan Management and DJ booking agency; playing Midlands, Saxy Playstation. "I like films, nice meals; and am preparing for fatherhood."

[cv]

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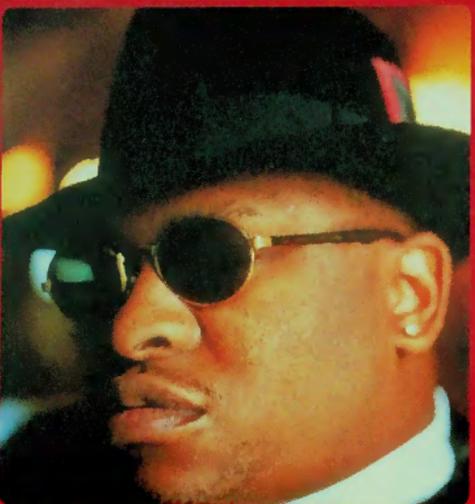
Our 19 May 32 & CD

mixes by The Gravy, Lungs, Theobald, Kridgerground

hot vinyl

on the decks: james brown, ralph sanjane, nicki black market & dj paulie, daisy & havana, strad beauregard, amir, davey navarro, jim jeffery, chris finan, daniel mcmillan, sarah savaia

TUNE OF THE WEEK



SCARFACE 'GAME OVER' (VIRGIN) (R&B/RAP)

Subtle is not a word you'd apply to the UK remix of Scarface's forthcoming new single but the Blackbomber's (who he?) reworking of 'Game Over' could certainly give the Texas rapper a sizeable UK hit. Originally produced by Dr Dre and featuring a guest rap by him, the UK remix strips away all the original music, pitches up the tempo and rebuilds itself around large chunks of Indeeep's 1982 classic 'Last Night A DJ Saved My Life'. Add to this some nifty DnT Punk-style filtering effects and you have a track which is raw enough for the r&b/rap clubs but catchy enough to cross over to the mainstream. Radio is already picking up on the track and the UK mix will apparently appear on the US album as well. ○○○○

DJ RED 'WHATEVER MAN' (DRUM & BASS)
(PHATTRAX)
Starting with a hip hop intro and vocals then dropping into a phat roller with a nice B08 and acid style bassline, this one is ruff. Another smasher from the Phattrax massive. ○○○○ NB & DJ

DJ SNEAK 'POLYESTER 3' (HOUSE)
(HENRY STREET)
As well as remixing the world, Mr Sneak is still coming up with enormous blow-your-socks-into-next-week tracks of his own and this EP proves that. The opener, 'My Thing', is probably the strongest here and happily reminiscent of some of his finest light looping moments, but all the others, 'My Dub' and the harder and crazier 'Sneak's A Freak' and 'Damage', are good too. ○○○○ D&H

DRUM & BASS TUNE OF THE WEEK
DJ TREND 'ANTHEM' REMIX (DRUM & BASS)
(DUB PLATE)
Remixed by the man himself, starting with the anthem playing in reverse with some nice stepping breaks then dropping into a two-step track similar to the original. Halfway through the track it switches into a hard Amen roller. Absolutely ruff. ○○○○ NB & DJ

MAJOR 7 'NO OTHER LOVE' (HOUSE)
(CHEQ-DA-GROOVE)
There isn't much information on this apart from the fact that it's a south London label and an absolute humdinger of a big US-style throbbler of a track. The vocal warbles in and out but the throb never stops over three equally powerful mixes with an imbroes-style one on the A-side, a bit more of a Van Heiden on B1 and a more vocal bass-filled garage version on B2. Not ashamed to be heavy but deep. ○○○○ D&H

LAKIESHA BERRI 'LIKE THIS & LIKE THAT' (SOUL)
(ADEPT)
Originally thought to be a Beverly-Knight-come-Elisha-LaVern-type domestic soul diva, Lakiesha in fact hails from Ohio. Brewing for some time now care of some UK street promotion by Avex, the song is actually a signature tune from a new Disney movie, '6th Man', and is already shaping up as a hit in the States. Over here, meanwhile, the pop soul track has been treated to assorted r&b, hip hop and dancehall mixes which serve well to build momentum ahead of its mid-June release. ○○○ RT

DJ TREND - 'FLIGHT 747' (DRUM & BASS)
(LIVE RECORDINGS)
Back again but this time with a phat amen track, rolling with a simple bass line and an airplane sample. The second drop has a nice effect on the dancefloor. ○○○○ NB & DJ

EN VOGUE 'WHATEVER' (ELEKTRA) (R&B)
The unmistakable Jusicious sounds of En Vogue are set to pour out of every available



LAKIESHA BERRI



SVEN VATH (featured in Jock On His Box RM issue dated January 28, 1995)

tips for the week

- 'ELECTRONIC LESSON PART 1' GF (KK Records)
- 'AUFENTHALT' Dynamo (Dynamo)
- 'ALL DAY LONG' Robert Hood (M Plant)
- '2+3' Purpose Maker (Axis)
- 'SURVIVE THE PEACE' Cristian Vogel (Tresor)
- 'THE START IT UP (C. YOUNG REMIXES)' Joey Beltram (Trax)
- 'E-COM 015' Mugon (E-Com)
- 'COSMETICS' Oliver Ho (Blueprint)
- 'STICH (EIGHT MILES HIGH REMIX)' Jnt.coiver (HartHouse)
- 'TUBED' Alex Cortex (Source)

| | | | | | | | | | | | | | | | | | | | | | | | | |
|----|-----------|--------|-------|---------|-------|-------|--------|------|---------|-------|--------|-------|------|-------|-------|--------|-------|--------|------|-------|--------|-------|-------|-------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| SW | TIME TO S | YOU'RE | CLOSE | I'LL BE | LOVER | YOU M | LOVE S | WOND | I BELIE | BELLS | I DON' | PLEAS | SMOK | ASHES | ALWAY | I HAVE | SWEET | FLY UP | MY A | DON'T | BLUE C | BODYS | TRANS | ABSRU |

the **LOW** CHART

(compiled by alan jones from a sample of more than 300 DJ releases - fax: 01753-629 2811)

(upfront house)

| Wk | On | Wks | Title/Artist | Label |
|----|----|-----|---|--------------------------|
| 1 | 3 | 3 | FREE MOOD II SWING-FULL INTENTION (R.I.P. MIXES) Ultra Nate | AM-PM |
| 2 | 2 | 2 | JUST BE TONIGHT (BBG/PAGANINI TRAXX/DISCO/CITIZENS/LAS MIXES) RIBB | Heat |
| 3 | 17 | 2 | AGE OF LOVE (SECRET KNOWLEDGE/EMMAHUEL TOPPANY COOGE/INGHAM & SPON/PULL VAN DYK MIXES) The Age Of Love | Multiply |
| 4 | 15 | 2 | EQUADOR (K-KLASS/BRUCE WAYNE/KLUBHEADS/SASHI MIXES) Sashi featuring Rodriguez | firr |
| 5 | 38 | 2 | GIVE ME LOVE (AMOS & KOGUN/BURGER QUEEN/ODDY/PERPETUAL MOTION/ONY DE VIT MIXES) Diddy | Feverpitch |
| 6 | 8 | 3 | YOU ARE THE UNIVERSE (ROGER SANCHEZ/CURTIS & MOORE/INTERFERENCE/TUFF JAM MIXES) Brand New Heavies | Mr. President |
| 7 | 20 | 2 | WOMANHOOD (TODD EDWARDS/ERIC KUPPER/LAID BACK/LIKE MIXES) Dana | Arista |
| 8 | 8 | 3 | STUNSTROKE (DISCO CITIZENS/CHICANE MIXES) Chicane | Pekka |
| 9 | 4 | 3 | PEOPLE OF LOVE (WAND/DIGITAL BLOODES/D-BORJAH/TONY FLEMING MIXES)AMENT UK | Xtravaganza |
| 10 | 11 | 2 | BELO HORIZONTE (CLAUDIO COCCOLUTO/DINO LENNY MIXES) The Heartists | VC Records |
| 11 | 2 | 4 | I WANNA BE THE ONLY ONE (BLACK/BURKA/GOETTS/PSY/BLACKSMITH/BOSSCAT MIXES) Eternal featuring Bie Williams | 1st Avenue/EMI |
| 12 | 1 | 4 | HELP ME MAKE IT (ROLO & SISTE/ELISSA/UFF & FRUFF/GOODEP MIXES) Huff & Puff | Skyway |
| 13 | 40 | 2 | COCO JAMBOO (DIRTY ROTTEN SCOUNDRELS/S.MOUSSE/TESTED PG MIXES) Mr. President | WEA |
| 14 | 10 | 2 | STAY LISA D | 3 Beat |
| 15 | 27 | 2 | SEX UNDERGROUND (DANIELA & SORONATA/BLISS/EMM WARREN & RICHARD BERNARD/SHAWNY/MEYSON MIXES) Sweater Fings | Disc Jinx |
| 16 | 2 | 3 | RUBEN (JUBAN TAKEO/ERAPOLLO 440/MATTHEW ROBERTS/ACQUANALTS MIXES) Apollo Four Four | Stealth Sonic Recordings |
| 17 | 5 | 3 | BRAZEN WEEP (ROMINE VENT/FRAYFAX/CAKEM/DAIMONIN VASQUEZ/HANO/ROZZONE MIXES) Skunk Anansie | One Little India |
| 18 | 9 | 3 | INTOXICATION (BEE/ROCK/HAROLD/SQUELCH MIXES) Breast 2 Rhythm | Jackpot |
| 19 | 27 | 2 | I'LL BE (DAVID MORALES MIXES) Flyer Brown featuring Jay Z | Del Jam |
| 20 | 16 | 4 | FEEL THAT FOR LOVE (MARK PICCIOTTI MIX) Claudia Chin | Clamp |
| 21 | 6 | 5 | REACH WHO YOU WANT (DORAGRO/OLLO BRUCE & MATYU/OUR TRENZ/IMPRESS/MOKIN' BEATS/MADOLACS/VASQUEZ/PETER BEES MIXES) Kristine W | S3 |
| 22 | 6 | 5 | IT MUST BE LOVE (JOHNNY D & NICKY D/ITON/ BROTHERS/JASON NEVINS/STONEBRIDGE MIXES) Robin S | Big Beat/Atlantic |
| 23 | 10 | 2 | GUITTA HAVE HOPE (DILLON & DICKINS/BUGLEMAN VS. JC MIXES) Blackout | 99 North |
| 24 | 5 | 3 | MINISTRY OF LOVE (MYSTERIC SOUL/FALL BROTHER GRAM MIXES) Hysteria E | WEA |
| 25 | 2 | 3 | BUTTERFLIES (LIGHT-HELO/TOP/ROSE/MARPHODITE MIXES) Hyra | Polydor |
| 26 | 21 | 3 | THE VAMP (REVAMPED) (KEVIN DUNN/FRANK DE WULF MIXES) Outlander | Perfecto |
| 27 | 3 | 3 | SOMEONE (ASCENSION/LACKER/SPACE BROTHERS MIXES) Ascension | Satellite |
| 28 | 29 | 3 | R.I.P. GROOVE (MIX) Double 9 | Coalition |
| 29 | 35 | 2 | STILL A THRILL (SHARRP/KLASS MIXES) Sybil | Face-2 |
| 30 | 32 | 2 | LATINOS DEL MUNDO (WILL PRUITT/ULTIMATE JALEY/MONTA MIXES) Latin Thing | Virgin |
| 31 | 3 | 3 | ANCIENT PERSON OF MY HEART (DJ PIPPIRO) (DAGOSTIN/A.F. MIXES) Divine Works | Sound Proof |
| 32 | 34 | 2 | TOP OF THE WORLD (MOVERS N SHAKERS/DOUBLE SHUFFLE MIXES) Duffekn featuring Shelley Nelson | Perfecto |
| 33 | 24 | 3 | OH (DILLON & DICKINS/TEALH/DISTANT DRUM/ENROMONIC MIXES) Gifted | Twisted |
| 34 | 25 | 3 | THE WAY (FRAYLEY & HELLER/CLUB 69/MURK/CRASH PRODUCTIONS/CURTY WHITEBOY MIXES) Funky Green Dogs | All Around The World |
| 35 | 52 | 2 | ROK DA FLOOR (PUMP MIXES) Pump | East West Dance |
| 36 | 17 | 3 | CASUAL SUB (MIXES) E.T.A. | Red Hot |
| 37 | 13 | 3 | OTO GOM W/LI (MUSPHALAH THING/CLOS'D DEEP SANTS/SQUEZ LOGOR/ANK AUTHORITY/DOWN TO DEAFEN MIXES) The Pains Ja feat. Ido | Diffusion |
| 38 | 13 | 3 | KEEP IT COMIN' GET IT ON THIS BEAT'S JUMPIN' Apparatus | 1st Avenue/Mercury |
| 39 | 10 | 3 | WITHT OR WITHOUT YOU (GATAPADEA/RINGERS/BOJUCANYNIMS WOODS/SPIRITUAL MASTERS MIXES) Mary Kiani | Positiva |
| 40 | 19 | 4 | AGNETHA (JEREMY HEALY & AMOS/RAP/IN IN THE MOOD/DIGITAL BLOODES MIXES) Jeremy Healy & Amos | Spirit Recordings |
| 41 | 30 | 2 | EL TREN T-En | Loaded |
| 42 | 42 | 2 | FLY LIFE Basement Jazz | Multiply |
| 43 | 45 | 2 | CLOSER THAN CLOSE Rosie Gaines | Big Bang |
| 44 | 46 | 2 | THE BEAT (FERRY CORSTEN/RYRAC ROCK CHECO MIXES) Dreamson | Downboy |
| 45 | 47 | 2 | SCREAMERS (MIXES) K-M Project | Bullion |
| 46 | 14 | 3 | GO WITH THE FLOW (DEX & JONES/EVY/KLMBG KAHUNA BURGER MIXES) Loop Da Loop | Manifesto |
| 47 | 51 | 2 | MIDNIGHT OF MY LIFE Bobby D'Ambrosio | US Definity |
| 48 | 2 | 3 | AIN'T IT A SHAME (SOLAR STONE MIXES) Urban Cookie Collective | Pulse 8 |
| 49 | 31 | 3 | SWEET LIPS (ACEY NEGRO/FARLEY & HELLER/TONY DE VIT MIXES) Menaco | Polydor |
| 50 | 52 | 2 | TIMELESS (MICHAELE VERSACE & FABIAN ROCCO MIXES) Versace & Rocco | A/VH Music |
| 51 | 29 | 3 | LOOPS & TINGS (RED JERRY/BABY DOC MIXES) Jens | Top Banana |
| 52 | 24 | 3 | YOU'RE NOT ALONE (OAKENFOLD & OSBORNE/ROLLO & SISTER BLISS/MATTHEW ROBERTS/GANJA KRU MIXES) Olive | RCA |
| 53 | 35 | 2 | ARMED AND EXTREMELY DANGEROUS (BLACK STONE ORCHESTRA/FULL INTENTION/DEVIN FISHER MIXES) First Choice | Minimal |
| 54 | 48 | 2 | STAND & DELIVER (RHYTHM MASTERS/DARREN JAY/LIVESTONE BROWN & GARY BENSON MIXES) Barry Brown | Universal |
| 55 | 28 | 3 | DEEP (DIGITAL BLOODES/STRETCH & VERNICINNE/DEE MOOD/RED JERRY MIXES) Ariel | Wonderboy |
| 56 | 59 | 2 | DANCE HALL DAYS (RAPINO BROTHERS/RITCHE WARBURTON MIXES) Wang Chung | Getten |
| 57 | 58 | 3 | I'M HERE TO CHILL (ABSURD/ED/ROBERT/EDMOTH BROTHERS MIXES) Absurd | Kranich |
| 58 | 49 | 3 | TI AMO (TROUSER ENTHUSIASTS/PHAT F/PHUNKY/ONY & THE LAMBDO/BRASIDE BOYS/BRASS/STON/METRO/LEHARD MIXES) Gra G | EMI |

[commentary]

by alan jones

AM-PM had seven number one club hits last year running Manifesto a close second as well of the year, 1997 has been altogether quieter for the label but it is finally awakening from its slumbers to enter its first number one of the year courtesy of **ULTRA NATES' Free**, which jumps 3-1 this week and has a clear lead of nearly 30% over its nearest challenger. With every other record in the Top 10 except **CHICANE'S** 'Sunstroke's' showing growth, it may still struggle to retain its superiority next week, however. Already getting loads of daytime play on Radio One, it seems likely to be another retail smash, though it will be surprising if it equates the success of the last two number one Club hits - Olive's 'You're Not Alone' and Eternal's 'I Wanna Be The Only One', both of which have gone on to attain similar status on the C1N sales chart...AM-PM is also behind one of the week's hottest new entries, **JAY WILLIAMS' Testify**, which debuts at number 39 for the new Diffusion impression, despite not reaching DJs until fairly late in the week. As an import on America's Soulfulic label, 'Testify' has sold thousands of copies in the UK already, and enjoyed a nine-week run on the chart, peaking at number 50, earlier in the year...Ultra Nate, by the way, enjoyed her first club hit **Way Back In 1999** with 'It's Over Now', which gives her a lengthy chart span that's more than twice as long - but not SYBIL. Sybil scored her first club hit 11 years ago with 'Falling In Love' and followed up with a further 10 club hits. She's been quiet of late but returns to the chart this week with 'Still A Thrill', the first single from an upcoming album for Coalition, for which she wrote most of the songs herself. 'Still A Thrill' debuts at number 30, and is being supported by luminaries like Darius Rapping and David Morales...Proving you can make a dance record out of a hit without mailing hundreds of promos to DJs, **ROSIE GAINES' 'Closer Than Close'** and the **BANKMENT JAXX'S 'Flylike'** both debut in the Top 20 of the C1N chart this week though neither served Club Chart apprenticeships, having been mailed only to the privileged few. They debut here relatively at 44 and 45, as DJs who've bought them start to play them.

