

# music week

For Everyone in the Business of Music

7 JUNE 1997 £3.25

*the return of the funky divas*



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**the return of the funky diva**



# music week

FOCUS ON PUBLISHING

For Everyone in the Business of Music

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## Berry lined up as heir to Southgate's throne

by Martin Talbot

Ken Berry – the man who helped Richard Branson build the Virgin Empire – is being groomed to take the EMI Group into the next millennium.

Berry, who entered the music business with Virgin 24 years ago, was given control of EMI's North American record business last week, following the closure of the company's head office in New York with the loss of 35 jobs and the announcement of a massive write-off of £112.2m. The US operation's chairman Charles Koppelman and his number two Terri Santilli are among those to lose their jobs.

EMI Group chairman Sir Colin Southgate has now given a clear indication that Berry will take the helm after he retires in July 2000.

Southgate says, "We feel that it is the right time to make a change of management of our US operation, and it is an opportunity to start moving towards the next generation of man-

agement of EMI across the worldwide businesses."

"Charles Koppelman has done a great job for us. He has taken it so far, but we need someone to take it to the next stage," Southgate adds, "I have told everybody that I expect to retire in three years' time. Jim Field [coo and president of EMI's Music] and I are not very far apart in age and over that period we aim to lay the foundations for the next generation."

The US reorganisation was announced as EMI Group unveiled turnover up 1.8% to £3.6bn on Tuesday. Southgate says the shake-up will remove a layer of management. Under the previous structure, Koppelman oversaw the company's EMI and Capitol labels and the distribution operation EMD, while Berry had responsibility for Virgin America and EMI's record business throughout the rest of the world. Both men reported to Field.

EMI, Capitol and EMD will now

report directly to Berry, in addition to his existing responsibilities. Berry will continue reporting to Field.

The costs of the reorganisation include asset write-offs, severance payments – Koppelman alone is expected to receive around £30m, according to US sources – retail debts and the costs of office moves. EMI is likely to retain Field's base in Carnegie Towers and close the 1290 Avenue Of The Americas headquarters.

However, he dismisses criticisms of the previous regime. "Not everything is perfect – you wouldn't expect me to say that. But the labels themselves are in much better shape than they have been in the past."

The changes coincide with an upturn for EMI Capitol in the US for the first time in many years; besides the success of Virgin acts Spice Girls and George Michael, EMI America has scored a significant success with its Romeo & Juliet soundtrack.

● See p5

## Barlow in split with manager

Gary Barlow parted company with manager Simon Fuller of 19 Management last week as his debut solo album *Open Road* was bidding to top the album charts.

Fuller, who has steered the Spice Girls to massive international success, began managing Barlow on an informal basis in November, after the former Take That singer/songwriter split from Nigel Martin-Smith.

Industry observers suggest Barlow was unhappy at the amount of time Fuller was devoting to the Spice Girls' careers.

RCA managing director Hugh Goldsmith says, "There had been discussions between Barlow and 19 Management about working together in the long term, but it was mutually agreed not to take these discussions further. All parties remain the best of friends."

Fuller masterminded the US launch campaigns for Annie Lennox and Cathy Dennis before launching the Spice Girls. At the time of his link-up with Barlow last year, he said, "I've known Gary for a long time and we are discussing ideas." Fuller was not available for comment as *MW* went to press.

### THIS WEEK

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The three surviving members of Led Zeppelin were reunited with Ahmet Ertegun, co-founder of their record company Atlantic and currently Atlantic Group co-chairman, at the Ivor Novello Awards at London's Grosvenor House Hotel last Thursday. The group won the lifetime achievement award. Biggest winners at the ceremony were George Michael, who was named songwriter of the year for a third time, and the Spice Girls and co-writers Richard Stannard and Matt Rowe, who won both an international and a sales award for Wannabe. Among the other award winners at the Basco event were the Manic Street Preachers, Elvis Costello and Richard Thompson. Full story, p4



## Industry tells Cook: show us your evidence

Bard and the BPI have issued a challenge to Roger Cook – show us your evidence and we will take action.

The TV reporter's Cook Report begins a two-part investigation into the music business tomorrow (Tuesday), promising to reveal evidence that buying teams, retail deals and "bent" record dealers are damaging the credibility of the industry's charts.

BPI director general John Deacon promises to take action against members if any evidence raised by the programme shows they have acted

wrongly. "I have spoken to Roger Cook and he has said he will pass on any information on to me."

Bard chairman Richard Weston agrees. "Bard has a strict code of conduct which we expect our members to adhere to," he says. "We would take a very dim view of anyone breaking it."

But both Deacon and Weston also add that they would support any members wrongly accused of malpractice.

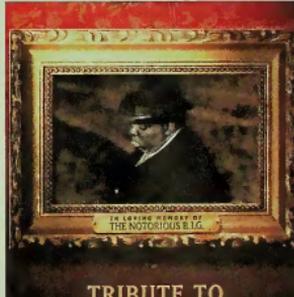
Carlton TV, which produced the show, screened a preview of the programme last Thursday. The first of the

two-part goes out tomorrow night on ITV at 8.30pm.

In the first show, The Cook Report reveals how Debbie Currie was hired to pose as a singer and release a record in an effort to show how the charts are manipulated.

However, industry reaction has centred on allegations from independent record companies, sales teams, promotions operations and pluggers that they were misled and misrepresented by the programme.

● Full story, p3



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After the first part of his music business investigation was previewed at London's Hotel Intercontinental last Thursday (23), Roger Cook revealed why he felt his sixth-month undercover operation was necessary. "It is a multi-million pound industry and, if someone is fiddling it, they need to be found out," he said. "It is major stuff we are talking about here and a very serious offence to be found by the charts." He adds, "I think it makes a good watchable programme although, once it became operational, I had to take a low profile because I'm fairly identifiable." Cook (centre) is pictured with series editor David Mannion and Debbie Currie.



# Indies get caught in Cook Report tax

by Robert Ashton

A series of independent companies were left ruing the day they agreed to do business with Gotham label boss Barry Tomes last week.

Companies including Total Home Entertainment, Telstar-owned sales operation Paul Force and dance promotions specialist Rush Release were among the companies which were recruited to work on the Debbie Currie single and found themselves centre stage in Roger Cook's investigation of the music business.

Tomes, a former manager of Alvin Stardust, teamed up with The Cook Report and trainee TV journalist Currie to produce a record in a bid to expose alleged industry corruption. With Currie - the daughter of former government minister Edwina Currie - posing as a pop singer, the trio released a version of *You Can Do Magic on Tunes!* like Gotham Records, produced by Mike Stock and Matt Aitken.

But, although the programme makers say they were aiming to expose manipulation of the chart by the majors, their methods have angered several independent companies.

One section of the programme apparently shows Rush Release's Ian Titchener giving a lesson on how to *twist the charts*.

But Titchener, who was secretly filmed, says, "They have taken 20 seconds out of a two-and-a-half hour dis-

## PROGRAMME MAKERS THREATEN MORE REVELATIONS

The Cook Report's music industry investigation is promising to make its spiciest revelations in next Tuesday's (June 10) second edition.

The programme makers say the second part of the investigation will show:

- a retailer swapping singles without making any sales;
- illegal fly posters promoting the single;
- a promotions man buying back copies of

the single to push it up the chart

Much of the first programme centres on the deals demanded by chains such as Woolworth, which often demand a large number of free singles before agreeing to stock a release.

However, Cook acknowledged that the practice was not illegal. "The MMC looked into it and didn't think there was anything wrong with it," he said.

with other releases," says Moran.

The first show also features Tony Patoto, sales director of Total, which distributed the record, outlining the level of deals demanded by the various retailers; he is quoted as saying HMV asks for a 64% discount, Virgin Our Price asks for 57% deals while Woolworth and Entertainment UK request up to 100%.

Patoto says, "Retailers may be upset because I gave away terms of trade, but I didn't know I was being filmed. I only explained about free stock given to Woolies and the discount structure, because that is what you need to do to get records in stores."

Even Barry Tomes now claims he was taken in by the programme makers. He says he was brought in as a consultant to The Cook Report to use his contacts and offer advice.

Although he was party to the Debbie Currie hoax, he claims he was unaware of any secret filming or the full brief of

curriculum. I actually told them there was no point trying to buy it in. I've never bought in a record. I only got involved because I had known Tomes for over 10 years. When I was talking on the programme, I was speaking as I would to a mate saying what might go on; it is no more underhand than that."

Kevin Moran of A&R Records, whose company was employed to co-ordinate TV and radio promotion without knowing the record was a hoax, says he also tried to dissuade Gotham from trying to buy-in the record. "We said, 'Don't be silly, you could get found out and CIN would pull it,'" he says.

Moran adds that he arranged around 25 media events for Currie including interviews on GLR and Capital Radio.

The team's industry insider, Barry Tomes of Gotham Records, disputes their view of the success of the scam. "If we tried to hype the record, we failed because we only sold between 600 and 800 copies," he says.

Tomes says his motivation for getting involved with Cook was to start a debate about issues relating to the chart. "We shouldn't have records crashing in and out of the charts. The first week position is now considered the pinnacle, we're not developing new artists and no one is making a profit," he says.

Mike Stock - who is portrayed as one of the three central figures in the programme, alongside Debbie Currie and Tomes - says, "I think it is worth fighting for the music," he says. "Cook fights for the public interest."

Stock, who was behind the Tajana single *Santa Maria*, which was pulled from the singles chart under suspicion of hyping two years ago, adds, "I did not instigate this programme. My role was as a record producer. I didn't have any involvement in the marketing and promotion. The first I found out about The Cook Report's involvement was a few weeks ago when they asked for an interview."

# Buying-in bid rends with a number 86 flop

The Cook Report insists its attempt to hype a record into the charts had proved a success - even though Debbie Currie's single peaked at number 86 in the singles chart.

The programme pulled the single after three days' sales, claiming they had got it into the Top 100 by buying in records. CIN says it identified a number of irregular sales and discounted them.

The show's editor David Mannion denies the exercise failed to prove the charts can be rigged. "This isn't about hyping a hit or we would be as bad as them," Mannion says. "Unless we had made a record, then we couldn't explore what was going on."

The record had to be pulled after three days and one week, he says.

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## Lap to lead EMI Classics

EMI Classics has appointed Theodor Lap as EMI Classics UK's new managing director, four months after the classical division became a stand alone company. Lap, who starts in the role today (Monday), was vice president of international marketing at Deutsche Grammophon. His appointment to the vacant role of managing director follows the departure in January of EMI Premier managing director Roger Lewis to become Decca worldwide president.

## Promotion pays off for Asda

Asda says its music sales more than doubled during its latest week-long VAT-free promotion covering all its music titles. One of the biggest leaps during the promotion, according to the chain, was on the Spice Girls' *Spice Album* - which retained at £9.34. The chain's market share on the title rose from 11% to 19%.

## Illness forces Dylan to drop UK dates

Bob Dylan has been forced to withdraw from a series of UK dates after falling ill with a chest condition. Dylan became ill on Wednesday, just two days before he was due to fly to the UK. Sony TV has gone ahead with this week's scheduled release of a Bob Dylan greatest hits album. The album will be followed by a Dave Stewart-produced studio LP in September.

## Mail order move for Sir Cliff

EMI UK is initially making its forthcoming Cliff Richard 40-CD boxed set available by mail order only. The *Rock 'n' Roll Years 1958-1963*, a 105-track package covering the first six years of his recording career, will go on sale on June 9 with a mail order price of £34.99 plus £4.99 p&p. It will be followed next month by a greatest hits CD available through retail, supported by national TV ads. A retail release for the boxed set is planned for Christmas as part of a wider EMI campaign.

## TV snaps up Tribal Gathering broadcast

3DD Entertainment has secured international deals for its two-hour TV production of last weekend's Tribal Gathering. The show will be broadcast in Switzerland, Belgium, Canada and Poland in early July. Lara von Ahlefeldt, head of sales at 3DD, hopes to conclude a UK deal soon. Five cameras crews shot footage at the dance music event, which attracted more than 45,000 people.

## Radiohead appear on in-store radio

Virgin Retail is previewing tracks from Radiohead's third album *OK Computer* and interviewing the band in a special broadcast at 8.30pm next Tuesday (June 10) in its in-store radio station VMR to 30 Virgin stores nationwide. A limited-edition boxed set of Radiohead goodies will be given away to one customer per store on the night.

## Woolworths' sales surge

Woolworths' sales grew year-on-year by 6.8% to £334m in the five weeks up to May 3. Kingfisher announced its first quarterly figures last week. Like-for-like sales for the period were up 6.2%.

## Four go gold

Paul McCartney's *Flaming Pie* was among a quartet of albums which received gold awards from the BPI last week. Republic's self-titled album, the Brand New Heavies' *Shelter* and the compilation *Disco Mix '96* were the other recipients, while Damage's *Forever* and Foo Fighters' *The Colour And The Shape* were certified silver. There were also silver awards for *I Wanna Be The Only One* by Eternal featuring BeBe Winans and *MMMop* by Hanson.

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## Cook: making a meal of it

Be under no illusion about the Cook Report. Its so-called exposé of the music industry's "con-tastic catalogue of cheaterism" has yet to deliver anything of any great consequence.

All we learn from this week's programme is that it is possible, by spending an awful lot of time and money, to get a single to number 16 in the singles chart. Not a position which is much use to anyone.

It also tells us that there are a few lively characters operating at the fringes of the music business. Which we all know already.

And, as usual with such hyperventilating journalism, perfectly legitimate deals struck between shops and record companies (the kind of deals which are struck between retailers and suppliers in every business in the land) are portrayed as shady goings-on just a short step away from malpractice.

We have been promised, however, that the really disturbing stuff has all been saved up for the second programme, to be broadcast next week. That, according to the programme's makers, includes incontrovertible evidence that the majors are all involved in fiddling the figures and that "the black art of chart manipulation" means the Top 40 is not worth the paper it is written on. Everyone in the industry will be hoping The Cook Report itself is guilty of hypocrisy and that its team of hacks haven't uncovered any widespread malpractice. But if it does produce some real evidence, let us be clear — we should all thank Mr Cook for his intervention. And the BPI and BARD must not hesitate to take the firmest possible action against offenders.

Either way, however, the full story of the making of this programme has not yet emerged. When it does, I suspect some people will reach the conclusion that it is not only the music industry which warrants close inspection.

Selina Webb

## TILLY

## Formats all taped up?

Reading Selina Webb's column last week (*MIX*, May 31), I could only agree with one thing she wrote — "Formats are boring". As progress is made, it is inevitable that there will be debate over emerging versus existing formats. Boring it may be, but the issues have to be addressed. Here we are deliberating the fate of cassette singles. Surprisingly, perhaps to some, I am in favour of the single format, that is CD, and don't share Selina's frustrations that the MiniDisc didn't become the preferred format because "the industry failed to grab hold of it". Selina suggests three options for the industry to tackle the decline in cassette sales:

- improve cassette packaging and materials — a non-starter in my opinion. There's little that could be done, and certainly nothing tangible enough to divert someone from buying CDs instead;
- cut the price. The £5.99 retail price of The Seahorses' debut album is a positive step by Universal to generate increased cassette sales although, as Jonathan Rees of HMV comments, the industry runs the risk of cassette albums becoming a marketing tool; and
- embrace a new format. Sorry Selina, this one sucks. The industry has invested millions in alternative formats in years now to no avail. What, after all, is wrong with CD? The public have embraced it wholeheartedly and invested their money in CD equipment for the home, car, the computer, OK, so there has been the first quarterly drop in overall deliveries since the end of 1992, partly due to the decline in cassette sales. The only other format needed is a two-track CD single, at a competitive price, that will take the place of the cassette single. It's not another format to muddy the waters that's needed, but investment in artists of all types that will encourage people to buy and enjoy music — and if it's on CD, so what?

Tilly Rutherford's column is a personal view

## NEWS

Richard Stannard (left) and Matt Rowe, who co-wrote Wannabe with the Spice Girls, had a rare chance to grab the spotlight last Thursday (29) as they collected their second Ivor Novello award of the day without their famous five collaborators. The Virgin act, who had been present to receive their first award for best-selling British single in the UK, had to leave the ceremony early to host *Top Of The Pops*. They were due to be handed their second award for international hit of the year during the BBC programme.



# Spice and George lead in all-star Ivors turnout

by Paul Williams

George Michael and Spice Girls were the biggest winners at last week's Ivor Novello Awards, picking up two prizes each and dominating media coverage of the event.

After last year's event, when five of the main recipients did not turn up, almost every winner was on hand to pick up their prizes last Thursday (29) at London's Grosvenor House Hotel. Michael was named songwriter of the year for a third time and won the PRS award for most-performed work for *FastLove*.

Queen's Brian May, who presented Michael with the songwriter award, said, "He's a phenomenon. He won this award first 13 years ago as a new artist and he's now a lot older and even more fabulous. It is testament to the amazing journey he's made from multi-talented teen idol to multi-talented megastar".

Spice Girls shared their two prizes with co-writers Richard Stannard and Matt Rowe, whose Wannabe was honoured as the best-selling British-penned single in the UK and the International hit of the year. Wannabe's two wins meant PolyGram Music and Windswept Pacific were the only publishers to pick up more than one prize.

Windswept Pacific managing director

## ALL THE WINNERS

PRS most performed work — FastLove by George Michael (Dick Leahy Music); best commissioned film score — 101 Dalmatians by Michael Kamen (Campbell Connolly & Co); best-selling British-written single in the UK — Wannabe by Richard Stannard, Matt Rowe, Melanie Brown, Victoria Adams, Geri Halliwell, Emma Bunton, Melanie Chisholm (PolyGram/Windswept Pacific); best music composition for a broadcast production — Hetty Wainthrop Investigates by Nigel Hess (Bucks); best contemporary song — A Design For Life by James Dean Bradfield, Sean Moore, Nicky Wire (Sony ATV); outstanding song collection — Richard Thompson; best song musically and lyrically — Too Much Love Will Kill You by Brian May, Frank Musker, Elizabeth Lainers (EMI); international achievement — Doctors' D'Riscan and Noel Hogue, Jimmy Kennedy Award — Nicky Ehman and Mike Chapman; international hit of the year — Wannabe by Richard Stannard, Matt Rowe, Melanie Brown, Victoria Adams, Geri Halliwell, Emma Bunton, Melanie Chisholm (PolyGram/Windswept Pacific); songwriter of the year — George Michael; PRS outstanding contribution to British music — Elvis Costello; lifetime achievement — Led Zepplin.

Bob Grace says he is delighted Spice Girls' abilities as songwriters are finally being recognised. "Their success as an act has eclipsed their success as songwriters," he says. "Wannabe is a great song. It has an instant quality to it, but you don't get bored after hearing it a few times. It has a longevity that survived three months on the radio and it still sounds fresh every time you hear it".

In one of the event's most poignant moments, Bill Wyman asked the audience to spare a thought for Bob Dylan as he presented Spice Girls with their international hit award; the US songwriter was taken ill on the day before the ceremony.

Atlantic Records co-founder Ahmet Ertegun made a rare public appearance to present the lifetime achievement award to Led Zepplin.

The other one-off awards saw songwriters Nicky Chinn and Mike Chapman presented with the Jimmy Kennedy Award by Steve Gogarty, for whom they wrote Can The Can and Devil Gate Drive, and Richard Thompson won the outstanding song collection award.

Canadian artist Ron Sexsmith presented Elvis Costello with the PRS award for outstanding contribution to British music, 20 years after the release of his first album.

See publishing supplement, p26

## Six-year battle ends after Fripp and EG Music settle

King Crimson founder Robert Fripp and his former management, publishing and record company EG Music have settled their long-running dispute, writes Paul Gorman.

Under the terms of the agreement, Fripp's royalty rates are understood to have been improved.

The artist also says his mechanical and publishing copyrights have been acknowledged as his property.

However, they continue to be controlled by BMG Music Publishing and Virgin Records, who bought EG's publishing division and catalogue respectively in 1991 and were both party to the settlement.

Fripp initiated legal action against EG in April 1991 following a dispute over delayed royalty payments. He

claimed the company's joint heads Sam Alder and Mark Fenwick were diverted from music by the property interests they had developed in the late Eighties and the row spiralled as Fripp sought to obtain control over his publishing and mechanical copyrights which were sold in 1991.

Alder says he is pleased the action has been concluded, but adds, "This is a case which should never have happened. Robert has wasted a lot of money".

Fripp — who was represented by John Kennedy until the lawyer took up his post as PolyGram UK chairman last summer — says, "Everyone lost after six years of dispute. Although the publishing and record copyright notices now show them as my property I don't actually have control of them".

## Radio One goes big on summer festivals

Radio One is devoting more than 25 hours of airtime to this month's Glastonbury Festival as part of an unprecedented commitment to the summer festival programme.

Mark Radcliffe and Lard's breakfast show will be among the programmes coming live from the four-day event which starts on June 26. The station will also link up with BBC2 for part of the coverage.

Following Glastonbury, Radio One's festival coverage then turns to T In The Park (July 12 to 13), including the first Evening Session stage featuring Monaco and Beth Orton, the Phoenix Festival (July 17 to 20), featuring the Radio One dance stage, Ibiza Weekend (August 8 to 9), the Notting Hill Carnival (August 22 to 24) and the Reading Festival (August 22 to 24).

# Southgate unveils bid to steer EMI to top slot

by Martin Talbot

Sir Colin Southgate says he wants to bring a new A&R focus to EMI Capitol in the US in his bid to turn EMI into the biggest record company in the world. Southgate says, "We are third in the world and we want to be number one."

And the next crucial step to achieving that aim, he says, is to bring to EMI Group's American labels the kind of success achieved in the UK in breaking new acts.

In the past two years EMI Group's biggest US successes have come from Virgin's George Michael and Spice Girls and EMI's Beatles Anthology series and Transpacific OST, while Emancipation, the first fruit of chairman Charles Koppelman's £25m deal with The Artist, has suffered disappointing sales.

Ken Berry will have the job of improving the US performance. After ceo and president Jim Fifeild's success in rebuilding EMI's operations worldwide, Southgate is clear on the group's next priority. "Jim has turned EMI into a very professionally run business worldwide," says Southgate. "It has probably reached a time when we need to strengthen the repertoire side of our business."

The US business has failed to produce music that can travel by focussing on genres such as country and rap in recent years, Southgate says.

And he questions claims that there is a trend away from global, multi-million selling album acts as smaller individual territories develop their own repertoire.

"Celine Dion and the Spice Girls alone have disproved that altogether," he says. "I am a firm believer that this business is globally affected by economic conditions - and when you are in a depression, people still go and buy great music."

Fifeild will retain a central role in the development of EMI over the next few years, Southgate adds.

"There's more to running one of these businesses than having great artist releases," he says. "For instance, one of the things we are very proud of is the way we deliver records around the world. That's what has enabled us to have such success with the Spice Girls."

## BERRY: LOW PROFILE, HIGH ACHIEVER

Ken Berry's elevation to head EMI's record business worldwide is the culmination of a 24-year career in the business.

He started at Richard Branson's fledgling mail order business and joined his record company in 1973. Since then he has played a crucial part in Virgin's airline launch, its 1989 deal with Japan's Fujisaki and the 1992 sale to Thorn EMI.

While remaining one of the industry's most low-profile senior executives, Berry has also done most to establish Virgin's reputation as an artist-friendly company and he personally brokered the superstar deals with The Rolling Stones and Janet Jackson.

Berry was in the US throughout last week and industry sources indicate that changes are expected at EMI Capitol over the coming months. With speculation mounting that Berry will help EMI Europe head Rupert Perry to help reorganise in the US, Southgate says the US restructuring is likely to continue throughout this year.

Southgate is confident that Berry has the ability to shake up the US. "Ken has done a wonderful job and I am sure he is going to do a great job looking after the recorded music business worldwide," he says.



Stock market jitters at the £117.2m cost of EMI's North American reorganisation sent the group's share price plummeting to its lowest level since last summer's demerger, despite Southgate's confidence about the latest set of financial figures.

The news of the restructuring was followed by a fall in EMI's share price by 4% from 122.1p to 117.2p, although the share price began to settle at the end of last week.

Southgate responded to the new figures by saying, "The results, when compared to the opposition, are bloody marvelous."

EMI Music achieved an increase in operating profit of 10.4% to £408.3m on sales of £2.65bn. The results were boosted primarily by an increase in album sales, with the number of units

sold up 3% on the previous year with CDs providing the biggest growth (up 8.5%).

With the majority of Spice Girls' US sales not covered by the latest figures, Southgate says he is confident for the year ahead when albums are due from Janet Jackson, The Rolling Stones, Radiohead, UB40, Simple Minds, Duran Duran and Massive Attack.

Such a schedule will also help boost HMV, which has had an impressive performance this year.

Including the addition of the UK's Dillons bookstore chain, HMV achieved an increase in operating profit of 28.1% to £25.1m on sales which were up 13.9% to £878.5m. With continued expansion of the chain's new German and HMV Direct operations, EMI is optimistic about its prospects in the next few years.

## Morrison bounces back

UK acts have captured two of the top three slots on *Billboard's* Hot 100 for the first time in nearly four years. Mark Morrison's *Return Of The Mack* reverses its previous decline to move up two places to two, while the Spice Girls' second American single *Say You'll Be There* has held its position at three. Hanson remain at number one for a third week.

## DVD plans near completion

A final draft specification for a DVD (Digital Versatile Disc) music disc will be finalised by December 1997. The international steering committee, which represents the worldwide recording industry on DVD issues, envisages that the timetable will enable new DVD audio systems to be launched on to the market within two years.

## Manics and Bee Gees win IFPI awards

The Manic Street Preachers' *Everything Must Go* and Bee Gees' *Sill Waters* were among the six albums awarded IFPI Platinum Europe awards in May. Other awards went to Wolfgang Petry's *Alles und Michael Jackson's* *Blood On The Dance Floor*. The Backstreet Boys' self-titled album on Zomba picked up a triple-platinum award, while George Michael's *Older* picked up quadruple platinum.

## Heart in posters blitz

Heart 108.2 is launching a £500,000 poster campaign next week in more than 1,000 sites across Greater London to promote its Sony Award-winning breakfast show. The campaign, produced by design agency Elliott Borra Perlmutter, shows the Morning Crew presenters David Prever, Kara Noble and Jon Davies pictured in front of a host of pop stars with the slogan *Start Your Day With The Best*.

## Soundtracks label launched

A new film and TV soundtracks company Oceandeep Soundtracks is being launched in the UK to release soundtracks from independent films and act as a musical co-ordinator for selecting music for films. The first releases include the *Droitwood* soundtrack, which features music composed by John Cameron.

## Schwepes launches Euro contest

Schwepes is launching a new alternative European song contest aimed at discovering the continent's best up and coming bands. The Schwepes Euro BaSchhh takes place in London on June 19 and will include entrants from Germany, Spain, Italy and Sweden. Radio One's Lisa F'Anson is one of the hosts.

## Mercury deadline announced

The closing date for entering this year's Mercury Music Prize is tomorrow (Tuesday, 3). For more information, contact the organisers on 0181-994 9964.

▶▶▶▶▶ LEWIS TAYLOR: WILL HE BE SECOND TIME LUCKY? ▶▶▶▶▶

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## Tring announces 'disappointing' results

Tring International has announced turnover down 34% to £18.8m and pre-tax profits of £0.5m (down from £3.0m) for the year to March 31, 1997. Although he admits the results are disappointing, chief executive Philip Robinson says exceptional items of £2.5m – relating to activities such as litigation and reorganisation costs – were charged in the first half of the year and 21 of 22 legal actions against the group have now been settled. Robinson, who faces a bid to oust him by former partner Mark Fryer later this month, says new, better quality, products will improve margins.

## Bradley takes new GWR role

GWR head of national sales Gwanor Bradley has been appointed managing director of GWR FM and Brunel Classic Gold. His promotion follows the appointment in January of former managing director Chris Scott to regional managing director for the group's southern region.

## R1 to air dance music awards

The Saints And Sinners dance music awards, organised by IPC Magazines' *Muzik*, will be broadcast by Radio One for the second year when the event takes place at Bristol University's Victoria Rooms on July 31. The awards will be covered by Pete Tong and broadcast the next day.

## Seagram offloads Time Warner shares

MCA owner Seagram, which has been viewed by analysts as a possible bidder for EMI, has sold 30m shares in Time Warner to broker Merrill Lynch for £35m. The sale has prompted City speculation that the Canadian company will expand its interests in the drinks business.

## Our Price and TSB link for promotion

Our Price and TSB have linked up for a joint promotion offering 16 to 20-year-olds £50 worth of money-off vouchers if they open an account. The promotion, launched by Our Price today (Monday), follows a similar campaign last year. It gives £2 of a £10 v-b, 50p off a single and £1 off a £50 spend. Existing 11- to 20-year-old account holders will receive a £10 book of vouchers.

## Golden Rose cuts losses

Golden Rose Communications, which owns Jazz FM, has cut its operating loss from £1.32m to £0.57m for the six months to March 31. During the same period, it achieved gross sales of £1.39m, compared with £1.19m a year ago.

## V97 line-up takes shape

More than 40 bands have been confirmed as part of the final line-up for the V97 festival on August 16 and 17. Blur, Kula Shaker, Doggy Ash, The Divine Comedy and Chemical Brothers will play at Hylands Park, Chelmsford on Saturday 16, with The Prodigy, Beck, Foo Fighters, The Bluetones, Gene and Duff Punk at Leeds' Temple Newsam on the same day. The two bills will switch venues the following day (17).

## Zage signs for Sony Signatures

Sony Signatures Europe, the exclusive worldwide merchandising and licensing representatives for the World Cup in France 1998, has appointed Phillips Zage to the position of licensing executive. Zage, who will be working with the Signatures licensing team on their major sports and music properties, will report to managing manager Tim Walker.

## Shoot shirts

Shoot, music industry representatives for photographers, stylists and make up artists, is moving to 23 Glebe Road, N8 7DA from Today (June 2). Telephone: 0181-3741-3300, fax: 0181-348-7404.

# Managers to seek rethink on how to track demands

by Robert Ashton

Artist managers are calling for a rethink on singles formats and record industry policy in a bid to avoid wearing out their acts.

More than a dozen managers are pressing for a reduction in chart formats, warning that the demands on musicians – who often have to record up to six extra tracks per single – have reached crisis point.

David Nicoll and Robert Swerdlow of Rock's/Roll Management in Liverpool – who manage Cast and Mansun – have received support from across the industry on the issue, which is due to be raised by the International Managers' Forum.

Nicoll and Swerdlow are calling on record companies to change the chart rules, reducing the number of tracks permitted on singles or the number of

formats qualifying for the chart to two. "For marketing departments to compete in the charts, we find we have to give away loads of songs along with the lead single track," says Nicoll, "but many of them are of a sub-standard quality and the bands can become jaded trying to produce them."

"It is almost like recording a mini-album. The bands are unhappy they are not giving fans value and some fans may be disappointed that some of the tracks aren't of a high standard."

Manager David Enthoven of IE Music – who manages Robbie Williams and Bryan Ferry – says artists can find themselves pressured into providing the extra tracks.

"Unless we give labels all the songs, they won't spend the money promoting our stuff and I will then be putting my artists at a disadvantage," he says. "We are ending up with a mini-album of sub-

standard material every time a single comes out." Enthoven says change could be forced if big name artists – such as Noel Gallagher – took a stand.

Ian McAndrew of Wildlife Entertainment – who manages Travis and the Brand New Heavies – says it is a serious issue and is planning to use his role as an IMF council member to propose that the organisation leads a think-tank on the issue.

Initial responses suggest the call for change has support from across the music industry. Kate Thompson, general manager at PolyGram Island, says there is tremendous pressure on bands to fill the full quota of tracks allowed under the current format regulations.

Band chairman Richard Wootton says he would support the introduction of a two-track single CD, which would be sold at a lower price than the current multi-track singles.

## Minister set to unveil plans for digital radio

National heritage secretary Chris Smith will outline his views on the future of digital radio at the Radio Academy Festival, which takes place from July 7 to 9 in Birmingham.

Smith's speech will be one of several conference sessions covering digital audio broadcasting.

Radio Academy director John Redford says, "The festival will be about the last opportunity for radio professionals to talk about digital radio before retailers become involved." The first digital hardware is due to go on sale this autumn.

Smith is expected to announce the Government's plans for digital radio during his speech, which will be preceded by a session looking at the commercial opportunities of the technology, its internet applications and cost effectiveness.

Jean-Paul Baudereux, founder and president of top French station NRJ, will compare the UK and French radio industries in the conference's opening speech.

