

For Everyone in the Business of Music

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Cook: BPI complains to ITC

by Robert Ashton

The BPI has reported Roger Cook and his team to the Independent Television Commission, labelling their "expose" of the music industry inaccurate and biased.

In a strongly-worded letter, BPI director general John Deacon called on ITC chairman Sir Robin Biggam to take appropriate action before tomorrow night's (Tuesday, 10) programme.

Last Tuesday's first programme, which prompted an outraged reaction from the music industry, had ignored ITC guidelines on programmes' obligations of fairness and a respect for the truth," says Deacon.

"Many of my members, both large and small, have already expressed their

concern," he says. "Indeed, it is the smaller companies who are most outraged by the programme, since they have the most to lose by an inaccurate portrayal of the industry."

PolyGram UK chairman John Kennedy says, "Until now, Roger Cook was someone whom I had immense respect for. But this programme seemed a very poor piece of journalism." Virgin Records managing director Paul Conroy adds, "You can find a seedy side to any industry and we are no different in that. But that isn't how the industry as a whole behaves."

Deacon's letter - which was sent on Wednesday following consultation with BPI chairman John Preston - criticised the half-hour programme for its lack of objectivity and failure to demonstrate

evidence of its claims.

In a bid to show evidence of "buying in", the show included footage of a retailer apparently swiping unsold records through a machine. However, the dealer was removed from the Millward Brown chat panel in October 1996, Deacon says.

Deacon adds that the programme also offered no evidence to support the substantial claim that all the major record companies are involved in illegally hyping the charts. Mike Stock, who accepted that his Tajana single Santa Maria was bought in two years ago but without his knowledge, was not a particularly impartial witness, he says.

Deacon claims that the programme makers also made serious factual errors:

- suggesting that offering discounted

product to retailers is illegal, when it is a widely held practice in many industries;

- stating that the BPI is run by the majors, although independent companies have equal voting rights and a majority on its council; and
- claiming incorrectly that the Total Record Company is owned by BMG.

A spokeswoman for the Carlton TV programme says she is aware of the BPI move, but adds that the company's legal department hasn't officially been notified by either the BPI or ITC.

An ITC spokeswoman says the BPI complaint will be examined to see if the programme has contravened its code of conduct and a decision will be made in its monthly report.

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Wu-Tang Clan were bidding to become the first rap act to enter the UK albums chart at one at the end of last week, with Wu-Tang Forever, released by RCA/Loud, challenging Emu Barlow's Open Road for the top spot. Sonya Skinner, R&B product manager for RCA/Loud, says that, regardless of its final position yesterday (Sunday), the album will be a landmark for rap and hip-hop music, because the double CD package - priced at around £20 at retail - is not available in any of the supermarket chains and had not yet been promoted by a single. The album's first single, 'Triumph', will be released on July 21.

Palmer leaves after a decade at 4th & B'way

Fourth & Broadway head of A&R Julian Palmer has left after a decade with the Island imprint.

A source close to Island Records last week confirmed that Palmer was no longer at the label. Details of his departure were unconfirmed as MW went to press. Neither Palmer nor anyone from Island was available for comment.

Palmer was at the label when it launched in the early Eighties until leaving to join CBS Records in the mid-Eighties. Palmer returned to 4th & Broadway in the late Eighties and steered the label to a number of successes with acts including Stereo MCs, Mica Paris, Will Downing and, latterly, Tricky.

Revamp for TOTP starts this week

Top Of The Pops' new producer Chris Cowey unveiled plans for a major overhaul of the flagship BBC music programme last week.

Cowey is planning to have more featured acts playing live and to feature established acts even if they do not have a single out. A pool of six presenters will also be established, he says.

The changes, which were outlined to pluggers on Wednesday, will start to take effect from this week. The first show with Cowey in charge goes out this Friday.

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Ferris replaces Black as head of EMI UK

Pluggier Neil Ferris was installed as managing director of EMI UK last week, after the sudden departure of Clive Black.

Ferris, who was appointed head of media for EMI UK in January, will take responsibility for the day-to-day running of the label which secured its first number one of the year a week ago with its Eternal & Bebe Winans single I Wanna Be The Only One.

EMI Records Group UK and Ireland president and ceo Jean-Francois Cecillon says the decision to appoint Ferris was an easy

one. "Neil is a very fine executive," he says. "He has a clear vision of how to break records and he also shares my vision and strategies."

Cecillon says the move marks the beginning of another phase in EMI's development. "Clive Black was a great idea because we broke acts like Babylon Zoo and Dubstar," he says. "The EMI label is now great in terms of pop, black music and dance and Neil will give these a strong creative direction."

Ferris also views these three music areas as key to EMI's devel-

opment. "It's going to be a very exciting challenge," he says. "EMI is the ultimate label, it's a very special thing. I want to bring in some of what I am and want people to believe in this label. But the most important thing is to develop new acts and the acts we have to make EMI strong."

One of Ferris's first tasks will be to recruit a new marketing director to replace Tony Harlow, who was last week appointed as the new managing director of EMI Australia.

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Genes used their website to officially announce the appointment of former *Silkskin* frontman Ray Wilson as the band's new lead vocalist on Friday (June 6). Two on-line meetings with fans were staged at Virgin Records' west London headquarters on Friday, when fans were also told that the title of the band's new album is *Calling All Stations* and that all 11 of its tracks have been written by Tony Banks and Mike Rutherford. The album has been pencilled in for August 25 release with a single set to follow. Wilson is pictured (left) with Banks and Rutherford.



Cowey dumps rule book to put fun back in TOTP

by Paul Williams

New Top Of The Pops producer Chris Cowey is vowing to throw away the rule book in his bid to bring some excitement back to the BBC's flagship pop programme.