TAKEN FROM HER BRILLIANT DEBUT ALBUM 'IMAGINATION'

13 **SHINE 8**
 17 **SPACE JAM (OST)**
 15 **RUSS ANTHEMS**

LOW 9

THREE 'N ONE REFLECT

INCLUDES RED JERRY & CHRIS LIBERATOR MIXES PLUS 'DOWN IN THE HOLE'

RELEASED MAY 26 ON 12" & CD

24 **TRANCE**
 25 **ABSURD**
 26 **SUSAN**
 27 **LOVER**
 28 **LOVE V**
 29 **I WILL**
 30 **ARGEN**
 31 **RIPGR**
 32 **THE AN**
 33 **MORE**
 34 **33**
 35 **5 MILE**
 36 **TELL M**
 37 **ASCEN**
 38 **STAR F**
 39 **LOVE R**
 40 **IF YOUR**
 41 **DROP I**

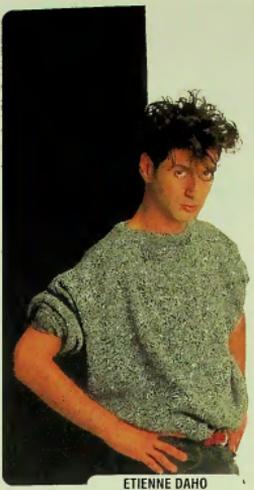
Released titles an

Fuh

Oct 19 May 12 & CD
 by The Genry and the Transglobal Underground

alternative cuts

- 1 'LUCK BE A WEIRDO TONIGHT' FILA BRAZILIA (PORK)
Quality and quantity! Another fine release
 - 2 'CALYPSO THEME' IAN POOLEY (N.R.K.)
The Jeff Lorber revival starts here
 - 3 'DEEP CONCENTRATION' VARIOUS (O.M.)
The future of experimental hip hop? Watch the mumbles moment
 - 4 'SACRILEGE' CAN (MUTE)
Remixed a *gauche*. Watch out Sonic Youth fans
 - 5 'DIRECTIONS' BUNNY K BROWN (SOUL STATIC SOUND)
12-minute noodling jazz bizness. I love it
 - 6 'THE PIPER' JONNY L (XL)
Holding his own in the fast lane
 - 7 'LAMENTATION/FALSE MOVE' ENDEMIC VOID (LANGUAGE)
Trumping percussive space voyage
 - 8 'RELATIVITY' JASON BRUNTON (SIRKUS)
On the case again
 - 9 'FULL OF SMOKE' CHRISTIAN (DEF JAM)
Back to the days of Tashan via Curtis
 - 10 'CONTACTO ESPACIAL CON EL TERCER SEXO' SUKIA (MO WAX)
LA weirdos drop the album
- Compiled by **gilles peterson**
and played on his Worldwide radio show, Sundays 10pm-12am, Kiss 100FM



ETIENNE DAHO

speak once again with this more than adequate loveathon in the album mix. After his heartbreaking speaker of MC Lyte's 'Cold Rock A Party', Mousse T has a lot to live up to in the downtempo remix stakes and bears up well here with a firm if not mindblowing mix. On the B-side, Tuff Jam provide two melodic garage mixes of which the dub is by far the best. ○○○○ D&H

HOUSE TUNE OF THE WEEK

ULTRA NATE 'FREE' (AM-PM) (HOUSE)
One of this year's Miami club anthems will live up to the hype when released here through its simplicity and strong Mood II Swing production. Sweet, summery 'Woody Pak-ed' guitars wrap themselves around bouncy bass and uplifting 'You're free. Jo do what you want to do...' vocals to produce clear catchiness. Alternative mixes include a Mood II Swing Live Vocal with its jazzier feel, a Full Intention club mix that adds keyboard squiggles and an obvious rumbling 4/4 beat. Finally a Mood II Swing house dub deviates from the original by losing the guitar's instant hook as well as adding "Reach" vocals. ○○○○○ JH

MAX 'NO SUCH THING' (PHONO) (HOUSE)
Max Brannan, the man with the funk, makes his first appearance for Phono with four late-night club/home spine tinglers. Max warms up the mood with the intricate keys and simple chords on the title track. Smooth rhythms and intricate production tricks keep the overall flow going nicely, making sure it's holding your attention throughout. 'A Light Meal' raises the tempo slightly without raising your pulse - a cool sax blast interlocks with a bit of free-style jamming on the Rhodes, giving it that live appeal. Also worth checking is 'Touched Up,' again funky as you like and so slick it slides. Accomplished stuff - George Clinton would be proud. ○○○○ DM

ETIENNE DAHO 'ME MANQUER' (VIRGIN FRANCE) (HOUSE)
Out on import, this four-mix 12 features interpretations by Air and, er, someone else. There's no

information on the sleeve but Mix 1 is a sweet, seductive French vocal - and English chorus - from the superstar singer. Mix 2 sounds like an Air version with its new, swinging vibes arrangement. Mix 3 is a deeper NY-style house version while Mix 4 is a beautiful beatless Air mix with a truly blissful, gentle chorus. ○○○○ BB

SPECTRUM 'PRATIKUS' (PRIMATE) (TECHNO)
Good old Primate will never give up that relentless banging sound will they? Just when you think they might ease off the pressure, they come at you with punishing extreme beats and screaming de-tuned noises. Also to spice things up a bit, the 10-inch comes in bright green vinyl to make sure you can find it in the dark. Straight out of Geneva this one, with two sides of lean 2am action and make no mistake. On the title track, birthday suits are the fashion, layers of acid funk and pitched up sounds take the percussion on a roller coaster ride. On 'Atomize', a dark intro leads you into Jeff Mills territory, so expect tightly clenched fists and militant stamping of feet. Superb. ○○○○○ DM

FUNK D'VOID 'BAD COFFEE' (SOMA) (TECHNO)
This is to be taken from Funk's forthcoming long player 'Technoir'. 'Bad Coffee' is not your average techno gut buster; our man incorporates a bit of wild pitch with



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|-----------|------|-------|---------|-------|-------|--------|------|---------|--------|-------|-------|------|-------|------|--------|------|--------|---------|-------|--------|-------|-------|-------|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| TIME TO S | YOUR | CLOSE | I'LL BE | LOVER | YOU M | LOVE S | WOND | I BELIE | BELLIS | 'DON' | PLEAS | SMOK | ASHES | ALWA | I HAVE | SWEE | FLY UP | I'M A I | DON'T | BLUE E | BODYS | TRANK | ABSUR | |
| 1 | 1 | 11 | 11 | 5 | 7 | 3 | 6 | 10 | 10 | 9 | 4 | 14 | 15 | 13 | 17 | 18 | 19 | 12 | 18 | 21 | 24 | 17 | 11 | 12 |

[commentary]



by Tony Tardis

A nicely-timed climb to the top by **SOUNDS OF BLACKNESS** sees their arrival at number one coincide with a promotional visit to the UK. Elsewhere in the Top 10, only **WYCLEF'S** storming climb from 20 to eighth with 'Anything Can Happen' disturbs the general shuffling of tracks. Highest climber is **CHANGING FACES** decidedly downward 'G.H.E.T.T.O.U.T.' while **LISA STANSFIELD** looks out for the 10 with her cover of Barry White's 'Never. Never Gonna Give You Up'. Two future Top 10 tips are **EN VOGUE's** return to straight r&b, 'Whatever', and the Desert Eagle mix of **LIP KIM's** 'Crush On You', which uses the bassline from Biggie's 'Unbelievable'... Talking of the **NOTORIOUS B.I.G.**, last Wednesday saw 200 radio stations participate in a 30-second solo tribute to Biggie, as well as the premier of two tribute tracks, 'I'll Be Missing You' and 'We'll Always Love You Big Poppa'. 'I'll Be Missing You' features Puff Diddy, Faith Evans and 112 and is built around The Police's 'Every Breath You Take' while 'We Will Always...' has new Bad Boy Records signings L.O.X. All profits from the record, which will be released here imminently, will be held in trust for Biggie's two children, T'Yanna and Christopher. An excellent turn out and atmosphere at the Jazz Cafe last week for **MINT CONDITION** (don't know about the 10-minute drum solo though)... **MAXWELL** has lined up a three-date tour for June at: Manchester Palace Theatre (June 10), Birmingham Symphony Hall (20) and the Royal Albert Hall (22).

| Pos | Weeks on Chart | Artist | Label |
|-----|----------------|---|---|
| 1 | 2 | SOUNDS OF BLACKNESS featuring Craig Mack | Perspective |
| 2 | 1 | LOVE IS ALL WE NEED | Uptown/MCA |
| 3 | 13 | HEAD OVER HEELS | May J. Bigg |
| 4 | 10 | NO ONE BUT YOU | Allure featuring Nas |
| 5 | 3 | LIKE I DO | Veronique featuring Craig Mack |
| 6 | 8 | IN MY BED | For Real |
| 7 | 6 | BIRKIN RISING TO THE TOP | Dre Hill |
| 8 | 20 | ANYTHING CAN HAPPEN | Blackness |
| 9 | 11 | 5 MILES TO EMPIRY | Wyclef Jean featuring The Roots/All Stars |
| 10 | 7 | SATURDAY NIGHT (LP) | Brownstone |
| 11 | 9 | LIKE THIS & LIKE THAT | Zane |
| 12 | 5 | WHAT KIND OF MAN | Lakisha Bern |
| 13 | 19 | THE WAY YOU MAKE ME FEEL | Mint Condition |
| 14 | 24 | NEVER, NEVER GONNA GIVE YOU UP | Dannii Jones & Robert Brooks |
| 15 | 23 | LIFE AFTER DEATH (LP) | Lisa Stansfield |
| 16 | 17 | REQUEST LINE | Notorious B.I.G. |
| 17 | 12 | HYPNOTIZE | Zane |
| 18 | 16 | STEP INTO A WORLD (RAPTURE'S DELIGHT) | Notorious B.I.G. |
| 19 | 15 | CRUSH ON YOU | KRS-One |
| 20 | 3 | SHAKE IT | SWV |
| 21 | 3 | I WANNA BE THE ONLY ONE | D-Infence |
| 22 | 33 | DON'T LEAVE ME THIS WAY (REMIX) | Eternal featuring Boyz n the Wains |
| 23 | 40 | G.H.E.T.T.O.U.T. | Blackstreet |
| 24 | 27 | MUST HAVE BEEN | Changing Faces |
| 25 | 10 | WHATEVER | L.A.'s Finest |
| 26 | 14 | WHEN YOU NEED MY LOVIN' | En Vogue |
| 27 | 22 | NICE AND SLOW | Richard Anthony Davis |
| 28 | 26 | STAY RIGHT HERE | John Campbell |
| 29 | 27 | THE ULTIMATE | Ain |
| 30 | 30 | SPECIAL LOVE | Artifacts |
| 31 | 31 | I'LL BE | Patrick Jean-Paul Denis |
| 32 | 20 | YOU AIN'T NEVER LIED | Foxy Brown featuring Jay-Z |
| 33 | 30 | COME ON | Da Funk Shun |
| 34 | 39 | JUST THE WAY YOU LIKE IT | Billy Laventure |
| 35 | 26 | TELL ME DO U WANNA | Tasha Holiday |
| 36 | 21 | DON'T WANNA BE A PLAYER | Gisellewee |
| 37 | 30 | SEEN'S BE BELIEVING | Joe |
| 38 | 30 | HOW COME...HOW LONG | Adriano Evans |
| 39 | 32 | ONE IN A MILLION | Babyface and Stevie Wonder |
| 40 | 20 | CRUSH ON YOU | Aaliyah |
| | | | Lil' Kim |

one-note strings and whistles in the mix. A bit of a strange combination, but that old chestnut comes to mind: if it works, let it roll. Indeed it works, and the funky-ass bass sure makes it roll. The Slam boys turn in a good mix on the flip, keeping the 'Too Black...Too Strong' vocal and underlaying it with their own tough flavour.

KRISTINE W 'FEEL WHAT YOU WANT' (CHAMPION) (HOUSE)
Promoted in an astonishing five-piece pack that almost fills a DJ box, this '94 club hit is now rereleased for simultaneous US and UK success. Dekkad's Offworld vocal stutters a scatted vocal that soon escalates into an acoustic piano breakdown. Rollo, Truce and Matty's Re-touched mix emphasises the haunting chords and on the same side the Our Tribe Original is as authentic now as it was then. The Creamlight vocal gives a happier, bounce Euro-feel whereas the Smokin' Beats vocal injects plenty of UK garage and piano-led pace. Maddalidi's vocal starts with a hip house beat and space sonic stabs before its galloping surge. Junior's NY X-tended vocal spills over with a hi-NRG vibe and finally Peere's extended mix remains a faithful chunky re-working of the original while his Silky Club receives a neo-disco/Chic stringed glossing.

JEREMY HEALY & AMOS 'ARGENTINA' (POSITIVE) (HOUSE)
Not unlike 'Stamp!' in its Balaeric feel, this is, however, a tighter and more effective follow-up single. Dramatic tango strings, choral 'Argentina' vocal arrangements, Mediterranean guitar plucking and stop/start whistles all get perfectly for a summer pop hit in a 3' 54" radio edit. The Bootlicia mix uses more 'Always rock the house' shouts and walls over a beats 'n' bassline groove while the strings creep



ULTRA NATE

in and out. Digital Blondes' Gothic mix is reworked Euro-trance and Rabbit in the Moon's helium mix pounds hard with a repetitive digital alert occasionally throwing in chopped 'Argentinas' and the familiar wailing.

MINT CONDITION 'WHAT KIND OF MAN WOULD I BE' (POLYDOR) (R&B)
In the Seventies and Eighties we very much took groups like Earth Wind & Fire, Cameo and The Commodores for granted. Today self contained r&b groups of songwriters, world class musicians and producers are a rarity. Mint Condition being a Nineties group, somewhat out on their own in this field. This is a performance ballad which has been brewing for some months now. It's also the signature cut from the one-time Perspective/R&M import album now under the Polydor banner in the UK. It definitely stands out from run of the mill r&b in that it deliberately sounds like a live, spontaneous recording, right down to the rock guitar solo usually reserved by funk bands for their gigs.