The festival also includes a workshop on the conflict between playing new music and playing safe, chaired by BBC head of music entertainment Trevor Dann, featuring a panel comprising BMG chairman/BPI president John Preston, Kiss 100 programming director Lorna Clarke and Radio One presenter Steve Lamacq.

## More Sony ATV unveashes rivals to Spice Girls

Sony ATV Music Publishing is looking to launch its own all-girl pop band this summer to rival the Spice Girls, writes Philip McNamara.

Sony ATV has auditioned 3,000 girls aged 16 to 21 over the past three months, after placing ads in January editions of *Smooth* Hits and *The Stage*. Creative manager Miller Williams, who selected the chosen four – Precya, Prudence, Dawn, and Lucy – says he hopes to finalise a record deal for the act by the end of June.

"We selected the most talented four who look good together. They are girl next door types good looking, but not six foot tall models," says Williams. He will begin pitching the group to A&R departments later this month.

"I think it's the right time," he says.

"Spice Girls have opened doors for female pop performers. We don't want to go head to head with them, but we need our girls out there sooner rather than later. I'm targeting A&R men with a pre-disposition to pure pop music. It could be a very good thing to be involved with."

The four girls are now being styled and fitted out in the studio at the end of this week. They have written some of their own material and have also had two songs written for them by Mike Rose and Nick Foster – who have written and produced material for Gabrielle and Eros II – and another by an established artist.

Miller Williams joined Sony ATV four years ago after spells at PWL and BMG. He has placed songs with Kavana, 911 and Eternal over the past year.



Hanson's debut single MMMMM was set to match its US success yesterday (Sunday) by going straight into the top of the UK chart. Mercury shipped around 300,000 copies by the end of last week and sales reported huge demand, with the single selling twice as quickly as the other big release, Radiohead's *Parasoid*. Jode Ball, assistant manager of Our Price in Liverpool, says, "We've been selling shed-loads. The timing is superb because it ties in with half-term." Hanson's first album *Middle Of Nowhere* is due on June 9.

## Music Store shows marketing muscle

PolyGram's direct-sales company The Music Store is stepping up its promotional campaign this summer following a period establishing the service in niche markets.

A six-page leaflet is being inserted in *Arena*, *Sly* and *Q* and a 16-page catalogue will appear in some Sunday newspapers for three weeks from June 15.

Since the company was bought by PolyGram last February as a fulfilment service for radio station-linked FM services – including the Classic FM Music Store and Jazz FM Music Store – it has continued to focus on niche markets, with promotions through magazines such as *Gramophone* and *Classic CD*.

Marketing manager Darren Henderson says the service is not taking music buyers away from the High Street. "Our customers are typically lapsed music purchasers who don't have much time or are intimidated about going into a record shop," he says.

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## SINGLES

**JOHN HIATT: Little Head (Capitol CD 252296).** It looks like Hiatt's been saving the strong songs for this label debut. His steady fanbase, new label focus and critical respect should boost sales of his traditional R&B/rock mix one more time. **□□□□**

**THE BEAUTIFUL SOUTH: Liar's Bar (A&M 58239-2).** An unrecognisable Paul Heaton plays Tom Waits on this drinking song remixed from the band's *Later* special. Too quirky to be a huge hit, but two new songs on each CD will help propel sales. **□□□**

**LAURINE: Days Of Youth (Epic 66466-2).** The US singer and actress brings real charm to this gorgeously lilting song with touches of R&B, soul and jazz; it hints at big things from her forthcoming album *Betta Listen*. **□□□□**

**APOLLO FOUR FORTY: Raw Power (Epic 55300).** Sampled Formula One cars give added zing to this typically muscular offering which is already making waves in clubland. The video will hammer it home. **□□□□**

**AGE OF LOVE: Age Of Love (React ReMix 100).** The underground dance classic is back with the memorable original, accompanied by a choice selection of mixes from Jam & Spoon, Baby Dog, Secret Knowledge, Paul Van Dyk and Emmanuel Top. **□□□□**

**STINA NORDENSTAM: Little Star (East West EW1062C).** Originally released three years ago, this track gets a welcome second chance courtesy of the Romeo And Juliet soundtrack. Built on a delicate, fragile vocal, it may not come across too well on radio, but it's absolutely beautiful. **□□□□**

**JEANETTE MURPHY: Go Home Fun (Ocean OCEAN213).** Murphy, who was discovered while busking on the London underground, makes her debut with a pretty melody, perfect for lazy summer days. **□□□**

**OCEAN COLOUR SCENE: Hundred Mile High City (MCA WMCSTD 4013).** Seventies rock – and this Lizzy in particular – seem to be the reference points for this spellbinding single. Radio will struggle to find a home for it, though. **□□□□**

**MONORAIL: Like It Do (Epic/Epic-Intervue EDL008585FAC).** A midweek Lottery TV show slot will raise the profile of this jingly jangly slice of power pop which comes complete with the catchiest of choruses. **□□□**

**PURF DADDY & FAITH EVANS: feat. 112: I'll Be Missing You (Arista/Puff Daddy 2434195102).** Sting's bassline from *Every Breath You Take* is effectively adapted for this dignified tribute to the Notorious B.I.G., uniting his label boss, widow and fellow *Real* Boy artists. **112** **□□□□**

**SILVER SUN: Jella (Polydor 5711752).** Not the strongest track from the London band's debut self-titled album, but this offering is still pleasant enough. **The**



EN VOGUE: A CLASSY RETURN

four bonus tracks should help sales, though.

**R KELLY: I Can't Sleep Baby (If I Live CD402).** The *Ninesies'* Lionel Richie soars back into supercharged ballad territory one more time in a bid to live up his number one success. **□□□□**

**URUSEI YATSURA: F&K Fur (Ché CHE70P).** A fine slice of giddy, overdriven guitar tunes from the young Glaswegians, who are beginning to forge fresh shapes from obvious Pavement/Sonic Youth influences. **□□□□**

**ETA: Casual Sex (East West Dance EW1100CD).** Originally a Danish happy hardcore tune, Fatboy Slim's remix has turned it into a strangely beguiling, flute-driven thumper. Could become one of the big beat anthems this year. **□□□□**

**LAKESHA BERRI: Like This And Like That (A&EY ADPT CD7).** From the new Disney movie *Sixth Man*, this funky, swinging soul number should help establish the US soul singer in the UK. **□□□□**

**THE HYBRIDS: Take You Down (Heavenly Recordings HMV71CD).** This four-track debut from the promising Nottingham quartet has razor sharp *Mod* roots and Stone Roses choruses. **□□□□**

**OP8 feat. LISA GERMANO: Sand (V2 VVR 500373).** Comprising three members of Giant Sand plus the grave tones of 4AD's Lisa Germano, this cover of the Nancy Sinatra/Lee Hazlewood ghost-country ballad was Simon Mayo's "big tune" and is a welcome diversion from regular indie soundies. **□□□□**

**PAPAS FRITAS: Hey Hey You Say (Minty Fresh MF213).** Recently supporting Eels, this US trio have already released one of the year's most lovable albums, *Hellolive*. This first single provides ample evidence of their quirky pop glories. **□□□□**

**CAST: Guiding Star (Polydor 5711732).**

Despite a lukewarm reception for their *Mother Nature* Calls LP, this second spin-off single boasts all the chiming melodic qualities that have defined the band's best-loved output. **□□□□**

## SINGLE OF THE WEEK

**TRAVIS: All We Want To Do Is Rock (Independiente ISOM35).** A full release for the Scottish quartet's limited-edition debut finds them going full on with Pacey-style lad rock with a swaying, arms-in-the-air chorus. **□□□□**

## ALBUMS

**VARIOUS: Source Lab 3 (Virgin VASA351).** A superb collection of mellow electronic,



WORLD PARTY: WELL-CRAFTED

future beats and Gallic Loungecore. Highlights include DJ Cam, J.J. Perreyé & Air and the superbly named Grand-Popo Football Club. **□□□□**

**FUNK D'VOID: Techno (Bena D'PCBD).** This stunning debut of intense yet sparkling techno shows why Funk D'VOID tunes never leave the record boxes of DJs like Carl Cox and The Chemical Brothers. **□□□□**

**NAIME COLEMAN: Silver Wrist (Chrysalis CHR159).** Coleman finds the perfect vehicle for her anglic voice with this intimate, beautifully-crafted set of songs, adding up to an album debut of real worth. **□□□□**

**ALICE COOPER: A Fistful of Alice (EMI CTMCD 331).** Live recordings of some of Cooper's classic cuts, all unleashed in unadorned, venomous style with Sammy Hagar and Slash among the guitarists adding their power. **□□□□**

**STRIKE: I Saw The Future (FRESH CD3).** This bouncy debut album contains all the hit singles, including *I Sure Do*, and some fine new tracks in an uplifting journey through house, gospel, rap and their own breakbeat style. **□□□□**

**WORLD PARTY: Egyptology (Chrysalis COHR 6124).** It's missing the point to hark on about Karl Wallinger's obvious influences for here we have another well-crafted collection of songs. If you can hear echoes of past greats, then that's the mark of their quality. **□□□□**

**VARIOUS: Inspired (Nectar NTRCD080).** A 20-track collection that runs the gamut of indie pop/rock from Ash to Ben Folds Five with Straker's *Pumps*, The Candykins and Gallon Drumk among those in between. **□□□□**

**LF: Bacterial Activity (Abstract ART102).** Forceful indie rock in the Buffalo Tom and Bob Mould mould from the UK-based New Zealand outfit. No mainstream breakthrough, but rewarding. **□□□□**

**EN VOGUE: EV3 (East West 75962/972).** A classy return for the original new jill swingers. An all-star producer lineup serves up a potent mix of funky pop and smooth soul. **□□□□**

**VARIOUS: Good Records (Hartouse HHUK73).** Hartouse is one of the world's favourite techno labels, clearly demonstrated by this sorted selection of some of its top artists including Hardfurr, Frank De Wolf, Algor Echo and Freddie Fresh. **□□□□**

## ALBUM OF THE WEEK

**RADIOHEAD: DK Computer (Parlophone CNDNDA012).** This eagerly-awaited follow-up to *The Bends* refuses to take the easy route. It's as exacting and intense as *Paranoid Android* suggests, but you're unlikely to hear another record as good this year. **□□□□**

This week's reviewers: Simon Abbott, Michael Arnold, Sarah Davis, Duncan Holland, Philip McNamara, Ian Nicolson, Mike Patten, Paul Vaughan and Selina Webb

## ALAN WONES TALKING MUSC

Most people will be familiar with the music from the Ford Mondeo ad without being able to put a name to it. Due imminently as a single, it is Speaking Of Happiness by jazz singer Gloria Lynne. Recorded 31 years ago, it has the same jazz sophistication and potential as his Nancy Winans's Feeling Good and Etta James' I Just Wanna Make Love To You, two other beneficiaries of the symbiotic relationship between advertising and the music industry... Virgin's new *History Of Dance* series is launched with individual volumes celebrating 1978, 1979, 1980 and 1981. They primarily feature 12-inch versions, though seemingly random tracks are seven-inch edits in order to

keep the playing time below 80 minutes. The tracks generally constitute solid, reliable selections, although one or two are a touch baffling, such as Nick Straker's *A Walk In The Park*, which sits among a selection of credible American grooves from 1980... **Erykah Badu** has impressed many with her idiosyncratic vocal style. Her second single *Next Lifetime* is a typically lazy, jazz-inflected romp taken at a leisurely pace. A superb summer record, it should boost sales of her debut album... **Ben Folds Five's** Kate embraces traditional qualities with old-fashioned musical instruments. With prominent piano throughout and some fine harmony vocals offsetting the

rather yobbish yell of "Kate", it is a compelling little gem which should further their stock... **Total De Jam – The Definitive Collection** is a worthy celebration of the first 12 years of Russell Simmonds' groundbreaking label, which has been and remains one of the most important rap/hip hop imprints – and much more besides. Featured here are 18 of its finest, from the potent *Fight The Power* (Public Enemy) and *You Gotta Fight For Your Right To Party* (Beastie Boys) to the more mellow delights of *Ain't Nobody* (LL Cool J) and *The Rain* (Oran 'Juice' Jones). Likely to do well.



When Elton John first heard Lewis Taylor's spongy debut album last year he was, by all accounts, gobsmacked.

He penned a long, congratulatory letter to the boy from Barnet, north London, telling him just what an important artist he was. Then he bought 15 copies of the album — one for each of his houses, cars and so on.

He also put in a call to boots Holland demanding that he put Taylor on his influential Later TV show. Holland did, and after Taylor put in a stunning performance, became another big fan.

This response to the LP was typical. Paul Weller, David Bowie, Dina Carroll, John Armatrading, Daryl Hall and Michael Hutchence also professed their support and the record provoked a flood of positive press. But then, nothing.

Debut single Lucky was released last July and promptly disappeared without trace. The album followed in a whirlwind of great press and a deafening hush at retail.

Only by the time of the April release of third single, Bittersweet, did the crucial missing element fall into place. Radio began to notice and the single was Chisled by Radio One.

Such a slight return from such an apparently important release wasn't enough and now Taylor's record company, Island, has decided to begin the whole process again, beginning with the re-release of Lucky on June 16. Word is that radio has at last seen the light.

"We looked at how we'd approached everything last time and realised it was only with Bittersweet that we'd got a break at radio," says Taylor's A&R manager Dave Gilmour. "There's more of an understanding at radio now and, with the tours we've been doing, sales are up to 1,000 units a month."

Repeated touring has been a key to keeping the project alive over the past year — and a lot of shows have been put together by David Levy at ITB over the next three months to go with the relaunch. Taylor's manager Alan Edwards says, "Lewis's attitude up to now has been very much to build it up, build our own audience. We've actually been offered a few high-profile things that we haven't done because of that."

It's not been an easy year for the artist himself. He has had to fight a seemingly inextinguishable battle against

# LEWIS TAYLOR

## WILL IT BE SECOND TIME LUCKY?

people determined to categorise him as some kind of R&B or soul singer. He's not happy to have been lumped in with the likes of Maxwell and D'Angelo as part of a "new classic soul" scene.

"I'm interested in a much wider span of music than that. I think if you scratch below the surface you can hear that it isn't just about soul," he says. "It all

depends on how you display your references and there are so many other influences in what I do that there's no way this is black, soul music."

To Taylor, this has been the nub of the problem over the past year. "The soul audience is a very conservative, literal-minded audience," he says. "They like their music fairly smooth and I don't. I like things spiky and mixed up. The problem is that I thought I would be able to bring diversity to a

market that doesn't allow for diversity," he says. There are promising signs, though. At the recent Brighton Essential festival, the singer was booked to play three shows — one on each

of the three different days: dance, indie and roots. "The thing with Lewis is that he defies all categories," says Edwards.

"So we have to create our own category and our own audience which, to be fair, was always going to take a bit of time." In the meantime, those involved in the project have been sustained by their own belief and the enthusiasm of others.

Thus what Edwards describes as a "non-committal" attitude from Island in America has been offset by the long-term commitment of the UK company and strong, unsolicited interest from other US labels.

"It was always going to be problematic in the US," says Edwards. "Radio is so formatted there — this is R&B, this is urban, this is rock — so it is so much harder to be as open-minded about music as we are over here." In the UK, Gilmour points to other acts who have had to ride the merry-go-round a second time to win the breaks. "Look at what Polydor did with the Lighthouse Family," he says. "OK, they can't be compared musically to Lewis Taylor, but they kept going back again and again, they held on, they got the break and then they were off."

"Lewis Taylor is just one of those albums that you can't have sit on the shelf to gather dust," Gilmour adds. "It has to be taken notice of. We all feel very strongly about that."

There are high hopes that Lucky will be the catalyst to success second time around. "Lucky is a good track and it would be a shame if it got buried," says Taylor.

"It's like the blueprint for the whole album; it is the quintessential Lewis Taylor song. If you can decipher how Lucky works, you have the key to understanding the rest of it."

Edwards for one is determined to see the door unlocked. "I still wouldn't rule out Lucky even if it's not a hit this time," he says. "My attitude is, why not release it three times, four times, five times — one day, everyone will wake up and realise that Lucky is part of a work of genius."

David Roberts



Act: Lewis Taylor/Project; single Label: Island Records; Songwriter: Lewis Taylor; Producers: self; Publisher: EMI Music Publishing; Studio: Fallout Shelter/home; Released: early July

## STEVE LAMACQ ON A&R

So it was **The Stealers** that stole it at Music Live's Talent 2000 showcase in Manchester last week. And very good they were, too. Whittled down from several hundred demo entries, 12 bands played on the Radio One Roadshow stage in Manchester's Albert Square, with a string of good performances throughout the day. Inevitably these sort of events end up with a competitive element to them (there was a first prize of free demo time and a top three prize of a gig at Manchester's neat Roadhouse venue), but all the bands played their part. The Stealers impressed not just the "judging" committee, but also coaxed praise from former Insider Carpet Clint Bloon and Factory's Tony Wilson...The thing about The Stealers was that they came as a bit of a shock. Their demo had been OK, nothing too

flash or ingenious, but just OK (and to be honest, quite a lot like a second wave version of Echobelly). But, on the day, their set and their confidence on stage was impressive. There are Britpop references, but they're twice as colourful live as their demo suggested...The Stealers get the BBC studio time, but there were plenty of other highlights including a spiky, joking, flat-out pop set from Farnborough's **Inter** and a strangely beguiling post-Elastica 20 minutes from **Velma...Alone**, the band managed by another ex-Inspiral Graham Lambert, were there, too, and it's not hard to see why they've been receiving attention from publishers recently. Plenty of up-and-at'em Manc pop attitude and another of the groups who looked comfortable in a live setting...**Harlow Green** were slightly more subtle, a

darker sort of pop, but they have a good frontman, while **Derby's Chihuahua**s wore suits and sounded as awkwardly endearing as their demo...**Spillage**, virtually regulars in this column, were another of the bands namechecked by Wilson on Radio One. Their first seven-inch is out shortly...And of course, there was **Strange**, the band featured in BBC2's Music Live '97 documentary, who had some good ideas, but occasionally tried too hard to get them all in one song. Their keyboard player dances like a nutter and the singer sounds like she's got a big voice that she's only just beginning to put to full effect...Oh, and we got away without the appearance of a token metal band, so that was worth a celebration in itself.



TALENT

Don't miss the WATCH BROOKS Whether she likes it or not, Brooke is set to be the next Alicia Keys wannabe-guitar-and-whistle. Her US debut album on Capitol, *Blurring The Edges*, features a dead cat, a knife, a stick, a messaged through. Participate here in late July.

The most controversial rock band in America, Marilyn Manson, scored their first Top 40 UK hit this week with 'The Beautiful People', a thunderous and heavily ironic metal anthem with a shocking, carnival-of-freaks video.

Not surprisingly, the single has received little radio or TV exposure, but Universal/MCA believes Marilyn Manson can sell up to 100,000 albums in the UK and The Beautiful People is simply the first step in that direction. The group's current album, *Antichrist Superstar*, a million-seller in the US, has already sold 23,000 units in the UK.

The Florida-based quintet have just finished a successful British theatre tour, their second inside six months, and their cult status has been enhanced by the press: rock weekly *Kerrang!* has run four Marilyn Manson covers in the past year, while British tabloids have also seized on the obvious shock value of a band whose stage names are a mixture of gothic, morbidity and serial killer—ergo Marilyn Manson.

The band's eponymous leader, dubbed 'The Sicko Son Of Satan' by the *Daily Star*, is a classic rock and roll anti-hero, the Alice Cooper of the late Nineties. "I always identified with anti-heroes," Manson says. "Lucifer, Willy Wonka—people who went against the grain."

Universal marketing manager Kurt Badger admits, "This is not a radio-friendly act, but if we can get the right television for Manson, like Channel Four's TFI Friday, that could blow it wide open."

At present, however, the only mainstream airplay for The Beautiful People has been via Mary Anne Hobbs' late-night Radio One programme, so the label's strategy has been to work the single through clubs, using alternative mixes by Danny Saber and Jim Thirlwell.

"We were promoting this single for two months prior to the band's recent tour," says Badger. "We started with the rock clubs and then went through to alternative and student clubs. We're aiming at the hardcore fanbase and counting on word of mouth."

In the US, Marilyn Manson's image has met with a predictably hysterical response from state authorities and Christian parent associations.

Manson himself, who famously confessed to felling a musician from Nine Inch Nails onstage, has been charged with indecent exposure by several state bodies who felt the singer's stage attire was, in Manson's own words, "not enough". The charges were all dropped. Recent months have seen



CHART  
BREAKER

# MARILYN MANSON

## SHOCK ROCKERS IN UK BREAKTHROUGH

local authorities in four US states attempting to ban Marilyn Manson from playing concerts. All failed.

Manson laughs. "The funniest one was the guy in New Jersey who told us we couldn't play because we were not suitable for the local community and if we didn't like it we could sue them. So we did and we won."

The group are also filing a lawsuit against a Christian watchdog organisation, The American Family Association, which has distributed leaflets accusing Marilyn Manson of promoting satanism and human sacrifice. "It's one thing for people to be confused or outraged by what I do, because what I do is

controversial," says Manson, "but it's another thing to lie, to say I torture children and have anal sex onstage. Okay, so I'm not Neil Diamond, but I don't do the things some people say."

'Okay, so I'm not Neil  
Diamond, but I don't do the  
things some people say'

"This is the irony of Marilyn Manson. I am a mockery of sensationalism and these people create even more sensationalism about what I do."

Despite the moral outrage which greets the band's every move, *Kerrang!* editor Phil Alexander is another who believes that Marilyn Manson have the crossover appeal to achieve the kind of sales predicted by Universal/MCA.

"Despite the outrageous image, Manson's music is very accessible," he

### GOthic TALES

Goth, which has its roots in the shock rock peddled by the likes of Alice Cooper and Kiss in the Seventies, has proved one of the most enduring of musical subcults.

Despite enjoying its peak more than a decade ago, the music has been buoyed recently by the success of television shows such as *Millennium* and movies like *The Crow* and *The Craft* which tap into its doomy undercurrents and black fashions.

This partly explains the reappearance of seminal goth band Sisters Of Mercy. Led, as ever, by the enigmatic Andrew Eldritch, the Sisters play two dates at London's Britton Academy on June 9 and 10.

Other survivors from that era still functioning in 1997 include Sisters splinter group *The Mission* and *Field Of The Nephilim*. In addition, a variety of metal bands are keeping the tortured spirit of the Eighties cold in the late Nineties.

Marilyn Manson may have the highest gothic and best sales figures, but the more underground the better for most fans.

Roadrunner's Type O Negative are a New York-based quartet who have just played a UK tour in support of their doomy October Rust album. Type O achieved instant notoriety when frontman Peter Steele stopped naked for a *Playgirl* centrefold.

Hallux-based Paradise Lost sold 1.25m units of their last album *Draconian Times* across Europe. Their new release, *The Second Coming* mixes elements of the Sisters with latterday Depeche Mode.

Another strong contender for the mantle of kings of goth are Cradle Of Filth (who, like Paradise Lost, are signed to Music For Nations) who have a highly theatrical gothic/metal image, but play superfast, intense black metal.

"Plus their videos have fantastic visual impact, so there are two routes to break the band other than the press."

"And The Beautiful People is not the most obvious single on the album. There are other tracks with a greater commercial appeal."

Alexander also identifies another potential hit single in Manson's starting version of Durythines' *Sweet Dreams (Are Made Of This)*.

The next single, *Tourniquet*, is scheduled for August, when the band appear at the Reading Festival with Metallica and Bush.

The Beautiful People might not make Marilyn Manson a household name in the UK just yet, but we haven't heard the last of the man or his band. **Paul Elliott**

Artist: Marilyn Manson Project; single Label: Nothing/Interscope Songwriters: Manson/Ramirez Publisher: BMJ Studio: Nothing Studios, New Orleans Released: out now

### NEW SIGNINGS

ARTIST	MANAGEMENT	SIGNED TO	TYPE OF DEAL	SIGNED BY	DESCRIPTION
JOANNA DESEYN	no management	PEER MUSIC	wordwide publishing	Jan Burns	London-based singer/songwriter from New York playing dark melodic pop in a Sheryl Crow mode
FLY & KITE	Alan Selfert	WEA RECORDS	singles deal with options	Nick Feldman	young female duo from London with a semi-acoustic, torch-singing pop/rock sound
JEALOUS	Tamzin Aronowitz, Raw Power	NOTTING HILL MUSIC	wordwide publishing	Andy McQueen/Kate Sweetz	new four-piece power pop group from Manchester
MERCURY REV	no management	V2 RECORDS	wordwide albums deal	Kate Hyman	the high profile, experimental US rockers move to V2 from Bogga Benquet
PHILADELPHIA BLUNTZ	self-managed	AUTONOMY RECORDS	albums deal	Ian Walker/Gordon Biggins	Chrislay's dance imprint signs Renée Pilgrim and his big beat and electro cohorts
PIPPY & THE BUTCHERBIRDS	Poppy Management	CREATION SONGS	wordwide publishing	Alan McGee	Creation's hands-on boss picks up a kooky power pop three-piece from Sweden
TRANS AM	no management	ROUGH TRADE PUBLISHING	wordwide excl. US and Canada	Cathi Gibson	Rough Trade expands the benefit of signing Tortoise by picking up their Chicago post-rock associates
TRICKBABY	no management	MCA MUSIC	wordwide writers deal	Ruth Rothwell	melodic pop with Eastern overtones, formerly on Logic Records
WAIWAN	no management	AUTONOMY RECORDS	albums deal	Gordon Biggins	solo dance project from Manchester covering ambient, trip hop and alternative dance soundscapes
GARRETT WALL	Rico Management	PEER MUSIC	wordwide publishing	Darragh M. Kettle	the young Irish singer-songwriter signs with Peer's Dublin office

Compiled by Jake Barnes 0181-364 5310 urbania@ctron.co.uk

One to  
WATCH

**BEDLAM**  
This Suede-  
signed outfit  
from Leeds  
meets up bass  
and guitars on  
a slick new EP  
that 29, their debut  
single on the  
label, released  
in July, should  
catch the post-  
Primal scream  
wave.

After three singles on three quintessentially indie labels (Fierce Panda, Clef and Damaged Goods), Dweeb surprised many by signing to Warner offshoot Blanco Y Negro.

The move has helped to propel the Lewisham/Watford trio into the mainstream with their singles making steady progress. Their latest single Oh Yeah, Baby was due to enter the Top 75 yesterday (Sunday).

Kris Dweeb (as he calls himself) was inspired to form the band with sister Lara and their friend John (in cartoon fashion, their surnames are also Dweeb) after seeing a London gig by lo-fi teen-pop champs Bis.

However, he shrugs off what he sees as the limitations of the lo-fi scene. "The kind of bands we have an affinity with are Kenickie and Silver Sun, big pop bands who want to sell lots of records and want to have a good time without whinging and moaning," he says.

"Blanco's attitude is to let us get on with the music and keep total artistic control. And as it is funded by Warners, there is money for posters and tour support, so we can be successful."

Blanco managing director Geoff Travis was keen to sign Dweeb after hearing the demo that won them exposure on Radio One's Evening Session and John Peel show and led to a debut single on *NME* journalist Simon Williams' Fierce Panda label.

"I loved Dweeb's energy, humour and the blatant poppiness of the song, in a kind of Sweet way," says Travis. "I also liked Kris as a character - he can be quite scary and yet quite soft, which is an appealing combination."

"I also like the way the band incorporates electronic elements - drum machines and tapes and sampling - rather than coming from a



## DWEEB

### AIMING HIGHER THAN LO-FI

non-natural electronic background and grafting on electronics."

Travis says Dweeb are part of a plan to reinvent the label. "We need to get in some younger bands, which we've done, with Umma and Equation alongside Dweeb," he says.

"It's unusual for us to sign something so blatantly pop, but I could see that Kris would develop phenomenally quickly and move away from what you'd call lo-fi."

Dweeb's singles for Blanco, Scooby Doo and Oh Yeah, Baby are both slices of irresistibly fizzy synth-pop, and Kris claims their debut album, *Turn You On*, will show how much he has

blossomed as a songwriter. "You could play at least 60% of the album on the radio and never guess who it is," he says. "Some songs have big string arrangements, like Manic Street Preachers, a couple have piano, like Supergrass, plus there are electro-pop songs, loads of different things. Our early singles were done for £250 but, with a proper budget and the knowledge we've learnt over the past year, it's all come together."

"For me, Scooby Doo was the last remnant of songs with million-mile-an-hour beats. Oh Yeah is down from 210 bpm to 165 bpm, which isn't a quantum leap, but a turning point."

Although the band had planned to work with Elastica producer Marc Waterman, they made a surprise turn and recorded the album with Pete Woodroffe, best known for his work with Def Leppard.

Kris says, "We recorded Scooby Doo with Marc, but only afterwards did we realise he didn't mix Elastica's album. We wanted Scooby Doo to be less rough and ready and more polished, so thank God we found Pete, who'd worked on Tiger's album. He's been amazing, he really knows his stuff."

Dweeb may have moved on, but the press backlash against Bis might well prejudice other bands originating from the same gene pool. "People may not listen to them because they think they already know what Dweeb are, but I think they'll be pleasantly mistaken," says Travis.

"Quality will out in the end," adds Kris. "The Manics were criticised for years, but rose above it."

One section of the press that has taken little part in the Bis backlash are the teen magazines, which have readily embraced teenage bands such as Bis, Kenickie and Dweeb.

"With Bis, we waited until they had a hit single and readers recognised them from Top Of The Pops, but we took more of a chance on Dweeb, because we really liked them and the way they looked," says *J17* senior writer Sarra Manning.

"With bands like Dweeb, we can tell our readers that the band are only a couple of years older than they are and that it's not so ridiculous to think they can be pop stars - that they can be whoever they want to be."

Good advice which Dweeb have already taken on board for a bright post-lo-fi future.

Marin Aston

Act Dweeb Project: single Label: Blanco Y Negro Songwriter: Kris Dweeb Producer: Pete Woodroffe Publishing: PolyGram Release: out now

TALENT



**BT**  
Taste the heat of summer with Fleming June, the first single from Brian Travençolo's forthcoming *Perfecto* album. ECM's sunbaked techno with scuzzing drummers is a lion cubbed in the process.

STEVE WINWOOD JUNCTION SEVEN

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# Barry BOOM

Returning from semi-retirement to wave the flag for UK black music

A new record deal and a new album mark a new start for Barry Boom. The former child prodigy, who once fronted the Eighties family band One Right, has a strong pedigree: not only did he have his in his own right, but he also co-wrote and produced hits for an impressive array of artists including Maxi Priest, Mike Anthony and The Mighty Diamonds.

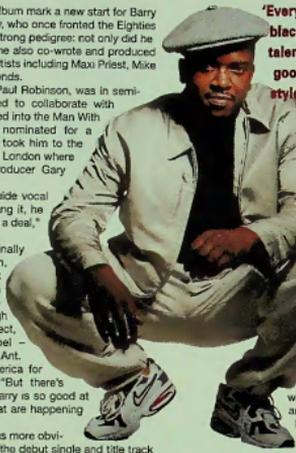
Boom, whose real name is Paul Robinson, was in semi-retirement when he was asked to collaborate with Priest on material for what turned into the Man With The Fun album, which was nominated for a Grammy this year. The project took him to the US, Jamaica and finally back to London where he met veteran writer and producer Gary Benson.

"I was brought in to do a guide vocal and when Gary heard how I sang it, he just carried on about getting me a deal," says Boom.

A deal with MCA was finally agreed with Renee Gelston, founder of (now defunct) Black Market records and the man credited with taking CJ Lewis to stardom in Japan. Though still a consultant on the project, Gelston now has a new label, Mecca - and is A&R'ing for Red Ant.

"Everybody's looking to America for black music," says Gelston. "But there's enough talent here in Britain. Barry is so good at fusing all the different styles that are happening in the UK at the moment."

Nowhere are Boom's strengths more obvious than on Stand And Deliver, the debut single and title track



"Everybody's looking to the US for black music, but there's enough talent here in Britain. Barry is so good at fusing all the different styles that are happening in the UK" - Renee Gelston

of his new album, where his lover's rock roots rub shoulders with hip hop and R&B, using a bassline from Aaron Neville's Hercules.

Universe product manager Mickey Whitefield, who will be working Boom alongside black American acts such as Mary J Blige, New Edition and Enkay Badu, is relying on more than his reputation to break him through.

"We know that we still have to establish Barry as a Universal act so we'll be working on rebuilding his fanbase with two singles before we come with the album," he says. Also planned are strategic press ads, fly posting "and lots of radio, because he's such a good talker," adds Whitefield.