Cowey, who takes over as producer today, is planning a series of changes in a bid to restore TOTP's position as TV's must-see pop programme.

Through his changes, Cowey is aiming to overhaul the feel and atmosphere of the programme, adding backstage footage, special acoustic slots and cutting down on satellite clips.

His new-look show will:

- use fewer satellite clips;
- include two completely live slots a week;
- allow big name artists to record several singles upfront, in case they are not available later;
- feature big name artists whether they have a single out or not;
- focus on a shortlist of six regular presenters.

"Over the past few months, the show has been a bit predictable in the way

the music is programmed and the way it looks," says Cowey.

"I want to create a bit of a climate of 'Wow, did you see the Pops last night? So good so happened'."

Tracks going down the chart will continue to be featured as Cowey looks to loosen the show's relationship with the Top 40.

Cowey says artist collaborations will also be encouraged and one act every week will play an acoustic version of their current hit. In some cases, clips from other BBC music shows will feature: last Friday's (June 6) programme featured Radiohead's performance of Paranoid Android from the previous weekend's *Later With Jools*.

But new bands and new tracks will find it more difficult to get on to the programme as Cowey aims to target a mass market audience.

The problem with having new tracks on before they are released is that unless you listen to Radio One all the time, you're not going to have heard of them," he says. "With Top Of The Pops, we want to regain its mass market appeal."

Among Cowey's first moves will be to create a freer camera style, which he says will make the show more spontaneous and give it more of a live feel.

"One of the things I'll be doing is going around the corridors and dressing rooms with a video camera and shooting little golden moments," he adds. "Whether it be people rehearsing, getting changed or gossiping, if they look good I'll throw them in the programme."

Cowey has also asked pluggers to put forward ideas of how best to present their acts. Promotions executives largely welcomed the initiatives.

Brilliant director Nick Chapman says, "It's an open door come-and-see policy which is very welcome. Chris has got such a proven track record and he's very respected in the music industry and the artists respect him as a producer."

Paraphrase director of promotions Malcom Hill says promoters are totally behind Cowey's efforts. "There's a general feeling in the business we don't want to lose Top Of The Pops and we want to put everything into it. We're going to help him go for it."

New EMI IMD to give up his stake in Brilliant! PR

Neil Ferris is to relinquish his 25% stake in Brilliant! PR following his appointment as managing director of EMI UK.

Ferris, who acknowledges that he will miss the cut and thrust of promotion, has resigned as a director of the PR outfit and says he will discuss the mechanics of how he will shed his stake in the company with the fellow directors shortly.

Brilliant! director Nick Godwyn confirms that Brilliant's deal running all of EMI UK's promotions activities will remain in place. It remains unclear who, if anyone, will replace Ferris as EMI UK's head of media. "We are sad to see Neil go, but it will be business as usual at Brilliant!" says Godwyn.

Over a 18-year career as a plugger, Ferris has worked with a range of acts from 911 - discovered by Godwyn before they signed to

Virgin - to UB40 and Depeche Mode.

But his rise to managing director of EMI UK is a natural progression. Since landing a job as a presenter of a children's programme on Radio Brighton when he was a 14-year-old grammar school pupil, Ferris concedes everything he has done has taken him a step closer to his latest role in the music business. "Some people say everything is fated and there is a destiny," he says. "I know it's been a natural progression."

A background in promotion is a perfectly suitable grounding for a label MD, he adds.

"In the recording industry, all successful people are promotions people because they have to promote the artists," he says. "I feel ready to do it, this feels absolutely right."

Blunkett poised to speak at BPI agm

The BPI has rescheduled its agm to Tuesday July 1 to allow for the attendance of David Blunkett, the new secretary of state for education and employment.

Blunkett will be guest speaker at the event which takes place at The Brit School in Croydon.

Blunkett follows a series of high profile guests at the BPI agm over recent years, among them Tories Kenneth Clarke and Virginia Bottomley and Labour prime minister - then leader of the opposition - Tony Blair.

The latest BPI Council election will be conducted at the agm, with five vacancies up for grabs. The five council members who have stood down for this year's election are standing again, and BPI director general John Deacon has appealed for other candidates to come forward.

Election nominees - who must be proposed by a fellow BPI member - must be received by next Monday (June 16). For more details contact the BPI on 0171-287 4422.

Universal links with Celtic Heartbeat
Universal Music has forged a link with Celtic Heartbeat, the two-year-old Irish music label which has broken its ties with Warner Music. Under the new agreement, Celtic will take its back catalogue to Universal - including Riverdance and the soundtrack to *Some Mother's Son* - and in return receive marketing, promotion and backroom support from Universal.

Kerrang! lines up live gigs

Kerrang! is planning a series of live concerts in the run-up to its fourth annual awards ceremony this summer. Editor Phil Alexander says the Emap-owned magazine will be looking to put on a week of shows in several London venues ahead of the awards on August 21, at a venue to be revealed nearer the event. Nominations for the awards are expected to be announced next month.

Tring in plea to shareholders

Tring International has urged its shareholders to reject proposals by former joint chief executive Mark Frey to remove four directors of the group, including chief executive Philip Robinson. Frey has called for an agm on June 16. Tring says that in the past 12 months the group has transformed its product range, settled a series of outstanding legal actions and dramatically reduced its cost base.

UK is vinyl's biggest ally in Europe

The UK market accounted for almost two-thirds of all vinyl albums sold across Europe during 1996, according to a survey by research group Euroonitor. It reports that 2.3m LPs were used in the UK during the period, compared with just 0.4m in Germany. Total European LP sales amounted to 3.7m. The UK also finished top for singles sales with 76m units sold last year, 21m ahead of second-placed Germany with France on 28m. Germany topped the survey's table for CD sales, selling 213m units, with the UK second on 164m units.