CORNERSHOP 'GOOD SHIPS' (WILJIA) (ALTERNATIVE)
Tinder and the boys move further into funk territory with this summery, lazy guitar and beats tune. The original isn't a million miles from the sound of Doggy/Charltons while the Instrumental is a little tougher and

TAKEN FROM HER
BRILLIANT DEBUT ALBUM
"IMAGINATION"

13 SHINE 8
17 SPACE JAM (OST)
15 20 KISS ANTHEMS

Out 14 May '97 CD
by The Grumpy Corp. Translucent Unhinged
meets by The Grumpy Corp. Translucent Unhinged

- 24 TRANS
- 25 ABSUR
- 26 SUSAN
- 27 LOVE R
- 28 LOVE V
- 29 I WILL
- 30 ARGEN
- 31 RIGGR
- 32 THE AN
- 33 MORE
- 34 5 MILE
- 35 TELL M
- 36 ASCEN
- 37 STAR F
- 38 LOVE R
- 39 IF YOUR
- 40 DROP

Collected titles an

Fuh

SUSAN



the TOP CHART

powered by sales (taken from a sample of more than 650 CD returns - see p.171-172 2001)

(handbag)

[commentary]
by alan jones



While they debut at the top of the CIN chart, **ETERNAL** lose top billing on both the upfront and Pop charts this week. On the former chart, their support is well down but on the Pop Chart it actually improves slightly even as the record slips to number three, bowing to massively increased support for GINA G's 'I Am O' - which holds at two - and SASHI's 'Equador', which charges from six to one... Though **ABACADABRA** debut at number five with the latest in their ongoing series of Abba remakes - 'Lay All Your Love On Me' this time, with contemporary Sash! stylings - it's a quiet week overall, with few significant movers. **COLE REED** do manage to double support for their 'Can We Talk...' single, however, as a third 12 inch, with new Infinite Productions mixes joining the previously promoted **Love To Infinity** and **Lenny Fontana** versions, kicks in... It's funny how mixers have periods of fashionability, and then fall away, only to return again. A month ago, **HYPER GO-GO** were on the "whatever happened to..." list, having gone through a fairly quiet period, but this week they can be found providing mixes for the tracks at **AKAY + BJ**, number 38 ('Hey DJ') by **M-TYCE** and one of this week's top breakers, **DJ SCOTT's** remake of the **Blue Nile's** 'Tinseltown In The Rain', which was previously thought to be danceproof but which adapts quite nicely to the genre.

| W | LV | Wks | Title | Artist | Label |
|----|-----|-----|---------------------------------------|---|----------------------|
| 1 | 6 | 2 | EQUADOR | Sashi featuring Rodriguez | Multiply |
| 2 | 1 | 1 | I AM O | Gina G | Eternal |
| 3 | 1 | 1 | I WANNA BE THE ONLY ONE | Eternal featuring Bibe Winans | Eternal |
| 4 | 7 | 2 | INTO THE GROOVE/YOULL SEE | Prim | 1st Avenue/EMI |
| 5 | NEW | | LAY ALL YOUR LOVE ON ME | Abacabafra | Kline |
| 6 | 15 | 2 | PEOPLE OF LOVE | Amor! UK | Alamy |
| 7 | 12 | 2 | COOL JAMBLO | Mr. President | Feverpitch |
| 8 | 11 | 2 | I'M HERE TO CHILL | Aburd | WEA |
| 9 | 9 | 3 | JUST BE TONIGHT | BBG | Konchie |
| 10 | 3 | 7 | BLOOD ON THE DANCE FLOOR | Michael Jackson | Hi-Life |
| 11 | 5 | 1 | I DON'T WANT TO | Tom Bratton | MJAEpic |
| 12 | 8 | 5 | PLEASE DON'T GO | No Mercy | LaFace |
| 13 | 4 | 4 | LOVE SHINE A LIGHT | Karina & The Waves | Eternal |
| 14 | 25 | 3 | CAN WE TALK... | Cole Red | Polydor |
| 15 | 21 | 3 | ROK DA FLOOR | Pimp | All Around The World |
| 16 | NEW | | NEVER, NEVER GONNA GIVE YOU UP | Lisa Stansfield | Arista |
| 17 | 13 | 6 | FREED FROM DESIRE | Gaia | Big Life |
| 18 | 17 | 5 | FEEL WHAT YOU WANT | Kristine W | Champion |
| 19 | 20 | 6 | YOU'RE NOT ALONE | Olive | RCA |
| 20 | 33 | 2 | I BELIEVE | Jay Jay | Branded |
| 21 | 14 | 9 | LOVE YOU...STOP! | Red 5 | Multiply |
| 22 | 10 | 10 | BELLISSIMA | DJ Quicksilver | Dos Or Dia/Positiva |
| 23 | 19 | 4 | SLEEPING IN MY CAR '97 | Akay+BJ | Steppin' Out |
| 24 | 22 | 10 | AMOR! | Pom Kings | All Around The World |
| 25 | NEW | | GIVE ME LOVE | Diddy | Feverpitch |
| 26 | 28 | 3 | SUMMERTIME | Cicero | Academy Street |
| 27 | NEW | | DANCE HALL DAYS | Wang Chung | Geffen |
| 28 | 7 | 11 | YOU'VE GOT TO BELIEVE | The McJannets (featuring Debbie Cuny) | Gottman |
| 29 | 16 | 6 | CUDDLY TOY LOVE WON'T WAIT | Gary Barlow | RCA |
| 30 | 23 | 7 | STAR PEOPLE | George Michael | Aegean/Virgin |
| 31 | NEW | | FREE | Ultra Nate | AMC Phase |
| 32 | 19 | 3 | LIKA | Alicia | One Little Indie |
| 33 | 19 | 3 | BRAZEN 'WEEP' | Stunk Anznie | Virgin |
| 34 | NEW | | ANCIENT PERSON OF MY HEART | Divine Works | 22nd Precinct |
| 35 | NEW | | POWER OF LOVE 97 | O-Tex | Geffen |
| 36 | 29 | 3 | THE SHOP SHOP SONG (IT'S IN HIS KISS) | Cher | Bullfinch |
| 37 | NEW | | SCHMANGS | K+M Project | Telstar |
| 38 | NEW | | HEY DJ! | N-Type | Delicious |
| 39 | NEW | | COME GIVE ME YOUR LOVE/GIRLS GALORE | Richie Stephens featuring General Degreee | React |
| 40 | NEW | | THE AGE OF LOVE | The Age Of Love | |

BEST OF THE ALBUMS

BENTLEY RHYTHM ACE 'BENTLEY RHYTHM ACE' (FUNK/TECHNO)

They are certainly getting plenty of media coverage and thankfully this debut album is worthy of fuss - packed as it is with unusual drop-the-needle tracks. Earlier singles such as 'What Is Frog' and 'Bentley's Gonna Stop You Out' become fond memories already, while new additions 'Run On The Spot', 'Whoosh' and 'Beyond are inspired too. To sum up, funk with imagination and some techno for when it all gets too tasteful. Nice cover too.

★★★★ D&H

KEN ISHII 'X-MIX: FAST FORWARD AND REWIND' (STUDIO KT) (TECHNO)

Japan's leading electronic export follows Dave Clarke's electro footprints for the latest hour-plus 'X-mix'. Ultra-clean blending together of tracks from the likes of UFO, Jedi Knights, Basement Jaxx and Ken himself not only highlight a variety of styles but make this diverse DJ worthy of even more attention. As always, a video longform is available to accompany the Berlin-based production.

★★★★ JH

VARIOUS 'MEGASOFT OFFICE 97' (F COMMUNICATIONS)

"This collection of music is ideal for creating a relaxing atmosphere in your office," says the sleeve blur - and it's not wrong. The mellow side to F Communications' roster provides a beautiful soundtrack to the mind-numbing, computer keyboard-tapping humdrum of daily chores. 'Aqua Bassina' and 'A Reminiscent Drive' provide the highlights with two tracks each but this album should really be listened to as a whole - over and over again.

★★★★ BB

VARIOUS 'BOOMING ON PLUTO: ELECTRO FOR DRUIDS' (VIRGIN) (TECHNO)

Double CD of 33 tracks focusing on the electro influence that's not just found in the obvious (for example, 'Planet Rock') but in the more obscure (e.g. Cal Stevens, Soft Boys and Iron Monkey). What makes this compilation so good is also the sequencing and the aforementioned choice of cuts from all over but even when classics are included like Nitro Deluxe and Mantronix, their accompanying mixes are special.

★★★★ JH

VARIOUS 'A PORTRAIT OF DRUM AND BASS' (PENNY BLACK LP) (DRUM & BASS)

This album compiled by Ray Keith features all the different aspects of drum & bass featuring artists such as Cloud 9, Twisted Anger, Ray Keith and many more. Available very soon.

★★★★ NB & DJP

makes a great instrumental in its own right with its nagging guitar loop. ○○○○ AB

FREESTYLERS 'UP ROCK EP' (FRESHKANVOA) (BIG BEATS)

Fresh Records' new beats imprint is launched with this three-track feast of mashed-up rhythms, licensed from Scratch City Records. Freestyle 'Kiciz' opens proceedings with a sample-happy Chemicals-style groove that, while not exactly original, hits the spot nicely. 'Lower Level' is a pretty straightforward rhythm track and 'Breaker Beats' throws a few more samples into a summery, Pizizman/Bentley-style groove that will bring a smile to any hip hop DJ's face.

★★★★ BB

SYSTEM 7 'RITE OF SPRING' (BIG LIFE) (HOUSE)

A fantastically atmospheric piece that features a haunting synth melody over a gently swishing rhythm that subtly evolves into a relentlessly pounding groove. The inebriated 303s find their way into the equation, but thankfully they don't overpower the highly infectious hook which is the key to this track. It gets into your head just like Underworld's 'Rac' and is set to be a huge underground hit, maybe even a crossover smash too. Watch this space.

★★★★ TJ

CHICANE 'SUNSTROKE' (XTRAVAGANZA) (HOUSE)

On first listen this doesn't appear to match 'Offshore' and 'Footprint' for quality or anthem status, but the simple synth chord sequence is actually very infectious. It may not be as original or as intricate as its predecessors but it's beautifully produced, crisp and has all the builds and breakdowns you'd expect, making it easy to program and a reliable floorfiller.

★★★★ TJ

TAKEN FROM 'HER BRILLIANT DEBUT ALBUM' 'IMAGINATION'

13 SHINE B
17 SPACE JAM (OST)
15 ROSS ANTHEMS

13 SHINE B
17 SPACE JAM (OST)
15 ROSS ANTHEMS

Out 19 May 12" & CD
Covered by The Gentry (see p.17) through Universal

| W | LV | Wks | Title | Artist | Label |
|----|---------|-----|-------|--------|-------|
| 25 | ASUR | | | | |
| 26 | SUSAN | | | | |
| 27 | LOVES | | | | |
| 28 | LOVE M | | | | |
| 29 | I WILL | | | | |
| 30 | ARGEN | | | | |
| 31 | RIPGR | | | | |
| 32 | THE AN | | | | |
| 33 | MORE | | | | |
| 34 | 5 MILES | | | | |
| 35 | TELL M | | | | |
| 36 | ASCEN | | | | |
| 37 | STAR P | | | | |
| 38 | LOVES | | | | |
| 39 | IF YOUR | | | | |
| 40 | DROP L | | | | |

Collected titles are

the

COOL CUTS

[chart]



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0891 515 585

- | | | | | |
|----|------|---|-----------------|---------------|
| 1 | (1) | WAITING HOPEFULLY D*Note (Deep Dish, 4 Hero and Lil' Louis on the mix) | VC | ☎ Code - 1311 |
| 2 | (3) | RAW POWER Apollo 440 (With mixes from Aquanauts, Matthew Roberts and Aphrodite) | Stealth Sonic | ☎ Code - 1326 |
| 3 | (4) | STAY Isha D (With new mixes from Andy Ling and Victor Imbres) | 3 Beat | ☎ Code - 1313 |
| 4 | (7) | ECUADOR Sash! (Encore ur another big Euro hit with mixes from Klubbheads and K-Klass) | Multiply | ☎ Code - 1327 |
| 5 | (8) | BELO HORIZONTI The Heartists (Latin garage tune with mixes by Basement Jaxx and Dino Lenny) | VC | ☎ Code - 1328 |
| 6 | NEW | SET IN STONE Bedrock (John Digweed finally overcomes the difficult second single syndrome) | Stress | ☎ Code - 1333 |
| 7 | NEW | CAN'T GET HIGH WITH YOU Joey Negro (Classy disco outing in true Philly style) | Z Records | ☎ Code - 1339 |
| 8 | (12) | RITE OF SPRING System 7 (Atmospheric and haunting techno breakbeat tune) | Big Beat | ☎ Code - 1330 |
| 9 | NEW | THE AWAKENING P.O.B (Powerful progressive trance with vocals from X-Avia) | Platipus | ☎ Code - 1340 |
| 10 | NEW | PARTAY FEELING B-Crew (Garage 'supergroup' featuring Barbara Tucker, Ultra Nate, Dajae and Mone) | Strictly Rhythm | ☎ Code - 1341 |
| 11 | (11) | BLACKER Ballistic Brothers (New mixes are set to make this a summer favourite) | Soundboy | ☎ Code - 1329 |
| 12 | NEW | YOU CAN DO ANYTHING Subway (Now in much improved mixes from Victor Imbres himself) | Greenlight | ☎ Code - 1342 |
| 13 | NEW | BASTARD J.A.M. In Deep (Bonkers techno from Germany featuring a crazy infectious laugh) | Sperm | ☎ Code - 1343 |
| 14 | NEW | THE HOURS AND THE TIMES 18 Wheeler (William Orbit produces two exceptionally funky mixes) | Creation | ☎ Code - 1344 |
| 15 | NEW | MY DESIRE Amira (Stylish garage tune produced by Blaze) | Slip N'Slide | ☎ Code - 1345 |
| 16 | NEW | ANSWER MY PRAYER Danny Campbell (With mixes from Mount Rushmore, Evolution and Shiva) | Jackpot | ☎ Code - 1346 |
| 17 | NEW | BAD COFFEE Funk D'Void (Powerful Detroit-style techno with remix from Slam) | Soma | ☎ Code - 1347 |
| 18 | NEW | THE EARTH IS YOURS Dominion (Progressive trance from Renaissance's Nigel Dawson) | Whoop | ☎ Code - 1348 |
| 19 | NEW | TAKE ME BABY Jimi Tenor (Deep and moody funky techno from Finland) | Warp | ☎ Code - 1349 |
| 20 | NEW | SOULFLY Joshua (Progressive house with a mix from Evolution) | Red Parrot | ☎ Code - 1350 |



a guide to the most essential new club tunes as featured on 1fm's "essential selection", with peak time, broadcast every Friday between 6.30pm and 10pm. Compiled by dj feedback and data collected from leading clubs and bar following streets. City soundfully progressive music making (soulful), warm and underground (rhythmic), 2beat/precious (pulsant), 3 beat (overdose), flying (newcastle), global beat (bradford), massive (jordan), arcade (nottingham).



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Next up ...

manufacturing
print & packaging

record mirror: 28 June 97

continuing our series of special features, record mirror's focus for June will be the manufacturing, print and packaging industries. The pace and size of the UK dance market means that we demand the very best in terms of creative innovation and quality of service in this country, so record mirror will be searching out the companies who are the leaders in this field to discuss the issues that affect their business.

For a full list of record mirror supplements, call the rm sales dept now on 0171 620 3636.

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- 24 **ABSDUR FLUXE** Virgin
- 25 **SUSAN'S HOUSE** Elek
- 26 **LOVE IS THE LAW** Seahorses Geffen
- 27 **LOVE WON'T WAIT** Gary Barlow RCA
- 28 **I WILL SURVIVE** Cake Capricorn
- 29 **ARGENTINA** Jeremy Healy & Amos Positiva
- 30 **RIPGROOVE** Double 99 Satellite
- 31 **THE ANSWER TO WHY I HATE YOU** Symposium Infectious
- 32 **MORE LIFE IN A TRAMP'S VEST** Stereophonics V2
- 33 **5 MILES TO EMPTY** Brownstone M.U./Epic
- 34 **TELL ME DO U WANNA** Ginuwine Epic
- 35 **ASCENSION DON'T EVER WONDER** Maxwell Columbia
- 36 **STAR PEOPLE** '97 George Michael Virgin
- 37 **LOVE IS ALL WE NEED** Mary J Blige Uptown/MCA
- 38 **IF YOUR GIRL ONLY KNEW/ONE IN A MILLION** Aaliyah Atlantic
- 39 **DROP DEAD GORGEOUS** Republica Deconstruction
- 40 **BUCKETLIST** are those with the biggest sales gains over last week

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COLLUMIX

TOP TWENTY COMPILATIONS

- 1 **BIG MIX '97** Warner/BMG
- 2 **SPACE GIRLS PRESENT THE BEST OF POWER ALBUMS EVER!** Virgin
- 3 **NOW THAT'S WHAT I CALL MUSIC!** '96 BMG/A&R
- 4 **CHARTBUSTERS** EMI
- 5 **WHAT A FEELING!** Columbia
- 6 **NEW HITS 1997** Warner/BMG
- 7 **DANCE ZONE - LEVEL 9** Virgin
- 8 **CLUB CUTS '97** Virgin
- 9 **RUMED + JULET (OST)** Premier Entertainment
- 10 **IN THE MIX '97 - 2** Virgin
- 11 **ELECTRONICA (FULL ON BIG BEATS)** Virgin
- 12 **TRACKSPOTTING** PolyGram
- 13 **SOUL SURVIVORS** Virgin
- 14 **MOOROPHENA** Capitol
- 15 **BOYS** Columbia
- 16 **SISTERS OF SWING III** PolyGram
- 17 **DANCE NATION 3 - PETE TONG & JUDE JONES** Virgin
- 18 **SHINE 8** Virgin
- 19 **SPACE JAM (OST)** Atlantic
- 20 **KISS ANTHEMS** PolyGram

Fun'da'mental

Susilä Sfa'fada

featuring Nawasish Ali Khan

Out 19 May '97 - CD

Mixes by The Geena Topp & Translational Underground

- 24 **DIG YOUR OWN RUG** The Chemical Brothers Virgin
 - 25 **MOTHER NATURE CALLS** Cast Polydor
 - 26 **STOUSH** Skunk Anansie One Little Indian
 - 27 **TRAGIC KINGDOM** No Doubt Interscope
 - 28 **SHARE MY WORLD** Mary J Blige MCA
 - 29 **10 Wet Wet Wet** Precious Org./Mercury
 - 30 **A NIGHT AT THE MOVIES** David Essex PolyGram
 - 31 **FALLING INTO YOU** Céline Dion Epic
 - 32 **BLUR** Blur Food/Paniphone
 - 33 **AULSHA RULES THE WORLD** Alisha's Attic Mercury
 - 34 **ANDROMEDA HEIGHTS** Prefab Sprout Columbia
 - 35 **DIZZY HEIGHTS** Lightning Seeds Epic
 - 36 **VERY BEST OF THE BEE GEES** Bee Gees Polydor
 - 37 **AT THE CLUB** Kenickie EMI/RS
 - 38 **JAGGED LITTLE PILL** Alanis Morissette Maverick/Reprise
 - 39 **PAUL YOUNG** Paul Young East West
 - 40 **STILL WATERS** Bee Gees Polydor
- © CUN. Produced in co-operation with the BPI and BANT, based on a sample of more than 1,000 record outlets.