Kennedy Mensah

**ACT: Barry Boom ALBUM: Stand & Deliver LABEL: Universal/MCA 40124/LP SONGWRITER: P Robinson/VARIOUS STUDIO: Buzz RELEASED: tbc**

## STOCK taking

Key releases reviewed by Kennedy Mensah

**VARIOUS: Reggae Hits Vol. 21 In The Mix (XJ Set JELP/CD RK1021).** Out now. Mixed by Radio One's Chris Goldfinger, this compilation of garage tracks is also featuring Robbie's Mission: Impossible between tracks.

**VARIOUS: Culture Fashion (Fashion Fad LP/CD 035).** Out now. A collection of 15 roots and culture tracks, this features ex-Black Uhuru lead vocalist Mykael Roze, alongside Neville Morrison, Sweetie Irie, General Levy and others.

**TIPPA IRIE: Mr Versatile (Jamming DJTCD004).** June 16. Tippa Irie is one of the few artists who have been able to tread the fine line between pop accessibility and street credibility. This features all his hits including 1986's Hello Darling.

**DADDY RINGS: Stand Out (Greensleeves CD C0237).** June 16. The featured DJ on Freddie McGregor's current hit, Rumours, Rings is a new kid on the block, out to kick it with the best with his debut 18-track album recorded at Gussie Clarke's Music Works studio.

**PETER HUNNIGALE: Silly Habits (Jamming DJTCD005).** June 30. Reggae vocalist of the year for the past three years, this should consolidate Hunnigale's position here and abroad.

**SUGAR MINOTT: Reggae Max (Jet Star JSRBNC016).** June 9.

This mid-price compilation features a strong set of Minott singles from the early Eighties to the present day and includes the 1981 hit, Good Thing Going.

**SYLVIA TELLA: Reggae Max (Jet Star JSRBNC015).** June 9.

Former season singer Sylvia Tella was voted best female vocalist at this year's Peoples' Reggae Awards. This selection of singles, past and present, includes Special Way with Longsy D.

**BUSHMAN: Nyah Man Chant (GZ CD/LP 239).** June 30. Great things are expected of Bushman who mixes dancehall beats and traditional themes with a rich baritone.

**HORACE ANDY: Good Vibes (Blood & Fire BAFCD/LP 019).** July 21. Now synchronous with Virgin's Massive Attack, Andy's highly-distinctive voice is featured here in 1973-75 sessions with producers such as Bunny Lee.

**PHILIP: Down To Earth (Sharma CD/PRO1).** July. This latest release from CJ Lewis collaborator Leo, currently riding high in Japan, includes Summer Girl, featuring Glamma Kid.

**SKATALITES: Island Jamaica Ball Of Fire (Island Jamaica JCD4005).** August. The surviving Skatalites, with guest Ernest Ranglin, reunite for a set of re-recorded instrumentals, including James Bond and Swing Easy.

**MACKA B: Suspicious (Ariva ARCD138).** September. On his 12th album, The Mad Professor has lost none of his long-time creative quality, with his cutting social commentary still evident.

**VARIOUS: Greensleeves Sampler 15 (GRELZ LP/CD 015).** September. The latest in Greensleeves' series of value-for-money chart hit compilations features Bucchey's Man In The Sun, Freddie McGregor's Rumours and Red Red's Sky's Ann.

## GLAMMA kid

The bright new star of British reggae

Winning three trophies at the People's Reggae Awards last March has consolidated Glamma Kid's position as British reggae's brightest new star.

The awards followed a stream of hugely-acclaimed singles, which climaxed with two consecutive Reggae Chart toppers with Share Your Love, on which the young Londoner shared credits with reggae supergroup Pession and his own CD release Moschino on the Clarke & Blakey label.

Under the tutelage of Mafia & Fluxy (pictured above with Glamma Kid, centre), the Tottenham-based removers who have worked with acts such as Janet Jackson and Boy George, Glamma is on the brink of finalising a major label deal which should bring him the international acclaim he deserves. At press time, Island Records was among the front runners to sign the 18-year-old wunderkid. "Not only is Glamma the best thing in England, but he comes as a ready-made package with the best reggae producers in the country," says Island A&R man Trevor Wyatt.

Jackie Davidson, Mafia & Fluxy's manager, was introduced to the Kid three years ago and has been carefully developing him since. "I thought he was one of the best things I'd heard in a long time," Davidson says. "I can see him being at least as big as Shabba Ranks."

Not only is he loved by hardened professionals, but Glamma has also become something of an inspiration for dozens of would-be dancehall/vregga stars from the jungle and garage scenes. "We're getting 14- and 15-year-olds phoning for auditions because they love what we've done with Glamma," says producer Dave Fluxy.

The responsibility that comes with this new position is not lost on Glamma. "I want the younger artists to know that I'm just trying to open the gate for the rest to come through," he says. "We've got so much to contribute to the music industry, whether it be reggae, soul, hip hop or whatever. All we need is the right push."

KM

**ACT: Glamma Kid ALBUM TITLE: Moschino LABEL: Clarke & Blakey CBCDS 001 SONGWRITER: Iyael Constable/VARIOUS STUDIO: Mafia & Fluxy/A-Class PRODUCER: Mafia & Fluxy RELEASED: out now**



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# THE OFFICIAL CHARTS



been/pre-teen sensations Hanson debut emphatically at number one with their first single, *MMMBop*, which sold around 260,000 copies last week, enough to have won it pole position on any chart so far this year.

The Hanson siblings are aged 11, 14 and 16, which makes them the youngest group to have a number one since 1980, when the primary school pupils of St. Winifred's School Choir topped the chart with *There's No One Quite Like Grandma*. In the interim, Musical Youth, New Kids On The Block and New Edition are the youngest number one acts.

Hanson are also the first family group - Bros was a duo - to have a number one since the Bee Gees topped with *You Win Again* in 1987.

*MMMBop* is America's number one for the third straight week and is the first record to simultaneously top the chart on both sides of the Atlantic since 1993, when *Best Laid Schemes* bridged the transatlantic gap with *I'd Do Anything For Love (But I Won't Do That)*. It's the first debut hit to top the two charts at the same time since 1971, when Rod Stewart reigned supreme with *Reason To Believe* and it's the first debut single ever to turn the trick - Stewart, of course, had previous releases though no previous hits.

It's not just in Britain and America that Hanson are successful either; *MMMBop* debuts in Australia this week and is also the highest new entry in Sweden (number two), The Netherlands (number 13) and France (number 18).

The Space Jam soundtrack continues to churn out hits at a first rate. The Coolio single *The Number One* debuts this week at number 63, is the fifth hit to be plucked from the film in the past eight weeks. *R Kelly's I Believe I Can Fly* reached number one, *Seal's Fly Like An Eagle* peaked at number 13, *Monie's For You I Will go to number 27* and the all-star line-up of *B-Real, Busta Rhymes, Coolio, LL Cool J and Method Man* climbed to number eight with *Hit 'Em High*. Quad City DJ's title track was also due to be released, but doesn't seem to have appeared yet.

The combination of high box office takings for the film and the succession of hit singles it has spawned have helped the *Space Jam* LP to sell 110,000 copies in the past three months. Meanwhile, its prominent use in *The Saint movie* prompted a reissue of *Sneaker Pimps' 6 Underground*. Only seven months after peaking at number 14, it returns to the chart at number nine, with five new mixes adding to its popularity.

## SINGLES UPDATE

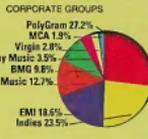
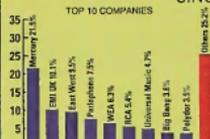


## ALBUMS UPDATE

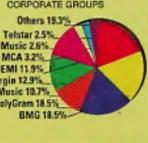
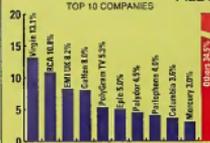


## AT-A-GLANCE WEEKLY MARKET SHARE

### SINGLES

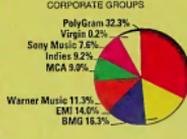
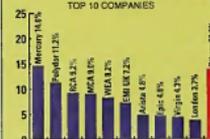


### ALBUMS



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



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.

Their cricket team took a good thumping in the one-day internationals last week and Australia's premier recording act *DNCE* are looking a bit, sickly, too. Their new single *Everything* makes an undistinguished bow at number 71. They have released 22 singles since they made their chart debut 11 years ago and everything has fared better than *Everything*.

Just as single *Love Won't Wait* deltroned *Michael Jackson's Blood On The Dance Floor* on the singles chart four weeks ago, *Gary Barlow's* debut solo album *Open Road* brings an end to the two-week reign of *Jackson's Blood On The Dance Floor - History In*

The Mix album. *Open Road* is conspicuously more successful than the only previous *Take That* solo album: *Mark Owen's The Green Man*, which reached number 33 last year. *Barlow* wrote or co-wrote eight of the 12 songs on the album, though not *So Help Me Girl*, which is scheduled to become its third single on 14 July.

*Barlow* co-wrote one of the songs, *My Commitment*, with *Diane Warren*. *Who* also penned songs on three other albums in the Top 30 - *Toni Braxton's Secrets* (number 16), *No Mercy's My Promise* (number 17) and *Celine Dion's Falling Into You* (number 32).

Alan Jones



The comparative lack of radio exposure given to several number one hits in the past year - such as *Block Rockin' Beats* by the *Chemical Brothers* and *Robson & Jerome's What Becomes Of The Broken Hearted* - provides much food for thought.

Our radio stations individually play more different discs in less tight rotation than they do in, say, America, but because we have few niche stations and many general purpose stations, they collectively gravitate towards the homogeneous and safe, masking out the innovative and groundbreaking records at either end of the spectrum and, in order not to alienate the young, mass appeal MOR records.

In the past 12 months, 29 different singles have taken their place at the top of the sales chart, while 19 have topped the airplay chart. Only eight records have managed to top both.

Of the 11 other discs to reach the top five of the sales chart to top the airplay chart - it's a rule that has applied now for at least three years - is *Texas' Halo*, which spent a fortnight as the airwaves champ even though it peaked at number 10 on sales, possibly because the band's comeback single *Say What You Want* was a big radio-hit and stations expected *Halo* to be the same.

It's not always easy to establish why some records are more favoured by radio than others. *Dodgy's Good Enough*, for instance, got no higher than number four on sales but spent six weeks at the top of the airplay chart last August/September, while *R Kelly's I Believe I Can Fly* spent three weeks at the sales chart without reaching the airplay apex. This despite the fact that it is a hugely popular ballad which has sold 600,000 units compared with the 175,000 singles racked up by *Good Enough*.

Equally, though, *Spice Girls* are the phenomenon of the past 12 months, but their six weeks at the top of the airplay chart are completely overshadowed by the 15 they have spent as number one on the sales chart. Clearly the relationship between sales and airplay is a very complex one and some acts - *The Beautiful South* and *The Lightning Seeds* for example - end a ready home on radio whether or not their singles sell in huge quantities, while others can persuade the public to buy their records, but not radio to play them.

Alan Jones

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# AIRPLAY PROFILE

## STATION OF THE WEEK

How successful WISH FM becomes could have a significant bearing on the future direction of its parent, the Independent Radio Group.

Wish, named after the Wigan and St Helen's region it serves, went on air on April 1 backed by a significant marketing and advertising campaign. It is the first licence IRG has compiled for and won. All the other stations in the group, including Scot FM and 96.3 OFM in Scotland and Mercury FM and Fame 152.1 in Sussex, were bought as established stations.

Wish's programme controller Steve Collins says it is too early to judge how well the new station is performing in its transmission area of 510,000 adults, although he says an extensive research programme will begin later this month. The results will provide the first indications of Wish's impact in the territory south of Manchester.

The station has tried to target its music output towards the 25-44 age group, although there is little room for pre-Eighties tracks.

Collins and head of music Neil Saxton meet every Thursday to compile the A and B playlists which are primarily chart - and recent chart - tracks mixed with a large helping of early Nineties tracks. Most A-listed songs enjoy more than 30 plays a week. "The music will be fine-tuned once we see the results of the research," Collins says, "but this is an area of the country that has been poorly served by radio in the past, situated on the fringe of a region dominated by the big Manchester stations."

## TRACK OF THE WEEK

**STAR PEOPLE '87: GEORGE MICHAEL**  
If there is one significant advantage George Michael has over many other artists in the scramble for airplay, it is his suitability for almost every radio playlist.

Michael's popularity with his traditional audience means he is guaranteed core artist status at most IRL stations, while his songs continue to grab the attention of the younger listeners targeted by Radio One.

Before the track was remixed for 1997, Star People received modest airplay. Cardiff's Red Dragon played it more than any other station - up to 25 times a week - for 43 consecutive weeks at the end of last year.

Star People '87 was serviced to radio five weeks in advance of the April 28 release. Much of the early support came from Capital group stations, with Capital FM, Invicta FM and BRMB particularly lively, each playing the song around 60 times a week during March and early April.

Radio One added Star People '87 to its A list on March 28 and its support remained at more than 20 plays a week for the next two months, peaking at 26 spins for two weeks in May.

George's performance in the



## 102.4 WISH FM

WISH TOP 10		Plays
Track/Artist		
1	I Don't Want To	35
2	Love Won't Wait	33
3	MMMBop	30
4	Lovefool	31
5	MMMBop	30
6	Sweet Lips	30
7	Lovefool	31
8	I Believe I Can Fly	29
9	Blood on the Dancefloor	23
10	Old Before I Die	17

Collins joined Wish from Manchester's Piccadilly where he was deputy programme controller. He also spent six years at Capital FM in London as a DJ and his position at Wish has enabled him to present his own music show for the first time in two years.

He is aware of the difficulties a new station can have winning record company recognition. "Interest from the labels has been quite good so far, but I appreciate how hard it must be for them to show new stations coming on air," he says.

Steve Hensley



airplay chart saw him hold the number three slot for two weeks last month, while it debuted at number two in the May 10 CHN sales chart on the back of a 20% increase in its number of total weekly plays to 1,249 in 1,487.

Virgin's director of promotions Tony Barker says, "George has always taken care with his tracks to ensure they are right for radio. Star People '87 was taken up straight away by all stations and the strength of the song meant there was no need for any marketing scans to try to boost airplay."

Steve Hensley



## RADIO 1

## ILR

## VIRGIN

TOP 10		Plays
Track/Artist		
1	HALO	29
2	DROP DEAD GORGEOUS	32
3	OLD BEFORE I DIE	31
4	STARRING AT THE SUN	31
5	LOVEFOOL	31
6	SISSYNECK	30
7	YOU SHOWED ME	31
8	SPY IN THE HOUSE OF LOVE	22
9	SUSAN'S HOUSE	24
10	LOVE IS THE LAW	21

TOP 10		Plays
Track/Artist		
1	YOU'RE NOT ALONE	32
2	CLOSER THAN CLOSE	32
3	SWEET LIPS	30
4	LOVEFOOL	30
5	MMMBOP	28
6	LOVE IS THE LAW	26
7	OLD LEAVE ME	16
8	YOU ARE THE URGE	17
9	GUIDING STAR	23
10	I WANNA BE THE ONLY ONE	24
11	LOVE ROLLERCOASTER	24
12	SIX UNDERGROUND	24
13	FREE	24
14	PARANOID ANDROID	16
15	ALRIGHT	25
16	SISSYNECK	20
17	SMOKIN' ME OUT	22
18	WHATEVER	22
19	ANY WAY YOU LOOK	26
20	NOTHING LASTS FOREVER	15
21	HOW HIGH	19
22	SUN HITS THE SKY	19
23	FLYFISH	19
24	TRANQUILIZER	22
25	SUSAN'S HOUSE	29
26	DROP DEAD GORGEOUS	25
27	STAR PEOPLE	26
28	I HAVE PEACE	12
29	BITTER SWEET SYMPHONY	6
30	ON YOUR OWN	14

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 25 May 1997 until 24:00 on Saturday 31 May 1997

TOP 10		Plays
Track/Artist		
1	I WANNA BE THE ONLY ONE	1500
2	YOU MIGHT NEED SOMEBODY	1780
3	MMMBOP	1469
4	YOU'RE NOT ALONE	1558
5	LOVEFOOL	1479
6	STAR PEOPLE	1440
7	SWEET LIPS	846
8	I DON'T WANT TO	951
9	LOVE WON'T WAIT	1019
10	YOU SHOWED ME	1178
11	HALO	1059
12	ALRIGHT	852
13	STRANGE	582
14	DON'T SPEAK	816
15	MIDNIGHT IN CHELSEA	567
16	I BELIEVE I CAN FLY	532
17	I'LL BE THERE FOR YOU	469
18	WONDERFUL TONIGHT	611
19	DROP DEAD GORGEOUS	633
20	OLD BEFORE I DIE	781
21	FREE	772
22	SOMETIMES	670
23	BLOOD ON THE DANCEFLOOR	740
24	CLOSER THAN CLOSE	553
25	I WANT YOU	518
26	IT'S ALRIGHT	335
27	OLD LEAVE ME	679
28	PLEASE DON'T GO	460
29	REAL THING	563
30	LOVE IS ALL WE NEED	459

© Music Control UK. Station playlist charts rank titles by total number of plays per station from 00:00 on Sunday 25 May 1997 until 24:00 on Saturday 31 May 1997



## ATLANTIC 252

TOP 10		Plays
Track/Artist		
1	YOU MIGHT NEED SOMEBODY	50
2	YOU SHOWED ME	52
3	LOVEFOOL	54
4	OLD BEFORE I DIE	50
5	BELLISSIMO	63
6	ALRIGHT	56
7	YOUR HEARTS RUN FREE	44
8	STARRING AT THE SUN	37
9	I'LL BE THERE FOR YOU	36
10	ENCORE UNE FOIS	38

© Music Control UK. Station playlist charts rank titles by total number of plays per station from 00:00 on Sunday 25 May 1997 until 24:00 on Saturday 31 May 1997

# TOP 50 AIRPLAY HITS

7 JUNE 1997

music control  
UK

Pos	Last	Weeks on chart	Title	Artist	Label	Total plays	Plays % w-o	Total audience	Audience % w-o	
<b>1</b>	<b>1</b>	<b>11</b>	<b>LOVEFOOL</b>	<b>Cardigans</b>	<b>Stockholm/Polydor</b>	<b>1616</b>	<b>n/c</b>	<b>68.03</b>	<b>-4</b>	
△ 2	5	11	I WANNA BE THE ONLY ONE	Eternal Featuring Bebe Winans	1st Avenue/EMI	1997	+26	65.19	+25	
△ 3	2	8	YOU'RE NOT ALONE	Olive	RCA	1699	+1	64.88	+3	
△ 4	3	9	MMMMBP	Hanson	Mercury	1778	+14	64.53	+8	
△ 5	4	10	YOU MIGHT NEED SOMEBODY	Shola Ama	Freakstreet/WEA	1900	-2	57.32	+6	
△ 6	10	18	SWEET LIPS	Monaco	Polydor	1112	+24	48.38	+32	
▲ 7	21	28	CLOSER THAN CLOSE	Rosie Gaines	Big Bang	630	+114	41.34	+75	
8	6	3	STAR PEOPLE	George Michael	Aegean/Virgin	1341	-11	39.37	-28	
9	7	3	ALRIGHT	Jamiroquai	Sony S2	971	-8	39.29	-5	
10	3	12	LOVE IS THE LAW	Seahorses	Geffen	506	-19	34.79	-7	
11	13	13	HALO	Texas	Mercury	1056	-14	34.40	-3	
12	18	17	DON'T LEAVE ME	Blackstreet	Interscope/MCA	574	-38	32.02	-6	
13	12	10	DROP DEAD GORGEOUS	Republica	Deconstruction	668	-5	31.14	-15	
14	8	7	LOVE WON'T WAIT	Gary Barlow	RCA	1052	-3	30.46	-31	
15	17	24	I DON'T WANT TO	Toni Braxton	LaFace/Arista	1085	+6	29.58	-12	
△ 16	25	58	GUIDING STAR	Cast	Polydor	317	+47	29.42	+33	
△ 17	28	65	FREE	Ultra Nate	AM-PM/A&M	679	+89	28.82	+38	
18	15	8	YOU SHOWED ME	Lightning Seeds	Epic	1064	-21	27.77	-26	
19	11	15	SUSAN'S HOUSE	Eels	Dreamworks	426	-13	27.30	-34	
△ 20	27	41	MIDNIGHT IN CHELSEA	Jon Bon Jovi	Mercury	805	+36	26.88	+28	
21	14	8	OLD BEFORE I DIE	Robbie Williams	Chrysalis	694	-31	26.87	-31	
△ 22	33	65	39	I'LL BE THERE FOR YOU	Rembrandts	Elektra	714	+41	24.61	+32
23	16	11	I BELIEVE I CAN FLY	R. Kelly	Jive/Atlantic	837	-22	24.30	-14	
▲ 24	34	41	1	YOU ARE THE UNIVERSE	Brand New Heavies	349	+253	23.01	+87	
△ 25	40	41	3	STRANGE	Wet Wet Wet	841	+43	21.73	+32	
△ 26	38	108	2	WHATSOEVER	En Vogue	294	+31	21.51	+7	
27	19	22	WONDERFUL TONIGHT	Damage	Big Life	672	-4	21.05	-41	
28	39	33	29	DON'T SPEAK	No Doubt	MCA	829	-2	20.47	-11
▲ 29	51	50	3	SMOKIN' ME OUT	Warren G	288	+93	20.03	+54	
<b>HIGHEST CLIMBER</b>										
△ 30	49	144	7	NOT WHERE IT'S AT	Del Amitri	A&M	430	+54	19.87	+46
31	39	28	4	SISSYNECK	Beck	Geffen	112	-18	19.31	-19
32	18	18	5	LOVE IS ALL WE NEED	Mary J. Blige	MCA	505	-41	18.52	-66
33	38	43	4	SIX UNDERGROUND	Sneaker Pimps	Clean Up	211	+19	18.20	-9
34	35	35	2	LOVE ROLLERCOASTER	Red Hot Chili Peppers	Geffen	109	+127	17.41	-3
▲ 35	12	826	1	NEVER NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista	488	+235	17.31	+284
36	39	30	18	STARING AT THE SUN	U2	Island	501	-39	16.47	-25
△ 37	42	39	2	NOTHING LASTS FOREVER	Echo And The Bunnymen	London	251	+167	15.39	+43
△ 38	48	102	2	SUN HITS THE SKY	Supergass	Parlophone	125	+56	15.25	+11
△ 39	61	52	1	PARANOID ANDROID	Radiohead	Parlophone	90	+61	14.85	+48
<b>BIGGEST INCREASE IN PLAYS</b>										
<b>BIGGEST INCREASE IN AUDIENCE</b>										
▲ 40	300	2	1	WHERE HAVE ALL THE COWBOYS GONE?	Paula Cole	Warner Bros	272	+635	14.85	+762
▲ 41	60	84	3	I HAVE PEACE	Strike	Fresh	327	+54	14.69	+41
42	24	21	4	5 MILES TO EMPTY	Brownstone	MJJ/Epac	449	-16	14.61	-27
△ 43	48	97	2	ANY WAY YOU LOOK	Northern Uproar	Heavenly/Deconstruction	87	+172	14.58	+28
△ 44	43	0	1	HOW HIGH	Charlatans	Beggars Banquet	55	+72	14.58	+43
45	26	21	7	BELLISSIMA	DJ Quicksilver	Positiva/EMI	352	-18	14.41	-18
46	45	3	3	I FOUND SOMEONE	Billy & Sarah Gaines	Expansion	395	+21	14.41	n/c
47	24	25	3	I'M A MAN NOT A BOY	North And South	RCA	275	-23	14.36	-55
▲ 48	91	128	1	WALTZ AWAY DREAMING	Toby Bourke With George Michael	Aegean	305	+69	14.06	+113
49	39	37	11	SOMETIMES	Brand New Heavies	Ffrr/London	603	-17	14.05	-16
△ 50	60	9	1	BITTER SWEET SYMPHONY	Verve	Hut	85	+150	13.96	+43

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## TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	I WANNA BE THE ONLY ONE Eternal Featuring Bebe Winans (1st Avenue/EMI)	1997	411
2	NEVER NEVER GONNA GIVE YOU UP Lisa Stansfield (Arista)	486	341
3	CLOSER THAN CLOSE Rosie Gaines (Big Bang)	430	335
4	FREE Ultra Nate (AM-PM/A&M)	679	319
5	I WANT YOU Savage Garden (Columbia)	551	263
6	STRANGE Wet Wet Wet (Precious Organisation/Mercury)	841	252
7	YOU ARE THE UNIVERSE Brand New Heavies (Ffrr/London)	349	250
8	WHERE HAVE ALL THE COWBOYS GONE? Paula Cole (Warner Bros)	272	235
9	MMMMBP Hanson (Mercury)	1778	225
10	MIDNIGHT IN CHELSEA Jon Bon Jovi (Mercury)	805	213

## TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total plays	Starters + plays	Also in chart
1	CAN WE TALK Code Red (Polydor)	38	31	13
2	NEVER NEVER GONNA GIVE YOU UP Lisa Stansfield (Arista)	45	31	6
3	GUIDING STAR Cast (Polydor)	31	18	6
4	YOU ARE THE UNIVERSE Brand New Heavies (Ffrr/London)	39	21	5
5	A CHANGE WOULD DO YOU GOOD Sheryl Crow (A&M)	20	8	5
6	WEAR MY HAT Phil Collins (Face Value/WEA)	16	8	5
7	WHATSOEVER En Vogue (Warner Bros)	41	19	4
8	WHERE HAVE ALL THE COWBOYS GONE Paula Cole (Warner Bros)	17	10	4
9	SUN HITS THE SKY Supergass (Parlophone)	16	11	4
10	FREE Ultra Nate (AM-PM/A&M)	47	41	3

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

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

AIRPLAY

Music Control UK monitors radio stations 24 hours a day, seven days a week. Airplay FM, Alpha 103.2, 106.6, 107.4, 107.8, 108.2, 108.6, 109.0, 109.4, 109.8, 110.2, 110.6, 111.0, 111.4, 111.8, 112.2, 112.6, 113.0, 113.4, 113.8, 114.2, 114.6, 115.0, 115.4, 115.8, 116.2, 116.6, 117.0, 117.4, 117.8, 118.2, 118.6, 119.0, 119.4, 119.8, 120.2, 120.6, 121.0, 121.4, 121.8, 122.2, 122.6, 123.0, 123.4, 123.8, 124.2, 124.6, 125.0, 125.4, 125.8, 126.2, 126.6, 127.0, 127.4, 127.8, 128.2, 128.6, 129.0, 129.4, 129.8, 130.2, 130.6, 131.0, 131.4, 131.8, 132.2, 132.6, 133.0, 133.4, 133.8, 134.2, 134.6, 135.0, 135.4, 135.8, 136.2, 136.6, 137.0, 137.4, 137.8, 138.2, 138.6, 139.0, 139.4, 139.8, 140.2, 140.6, 141.0, 141.4, 141.8, 142.2, 142.6, 143.0, 143.4, 143.8, 144.2, 144.6, 145.0, 145.4, 145.8, 146.2, 146.6, 147.0, 147.4, 147.8, 148.2, 148.6, 149.0, 149.4, 149.8, 150.2, 150.6, 151.0, 151.4, 151.8, 152.2, 152.6, 153.0, 153.4, 153.8, 154.2, 154.6, 155.0, 155.4, 155.8, 156.2, 156.6, 157.0, 157.4, 157.8, 158.2, 158.6, 159.0, 159.4, 159.8, 160.2, 160.6, 161.0, 161.4, 161.8, 162.2, 162.6, 163.0, 163.4, 163.8, 164.2, 164.6, 165.0, 165.4, 165.8, 166.2, 166.6, 167.0, 167.4, 167.8, 168.2, 168.6, 169.0, 169.4, 169.8, 170.2, 170.6, 171.0, 171.4, 171.8, 172.2, 172.6, 173.0, 173.4, 173.8, 174.2, 174.6, 175.0, 175.4, 175.8, 176.2, 176.6, 177.0, 177.4, 177.8, 178.2, 178.6, 179.0, 179.4, 179.8, 180.2, 180.6, 181.0, 181.4, 181.8, 182.2, 182.6, 183.0, 183.4, 183.8, 184.2, 184.6, 185.0, 185.4, 185.8, 186.2, 186.6, 187.0, 187.4, 187.8, 188.2, 188.6, 189.0, 189.4, 189.8, 190.2, 190.6, 191.0, 191.4, 191.8, 192.2, 192.6, 193.0, 193.4, 193.8, 194.2, 194.6, 195.0, 195.4, 195.8, 196.2, 196.6, 197.0, 197.4, 197.8, 198.2, 198.6, 199.0, 199.4, 199.8, 200.2, 200.6, 201.0, 201.4, 201.8, 202.2, 202.6, 203.0, 203.4, 203.8, 204.2, 204.6, 205.0, 205.4, 205.8, 206.2, 206.6, 207.0, 207.4, 207.8, 208.2, 208.6, 209.0, 209.4, 209.8, 210.2, 210.6, 211.0, 211.4, 211.8, 212.2, 212.6, 213.0, 213.4, 213.8, 214.2, 214.6, 215.0, 215.4, 215.8, 216.2, 216.6, 217.0, 217.4, 217.8, 218.2, 218.6, 219.0, 219.4, 219.8, 220.2, 220.6, 221.0, 221.4, 221.8, 222.2, 222.6, 223.0, 223.4, 223.8, 224.2, 224.6, 225.0, 225.4, 225.8, 226.2, 226.6, 227.0, 227.4, 227.8, 228.2, 228.6, 229.0, 229.4, 229.8, 230.2, 230.6, 231.0, 231.4, 231.8, 232.2, 232.6, 233.0, 233.4, 233.8, 234.2, 234.6, 235.0, 235.4, 235.8, 236.2, 236.6, 237.0, 237.4, 237.8, 238.2, 238.6, 239.0, 239.4, 239.8, 240.2, 240.6, 241.0, 241.4, 241.8, 242.2, 242.6, 243.0, 243.4, 243.8, 244.2, 244.6, 245.0, 245.4, 245.8, 246.2, 246.6, 247.0, 247.4, 247.8, 248.2, 248.6, 249.0, 249.4, 249.8, 250.2, 250.6, 251.0, 251.4, 251.8, 252.2, 252.6, 253.0, 253.4, 253.8, 254.2, 254.6, 255.0, 255.4, 255.8, 256.2, 256.6, 257.0, 257.4, 257.8, 258.2, 258.6, 259.0, 259.4, 259.8, 260.2, 260.6, 261.0, 261.4, 261.8, 262.2, 262.6, 263.0, 263.4, 263.8, 264.2, 264.6, 265.0, 265.4, 265.8, 266.2, 266.6, 267.0, 267.4, 267.8, 268.2, 268.6, 269.0, 269.4, 269.8, 270.2, 270.6, 271.0, 271.4, 271.8, 272.2, 272.6, 273.0, 273.4, 273.8, 274.2, 274.6, 275.0, 275.4, 275.8, 276.2, 276.6, 277.0, 277.4, 277.8, 278.2, 278.6, 279.0, 279.4, 279.8, 280.2, 280.6, 281.0, 281.4, 281.8, 282.2, 282.6, 283.0, 283.4, 283.8, 284.2, 284.6, 285.0, 285.4, 285.8, 286.2, 286.6, 287.0, 287.4, 287.8, 288.2, 288.6, 289.0, 289.4, 289.8, 290.2, 290.6, 291.0, 291.4, 291.8, 292.2, 292.6, 293.0, 293.4, 293.8, 294.2, 294.6, 295.0, 295.4, 295.8, 296.2, 296.6, 297.0, 297.4, 297.8, 298.2, 298.6, 299.0, 299.4, 299.8, 300.2, 300.6, 301.0, 301.4, 301.8, 302.2, 302.6, 303.0, 303.4, 303.8, 304.2, 304.6, 305.0, 305.4, 305.8, 306.2, 306.6, 307.0, 307.4, 307.8, 308.2, 308.6, 309.0, 309.4, 309.8, 310.2, 310.6, 311.0, 311.4, 311.8, 312.2, 312.6, 313.0, 313.4, 313.8, 314.2, 314.6, 315.0, 315.4, 315.8, 316.2, 316.6, 317.0, 317.4, 317.8, 318.2, 318.6, 319.0, 319.4, 319.8, 320.2, 320.6, 321.0, 321.4, 321.8, 322.2, 322.6, 323.0, 323.4, 323.8, 324.2, 324.6, 325.0, 325.4, 325.8, 326.2, 326.6, 327.0, 327.4, 327.8, 328.2, 328.6, 329.0, 329.4, 329.8, 330.2, 330.6, 331.0, 331.4, 331.8, 332.2, 332.6, 333.0, 333.4, 333.8, 334.2, 334.6, 335.0, 335.4, 335.8, 336.2, 336.6, 337.0, 337.4, 337.8, 338.2, 338.6, 339.0, 339.4, 339.8, 340.2, 340.6, 341.0, 341.4, 341.8, 342.2, 342.6, 343.0, 343.4, 343.8, 344.2, 344.6, 345.0, 345.4, 345.8, 346.2, 346.6, 347.0, 347.4, 347.8, 348.2, 348.6, 349.0, 349.4, 349.8, 350.2, 350.6, 351.0, 351.4, 351.8, 352.2, 352.6, 353.0, 353.4, 353.8, 354.2, 354.6, 355.0, 355.4, 355.8, 356.2, 356.6, 357.0, 357.4, 357.8, 358.2, 358.6, 359.0, 359.4, 359.8, 360.2, 360.6, 361.0, 361.4, 361.8, 362.2, 362.6, 363.0, 363.4, 363.8, 364.2, 364.6, 365.0, 365.4, 365.8, 366.2, 366.6, 367.0, 367.4, 367.8, 368.2, 368.6, 369.0, 369.4, 369.8, 370.2, 370.6, 371.0, 371.4, 371.8, 372.2, 372.6, 373.0, 373.4, 373.8, 374.2, 374.6, 375.0, 375.4, 375.8, 376.2, 376.6, 377.0, 377.4, 377.8, 378.2, 378.6, 379.0, 379.4, 379.8, 380.2, 380.6, 381.0, 381.4, 381.8, 382.2, 382.6, 383.0, 383.4, 383.8, 384.2, 384.6, 385.0, 385.4, 385.8, 386.2, 386.6, 387.0, 387.4, 387.8, 388.2, 388.6, 389.0, 389.4, 389.8, 390.2, 390.6, 391.0, 391.4, 391.8, 392.2, 392.6, 393.0, 393.4, 393.8, 394.2, 394.6, 395.0, 395.4, 395.8, 396.2, 396.6, 397.0, 397.4, 397.8, 398.2, 398.6, 399.0, 399.4, 399.8, 400.2, 400.6, 401.0, 401.4, 401.8, 402.2, 402.6, 403.0, 403.4, 403.8, 404.2, 404.6, 405.0, 405.4, 405.8, 406.2, 406.6, 407.0, 407.4, 407.8, 408.2, 408.