Two forge cut-price CD link on internet

Amazon's online music retailer CDonow and London-based Fortune City, which operates a virtual shopping centre, have linked up to offer more than 200,000 CD titles via the internet in the UK. Richard Jones, managing director of Fortune City, says the service's prices are on average 20-30% lower than they are on the UK's High Street.

Ronnie Lane dies

Ronnie Lane, who co-wrote most of the Small Faces' hits with Steve Marriott, died aged 51 in Trinidad, Colorado, last Wednesday (4) following a long battle against multiple sclerosis. A memorial service is being planned by friends and colleagues for the bass player and singer.

Pinnacle hires first press chief

Pinnacle has appointed its first in-house press officer as part of a merger of its various labels. New head of press Luigia Minichiello, formerly of Virgin Records, will now be responsible for the press for most of the artists on the Dead Dead Good, Arctic, Rumble, Strange Fruit and Diverse Records imprints which have been brought under one operation called Pinnacle Labels.

R Kelly goes platinum

R Kelly's *Believe I Can Fly* was certified platinum and Hanson's *Mmmhob* reached gold status last week. The only album awards went to the compilations *Smash Hits Summer '96* (silver) and *What A Feeling!* (gold).

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Well done to the BPI

The industry's traditional apathy is what got it into trouble before the HM-C inquiry into CD pricing. By not forcing the PR issue head-on, it allowed the whole affair to escalate out of control at a cost, ultimately, of millions of pounds. The BPI should be commended, then, for taking action against the Cook Report. No doubt the programme's ill-informed inferences and spurious allegations will soon be forgotten by the viewing public, but John Deacon is right not to take any chances by complaining to the ITC. The consensus may now be that the programme is unlikely to do any lasting damage - whatever is included this week. But it's good to see the industry standing up for itself.

Cutting out classical's snobbery

EMI's new Mini Classics series is the kind of innovative marketing idea the classical business is crying out for. Less than £3 for a taster of a popular work packaged with other music from the same composer - and four of the little bellers for £10? Promoted properly, it could have the same impact on the classical market as Penguin's Sixties series had on book publishing. Forward-thinking executives like PolyGram's Bill Holland have done their best to put some pizzazz into classical marketing, but the snobbiest of many in the sector means it is still held back by complacency. There are thousands of people out there who like classical music, are interested in classical music, would listen to classical music if the right works were dropped in their laps. But many of them haven't got a clue what to buy faced with the bewildering array of versions, conductors and performers associated with each and every major work. Ideas like EMI's, as well as HMV Direct's ultra-informative Classical Catalogue and the Gramophone Awards' TV slot are a good way to start educating them. *Selina Webb*

PAUL'S QUIRKS

Database dangers

Retailers will not welcome the latest exploits of BMG's *Interact*, one of the database companies supplying new release information direct to potential customers. Its recent Gary Barlow mail-out, which encouraged all his fans to buy the new album at Woolworths and receive a limited value poster, was just the latest in a series of added value offers between the companies. And it proves that retailers' original fears that their customers would be urged to shop elsewhere at their expense were not groundless. If this type of unfair marketing continues, retailers can't be expected to support the compilation of databases by leaving reply paid card inserts inside CDs. Maybe it's time for a formal agreement on the use of databases so both sides know exactly what is going on.

Another worry is the record companies' increasing activity in direct sales and the use of databases to target potential customers. EMI with a Cliff Richard boxed set and PolyGram with *The Music Store* are the latest to try the mail order option.

Arguments that mail order customers are lapsed buyers who find record stores intimidating don't really hold water in today's market. High Street retailers are much more customer friendly than five years ago.

The Cooked Report

I found ITV's Cooked Report programme entertaining as it proved any old fart can get a single into the bottom end of the chart if they have enough money and are stupid enough to throw it at the music business. It just left me wondering why Roger Cook was trying so hard to prove the CIN chart was flawed when he could have walked into Woolworths any Monday morning and seen a chart featuring up to 10 new singles that hadn't sold a copy to the public!

Paul Quirk's column is a personal view

Gramophone clinches TV airing for awards

by Paul Williams

The classical music industry has won its own Brits-style TV slot with the ITV network agreeing to televise October's Gramophone Awards for the first time. Carlton TV, the company which has commissioned the Brits TV show for the past five years, has signed a deal to produce a one-hour programme of the annual classical showcase which takes place at London's Alexandra Palace on Monday, October 27.

The TV show will go out at 10.40pm on Tuesday, October 27 across the ITV network and, if successful, is set to be an annual fixture.

In further echo of the Brits, the awards are to be sponsored by Britannia Music, which has sponsored the Brits for the past nine years, and a compilation is being produced to tie in with the awards ceremony. The event is expected to attract around 1,000 industry guests.

Gramophone's publisher Chris Pollard says the decision to televise the awards - now in their 20th year - pre-

NEW-LOOK AWARDS

- Awards to be broadcast across the ITV network
- Move to London's Alexandra Palace
- Britannia Music secured as event sponsor
- Tie-in album planned for first time

sents a major opportunity for the classical music industry. "If we represent classical music as high brow and elitist we won't achieve anything," he says. "But if we are open-minded, this could be a major breakthrough for us."

Decca International president Roger Lewis, who chairs the BPI's classical music committee, sees the programme as an ideal opportunity to put across a new breed of classical artists to a wider audience. "This is great news for the industry and not before time. A TV audience will now get the chance to see that the classical world has a wealth of young, highly talented stars," he says. Carlton's decision to televise the

awards follows efforts by the organisers to involve well-known personalities interested in classical music, including Elvis Costello who presented a prize at last year's ceremony.