PRELIMINARIES

IN-STORE JUNE 2

MIXES BY
D-INFLUENCE DONÉ,
BOUNTY PRODUCTIONS,
MAFIA & FLUXY +
EHRD, HENRY

TAKEN FROM HER
BRILLIANT DEBUT ALBUM
"IMAGINATION"

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US CHARTWATCH

Just three months after Spice Girls ended an 18-month gap between UK number ones on the Hot 100, the Brits are on the verge of topping the chart for the second time this year. And the unlikely to emulate Spice Girls are... Spice Girls, whose latest US single, 'You'll Be There', baffles its way up to three following its record-breaking entry at five a week ago.

Mark Morrison, who for a time was a strong contender for the top, drops from three to four with Return Of The Mack while Mobb Deep by Hanson and The Notorious B.I.G.'s Hypnotize hold at one and two.

After the strong success enjoyed by many of the UK contingent on the Hot 100 a week ago, few of them are able to make further progress this week. Erasure's 'In Your Arms' and Paul McCartney's 'The World Tonight', last week's second and third highest new entries, can only maintain their debut positions of 55 and 64, and Steaker Pimp holds at 79 with 6 Underground following a previous 10-place climb. But there is no stopping Depeche Mode, who achieve their sixth US Top 40 hit with 'It's No Good which climbs seven notches to 40. Completing the UK and UK-sighted representation are White Town (23-24), Spice Girls (Gina (37-39), Faithless (75-72), Freddie (74) and Brand New Heavies (81-71)).

It's a different story on the album chart where several UK releases are reaching new highs. Spice Girls' Spice holds off a massive 53-place climb to two by Bob Carver's Sistercity Kisses (Shades Of Grace) to spend a second week at one,



while it's No Good's success helps revive Depeche Mode's Ultra from 28 to 21. Other revivals include Chemical Brothers' 'Dig Your Own Hole (45-37) and Chorus by Erasure (100-92). But making the biggest UK breakthrough of the week is Jamiroquai's Travelling Without Moving, which has been slowly building since entering the chart 17 weeks ago. It now finally cracks the Top 50 with an eight-place climb to 43 as Blur's self-titled LP hits a new peak of 12.

Having made a remarkable debut of 11 on the chart last week, the Boyz n the Band are unable to maintain such high standards as Still Waters drops to 13. But there is better news elsewhere for the brothers Gibb. Their single Alone is already on Billboard's singles chart and is now up to eight on the Gavin report contemporary chart and 32 on the Gavin Top 40.

As for Gavin's crystal ball, a mixture of old and new UK acts could be among the 10-makers in the next few weeks. Jamiroquai and Damage are still adding more airplay while UB40 continue to build with their return single Tell Me Is It True? and Steve Winwood is back on US radio with Spy In The House Of Love.

Paul Williams

UK WORLD HITS

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

DENMARK

| | | |
|---|--|--------|
| 1 | STAR PEOPLE by George Michael | Virgin |
| 2 | BEHIND ME by The Blue Boy | Mega |
| 3 | LOVE WON'T WAIT by Carly Raynor | BMG |
| 4 | AIN'T TALKIN' 'BOUT DUB by Apollo Four Forty | Epic |
| 5 | - | - |

Source: IFPI

ITALY

| | | |
|---|--|-----------|
| 1 | YOUR WOMAN by White Town | Chrysalis |
| 2 | ALRIGHT by Jamiroquai | Sony S2 |
| 3 | IT'S NO GOOD by Depeche Mode | Mute |
| 4 | MAMA/WHO DO YOU THINK YOU ARE by Spice Girls | Virgin |
| 5 | FIRESTARTER by Prodigy | XL |
| 6 | - | - |

Source: Music & Distribution

FINLAND

| | | |
|---|------------------------------|------|
| 1 | MEMBER ME by The Blue Boy | Mega |
| 2 | BEATIE by Prodigy | XL |
| 3 | IT'S NO GOOD by Depeche Mode | Mute |
| 4 | - | - |
| 5 | - | - |

Source: Sona

GERMANY

| | | |
|---|--|-----------|
| 1 | TIME TO SAY GOODBYE by Sarah Brightman/Doris | East West |
| 2 | MAMA/WHO DO YOU THINK YOU ARE by Spice Girls | Virgin |
| 3 | ALONE by Bee Gees | Polydor |
| 4 | IT'S NO GOOD by Depeche Mode | Mute |
| 5 | AIN'T TALKIN' 'BOUT DUB by Apollo Four Forty | Epic |
| 6 | - | - |

Source: Music Central

SWEDEN

| | | |
|---|--|----------|
| 1 | MAMA/WHO DO YOU THINK YOU ARE by Spice Girls | Virgin |
| 2 | AIN'T TALKIN' 'BOUT DUB by Apollo Four Forty | Columbia |
| 3 | KOWALSKI by P!nk Scream | Crescent |
| 4 | REMEMBER ME by The Blue Boy | Mega |
| 5 | THE SAINT by Orbital | London |
| 6 | - | - |

Source: GUPPI

CANADA

| | | |
|---|-------------------------------------|----------|
| 1 | FIRESTARTER by The Blue Boy | XL |
| 2 | RETURN OF THE MACK by Mark Morrison | Atlantic |
| 3 | IT'S NO GOOD by Depeche Mode | Mute |
| 4 | INCOMINIA by Fatlocus | Cherry |
| 5 | - | - |

Source: Soundscan

ARTIST PROFILE: PAUL MCCARTNEY

For someone well accustomed to discussing virtually every facet of his life and career, Paul McCartney is more a mere afternoon's work.

And for Paul McCartney such a mammoth inauguration also represented another likely entry into the Guinness Book Of Records and, more significantly, the high point of the launch of Flaming Pie, his first solo album in more than four years.

The unprecedented number of questions came via the internet, telephone and mail for a one-on-one interview. Paul McCartney's Town Hall Meeting, which was broadcast live from London a week ago to the UK, the US and Germany.

Followed by a half hour USA session with Macca on the internet. It marked a rare moment in the album's campaign in which McCartney has been directly involved.

"He said from the outset he wanted to allow people to judge the album on its merits rather than the fact he was popping up everywhere to promote it. Ultimately any publicity has been down to the various tools we've had at our disposal," says CMT's international catalogue marketing manager Mike Healey, who marketed the Anthology trio of albums.

Those tools have included a TV documentary for worldwide viewing on the making of the album and a radio special with McCartney addressed press interviews. Two of the album's songs - 'The World Tonight' and 'Young Boy' - are also featured in the movie Father's Day, starring Robin Williams.

But the Beatles Anthology series had already sparked



huge interest in new Macca material, suggesting his direct involvement in any promotion would be a bonus rather than a necessity for EMI. That appears to have been proved by initial critical reaction and early chart positions for the new album. Healey says, "The response has been amazing with people saying this is the best LP he has made in years."

In its first week, Flaming Pie has reached number one in Greece, three in Italy and Norway, four in Denmark and five in Spain. The album is top 10 in Germany, the Netherlands and Switzerland, while it's set to make a high new entry this week in Japan's international chart. It will be released in the US tomorrow (Tuesday).

"This is an album with a very long shelf life," predicts Healey. "And we want to make sure as many of his old fans, who might have missed out on the last few albums, buy it." Paul Williams

TRACKWATCH: PAUL MCCARTNEY

- Flaming Pie one in Greece
- Top five in Denmark, Italy, Norway, Spain
- Top 10 in Germany, The Netherlands and Switzerland
- US album release on May 27

THE PEPSI CHART

| # | Title/Artist | Label |
|----|---|-------------|
| 1 | I WANNA BE THE ONLY ONE (Contest Winner) / The Notorious B.I.G. | Mercury |
| 2 | TIME TO SAY GOODBYE / Sarah Brightman/Doris | East West |
| 3 | YOU'RE NOT ALONE / Erasure | IRCA |
| 4 | CLOSER THAN CLOSE / Russ Courtenay | (Big) Bang |
| 5 | I'LL BE THERE FOR YOU / Aerosmith | Elektra |
| 6 | LOVEFOLK / Judas Priest | Spinefarm |
| 7 | YOU MIGHT NOT SOMEBODY / Shaka | IRS/ATL |
| 8 | LOVE SINCE A LIGHT / Karina All The Winners | Mercury |
| 9 | WONDERFUL TONIGHT / Karyn White | (Big) Top |
| 10 | I BELIEVE I CAN FLY / R. Kelly | Level |
| 11 | MMMBOP / Hanson | (Hollywood) |
| 12 | STAR PEOPLE / George Michael | Virgin |
| 13 | HALO / Tinashe | (Mercury) |
| 14 | YOU SHOWED ME / Lightbulb Seeds | Capitol |
| 15 | I DON'T WANT TO / The Braxtons | Capitol |
| 16 | BELLISSIMO / DJ Quicksilver | Priority |
| 17 | SWEET UPS / Mousse | (Polygram) |
| 18 | ALRIGHT / Jamiroquai | (Sony S2) |
| 19 | OLD BEFORE I DIE / Robin Williams | (Decca) |
| 20 | DON'T LEAVE ME / Braxton | (Decca) |

| # | Title/Artist | Label |
|----|---|-------------------|
| 21 | PLEASE DON'T GO / My Herby | (Mercury) |
| 22 | LOVE WON'T WAIT / Carly Raynor | BMG |
| 23 | DON'T SPEAK / Ice Cube | IRCA |
| 24 | SUSAN'S HOUSE / Ice | (Grammy) |
| 25 | LOVE IS THE LAW / Sublime | (Geffen) |
| 26 | LOVE IS ALL WE NEED / Baby D & Bigs | (Mercury) |
| 27 | STARRING AT THE SUN / 12 | (Island) |
| 28 | DROP DEAD GORGEOUS / Republic | (Decca/Universal) |
| 29 | BLOOD ON THE DANCEFLOOR / Michael Jackson | (A&M) |
| 30 | HUSH / Ice Cube | (Geffen) |
| 31 | IF I AM A MAN NOT A BOY / Jody Watley | IRCA |
| 32 | MIDNIGHT IN CHELSEA / Jan Bon Jovi | (Mercury) |
| 33 | SOMETIMES / Grand Royal Masters | (Poly) |
| 34 | 5 MILES TO EMPTY / Braxton | (J&R) |
| 35 | SMOKIN' ME OUT / Warren G | (Real Gone) |
| 36 | HAVE PEACE / Stone | (Mercury) |
| 37 | MAMA/WHO DO YOU THINK YOU ARE / Spice Girls | (Virgin) |
| 38 | THE REAL THING / Ice Cube | (Mercury) |
| 39 | ENCORE ONE / F.O.B. | (Mercury) |
| 40 | FOR YOU I WILL MARRY / Wilson Pickett | (Mercury) |

VIRGIN RADIO CHART

| # | Title/Artist | Label |
|----|---|-------------------|
| 1 | FLAMING PIE / Paul McCartney | (Polygram) |
| 2 | REPUBLIC / Republic | (Decca/Universal) |
| 3 | WHITE ON BLACK / The Roots | (Mercury) |
| 4 | THE COLOUR AND THE SHAPE / For Future | (Mercury) |
| 5 | TRAVELLING WITHOUT MOVING / Jamiroquai | (Sony S2) |
| 6 | OLDER / George Michael | (Poly) |
| 7 | OCEAN DRIVE / Lightbulb Seeds | (MCA/Capitol) |
| 8 | TELLIN' STORIES / The O'Jays | (Bigman Records) |
| 9 | EVERYTHING MUST GO / Music From The Streets | (Epic) |
| 10 | BLUE IS THE COLOUR / The Beautiful South | (Capitol) |
| 11 | IF I IN IT FOR THE MONEY / Supergay | (Polygram) |
| 12 | POP UP / The Roots | (Mercury) |
| 13 | DEBAY / The Roots | (Mercury) |
| 14 | BEAUTIFUL FREAK / Ice Cube | (Decca/Universal) |
| 15 | BLUR / Ice Cube | (Polygram) |
| 16 | MOTHER NATURE CALLS / The Roots | (Polygram) |
| 17 | ANDROMEDA HEIGHTS / Prodigy | (Columbia) |
| 18 | STOOD / Shaka | (Mercury) |
| 19 | DIZZY HEIGHTS / Lightbulb Seeds | (Poly) |
| 20 | ALISHA REIZES THE WORLD / Alisha / A&J | (Mercury) |

| # | Title/Artist | Label |
|----|---|-------------------|
| 21 | JAGGED LITTLE PILL / Alice In Chains | (Mercury/Reprise) |
| 22 | ULTRA / Depeche Mode | (Mercury) |
| 23 | FIRST BAND ON THE MOON / The Grudge | (Capitol) |
| 24 | IT DOESN'T MATTER ANYMORE / The Roots | (Mercury) |
| 25 | WHAT'S THE STORY / Morning Glory / The Roots | (Mercury) |
| 26 | PURE 3 / Deena Dea | (Mercury) |
| 27 | SHERYL CROW / Sheryl Crow | (Mercury) |
| 28 | GLOW / Ice Cube | (Mercury) |
| 29 | K Kala Shaker / K Kala Shaker | (Columbia) |
| 30 | RECURRING DREAM - THE VERY BEST OF / Grand Funk | (Capitol) |
| 31 | ATTACK OF THE GREY LANTERN / Music From The Streets | (Epic) |
| 32 | COMING UP / Seeds | (Polygram) |
| 33 | PLACEBO / Placebo | (Decca/Mercury) |
| 34 | SILVER SUN / Silver Sun | (Mercury) |
| 35 | 0411 622 1236 / Lisa | (Polygram) |
| 36 | SUNSETS ON EMPIRE / Fish | (The Dick |
| 37 | WHIPPLASH / James | (Mercury) |
| 38 | BAGSY ME / The Marcellas | (Mercury) |
| 39 | THE BENDS / The Bends | (Mercury) |
| 40 | SPIDERS / Spice | (Mercury) |