# THE OFFICIAL CHARTS -- 7 JUNE

AW **music week**  
 AS USED BY



## SINGLES

		Mercury
1	<b>1</b> <b>MMMBOP</b> Hanson	1st Avenue/EMI
2	2 <b>WANNA BE THE ONLY ONE</b> Eternal featuring BeBe Winans	Parlophone
3	3 <b>PARANOID ANDROID</b> Radiohead	Caslon
4	4 <b>TIME TO SAY GOODBYE (ON THE PHANTOM)</b> Sarah Brightman and Andrea Bocelli	Big Bang
5	5 <b>CLOSER THAN CLOSE</b> Rosie Gaines	RCA
6	6 <b>YOU'RE NOT ALONE</b> Olive	East West
7	7 <b>I'LL BE THERE FOR YOU</b> The Rembrandts	Stockholm
8	8 <b>LOVEFOOL (REMIX)</b> The Cardigans	Clean Up
9	9 <b>SIX UNDERGROUND</b> Sneaker Pimps	Aesjan
10	10 <b>WALK AWAY DREAMING</b> Toby Bourke with George Michael	Eternal/WEA
11	11 <b>TI AMO</b> Gina G	Freakstreet/WEA
12	12 <b>YOU MIGHT NEED SOMEBODY</b> Shola Ama	Jive
13	13 <b>I BELIEVE I CAN FLY</b> R Kelly	Positiva
14	14 <b>BELLISSIMA</b> DJ Quicksilver	Big Life
15	15 <b>WONDERFUL TONIGHT</b> Damage	MCA
16	16 <b>SOMETHING ABOUT YOU</b> New Edition	Eternal/WEA
17	17 <b>LOVE SHINE A LIGHT</b> Katrina And The Waves	Interscope
18	18 <b>THE BEAUTIFUL PEOPLE</b> Marilyn Manson	Leafe
19	19 <b>I DON'T WANT TO</b> Toni Braxton	Arista
20	20 <b>PLEASE DON'T GO</b> No Mercy	Def Jam
21	21 <b>SMOKIN' ME OUT</b> Warren G featuring Ron Isley	Interscope
22	22 <b>GREEDY FLY</b> Bush	Interscope
23	23 <b>DON'T LEAVE ME</b> Blackstreet	Fresh
24	24 <b>I HAVE PEACE</b> Strike	
25	25	

## ALBUMS

		RCA
1	<b>1</b> <b>OPEN ROAD</b> Gary Barlow	Geffen
2	2 <b>DO IT YOURSELF</b> Seahorses	Virgin
3	3 <b>SPICE</b> Spice Girls	Epic
4	4 <b>BLOOD ON THE DANCE FLOOR</b> Michael Jackson	RCA
5	5 <b>ALWAYS ON MY MIND - ULTIMATE LOVE SONGS</b> Elvis Presley	Philips Classics
6	6 <b>ROMANZA</b> Andrea Bocelli	1st Avenue/EMI
7	7 <b>BEFORE THE RAIN</b> Eternal	Polydor
8	8 <b>DIRECTION REACTION</b> Creation The Jam	Deconstruction
9	9 <b>REPUBLICA</b> Republica	Mercury
10	10 <b>WHITE ON BLONDE</b> Texas	Sony SZ
11	11 <b>TRAVELLING WITHOUT MOVING</b> Jamiroquai	Parlophone
12	12 <b>FLAMING PIE</b> Paul McCartney	Virgin
13	13 <b>OLDER</b> George Michael	Wild Card/Polydor
14	14 <b>OCEAN DRIVE</b> Lighthouse Family	Beggars Banquet
15	15 <b>TELLIN' STORIES</b> The Chariotans	Leafe
16	16 <b>SECRETS</b> Toni Braxton	Arista
17	17 <b>MY PROMISE</b> No Mercy	Epic
18	18 <b>EVERYTHING MUST GO</b> Manic Street Preachers	Roswell
19	19 <b>THE COLOUR AND THE SHAPE</b> Foo Fighters	ffrr
20	20 <b>SHELTER</b> The Brand New Heavies	One Little Indian
21	21 <b>STOOSH</b> Skunk Anansie	Forever Damage
22	22 <b>FOREVER</b> Damage	Big Life
23	23 <b>BLUE IS THE COLOUR</b> The Beautiful South	GoldDisc



FINLEY

# rm

7 JUNE 1997

## Branch in, branch out: East West boosts dance operation

East West Records has announced a restructuring of its dance operation. The reshuffle will see East West's club promotions manager, Jean Branch, promoted to head of dance whilst East West dance A&R manager Spencer Baldwin will remain head of dance A&R.

Branch's promotion will continue her steady career climb which began when she joined East West in 1991 as club promotions assistant. Branch had previously worked at Perfecto/BMG and Profile Records, both with Paul Oakenfold: "We met at Profile and I haven't managed to get rid of him yet," she laughs.

Branch's new role will include co-ordinating all areas of East West's dance operation and looking after the label's various dance imprints which range from Goldie's label Foreals to US labels like Atlantic, Elektra

and Big Beat. "I'm really pleased," says Branch. "This will be a fantastic opportunity. I'll be liaising with all the company's departments to help our dance product cross into the mainstream." Among East West's key releases will be En Vogue's 'Whatever, ETA's 'Casual Sub', 'It Must Be' from Robin S and Ascension's 'Someone'.

Spencer Baldwin's departure last week from East West was, according to a company statement, a mutual decision. "Because of a restructuring Spencer Baldwin has left East West. It was an amicable agreement and East West wish him the best of luck in the future," said a spokesman.

When relaunched at East West in 1995, Perfecto enjoyed a run of chart hits such as Perfecto All Stars' 'Reach Up (Papa's Got A Brand New Pig Bag)', although recently the success has begun to dry up.

Branch is confident that the company will enjoy renewed success in the immediate future. "Definitely, watch this space," she says.

## inside:

[2] SEVEN DAYS IN DANCE: RUTH ROTHWELL reveals what caught her eyes and ears this week

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

[4] Q&A: MIKE SOUTAR talks to Tony Fairsides

[5] JOCK ON HIS BOX: ARIEL

[6-9] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips

[10-11] rm xtra - how dance has opened up a whole new market for recording studios



buzz chart number ones

CLUB:	'FREE' Ultra Nate (A&P/M)	p7
URBAN:	'HEAD OVER HEELS' Allure featuring Nus (Crave)	p8
POP:	'ECLADOR' Sash! feat Rodriguez (Multiply)	p9
COOL CUTS:	'SOMETHING GOING ON' Todd Terry (Manifesto)	p12



Following their public falling out earlier this year, Boy George and The Ministry Of Sound have made up and extended their exclusive album deal. The spat occurred when George accused the London club's bouncers of assaulting him on a visit in January.

"George had meetings with Mark Rodot (Ministry Of Sound MD) and everything has been sorted out," says a spokesperson for Boy George. Part of the reconciliation is the extension of the original four album deal to eight.

"We're very happy to have George back in the family. Everything was ironed out, and we've extended the deal," says Lynn Cosgrave, Ministry Of Sound director. The first album will be 'Dance Nation 4', again teaming George with Pete Tong. This is due in September to be followed at Christmas by the third volume of the 'Annual' compilation series. The last LP, 'Annual II', sold over 600,000 copies.

## ARIEL Deep (I'm Falling Deeper)

The long awaited club classic finally released with mixes from Red Jerry, Stretch & Vern, Vincent de Moor, Digital Blondes and the Original Mixes 12"/MC/CD 9:6:97



- 1 25 GOOD
- 16 26 ALWA
- 1 27 THE LL
- 23 28 BODY
- 20 29 I'M A
- 18 30 SWEET
- 1 31 BEAUT
- 26 32 SUSAL
- 15 33 ASHES
- 27 34 LOVE
- 1 35 SPIRIT
- 1 36 ANY V
- 28 37 LOVE
- 1 38 BATH
- 1 39 KATE
- 1 40 MAM

Bullethead titles a

BIM It Mu

The remix album GROOVE CO TIM SIMONS STEVE OSB COCO & THE

BIM SHERMAN W

MUSIC/MAG TIES AVAILABLE JUNE 97

TAKEN FROM HER BRILLIANT DEBUT ALBUM 'IMAGINATION'

15 18 BOYS  
19 LOUVIERS 2  
11 20 ELECTRONICA (FULL-ON BIG BEATS)

**We do like to dance beside the seaside**

attended by almost twice as many people as last year, writes Catherine Eade.

Featuring an open air stage for the first time alongside six further arenas, 1997's dance day in Stammar Park attracted 18,000 people, a particularly high turnout considering Tribal Gathering was running on the same day. Organisers were delighted by the success of the event which saw around 70 DJs and acts performing between 1-11pm on Saturday (May 24).

FSOJ's set, transmitted down an ISDN line live from their north London studio, did provoke some barbed comments (Dreadzone: "We've got to go now, there's a phone call coming through") but the increasingly harder ambient techno set, accompanied by stunning images on a bank of screens, found an appreciative audience.

Dreadzone, returning to Brighton after last year's triumphant performance, translated well on the open stage, while the darker sound of The Ahoof was litred by charismatic lead singer Ricky Barrow who danced around the stage like a boxer. Other highlights included Olive's haunting rendition of their recent number one "You're Not Alone", and Apollo 400's lively set. In packed tents The Orb, System 7, Propellerheads and 909 Star attracted the most attention while Squarepusher, Kruder and Dorfmeister and LTJ Bukem - despite PA problems - all turned in performances worthy of a mention.

They weren't there in person but Future Sound Of London's headlining set on the dance day of Brighton's Essential Music Festival last bank holiday weekend rounded off an event

**[7 DAYS IN DANCE]**  
MON TUE WED THU FRI SAT SUN

ruth rothwell a&r mca music publishing



Wednesday: had lunch with an artist, **MRX**, who is very talented and who I want to sign. Then off for a meeting at **POSITIVA** with **DAVE LAMBERT** and **NICK HALKES** about **COGO**, who I signed to our production company and is now signing to Positiva. At night myself and my sidekick Daniel went for dinner with Pierre Zon Zon from the Miami label **SFP** who we've just done a general publishing deal with. As well as running the label, Pierre is a paparazzi photographer so he had lots of funny stories. Thursday: met up with **TRICKBABY** and listened to some of the tracks for their new LP. In the afternoon **STEVIE WOLFE** from Universal A&R came over and played me some stuff from the States. I was meant to meet **ANGEL MORAES** for dinner but it flaked out! Friday: did a cut at **MASTERPIECE** for a drum & bass project I'm very excited about. Back at MCA I had a meeting with **FRASER** from **STATE PROMOTIONS** to talk about labels we're handling like Greenlight, SFP and Sunstone. Then **RACHEL H** from **MAH SOURCE**, aka 'Miss Jungle', came by for a chat. Saturday: **TRIBAL GATHERING** or the **BRIGHTON FESTIVAL?** Brighton was the toss and I stayed there for three days. On Saturday I saw **THE CHEMICALS** and **MR "NICE GUY" COX**. Sunday I spent the day sitting on the grass and stayed that night with friends. Monday: **ROOTS DAY** at the festival and **ASIAN DUB FOUNDATION** played the main stage - MCA Music posse was in full effect. Met up with **ALEX KERR WILSON** ("Miss Reggae!"). Tuesday: back to work after three days of no phone. A pile of messages and deals to be sorted as well as an A&R meeting. A mad day improved by **STEVE BROWN** from **SCIENCE** coming over to play tracks from the new **PHOTEK LP**...

**Built by robots, driven by... robots**

The world's original and most enigmatic electronic group managed to live up to all expectations and provided the highlight for the 35,000-strong Tribal Gathering dance festival in Luton last weekend. Kraftwerk transported their Kling Klang studio from Düsseldorf for the occasion and played a show which featured most of their best known work such as 'Trans Europe Express', 'Numbers', 'Computer World', 'Tour De France', 'Autobahn' and 'Musique Non Stop', among others. The only flaw in an otherwise perfect show was a fault in the least technical piece of equipment on stage - the curtain. For their first UK show since 1991, Kraftwerk brought with them their

track adding to speculation that a new Kraftwerk record might be imminent. The group were very happy with the show and it was beyond our wildest

performing robots and a series of custom made video projections. They also previewed a new un-named

expectations," says a Universe spokesperson. EMI has also announced that it will be releasing new editions of the group's LPs. The first will be 1978's 'Man Machine' which will feature a bonus CD featuring three alternative versions of tracks and will be released on June 30. This will be followed in July by re-issues of the LPs 'Radioactivity' and 'Trans Europe Express', also featuring extra tracks.



**SHOP TO**  
**3 beat records liverpool**

58 Wood Street, Liverpool L1 4AQ  
Tel 0151 707 1683/707 2247, fax 0151 707 0227

3 Beat has been in business since 1989 and is now one of the UK's leading independent stores. As well as stocking all genres of dance music and merchandise, 3 Beat also operates a worldwide mail order service. Next month the store is getting a major facelift, which will give it a total of five DJ apps.

The top 10 records flying out of 3 Beat this week are: ● 'Stay' (Isha D) (3 Beat) ● 'Din Deo Daa' Kevin Aviance (193 Wove) ● 'Four De Fear' (white label) ● 'Just Be Good' (white label) ● 'Armed And Extremely Dangerous' First Choice (Manmade) ● 'Reinventme!' Sunday Club Stress) ● Various (Discovering Disco Volume 3) (white label) ● 'Ii Iien' T-Era (Joodied) ● 'Euphorium' Dalerium (Netwerk) ● 'Beyond' Arlo (US Deuce)



**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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# [BEATS & PIECES]

ARMAND VAN HELDEN has added further dates to his UK tour in June. The full itinerary will be Bugged Out, Sankey's Soap, Manchester (June 13), Weave, Adrenalin, London (14), The Red Box, Dublin (27) and Glastonbury Festival plus Cream, Liverpool. Van Helden's long awaited LP 'Sample Stay (Enter The Meat Market)' has been confirmed for a July release on London/Fir with

a promo EP out this month... **THE BLUE NOTE** will run a series of 'Foreign Exposure' nights from June to September. Starting on June 16 with France's **YVES ROUQUETTE**, a series of Wednesday and Thursday nights will see premier European labels and musicians co-hosting nights. Other participating countries will include Switzerland, Italy and Spain... Series Two of the club video magazine **CLUBVISION** is out now. Alongside the usual features and reviews are 'TOMMY MAC'S MASTERCLASS' and **LJ BUCKEN** and **KARL 'TUFF E' HUFF' BROWN**

choosing their 'Five Flaming Floor Fillers', 'C'beavision' is £7.99 and available from Virgin Megastores or on subscription from 0171 613 4939... **TRAVIS** have in the name of a Wednesday residency for **DARREN ENGINES** and **DAVE ANGELO** at **VENUE** in Bear St, London. Judging by the first night crowd perhaps A&R anonymous would be a better description... In Manchester **Loe Junky** has a new Saturday residency at Applejacks. Featured DJs are Paul Taylor, David Dunne, Jason Vereker, Greg Fenton, Jay Floyd, Jason Herd and Marc Littlemore.

## on the airwaves

(by caroline moss)



Shola Ama's reign at the top of the Dance Airplay 40 was shortlived, but although she's been displaced by the mighty **Blackstreet** it's otherwise a good week for British talent, with new entries from the **Brand New Heavies**, **Lisa Stansfield**, **Stake**, and **Skunk Anansie** and high climbs for **Eternal** and **Chicane**. Eternal's jump of 25 places to 10 coincides with them debuting at the top of the CIN chart, and 'I Wanna Be The Only One' looks set to follow in the footsteps of 'Don't You Love Me', which spent nine weeks on the Airplay 40 earlier this year. 'We've been giving it enormous support, but I personally don't think it's as strong as their last hit,' says Simon Dennis, programme controller at Galaxy 101. 'It's simpler and more poppy, but that's often what makes a long lasting number one record.' Another high climber this week is **Dani Hines**, who's moved 11 places to 23 with 'It's Alright'.

The offspring of American singer **Marcia Hines**, 26 year old Dani recorded her debut album 'Imagination' on Mushroom in London two years ago with songwriter Ian Green. The album has gone platinum in Australia and Japan, but wasn't quite right for the UK market.

Enter Mushroom's senior marketing manager **Lindsay Wesker**, who heard a D-influence remix of 'It's Alright' done for the Australian release. 'I love everything they've ever done and knew it was right for over here,' says Wesker.

The UK release of 'It's Alright' also features mixes by **Don B**, **Bounce Productions**, **Ferrol Henry** and **Mafia & Flury**, and 'Imagination' has been remixed and partially re-recorded for UK release later this summer, so we can expect to hear a lot more of Hines.

Galaxy 101 has moved into a new £1m, five-storey complex. The station's new address is Millennium House, 26 Baldwin Street, Bristol BS1. Tel 0117 901 0101, fax 0117 901 4555.

## dance airplay top 70

THE UK WEEKEND	LAST WEEK	ARTIST	TRACK	LABEL
1	3	DON'T LEAVE ME	Blackstreet	Interscope/MCA
2	4	CLOSER THAN CLOSE	Rosie Gaines	Big Bang
3	2	YOU'RE NOT ALONE	Olive	RCA
4	5	FREE Ultra	Nata	Am/Pm/A&M
5	7	ALRIGHT	Jamiroquai	Sony S2
6	11	YOU MIGHT NEED SOMEBODY	Shola Ama	Wes
7	12	WHATEVER	En Vogue	Warner Bros
8	14	SMOKE 'N' GET OUT	Warren G	Def Jam/Mercury
9	5	WONDERFUL TONIGHT	Damage	Big Life
10	3	HIMN REBEL	The Only One	19 Am/EMI
11	7	MILES TO EMPTY	Brownstone	MJL/EPIC
12	6	STAR PEOPLE	George Michael	Angel/Airline
13	13	I DON'T WANT TO TALK	Braxton	Lafayette/Arista
14	7	CASUAL SUB	E.T.A.	East West Dance
15	2	SUNSTROKE	Chicane	Xtravaganza/EMI
16	4	LYFYLE	Essence/Jaxx	Multiple
17	11	LOVE IS ALL WE NEED	Mary J. Blige	MCA
18	2	ACQUANTO	Don't Ever Wonder	Mzawell/Columbia
19	7	MIGHTY BURNING	Braxton	Capitol/EMI
20	2	HAVE OVER HEELS	Allure	Care/Trackmasters
21	25	ILL BE Fuzzy	Braxton	Jay-Z
22	4	SPIRIT	Sounds Of Blackness	A&M
23	2	IT'S ALRIGHT	Dani Hines	Mushroom
24	2	ECUADOR	Sash!	Multiple
25	NEW	YOU ARE THE UNIVERSE	Brand New Heavies	Fir/London
26	7	BLOOD ON THE DANCEFLOOR	Michael Jackson	EPIC
27	29	SHAKE IT	D-Flavours	Echo
28	NEW	NEVER NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista
29	31	NO FEELINGS	Dianne Harris	Columbia
30	30	SHANE THE FALL	Roni Size	Talkin' Loud/Mercury
31	NEW	I HAVE FEELS	Strike	Fresh
32	23	R.I.P. GROOVE	Dee Dee	Satellite
33	9	I LOVE YOU... STOP RED 57	Red 57	Multiple
34	NEW	DON'T WANNA BE A PLAYER	Jee	Jive
35	NEW	BRAZEN	(WEEP) Skunk Anansie	One Little Indian
36	16	MAKE THE WORLD GO ROUND	Sandy S	Champion
37	NEW	BLEND	Herbie Hancock	Ninja Tune
38	27	11 BELISSIMA	DJ Quicksilver	Positive/EMI
39	NEW	KIND OF MAN	Herbie Hancock	Perpetual/Warner/Bros
40	19	HYPNOTIZE	Notorious B.I.G.	Bad Boy/Arista

Statens provided between 01.00 on 20.05.97 and 24.00 on 27.05.97. Kasi 102, Kasi 102, Kasi 105, Chicago (London & Birmingham), Galaxy 101 - Music Central UK, 55.50 Jaxx St. London 0117 901 4444. Tel: 0171-236-9999

## pete tong playlist



**MIX1** - Apollo 440 (Stealth Sonic Recordings); **YOUR FACE** - Slacker DJX; **LET THE BEAT HIT 'EM** - Shana FCV; **SOMEWHERE** - Pat Shop Boys (EM); **LIKE A DOG** - For Racer (Word Of Mouth); **AUTOMATIC** - Continuous Cool (Strictly Rhythmic); **HARVEST FOR THE WORLD** - Terry Hunter (Delicious); **YOU** - Sex-O-Sonique (Electric Funk Orchestra); **CATCH** - Sunscreen (Pulse); **CLUMAT-IZE** - The Proclay DJX; **SHOT** - Rogga & The Jack Magic Orchestra (EM); **PHONIC ATTACK** - (Cube Nestrology); **RAUGHTY HUSH** - (The Jack Magic Orchestra); **ONE BIG FAMILY** (DAENFOLD REMIX) - Embrace (HVI); **FREE (MOOD II SWING)** EXCLUSIVE VOCAL MIX - Ultra Note (AM-PM); **SOUNDWAVY BURIAL** - Gont (Nucleo); **CLOUD-BURST** - Nogra (white label); **WHATEVER** - En Vogue (Black); **RANGLES GO BALD!** - Howie B (Polygram); **DIRT** - Death In Vegas (Concrete); **CANT GET HIGH** WITHOUT YOU - Joey Negro (2 Records); **FLAMING JUNE** - BT (East West); **CAN U FEEL THE FORCE** - The Real Thing (white label); **MOANER** - Underworld (Lunar Boys Own); **WHERE DO I BEGIN?** - Chemical Brothers (Virgin); **CONVERTER** - Anife (Jive); **YOU GOTTA GET OUT** - Pope John (US); **DONT BE AFRAID** - Moonman (Hush); **SARCOPHYGUS** - Ed Rush; **PTERODACTYL** - Pascal & Phantazy; **PUSHIN** - Decoder; **STEP-A-LIVE** - R.B. Monly; **NASTY** - Shy-FX

AS FEATURED ON RADIO ONE'S THE ESSENTIAL SESSION WITH PETE TONG ON FRIDAY 30 MAY @ 10.30pm-11.30pm

# The Night

can be mastered,  
dressed up, tasted,  
read and touched.



Music Night Trends and Clubs, Exhibitions Products and Events

1	24	THREE
2	25	GOOD
3	26	ALWA
4	27	THE LI
5	28	BODY
6	29	I'M A
7	30	SWEET
8	31	BEAUT
9	32	SUSAN
10	33	ASHES
11	34	LOVEL
12	35	SPIRIT
13	36	ANY V
14	37	LOVE
15	38	BATH
16	39	KATE
17	40	MAM

Bullethead tickets a

# BIM

It Mu

The remix album

GROOVE CO  
TIM SIMEN  
STEVE OSB  
COCO & TH

BIM SHERMAN H

TAKEN FROM HER BRILLIANT DEBUT ALBUM 'IMAGINATION'

15 18 BOYS

19 AUTUMNERS 2

20 ELECTRONICA (FULL ON BIG BEATS)

RECORDING 1985 RELEASE JUNE 97

www.bbc.co.uk/1/hi/entertainment

q&a



Many eyebrows were raised when Mike Soutar, editor of men's magazine *FHM* was recently made managing director of Kiss 100FM. During his time as editor of *FHM*, however, Soutar presided over almost yearly 200% circulation rises which saw the magazine go from bottom place in the men's magazine league to market leader. In his first interview since joining Kiss 100, Tony Farsides asks him about his plans for the London dance station.

mikesoutar

DO YOU THINK A LOT OF EYES ARE ON YOU JUST BECAUSE YOUR BACKGROUND ISN'T IN RADIO OR DANCE MUSIC?

"My background isn't in dance music or radio but I do have a background in music. I started out as a music journalist and then in 1987 I became a press officer at Virgin. I didn't like that so I went back to freelance writing for *Record Mirror* and *Smash Hits*, where I started to work full time. Eventually I became editor of *Smash Hits* for three years and after that to *FHM*. So, I'm not a complete novice but, yes, my reputation was obviously made at *FHM*."

ARE THERE SIMILARITIES BETWEEN RUNNING A MAGAZINE AND RUNNING A RADIO STATION?

"They're very similar in the sense that what you're dealing with is one audience and the major concern is how you're communicating with that audience. You have to know who they are and know how to talk to them. If you know that, it makes everything easier. The magazines I have edited were targeted magazines. *Smash Hits* was aimed at teens and *FHM* at blokes. If I'd come from some magazine like *Radio Times* which has to appeal to a very wide range of different people I don't think I'd be as well qualified."

WHILE YOU WERE AT *FHM* YOUR READERSHIP SHOT THROUGH THE ROOF. DO YOU THINK THERE'S ROOM FOR SUCH DRAMATIC EXPANSION WITH THE KISS LISTENERS?

"That's a really difficult question. My aim at Kiss is not necessarily to see massive jumps in listening figures, although obviously it would be great to increase from 1m to 2m listeners. The job I'm here to do is make sure we're focused in terms of being a youth radio station that plays dance music and reaches a young audience. Making sure that Kiss is the radio station that energises that audience and that they identify with. In overall terms I'm less concerned with raising figures but in making sure we're the most relevant for our audience."

BUT SURELY YOU'LL BE JUDGED ON LISTENING FIGURES?

"Well you can put out really boring programming and increase your figures. What Kiss has the opportunity to do is something different. Most commercial radio stations rely on numbers, then they sell those

numbers to advertisers. We're interested on the other hand in reaching a specific audience. It means that we can take more risks because we're not scared of alienating 35-year-olds. For the other commercial stations it often goes to the 'lowest common denominator'."

DO YOU HAVE ANY PROGRAMMING CHANGES PLANNED?

"Most of these are on-going... One important thing is that at nighttime I think we have the absolute cream of DJs but many people who listen to daytime Kiss don't even know they're on. I think the nighttime programming is so core - it's the backbone of what we do. So I want to do a lot more to promote that area. One of the problems we face at the moment is that there are almost three distinct programming schedules: daytime, evening and weekends. I'd like to tie them in a bit more. I think it's about attitude and I think Kiss should be sexy, innovative, risky and entertaining. That should run through everything."

[LABEL]

grandCentral

[FOCUS]

GRAND CENTRAL  
Room 220 Ducie House, Ducie Street,  
Manchester M1 2JW  
Tel/fax 0161 236 6278

**HISTORY**  
Grand Central is run by Mark Rae, one half of remix duo Rae and Christian, who began DJing in Manchester in 1986 before setting up the Feva club. The club's strong musical policy included soul, hip hop and early house, and went on to provide Manchester with a hip hop infrastructure which today includes the Fat City record shop and club promotions company. First off on the label was Tony D's 'Central J Parlay' EP. Tony D, producer of New Jersey's Poor Righteous Teachers, has stayed with the label and releases its first artist album, 'Pound For Pound', in September. Grand Central has continued to work with American acts including Jeru the Damaja's rhyming partner Afu Ra, and LowKey, and the label has gained much respect across the Atlantic. 18 months on, Grand Central has 16 releases under its belt and an impressive roster which includes Mr Scruff, Only Child, Lorna Harris, Buffy Brox and Funky Fresh Fev. As artists and label mature together, more album releases are planned for Only Child, Mr Scruff and Rae & Christian. "We want to take fresh sounds and match them with the best talents for songwriting, singing and rhyming," says Rae. "There's a huge chasm between the underground and soul. Soul music now basically equals R&B, but I want to put it with exciting music. For that you have to be familiar with Serees's soul, Eighties electronic and current hip hop." Grand Central has just started Off Centre, a fortnightly residency at the Old London Apprentice in East London headed by Mark Rae and the Grand Central Allstars.

**KEY STAFF:** Mark Rae, Eliza  
**SPECIALIST AREAS:** Hip hop, soul, instrumental hip hop

**KEY ARTISTS:** Rae & Christian, Aim, Only Child, Tony D, Veba, Vote!, Buffy Brox, Mr Scruff, Funky Fresh Fev  
**LAST THREE RELEASES:** Vote! 'Hand Of Doom'; Only Child 'Rain'; Mr Scruff 'Is It Worth It?'

**COMING UP:** Rae & Christian present Veba 'Spellbound'; solo debut albums from Tony D, Only Child and Mr Scruff

**RETAILER'S VIEW:** "Great label: all their releases do really well. They manage to cross over to the British hip hop heads, and only a few British records manage that. Grand Central gets lots of respect from the US." Ethan Rel, *Soul Jazz*

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**live**

Being signed to A&M's dance label Wonderboy is perfect for Ariel as he's a bit of a boy wonder himself. He started DJing at the tender age of 10 at his family's club in Rosario, Argentina. By 15 he was playing to 4,000 people at Dimensions events in South America. He left for Ibiza at 22 and was playing at Pacha within two weeks. In 1991, he moved to London where he's had residencies at the Limelight, FUCT and Velvet Underground. Catch his legendary 10-hour sets at Freedom at Bagleys

# JOCK

ariel  
ON HIS BOX

PI: CP



## top[10]

### 'SLIPPERY PEOPLE' TALKING HEADS (SIRE)

"Since my first DJing experiences in the late Seventies, no one group has been more influential than Talking Heads. My Latin roots play a pivotal influence within my musical direction and Talking Heads expressed to me, perfectly, the combination of Latin and Tribal as one. Fourteen years on, their records still lie in my record box."

### 'KO-I-NOOR' ERWIN VAN MOLL (LUCID)

"This is a masterpiece if you're into tribal. I got this record last year and it became the first track of my set and has been ever since. It has a tribal minimal loop all the way plus analog pads fading in and out with loads of ethnic sounds. Very atmospheric and well produced, it's the kind of record that will still sound good in 10 years' time."

### 'MUSTHAPHA DANCE' THE CLASH (CBS)

"This is the instrumental B side of 'Rock The Casbah'. I can't say anything about The Clash that hasn't been said. I'm a big fan. This came out in 1982 and the drums and percussion on this record sound incredible on a club sound system. I played it back then and it's also one of the records I choose to end the 10-hour set at Bagleys."

### 'LSD' HMC (JUICE)

"Everyone should have this record. It came out last year from Australia and I don't know how it hasn't been released here yet. It's very simply made and yet very effective. A filter loop coming in and out, a simple guitar one-off riff, a vocal hook and a trancey bassline. Whatever set I play, you are always gonna hear this. A classic."