Pollard says, "I'm sure we can put together a group of people who viewers looking through their *Radio Times* or newspaper would want to watch. I don't believe we can convert the nation in a one-hour sitting, but this is a great opportunity."

John Bishop, Carlton controller of entertainment and comedy, is confident there will be a wide audience interested in the event. "There's an audience out there for classical music and, hopefully, a young audience because it's going to be quite a young awards show," he says. "The initial perception is the awards are just for an older market, but that's quite unjust and untrue," he says.

The nominations for the awards' 25 categories will be announced in September, along with the show's presenter. A special issue of *Gramophone* will be produced to tie-in with the event.

Gayle splits with RCA after marketing row

First Avenue managing director Oliver Smallman has blamed lack of marketing and international support for the split between singer Michelle Gayle and RCA Records last week.

Smallman says the BMG-owned company did not support Gayle's new album *Sensational*, which peaked at 17 in the chart and has sold 50,000 units in its first six weeks of release. "The album hasn't been advertised. Nobody knows it is out," says Smallman.

He adds that the singer has not had a record released in America during her five years with the company. After Gayle's departure from RCA, one of First Avenue's priorities will be to sign separate deals for North America and the rest of the world and launch a bid to break her in the US.

Gayle had two hit albums and six Top 20 singles with RCA. The label says an option on Gayle's contract was up for renewal at the end of May.

RCA managing director Hugh Goldsmith says, "It's been fantastic having an artist of Michelle's calibre on RCA for the past five years and we will all greatly miss working with her. She's a true star and we wish her all the very best for the future."



MVC will reach 40 stores later this month, when it opens its latest outlet in Bracknell on June 27. The chain, which attracted Nottingham Forest and England footballer Stuart Pearce to launch its new store in Nottingham (pictured) and also opened a store in Poole last Friday (6), aims to have 50 stores operating by the end of the year. Besides the new store launches, the Kingfisher-owned retailer is also expanding its existing sites which will see 315 sq m store sites increasing to 400 sq m.

EMI woos occasional buyers with 'bite-sized' classic CDs

EMI Classics UK is targeting occasional classical music buyers with a series of mini albums retailing at £2.99 each. Thirty titles, branded Mini Classics, are being released on June 16. Lasting 20-25 minutes, they consist of one famous piece and several other works by the same composer.

Dvorak's New World Symphony, Mozart's Clarinet Concerto No 3 and Puccini's *Nessun Dorma* will be among the pieces featured in the series, which is being launched following research carried out by EMI last autumn on attitudes towards classical music.

EMI Classics catalogue development manager Sarah Magraw, who is co-ordi-

nating the project, says many people feel intimidated about going into the classical departments of record stores if they need help with what to buy.

"We found in the research a lot of people with a low tolerance of classical music had to buy a full compilation if they wanted to get hold of a single piece of music," she says. "It's those people who want to buy bite-sized chunks we are targeting. It's classical music for pop purchasers. We're not trying to convert anybody."

The releases, which will be marketed through a 'four for £10' in-store offer, are being backed by radio ads and posters on BR sites.

IMF asks members to vote on chart formats

The International Managers' Forum is to canvass its 500 members about the number of singles formats and tracks demanded by labels.

The move follows an IMF council meeting last Thursday (5) where the issue of creatively-drained artists was raised by Travis and Brand New Heavies manager Ian McAndrew of Wildlife Entertainment. Under current rulings, singles can be released in up to three formats and most labels request up to three tracks per format.

McAndrew says he will call a meeting in July to gather more comments and opinion from managers. He believes only a BPI-sanctioned ruling on format eligibility will halt record companies issuing multi-track singles.

Rondor Musio has acquired the Javeberry Music catalogue which holds rights to the songs of Chris Difford and Glen Tibbroke. The deal was finalized with the catalogue's former owner Miles Copeland amid strong competition. The catalogue includes 31 unrecorded Difford and Tibbroke songs which Rondor will work hard to exploit, says Rondor Europe president Ralph Simon. Pictured are (left to right) Rondor UK professional manager Russ Conway, Rondor UK general manager Richard Thomas, Difford and Simen.



Cook thinks again as industry complains

by Robert Ashton

The Cook Report amended its controversial music business programme at the 11th hour last week after complaints from the industry.

The Roger Cook-led "expose" changed its references to Rush Release's Ian Titchener, after it emerged that his secretly-recorded interview was recorded for a different TV show 14 months ago.

And allegations were softened against a retailer who, in an advance version of the first show, was said to be showing swiping singles through his chart return machine without making a sale. It later emerged that the retailer, Wakefield-based Upfront Records, is not a chart return shop and has not supplied chart data to compilers Millward Brown since October.

Upfront's Mark Grant says he was filmed by the show after being asked to demonstrate how the chart machine works.

"They kept pushing me to do it," he says. "I can't remember waving the wand over any records, but if I did I knew it wasn't working. They are going to make me out to be a crook, how they chop the film up, the way they cut it."

Grant's business associate Ann Evans says Grant showed the production team some chart return data, but adds that it was several months old, from when the show supplied information to Millward Brown. Upfront, a dance music specialist, has been visited by members of the Cook team on May 20 after being approached to host a Debbie Currie PA.

Doubts about the tactics of the pro-

WHAT THE BUSINESS THINKS

"The programme failed to substantiate any allegation, but just took people's allegations at face value. Also their record didn't get into the chart and, therefore, proved the opposite of what they set out to prove" — Catharine Pusey, CIN chart director

"No one in the public gives a damn and not one single sale will be lost because of this. It's all good publicity" — Jonathan King, writer and presenter

"It is appalling and so damaging. We have all worked so hard for a long time in this industry, but this has put us back 10 years" — EMI UK managing director, Neil Ferris

"It was pretty tame stuff and seemed to be a pretty shallow examination. Ninety per cent of

gramme's producers were also praised by Rush Release's Ian Titchener, who was hired to do club promotion on the Currie record and was featured discussing buying-intents.