R&B SINGLES

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|---|--|--------------------|------------------------|
| 1 | NEW | I WANNA BE THE ONLY ONE | Eternal featuring BeBe Winans | EMI | CD:CDEN 412 (E) |
| 2 | 3 | YOU MIGHT NEED SOMEBODY | Shela Arne | WEA | CD:WEA 057021 (W) |
| 3 | NEW | SMOKIN' ME OUT | Warren G featuring Ron Isley | Def Jam | 5744431 (F) |
| 4 | 1 | WONDERFUL TONIGHT | Damage | Big Life | CD:BLFDA 134 (P) |
| 5 | 2 | I DON'T WANT TO | Tomli Bratton | Lafayette | CD:74324149812 (BMG) |
| 6 | 6 | I BELIEVE I CAN FLY | R.Kelly | Jive | JIVET 415 (F) |
| 7 | 10 | DON'T LEAVE ME | Blackstreet | INT | 95534 (I) |
| 8 | 5 | TELL ME DO U WANNA | Grooveville | Epic | CD:6645272 (S/M) |
| 9 | 4 | IF YOUR GIRL ONLY KNEW/ONE IN A MILLION | Aaliyah | Atlantic | A 56107 (W) |
| 10 | 8 | 5 MILES TO EMPTY | Brownstone | MAJ/Jive | CD:6640362 (S/M) |
| 11 | 7 | FOR YOU I WILL | Morica | Atlantic | A 56377 (W) |
| 12 | 11 | LOVE IS ALL WE NEED | Maxwell J Blige | Uptown/MCA | CD:MCSTO 49326 (S/M) |
| 13 | 9 | ASCENSION DON'T EVER WONDER | Maxwell | Columbia | CD:6645932 (S/M) |
| 14 | 12 | ALRIGHT | Jamiroquai | Sony | SZ 9642396 (S/M) |
| 15 | 13 | BLOOD ON THE DANCE FLOOR | Michael Jackson | Epic | CD:6644623 (S/M) |
| 16 | 14 | IN MY BED | Dru Hill | Fourth & Broadway | CD:BRDC 353 (F) |
| 17 | 16 | HYPNOTIZE | The Notorious B.I.G. | Puff Daddy/Arista | 7432148121 (BMG) |
| 18 | 18 | AIN'T NO PLAYA | Jay-Z featuring Foxy Brown | Nortone/Side | 74321474851 (BMG) |
| 19 | 17 | SUGAR HONEY ICE TEA | Goodie4life | Wid Card/Polydor | 5731361 (F) |
| 20 | 15 | ME OR THE PAPES | Jeru The Damaja | Jive | FX 302 (F) |
| 21 | NEW | CAN WE | SWV | Jive | JIVET 423 (F) |
| 22 | NEW | THE ULTIMATE | Artifacts | Atlantic | A 56097 (W) |
| 23 | 19 | SOMETIMES | The Brand New Heavies | Jive | CD:BNHCD 8 (F) |
| 24 | 24 | WANTED DEAD OR ALIVE | 2 Pac and Snoop Doggy Dogg | Def Jam | 5744451 (F) |
| 25 | 23 | VAPORS | Snoop Doggy Dogg | Interscope | INT 95530 (BMG) |
| 26 | 22 | QN & ON | Erykah Badu | Universal | UNT 56117 (BMG) |
| 27 | 25 | REQUEST LINE | Zheir | Motown | CD:3655452 (F) |
| 28 | 20 | SENSATIONAL | Michelle Gayle/1st Avenue | RCA | CD:74321418302 (BMG) |
| 29 | 28 | REMEMBER ME | The BlueBoy | Pharm | 12PHARM 11 (TRC/BMG) |
| 30 | 27 | STEP INTO A WORLD (RAPTURE'S DELIGHT) | KRS One | Jive | JIVET 411 (F) |
| 31 | 21 | HOLD ON EP | Ann Nesby | AM/PM | 9822331 (F) |
| 32 | 30 | TO LIVE & DIE IN LA | Makaveli | Interscope | INT 95529 (BMG) |
| 33 | 29 | NOBODY | Keith Sweat featuring Athena Cage | Elektra | EKR1 2327 (W) |
| 34 | 35 | DON'T LET GO (LOVE) | En Vogue | East West | A 39767 (W) |
| 35 | 33 | RUMBLE IN THE JUNGLE | Fugees | Mercury | 5743691 (F) |
| 36 | 32 | HIT 'EM HIGH (THE MONSTARS' ANTHEM) | 8 Real/Boyz n the Muzik/Coil/L Cool/Methel/Mon | Atlantic | A54H7 (M) |
| 37 | 31 | LET'S GET DOWN | Tony Toni Tone featuring DJ Quik/Mercury | MERX 425 (F) | |
| 38 | 37 | CAN'T NOBODY HOLD ME DOWN | Puff Daddy featuring Missy | Puff Daddy/Def Jam | 7432148121 (BMG) |
| 39 | 34 | THE REAL THING | Lisa Stansfield | Arista | CD:74321463212 (BMG) |
| 40 | 38 | KEEP ON KEEPIN' ON | M.C. Lyca/Kocap | Atlantic | A 39507 (0) |

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DANCE SINGLES

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|---|------------------------------|---------------|------------------------|
| 1 | NEW | RIPROOVE | Double 99 | Satellite | 7432146741 (BMG) |
| 2 | NEW | CLOSER THAN CLOSE | Rosie Gaines | Big Bang | 12BBANG 1 (TRC/BMG) |
| 3 | NEW | FLY LIFE | Beasement Jaxx | Multiply | 12MULY 21 (TRC/BMG) |
| 4 | NEW | MUTATION/GENETIX | Shimon & Andy C | Ram | RAMM 18 (SRD) |
| 5 | NEW | TWIN TOWN KARAOKE | Omni Trio | Moving Shadow | SHADLOW 10 (SRD) |
| 6 | NEW | ARGENTINA | Jeremy Healy & Amos | Positive | 12TV 174 (E) |
| 7 | 3 | ME OR THE PAPES | Jeru The Damaja | Jive | FX 302 (F) |
| 8 | 1 | MAKE THE WORLD GO ROUND | Sandy B | Champion | CHAMP12 37 (BMV/E/M) |
| 9 | 7 | THE SHADOW | Don & Rob & Gelle | Moving Shadow | SHADLOW 10091 (S/M) |
| 10 | 6 | THE PROPHET | CJ Bolland | Jive | FX 300 (F) |
| 11 | NEW | I HAVE PEACE | Strike | Fresh | FRESH 58 (S/M/S/M) |
| 12 | NEW | THE ULTIMATE | Artifacts | Atlantic | A 56097 (W) |
| 13 | 10 | AIN'T NO PLAYA | Jay-Z featuring Foxy Brown | Nortone/Side | 74321474851 (BMG) |
| 14 | 5 | IF YOUR GIRL ONLY KNEW/ONE IN A MILLION | Aaliyah | Atlantic | A 56107 (W) |
| 15 | 4 | SHINE | The Space Brothers | Manifest | FESTX 23 (F) |
| 16 | 15 | I LOVE YOU...STOP! | Red 5 | Multiply | 12MULY 20 (TRC/BMG) |
| 17 | 9 | ALRIGHT | Jamiroquai | Sony | SZ 9642396 (S/M) |
| 18 | 2 | MYSTERY LAND EP | Y-Traxx | Jive | FX 232 (F) |
| 19 | NEW | ABSURD | Fuka | Virgin | VIT 126 (F) |
| 20 | NEW | SMOKIN' ME OUT | Warren G featuring Ron Isley | Def Jam | 5744431 (F) |
| 21 | NEW | LOAD | DJ Swift | True Playerz | TPRI12 005 (VINYL) |
| 22 | NEW | SIMPLY ELECTRIC | Force & Styles | UK Dance | LWD 311 (P) |
| 23 | NEW | EVERYBODY DANCE | Frakhouse | East West | EW 3027 (M) |
| 24 | 14 | THA WILD STYLE | DJ Supreme | Distinct | DINST 29 (P) |
| 25 | NEW | FAITHFULL | Fantom | Virgin | DINST 162 (E) |
| 26 | 16 | INTERNATIONAL SOUNDBWOY - PART 1 | KCC + TY Holden | Deep Trouble | DP 015 (ADD) |
| 27 | 12 | DON'T U WANT SOME MORE | Matter | Higher State | 12HSD 32 (ESS/BMG) |
| 28 | 25 | NETHERWORLD | LSG | Hoq Choons | HOUJ 528 (RTM/DISC) |
| 29 | 20 | DON'T LEAVE ME | Blackstreet | Interscope | INT 95534 (BMG) |
| 30 | 21 | THE PAYBACK EP | Rip Productions | 4th Floor | FX003 (Import) |

DANCE ALBUMS

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|--------------------------|-----------------------|--------------------|-------------------------|
| 1 | NEW | STILL CLIMBING | Brownstone | MAJ/Jive | 4853881/4853884 (S/M) |
| 2 | NEW | I GOT NEXT | KRS One | Jive | FX 178 (P) |
| 3 | 3 | SHARE MY WORLD | Mary J Blige | MCA | MCD 11619 (BMG) |
| 4 | 2 | BLOOD ON THE DANCE FLOOR | Michael Jackson | Epic | 4875001/4875004 (S/M) |
| 5 | 4 | DIG YOUR OWN HOLE | The Chemical Brothers | Virgin | 7025LPT 2/20105/142 (E) |
| 6 | NEW | TIME FOR HEALING | Sounds Of Blackness | Prospect | AM 54083/540824 (P) |
| 7 | 8 | LIFE AFTER DEATH | The Notorious B.I.G. | Puff Daddy/Def Jam | 7432148121 (BMG) |
| 8 | 1 | BENTLEY RHYTHM ACE | Bentley Rhythm Ace | Skint | BRASSIC 5L/P - (BMV/V) |
| 9 | NEW | EXTRA VIRGIN | Olive | RCA | 77422139204 (S/M) |
| 10 | 5 | ALLURE | Allure | Epic | 4875241/4875244 (BMG) |

SPECIALIST CHARTS

31 MAY 1997

GARY MOORE
dark days in paradise

the new album
26th may

available on cd + cassette

VIDEO

| This | Last | Artist/Title | Label/Cat No | 15 | 16 | 17 |
|------|------|--|---------------------------|----|----|---|
| 1 | 2 | SPICE GIRLS - Spice - The Official Video - Volume 1 | Virgin V20234 | 15 | 16 | 17 |
| 2 | 3 | THE RESCUERS | Walt Disney D20042 | 18 | 25 | APOLLO 13 |
| 3 | 1 | FRIENDS - SERIES 1 - EPISODES 1-4 | Warner Home Video V205050 | 19 | 23 | RESERVOIR DOGS |
| 4 | 5 | THE RESCUERS DOWN UNDER | Walt Disney D21422 | 20 | 19 | JAMES AND THE GIANT PEACH |
| 5 | 4 | FRIENDS - SERIES 1 - EPISODES 5-8 | Warner Home Video V205050 | 21 | 27 | THE USUAL SUSPECTS |
| 6 | 6 | FRIENDS - SERIES 1 - EPISODES 9-12 | Warner Home Video V205077 | 22 | 20 | INDEPENDENCE DAY |
| 7 | 10 | MANCHESTER UNITED - END OF SEASON 9/07 | Video Collection M1297 | 23 | 20 | SEVEN |
| 8 | 9 | MICHAEL JACKSON - History 2: Live - Volume II | SMV Epic V202382 | 24 | 17 | BEAVIS & BUTT-HEAD - FEEL OUR PAIN |
| 9 | 12 | TRANSFUTTING | PolyGram Video TSP0144 | 25 | 17 | DISCOUNT - SOUL MUSIC PART 1 |
| 10 | 10 | SUDDEN DEATH | DC Video VHS939 | 26 | 24 | TOT STY |
| 11 | 7 | CHILDREN'S PLAY SCHOOL FAVOURITES | Video Collection V2143 | 27 | 28 | THE HARD WAY WITH A VENGEANCE |
| 12 | 8 | BROKEN ARROW | Fox Video D2026W | 28 | 23 | POLY PICTON |
| 13 | 13 | THE HUNCHBACK OF NOTRE DAME | Walt Disney D20392B | 29 | 28 | BARNEY - EXERCISE CIRCUS |
| 14 | 14 | THE MANY ADVENTURES OF WINNIE THE POOH | Walt Disney D20025E | 30 | 28 | HEAT |
| 15 | 11 | THE SIMPSONS - THE DARK SECRETS OF | Fox Video H1023 | | | © CIN |

| This/Last | Title | Label/Cat No |
|-----------|--|-------------------|
| 1 | SPICE GIRLS - Spice - The Official Video - Volume 1 | V202382 |
| 2 | MICHAEL JACKSON - History On Film - Volume 2 | SMV Epic V202382 |
| 3 | ORIGINAL CAST - The Brady Bunch Movie | VAC V202382 |
| 4 | MICHAEL JARLEY - Lord of the Dance | VAC V202382 |
| 5 | PETER ANDER - Neutral - The Video | Mushroom V202382 |
| 6 | LEICHTER - The Video | Melodisc V202382 |
| 7 | BILL WHELAN - Riverdance - The New Show | VAC V202382 |
| 8 | OASIS - ...Then & There | SMV V202382 |
| 9 | BILL WHELAN - Riverdance - The Show | VAC V202382 |
| 10 | MICHAEL BALL - The Music & More | BMG Video V202382 |
| 11 | BOYZONE - Live At Wembley | VAC V202382 |
| 12 | MICHAEL JACKSON - Video Greatest Hits - HIStory | SMV Epic V202382 |
| 13 | BACKSTREET BOYS - Backstreet Boys | Join V202382 |
| 14 | BOYZONE - A Boy Life | Video V202382 |
| 15 | WOOLPACKERS - Embrace | BMG Video V202382 |

INDEPENDENT SINGLES

| This | Last | Title | Artist | Label/Instore/Boxed |
|------|------|---|-----------------------|---------------------|
| 1 | 1 | WONDERFUL TONIGHT | Big Life BLR04134 (P) | 1 |
| 2 | 10 | BRUISE PRISTINE | Placebo | 2 |
| 3 | 2 | I BELIEVE I CAN FLY | R Kelly | 3 |
| 4 | 10 | HERMANN LOVES PAULINE | Super Furry Animals | 4 |
| 5 | 8 | DEEPER | Delirious | 5 |
| 6 | 4 | KOWALSKI | Primal Scream | 6 |
| 7 | 5 | SPYBREAK! | Propelheads | 7 |
| 8 | 3 | CORNERSHOP | Babybird | 8 |
| 9 | 6 | THE BOY DANCE GOOD | Billy Bragg | 9 |
| 10 | 7 | SOUND OF EDEN | Casino | 10 |
| 11 | 10 | DOWN ON WHEELS | Belle & Sebastian | 11 |
| 12 | 9 | PURE | 3 Colours Red | 12 |
| 13 | 10 | STEP INTO MY WORLD | Hurricanes #1 | 13 |
| 14 | 13 | THA WILD STYLE | DJ Supreme | 14 |
| 15 | 12 | FORBIDDEN FRUIT | Paul Van Dyk | 15 |
| 16 | 11 | SKYSCRAPER | Intestine | 16 |
| 17 | 14 | THE SHADOW | Dom & Rob & Goldie | 17 |
| 18 | 15 | UNDERWATER LOVE | Smoke City | 18 |
| 19 | 18 | STEP INTO A WORLD (Rapture's...) | KRS-ONE | 19 |
| 20 | 16 | LEO | Scarfo | 20 |

INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label/Instore/Boxed |
|------|------|------------------------------------|--------------------|---------------------|
| 1 | 1 | TELLIN' STORIES | Charlatans | 1 |
| 2 | 10 | PURE | 3 Colours Red | 2 |
| 3 | 2 | ULTRA | Depeche Mode | 3 |
| 4 | 4 | STOOSH | Skunk Anansie | 4 |
| 5 | 5 | ACCIDENT OF BIRTH | Bruce Dickinson | 5 |
| 6 | 3 | BADSY ME | Wannadies | 6 |
| 7 | 5 | WHAT'S THE STORY MORNING... | Oasis | 7 |
| 8 | 10 | BENTLEY RHYTHM ACE | Bentley Rhythm Ace | 8 |
| 9 | 7 | FOREVER | Damage | 9 |
| 10 | 6 | COMING UP | Suede | 10 |
| 11 | 10 | PLACED | Placebo | 11 |
| 12 | 9 | SPIDERS | Space | 12 |
| 13 | 10 | SPLINTER GROUP | Peter Green | 13 |
| 14 | 8 | THIS STRANGE ENGINE | Marillion | 14 |
| 15 | 11 | DEFINITELY MAYBE | Oasis | 15 |
| 16 | 10 | HALF | Natacha Atlas | 16 |
| 17 | 10 | SACRILEGE | Can | 17 |
| 18 | 15 | PARANOID & SUNBUNIT | Skunk Anansie | 18 |
| 19 | 18 | THE COMPLETE | Stone Roses | 19 |
| 20 | 17 | BECOMING X | Sneaker Pimps | 20 |

COUNTRY

| This | Last | Title | Artist | Label/Instore/Boxed |
|------|------|-----------------------------------|-----------------------------|---------------------|
| 1 | 1 | BLUE ROSES FROM THE MOONS | Natalie Griffith | 1 |
| 2 | 2 | SONGS OF INSPIRATION | Daniel O'Donnell | 2 |
| 3 | 3 | SO LONG SO WRONG | Alicia Keys & Union Station | 3 |
| 4 | 5 | WITH YOU IN MIND | Charlie Landsborough | 4 |
| 5 | 4 | CARRYING YOUR LOVE WITH ME | George Strait | 5 |
| 6 | 6 | SHADES OF BLUE | Mary Duffy | 6 |
| 7 | 10 | BLUE | Leann Rimes | 7 |
| 8 | 8 | MUSIC FOR ALL OCCASIONS | Mavericks | 8 |
| 9 | 15 | N FENCES | Garth Brooks | 9 |
| 10 | 14 | IN PIECES | Garth Brooks | 10 |

| This | Last | Title | Artist | Label/Instore/Boxed |
|------|------|-----------------------------|-----------------------|---------------------|
| 11 | 16 | FRESH HORSES | Garth Brooks | 11 |
| 12 | 11 | THE WOMAN IN ME | Shania Twain | 12 |
| 13 | 9 | SOMEDAY | Cristy Light | 13 |
| 14 | 10 | GREAT COUNTRY SONGS | Elye Presley | 14 |
| 15 | 17 | WHAT IF IT'S YOU | Ruba McEnroe | 15 |
| 16 | 12 | A PLACE IN THE WORLD | Mary Chapin Carpenter | 16 |
| 17 | 13 | THE SECRET OF LIFE | Gretchen Peters | 17 |
| 18 | 10 | EVERYBODY KNOWS | Trisha Yearwood | 18 |
| 19 | 18 | BR-49 | BR-49 | 19 |
| 20 | 10 | LOVE TRAVELS | Kathy Mattea | 20 |