## ARIEL'S STEAMIN' 10

- 1 'LOOPS OF LIFE' Acne (US Delirium)
- 2 'ATOMFUNK' Tarriflex (KTF)
- 3 'ECHO EXIT (MIXON REMIX)' Keni Blax (BAS)
- 4 'KLUS MISSION' Munich Tact (Double 0)
- 5 'FORWARD' Strop Kid (Aute)
- 6 'THE SHIPMENT' The Columbian Drum Cartel (White)
- 7 'LET'S GET IT ON' Intezone (Redlight)
- 8 'SOUTHERN HOUSE-PO-TALITY' Spem 'N' Jo's (Basement Boys)
- 9 'SUPERSTAR' Tom Nowy vs Enac (Kasmo)
- 10 'THIS IS LOVE' Uasty 3 (DBX)

### 'CLAPS' STAR TRAXX (STAR TRAXX)

"If there is a record that most represents the groove I am into, it has to be this one. It came out in 1995 and has the most driving bassline, very dark riff sound and stab - superb production, very moody. It takes you on a journey that comes to an end break that really kicks. I'll play this forever."

### 'ALL NIGHT THING' THE INVISIBLE MAN'S BAND (MANGO)

"This is a great disco out from 1979 which reminds me of my first gigs. My older brother, who was DJing at the time, mixed the track on tape and made me believe he had created the distinguished scratch effect. I thought he was a genius. A year later when I bought the track I realised that this effect was part of the record. A family rill still remains..."

### 'MIHON NO. 1' ONAGKU (RISING HIGH)

"This came out in 1991 and was ahead of its time. Licensed from Pod Communications in Germany, it's dark, hypnotic trance - tribal and intense with an interesting reverse loop touch. I started playing this at Pacha in '91 in Ibiza and I still play it today."

### 'THROW' PAPERCLIP PEOPLE (OPEN)

"Sometimes a record strongly reminds you of one specific gig. On this occasion it was the Queen's Day in Amsterdam at the Roxy, which was perversion in the extreme and this track was the soundtrack for the night. A classic."

### 'LAYDOWN' 28 (UNKNOWN) (ASPRO)

"This is the number one anthem at Freedom. I got this record from Tag and, in my opinion, it's the finest piece of house to come from Holland. It has a very funky bassline and a killer riff that comes from my favourite toy, the Juno 106. Simply my favourite record this year."

### 'INTERNAL DRIVE' UNKNOWN FORCE (450 WEST DETROIT)

"This must be the most minimal techno record to come from Detroit. Just a simple loop and straight bassline all the way makes it very hypnotic, with a little change in percussion that creates a special sense of tension in the crowd. Essential record for three-deck mixing."

[COMPILED BY SARAH OWEN. TEL: 0181-948 2203]

**BORN:** Rosario, Argentina, September 14, 1987. **LIFE BEFORE DJING:** "School, but even then I used to play records." **FIRST DJ GIG:** Katanga, 1977 - "A club owned and run by my family." **MOST MEMORABLE GIG:** "Bezi" - "FUCT, a Sunday afternoon club I used to have in London." **WÜRS!** - "Buenos Aires, 1981. The country was under military rule, the police broke into the club and a fight started. The police asked me to turn the music off, I refused and spent the night in prison. You should have seen how they chucked me out of the DJ booth." **FAVOURITE CLUBS:** Freedom, Bagleys, London, Cream, Liverpool; Bunker, Buenos Aires; Mad, Lausanne. **NEXT THREE GIGS:** Every Saturday at Freedom; New Frontier, Holland (June 7); Hippe Club, Cardiff (13). **DJ TRADEMARK:** "Long sets." **LIFE OUTSIDE DJING:** Artist: single "Deep" (out today on AM 77); dancer; producer and remixes under the names Black September and The Evangelist; co-runs Pilot Recordings; going to the gym ("when I have time") and spending money.

## [lev]

1	24	TRAVE
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16	38	BATH
16	39	KATE
16	40	MAMA

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BIM  
It Mu

The remix album:

GROOVE CO  
TIM SIMON  
STEVE OSBO  
COCO & THE

BOY SIEGEMAN WU

NOTICE: PAGES AVAILABLE UNTIL 17

Drinks

PlayStation 2

Play Ball

15 18 BOYS

16 19 DOUTLINES 2

17 20 ELECTRONICA FULL-ON BIG BEATS

TAKEN FROM HER  
BRILLIANT DEBUT ALBUM  
'IMAGINATION'

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## hot vinyl

on the decks: james hyman, ralph tee, nicky black market & dj profile, daisy & havon, brad beatnik, andy heevers, jim jeffery, chris linan, danny mcmillan, sarah davis

### TUNE OF THE WEEK



#### ISHA D 'STAY' (3 BEAT/SATELLITE)

Once a major Cleveland City moment and now open to a larger audience with a diversity of mixes from Shiva, Greenlight, Andy Ling and Linus in The Moon. On form Andy Ling provides the harder house option in his now well established style along with a similar (although more tuneful) mix from Shiva keeping it beefy. Greenlight on the other hand comes across in a US styled deep garage effect - less powering and more chugging. Plenty of style variation to more than please the masses, fuelling suspicion that Top 40 hits take at least two chances these days. ●●●●●

HOUSE

CF

### farley jackmaster funk's



**FARLEY JACKMASTER FUNK**  
(featured in Jock On His Box  
RN issue dated December 7, 1995)

#### steam'n' 10 tips for the week

- 1 'CLOSER THAN CLOSE (HAPPY TORRALES MIX)' Rosie Gaines (Big Beat)
- 2 'ONE MORE TIME (DREAM TEAM MIX)' Enche Champagne King (4 Liberty)
- 3 '99 GROOVE' RIP (Satellite)
- 4 'LIFT ME UP' Connie & Junior (white)
- 5 'ALL THAT JAZZ' MAW (MAW)
- 6 'FREE' Ultra Nate (A&M)
- 7 'CAN'T GET HIGH' Joey Negro (Z)
- 8 'BIG BABY' Kym Mazelle (white)
- 9 'CAN'T GET NO SLEEP (ARJANO VAN HELDEN MIX)' Isaszima (Crazy)
- 10 'FREAKY' Timmy Magic (white)

#### NEW CENTURY SOUL 'SOLO MOMENTS' (LOW PRESSINGS)

HOUSE  
Rocky and Clive Henry's label reaches its fourth outing in a short space of time with interest building quickly in its solid tracks from pretty much unknown artists. Again real deep business is the order of the day on Solo Moments. A sparse DJ intro slowly sets the pace before things lead gradually into a moody solo and seductive synth touches. By the time you reach the breakdown you are completely sucked into the groove. Also check Three Steps Back for some ultra cool disco vibes. This will have you returning the needle to the beginning, over and over again. Trust me. ●●●●●

HOUSE

DM

#### FLASH FACTION 'THE RIDE' EP (FLASHCOMM)

TECHNO  
The Three tracks on this seventh release for the Flashcomm imprint take on the diverse side of dance music. 'The Ride' hits the disco as filtered riffs and outrageous samples go on a full Seventies funky outing. 'A Big Hello' shakes up the bottom end with a serious sub bass and synth stabs. 'Cover Me (I'm Going In)' is the winner ticket of the three, minimal, dark and plenty of funk versatility. Well worth seeking out. ●●●●●

TECHNO

DM

#### FOR REAL 'LIKE I DO' (ARISTA)

R&B  
After a move to Arista for the swing diva vocal quartet, this song predominantly plays on the SOS Band's 'No One's Gonna Love You'. In its most r&b friendly mixes by Dallas Austin, the Jam & Lewis produced soul boogie classic is actually featured, though for the house fraternity Junior Vasquez takes the song to another place entirely on a minimal four to the floor workout. Here Junior's Club Djs is definitely the most appealing, while elsewhere there are hip hop and dancehall full vocal interpretations on offer too. ●●●●●

RT

#### RAHSAAN PATTERSON 'STOP BY' (UNIVERSAL)

R&B  
Universal's male equivalent of Enkai Bada finally drops a single in the UK. However, while the 'nu classic soul' brigade have been salivating over the album for some months, this isn't one of the most obvious tracks. At least you get a taste of Rahsaan's talent for lyrics and vocals that puts him up there with Maxwell and D'Angelo. The track itself is more tame and funky than the album, the Full Crew boys adding a UK hip hop flavor to their mixes which serve as alternatives rather than an improvement. ●●●●●

RT

#### BABYFACE 'HOW COME, HOW LONG' (EPIC)

R&B  
Another slow burner from the album gets the remix treatment for single release. This time it's the highly acclaimed song (featuring some co-leads from Steve Wonder, and the two teams on board to beef it up comprise Nasty B, S'pans and Laws & Craigie. The result is unsurprisingly a couple of more urban phat beat-driven interpretations which challenge the original focus on the melody which it has to be said is not one of Babyface's most memorable. ●●●●●

RT

#### DUKE 'WOMANCHILD' (PUKKA)

HOUSE  
As demand for the previous single 'So In Love' increases the new Duke release features mixes in a different vein - Todd Edwards ('Love Boat' silliness), followed by Eric Kupper (excellent chunky power house) and finally Laid Back Luke (staunchly vertical banging dub). Worth a good look for the Kupper mix. ●●●●●

D&H

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10	WALZ	
11	TI AM	
12	YOU M	
13	IBELI	
14	BELUS	
15	WOND	
16	SOME	
17	LOVE S	
18	THE BP	
19	I DON'	
20	PLEAS	
21	SMOK	
22	GREEN	
23	DONT	
24	HAVE	
25	GOOD	

(compiled by alan jones from a sample of radio from 06.00 to 06.30) A slight reduction in support for Free by ULTRA NATE is not enough to prevent it from spending a comfortable second week at number one, more than 10% ahead of its nearest competitor. With last week's bank holiday slowing things down somewhat, the top five are merely re-shuffled, and the highest of a mere 10 new entries into the Top 60 debuts at number 21. That's the position held by NAKA's that is, a diva-driven house workout licensed by Higher State from the same Italian label whence came BRAINBUG's recent sales success. Nightmare, Naka are even more popular initially in London, where this week's Top 10 are as follows (national positions in brackets):

UK	IRL	NEW	LAST WEEK	WEEKS ON CHART	ARTIST	TRACK	GENRE
1	1	FREE	(MOOD II SWING/PULL INTENTION/IR MIXES)	Ultra Nate	AM-PM	Freebird	Freebird
2	3	GIVE ME LOVE (PINKS & KROENIGER/DUENOVIO/PERPETUAL MOTION/TORY DE VIT MIXES)	Diddy	1	Feverpitch	Give Me Love	Give Me Love
3	4	EQUADOR (K-KASSIBRE/WEYNE/KLEIN/HEADSCAM MIXES)	East featuring Rodriguez	1	Mercury	Equador	Equador
4	3	THE AGE OF LOVE (SECRET KNOWLEDGE/EMMANUEL/TOPRAY DOBSON/GAMMA & SPON/PAIL VUL VIK MIXES)	The Age of Love	1	Hi-Life	The Age of Love	The Age of Love
5	2	JUST BE TONIGHT (IRIBI/PAGANINI/TRANXOXO/CITIZENS/STALUS MIXES)	BGG	1	Stash	Just Be Tonight	Just Be Tonight
6	17	RAW POWER (BRAN TAKEOVER/POLLO ADAM/DONN ROBERTS/QUANUAS MIXES)	Apolo 40	1	Stash	Raw Power	Raw Power
7	11	BELD HORIZONTI (CLAUDIO COCCOLU/TORINO LEMMY MIXES)	The Heartists	1	VC Recordings	Beld Horizonti	Beld Horizonti
8	19	INTOXICATION (BEDROCK/SHANE/SCHLECH MIXES)	Planet 2 Rhythms	1	Jackpot	Intoxication	Intoxication
9	10	PEOPLE OF LOVE (WLAND/DIGITAL BLONDES/BOPOJUN '00 FLEMING MIXES)	Ament UK	1	Feverpitch	People of Love	People of Love
10	15	STAY	Isha D	1	3 Beat	Stay	Stay
11	7	NEVER, NEVER GONNA GIVE YOU UP (FRANKIE KNUCKLES/MARK PICCHIOTTI MIXES)	Lisa Stansfield	1	Arista	Never, Never Gonna Give You Up	Never, Never Gonna Give You Up
12	9	STUNTS (DISCO CITIZENS/CHON MIXES)	Chicago	1	Xiravangana	Stunts	Stunts
13	30	STILL A THRELL (SHARK/KAVES MIXES)	Syah	1	Coalition	Still A Threll	Still A Threll
14	6	YOU ARE THE UNIVERSE (ROGER SHAMON/STURTS & MOORE/TERRAFUNCE/UTM MIXES)	Brand New Heavies	1	Coalition	You Are The Universe	You Are The Universe
15	4	HELP ME MAKE IT (ROLLO & SISTER B/BLISSHUFF & PUFF-KINDDEEP MIXES)	Huff & Puff	1	Skyyway	Help Me Make It	Help Me Make It
16	22	FEELING YOU WANT (DANARD/ROD BRIDE & MATTHEW GREY/CECILE/BRIDGE/STON/USO/DEFEETER/ROB MIXES)	Dee Dee	1	Caprice	Feeling You Want	Feeling You Want
17	23	IT MUST BE LOVE (JOHNNY D & NICKY D/FITCH BROTHERS/JASON NEVINS/STONEBRIDGE MIXES)	Robin S	1	Big Beat/Atlantic	It Must Be Love	It Must Be Love
18	8	WOMANCHILD (TODD EDWARDS/ERIC KUPPER/LAD BACK MIXES)	Duke	1	Pukka	Womanchild	Womanchild
19	14	COOL JAMBLO (DITY ROTTEN/SOURMOUTH/SMOJESSE/TREATED PG MIXES)	Mr. President	1	S3	Cool Jamblo	Cool Jamblo
20	15	REACH OUT FOR LOVE (MARK PICCHIOTTI/MIX)	Claudia Chin	1	Higher State	Reach Out For Love	Reach Out For Love
21	NEW	THAT'S IT (DILLON & DICKINS/99 ALLSTARS/ROBERTS/ANDERSON MIXES)	Naka	1	Perfecto	That's It	That's It
22	34	DO (DILLON & DICKINS/STEALTH/OSTANT DRUM/NEUROMONIC MIXES)	Gilted	1	Perfecto	Do	Do
23	4	SOMEONE (ASCENSION/SACKER/SPACE BROTHERS MIXES)	Ascension	1	Perfecto	Someone	Someone
24	32	ANCIENT PERSON OF MY HEART (DJ PIPPINO/DJ OJES/STIKOV/A.F. MIXES)	Divine Works	1	Mercury Black Vinyl	Ancient Person of My Heart	Ancient Person of My Heart
25	NEW	WORK IT OUT (RYTHM MASTERS/SMOOTH/LAMINEM/MEWIS & ANDY SPULLER MIXES)	Tara	1	Deejay	Work It Out	Work It Out
26	26	THE BEAT (FERRY CORSTEN/RYAN ROO CHEEO MIXES)	Dreamon	1	Sound Proof	The Beat	The Beat
27	33	TOP OF THE WORLD (MORRIS N SHAKERS/DOUBLE SHUFFLE MIXES)	Duaneane featuring Shelley Nelson	1	Distinctive	Top of the World	Top of the World
28	NEW	WHERE IS THE LOVE (K-MASS/DEE FINGER/ANGEL MIXES)	The Way That You Feel (MARK PICCHIOTTI MIX)	Adeva	East West Dance	Where Is the Love	Where Is the Love
29	37	CASUAL SUB (MIXES) E.T.A.	Foxy Brown featuring Jay-Z	1	Del Jam	Casual Sub	Casual Sub
30	23	I'LL BE (DAVID MORALES MIXES)	Styng	1	99 North	I'll Be	I'll Be
31	16	SH (ONFROING/PILL/DARE/ROD & TERRY/OGUN/EMATICA/BLISS/NOVA/WARBLA/ROHRO/REBUDU/SNEAK/MIAMI/WEBSA MIXES)	Sneak Puss	1	WEA	Sh	Sh
32	4	GOTTA HAVE HOPE (DILLON & DICKINS/GUBBLEMAN VJ. JC MIXES)	Blackout	1	WEA	Gotta Have Hope	Gotta Have Hope
33	25	MINISTRY OF LOVE (HYSTERIC/EGOTALL PAUL/BROTHER GRIM MIXES)	Hysterio Eye	1	Freeflow	Ministry of Love	Ministry of Love
34	NEW	CLOUDBURST (CHRIS ANGLOR/L & MIKE PLAW MIXES)	Niagra	1	One Little Indian	Cloudburst	Cloudburst
35	18	BRAZER WEEP (RONNIE YANTU/PAPAL/OKEMO/OL/SHAW/LOGIC MIXES)	Stank Anzale	1	NuKurz	Brazer Weep	Brazer Weep
36	10	RYO DOMO VA (JOEY MUSA/PHIA/ROCK/SANTOS/FLIZZY/LOGIC MIXES)	Tito Puelte Jr. featuring Ina	1	Spirit Recordings	Ryo Domo Va	Ryo Domo Va
37	42	KEEP IT COMIN' GET IT ON THIS BEAT (JUMPIN' AQUARIUS)	Aquarius	1	Faze-2	Keep It Comin' Get It On This Beat	Keep It Comin' Get It On This Beat
38	21	LATINOS DEL MUNDO (WILD FRUIT/ULTIMATE/JALEO/MANIA MIXES)	Latin Thing	1	21st Avenue/E.M.I.	Latinos del Mundo	Latinos del Mundo
39	12	I WANNA BE THE ONLY ONE (BLACKBRO/CRAH/GALACTICSMITH MIXES)	Eternal featuring BeBe Winans	1	Twisted	I Wanna Be the Only One	I Wanna Be the Only One
40	16	THE WAY (FARLEY & HELLER/LO/BLACK/PRODUCTION/DISTRO/WHITEEYES MIXES)	Funky Green Dogs	1	Satellite	The Way	The Way
41	27	R.I.P. GROOVE (MVA) Double B	Double B	1	Stress	R.I.P. Groove	R.I.P. Groove
42	NEW	FORBIDDEN LOVE/SET IN STONE	Bedrock	1	All Around The World	Forbidden Love/Set In Stone	Forbidden Love/Set In Stone
43	35	ROK DA FLOOR (PIMP MIXES)	Pimp	1	Universal	Rok Da Floor	Rok Da Floor
44	56	STAND & DELIVER (RHYTHM MASTERS/DARRIN JAY/LIVINGSTONE BROWN & BENSON MIXES)	Bary Boom	1	Polydor	Stand & Deliver	Stand & Deliver
45	23	BUTTERFLIES (LIGHT/HELIO/ROPH/CHAMPAGNE MIXES)	Hydra	1	Club Masters	Butterflies	Butterflies
46	NEW	NEVER GIVE UP (REN CONFESSION/EDDY/CLINGS/SHUN/INREM MIXES)	Serena	1	Southfield	Never Give Up	Never Give Up
47	NEW	DIETRO GIRL/WORK IT WORK IT (THE M&K MIXES)	M&K	1	Recordings	Dietro Girl/Work It Work It	Dietro Girl/Work It Work It
48	NEW	WAITING HOPEFULLY (DEEP DISH/FAZE ACTION/FOOTPRINTS MIXES)	D*Note	1	Recordings	Waiting Hopefully	Waiting Hopefully
49	39	TESTIFY (MATTHEW ROBERTS/TUF/JAM/HUNK/PHORGE MIXES)	U.B.P. presents Jay Williams	1	Diffusion	Testify	Testify
50	NEW	CLAP YA HANDS	Funk Dog	1	Manitesto	Clap Ya Hands	Clap Ya Hands
51	48	GO WITH THE FLOW (TICK & JONESEY/KLMBIG KAHUNA BURGER MIXES)	Loop Da Loop	1	Mercury	Go With the Flow	Go With the Flow
52	2	F.U.L.F. (Bassment Jax)	Jax	1	R&S	F.U.L.F.	F.U.L.F.
53	4	THE VAMP (REVAMPED) (HELEN SAUNDERS/MFRANK & WULF MIXES)	Oulander	1	WEA	The Vamp	The Vamp
54	57	DEEP DIGITAL BLONDES/STRETCH & VERMIN/INCE/DE MOOR/RED JERRY MIXES)	Ariel	1	Wanderboy	Deep Digital Blondes/Stretch & Vermin/Ince/De Moor/Red Jerry	Deep Digital Blondes/Stretch & Vermin/Ince/De Moor/Red Jerry
55	2	AINT IT A SHAME (SOLAR STONE MIXES)	Utah Cooke Collective	1	Pulse-8	Aint It A Shame	Aint It A Shame
56	NEW	FREEDOM (MINDSPILL MIXES)	Marin Okasil	1	WEA	Freedom	Freedom
57	53	LODPS & TINGS (RED JERRY/BABY DO MIXES)	Jess	1	Top Banana	Lodps & Tings	Lodps & Tings
58	43	E. THEN Tera	Tera	1	Loaded	E. Then	E. Then
59	49	MOMENT OF MY LIFE	Bobby D'Ambracio	1	US Definity	Moment of My Life	Moment of My Life
60	NEW	SOMEBODY LIKE YOU (GROOVE CORPORATION MIXES)	Elate	1	VC Recordings	Somebody Like You	Somebody Like You

**NAKA 'THAT'S IT' (HIGHER STATE)**  
For big whooping, stamping UK house Higher State have a favourite and their mixes (as both Dillon & Dickens and 99 Allstars) of this Italian track from Dreamwork are both big floor hits. The originals are even more reliant on the "I get what I want" spoken vocal which, whilst powerful, is an already-overused item. Not very original but worth a go for the remixes. ●●●● D&H

**THE HEARTISTS 'BELD HORIZONTI' (VC) HOUSE**  
With its huge summer swirling Lil' Louie/Carl Craig-esque build-up followed by mucho latino orchestral excitement this epic Claudio Coccolu track is bound to be a big favourite. There's the 12-minutes long original, a sweet little edit that forgets all thoughts of atmospheric build up and just goes straight in for the kill and a Dino Lenzer hardy mix for people with no patience whatsoever. ●●●● D&H

**AMEN 'PEOPLE OF LOVE' (FEVERPITCH) HOUSE**  
"Passion" is a tough act to follow, but if a couple of mixes by The Digital Blondes happen to find their way in then the job is nearly done. War march synths crashing forward relentlessly backed up by a rigid bass roll that pulsates throughout in club domination mode - completely awesome. Jon '00' Fleming makes his Feverpitch debut (where he will be laying his hat for a while apparently) in a competent

fashion, backing up his Dingy style of hard beats and hooky chords, all upbeat and friendly of course. There are a couple of vocal mixes that fall a little short for club plays, but don't worry too much about that. ●●●● CF

**'WAITING HOPEFULLY' D\*NOTE (VC) ALTERNATIVE**  
Promoted initially with Deep Dish's mixes as a triple pack then followed by a double pack of the aforementioned's best mixes as well as ones from Lil' Louie and Faze Action, plus a 4 Hero 10 mix, this is a package of rich remixes to suit any open-minded house/craze and bass DJ. Deep Dish's Burning Cold remix projects a dignified-intriguing ballroom beat with Py Anderson's tight vocals gliding in, creating a more original alternative to NY Soul's "It's Alright". Their "Duggy-Doogy Doo" is no more of the same with an interesting gong-driven breakdown in the middle. Faze



**TAKEN FROM HER BRILLIANT DEBUT ALBUM 'IMAGINATION'**

**18 BOYS**  
**19 LOUVIERS 2**  
**20 ELECTRONICA (FULL-ON BIG BEATS)**

**BIM It Mu**  
The remix album  
GROOVE CO  
TIM SIMONS  
STEVE OSBO  
COCO & THE  
BUN BURNMAN MIX

1 24 HAVE  
16 25 GOOD  
16 26 ALWAYS  
16 27 THE LL  
23 28 BODY  
20 29 I'M A I  
18 30 SWEET  
16 31 BEAUTY  
26 32 SUSAN  
15 33 ASHES  
27 34 LOVE I  
16 35 SPIRIT  
16 36 ANY V  
28 37 LOVE I  
16 38 BATH  
16 39 KATE I  
16 40 MAMM

Bullethead titles at

WORLDWIDE INFO  
FOR SALE ONLY

# the **WORLDWIDE** **URBAN CHART**

Compiled by Gilles Peterson on his Worldwide radio show, Sundays 10pm-12am, KISS 100FM

Pos	Wks	Title	Artist
1	2	7	SPiRiT
2	1	5	LEAD IS ALL WE NEED
3	4	13	HAVE OVER HEELS
4	10	4	NO ONE BUT YOU
5	3	4	LIKE I DO
6	8	6	IN MY BED
7	6	6	DINAH/RISING TO THE TOP
8	20	2	ANYTHING CAN HAPPEN
9	11	7	6 MILES TO EMPTY
10	7	7	SATURDAY NIGHT (LP)
11	9	5	LIKE THIS & LIKE THAT
12	12	5	WHAT KIND OF MAN
13	19	2	THE WAY YOU MAKE ME FEEL
14	24	2	NEVER, NEVER GONNA GIVE YOU UP
15	23	7	LIFE AFTER DEATH (LP)
16	13	15	REQUEST LINE
17	17	12	HYPNOTIZE
18	16	10	STEP INTO A WORLD (RAPTURE'S DELIGHT)
19	15	12	CAN WE
20	10	3	SHAKE IT
21	5	3	I WANNA BE THE ONLY ONE
22	33	7	DON'T LEAVE ME NO DOUBT (REMIXES)
23	40	2	G.H.E.T.O. U.T.
24	37	2	MUST HAVE BEEN
25	NEW	NEW	WHATEVER
26	14	4	WHEN YOU NEED MY LOVIN'
27	22	4	NICE AND SLOW
28	25	6	STAY RIGHT HERE
29	28	7	THE ULTIMATE
30	30	2	SPECIAL LOVE
31	31	3	I'LL BE
32	NEW	NEW	YOU AIN'T NEVER LIED
33	NEW	NEW	COME ON
34	39	13	JUST THE WAY YOU LIKE IT
35	25	5	TELL ME DO U WANNA
36	21	6	DON'T WANNA BE A PLAYER
37	NEW	NEW	LOSE
38	NEW	NEW	SEEN'N IS BELIEVING
39	32	10	HOW COME... HOW LONG
40	NEW	NEW	ONE IN A MILLION
41	NEW	NEW	CRUSH ON YOU
			Sounds Of Blackness featuring Craig Mack
			Mary J. Blige
			Allure featuring Nas
			Veronica featuring Craig Mack
			Far Real
			Dru Hill
			Wyclef Jean featuring The Refugee All Stars
			Brownstone
			Zhané
			Lakisha Barri
			Must Condition
			Dorell Jones & Robert Brooks
			Lisa Stansfield
			Heterosexual B.I.G.
			Zhané
			Netherous B.I.G.
			KRS-One
			Sliv
			D-influence
			Eternal featuring Bebe Winans
			Blackstreet
			Changing Faces
			L.A.'s Finest
			En Vogue
			Richard Anthony Davis
			John Campbell
			Alkie
			Artifacts
			Patrick Jean-Paul Denis
			Foxy Brown featuring Jay-Z
			Da Funk Shm
			Billi Lawrence
			Tasha Holliday
			Eminawe
			Jop
			Adriana Evans
			Babyface and Stevie Wonder
			Ayahyah
			L.V. Kim
			Perspective
			Uplown/MCA
			Crave
			Rola
			Word Of Mouth
			4th & Broadway
			World Of Mouth
			Ruffhouse/Columbia
			MJJ/Epic
			Illtown/Motown
			A-Dept
			Wild Card
			Castle
			Arista
			Puff Daddy
			Illtown/Motown
			Puff Daddy
			Jive
			1st Avenue/EMI
			Interscope
			Big Beat
			Dope Bear
			Elektra
			Rhythm Series/Parlophone
			(Alimco)
			WEA
			Atlantic
			Opaz
			Del Jam
			Black Jam
			East West
			MCA
			Epic
			Jive
			Leaf
			Epic
			Atlantic
			Big Beat/Atlantic

## [commentary]

by tony farides



Well done to ALLURE for a well deserved number one with 'Head Over Heels'. Getting there in the end, as predicted EN VOGUE crash in at number six up from 25 with 'Whate'er'. Loud/NCA chanteuse ADRIANA EVANS demonstrates the UK fan base she's built up by making the mammoth jump from 37-9 with her latest single 'Seeing Is Believing'. Perhaps more surprising is the no-show in the 10 of FOXY BROWN with 'I'll Be' which rises from 31 to 15, a dancefloor monster with its 'Another One Bites The Dust' sample. JOE's radio friendly 'Don't Wanna Be A Player' jumps 30-24 with the help of an excellent Big Baby remix. THE LOUD BOYZ, one of the saving graces of hip-hop over the last two years, keep the momentum going with 'Love, Peace And Happiness' which enters the chart at 37. The group's new LP of the same name will be released here on June 16. Future tips must surely include WYCLEF's Bee Gees sampling 'We Trying To Stay Alive' which is knocking around on promo with a Salaam Remi dance hall mix on the top. Good to see Brighton's Essential Music festival Roots day selling out in the Park next Sunday (June 8) will, weather permitting, draw a similarly enthusiastic response. The line up includes JAMIROQUAI, THE PHARCYDE, ERYKAH BADU, SHOLA AMA, DARRIE, LEWIS TAYLOR and ORIGINAL SIN among others. For full information call 0181 953 0940.

WORLDWIDE



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**STATEMENT**

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Action's dub is a minimal throbbing clean clacker with b-line pressure and floaty flute throughout. Lil Louis' Footprints Vocal & Instrumental add live drums, keyboard and guitar creating aural 'paintings' that hark back to pure unadulterated disco. ●●●●

**KRAFTWERK (EMI)** **TECHNO**  
Seemingly only promoted as four limited 12 inches, ie Klang 101: 'Trans Europe

## alternative cuts

- 1 'THE ERRORNORMOUS WORLD' - REFLECTION (Clear)  
Takemura takes the credit, crucial!
- 2 'THIS ONE A RENK' - THE TRUTH (High On Hope)  
More word and power. Roots.
- 3 'MOTHERLESS CHILD' - KATHLEEN EMERY (Jazzman)  
Strictly vinyl revival. Funky!
- 4 'DIRECTIONS' - BUNDY K BROWN (Soul Static Sound)  
12-minute noodling jazz bizness. I love it.
- 5 'LUCK BE A WEIRDO TONIGHT' - FILA BRAZILIA (Pork)  
Quality and quantity! Another fine release.
- 6 '12:01' - LEMON D (White)  
Riding the darkness. Heavy.
- 7 'RAW DELUXE' - JUNGLE BROTHERS (Gee St)  
Back into the jungle!
- 8 'PIECE OF THE ACTION' - GODFATHER DON (Hydra)  
Indy hip hop tune of the week.
- 9 'CONTACTO ESPACIAL CON EL TERCER SEXO' - SUKIA (No Wax)  
LA weirdos drop the album.
- 10 'WAITING HOPEFULLY' (4 HERO REMIX) - D'NOTE (VC)  
Sliding back in!