The show admitted on Tuesday that his interview was filmed in February 1996 for another programme about the promotion of a fictitious pop star called Carrick Fear. Following threats of legal action, the show changed a line from the original rough out and stated that Titchener had advised against using buying-intents.

David Mannion, editor of The Cook Report, maintains that the second programme will still feature Grant despite the latest changes. Mannion says the threat was never a major part of the investigation.

He also admits the script was

of what they came up with is legal and accepted practice" — Scott Piering, Appearing promotions company

"After all these years working in the business, it was very sad to watch. It was incredibly one-sided and very bitter" — Paul Conway, Virgin Records managing director

"It didn't seem to distinguish between marketing and hyping. If it had turned up something then more power to them, but when they are turning over legitimate people then that's not on," — Tony Pateo, Total Record Company sales director

"I feel extremely disappointed, excluded and let down and I feel I have got my friends into trouble" — Joe Bangs, photographer

changed, but says, "It's nothing to do with watering down, but only to make it accurate and fair." He also says using the Titchener interview from the Fear feature was not in contravention of the ITC regulations.

Mannion also dismisses charges that the only wrong-doing exposed had been engineered by the programme itself. "I accept we chose the route we did so we could control it," he says. "We felt the best way to expose it was to remain in control of our destiny. What we have done is quite legitimate and I think extraordinary."

Mannion also justified embarrassing innocent parties, who were embroiled in the Currie book, in the name of investigative journalism. "Sometimes it is necessary in order to expose something in the public interest," he says.

NEWSFILE

DHL backs Virgin's breakfast roadshow

Virgin Radio has struck a sponsorship deal with express mail company DHL to back the Ross & Jono Red Planet Tour. The breakfast show DJs are hosting their show from 10 different cities over the fortnight from Monday, June 23, starting in Amsterdam and ending in New York.

Gordon to head digital radio team

Scottish Radio Holdings chairman James Gordon has been appointed to chair the Government-led UK Digital Audio Broadcasting Forum, which will spearhead the development and marketing of digital radio in the UK. The forum was originally set up in 1993, but has been relaunched to help decide how DAB should be regulated and rolled out.

Majors pursue Marley deal

JAD Records is negotiating the sale of 2,000 previously unreleased Bob Marley tracks with two major labels. The tracks, which could be sold for around \$100m, were recorded between 1963 and 1971 and were unearthed in JAD's vaults in Jamaica, London and the US. They include versions of Sugar Sugar, Go Tell It On The Mountain and Say It Loud Mr Black And Proud.

Young takes Sony role

Sony Music Entertainment Europe has hired Simon Young as vice president, administration for its SINE operation. Young has worked with the Mushroom group in Australia for the past 18 years, most recently as managing director of Mushroom Records.

Total Home Entertainment

The Total Record Company was among the companies featured in last week's Cook Report TV programme, not Total Home Entertainment as stated in last week's *MTW*.

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Pet Shop Boys: absolutely fabulous



Dressed in a tunic of dazzling Persil white, Neil Tennant strides manfully to the front of the stage. And smirks.

So might he. The Pet Shop Boys.

West End Boys. In Theatreland.

The PSBs always appeal for their intelligence, wit and playfulness, but above all for doing what they please. The first show of a 15-night residency had all these traits, writes Steve Redmond.

First, the much-talked-about stage set. Designed with artist Sam Taylor-Wood, it comprises a metallic

SOMEWHERE - THE SHOW

Presenter: Harvey Goldsmith
Concept: PSB/Sam Taylor-Wood
Sound: Britannia Row
Lighting: Nag Earth
Projection: PSI
Dates: London Savoy (June 5-7, 9-14, 16-21)

cube centre-stage which frames the ever-stretching Chris Lowe's keyboard position, flanked either side by angled screens on which are projected scenes of twentysomething friends hanging out. The effect is far less complicated, arty and, to be blunt, interesting than it sounds.

Highlights are: their remake of David Bowie's Hello Spaceboy; the thunderous Latin drums of Se A Vide E; the new song Friendly Fire; and the gloriously over-the-top new single Somewhere.

These shows mark the relaunch of last year's Bilingual album which, with a UK sale of only 81,000 to date, found the PSBs strangely out of tune with record buyers. Full marks to Parlophone for sticking with it and them. For their songwriting, intelligence and sense of fun, the Pet Shop Boys should be cherished as one of the treasures of UK music.

Platinum x 2 - Australia
Platinum - Austria
Platinum x 2 - Belgium
Platinum x 5 - Canada
Platinum - Chile
Platinum - Czech Republic
Platinum x 2 - Denmark
Platinum - Finland
Platinum x 2 - France
Platinum - Germany
Platinum x 2 - Holland
Platinum x 2 - Hong Kong
Platinum x 8 - Ireland
Platinum - Israel
Platinum x 4 - Italy
Platinum x 2 - Japan
Platinum x 2 - Korea
Platinum x 2 - Malaysia

New Zealand - 6 x Platinum
Norway - Platinum
Philippines - 3 x Platinum
Portugal - Platinum
Portugal - Platinum
Saudi Arabia - 2 x Platinum
Singapore - 4 x Platinum
South Africa - Platinum
Spain - 8 x Platinum
Sweden - Platinum
Switzerland - Platinum
Taiwan - 3 x Platinum
Thailand - 3 x Platinum
UK - 9 x Platinum
USA - 2 x Platinum

WORLD



POWER

Virgin
Records

International Hit Of The Year - "Wannabe" Best-selling British written single in the UK - "Wannabe" 2 x Brit Awards - Best single "Wannabe" Best video "Say You'll Be There"

IS BRITISH POP GETTING A REAL FEEL FROM THE MEDIA?