MID-PRICE

| This | Last | Title | Artist | Label/Instore/Boxed |
|------|------|----------------------------------|-------------------|---------------------|
| 1 | 10 | IT DOESN'T MATTER ANYMORE | The Supernaturals | 1 |
| 2 | 2 | PABLO HONEY | Radiohead | 2 |
| 3 | 5 | TRACY CHAPMAN | Tracy Chapman | 3 |
| 4 | 8 | ROBSON & JEROME | Robson & Jerome | 4 |
| 5 | 7 | BROTHERS IN ARMS | Dire Straits | 5 |
| 6 | 11 | SPARK TO A FLAME | Chris De Burgh | 6 |
| 7 | 1 | ACCESS ALL AREAS | Various Artists | 7 |
| 8 | 17 | SOUTHSIDE | Texas | 8 |
| 9 | 4 | KIND OF BLUE | Miles Davis | 9 |
| 10 | 10 | STONE ROSES | Stone Roses | 10 |

| This | Last | Title | Artist | Label/Instore/Boxed |
|------|------|--|---------------------|---------------------|
| 11 | 8 | A SHORT ALBUM ABOUT LOVE | Divine Comedy | 11 |
| 12 | 10 | PURE CLASSICAL/TRANQUILITY | Various Artists | 12 |
| 13 | 15 | CHORE | The Beautiful South | 13 |
| 14 | 10 | GREATEST HITS | Bob Dylan | 14 |
| 15 | 10 | ELEGANT SLUMMING | M People | 15 |
| 16 | 10 | THE DOCK OF THE BAY | Eric Redding | 16 |
| 17 | 9 | CEPT POUR VIVRE | Celine Dion | 17 |
| 18 | 10 | ORBITAL 2 | Orbital | 18 |
| 19 | 10 | THE LA'S | The La's | 19 |
| 20 | 19 | NOW THAT'S WHAT I CALL QUITE GOOD | The Housemartins | 20 |

ROCK

| This | Last | Title | Artist | Label/Instore/Boxed |
|------|------|--|-----------------|---------------------|
| 1 | 10 | THE COLOUR AND THE SHAPE | Foo Fighters | 1 |
| 2 | 10 | 0141 632 6326 | G.U.N. | 2 |
| 3 | 2 | STOOSH | Skunk Anansie | 3 |
| 4 | 10 | ACCIDENT OF BIRTH | Bruce Dickinson | 4 |
| 5 | 1 | TRAGIC KINGDOM | No Doubt | 5 |
| 6 | 3 | GLOW | Reef | 6 |
| 7 | 4 | FIRST RAYS OF THE NEW RISING... | Jimmi Hendrix | 7 |
| 8 | 5 | NINE LIVES | Aerosmith | 8 |
| 9 | 6 | GARBAGE | Garbage | 9 |
| 10 | 10 | FASHION NUGGET | Cake | 10 |

JAZZ & BLUES

| This | Last | Title | Artist | Label/Instore/Boxed |
|------|------|--|----------------------------|---------------------|
| 1 | 1 | BADUizm | Erykah Badu | 1 |
| 2 | 2 | THE MOMENT | Kenny G | 2 |
| 3 | 10 | THE VERY BEST OF | Clay Aiken | 3 |
| 4 | 10 | ESSENTIAL BLUES & SOUL | Various Artists | 4 |
| 5 | 4 | NUYORICAN | Talkin' Loud 5346632 (BMG) | 5 |
| 6 | 6 | BREATHLESS | Various Artists | 6 |
| 7 | 10 | SWEET POTATO PIE | The Robert Jay Band | 7 |
| 8 | 10 | MAD ABOUT THE BOY - THE BEST OF | Olivia Washington | 8 |
| 9 | 7 | FEELING GOOD - THE BEST OF | Nina Simone | 9 |
| 10 | 10 | KIND OF BLUE | Miles Davis | 10 |

SINGLES

CORNERSHOP: Good Ships (Wijaya WJ107CD). A splendid taster for their forthcoming LP; this infectious funkathon sees the boys jetisoning their Eastern influences in favour of guitar-based R&B. **□□□**
CUFF: Evaporate/To Myself (Cleb Spangle SPMG 007). London Music Week favourites Cuff release their debut, a double A-side. Evaporate, a knowingly punchy piece of guitar pop, is the track that impresses. **□□□**
GENEVA MODE: Home (Mute CDON627). The third single from Ultra is a downbeat track with an upbeat message, strong on strings and big synth sounds. Lighters a loft. **□□□**
DEL AMIRIT: Not Where It's At (A&M 50255). The launch single for the forthcoming Album (sic) finds the Dels breaking new ground by stressing band harmonies and tough, power-pop guitars. A welcome surprise. **□□□**
DEADSTAR: Don't It Get You Down (Discordant CD008). Cracking brassy guitar pop from ex-Hearties & Collectors and Crowded House players. It has enough punch to liven up playlists and enough dash to seduce Garbage fans. **□□□**
CHRIS BRAIDE: Heavenly Rain (Anxious SAM 2095). The second single from the Chris Dufford/Dave Stewart album shows off his warm, romantic tenor rather than the Princeses of his debut. If I Can't Have You. Still building. **□□□**
THE CHARLATANS: How High (Beggars Banquet BBO 312CD). Taken from their strongest album so far, this radio-friendly guitar-driven stomper has a big, twanging chorus that well describes the bluesy Stones/pastoral Zep side of Northwile's finest. **□□□**
LO-FIDELITY ALLSTARS: Kool Rok Bass (Skit Skit04). The first single on Britain's newish label includes a superbly catchy Allstars' dynamic approach with cut-ups and samples, scratching and pummeling beats bursting under Stereo MCs-type vocals. **□□□**
N-TYPE: Hey DJ (Telstar HEVCD1). The London R&B outfit debut with a snappy cover of the Righteous for the World's Famous Supreme Team. One for mainstream clubs. **□□**
CINNAMON SMITH: Back To Her Mother (Humer MUMCD93). Beneath the scratchy chords, there is more going on than is immediately apparent and a twist through the release's other tracks reveal the Swindon three-piece's larger potential. **□□**
ALISHA'S ATTIC: Air We Breathe (Mercury AIRCD). Their debut album's high standards are illustrated with this fourth, re-recorded single, awash with more gorgeous harmonies and a melody to charm and entice. **□□**
JAGUAR: Coming Alive (Warner W042CD). Heavy rock guitars surround an adrenaline-filled singalong pop melody on this promising debut single from the London-based trio. **□□**



DEL AMIRIT: WELCOME SURPRISE

WANNADIES: Shouty (Inolent DIE10CD1). A quiet, intimate start gives way to the Swedish band's highly-charged melodic outpourings of Brit-style indie pop. A brief, but uplifting affair. **□□□**
SOUL COUGHING: Super Ben Ben (Sleash/London LASC09). This drum and guitar driven funky rock groove, evoking King Peppers, Mumfumeen, even Shriekback, is a strong advert for the band's new album. **□□□**
PHIL COLLINS: Wear My Hat (Fava Valeo EW113CD). Graceland rhythms and Paul Simon's crammed vocal style dominate this lively single which represents one of the better moments of Collins' disappointing recent album. **□□**
RICH B: Carrie On House (Earichd 12JUN22). A super slice of chirpy, uplifting house from DJ Rick B. This cut-up mix of driving vinyl lines and samples from Seventies horror B-movies will get any dancefloor heaving. **□□**
ROZALIA: Coming Home (BM Records CD8021). The title track from Rozalia's forthcoming album shows the dance diva is still one of the best at delivering top-notch house anthems. **□□**
DE DONATIS III: The Sound (TEC TEC002). De Donatis is better known as one half of production team DJ Quicksilver who recently charted with Bellissima. This happy, itchy'n'scratchy tune has the same commercial potential. **□□**
CELINE DION: Call The Man (Epic 3YCD2158). Stream-and-ogue warblings from Dion on this emotive Jim Steinman-produced ballad from Falling Into You. Her London dates in June will add profile, but the Hi/Signfield song is not as memorable as 'Think Twice'. **□□**

SINGLE OF THE WEEK

SUZANNE VEGA: Birthday (A&M 502627). Vega is at her most intriguingly brilliant on this atmospheric track, which perfectly illustrates the artist's album's rhythmic as well as lyrical qualities. **□□□**



SUZANNE VEGA: INTRIGUINGLY BRILLIANT

ALBUMS

ECHO & THE BUNNYMEN: Balthous (WEA 06301932). A long overdue best of package. Songs To Learn And Sing collected all their singles together and this reprises rather too many of those, but is worth it for Bill Drummond's sleeve notes. **□□□**
MONACO: Music For Pleasure (Polydor 537242). Having Monaco is like being given a surrogate New Order, but who's complaining when you get a great set of songs underpinned by Peter Hook's towering bass sound? **□□□**
GENEVA: Further (Nude NUDE7). Intense, impassioned rock music for sensitive souls, with extra potency provided by Andrew Montgomery's voice. A debut. **□□□**
VARIOUS: Reactivate 12 (Reed CD 102). Reactivate is one of the most successful independent compilation series around and this hard house selection, flawlessly mixed by Bill Piter, hammers the tradition home. **□□**
VARIOUS: Worth It's Weight In Gold (Ballin Bull CD). Some of the axiest of the current crop of commercially-tinged house tunes, including tracks from the awesome Brainbag, Sneaker Pimps and DJ Quicksilver, all glitteringly mixed by Graham Gold. **□□**
ZUCCHERO: The Best Of Zucchero (Polydor 533822). Italy's premier pop vocalist gives an emotion-packed performance alone and in duets with the likes of Paul Young and Pavarotti. **□□**
JAMES TAYLOR: Hourglass (Columbia 487768). Immaculate recording and star players frame Taylor's first new songs for five years. TV and press exposure

could help to break him out of the Seventies heroes bin. **□□□**
SEVEN MARY THREE: Breakroom (East West 7578 3012). The follow-up to 1993's US platinum debut leans further toward a Counting Crows model, while subtly refining their rifferama deluge. **□□**
VARIOUS: You'll Never Walk Alone (V2 WR100342). A document of the recent Hillsborough justice concert features The Beautiful South, Lightning Seeds, Manics, Space and Doggy, culminating in Holly Johnson's first outing in years and a moving rendition of the Kop anthem (see if). **□□**
JACQUES LOUISSEY TRIO: The Four Seasons (Telarc CD 8347). A gorgeous, astringent and atmospheric take on the perennial crossover favourite from the populist Provençal jazzier. Play in store for maximum response. **□□**
NUMBERS ONE GUP: Wrecked By Lions (Blue Rose BRRC 1032). One of the first albums through V2, this offering from the Chicago guitar rock outfit is packed with cool tunes and a hint of Pavement. A cult classic. **□□**
MARSHALL CRENSHAW: Miracle Of Science (Razor & Tapes Graced 231). Another post-didactic sophisticated publisher's demo from one of the best pure pop writers since Brian Wilson. Criminally underrated in the UK, but radio could change all that. **□□**

ALBUM OF THE WEEK

HANSON: Middle Of Nowhere (Mercury S36152CD). This collection of pop, rock and ballads, produced by those responsible for Black Grape & Beck, overflows with youthful zeal. Guitars and early Motown pianos. Lots of fun for all the family. **□□□**

This week's reviewers: Simon Abbott, Sarah Davis, Duncan Holland, Ian Nicholson, Mike Pattenden, Martin Talbot, Paul Vaughan, Selina Webb and Paul Williams



ALANA JONES TALKING MUSIC

Whether or not you believe he is being idealised in death beyond his lifetime worth, there's no denying that the murder of the **Notorious B.I.G.** has precipitated a potent tribute. Based on the Police hit **Every Breath You Take**, I'll Be Missing You features his record label boss Sean 'Puffy' Combs, with Faith Evans and other admirers exercising their loss in a tenuous and affecting way, with Evans' role particularly poignant. A monster hit... Eddie Brickett's What I Am was a superb single and one of its main hooks - a tight, melodic guitar refrain - has clearly been pressed into service on **New Edition's**

Something About You, wherein Bobby Brown and his colleagues emoté powerfully and soulfully to great effect... Sony's mid-priced **Legacy** label dusts off some fine soul recordings for its latest batch of releases, among which are Lovelgirl. **The Teena Marie** Story, including the full length and magnificent **Ooo La La La**, as used by the Fugees for their debut hit **Fugee-La: Got To Be Real - The Best Of Cheryl Lynn**, a superior collection of gospel-influenced soul grooves including early **Jam/Lewis** songs; and **Patti La Belle's You Are My Friend**, a collection of love ballads from a woman who has one of the finest voices in the

world but who often uses it in horribly OTT style. That's not the case here, however, but the omission of her finest **Sony** ballad **If Only You Knew** is both odd and annoying... **Wang Chung's** solitary hit **Dance Hall Days** draw a lot of its power from its distinctive sound which was built on powerful chords and nice use of sax. Thirteen years on, the song has been made slave to a Rapino Brothers dance beat and even re-voked, but it still retains a sharp edge and is getting a lot of club reaction, so it could be a hit all over again.

CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



STEVE WINWOOD - JUNCTION SEVEN
 Record label: Virgin. Media agency: MCS. Media executive: Laura Payne. Product manager: Dannielle Grey. Creative concept: Dolphin Junction Seven, Steve Winwood's first studio album for eight years, will be backed by a press and retail-led campaign that includes co-op advertising with a number of multiples. Virgin, which releases the album next week, is running ads in *Q*, the *Daily Mirror*, *Mojo* with HMV, *Time Out* with Tower, *The Guardian* with Andy's and *Independent* with Virgin. There will also be street posters nationwide. There will be displays with Virgin, HMV, Andy's, Woolworths and 350 independents.

COMPILATION OF THE WEEK

TOTAL DEF JAM

Record label: Def Jam/PolyGram TV. Media agencies/execs: The Media Business, Target/Tina Digby, Ceri Ward. Product manager: Jay Davidson. Creative concept: Jay Davidson, Peacock Design
 The crossover success of Def Jam artists such as Warren G, LL Cool J and Foxy Brown has prompted Def Jam and PolyGram TV to release this hits compilation next week. It will be nationally TV advertised on MTV, Sky 1 and The Box and regionally advertised on Channel Four, LWT and Carlton. Radio ads will run on Kiss and Choice and there will be ads in the music press. In-store displays are planned with HMV and selected independents.