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

1	MM	Hanson	2	1	WANN	3	PARAY	4	TIME TO S	5	CLOSE	6	YOUR	7	I'LL BE	8	LOVER	9	SIX U	10	WALTZ	11	TI AM	12	YOU M	13	I BELI	14	BELLS	15	WOND	16	SOME	17	LOVE	18	THE BI	19	DON	20	PLEAS	21	SMOK	22	GREED	23	DON	24	I HAVE	25	GOOD
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# the TOP CHART

(Compiled by Alan Jones. Here a sample of more than 500 DJ votes - see 077-926-2331)

[handbag]

[commentary]  
by alan jones



Pos	Week	Title	Artist	Label
1	1 3	EUADOR	Sash! featuring Rodriguez	Multiply
2	2 5	TI AMO	Cina G	Eternal
3	5 2	LAY ALL YOUR LOVE ON ME	Abbadocobra	Almighty
4	7 3	COCO JAMBOO	Mr. President	WEA
5	6 7	PEOPLE OF LOVE	Amelie UK	Feverpitch
6	25 2	GIVE ME LOVE	Diddy	Feverpitch
7	9 4	JUST BE TONIGHT	SBG	Hi-Life
8	8 5	Ain't Nobody	The Course	Brothers
9	3 5	INTO THE GROOVE/YOULL SEE	Primo	None
10	3 5	I WANNA BE THE ONLY ONE	Eternal featuring Bebe Winans	1st Avenue/EMI
11	14 4	CAN WE TALK...	Code Red	Polydor
12	11 6	THE GOOD LIFE	IPG	IPG
13	11 6	I DON'T WANT TO	Paul Brunton	LaFace
14	14 6	ZEPHYROFF	Bolt	Sons Branches
15	19 6	PLEASE DON'T GO	No Mercy	Arista
16	19 7	YOU'RE NOT ALONE	Oliver	RCA
17	8 3	I'M HERE TO CHILL	Abzurdz	Knucchi
18	27 2	DANCE HALL DAYS	Wang Chung	Geffen
19	19 7	DXTYENE 10	Jean Michel Jarre	Dreyfus/Epic
20	19 7	STILL A THRILL	Sybil	Cosillion
21	13 5	LOVE SHINE A LIGHT	Katina & The Waves	Eternal
22	17 7	FREED FROM DESIRE	Gala	Big Life
23	17 7	MEGANIX	Liwin' Joy	Undiscovered/Universal
24	19 7	WOMANCHILD	Duke	Paka
25	15 3	ROK DA FLOOR	Pimp	All Around The World
26	4 2	THE AGE OF LOVE	The Age Of Love	React
27	38 2	HEY DJ!	N-Tyce	React
28	21 10	I LOVE YOU... STOPI	Rod S	Multiply
29	23 6	SOMEBODY LIKE YOU	Elite	VC Recordings
30	24 11	AMOUR	Pera Kings	All Around The World
31	17 6	REACH OUT FOR LOVE	Claudio Chilo	ES
32	19 7	YOU ARE THE UNIVERSE	Brand New Heavies	ter
33	35 2	POWER OF LOVE 97	Q-Tex	23rd Precinct
34	16 2	NEVER, NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista
35	33 4	BRAZEN "WEEP"	Shaun Anastole	One Little Indian
36	22 11	BELLISSIMA	DJ Quicksilver	Dis Or Die/Pachira
37	10 8	TINSELTON IN THE RAIN	DJ Scott	Sleppin' Out
38	10 8	BLOOD ON THE DANCE FLOOR	Michael Jackson	MJ/Epic
39	10 8	YOUNG HEARTS RUIN FREE	Kyle Maczette	EMI
40	16 6	FEEL WHAT YOU WANT	Kristine W	Champion

SASH!'S 'Euador' moves further ahead at the top, as the group capitalises on the success of Encore U.S. With **CINA G'S** 'Ti Amo' finally weakening after five weeks on the chart, Sash!'s main rivals for the summit come from fellow Europeans **MR. PRESIDENT**, from Germany, and **THE COURSE**, from Holland. Mr. President's 'Coco Jamboo' has been getting massive airplay support from The Box, while the Course's follow-up to 'Ready Or Not' finds them tackling another familiar dille, namely 'Ain't Nobody'. Familiarity didn't stop the Course version of 'Ready Or Not' charting on the coast tails of the Fugees' recording of the same song, however. The second highest new entry is a surprise - The Good Life from Prince's IPG. The gap following his last single allowed Eel, with whom he was briefly associated, to slip out the song in new mixes by **PLATINUM PEOPLE** and **DANCING DIAZ**. The record debuts at number 12 on the Pop Tip chart this week, and moves 76-70 on the upfront chart. A dozen new entries flood the Top 40 despite the bank holiday, the lowest being **KYLA HAZELL**'s remake of another chestnut, 'Young Hearts Run Free'. This should be higher in the chart but it was sent out with neither artist nor title shown on the promo. As there are at least three other anonymous promos out there at the moment, it is not possible to assume that any of the DJs reporting these mystery discs are referring to this particular record...

Express/Trans Europe Express (instrumental and previously unreleased) 'Klang 102: Numbers', 'Klang 103: Musique Non Stop' and 'Klang 104: It's Fun To Compute/Homocomputer', these not only coincide with Kraftwerk's Tribal Gathering performance but also herald the re-release of the 1978 'Man Machine' LP with 'Radioactivity' and 'Trans Europe Express' to follow, the latter two containing extra tracks. Transspotters take note of the above as well as 250 boxes (with T-shirt) to case all the 12 inches. ●●●●● **JH**

## Urban cuts

- 1 'MO MONEY MO PROBLEMS' - NOTORIOUS B.I.G. (Bad Boy)  
Now officially on promo - and the in-car entertainment for Summer
- 2 'EV'S - EN VOGUE (EastWest album)  
Overground, mainline, from ghetto to suburbs
- 3 'WE CAN GET DOWN' - MYRON  
Mellow, mellow, but very hooky track
- 4 'I'LL BE MISSING YOU' - PUFF DADDY (Bad Boy/Arista)  
Audacious version of 'Every Breath You Take' (yes, The Police)
- 5 'IF I HAD YOU' - FRANKIE (Columbia)  
Heavenly chill-out choco of the week
- 6 'HOW COME, HOW LONG' - BABYFACE & STEVE WUNDER (Epic)  
Stevie always sounds great with a little production help
- 7 'TAKE IT TO THE STREETS' - RAMPAGE FEATURING BILL LAWRENCE  
Filipmode Squad using the break from 'Unlimited Touch'
- 8 'ANYTHING CAN HAPPEN' - WYCLEFF (Columbia)  
The genius behind Fugees spreads his wings - eclectic to say the least
- 9 'SAY NOTHING' - OMAR FEATURING ODB (RCA)  
Unmistakeably Omar, unmistakably ODB
- 10 'NEXT LIFETIME' - ERYKAH BADU (Universal)  
Remix of second single for the Queen of street cool

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

shades of rhythm  
**PSYCHO BASE**

released - 2/6/97  
available on cd/12"/cassette

**TAKEN FROM HER BRILLIANT DEBUT ALBUM 'IMAGINATION'**

15 **18** BOYS  
19 **19** LOYALTY  
20 **20** ELECTRONICA (FULL-ON BIG BEATS)

Caroline  
Polygram  
Virgin

THE REMIX ALBUM  
GROOVE CO  
TIM SIMONS  
STEVE OSBO  
COCO & THE  
BAM SHEEPMAN W/

MULTIPLY  
WEA  
FEVERPITCH  
HI-LIFE  
BROTHERS  
NONE  
1ST AVENUE/EMI  
POLYDOR  
IPG  
LAFACE  
SONS BRANCHES  
ARISTA  
RCA  
KNUCCHI  
Geffen  
Dreyfus/Epic  
Cosillion  
Eternal  
Big Life  
Undiscovered/Universal  
Paka  
All Around The World  
React  
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VC Recordings  
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23rd Precinct  
Arista  
One Little Indian  
Dis Or Die/Pachira  
Sleppin' Out  
MJ/Epic  
EMI  
Champion

24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
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**the a&r studio booker...**

Nina Sebastiane-Block, A&R co-ordinator for London/Tr, regularly books studio time for dance acts including Brand New Heavies, Orbital, CJ Bolland, Goldie, Alex Party, Stretch & Vern and Sall Tank.



Her main criteria are a reasonable price-range - by which she means less than £500 a day - a basic computer set-up running a programme such as Cubase, a selection of outboard equipment including keyboards and a few effects, decent monitors and a good mixing desk.

Studios which meet her criteria include The Shop at Orinoco, Berwick Street, Innovation, Big Top, Roundhouse, Beatfarm, Inlimate, Milo, Swanyard, Eden and Mark Angelo.

"Many studios can spend a lot of money being equipped to the nines but there will always be someone who doesn't need all that gear and will bring their own," says Sebastiane-Block. "The nature of recording now is that everybody has their own basic set-up. What they don't necessarily have is the facility to have a vocal booth or an overhead set-up in their back room, so they need to go somewhere that is set up for dance, has a few effects and a proper desk that they can mix through."

Sebastiane-Block estimates about 90% of dance projects she is involved with start life in a home set-up. "A lot of dance-based stuff is done in sections," she says. "Often the fundamental programming will be done at home, then we'll take it into a studio to fine tune it, overduff it if necessary and mix it on a decent desk, to get it sonically right."

Despite the rise of dance acts with home studios, Sebastiane-Block is adamant the rise of dance music has created more work for commercial facilities. "At the moment there's plenty of work to go around. In fact many studios seem to be fully booked right now, I'm having to run around more to book time."

**xtra**

**from bedroom to (key) board room**

**fears that bedroom producers would spell the end of traditional studios have been unfounded, says caroline moss. instead the dance scene has opened up a whole new market for recording studios**

**O**n the immediate effect of the rapid rise in the creation and consumption of dance music was a breakdown in the old studio order, as tracks were churned out in spare bedrooms on newly-affordable samplers and midi equipment. This technological revolution coincided with the late Eighties recession which saw many established studios go to the wall as record companies cut their recording budgets.

"The advent of the bedroom studio was the downfall of a lot of old-school studios and at the same time perfect for the dance world as kids got hold of samplers and little desks," says Seamus Morley at Rollover Studios, famed for its work with bands like Letticed, Dreadzone and System 7.

David Yorath, owner of Surrey Sound Studios, admits to sharing the studio world's initial concern as one-off dance hits recorded in budget studios began to dominate the charts. But now he thinks differently. "The whole genre has been built up by people with their heads in computers. Why should they have to do that in a

commercial studio? It is work we never had in the first place," says Yorath.

This relaxed attitude can be attributed to the fact that dance music has undoubtedly fuelled growth in the recording market by inspiring established artists, creating a demand for remix work and bringing business to mid-range studios, as dance artists come of age and move into higher budget album productions.

Many studios have kept abreast of these developments by adding a programming room, investing in computers, samplers, midi equipment and a wide selection of effects. Surrey Sound is currently recording an album for Depêche Mode's Alan Wilder. Yorath says, "He is

**the remixer...**

Aston Harvey is one half of two remix teams. Uno Clio - who have worked for such artists as Michael Jackson, Luther Vandross, Mary J Blige, Brownstone and the Nightcrawlers - and Soul Brothers - responsible for Strike and Technorotic reworkings, as well as a hot new remix of Cathy Brown and Armand Van Helden's 'Turn Me On'.

Unlike many remixers, Harvey doesn't have his own studio but hires commercial facilities. Where he

works is largely determined by budget constraints. "I'm getting more than £5,000 for a remix, then I've got a lot more to spend on a studio," he says.

Pre-production tends to be done in a smaller studio. "I'll usually do a couple of days programming in a smaller studio to keep the budget down, before moving into a larger studio," he says.

When working as Uno Clio, which remixes more mainstream artists, Harvey uses bigger studios such as Roundhouse, Swanyard and Wesssex.

"The sound at Roundhouse is par-

ticularly good, very clean cut," he says. But for more underground acts a rarer sound is often required, and Harvey will use a smaller studio like Camden Lock or Fresh, which also suits the budget for such projects.

Studio size is another consideration. "I use a smaller room, or even if it is large it has got to be compact," says Harvey. "The sound tends to be better, a bit more vibey. If you're working in a big room there is just too much space."

Harvey favours a studio with equipment which can produce a wide range of sounds, but says that basic outboard equipment, including a few

good effects and compressors, usually suffices. Desk-wise, he is currently doing a lot of work on Fresh Studio's Soundtraxx Software, but for bigger budget productions he often uses an SSL.

Working on at least three remix projects a month, taking around three days each, Harvey is unusual in not having his own studio.

"People can't believe I haven't set up my own facility," he says. "It is really down to budget. I want to wait until I can afford to buy everything I need at once. But I am aiming to have my own studio by the end of the year."

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## the artists...

K Klass spent last summer getting a nuclear bunker in Wrexham, North Wales. The former Royal Observation Corps HQ is now a recording studio complete with Soundcraft Jade 348 channel in-line console, a Dynaudia M3 monitoring system and all the effects K Klass need for third party remixing and production projects, as well as work on their latest album for Deconstruction. The building's large, concrete-walled rooms have ample space for live work and other facilities, including a pre-production suite.

K Klass member Andy Williams explains the decision to go it alone. "We'd always had a small production room - just a desk and a sampler. This was originally in my house, then we rented a small

unit which was our studio for about five years. We built the new studio because when you're doing a lot of mid-work it can be really time-consuming as you tend to keep altering things. Also, if we had to do live vocals, percussion, brass or bass, we had to rent studio time. If you look at what you spend on renting a studio over a year, you can buy a reasonable recording set-up because the prices of desks, effects, processors and all other equipment have fallen while the quality has increased."



having remixes done and it has definitely got dance overtones although it's not an out-and-out dancefloor album."

Studios like Rollover and Strongroom (see breakout) offer well-equipped facilities for the artists, many of which they have grown up alongside. "You're never going to get the sort of sound you get at Rollover at home," says Morley. "Someone like Leftfield is creating a polished, big production sound for a large market."

The top end of the studio market hasn't witnessed as much change. They continue to pull in the big names, although the fare is increasingly dance flavoured. "We opened a programming suite three years ago which was originally intended as a songwriting suite but has become more and more equipped with the dance scene in mind," says Siobhan Paine, studio manager at Olympic, where long-time client Eric Clapton has just recorded an ambient album.

Sarm Studios has hosted dance projects since the late Eighties with remixers such as CJ Mackintosh and Dave Dorrell. Lola Weidner, studio manager of Sarm East and West says most dance clients end up in the lower-priced Sarm East, but Sarm West still gets booked for bigger remix projects by

teams such as Masters At Work, and Oakenfold & Osborne, when budgets allow. Artists such as George Michael and Pet Shop Boys - Sarm clients for many years - are also now making records aimed at the dance charts.

Weidner denies equipping the studio with dance in mind. "We buy good gear which everyone can use and we have trained our engineers to be the best, so they can work on everything."

The other end of the studio spectrum is also booming. Budget studios such as those which have sprung up in west London warehouses, are in demand as the next port of call for projects started at home.

Fresh Studios at the Grand Union Centre in Kensal Green is one such studio.

"We've got a small programming suite to allow people to start a project from scratch or bring in what they've done at home on a disc so we can convert it on to a DAT," says Dave Morgan, who originally started the studio in his spare bedroom, to feed the Fresh dance label.

Despite initial worries that project dance studios would sound the death-knell for many commercial facilities, it appears the opposite is the case. Dance music in the Nineties has shaken up the music industry and demanded increasing versatility in the way pop music is recorded, remixed, performed and listened to. It is undoubtedly one of the main reasons why the UK recording industry is currently enjoying a renaissance.

## the studio...

East London's Strongroom Studios has been connected with dance music since the late Eighties, initially because it was one of the first to offer mid-facilities. "Between 1985 and 1986, if you didn't have a two inch tape machine or a band you could make music with, there was a lack of studios you could work in," says MD Rob Buckler.

A key turning point for Strongroom was when Bealmasters, one of the earliest remix teams, rented one of the studio's three rooms on a long-term basis, an arrangement which is still in



place. This led to a demand from DJs, remixers and dance acts for programming suites. Today, Strongroom leases nine units to clients including Orbital, Pascal Gabriel, Jon Coxon, Phil Harding and Ian Currow - all of whom never their leases annually.

At the same time, Strongroom has continued upgrading its main studios, progressing from two Amek-equipped studios to Neve, Euphonix and SSL facilities. As all the programming suites are rented out permanently, a new one has been built for short-term hires. A CD mastering and digital edit suite is also due to open later this year.

Although Strongroom has moved upmarket, Buckler is keen to stress its on-going connection with the grassroots. "Of course this progression is good, but we got up there by working with underground acts, so now we've built smaller rooms," he says.

# FRESH STUDIOS

## STUDIO 1



## STUDIO 2



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11	25	MOTHER NATURE CALLS	Polydor
12	26	BEAUTIFUL FREAK CELLS	Dreamworks
13	27	ODELAY	Beck
14	28	TRAGIC KINGDOM	No Doubt
15	29	DIG YOUR OWN HOLE	The Chemical Brothers
16	30	ALISHA RULES THE WORLD	Alisha's Attic
17	31	POP U2	Island
18	32	FALLING INTO YOU	Celine Dion
19	33	BLUR	Blur
20	34	LISA STANSFIELD	Lisa Stansfield
21	35	10 Wet	Wet
22	36	EXTRA VIRGIN	Olive
23	37	SHARE MY WORLD	Mary J Blige
24	38	JAGGED LITTLE PILL	Alanis Morissette
25	39	PLACEBO	Placebo
26	40	(WHAT'S THE STORY) MORNING GLORY?	Oasis

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 ULRKRN MIX)

# TOP TWENTY COMPILATIONS

**1 SMASH HITS - SUMMER 97**  
 (Various)

**2 BIG MIX 97**  
 Various/Various

**3 SPICE GIRLS PRESENT THE BEST GIRL POWER ALBUM 87**  
 Republic

**4 WHAT A FEELING!**  
 Columbia

**5 NOW THAT'S WHAT I CALL MUSIC! 36**  
 BMG/A&M/Warner

**6 CLUB CLASSICS - VOLUME 3**  
 Various

**7 CHARTBUSTERS**  
 Bala/Dunoon

**8 NEW HITS 1997**  
 Various/Various/Various/Various

**9 DANCE ZONE - LEVEL 9**  
 Polygram TV

**10 CLUB CUTS 97**  
 Yaka

**11 ROMEO + JULIET (OST)**  
 Warner/Banipic

**12 D BAMPALOOE GROOVE DANCE PARTY 5 & 6**  
 Mercury/Mag

**13 IN THE MIX 97 - 2**  
 Virgin/EMI

**14 SUMMER GROOVE**  
 Various/EMI

**15 TRACKSPOTTING**  
 Polygram TV

**16 SOUL SURVIVORS**  
 Various

**17 MURDERPHENIA**  
 Soul Brother

**18 BOYS**  
 Sony/EMI

**19 DUTYCALLERS 2**  
 Polygram TV

**20 ELECTRONICA (FULL-ON BIG BEATS)**  
 Virgin/EMI

17	24	TRAVI	Epic
18	25	GOOD GOD	Korn
19	26	ALWAYS ON MY MIND	Elvis Presley
20	27	THE LOVE SONGS EP	Daniel O'Donnell
21	28	BODYSHAKIN' 91	Ginger/Virgin
22	29	I'M A MAN NOT A BOY	North And South
23	30	SWEET LIPS	Monaco
24	31	BEAUTIFUL DREAM	World Party
25	32	SUSAN'S HOUSE	Eels
26	33	ASHES TO ASHES	Faith No More
27	34	LOVE IS THE LAW	Seahorses
28	35	SPIRIT	Sounds of Blackness featuring Craig Mack
29	36	ANY WAY YOU LOOK	Northern Upbeat
30	37	LOVE WON'T WAIT	Gary Barlow
31	38	BATHTIME	Tindersticks
32	39	KATE	Ben Folds Five
33	40	MAMA-WHO DO YOU THINK YOU ARE	Spice Girls

# BIM SHERMAN

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# INTERNATIONAL FOCUS

## US CHARTWATCH

The Mack returns in style as the Brits take their biggest share of the *Billboard* Hot 100 top three in almost four years.

**Mack Morrison** defies the odds after slipping a place a week ago to climb to a new peak of two with *Return Of The Mack* as Say You'll Be There by **Spice Girls** holds at three after three weeks on the chart.

Holding them both back is Hanson's *MMMBop*, which is number one for a third consecutive week. Stateside, The success of Morrison and the Spice Girls means the UK has two singles inside the top three for the first time since August 1953 when UB40's *I Can't Help* Falling In Love With You was at number one and The Proclaimers' *I'm Gonna Be (5000 Miles)* was at three.

The last time the UK held the top two spots was in September 1997 with George Michael's *Praying For Time* at one and Max Priest's *Close To You* at two, while the last UK top three monopoly was in May 1982. Bizarrely, none of the three records occupying those three spots — George Michael's *One More Try*, Johnny Hates Jazz's *Shattered Dreams* and Samantha Fox's *Naughty Girls Need Love Too* — managed the make the top three back home.

You almost have to go as far back to find the last time the **Bea Gees** had a Top 40 hit in America. The record in question was *One*, a number seven hit in 1983, but that all changes this week as *Alone* becomes the highest new entry of the week with a number 34 debut. It is now up to six in the *Savin* adult contemporary chart.

**Depeche Mode** continue moving up with its *No Good*,



climbing from 40 to 38. **Sneaker Pimps** climb seven notches to 72 with *6 Underground* and the **Brand New Heavies** move up three to 88 with *Some Times*. The rest of the UK and UK-signed representation is made up of **White Town** (24-23), **Spice Girls** (*Wannabe*, 25-28), **UZ** (29-31), **Gina G** (39-39), **Erasure** (55-54), **Paul McCartney** (64-68) and **Faithless** (72-73).

And coming up on the outside are **World Party**, whose *It's Time* is building nicely on A/C radio, according to *Gavin*, which names **Del Amitri**'s return single *Not Where It's At* as one of its top 10s. Look out, too, for **Supersmash's** *You Win, I Lose*, **For Once In Our Lives** by **Paul Carrack** and **Swing Out Sister** with *Somewhere in the World*. Over the past fortnight, Michael Jackson has been the man standing in the way of the Spice Girls' complete domination of the UK and US album charts. It was his *Blood On The Dance Floor* album which ended Spice's reign at the top of the UK chart at the same time the quintet's album climbed to one in America. But in the US Jackson can make no such three, as *Spice* holds at number one for a third consecutive week.

Paul Williams

## UK WORLD HITS

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

### AUSTRALIA

- 1 **YOUR WOMAN** *White Town* Crystalis
- 2 **12 INCOME!** *Spice Girls* Virgin
- 3 **SONG 2** *Blur* Parlophone
- 4 **BREATHE** *Pradley* XL
- 5 **WHAT YOU WANT** *Texas* Mercury

### ITALY

- 1 **YOUR WOMAN** *White Town* Crystalis
- 2 **IT'S NO GOOD** *Depeche Mode* Mute
- 3 **OUT OF MY MIND** *Dave Navar* Virgin
- 4 **ALRIGHT** *Del Amitri* Sony SE
- 5 **REMEMBER ME** *The Blue Boy* Energy

### NETHERLANDS

- 1 **MANNA** *Spice Girls* Virgin
- 2 **HONIGS** *Skunk Anansie* Virgin
- 3 **TIME TO SAY GOODBYE** *Sarah Brightman/Booker* East West
- 4 **READY TO GO** *Republica* BMG
- 5 **ALONE** *Bea Gees* Polydor

### GERMANY

- 1 **MANNA/NO DO YOU THINK YOU ARE** *Spice Girls* Virgin
- 2 **TIME TO SAY GOODBYE** *Sarah Brightman/Booker* East West
- 3 **ALONE** *Bea Gees* Polydor
- 4 **HONIGS** *Skunk Anansie* Virgin
- 5 **REMEMBER ME** *The Blue Boy* Jive

### SWEDEN

- 1 **MANNA/NO DO YOU THINK YOU ARE** *Spice Girls* Virgin
- 2 **AM I TALKIN' 'BOUT** *Aglio Furosy* Columbia
- 3 **IT'S NO GOOD** *Depeche Mode* Mute
- 4 **REMEMBER ME** *The Blue Boy* Merg
- 5 **SONG 2** *Blur* Parlophone

### FRANCE

- 1 **ALONE** *Bea Gees* Polydor
- 2 **YOUR WOMAN** *White Town* Crystalis
- 3 **REMEMBER ME** *The Blue Boy* Maccotta
- 4 **212** *212* Virgin
- 5 **HONIGS** *Skunk Anansie* Virgin

## ARTIST PROFILE: ALISHA'S ATTIC

Musical groundbreakers surely don't come in more unlikely guises than that of Seventies and Eighties sisterly combo The Nolans.

But when the family act pulled off the almost impossible and topped the homegrown-dominated Japanese chart in 1981 with *I'm In The Mood For Dancing*, they may well have started what is a seemingly unstoppable love affair between Japan and female British pop.

Shampoo's success in the UK was far outstripped in Japan where they became huge megastars, while the Spice Girls also enjoyed their first taste of success in Japan. And of the female-fronted *Swing Out Sister* had a massive hit there last summer with *Now You're Not Here*, despite their UK success drying up.

Now up to that growing list Alisha's Attic who have clocked up 100,000 Japanese sales of their first album *Alisha Rules The World*.

"That success always seemed a strong possibility," says Mercury senior international marketing manager Stan Thomas. "We just felt when we heard the record they were perfect for Japan," he says.

The sisters undertook an early mid-east-gate promotional trip to Japan three months before the album was released. It was followed in early March by a second trip which took in radio and TV appearances.

"They are their best marketing tool," says Thomas. "Everywhere they go, the media loves them. They are just great fun."

Their Japanese success has spread to the likes of Indonesia,



Singapore and Hong Kong, while I Am I Feel has already been a top 15 hit in Australia. The follow-up, *Alisha Rules The World*, has just entered the Australian Top 40, adding to previous success already enjoyed in continental Europe.

But the territory about to get the Alisha treatment is America. The duo will be paying a visit to the US next month, playing the Lifford Fair Tour, joining an all-female bill including *Nerthys*, *Cherry* and *Suzanne Vega*.

I Am I Feel went to Top 40 radio there on May 19; the album has just been released to retail and the single is set to follow shortly.

The then pair will be breaking from their US trip for a week to go to Brazil where interest is reportedly picking up. Thomas says, "The way they've been around the world will look most artists, but they've been winning players. They're amazing." Paul Williams

## TRACKWATCH: ALISHA'S ATTIC

- 100,000 Japanese album sales
- Album has been Top 40 hit in Australia, Denmark, Iceland and Israel
- Set to play major US festival in July

## THE PEPSI CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	11 MIMMOP <i>Alone</i> (Mercury)		21	TO AMO <i>Die 6</i> (Eternal)	
2	1 I WANNA BE THE ONLY ONE <i>David Byrne/Bea Gees</i> (Sire)		22	30 DON'T LEAVE ME WAITING (Interscope)	
3	3 PARANOIA ANDROID <i>Radiohead</i> (Parlophone)		23	12 LOVE WENT AWAY <i>Boy 2 Boy</i> (Mercury)	
4	2 TIME TO SAY GOODBYE <i>Sarah Brightman/Booker</i> (East West)		24	11 PLEASE DON'T GO <i>My Money</i> (Arista)	
5	4 CLOSER THAN CLOSER <i>Rose Goldens</i> (Big Beat)		25	18 DROP DEAD GORGEOUS <i>Republica</i> (Destruction)	
6	5 YOU'RE NOT ALONE <i>Bea Gees</i> (Jive)		26	14 SUSAN'S HOUSE <i>Die</i> (Destruction)	
7	5 I'LL BE THERE FOR YOU <i>Alone</i> (Eternal)		27	8 LOVE SHINE A LIGHT <i>Kate And The Waves</i> (Eternal)	
8	6 LOVEFOOL <i>Cardigans</i> (Destruction)		28	18 OLD BEFORE I DIE <i>Blair Williams</i> (Chrysalis)	
9	3 SIX UNDERGROUND <i>Smash Bros</i> (Capitol)		29	20 DON'T SPEAK <i>Die</i> (Mercury)	
10	6 HALFWAY DREAMING <i>Die</i> (Mercury)		30	3 LOVE IS THE LAW <i>Bea Gees</i> (Mercury)	
11	7 YOU MIGHT NEED SOMEBODY <i>Die</i> (Mercury)		31	21 MIDNIGHT IN CHELSEA <i>Die</i> (Mercury)	
12	19 I BELIEVE I CAN FLY <i>Katy</i> (Jive)		32	32 STRANGE <i>Warren</i> (Mercury)	
13	12 STAR PEOPLE <i>George Michael</i> (Virgin)		33	34 SOMETHING ABOUT YOU <i>Die</i> (Mercury)	
14	12 HALL D <i>Die</i> (Mercury)		34	27 STARRING AT THE SUN <i>Die</i> (Mercury)	
15	9 WONDERFUL TONIGHT <i>Die</i> (Mercury)		35	36 LOVE IS ALL WE NEED <i>Wendy J. Boyd</i> (Mercury)	
16	11 I DON'T WANT TO BE A DRAGON <i>Die</i> (Mercury)		36	35 SMOKIN' ME OUT <i>Die</i> (Mercury)	
17	18 BELLISSIMA <i>Die</i> (Mercury)		37	37 MANNA/NO DO YOU THINK YOU ARE <i>Spice Girls</i> (Virgin)	
18	17 SWEET LIPS <i>Die</i> (Mercury)		38	38 FREE <i>Die</i> (Mercury)	
19	14 YOU SHOWED ME <i>Die</i> (Mercury)		39	35 MILES TO EMPTINESS <i>Die</i> (Mercury)	
20	18 ALRIGHT <i>Die</i> (Mercury)		40	38 I HAVE PEACE <i>Die</i> (Mercury)	

## VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 DO IT YOURSELF <i>Die</i> (Mercury)		21	1 PLACERO <i>Die</i> (Mercury)	
2	2 REPUBLICA <i>Die</i> (Mercury)		22	2 JAGGED LITTLE PILL <i>Die</i> (Mercury)	
3	1 PLUMMING PIE <i>Die</i> (Mercury)		23	25 (WHAT'S THE STORY) MORNING GLORY <i>Die</i> (Mercury)	
4	3 WHITE ON BLONDE <i>Die</i> (Mercury)		24	21 FIRST BAND ON THE BLOCK <i>Die</i> (Mercury)	
5	5 TRAVELLING WITHOUT MOVING <i>Die</i> (Mercury)		25	15 DIZZY HEIGHTS <i>Die</i> (Mercury)	
6	6 OLDER <i>Die</i> (Mercury)		26	17 ANDROMEDA HEIGHTS <i>Die</i> (Mercury)	
7	7 OCEAN DRIVE <i>Die</i> (Mercury)		27	18 THE ULTIMATE COLLECTION <i>Die</i> (Mercury)	
8	8 DIRECTION REACTION CREATION <i>Die</i> (Mercury)		28	32 ULTRA <i>Die</i> (Mercury)	
9	4 THE COLOUR AND THE SHAPE <i>Die</i> (Mercury)		29	33 GLOW <i>Die</i> (Mercury)	
10	10 TELLIN' STORIES <i>Die</i> (Mercury)		30	40 SPIDERS <i>Die</i> (Mercury)	
11	9 EVERYTHING MUST GO <i>Die</i> (Mercury)		31	31 SHERYL CRUMP <i>Die</i> (Mercury)	
12	10 STOSH <i>Die</i> (Mercury)		32	31 ATTACK OF THE GREY LANTERN <i>Die</i> (Mercury)	
13	13 BLUE IS THE COLOUR <i>Die</i> (Mercury)		33	34 IT DOESN'T MATTER ANYMORE <i>Die</i> (Mercury)	
14	11 IN IF FOR THE MONEY <i>Die</i> (Mercury)		34	32 COMING UP <i>Die</i> (Mercury)	
15	15 ODELET <i>Die</i> (Mercury)		35	35 RECOVERING DREAM - THE VERY BEST OF <i>Die</i> (Mercury)	
16	16 BEAUTIFUL FREAK <i>Die</i> (Mercury)		36	36 K <i>Die</i> (Mercury)	
17	17 MOTHER NATURE CALLS <i>Die</i> (Mercury)		37	37 THE BENDS <i>Die</i> (Mercury)	
18	18 POP <i>Die</i> (Mercury)		38	38 SUNSETS ON EMPIRE <i>Die</i> (Mercury)	
19	19 BLUR <i>Die</i> (Mercury)		39	39 PURE <i>Die</i> (Mercury)	
20	20 ALISHA RULES THE WORLD <i>Alisha's Attic</i> (Mercury)		40	40 GREATEST HITS <i>Die</i> (Mercury)	

# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	I WANNA BE THE ONLY ONE	Eternal featuring BoBe Winans	EMI	CD.DDEM 472 (E)
2	2	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	CD.WEA 097021 (W)
3	4	WONDERFUL TONIGHT	Damage	Big Life	CD.BLIFA 134 (BL)
4	6	I BELIEVE I CAN FLY	R Kelly	Jive	JIVE 419 (J)
5	5	I DON'T WANT TO	Toni Braxton	LaFace	CD.321468612 (BMG)
6	7	DON'T LEAVE ME	Blackstreet	INT	95204 (I)
7	3	SMOKIN' ME OUT	Warren G featuring Ron Isley	Def Jam	5744431 (F)
8	NEW	HOPELESS	Dionne Farris	Columbia	CD 8645162 (SM)
9	10	5 MILES TO EMPTY	Brownstone	MJJ/Epic	CD.8640362 (SM)
10	8	TELL ME DO U WANNA	Ginuwine	Epic	CD.8645272 (SM)
11	12	LOVE IS ALL WE NEED	Mary J Blige	Uptown/MCA	CD.MCSTD 49305 (BMG)
12	9	IF YOUR GIRL ONLY KNEW I'M IN A MILLION	Aaliyah	Atlantic	A 56107 (W)
13	13	ASCENSION DON'T EVER WONDER	Maxwell	Columbia	CD.8693932 (SM)
14	15	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic	CD.8644925 (SM)
15	14	ALRIGHT	Jamiroquai	Sony	SZ 6642356 (SM)
16	11	FOR YOU I WILL	Monica	Atlantic	A 54317 (W)
17	16	IN MY BED	Dru Hill	Fourth & Broadway	CD.BRCD 353 (F)
18	17	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	7432146411 (BMG)
19	18	AIN'T NO PLAYA	Jay-Z featuring Foxy Brown	Northwestside	7432147481 (BMG)
20	20	REMEMBER ME	The Bluebelly	Pharm 12PHARM 1	(TRC/BMG)
21	21	CAN WE	SWV	Jive	JIVE 423 (J)
22	19	SUGAR HONEY ICE TEA	Goodie4mat	Wild Card/Polydor	3726313 (F)
23	23	SOMETIMES	The Brand New Heavies	Def	CD.BNHCD 8 (F)
24	24	WANTED DEAD OR ALIVE	2 Pac and Snoop Doggy Dogg	Def Jam	5744051 (F)
25	25	VAPORS	Snoop Doggy Dogg	Interscope	INT 95530 (BMG)
26	20	ME OR THE PAPES	Jeru The Damaja	Int	FX 302 (F)
27	27	REQUEST LINE	Zhané	Motown	CD.8604952 (F)
28	ON & ON	Erykah Badu	Universal	UNT 56117 (BMG)	
29	28	SENSATIONAL	Michelle Gayle	1st Avenue/RCA	CD.74321413392 (BMG)
30	32	TO LIVE & DIE IN LA	Makavave	Interscope	INT 95529 (BMG)
31	30	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS One	Jive	JIVE 411 (J)
32	31	HIT 'EM HIGH (THE MONSTARS' ANTHEM)	B Real/Busta Rhymes/Carle/L Cool/J Method Man	Arista	A 5817 (W)
33	NEW	G.H.E.T.O.U.T.	Changing Faces	Big Beat	East West 1
34	33	NOBODY	Keith Sweat featuring Athens Cage	Elektra	EKR 2207 (F)
35	NEW	LIFE	Luciano	Island	Jamaica USA 2017 (F)
36	35	RUMBLE IN THE JUNGLE	Fugees	Mercury	5740391 (F)
37	38	CAN'T NOBODY HOLD ME DOWN	Puff Daddy featuring Blackstreet	Def Jam	12DFJ 32 (F)
38	NEW	GET ME HOME	Foxy Brown featuring Blackstreet	Def Jam	12DFJ 32 (F)
39	37	LET'S GET DOWN	Tony Toni Tone featuring DJ Quik	Mercury	MERX 485 (F)
40	NEW	AIN'T NOBODY	LJ Cool J	Geffen	GFST 2195 (BMG)

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# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	2	CLOSER WITH CLOSE	Rosie Gaines	Big Beat	12BBANG 1 (TRC/BMG)
2	NEW	GO WITH THE FLOW	Loop Da Loop	Manifesto	FESK 24 (F)
3	3	FLY LIFE	Basement Jaxx	Multiply 12MULTY 21 (TRC/BMG)	
4	1	RIPGROOVE	Double 99	Satelite	7432149374 (BMG)
5	NEW	ARMED AND EXTREMELY DANGEROUS	First Choice	Minimal	MNR 17 (F)
6	NEW	WOKE UP THIS MORNING	Alabama 3/Street Angels/Dor	Elemental	ELM 417 (RPM/ISD)
7	NEW	ENTA DA DRAGON	DJ Red	Trouble On Vinyl	TDV12027 (SRD)
8	NEW	REFLECT	Three 'n One	Int	FX 301 (F)
9	NEW	15 STEPS EP	Monkey Mafia	Heavenly	HWN 6712 (SMV/F)
10	NEW	SIX UNDERGROUND	Sneaker Pimps	Clean Up	CUP 336 (V)
11	NEW	SOMETHING ABOUT YOU	New Edition	MCA	MCST 4802 (BMG)
12	NEW	SPIRIT	Saxons D/Backstreet/Original Mack	Perspectives	MB1 30221 (F)
13	10	THE PROPHET	CJ Holland	Int	FX 300 (F)
14	NEW	WATCHA GONNA DO/WARM IT UP	Joy For Life	Stress	12STRX 70 (P)
15	NEW	LOOPS & TINGS	Jams	Top Banana	TOP 58 (RPM/ISD)
16	8	MAKE THE WORLD GO ROUND	Sandy B	Champion	CHAMP12 327 (SRD)
17	13	AIN'T NO PLAYA	Jay-Z featuring Foxy Brown	Northwestside	7432147481 (BMG)
18	7	ME OR THE PAPES	Jeru The Damaja	Int	FX 302 (F)
19	4	MUTATION/GENETIX	Shannon & Andy C	Ram	RAMM 18 (SRD)
20	NEW	THE BLEND	Herbalist/featuring What What	Ninja Tunz	NTZ 154R (V)
21	15	SHINE	The Space Brothers	Manifesto	FESK 23 (F)
22	9	THE SHADOW	Dem & Rob & Colbie	Moving Shadow	SHAD0W 100R1 (SRD)
23	5	TWIN TOWN KARAOKE	Orni Trio	Moving Shadow	SHAD0W 106 (SRD)
24	NEW	FOREVER & A DAY	Sunday Club	Stress	12STRX 66 (P)
25	24	THA WILD STYLE	DJ Supreme	Distinctive	DISNT 29 (F)
26	19	ABSDUR	Fuke	Virgin	VRT 126 (E)
27	NEW	MY FRIEND	Pressure Drop	Higher Ground	HAND 4072 (SMV)
28	16	I LOVE YOU...STOP!	Red 5	Multiply	12MULTY 29 (TRC/BMG)
29	11	I HAVE PEACE	Strike	Fresh	FRESH 58 (DMV/SM)
30	8	ARGENTINA	Jeremy Healy & Amos	Positive	12TV 74 (E)

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	V CLASSIC	Various	V Recordings	VELP 01/VENT 01 (SRD)
2	NEW	CLUB CLASSICS - VOLUME 3	Various	Fania/Car	-PHCC 3MC (SMV/SM)
3	1	STILL CLIMBING	Brownstone	MJJ/Epic	4853881/4853884 (SM)
4	NEW	RAW DELUXE	Jungle Brothers	Cap Star	GEE 100029 (GEE 100029 (F))
5	2	I GOT NEXT	KRS One	Jive	HP 179 (J)
6	NEW	RUMPLING LOVE GROOVE DANCE PARTY 5&6	Various	Metropole Music	-G.M.C. 3 (DMV/SM)
7	NEW	THE SECRET TAPES OF DOCTOR EICH	Paperclip People	Open	OPENML 0051 (V)
8	3	SHARE MY WORLD	Mary J Blige	MCA	-MCC 11619 (BMG)
9	NEW	SATURDAY NIGHT	Zhané	Motown	-5205884 (F)
10	8	BENTLEY RHYTHM ACE	Bentley Rhythm Ace	Sant	BRASSIC 5L/F (DMV/V)

SPECIALIST CHARTS

7 JUNE 1997

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# VIDEO

This	Last	Artist/Title	Label/Cat No	15	16	17	18	19	20
1	1	<b>SPEX GIRLS</b> <i>Spice - The Official Video - Volume 1</i>	Virgin VDC284	15	16	<b>CROWDED HOUSE</b> <i>Frowled To The World</i>	17	18	<b>WOLFPACKERS</b> <i>Emmerance</i>
2	2	<b>MICHAEL JACKSON</b> <i>History On Film - Volume II</i>	VMV 03362	17	15	<b>WOLFPACKERS</b> <i>Emmerance</i>	19	18	<b>KORN</b> <i>Who Thru Now?</i>
3	3	<b>ORIGINA CAST</b> <i>Beauty - The Buddy Holly Story</i>	VDI V3556	19	20	<b>QASIS</b> <i>Love By The Sea</i>	20	20	<b>TRIA TUNERS</b> <i>Triad's Dream Tour</i>
4	4	<b>MICHAEL EATLE</b> <i>Leaf of The Grass</i>	WV 03023	21	23	<b>TRIA TUNERS</b> <i>Triad's Dream Tour</i>	21	22	<b>ROB &amp; JEROME</b> <i>Johny Again</i>
5	5	<b>PETER ANDER</b> <i>Natural - The Video</i>	Madroom VCD25	22	25	<b>ROB &amp; JEROME</b> <i>Johny Again</i>	22	25	<b>PINK ROSES</b> <i>Live At Pompeii</i>
6	6	<b>LIVE CAST</b> <i>Recording Live Misrables In Concert</i>	VOLV 03943	23	21	<b>PINK ROSES</b> <i>Live At Pompeii</i>	23	21	<b>THE MONKES</b> <i>Volume 3</i>
7	11	<b>BOYZONE</b> <i>Live At Wembley</i>	VOLV 02954	24	21	<b>THE MONKES</b> <i>Volume 3</i>	24	21	<b>NIKYANA</b> <i>Teen Spirit</i>
8	9	<b>BILL WHELAN</b> <i>Riverdance - The Show</i>	VOLV 02954	25	21	<b>THE MONKES</b> <i>Volume 3</i>	25	21	<b>THE PRODIGY</b> <i>Electronic Pinks</i>
9	8	<b>CASIS</b> <i>There &amp; Then</i>	VMV 03022	26	22	<b>THE MONKES</b> <i>Volume 4</i>	26	22	<b>THE MONKES</b> <i>Volume 4</i>
10	7	<b>BILL WHELAN</b> <i>Riverdance - The New Show</i>	VOLV 02955	26	20	<b>THE MONKES</b> <i>Volume 4</i>	27	22	<b>VARIOUS ARTISTS</b> <i>The Greatest Karaoke Video... Ever!</i>
11	10	<b>MICHAEL BALL</b> <i>The Musicals - A New Show</i>	BMG Video 742142043	27	22	<b>VARIOUS ARTISTS</b> <i>The Greatest Karaoke Video... Ever!</i>	28	28	<b>HANK MARVIN</b> <i>Bank Pkay Live</i>
12	13	<b>BACKSTREET BOYS</b> <i>Backstreet Boys</i>	Jive J2020	28	28	<b>HANK MARVIN</b> <i>Bank Pkay Live</i>	29	28	<b>THE STONE ROSES</b> <i>The Complete</i>
13	10	<b>VARIOUS ARTISTS</b> <i>Boys</i>	SMV Columbia 20025	29	28	<b>THE STONE ROSES</b> <i>The Complete</i>	30	28	
14	14	<b>BOYZONE</b> <i>A Rock N' Roll Video</i>	SMV Epic 30027	30	28				
15	12	<b>MICHAEL JACKSON</b> <i>Video Greatest Hits - History</i>	SMV Epic 30027						

# MUSIC VIDEO

This	Last	Title	Label/Cat No
1	1	<b>THE X FILES - FILE B - TEMPUS FUGIT</b>	PolyGram Video 524103
2	2	<b>SPEX GIRLS</b> <i>Spice - The Official Video - Volume 1</i>	VMV 03362
3	2	<b>FRENDS - SERIES 1 - EPISODES 1-4</b>	Warner Home Video 521275
4	2	<b>THE RESCUERS</b>	Wall Disney 021142
5	5	<b>THE X FILES - SEASON TWO COLLECTORS' SET</b>	PolyGram Video 524103
6	5	<b>FRENDS - SERIES 1 - EPISODES 5-8</b>	Warner Home Video 521276
7	4	<b>THE RESCUERS DOWN UNDER</b>	Wall Disney 021142
8	6	<b>FRENDS - SERIES 1 - EPISODES 9-12</b>	Warner Home Video 521277
9	7	<b>MASTERS OF THE UNIVERSE: SEASON FOUR COLLECTION</b>	PolyGram Video 524103
10	10	<b>TRANSFORMERS</b>	PolyGram Video 524103
11	10	<b>QUADROPHENIA</b>	PolyGram Video 524103
12	8	<b>MICHAEL JACKSON</b> <i>History On Film - Volume 1</i>	SMV Epic 30022
13	13	<b>THE HUNCHBACK OF NOTRE DAME</b>	Wall Disney 021142
14	15	<b>THE SIMPSONS - THE DARK SECRETS OF FEAR VIDEO</b>	PolyGram Video 524103
15	14	<b>THE MANY ADVENTURES OF WINNIE THE POOH</b>	Wall Disney 021142

# INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	<b>WONDERFUL TONIGHT</b>	Demage	Big Life BLR04134 (P)
2	NEW	<b>FRANCLINETOP</b>	Orange	Nude NUD2001 (SMV/V)
3	2	<b>BRUISE PRISTINE</b>	Placibo	Elavator Music PLR00325 (V)
4	3	<b>I BELIEVE I CAN FLY</b>	R Kelly	Jive JIVE0411 (P)
5	NEW	<b>THE ANSWER TO WHY I HATE YOU</b>	Symposium	Infectious INFECT010 (RTM/Disc)
6	NEW	<b>MORE LIKE IN A TRAMPS VEST</b>	Starephonics	25 SPHID (SMV/V)
7	4	<b>HERMANN LOVES PAULINE</b>	Super Furry Animals	Creation CRESC0250 (SMV/V)
8	5	<b>DEEPER</b>	Primal Scream	Furious CFUR02 (TUP)
9	6	<b>KOWALSKI</b>	Delirus	Creation CRESC0245 (SMV/V)
10	NEW	<b>ARE YOU THE ONE THAT I'VE...</b>	Nick Cave & The Bad Seeds	Mute COMUT206 (RTM/Disc)
11	7	<b>SPYBEAK!</b>	Propellerheads	Wall Of Sound WALL0202 (V)
12	11	<b>DOG ON WHEELS</b>	Beile & Sebastian	Jeepster JPRC0301 (SMV/V)
13	10	<b>SOUND OF EREN</b>	Casino	Work W00EXC0005 (P)
14	9	<b>THE BOY DONE GOOD</b>	Billy Bragg	Cooking Vinyl FRY0094 (V)
15	8	<b>CORNERSHOP</b>	Babybird	Echo ECHO033 (V)
16	NEW	<b>BORN SLUPPY</b>	Underworld	Junior Boys Own JBO 04 CD2 (RTM/Disc)
17	14	<b>THE WILD STYLE</b>	DJ Supreme	Creation CRESC0293 (RTM/Disc)
18	13	<b>STEP INTO MY WORLD</b>	Hurricane #1	Creation CRESC0293 (RTM/Disc)
19	15	<b>FORBIDDEN FRUIT</b>	Paul Van Dyk	Deviant DVT11ACOR (V)
20	12	<b>PURE</b>	3 Colours Red	Creation CRESC0265 (RTM/Disc)

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	<b>TELLIN' STORIES</b>	Charlatans	Beggars Banquet BB000159 (RTM/Disc)
2	4	<b>STOBEN</b>	Shunk Anansie	One Little TUP LP 850 (P)
3	7	<b>(WHAT'S THE STORY) MORNING...</b>	Oasis	Creation CREED 119 (SMV/V)
4	3	<b>ULTRA</b>	Dageba	Mute CDSTUM148 (RTM/Disc)
5	9	<b>FOREVER</b>	Big Life BLR0203 (P)	
6	11	<b>PLACIBO</b>	Placibo	Evolver Music GFDL0082 (V)
7	12	<b>SPACERS</b>	Space	Get OUTCD 1 (TUP)
8	2	<b>PURE</b>	3 Colours Red	Creation CREED0208 (SMV/V)
9	NEW	<b>SUNSETS ON EMPIRE</b>	Fish	Dick Bros DD01K250 (P)
10	6	<b>RAGSY ME</b>	Wantrades	Indolent DIE0008 (V)
11	10	<b>COMING UP</b>	Suede	Nude NUDE 61 (SMV/V)
12	5	<b>I GOT NEXT</b>	KRS-ONE	Jive JIVE 0119 (P)
13	15	<b>ACCIDENT OF BIRTH</b>	Bruce Dickinson	Raw Power RAWCD014 (P)
14	8	<b>BENTLEY RHYTHM ACE</b>	Bentley Rhythm Ace	Skint SKINR0350 (SMV/V)
15	NEW	<b>POLYTHEME</b>	Feeder	Echo ECHO125 (V)
16	13	<b>DEFINITE MAYBE</b>	Dasso	Creation CREED 189 (SMV/V)
17	13	<b>SPRINTER GROUP</b>	Peter Grant	Atlantic SARG0101 (P)
18	18	<b>PARANOID &amp; SUNBURNT</b>	Shunk Anansie	One Little TUP LP 850 (P)
19	20	<b>BECOMING X</b>	Sneaker Pimps	Clean Up CUP 0202 (V)
20	14	<b>THIS STRANGE ENGINE</b>	Merrilyn	Raw Power RAWCD0121 (P)

# CLASSICAL SPECIALIST

This	Covers	Title	Artist	Label (distributor)	11	12	13	14	15	16	17	18	19	20
1	3	<b>WINGS OF A DOVE</b>	Anthony Way	Decca 459452 (F)	11	11	<b>HEROES... (MUSIC OF BOWIE/END)</b>	Philip Glass	Point 8543887 (E)					
2	14	<b>BRILLIANTISSIMO</b>	Daniel Helfgot	RED SEAL (BMG)	12	43	<b>BRITTEN/SPRING SYMPHONY</b>	Monteverdi/Ch/PV/Gardner	Del 453433 (F)					
3	17	<b>SCLE &amp; AMORE - PUCCINI ARIA</b>	Kanawa/Lyon Opera Or/Nagano	Eratro 96307012 (W)	13	45	<b>(WHAT'S THE STORY) MORNING...</b>	LPO/Bob	Belart 4613462 (F)					
4	22	<b>TAVENYENYATI</b>	RED SEAL (BMG)	Eratro 96307012 (W)	14	48	<b>RACHMANINOFF/PIANO NO.3 &amp; 4</b>	De Larocha/LSO/Previn	Belart 4613462 (F)					
5	25	<b>ACNUS DEI</b>	RED SEAL (BMG)	Eratro 96307012 (W)	15	49	<b>WILLIAMS/SYMPHO 1,2,3,4,5,6,7 &amp; 8</b>	LPO/Bob	Belart 4613462 (F)					
6	24	<b>THE CLASSICAL ALBUM</b>	Vanessa-Mae	EMI Classics CD2 655265 (E)	16	-	<b>THE ULTIMATE LAST NIGHT PROMS</b>	Cooke/RPO/Bullock/Ross	Hyperion MANDY TRP 095 (TRM)					
7	32	<b>BEEHOVEN/SYMPHONY NO 1-8</b>	Zagreb Po/Edinger	Ameba/EMI (S)	17	-	<b>BIBERWILIN SONATAS</b>	Romanescu/Emsemble	Harmony Mendis HMX0267225 (HM)					
8	37	<b>VIVALDI/FOUR SEASONS</b>	Nigel Kennedy	EMI Classics CD4945072 (E)	18	-	<b>50TH ANNIVERSARY COMMEMORATION</b>	RPO/Stemann	NAXOS 8503855 (S)					
9	38	<b>BRITISH LIGHT MUSIC CLASSICS - 2</b>	London Orch/Corp	Hyperion CD06A968 (CR06BMG/A)	19	-	<b>FAURÉ/REQUIEM</b>	Oxford Camera/Summy	Triop TRP88 (TRM)					
10	39	<b>VIVALDI/NISI DOMINUS</b>	Chant d'English Concert/Pinnock/Archiv Produktion 453482 (F)	20	41				NAXOS 8503855 (S)					

# CLASSICAL CROSSOVER

This	Covers	Title	Artist	Label (distributor)	11	12	13	14	15	16	17	18	19	20
1	1	<b>DIES IRAE - THE ESSENTIAL CHORAL...</b>	Various Artists	Deutsche Grammophon 4570712 (F)	11	12	<b>HMV COLLECTION - AUTUMN SAMPLER</b>	Various Artists	HMV HMV682742 (E)					
2	2	<b>THE ENGLISH PATENT</b>	Original Soundtrack	Fantasy/Fox CD 5601 (P)	12	13	<b>HMV COLLECTION - WINTER SAMPLER</b>	Various Artists	HMV HMV682742 (E)					
3	3	<b>ADIEU MI - CANTATA MONDI</b>	Adrianus	Venture CD2 652 (E)	13	15	<b>CLASSIC HITS</b>	Various Artists	Eratro 06301642 (W)					
4	4	<b>SONGS OF SANCTUARY</b>	Adrianus	Venture CD2 652 (E)	14	16	<b>BRASSED OFF - OST</b>	Barrington Fielding	Virgin VTCD 42 (E)					
5	5	<b>PURE CLASSICAL MOODS - TRAN...</b>	Various Artists	EMI COM9661562 (E)	15	19	<b>DISCOVER THE CLASSICS</b>	Grimestone Colliery Band	RCA Victor 990268752 (BMG)					
6	6	<b>BRAVEHEART - OST</b>	LD/Hotner	Decca 4498252 (F)	16	20	<b>HER GREATEST HITS</b>	Various Artists	Classica FM 85600356 (CRG)					
7	7	<b>SHINE - OST</b>	David Hofmeister	Philips 454702 (F)	17	18	<b>THE PIANO - OST</b>	Enya/Glenne	RCA Victor 743247622 (BMG)					
8	8	<b>THE BEST OPERA ALBUM/WORLD...EVER!</b>	Various Artists	Virgin VTCD 100 (E)	18	25	<b>GLORIA!</b>	Michael Nyman	Venture CD05319 (E)					
9	10	<b>THE VOICE</b>	Luciano Pavarotti	Hallmark ECK382095 (F)	20	26	<b>GREATEST CLASSICAL MOVIE ALBUM</b>	Various Artists	Collins Classics 16923 (P)					
10	11	<b>100 POPULAR CLASSICS</b>	Various Artists	Castle Communications MBSC0517 (BMG)					Telstar TCD2880 (BMG)					

# ROCK

This	Last	Title	Artist	Label (distributor)
1	1	<b>THE COLOUR AND THE SHAPE</b>	Foo Fighters	Roswell COBET295 (E)
2	3	<b>STOODSH</b>	Shunk Anansie	One Little TUP LP 850 (P)
3	5	<b>TRAGIC KINGDOM</b>	No Doubt	Interscope HM 99093 (BMG)
4	6	<b>GLIW</b>	Ref	Sony SC 4849242 (SM)
5	2	<b>0141 432 4246</b>	G.L.I.N.	ALM 5407222 (F)
6	4	<b>ACCIDENT OF BIRTH</b>	Bruce Dickinson	Raw Power RAWCD014 (P)
7	10	<b>FASHION NUGGET</b>	Cake	Capricorn 5326702 (F)
8	8	<b>NINE LIVES</b>	Aerosmith	Columbia 4862026 (SM)
9	7	<b>FIRST RAYS OF THE NEW RISING...</b>	Jimi Hendrix	MCA MCD11599 (BMG)
10	9	<b>GARBAGE</b>	Garbage	Madroom D 31456 (RTM)

# BUDGET

This	Last	Title	Artist	Label (distributor)
1	6	<b>THE VERY BEST OF</b>	Don McLean	The Hit Label R04JNC104 (P)
2	9	<b>BEST OF</b>	Elkie Brooks	Spectrum 55113 (E)
3	3	<b>BEST TOGETHER: BEST OF DR.HOOK</b>	Dr. Hook	EMI Gold CDG0L 9050 (E)
4	5	<b>BEST OF NEW COUNTRY LINE DANCE</b>	Various Artists	Hallmark 30552 (EUK)
5	1	<b>ULTIMATE PARTY MEGAMIX</b>	Various Artists	Crimsom CRIM0251 (EUK)
6	4	<b>THE BEST OF</b>	The Manos & The Pappas	MCA MCD01513 (BMG)
7	8	<b>COUNTRY LINE DANCING</b>	Various Artists	Crimsom CRIM0404 (EUK)
8	7	<b>BEST OF</b>	Barbara Dickson	Epic 4837962 (SM)
9	10	<b>THE VERY BEST OF</b>	Boney M	Camden 7432147812 (BMG)
10	7	<b>THE VERY BEST OF</b>	T Rex	Crimsom CRIM0400 (EUK)

**ASCAP  
CONGRATULATES  
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THIS YEAR'S  
IVOR NOVELLO  
AWARDS**

**THE CRANBERRIES**



American Society of Composers, Authors and Publishers

**ASCAP**

TO ALL OUR 1997  
IVOR NOVELLO NOMINEES AND WINNERS



IVOR NOVELLO AWARDS

# recognising the WRITERS

PUBLISHING

Britain's leading songwriting talents - from exciting, innovative newcomers to well-established veterans - were out in force for this week's 42nd Ivor Novello Awards ceremony in London

The biggest and best Ivor ever. That's what Basca chairman Guy Fletcher promised for the songwriter association's 50th anniversary year and, as the 1,000 guests crowded into London's Grosvenor House Hotel on Thursday clasped and cheered the winners, there was no doubt that he delivered on that promise.

Basca delivered the five Spice Girls, too. They jetted in for the occasion from the US especially to collect their best-selling British-written single and international hit awards for Wannabe from host Paul Gambaccini.

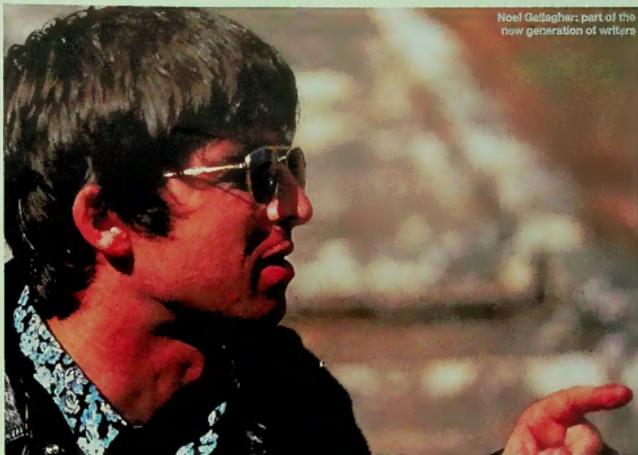
"It's absolutely brilliant that British pop music is finally being recognised," said group member Geri Halliwell.

But although the 42nd Ivor Novello Awards was arguably the most glamorous in its history, the presence on the podium of Wannabe co-writers Richard Stannard and Matt Rowe reminded the assembled glitterati that this is one ceremony which hands out plaudits not to the stars themselves but to the people who are arguably the real power behind pop: the writers and composers responsible for the songs which set the nation singing and the tills ringing in 1996.

But if the nominees for this year's Ivors are anything to go by, UK songwriting certainly entered a new and particularly exciting phase last year.

George Michael, Frank Musker and Queen's Brian May were virtually the only names with any lengthy pedigree to make the shortlists. Instead the awards were dominated by a new generation of pop writer, including the ubiquitous Spice Girls, Oasis' Noel Gallagher, Liam Howlett and Keith Flint of The Prodigy, Paul Tucker, Martin Brammer and Tunde Bayleву of Lighthouse Family, James Dean Bradfield, Sean Moore and Nicky Wire of Manic Street Preachers, Thomas Scott, Andrew Parle, James Edwards and Francis Griffiths of Space, Babylon Zoo's Jas Mann and Terence Martin and sisters Karen and Michelle Poole of Alisha's Attic.

"The influx of new talent has certainly



shaken up the Ivors this year," says Steven Howard, managing director of Zomba Music. "The fact that they're not as reliant on older and established superstars as they once were must reflect the healthy state of the British music industry."

Even among the nominations for the traditionally more conservative awards categories such as best music commissioned for a broadcast production and best film score newer writers such as Nigel Hess, David Arnold and Shaun Davy challenged those more familiar names Michael Kamen, Alan Parker and Christopher YOUNG.

Naturally, what some long-serving publishers might claim was a youthful imbalance was redressed by the presence of star names such as Sting, Armet Ertegun and Bob Geldof to present prizes and by the winners of Basca's special awards, which are designed to honour those well-established writers whose work has remained fresh and vibrant despite the passing years and changing fashions.

Thus there was warm applause for Led Zepplin, winners of this year's lifetime achievement award, as well as for Nicky Chinn and Mike Chapman, who carried

off the Jimmy Kennedy Award, and Richard Thompson, who was honoured for his outstanding song collection. Elvis Costello, honoured for his outstanding contribution to British music, is a fine example of a songwriter whose craft has not waned with time, while the international achievement award went to relative newcomers Dolores O'Riordan and Noel Hogan of The Cranberries.

Old or young there is no denying that, for music publishers and songwriters alike, an Ivor is one of the most prestigious awards there is.

It may not come with a cheque attached, like the Mercury Music Prize, nor necessarily stimulate extra sales like a Brit or a Grammy, while some, such as the best-selling British-written single and the PRS award for the most-performed work, are purely statistical. But the others are all judged awards and are a unique indication of the respect with which writers are regarded by their peers.

Last year's ceremony may have been marred by an unnecessary spat between the organisers and those Britpop kings Noel Gallagher and Damon Albarn which led to neither turning up to receive their joint songwriter of the year award. But the evidence is that the majority of today's new writers hold it in real esteem.

"I felt the band's music and all our hard work had been acknowledged for the first time," says Tony Mortimer of East 17, who won songwriter of the year two years ago. "It was a real honour to hold a title that the likes of Paul McCartney and Phil Collins had won before."

Gary Barlow, another songwriter of the year, states simply, "Winning an Ivor was the proudest moment of my life." >

"Winning an Ivor was the proudest moment of my life" - Gary Barlow



Spice Girls: adding glamour to the Ivors ceremony

THE IVORS



Manic Street Preachers



Space



Lighthouse Family

The excitement is summed up by Karen Poole from Alisha's Attic, one of the three writers of I Am, I Feel, nominated in the best song (musically and lyrically) category. "This means more to us than a Brit," she said before the event. "We see ourselves first and foremost as songwriters. So it's a tremendous honour just to be nominated for an award."

These views are shared by Dave Massey, creative manager of Hit & Run Music, co-publisher (with Gut Reaction) of the nominated Space song Neighbourhood. "It is very important for the writers because it's the judgement of their peers and the industry," he says. "And it reflects very well on publishers, too."

The inaugural Ivor Novello Awards were presented by the Songwriters Guild of Great Britain – the forerunner of today's British Academy of Songwriters, Composers and Authors – in 1955 in honour of the legendary actor, singer and composer of melodic and romantic musicals in the Thirties and Forties, who had died suddenly four years previously.

Novello represented the highwater point of British popular songwriting at the time and helped found the Guild in 1947 specifically to campaign on behalf of British songwriters, composers and authors against the overwhelming dominance of American music on the airwaves of the BBC.

The initial Ivors saw prizes given for swing composition, concert ballad, comedy song and outstanding piece of light orchestral music, which was won by Eric Coates' epic The Dambusters Theme.

In the intervening years, many of the original award categories have changed. Best beat song, best middle of the road song, best novelty song and best work for children are among those which have come and gone, while others have undergone more subtle transformations. The outstanding popular song category in 1955 has, for example, been effectively split into two: best contemporary song and best song (musically and lyrically). Further changes were made in 1973 when the Performing Right Society

became co-sponsors of the event.

The Novellos began in the age of Tin Pan Alley, but the roll-call of past winners shows that the overall majority have been writer performers.

"The Beatles changed everything," says Brian Willey, Basca vice chairman and chairman of the awards committee for most of the past 25 years. "Since 1964 the winners of the main awards have usually been artists."

Not surprisingly Sir Paul McCartney and the late John Lennon have won the most Ivors with 18 and 14 respectively, followed by Sir Andrew Lloyd Webber, who has also won 14 statuettes. Otherwise, many of the pioneering writer/performers, such as The Small Faces and Van Morrison, are the ones who have been picking up the achievement awards in recent years.

When they first started, of course, the Ivor Novello Awards were in a class of their own. Now that awards ceremonies are virtually an industry in themselves the pressure to make them bigger and better is considerable.

But while moving with the times is also part of their tradition, the Ivors retain a certain cachet, according to Perfect Songs' managing director Liam Teeling, who was hoping for glory this year with a share of Gabrielle's Give Me A Little More Time which was nominated for the PRS most-performed work award. It also has a history, and a specific personality developed over the years, which is the envy of younger awards.

"One of the main concerns of the Brit Awards committee has been how to make the Brits achieve the legendary status of the Ivors," claims EMI Music

managing director Peter Reichardt, who had three nominations this year: Spaceman, by Babylon Zoo, Queen's Too Much Love Will Kill You and the Independence Day soundtrack.

Reichardt also believes that holding the Novellos at lunchtime contributes to its atmosphere and that the temptation to transform it to an evening event should be resisted.

"It may be that songwriting is perceived as a more serious business, but the Novellos is considered a classy event," he continues. "It would be sad if we went too far and turned it into a media circus."