The UK's purveyors of pop say it's time the kids got what they want to hear

You might have thought a single which went straight into the charts at number five, spent four weeks in the Top 20 and sold almost 150,000 copies would have attracted plenty of media interest.

But Ian Titchener of The Brothers Organisation has a frustrating tale to tell about his cover version of Ready Or Not by The Course.

According to Titchener, the single was largely ignored. It received just one play at Radio One before its release last month – at four in the morning – was dismissed by Kiss as "too cheesy" and rejected by Top Of The Pops in favour of repeat exposure for Texas.

Titchener believes the treatment of the Course track is symptomatic of a wider malaise currently affecting UK pop music – and he is not alone.

The concern of the pop purveyors is that pop music is being squeezed by an evermore fashion-conscious media. Radio and TV in the UK are losing touch with public taste, they say.

POP

RADIO 1'S MAY FAVOURITES

- 1 **Love! – Cardigans**
- 2 **You're Not Alone – Olive**
- 3 **Love Is The Law – Seahorses**
- 4 **Sweet Lips – Monaco**
- 5 **Drop Dead Gorgeous – Republica**
- 6 **MMMbop – Hanson**
- 7 **Susan's House – Eels**
- 8 **Alright – Jamiroquai**
- 9 **Star People – George Michael**
- 10 **Don't Leave Me – Blackstreet**

disappearing up their own playlists in pursuit of that most intangible of commodities – credibility.

The perception is that music programming on terrestrial television focuses, in general, on Later-style live music shows, concert broadcasts and live festivals.

It is arguable, meanwhile, that radio sidelines some of the nation's most popular singles. Of last year's 20 biggest selling singles, nearly half of them did not count among radio's 50 most favourite tracks. Radio even lagged behind in its support for the Spice Girls' debut. Wannabe last summer: the single was the nation's favourite at retail for three weeks before it entered the airplay Top 10. And, despite topping the sales chart for seven weeks last summer, it never did better than third place in the airplay charts.

As the nation's most popular pop station – its 10.3m audience is still almost twice the size of Atlantic and Virgin combined – Radio One

naturally attracts most flak.

And veteran pop manager Tom Watkins is among its critics. "It's fantastic that there is a station that serves the whole nation – but they should give people what they want to hear," he says.

On the face of it, Watkins seems to have a point. Among the tracks Radio One supported most heavily in May were a series of singles which failed to make a significant impact with the record buying public – including Monaco's Sweet Lips, Beck's Sissyneck, Basement Jaxx's Flylike and Babybird's Corneroph, each of which fell short of 20,000 sales.

In reality, though, Radio One is no more guilty of sidelining certain sections of the pop charts than any else. Indeed it backed as many – if not more – of May's big hits as stations such as Atlantic and Virgin (see tables).

And the commercial sector is not innocent of ignoring pop hits. It neglected a string of 100,000-selling singles last month, among them DJ Quicksilver's Bellissima, the Sarah Brightman & Andrea Bocelli smash Time To Say Goodbye, Damage's wonderful Tonight and 911's Bodyhakin'.

Besides which, as a BBC service, Radio One – along with Top Of The Pops – can argue that its public service remit gives it a legitimate reason to support the music it does. Mandated, like all BBC services, to make his station distinct and different from the commercial alternatives, Radio One controller Matthew Bannister has over the past three years modelled a service which is committed to supporting new music. Now taken to describing it as a "contemporary music station", Bannister insists that it will not slavishly chase ratings like the commercial sector.

Radio One's new head of music policy Jeff Smith explains that the station now aims to be at the leading edge of music, but dismisses suggestions that it actively rejects any specific genre. "We are interested in pop music," he says. "But that is looking at anything from North & South and Fat Shop Boys to Supergrras, Oasis and Blur."

Whatever its arguments, it seems incontrovertible that there is an element of selectivity at work, as Titchener argues. If, as Tom Watkins contends, the likes of Radio One and Top Of The Pops exist to reflect contemporary popular culture, the internationally successful Course single ought to form part of its output, as should Katrina & The Waves' Eurovision winner Love Shine A Light, not to mention the boy band movement.

"I don't care whether an act is credible or not," says Titchener. "I'm

You'd think Tom Watkins would be a happy man. Some 28 years after taking his first steps into management, Watkins' RCA-signed boy band North & South have had the strongest start to their career of any act he has managed.

"It is the highest first single for any band I've worked with," says the imposing 47-year-old. "Getting to number five with their first release is fantastic."

But Watkins' pleasure at the success of North & South has been tempered by his frustration with what he perceives as the UK media's bad attitude towards pop.

A man who has prided himself on a love for all that is pop – from the sophistication of the Fat Shop Boys, East 17 and Electrice 101 to the "sex sells" philosophy of Bros and, now, North & South – Watkins thinks the

'I think it's tougher now to break a pop act than in all the time I've known'

music has never been treated so badly.

"I think it's tougher now to break a pop act than in all the time I've known," he says.

"It's definitely got worse. In the Seventies you would get reviews for Gary Glitter in the *NME*. You wouldn't get North & South in there now."

Radio One may have A-listed the North & South single 'I'm A Man Not A Boy' last month, but the BBC station remains the central target of his complaints. "Anyone who is in control of music at Radio One has an incredible task," he says. "But I'm very confused what their music policy is."

Throughout his career, the Fat Shop Boys, Bros and East 17 have all been heavily supported by Radio One. But they wouldn't be if they started off now.

He argues that even stations such as Virgin and Atlantic are trying to be cool.

"Pop has become a dirty word," he concludes. "Boy band" is a phrase used to put bands down. Did they want to call the Four Tops a boy band?"