ARTIST/TITLE/LABEL

RELEASE DATE

TV

RADIO

PRESS

CAMPAIGN

| | | | | | |
|---|---------|---|---|---|--|
| GARY BARLOW Open Road (RCA) | May 29 | ● | ● | ● | This big campaign includes posters, extensive retail support and national TV advertising on ITV. |
| JJ CALE <i>Aspenbreath The Wind Blows</i> (Mercury) | June 2 | ● | ● | ● | Ads will run in <i>Mojo</i> , <i>Record Collector</i> and <i>Q</i> and there will be posters for in-store displays. |
| DREAMCATCHER <i>Dreamcatcher</i> (Island) | May 26 | ● | ● | ● | Ads will run in <i>Spirit</i> and <i>Kindred Spirit</i> and the release will feature on PolyGram listening posts. |
| FEAR FACTORY <i>Remanufacture</i> (Roadrunner) | June 2 | ● | ● | ● | Ads will run in <i>Kerrang!</i> with Virgin, <i>Metal Hammer</i> with HMV and <i>Tarantula</i> with Andy's. |
| THE JAM <i>Direction, Reaction, Creation</i> (Polydor) | May 26 | ● | ● | ● | This five-CD boxed set will be advertised in <i>Q</i> , <i>Vox</i> , <i>Mojo</i> , <i>Uncut</i> and <i>NME</i> and supported in-store. |
| LAURNE <i>Better Lites</i> (Epic) | June 2 | ● | ● | ● | Ads will run in the specialist music press including <i>Blues & Soul</i> and <i>Echoes</i> . |
| A LLOYD WEBBER & T RICE <i>Highlights From...</i> (Polydor) | May 25 | ● | ● | ● | There will be in-store displays plus ads in the <i>Daily Mirror</i> , <i>Mail</i> , <i>Express</i> and show programmes. |
| MAXIMUM STYLE <i>Style!</i> (RCA) | June 2 | ● | ● | ● | Ads will run in <i>Echoes</i> and <i>Knowledge</i> and there will be posters in Manchester, Leeds and London. |
| GARY MOORE <i>Dark Days in Paradise</i> (Virgin) | June 2 | ● | ● | ● | There will be national, regional and music press advertising and a nationwide poster campaign. |
| NO MERCY <i>My Promise</i> (Arista) | May 26 | ● | ● | ● | Ads will run in <i>Smash Hits</i> and <i>Boyz</i> and there will be posters nationwide plus displays with multiples. |
| THE SEAHORSES <i>Do It Yourself</i> (Geffen) | May 26 | ● | ● | ● | Extensive music and style press ads will be backed by in-store and window displays with multiples. |
| STEVE WINWOOD <i>Junction Seven</i> (Virgin) | June 2 | ● | ● | ● | Ads will run in the national and music press and there will be displays with selected retailers. |
| WU-TANG CLAN <i>Wu Tang Forever</i> (RCA) | June 2 | ● | ● | ● | Ads will run on ILR stations backed by displays in <i>Our Price</i> , Virgin, HMV and selected independents. |
| ALVIN YOUNGBLOOD HART <i>Big Mama's Door</i> (Epic) | June 2 | ● | ● | ● | The release will be advertised in the specialist music press and in HMV's Blues campaign. |
| VARIOUS <i>Club Anthems</i> (Virgin EMI) | June 2 | ● | ● | ● | There will be national TV ads and specialist press and radio ads plus in-store support. |
| VARIOUS <i>The House Collection Vol.3</i> (Fantasia) | May 26 | ● | ● | ● | Radio ads will run on Kiss, Choice, Galaxy and BRMB and there will be displays with multiples. |
| VARIOUS <i>House Of Bamboo</i> (Virgin EMI) | May 25 | ● | ● | ● | This easy listening compilation will be advertised in the specialist music press. |
| VARIOUS <i>Ladykillers 2</i> (PolyGram TV) | May 26 | ● | ● | ● | TV ads will run in selected ITV and Channel Four regions and there will be ads on Heart and Virgin. |
| VARIOUS <i>Metrophonic</i> (Global TV) | out now | ● | ● | ● | National Channel Four and regional ITV ads will be backed by radio ads on Capital, Virgin and ILRs. |
| VARIOUS <i>Total Def Jam</i> (Def Jam/PolyGram TV) | June 2 | ● | ● | ● | An all-media campaign includes national TV, specialist radio and specialist press ads. |

Compiled by Sue Sillito: 0181-767 2255

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TALENT

↕

RETAIL

buy

BEHIND THE COUNTER

ANDY CHARLTON, Ear Ere, Lancaster

"We've sold bucketloads of Eternal's single this week, while albums from Michael Jackson and Salad have also seen some action. We were disappointed with our first day cover sales for Bruce Dickinson a couple of weeks ago. Usually, we do really well with these but our neighbouring HMV had him in signing copies and we couldn't compete with that. At the moment, our EMI and Pinnacle listening posts seem to be getting used a lot of the time by children. Having said that, they can prompt genuine customers to make a purchase on the spot. On the whole, business is pretty dire. There is a Woolworths, Andy's, Our Price and HMV all in a 500-yard radius and there just isn't enough business to go round. If we make it through the summer, there is a chance we'll be staying in business."

ON THE ROAD

MATT DIXON, EMI rep for S Manchester/N Wales

"The Eternal single is flying out this week. It's the biggest I've done since White Town and is on the verge of overtaking that as it's been getting a lot of support on radio. The Rosie Gaines single is also doing very well, while the Olive and Katrina & The Waves singles are still going well. The Healy & Amos single Argentina has done well, although it's not as big as Stamp. We're pre-selling the Jesus Jones comeback single which is similar to Right Here Right Now. We're also pre-selling the new Jon Secada single which is a summery, poppy dance tune. He's coming over to do promotion and is going to be on the mid-week lottery programme. And the Radiohead single is out next week which faces a bit of a battle from Hanson for number one. It's been 50/50 so far with the shops on which one will make it."

IN THE SHOPS THIS WEEK

NEW RELEASES

In many stores, Olive's album will yet to match strong singles sales. In all regions, Eternal was the week's hottest single and its closest competitors included Faith No More, Cake, Stereophonics, Monaco, Strike, Geneva and Doubla 99.

PRE-RELEASE ENQUIRIES

Singles - Savage Garden, Erykah Badu, Finley Quaye, Cathy Dennis, Foxy Brown; Albums - We Tang Clan, Sarah Brightman, Whitesnake, Gary Barlow, Radiohead, The Jam boxed set, The Prodigy, Primal Scream, Seahorses

ADDITIONAL FORMATS

Geneva single in collector's cardboard sleeve, Stereophonics coloured seven-inch, Eica picture disc single, Olive limited-edition collector's album

IN-STORE

Windows - Gary Barlow, Andrea Bocelli, Hanson, Fantasia Club Classics 3, Pavarotti, Vivaldi, Bruce Dickinson, Wynonna; In-store - Gary Barlow, Grass-Show, Radiohead, Toni Braxton, Ultimate Summer Groove, Daniel O'Donnell, Gina G, Seahorses, Strike

MULTIPLE CAMPAIGNS



Radio single - World Party; Windows - Fantasia Club Classics 3, Summer Screamer campaign with three CDs for £21, 50 Jazz promotion featuring Gato Barbieri and Laurent de Wilde, Sound Of Happy Hardcore; DJ Brick In-store and press ads - David Byrne, Andrea Bocelli, Ultimate Summer Groove, Seahorses, Fear Factory, Grass-Show, Radiohead



Single - Hanson; Albums - Gary Barlow, Daniel O'Donnell, Strike, Toby Bourke & George Michael, Sneaker Pimps, Radiohead, New 97, Fantasia Club Classics 3, Elvis, No Mercy, Ladykillers 2, Smurfs



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 Tavenar, David Helfgott



Singles - Radiohead, Marilyn Marston, Sneaker Pimps, Ben Folds Five, World Party, Pluffy, Hanson, New Edition, Toby Bourke & George Michael; Windows - Seahorses, X-Files, The Jam, Gary Barlow, Elvis; In-store - Danny Rampling, Viva Hacienda



Singles - Daniel O'Donnell, Gina G; Albums - Seahorses, Fountains Of Wayne; Windows - Gary Barlow, three CDs or three videos for £12; In-store - Seahorses, Toni Braxton, Ultimate Summer Groove



In-store - A Tribe Called Quest, Toby Bourke & George Michael, Hugh Cornwell, Midge, Daniel O'Donnell, Sir Bob, Syndicate; Selects listening posts - Derrick Carter, Fish, Boo Yab Tribe, Bruce Dickinson



Singles - Radiohead, Hanson, Notorious B.I.G., Gina G, Sash; Albums - Gary Barlow, No Mercy Smash Hits Summer 97, Fantasia Club Classics 3; Video - Quadrophonia, X-Files, Battle For The Premiership



Singles - Sneaker Pimps, Hanson, World Party, New Edition, Gina G, Radiohead; Albums - CJ Bolland, Wynonna, Gary Moore, Gary Christian, David Byrne, Fish, Smog; Windows - sale, Toni Braxton, Foo Fighters, Paul Young, Michael Jackson, Maxwell, No Mercy, Seahorses, Gary Barlow, Fantasia Club Classics 3, Broken Arrow; In-store - The Jam, Summer Groove, Brownstone, No Mercy, Gary Barlow, Modrophonia, Boys, Chart Busters, Fargo, Jesus Christ Superstar



Singles - World Party, Grass-Show, Ben Folds Five, Steve Winwood, Alabama 3; Windows - Vivaldi, Pavarotti, Bruce Dickinson, Wynonna, indie classical sale; In-store - classical sale including Hyperion, Harmonia Mundi, Chandos, Nimbus and Testament, Alabama 3 PA at the Piccadilly, London store



Windows - sale, Seahorses, X-Files; In-store - Radiohead, Danny Rampling, Seahorses, Fantasia Club Classics 3; Press ads - Jungie Brothers, Seahorses, Gary Christian, Brownstone, Despeche Mode, Fish, Bael Lim sampler, Things To Do In Denver, Taxi Driver

W H SMITH

Singles - Hanson, Steve Winwood, Toby Bourke & George Michael; Album and windows - Paul Young; In-store - Ladykillers 2

WOOLWORTHS

Singles - Toby Bourke & George Michael; Hanson; Album - Gary Barlow; Windows - No Mercy; In-store - Elvis Presley, Gary Barlow, buy two CDs or videos and save £4, two CDs for £18, three CDs for £20 and three cassettes for £15

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Southport), Baley's Records (Birmingham), Ear Ere (Lancaster), HMV (Cardiff), Our Price (Richmond), Oven Ready (Aylesbury), Pure Groove (Holloway), Radio City (Lincoln), Sound 'N' Vision (Barnstable), and Virgin (Pernth). If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

31.5.97

Mashed, features Code Red and Savage Garden, TV: 9.25-11.30am
The O Zone, with Hanson, Cathy Dennis and Althea Attie, BBC1: 10.35-11am
Night Fever, hosted by Suggs and featuring Junior, Channel Five: 6.55-7.50pm
Four Gigs To Clydebourne: Manon Lescaut, with Mariangela Spornone in the title role, Channel Four: 7-10pm
National Lottery Live with Steve Winwood, BBC1: 7.50-8.10pm
Later featuring Foo Fighters, Alison Krauss & Union Station, KD Lang, Radiohead, World

Party and Kwest, BBC2: 11.35pm-12.40am

1.6.97

Fully Booked with Gina G and Savage Garden, BBC2: 8.30am-noon
Freddie Mercury Tribute Concert, featuring Elton John, VH-1: 4-6pm
Planet Rock Profile: David Bowie, VH-1: 9.30-10pm
4.6.97
National Lottery Live features Jon Secada, BBC1: 8-8.10pm
5.6.97
Star Trax: Supergrass, MTV: 5.30-6.30pm
U2: Their Story in Music, BBC: 8.30-9pm

31.5.97

Trevor Nelson featuring Mint Condition live, Radio One: 3.30-6.30pm
Music Live 97 - Every Brothers In Concert, Radio Two: 5.30-8.30pm
Mariah Cwng In Concert, Radio Two: 7.30-9.30pm
Essential Mix features Force and Styles, Radio One: 2-4am
1.6.97
Desert Island Discs, with concert pianist Joanna McGregor, Radio Four: 12.15-12.45pm
In Concert - The Best Of Tribal Gathering, featuring Kraftwerk, Radio One: 8-9pm

Claire Sturgess, with Sneaker Pimps live, Radio One: 2.30-1am

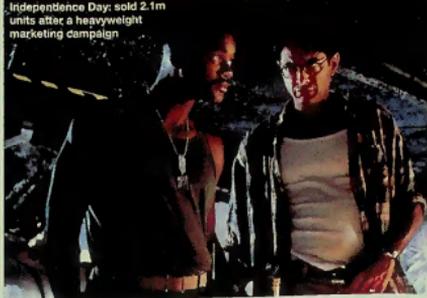
2.6.97

Evening Session features Radiohead, Radio One: 8.30-8.50pm
4.6.97
Folk On Two, features Ralph McTell, Radio Two: 8.03-9pm
5.6.97
Paul Jones features blues man Luther Allison, Radio Two: 8.03-9pm
Lionel Richie - The Celebrity Soul Show, featuring Marvin Gaye and Kelli, Radio Two: 9.03-9.30pm

RADIO



The Hunchback Of Notre Dame: gained extensive support from retailers



Independence Day: sold 2.1m units after a heavyweight marketing campaign

The video industry is trying out more imaginative promotional ideas in order to maintain unit sales and profitability

a sharper picture

On the surface, the figures look fairly encouraging. According to the British Videogram Association (BVA), video retail sales totalled more than £803m in 1996. Although the value of the market is still less than half of the £1.7bn reported by the BPI for audio sales in the same period, the BVA statistics still represent a growth of 8% over the previous year. This has been achieved despite a reduction in shelf space and downward pressure on prices which has led labels and distributors alike to sharpen up their scheduling and show more imagination and inventiveness in their promotional campaigns.

The total market for sell-through video in the UK has stabilised at around 79m units a year. But according to BVA estimates, the average price paid by consumers fell by 10% to £10.16 in 1996 and the indications are that the price squeeze will continue to affect business this year.

At PolyGram label 4-Front, product manager Stuart Feakins says, "It seems that the big titles are being discounted sooner after release and it is only the top releases that command a £14.99 price point. Meanwhile, the budget sector is getting stronger, although the mid-price area seems to be losing ground."

Imaginative scheduling is one way in which the video labels have sought to buoy up business. It has certainly played an important part in boosting the share of the video market taken by feature films during the first quarter of 1997. In 1996, this sector accounted for 41.5% of sales monitored by the BVA, driven during the Christmas period by a varied bunch of box office hits including Babe, Trainspotting, Sense And Sensibility and Braveheart.

While many of these titles are still selling strongly, the first quarter of 1997 has already yielded a clutch of new blockbuster releases which will keep the profits rolling and suggests movies will continue to dominate the video market this year, too. Significantly, the two companies which substantially improved their market share in the first quarter - PolyGram Video and Fox Video - were those who chose to use the traditionally slack post-Christmas period as a window of opportunity for big movie releases. Both have

proved that the lack of competition at this time can put feature films in a strong position to get noticed.

PolyGram Video made its big splash with the release of Loch Ness and Twelve Monkeys - both of which sold well through music specialists.

Meanwhile, Fox Video enlivened the quiet months of January and February with the release of box office smash Independence Day. Backed by a high-profile marketing campaign, the title has sold 2.1m units. The first day sales of 300,000 units and first week sales of 900,000 led Fox to claim it was the fastest selling feature film video ever.

The children's sector, which increased sales marginally last year to secure 27%

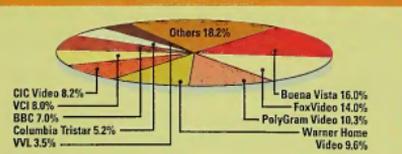
of the market, seems poised to regain much of the ground it has lost in the past couple of years. Disney's two Christmas blockbusters - Toy Story and 101 Dalmations - provided a particularly powerful combination and they continue their strong chart presence in 1997.

However, retailers have been given plenty of incentive to maintain their support for children's product with the release of titles such as James & The Giant Peach (Fox Video) and The Hunchback Of Notre Dame (Disney Video). Meanwhile, despite the seasonal dip in gift purchasing, established children's characters are still clocking up the units.

PolyGram Video is now one of the strongest players in the children's market

"The big hits are getting bigger and the small ones are getting smaller" - Naomi Dearsley, VCI

THE TOP VIDEO COMPANIES FIRST QUARTER 1997



TOP-SELLING VIDEOS FIRST QUARTER 1997

| | | |
|----|--|----------|
| 1 | INDEPENDENCE DAY | Fox |
| 2 | THE HUNCHBACK OF NOTRE DAME | Disney |
| 3 | ALLADIN AND THE KING OF THIEVES | Disney |
| 4 | STARGATE | PolyGram |
| 5 | THE MANY ADVENTURES OF WINNIE THE POOH | Disney |
| 6 | TOY STORY | Disney |
| 7 | JAMES AND THE GIANT PEACH | Guilf |
| 8 | THE X FILES: FILE 7 - TUNGUSKA | Fox |
| 9 | LORD OF THE DANCE - Michael Flatley | VVL |
| 10 | 101 DALMATIANS | Disney |

TOP-SELLING MUSIC VIDEOS FIRST QUARTER 1997

| | | |
|----|--|----------|
| 1 | LORD OF THE DANCE - Michael Flatley | VVL |
| 2 | RIVERDANCE: THE NEW SHOW - Bill Whelan | VCI |
| 3 | EMERALDANCE - Woolpackers BMG | |
| 4 | RIVERDANCE: THE SHOW - Bill Whelan | VCI |
| 5 | DREAM CAST: LES MISERABLES IN CONCERT - Cast | VCI |
| 6 | BACKSTREET BOYS | Jive |
| 7 | ...THERE 7 THEN - Oasis | SMV |
| 8 | LIVE AT WEMBLEY - Boyzoo | VVL |
| 9 | JOKING APART - Robson & Jerome | BMG |
| 10 | NATURAL: THE VIDEO - Peter Andre | Mushroom |

through its superstar director Barney PolyGram marketing director Steve Chippington says, "Barney sold more than 300,000 units during the first 14 weeks of the year and we're aiming to hit a 1.25m sales target this year."

A move towards more aggressive exploitation of back catalogue and the growth of the budget market were significant contributors to the market's overall growth in 1996 (according to the BVA). The trend is set to continue this year with competition in the budget sector hotting up.

While VCI's Cinema Club label is locked in a head-to-head battle with PolyGram's established 4-Front imprint, others are now in the race.

The recently forged links between Warner Home Video and BBC Video represent a long-term strategy by both companies to tap into this market, while SMV's new budget label Direction promises to pick up steam as the peak season approaches.

Nevertheless, most video companies are now releasing fewer titles and only investing in marketing those with mass appeal.

"The big hits are getting bigger and the small ones are getting smaller," says Naomi Dearsley, marketing manager at VCI. "A few years ago, VCI was releasing 20 to 30 a titles a month, but that has now been pared down in order to concentrate on the ones with real sales potential."