The presence of Spice Girls certainly got the media more than a little interested this year, but thankfully the Ivors emerged with its unique character intact.

David Knight

## THE COMMITTEE DECIDES

So how does Basca decide who should be the proud recipient of an Ivor? Clearly the statistical awards – the PRS award for most-performed work and the best-selling British-written single in the UK – are, by definition, given on the basis of popularity, radio play and sales.

But the two main song categories in particular involve the serious deliberations of a number of juries made up, for the most part, by Basca members but which also include record producers, broadcasters, A&R executives and others such as poet Roger McGough who sat on the panel deciding this year's best song (musically and lyrically) award.

"Juries are carefully sifted by the Basca office so there is no possible prejudice or bias," says Brian Willey, chairman of Basca's Ivors Awards committee and chairman of many of the judging sessions.

Two separate juries sit for each category. The first whittles down the initial entry to a shortlist of about a dozen; the second chooses the winner.

Proof that creativity takes precedence over commercialism comes with the fact that none of three songs shortlisted in this year's best song (musically and lyrically) was a massive hit – I Am I Feel by Alisha's Attic, Neighbourhood by Space and Queen's Too Much Love Will Kill You.

In this category, it is essential that there is something classic and timeless about the song itself which enables it to stand up on its own away from the production. "The question to ask is always 'Could or would someone else cover it?'," says Willey. Two-time Ivors winner Pete Sinfield chaired the judging

panel of the best contemporary song this year and he points out that the innovative nature of the nominated songs – the Manic Street Preachers' A Design For Life, the Lighthouse Family's Lifted and The Prodigy's Firestarter – was a chief point of consideration.

"We always allow for production values and take into account how much a song may be breaking new ground," he says. "A lot of dance stuff does just that. I think we may have to consider a separate category for club and dance music in future."

The panels must frequently sift as many as 60 songs into a final three, so disputes are not uncommon.

"In one session this year there was such a barney that two jurors walked out and we had to re-form it and start all over again," says Willey.

The argument stemmed from whether it was reasonable to expect jurors to decide the best commissioned film score award on the basis of just a portion of each soundtrack instead of the more time-consuming process of watching the entire film, plainly impractical if the judging is to be completed within a single day.

By contrast, the best contemporary song jury which included Steve Winwood and Steve Harley, stayed cool. "Two were fairly easy and one we discussed at some length," says Sinfield.

Given the songs in question it is probably not hard to guess which was the one which fuelled the debate. The result, of course, in true Basca and Ivor tradition, remained a closely guarded secret until the very last minute.

# Performing Right Society

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Congratulations to  
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**Presented annually since 1955  
by the British Academy of Songwriters,  
Composers & Authors**



nce it was just record company and music publishing talent scouts. Now the UK's hottest unsigned bands are as just likely to see representatives of ASCAP and BMI, the US's two leading collection societies, elbowing their way to the front of the stage or into the dressing room wherever and whenever they play.

The US is not just the world's biggest record market. Its vast and varied network of radio and TV stations also play more live and its stadiums and theatres stage more live concerts than any other territory. And then there are its countless restaurants, shopping malls and supermarkets where piped music has been a fact of suburban life for decades.

Last year, the gross performance revenue paid by all those US outlets was valued at more than \$800m, of which around \$20m (£13m) was paid to PRS for subsequent distribution to UK writers and publishers.

While all such performance income is collected by a single society in every other developed music market in the world, the business in the US is split between the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music Incorporated (BMI) and a third, but significantly smaller organisation, the Society of European Stage Authors and Composers (Sesac).

Consequently, new UK acts and their managers are not only faced with a choice over which performing right organisation they wish to be affiliated to when their records are released in the US but, over the past couple of years, have increasingly found themselves the target of what are, in effect, recruitment drives mounted by ASCAP and BMI in the shape of showcase gigs (see breakout), seminars and advisory sessions covering all aspects of music publishing.

PRS members are automatically registered with ASCAP unless they stipulate otherwise, so BMI's London office has had to take the more active role in the UK. Its London office is headed by vice president of European writer/publisher relations Phil Graham, a US national who has worked for BMI throughout his career and been in the UK for the past decade. He is supported by director of UK writer/publisher relations Christian UIJ-Hansen, who joined from PRS in 1993, and performing rights executive Brandon Bakshi.

"Traditionally, BMI was always ahead of the game because it was always so artist-friendly," says Bob Grace, Windswept Pacific's UK managing director. "And Christian continues to do a great job to ensure that things have stayed that way."

This may well explain why leading UK rock acts such as Oasis, Blur, Bush, Eric Clapton, Green, Sting, Pini, Floyd, The Beatles and Elton John have opted to go with BMI in the US.

But the fact that Windswept's Spice Girls have swung the other way can be directly related to changes in manage-

# make your choice, take the money

## UK acts are benefiting from the rivalry between the leading collection societies in the US



Blur opted to join BMI

ment at ASCAP in 1994 which brought Roger Greenaway, the veteran UK songwriter, and former publisher and band manager Michael Stack into its London office. Both have worked hard to make up the ground and impressed a whole new generation of bands and managers such as Kula Shaker's Kevin Nixon and Spice Girls' Simon Fuller with their enthusiasm and commitment.

"Roger has a real depth of knowledge about publishing," says Grace. "But most importantly, he took the time to get to know the girls personally which was what clinched it."

On the surface, the rivalry between the two organisations is friendly, but there are deep seated differences – not to mention occasional animosities – which stem from the Thirties when ASCAP withdrew broadcast licences from radio stations following a dispute over fees.

The broadcasters retaliated by forming their own agency BMI, which effectively opened up the airwaves to new labels and publishers as well as newer forms of music, notably country and R&B, which had previously been marginalised by the US music industry.

Today ASCAP is still, like PRS in the

UK, a non-profit making association owned by its writer and publisher members whereas BMI is a private corporation whose stockholders, led by CEO Frances Preston, are all broadcasting companies and to whom writers and publishers are merely affiliates.

Consequently, ASCAP is bound by rules and regulations and must make full financial reports available to its 71,000 members, while BMI is under no such obligation and is basically free to alter its rates of payment at will.

Furthermore, where ASCAP undertakes to treat all its writer and publisher members equally whatever their status, BMI is able to offer a variety of incentives including advances to its affiliates.

Critics would have it that BMI might not then automatically operate with the interests of writers and publishers as its first priority. But this would be to discount the recent efforts BMI has made to extend the life of US copyrights and combat proposed legislation to reduce the royalties payable by US restaurants and bars which wish to play music.

Jerry Lascelles, managing director of Chrysalis Music, which like many publishers has writers and repertoire placed with both the big US collection agencies, says, "ASCAP claims it is more accountable but, when it comes down to who is better at collecting the money, it's an unproven case."

The rivalry can only benefit writers and publishers generally. In a territory where, for example, income from broadcasting is not calculated from logs but from samples of station output, they have driven each other to improve the accuracy and efficiency of their surveys.

Similarly, initiatives and technological innovations launched by one to increase its penetration of new and difficult markets such as live concerts (which were exempt from performance payments until the early Nineties), college radio or the internet must be met and matched by the other if it is not to lose ground.

"The fact that there are two collection societies must be a motivating force for better royalty collection," says Dave Dornell, manager of Bush. "But even though there would appear to be little between them, choosing who to go with is still tricky."

Bush chose BMI on the strength of perceived advantages in their payment system only to find that, as they began to pull bigger and bigger crowds in the US, they might have benefited more from being with ASCAP which is reputed to be stronger in the live area. "It's all swings and roundabouts," says Dornell.

In a territory where anti-trust laws dictate that no organisation can opt to accept non-exclusive agreements, UK writers can place some of their repertoire with one body, the rest with the other. And are also free to change horses in mid career if they wish.

So ASCAP or BMI? It's a question of paying your money and taking your choice. Or rather making your choice and taking the money.

David Knight and Chas De Whalley

## SOCIETIES SEARCH FOR THE HOTTEST UK TALENT

New talent showcases are becoming an increasingly effective form of promotion for both ASCAP and BMI in their bid to champion young British bands.

A guest list of more than 200 publishers, A&R executives, agents, producers, managers and lawyers were in the audience for ASCAP's "Best kept Secrets" showcase at London's Borderline on May 27 featuring Koi, Passion Fruit and Moorhounds.

"And with a track record of bands such as Placebo, Elio, Agent Provocateur, Justice, Sugar, Silver Sun and Dick all gaining lucrative record or publishing deals as a direct result of similar showcases, their ebullient attitude to the events seems well merited.

"They really do work", insists Michael Stack, head of UK membership at ASCAP. "It's incredible the interest we are now getting in these events. They are a big opportunity for bands to play in front of an influential industry audience.

"It's part of the service to the membership and it's very gratifying that people are now using us so much as an A&R source. I think the industry also loves it because it's a great networking event and people can come to these showcases and compare notes with everyone else."

Talent showcases were pioneered in the UK by BMI. It put on the first show in 1993 as a proactive means of increasing business by bringing hand-picked artists to the attention of the industry. Among the acts BMI has highlighted are Elio, now signed to MCA, Gabrielle, Lisa Lobe and Ron Sexsmith. BMI now holds six showcases a year, one of which has become a regular focal point of the In The City conference.

"We like to turn these showcases into an event," says Christian UIJ-Hansen, the BMI's director of writer/publisher relations. "It's not like four A&R guys turning up at a sad gig. We get 250-300 music business

people along and we only do this when we know we have something worthwhile to put on. It's not just about getting the next hottest band, it's about helping people in the long term."

Another attractive feature of these events is their relative cheapness. In fact, charges for the industry £2 a ticket to offset costs and can stage its shows for a few hundred pounds, while BMI has experimented with sponsorship. Last year, one of its showcases was sponsored by CD manufacturer Distrotones – with invitations printed on the front of a CD which played music by the featured bands at the showcase.

"We saw Placebo at a showcase and we decided there and then we wanted them whatever it cost," says Ira Jaffe, president at Famous Music. "It was a substantial investment for us, but it was worth it."

With endorsements like that, talent showcases are clearly here to stay.

Colin Irwin

**V**iewed in terms of a business life cycle, **BMI** is in full stride. Although it was once recognised as the alternative to Ascap, today **BMI** is arguably the real mainstream choice. Of all the US organisations, **BMI's** consistency of focus and entertainment savvy has helped it become a recognised leader, especially in light of Ascap's reorganisation."

Source: Music Business International  
Special Report on the US Music Industry  
April 1997

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said it better ourselves!**

**BMI**



## CAMPAIGNS OF THE WEEK

## ARTIST OF THE WEEK



## HANSON - THE MIDDLE OF NOWHERE

Record label: Mercury. Media agency: Target. Media executive: Rob Wilkerson. Senior product manager: Louise Hart. Creative concept: in-house. Mercury is planning an extensive press and radio advertising campaign to support Hanson's first album, *The Middle Of Nowhere*, which is due out next Monday. There will be radio ads on the Network Chart show and selected ILR stations plus ads in the music and teen press including *Smash Hits*, *TOTP* and *TV Hits*. In-store support is expected from all major retailers including Woolworths and Our Price which are running window displays and there will be an extensive poster campaign.

## COMPILATION OF THE WEEK

## VARIOUS - SHADES OF SOUL



Record label: Global TV. Media agency: MCS. Media executive: David Lamey. Product manager: Matthew Stanford. Creative concept: Nic Moran. Global TV is re-promoting its *Shades Of Soul*

compilation which was originally released last summer, but has now been re-packaged in a new sleeve. The two-week campaign, which starts next Monday, includes national TV advertising on Channel Four and GMTV plus regional ITV advertising. There will be radio ads on Capital and Heart and on numerous Central region radio stations. The release will be promoted in-store by various multiple and independent retailers.

## ARTIST/TITLE/LABEL

## RELEASE DATE

## TV

## RADIO

## CAMPAIGN

GRASS - SHOW Something Smells Good... (Food)	June 9			● There will be specialist music press advertising and club promotion to support this release.
LAURINE Better Listens (Epic)	June 9			● Ads will run in the specialist music press including <i>Blues &amp; Soul</i> and <i>Echips</i> .
MAXIMUM STYLE Stylin' (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 Dark Days In Paradise (Virgin)	June 2			● There will be national, regional and music press advertising and a nationwide poster campaign.
CLIFF RICHARD The Rock And Roll Years 1958-1963 (EMI)	June 9		●	● This four-CD boxed set will be radio advertised on selected ILR stations including <i>Melody and Capital</i> .
TINDERSTICKS Curtains (Island)	June 9			● Ads will run in <i>Mujo</i> , <i>Q</i> , <i>Time Out</i> , <i>Melody Maker</i> and <i>NME</i> and in <i>Our Price</i> recommended release.
THE WALLFLOWERS Bringing Down The Horse (MCA)	June 9		●	● TV ads will run on VH-1 and <i>The Box</i> and there will also be music press advertising.
WHITESNAKE Restless Hearts (EMI)	June 9		●	● Music press and ILR radio advertising will be backed with nationwide fly posters.
WU-TANG CLAN Wu-Tang Forever (RCA)	June 2			● Radio ads will run on ILR stations and displays will run with <i>Our Price</i> , <i>Virgin</i> , <i>HMV</i> and independents.
ALVIN YOUNGBLOOD HART Big Man's Door (Epic)	June 2			● Ads will run in the specialist music press and the release will feature in <i>HMV's</i> blue campaign.
VARIOUS Club Anthems Virgin (EMI)	June 2		●	● There will be national TV advertising and specialist press and radio ads plus in-store support.
VARIOUS Club Land (Telstar)	June 2		●	● National TV and radio ads will be backed with press ads in <i>Smash Hits</i> and <i>Six</i> .
VARIOUS Future Cool Drum & Bass & Jazz Spaces (RCA)	June 9			● There will be advertising in the specialist music press.
VARIOUS Knights Of The Blues Table (Vanguard)	June 9			● Press ads will run in <i>The Guardian</i> , <i>Record Collector</i> , <i>Juke Blues</i> and <i>Steppin' Out</i> .
VARIOUS Kool FM Presents The Fever (Breakdowns)	June 9			● Ads will run on selected ILR stations with press ads in specialist music magazines.
VARIOUS Ladykillers 2 (PolyGram TV)	put now		●	● Ads will run in selected ITV and Channel Four regions and there will be radio ads on Heart and Virgin.
VARIOUS Music From Shakespeare's Plays (Philips)	June 9			● Ads will run in <i>Gramophone</i> , <i>The Guardian</i> , <i>The Globe Magazine</i> and <i>Globe Theatre</i> programme.
VARIOUS Shades Of Soul (Global TV)	June 9		●	● TV ads will run on Channel Four, selected ITV regions and GMTV with radio ads on Capital and Heart.
VARIOUS Summer Smash Hits (Virgin EMI)	put now		●	● National TV ads will run on Channel Four, ITV and satellite stations with support from <i>Smash Hits</i> .
VARIOUS Total Red Jam (Def Jam/Play Him TV)	June 2		●	● An all media campaign includes national TV, specialist radio and specialist press ads.

Compiled by Sue Sillitoe. 0181-767235

## Trade show conferences concerts

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## FRONTLINE

## BEHIND THE COUNTER

**JON HOLLOWAY, Falcon Records, Winchester**

"The Seahorses' Do It Yourself has flown out this week, which just goes to show that lukewarm press reviews don't necessarily affect sales. Gary Barlow will deny it the top spot, but we reckon it is a much better album. American swingbeat from the likes of Toni Braxton, R Kelly and Warren G is currently dominating our singles sales and outstripping a lot of great British indie bands. We were a bit surprised that Northern Uproar and Super Furry Animals did not recently perform as well as we might have hoped. Meanwhile, Hanson's album looks set to be a smash hit and we await The Prodigy with baited breath. With the Radiohead album and the possibility of Oasis product as well, we could be in for a really hot summer."

## ON THE ROAD

**SUE BUCKLER, Impulse southern area manager**

"Hanson is pretty big and looks like pipping the Radiohead sale to the post. The Gary Barlow and Seahorses albums are doing really well, while Marilyn Manson is doing well in this area for some reason. On the Impulse front, we've got the Tony Bourke and George Michael single, the first single on George's Aegean label. It's an important release for us. We've also got the new single from Daniel O'Donnell, who always does well the first week and the Irish Eurovision entry by Marc Roberts, which may be a little late in the day but there's still a bit of interest. Coming up is the big one—the new Prodigy album at the end of June. We're going to get a copy to listen to shortly, which is quite exciting."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Singles from Hanson and Radiohead competed neck and neck, closely followed by Marilyn Manson, Gena G, Korn, Bush and Daniel O'Donnell. While albums business was led by Gary Barlow and the Seahorses, it was also a good week for specialist albums with Joe Satriani, Hugh Cornwell and Sammy Hagar performing well in many indie stores.

## PRE-RELEASE ENQUIRIES

Singles - NPG Jon Bon Jovi, Jon Secada, Oasis, Suzanne Vega, Red Hot Chili Peppers; Albums - Radiohead, The Prodigy, Sneaker Pimps, Super Furry Animals, Total Def Jam

## ADDITIONAL FORMATS

Both single package with video. Fluffy single with postcards, Hanson limited single with poster, Ozfest album in collector's packaging

## IN-STORE

Windows - Total Def Jam, Jon Bon Jovi, Aerosmith, Jesus Jones, Jean Michel Jarre, Alabama 3, Pavarotti, Fantasia Club Classics 3, Gary Barlow, No Mercy, Sarah Brightman; Albums - Sound Of Happy Hardcore 97, Ultra Nite, Bob Dylan, Hugh Cornwell, Fountains Of Wayne, Velvet Jones, Jhelisa, Wu-Tang Clan, Smashing Pumpkins, Wet Wet Wet

## MULTIPLE CAMPAIGNS

Radio singles - Jesus Jones, Jon Secada, In-store and press ads - Ben Harper, Fear Factory, Sound Of Happy Hardcore 97, Laurent de Wilde, Gato Barbieri, three for £21 on selected Bob Dylan catalogue, Kenickie, Hugh Cornwell, Fountains Of Wayne, Velvet Jones, Summer Screamer campaign with three CDs for £21, TV ads - The Very Best Of Brass (Channel Four Midlands and North)

Single - En Vogue, Album - Bob Dylan; In-store - Ultra Nite, Mr President, Smashing Pumpkins, Wet Wet Wet, Jon Bon Jovi, Red Hot Chili Peppers, Skunk Anansie, Best Club Anthems In The World...Ever, Clubland, Steve Winwood, Sarah Brightman, Toni Braxton, You'll Never Walk Alone, Telstar CD and video promotion, mid-price promotion, ex-TV advertised albums promotion

In-store - Friends, Michael Jackson, Paul McCartney, Screen Classics video promotion, budget rock, pop and classical promotion, save £3 on exclusive CDs, three musicals for the price of two, three for two on classic films, Very Best Of Brass, Evita, Cinema Choral Classics, Voices From Heaven, Anthony Wax, Montserrat Caballe

Windows - Andrea Bocelli, Sarah Brightman, Leo Sayer; In-store - Father's Day promotion featuring Neil Young and Frank Sinatra, Penguin Guide To Classical CDs promotion, Irish music promotion featuring Mary Black and Christy Moore



Windows - Fantasia Club Classics 3, Total Def Jam, Danny Rampling's Love Groove Party, In-store - We At The Club, You'll Never Walk Alone, Barry Manilow; Press ads - Elvis Presley, Kenickie, OTT, Sound Of Happy Hardcore 3, Bob Dylan

Single - Red Hot Chili Peppers; Albums - Steve Winwood, Gary Moore; Windows - Gary Barlow; In-store - Bob Dylan, Total Def Jam, No Mercy, three CDs for £12

In-store - Joe, Skunk Anansie, Zion Train, Sharks, Circle Jerks, Selects listening posts - Billy Nasty, Jhelisa, Apes, Pigs And Spacemen, Hugh Cornwell

Singles - En Vogue, Jon Bon Jovi, Red Hot Chili Peppers, Skunk Anansie, Ultra Nite, Wet Wet Wet; Albums - Steve Winwood, Best Club Anthems In The World...Ever, Total Def Jam; Videos - Top Gear: Fast And Furious, FA Cup Final 97, In The Steps Of Alexander

Singles - Red Hot Chili Peppers, En Vogue, Skunk Anansie, Smashing Pumpkins; Albums - Fear Factory, You'll Never Walk Alone, Steve Winwood, Ben Harper; Windows - Radiohead, sale, Broken Arrow, Fantasia Club Classics 3, No Mercy, Michael Jackson, Seahorses, Bob Dylan, Wu-Tang Clan, Gary Barlow, Sarah Brightman, Jon Bon Jovi; In-store - The Jam, Jesus Christ Superstar, Virgin mid-price promotion, sale, Danny Rampling's Love Groove Party, Club Anthems, Summer Smash Hits

Singles - Jesus Jones, En Vogue, Joe, Skunk Anansie, Beth Orton; Albums - Aerosmith, Jean Michel Jarre, Pavarotti, Alabama 3, Vivaldi; In-store - Virgin full and mid-price promotion, Gary Human PA; Press ads - Dapacho Movie, Gary Numan, Steve Winwood, Aerosmith, Jean Michel Jarre

Windows - sale, Fantasia Club Classics 3, Star Trek; In-store - Bob Dylan, Club Anthems; Press - Steve Winwood, Apes, Pigs & Spacemen, Fish, Brownstone

Singles - Skunk Anansie, Sash; Albums - Gary Barlow, Bob Dylan; Windows - Gary Barlow, No Mercy, Sarah Brightman; In-store - Sarah Brightman

Singles - En Vogue, Jon Bon Jovi; Albums - You'll Never Walk Alone; Windows - No Mercy; In-store - Elvis Presley, buy two CDs or videos and save £4, two CDs for £18, three CDs for £20.

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Kings Lynn), Buzzard Records (Leighton Buzzard), Falcon Records (Winchester), HMV (Dudley), Dur Price (Weylyn Garden City), Rooster Records (Preston), Suncheck (Taunton), Virgin (Bristol) and West End Records (Oydebank). If you would like to contribute, call Karen Faux on 0181-543 4833.



## EXPOSURE

## TELEVISION

**7.6.97**  
Mashed, features Cathy Dennis, ITV, 9.25-11.30am  
The O Zone, with Ant & Dec, BBC1, 10.40-11am  
Sier Trax: Peter And, MTV, 1-2pm  
Night Fever, hosted by Suggs and featuring Janier and Precious Wilson, Channel Five, 8.55-7.50pm  
7.50-8.10pm  
Latter featuring Primal Scream, Suzanne Vega, Placebo, Del Amiri and Taj Mahal, BBC2, 11.30pm-12.40am

**8.6.97**  
Fully Booked featuring Sash, BBC2, 8.30am-noon  
**9.6.97**  
Ten Of The Best: Beautiful South, VH1, 2-3pm  
**10.6.97**  
The O Zone, with Ant, BBC2, 7.10-7.30pm  
**11.6.97**  
Fresh Pop Special: Boyzone, Channel Four, 6-6.30pm  
National Lottery Live, features Del Amiri, BBC1, 8-8.15pm  
**12.6.97**  
UZ: Their Story In Music, MTV, 8.30-9pm

**7.6.97**  
Music Live - Steve Winwood, Radio Two: 5.20-6.50pm  
The Summer Of Love, featuring The Beatles, Radio Two: 6.32-7.30pm  
Music Live - Anything Goes starring David Soul, Radio Two: 7.30-10pm  
Cheltenham Jazz Festival, with saxophonist Johnny Griffin, Radio Three: 10.30-1am  
**8.6.97**  
Documentary - Jay Kay, Jamiroquai's singer talks about the band, Radio One: 7-9pm  
In Concert - Jamiroquai live at Finsbury Park, Radio One: 8-9pm

**9.6.97**  
Composer Of The Week - Maurice Ravel, Radio Three: noon-1pm  
Evening Session, featuring Radiohead, Radio One: 8.30-8.30pm  
**10.6.97**  
Evening Session, featuring Goldblade in session throughout the week, Radio One: 6.30-8.30pm  
**12.6.97**  
Paul Jones, with US blues guitarist Monster Mike Welch, Radio Two: 8.03-9pm  
Randy Crawford - The Celebrity Soul Show, Radio Two: 9.03-9.30pm

## RADIO





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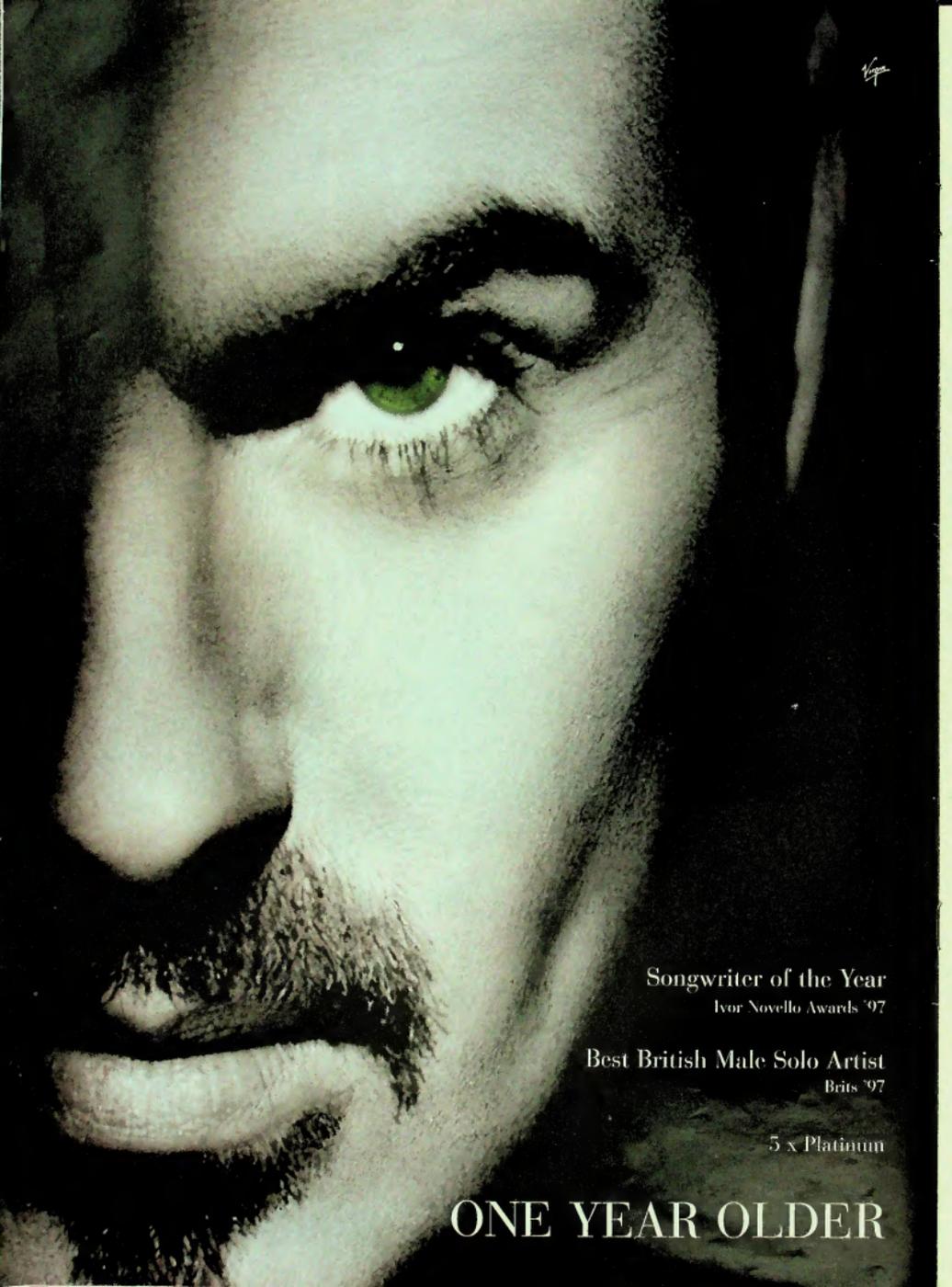
**ALL TALKS BY INDUSTRY PROFESSIONALS**

The next issue of Music Week is 14 June 1996.

Copy deadline is 10am Thursday 5 June.

Booking is subject to space. Early booking is strongly advisable.





Vip

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Ivor Novello Awards '97

Best British Male Solo Artist  
Brits '97

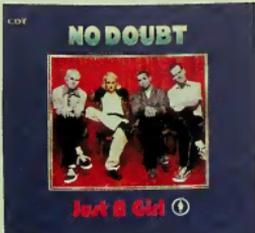
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ONE YEAR OLDER

# DOOLEY'S DIARY

Remember where you heard it: Cunningly disguised with a fake beard, Dooley stepped into the murky world of TV investigative journalism last week. To their credit some of the victims exposed to – rather than by – Cook can see a funny side of the whole business. **Total's Tony Patoto** says he may consider using the Cook footage for future clients because he says he probably gave his clearest and most lucid explanation ever of the way things work in retail deals. "It's just my luck it happened to be on TV," he says...It's good to see **Jonathan King** popped up, although he is smarting at not receiving an appearance fee. "I invented hyping," King gushes on-screen, "but I didn't expect it to go this far"...Could **Gotham's Barry Tomes** be having qualms about acting as a consultant for the programme? The former manager of **Alvin Stardust** should at least be applauded for his candour when he admits "a lot of people will be pissed off with me"...All of a sudden those **Spice Girls** just can't seem to stop doing live vocals. After the **Prince Charles bash** it was the turn of the **Ivors**, only this time the song wasn't one of their own hits but **Happy Birthday** for **Mel B**, celebrating her 22nd year...**Sporty** was just thrilled their meaningful lyrics had finally been honoured.

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If the nautically-designed stage was anything to go by, it was a case of the good ship *Ivor Novello* sailing into London's Grosvenor House Hotel last Thursday for the prestigious songwriting bash. And on board was not, apparently, the new line-up of **Queen** (1) but the equally entertaining quartet of **Hit And Run's Johnny Stirling**, **Brian May**, songwriter **Frank Musker** and **EMI** Music boss **Peter Reichardt**, who were celebrating the success of **Too Much Love Will Kill You**. No, the mighty **Richard Thompson** (2) hadn't been captured doing his smalls in the local laundrette. He had, in fact, just picked up an *Ivor Novello* for his outstanding song collection. His aim was true all right and it ended up with a rather nice award going **Mr Costello's** way (3). There was surely some love and affection captured when **Basca** big-wig **Guy Fletcher** (4) sidled up to one **Joan Armatrading**. The same, clearly, could not be said of **Paul Gambaccini** and **George Michael** (5) as **Gambo** seemingly carried out the worst hold-up in history. That is unless you count the three year wait before the release of **Older**. **PICS: DOUG McKEIZE**

"This is a very special award to us," she gushed. "It means a lot to be recognised for writing **zigzag ha!**"...With **Suzi Quatro** around, just who needs friends? So veteran songwriter **Nicky Chinn** discovered when she kindly told the world, "He used to protect me from dirty old men – now he is one"...A clearly delighted **George Michael** diplomatically began his thank-you speech, "I'd like to thank everybody who's ever worked with me musically. Everybody at **Sony** – actually, almost everybody at **Sony**." He didn't have too many good words to say about the wine either...An on-form **Elvis Costello** revealed the advice an exec from the **BBC** had recently given him about his career. He was told, "You can have another hit if you just take all the sevenths and minors out of your songs"...One of the warmest receptions at the ceremony was reserved for **Atlantic** co-founder **Ahmet Ertegun** who **Paul Gambaccini** revealed had recently been told by one of his early contemporaries, "I can't understand the music business today." "I'm still in it," Ertegun proudly replied...First the **Spice Girls**, then **Mark Morrison**

and now another **UK musical sensation** hits **America**. And it comes in the unlikely shape of the **Crouch End Festival Choir** whose album **Cinema Choral Classics** has entered the top 15 of **Billboard's** classical crossover chart...Hurry up if you want tickets for this coming **Friday's Tin Pan Alley Ball** at the **Dinosaur Room**, **Natural History Museum**. Tickets are almost sold out, raising money for **Save The Children**, but there are a few left. Ring the **MPA** on **0171 839 7779**.....



Jewel and that lot over at **Warners** have been working so hard recently, they had to have a bit of lie down at the artist's recent showcase. Actually the bed was one of the many bits of furniture backstage at the **Cafe De Paris** when the **East-West** signed singer – who has sold 4m albums in the US – was in Europe on a promotional tour. Pictured are (l-r) her co-manager **Lynnda Carroll**, **East West MD Max Hale**, **Jewel**, **Warner UK chairman Rob Dickins** and **Jewel's** other co-manager **Iega Vainsteina**.

## music week

Incorporating Record Mirror

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