Watkins acknowledges that he has little to complain about personally, with 'I'm A Man Not A Boy' selling more than 100,000 copies and North & South's TV show, No Sweat on BBC1, attracting audiences of up to 2.5m. But that isn't the point, he says.

"I'm not talking about North & South," he says. "What about 911, Blackstreet Boys and Boyzone? They all warrant a place because children like them."

interested in making money. But it's a real pisser when you are an independent, you have a record that people want to buy, but

POP

VIRGIN'S MAY FAVOURITES

- 1 **Halo – Texas**
- 2 **You Shoved Me – Lightning Seeds**
- 3 **Staring At The Sun – Oz**
- 4 **Old Before I Die – Robbie Williams**
- 5 **Drop Dead Gorgeous – Republica**
- 6 **Love! – Cardigans**
- 7 **Love Is The Law – Seahorses**
- 8 **Fly Like An Eagle – Seal**
- 9 **Hush – Kula Shaker**
- 10 **North Country Boy – Charlatans**

Radio One and Top Of The Pops don't want to play it."

For all Titchener's complaints, there has been little evidence of pop being sidelined at Top Of The Pops in recent weeks. Gina G and Hanson both appeared last Friday (8), while No Mercy, Damage, DJ Quicksilver and Kavana have featured recently.



"I never was a Take That fan but the fact is they have got to be given an opportunity. But now, more than at any time I can remember, I feel that pop music is not being given a chance."

Watkins is nothing if not opinionated – renowned as having one of the fiercest tempers in the business – but with a passion which comes from a commitment and pride in all his acts.

Ever since taking on Love County Music as his first management clients in 1971, Watkins has built his Massive Management company – run from a dusty street just north

How the show is to develop under Chris Cowey's new stewardship will emerge over the summer, but the hints of acoustic performances do not necessarily bode well for pop fans.

The controversial decision last month to feature Texas's Halo two weeks running and ignore The Course highlights another issue. With turnover of the singles chart as fast as ever, programmes such as TOTP inevitably have to look towards the albums chart for guidance. And while Halo may have sold fewer than 100,000 copies compared with The Course's 150,000, Texas remain a vastly more popular act in album terms.

The reality of course, is that stations such as Radio One and Virgin and programmes such as Later and TFI Friday have to play the credibility game. In attempting to reflect its target demographic, each station or programme must naturally reflect its audience's prejudices.

Radio One's late-tens/early-twenties target audience is certainly prone to illigient attitudes towards what is cool and what is not. As one Radio One insider says, "When you do any kind of research, it shows that 19-year-old kids hate boy bands with a



TOM WATKINS

(b. September 21, 1949)

1969: Watkins completes his training as an interior designer at the London College of Furniture.

1971: Running his own design company Outside Man garment — he later designs graphics for Richard Branson's The Venue — Watkins meets Love County Music through his younger sister Sally. He is asked to design a logo for the band and ends up managing them.

Early Eighties: Watkins teams up with Royston Edwards and David Smart to set up XL Design, moving into office space provided by lawyer Paul Rodwell.

1982: XL works on ZTT's Frankie Goes To Hollywood project producing, with Paul Morley, the designs for the associated merchandise. Watkins designs the ZTT studio and Jill Sinclair's house.

1983: XL takes on its first management contract for the EMI-signed Spelt Like This.

1984: Watkins signs as manager of the Pat Sharp Boys, after they are dropped by Epic. They sign to Parlophone in February of the following year.

1987: Watkins launches Bros, signed to CBS Records. The act go on to sell 4.5m albums, before a split five years later.

1989: After five years with the Pat Sharp Boys, Watkins quits. He remains a business partner with Neil Tennant for another two years in their Decorative Arts Group shop in Kensington.

1992: East 17 are launched with London Records.

December 1996: Watkins threatens to split from East 17 in a row with singer Brian Harvey. Harvey is then sacked by East 17 after comments about Ecstasy.

February 1997: North & South are launched through the BBC TV show *No Sweat*, and subsequently give Watkins the most successful debut single of his career.

of the City Of London jointly with his sister Sally—into one of the most consistent in the music business.

Virgin managing director Paul Connors's first memory of Watkins is as a manager in the mid-Seventies—representing the two acts Giggles and Ice Cream—whose artwork outshone almost everything else about his acts. "I am a great admirer of what Tom has achieved," says Connors. "He has a great passion for what he does, and great taste in art, from his collection of Mickey Mouse ornaments."

Certainly Watkins' collection of art, from

the antique Mickey Mouse models to the modern art masterpieces which adorn his Little Venice house, is respected both in the music industry and art world. But then Watkins has always had a good eye, from his days training as an interior designer through the Eighties working with ZTT on the Frankie Goes To Hollywood project.

Watkins even designed Jill Sinclair's house and the ZTT studios. "Tom is great, a real mensch," says Sinclair. "He is a lovely person, but he is a businessman too so he can be tough. He is not always right, but at least he is passionate."

have a difference of slant on the boy bands because of their Hispanic look and Hispanic sound." McLachlan adds, "Radio stations are being offered so many different boy bands they are having to pick and choose. They are being saturated."

For all that, Smith insists that Radio One does play tracks by boy bands — it has played singles by Hanson and North & South in recent weeks. But, just like Top Of The Pops and any broad-based music TV programme or radio station, it cannot play all of them, he says.

Rejecting Watkins' suggestion that a specialist pop show could target the younger audience — in the same way that *Prime Time* targets the club crowd and *Steve Lamacq* the young indie fan — Smith says that Radio One already provides concentrated pockets of pop within its weekly schedule. The Selector programming system allows it to increase the number of pop-oriented tracks at times when children are likely to be tuning in, such as pre-school, after school and before the Saturday morning kids' TV shows.