At BBC Video, marketing manager Gail Holman testifies to the growing polarisation in the market and is now ensuring product is tailored to certain retail sectors. "This can be done in terms of displays, the way product is ranged and combinations of certain products and formats," she says.

"We're also looking very closely at the collectability factor, which is absolutely vital to sales of back catalogue. For example, we're developing boxed sets and special packages for themed BBC period dramas and hit comedy series such as Only Fools And Horses."

"One of the video sector's biggest strengths continues to be its ability to work closely with retailers. It therefore comes as no surprise that many companies have already briefed retailers on a one-to-one basis about what they can expect to do well with this Christmas.

Karen Faux

**"THE GREATEST
BRITISH YOUTH FILM
EVER MADE"** NME



QUADROPHENIA

A WAY OF LIFE



VIDEO RENTAL AND RETAIL RELEASE DATE MAY 23RD 1997

PolyGram Video

rewinding to better days

Musicals such as Riverdance and teen market acts are halting the decline in music video sales

In the mid-Eighties, when the pop promo was in its heyday, few would have believed that the time would come when Irish dancing videos would single-handedly prop up the sell through music video market. However, it was the record breaking success of *Riverdance* - The Show (VCI) which helped this ailing sector to claw back vital market share in 1995.

Music video now accounts for 8% of the total UK retail market, according to the BVA. But where big rock and pop acts such as Duran Duran, Billy Idol and Michael Jackson once set the standards and scooped the sales, musicals and shows are now the strongest performers.

WV's *Lord Of The Dance* - which topped 1997's first quarter music charts - has now sold more than 1.3m units and is still steaming out. And VCI's current bestseller, *Dream Cast - Les Miserables In Concert*, has shifted more than 490,000 units since it was released in March 1996.

VCI is hoping, too, that its imminent release of the cast video of another West End hit show *Buddy* (see p32) will go down equally as well with the armchair audience.

The first three months of 1997 have seen the music video chart pretty evenly

split between shows and teen acts, suggesting that rock bands are the ones who are losing the most sales ground.

In the teen market, Peter Andre, Backstreet Boys, Boyzone and, of course, Spice Girls have all been big earners. At Quirk's Record Centre in Formby near Liverpool, manager Kim Crosswaite says, "Advertising in the teen press targets the market very effectively and giveaways are also an important factor."

Many marketers and retailers feel that the ready access of an older market to music videos through MTV, VH-1 and other TV channels has reached saturation

Peter Andre



"Advertising in the teen press targets the market very effectively and giveaways are also an important factor." - Kim Crosswaite, Quirk's Record Centre

Bon Jovi's upcoming *Destination Anywhere* will be eagerly snapped up by fans keen to see the promos of the singles before they are released. National TV, radio and press advertising will hamper this selling point here.

point and given the genre a perceived disposability.

Nevertheless, 300,000-plus sales of Oasis' ...There And Then (SMM) suggest that older fans can still be video purchasers.

Another rock band to fare well on video are Bon Jovi, who have now sold nearly 500,000 units of their eight videos in the past four years.

Consequently, PolyGram Video expects Juno

But as music video's market share has declined, so has the shelf space given over to it by many retailers.

Catalogue titles in particular have felt the squeeze, as reflected in Our Price's decision in January to phase out its range departments and concentrate instead on new releases and Top 10 titles.

For many labels, the way forward for back catalogue seems to be to sell it at a cheaper price while ensuring that the packaging continues to look upmarket.

VCI's re-release of PMI's catalogue at an RRP of £5.99 represents an attempt to inject new life into the area. "The priority is to target collectors by retaining the original, full-price packaging and tailor make packages and displays for individual retailers," says Naomi Darsley, marketing manager.

While music video's slide has undoubtedly been stemmed by the likes of *Riverdance*, many are hoping that this year could see an upturn in the sales of pop and rock titles.

Once the Spice Girls effect begins to kick in, the likelihood is that the genre could take a bigger slice of the market in 1997 and begin to move back to the position of importance it last enjoyed in the late Eighties.

Karen Faux



SPICE RACES OUT OF THE RACKS

The Spice Girls video *Spice: The Official Video Volume 1* became one of the fastest selling music videos of all time when it shifted 154,000 units in its first week of release.

Since then the ship out has climbed to more than 550,000 copies and is still going strong. According to Mark Anderson, Virgin Records sales and marketing manager for sales and accounts, the video did not require a huge marketing push. Anticipation among the target consumer group had reached such a pitch that retailers were changing at the bit to give it maximum in-store exposure.

The insatiable appetite for the Spice Girls ensured we had prime racking in most stores," says Anderson. "There was a very good take up on our special free-standing display units, which accommodated the album and the video. Not only did it stimulate sales for the video but it renewed interest in the album too."

In the first week of release, Virgin Records ran a high impact national TV co-op ad with Woolworths emphasizing the exclusive, behind-the-scenes footage and the high-profile singles promos. "While the TV campaign gave it a kick start, launching it into the market was not a difficult job," says Anderson. "Because the Spice Girls currently get so much media coverage, it allowed us the luxury of not having to worry about covering all the press angles."

While many retailers believe the Spice Girls video sales have given the format a shot in the arm, they doubt that other pop acts will be able to match them for volume. "The Spice Girls are a phenomenon in themselves," says Manizies video buyer Gerry Windstanley. "They've done fantastically well in our stores, but we're keeping an open mind as to whether they will drive sales through the genre as a whole."



RADIOHEAD'S VIDEO DOZEN

Parlophone's decision to commission a video for all 12 tracks on Radiohead's upcoming album *OK Computer* represents an exciting reversal of what has become the standard record company approach to promos in the late Nineties.

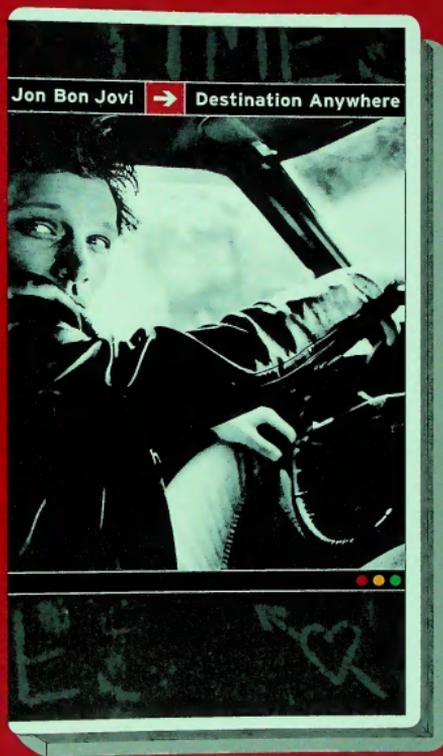
Where a video was once regarded as an invaluable component in the marketing mix, the trend has been to wait until chart positions are virtually guaranteed before going into production. What has prompted Parlophone to break with this trend has been a genuine demand from Radiohead fans for video product.

"The videos we made for the last album were incredibly popular and there were loads of requests for them," says Dilly Gent, Parlophone creative director. "However, because there were only five of them meant we couldn't produce them as a retail package. This time, the promos will all be available in the shops."

Although Parlophone is waiting to see how demand for the *OK Computer* audio album develops before committing to a definite date for the video release, the project is already proving strong interest in giving them airtime. All of the promos - rather than the singles - are likely to get a high rotation and thus ensure that the band and the new album enjoy sustained exposure.

All the same, Gent is at pains to point out that *OK Computer* is not a big budget venture. Jonathan Glazer, the winner of the director of the year award at *Music Week's* CAD awards last month, will continue his involvement with the band which resulted in the acclaimed *Street Spirit* video, but the overall aim is to bring in new film-making talent. "The band themselves are full of exciting ideas," says Gent. "We are confident that if we let them get on with the job by themselves, we'll get fantastic results."

Jon Bon Jovi



The new video Destination Anywhere Released 30 June 1997

The album *Destination Anywhere* released 16 June. Includes the single *Midnight in Chelsea*.

PolyGram Video

Video Catalogue No. 0466903

Order Hotline No. 0990 310310

TILL RINGERS



BUDDY VCI VC6556 out now. £8.84. This promises to be another show video smash for VCI. There have been more than 3,000 performances in London's West End and as the show now rolls out for an 18-city tour, VCI will be tying in with local and regional publicity to maximise awareness.



THE GRIMELEYS (BMG Video 74321 46131 3) June 30. £8.84. Nigel Planer, Jack Dee and Noddy Holder return to the arena with this TV comedy special about a down-at-heel family living on a council estate in the Midlands. BMG's video is released immediately after the programme's ITV screening. A classic glam rock soundtrack is a bonus.

ROCK taking

Karen Faux reviews the top new releases

Feature Film

QUADROPHENIA (PolyGram Video 05496093). Out now. Dealer price: £8.84. Mods and rockers clash on the Brighton beaches in this Seventies movie that was The Who's rock opera follow up to Tommy. The upgraded print recently fared well at the box office and highly visual POS should ensure the video sells well.

THE BELBLY (MCA IMC144). Released: June 2. £6.80. The wacky humour of American comic actor Jerry Lewis features in this and three other simultaneously released videos which coincide with his London stage appearances.

FROM DUSK TILL DAWN (BVHE D97180) June 9. £9.57. A £2.3m box office gross and spectacular rental success bode well for the retail release of this Quentin Tarantino thriller. BVHE's marketing campaign includes a two-week national TV advertising campaign.

SMOKE (BVHE D90290) June 9. £8.29. A cult film that is destined to perform well in music stores. Director Wayne Wang slowly unravels the life stories of various characters who drift into Harvey Kettle's Brooklyn cigar store. The companion low-budget film *Blue In The Face* is being released at the same time.

A MIDSUMMER NIGHT'S DREAM (VCI/Film Four Distributors VC 3596) June 16. £10.21. This modern interpretation by the Royal Shakespeare Company was well received at arthouse cinemas earlier this year. VCI is hoping to boost niche market sales by targeting schools and RSC subscribers.

INVASION OF THE BODYSNATCHERS (4 Front Video 054 4443) June 16. £4.08. A small American town is taken over by aliens which incubate in giant seed pods. This cut Fifties movie heads the label's latest batch of sci-fi/horror features which also includes the video debut of *The Thing*.

PRIMAL FEAR (CIC Video cat. no. tbc) July 7. £9.92. A court-room thriller starring Richard Gere with a suitably chilling denouement. It made a killing on rental and, with the help of CIC's strong PoS, it should do just as well at retail.

THE GRADUATE (BMG Video cat no. tbc). Sept 29. £8.84. It is the film's 30th anniversary, and Dustin Hoffman's powerful performance and a memorable soundtrack from Simon & Garfunkel should attract a new generation of fans.

Music

JOE SATRIANI, ERIC JOHNSON, SMYTH VAL - G3 Live In Concert (BMG VC10572). June 2. £7.48. The three rock guitarists joined forces as G3 for a US tour last year and now the show is about to arrive in the UK. Sales of this video will be maximised through ads in Q, Mojo and Total Guitar, while there will also be leafleting around the tour dates.

BEACH BOYS - Nashville Sounds (Feedback Fusion FB885) June 23. £8.84. Familiar hits Get Out of Good Vibrations and I Got Around receive the country treatment in two hours of concert footage. In the novelty factor should ensure coverage in the music press.

JON BON JOVI - Destination Anywhere (PolyGram Video cat. no. tbc) June 23. £8.84. Substantial marketing for this video will tie in with the release of the companion album and be boosted by Jon Bon Jovi's appearances on TFI Friday and Virgin Radio.

ROGER WHITTAKER LIVE (Wienersworld WNR 2070) July 14. £7.48. Whittaker provides a typically laidback set at Copenhagen's Tivoli Gardens, including all his hits such as *Last Farewell* and *New World In The Morning*.

HARRY CONNICK JUNIOR - Swinging Out Live (SMV/Direction cat no. tbc) July £4.08. One of a second batch of releases on SMV's new budget music label. Connick breathes new life into jazz standards with his 16-piece orchestra. Ads in the specialist consumer press will support.

Children's

TOYBOX 1 (BBC Video BGCV 5982) June 2. £5.80. An all-star cast, including Pingu, Noddy, Fireman Sam and William of Wish Wellingtons fame, is guaranteed to be a winner with the under fives.

AAAH! REAL MONSTERS: All About Us! (CIC Video VHR 4463) June 2. £5.44. Older children will appreciate the why humour of these animated, quirky monsters.

BARNEY - Once Upon A Time (PolyGram Video 463723) June 9. £6.80. Another release from the purple dinosaur who is one of

PolyGram's most successful characters and whose musical antics can keep young children spellbound.

A GOOFY MOVIE (BVHE D274512) June 9. £8.29. Following trials on more than 7m Disney videos since the end of last year, awareness is already high for this story which casts the lovable dog who fights off a uncool dad. A marketing blitz will target children aged four to 12.

EARTHWORM JIM - Conqueror Worm (CIC Video VHR 6067) June 23. £8.12. Earthworm Jim is a self-confessed groovy dog who fights off evil villains. Children of all ages will enjoy this and many parents will be quite amused, too.

TV/Special Interest

THE MONKES VOL 6 (Warner Vision DVD 19087-3) June 2. £8.84. The original Channel 4 screening of the original Sixties series could prompt demand for these previously unreleased episodes.

THE KINGDOM (ICA Projects ICA 1024) June 9. £13.61. Hailed as a great ghost story with characters that rival the weirdness of *Twin Peaks*, this is definitely one for cult movie fans. There should be significant cross-over with music buyers.

THE GREATEST MOMENTS IN SPORT (MCA IMC138) June 9. £7.48. National press and radio ads will aim to position this as the ideal Father's Day gift. Features live footage from the likes of John Daly, Muhammad Ali, Marlene Navratilova and Clive Lloyd.

CROCODILE SHOES II (Cariton Home Entertainment/The Hit Label CHV 10567) June 16. £13.61. Jimmy Nail's fanbase will be keen to acquire all six episodes from the second series featured on this double package. Distinctive packaging and PoS could make this a TV front-runner this summer.

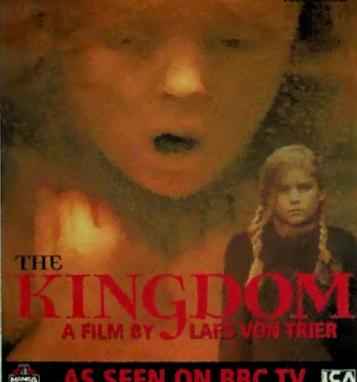
THE MOONSTONE (BMG Video 74321 461303). July 21. £8.84. Patricia Hodge stars in this BBC production of the Wilkie Collins classic, which was screened last Christmas.

DOCTOR WHO - The Happiness Patrol (BBC Video 58113) Aug 4. £7.48. It is down to the Doctor (Glynnis McCoo) to combat the sadistic regime of the Happiness Patrol. Updated generic branding will be carried across to effective new PoS and special window displays. An ad campaign is also planned for the consumer press.

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TILL RINGERS

PET SHOP BOYS - It Couldn't Happen Here (VCI MC2098) out now. £4.08. Just one of 20 P!M music videos released by VCI in the original full-price packaging for £9.99 a tempting new RRP of £5.49. There could be plenty of takers for Neil Tennant and Chris Lowe's first surreal feature that includes the tracks *It's A Sin*, *Always On My Mind* and *West End Girls*.



TILL RINGERS

AIN'T MISBEHAVIN' (BMG Video 74321 44031) Sept 8. £10.21. Robson Green and Jerome Flynn are back in business with this new ITV series set during World War Two. High ratings are guaranteed when the programme hits the screens in July and these could convert into gifts as the autumn progresses. Also includes a 10-minute out-takes sequence.



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Table with columns: ARTIST, ALBUM, LABEL, CAT No. Includes entries for artists like The Roots, The Roots, and The Roots.

Table with columns: DISTRIBUTOR, CATEGORY, ARTIST, TRACKS, LABEL, CAT No. Includes entries for artists like The Roots, The Roots, and The Roots.

Table with columns: DISTRIBUTOR, CATEGORY, ARTIST, TRACKS, LABEL, CAT No. Includes entries for artists like The Roots, The Roots, and The Roots.

SINGLES RELEASES FOR 2 JUN 8: 174

YEAR TO DATE: 2,859

Table with columns: ARTIST, TRACKS, LABEL, CAT No. Includes entries for artists like The Roots, The Roots, and The Roots.

Table with columns: DISTRIBUTOR, CATEGORY, ARTIST, TRACKS, LABEL, CAT No. Includes entries for artists like The Roots, The Roots, and The Roots.

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SINGLES TITLES A-Z

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A photograph of Sarah Brightman, the central figure of the advertisement. She is wearing a black lace off-the-shoulder top over a pink dress, with a long black veil. Her hair is pulled back, and she has a serious expression, looking slightly to the side. The background is a plain, light color.

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