However, RCA's Simon Cowell believes debate about Radio One and the rest of the media's support of pop is

Watkins certainly voices complete commitment to all his acts. "I've started at the bottom with every project I've worked on and tried to sell it on the merits which there are," says Watkins with pride. "Everything I work on is incredibly well produced. It's incredibly well packaged. We've never gone for sub-standard, cheapo versions."

"I've managed Electrice 101, Billie Ray Martin and the Pat Sharp Boys," he adds. "I've also managed Bros, and all I've ever had is stick for it."

Irritated but undeterred, Watkins is

already ploughing ahead with his new project, Triptych, who come across a mixture between the Human League and Bronski Beat. Depeche Mode and David Bowie and are fronted by a male Storm model.

Watkins admits that, one day soon, he may finally take one of those record company jobs he has been offered on a regular basis throughout his career.

But right now, he is looking forward to launching his latest new act. And, don't be deceived, he won't let the media stop him. **Martin Talbot**

before he even signs it.

Neil Ferris, whose brilliant company worked on North & South, Spice Girls, 111, Peter Dinklage and Kavana before his appointment as EMI UK managing director on Friday, agrees that TV is crucial. "Pop acts are really television driven," he says. "But that's not to say that radio doesn't support it; we've got support on all of those acts from Radio One."

Like Ferris, Cowell argues that there are now more outlets for exposure of mainstream music than ever before, ranging from the Saturday kids' TV shows, GMTV and The Big Breakfast, the two National Lottery shows, variety programmes such as *Burrows* and *Des O'Connor* as well as more credible shows such as *TFI Friday* and *Later*.

Besides, says Ferris, dismay about the media's support of pop seems strange in the light of the genre's current success. Certainly, Hanson's number one MMMBop and the Spice Girls' relentless rise in the US suggest all is far from lost for pop. **Martin Talbot**

Airplay Top 10s researched by *MW*. Source: Music Control Tables show the most-played tracks of May

passion, because that's what their kid sisters like."

Both Arista's Jiggs Camfield and Scott McLachlan of Multiply Records believe such acts — which, over the past two years, Matthew Bannister's new Radio One has found most trouble in accepting — create their own problems,

POP ATLANTIC'S MAY FAVORITES

- 1 Old Before I Die — Robbie Williams
- 2 Belissima — DJ Quicksilver
- 3 Lovefool — Cardigans
- 4 You Might Love Somebody — Shola Ama
- 5 You Shaved Me — Lightning Seeds
- 6 Encore Une Fois — Sash!
- 7 Staring At The Sun — U2
- 8 Real Thing — Lisa Stansfield
- 9 You Got The Love — Source
- 10 Alright — Jamiroquai

simply because there are so many of them around.

"It's a very crowded market," says Camfield, whose success with No Mercy was driven by TV. "With No Mercy we

pretty irrelevant. No campaign should be influenced by whether Radio One or Top Of The Pops supports the odd boy band or Europop.

POP MAY'S BIGGEST SELLERS

- 1 You're Not Alone — Olve
- 2 Lovefool — Cardigans
- 3 I Believe I Can Fly — R Kelly
- 4 Love Won't Wait — Gary Barlow
- 5 You Might Love Somebody — Shola Ama
- 6 Time To Say Goodbye — S. Brignani & Bocelli
- 7 I Wanna Be The Only One — Eternal
- 8 Love Is The Law — Seahorses
- 9 Star People — George Michael
- 10 Belissima — DJ Quicksilver

Source: *MW*. Figures shown are peak sales of May

hit, he says.

Of the 80-plus pop hits he has put out in the past decade, Cowell estimates that only one has ever been playlisted by Radio One. "I make the assumption every time I put a record out that I'm not going to get Radio One support," he says. Instead Cowell nails down each prospective act's TV support

Bates: end the bonus track chaos □ Praise for Cowley

Can someone explain why my Dad went berserk this morning at the breakfast table. All I said was that I had received a card from Gary Barlow telling me that his new album was out on the May 26. He was OK at that stage but when I told him that there would be a special limited-edition Gary Barlow poster available if I bought it at Woolworths (sorry, but that's like saying the fword round here) he went apoplectic.

Apparently BMG told him that I interacted direct information service) would never try and drive his customers into a rival store but I told him to get real as he should know by now that these companies would screw their grandmother if it meant an extra sale.

Dad's really pissed off this time so can someone have a word with him and tell him to chill out as I think he's heading for the funny farm, after all Rob and him have only spent 25 years building up the business and I'm sure he could always get a job as a rep if things don't work out. Record companies would be queuing up for a man with his experience and knowledge... wouldn't they?

Help me get my life back to normal. I wouldn't mind, but I grew out of the Take That thing months ago - I'm into Manics and Jamiroquai now!
Caroline Quirk
Ormskirk, Lancashire

The debate regarding B-sides is warming up nicely - and about time too.

Demands for four or more tracks to fill out the various singles formats are nothing more than a marketing man's safety blanket.

Please send all letters to:
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We reserve the right to edit letters on grounds of length or on the advice of our lawyers.

STICKING TO THE RULES



What a complete farce. I refer to CIN giving The Orb single Asylum a reprieve from disqualification from the singles chart (MW, news May 24). The Orb included a reply-card card that doubled as a sticker, thus making the single exempt from the chart. The reason for the reprieve? The sticker's inclusion was an oversight. My marketing department had their creativity ignited last year when the new packaging rules were introduced restricting use of materials in releases. This was to "level the playing field for the singles market." What would have happened if an oversight happened in this area with one of my company's releases? An oversight - I don't think so.

A set of rules governing the singles charts is of course necessary. It is completely ridiculous to have a set of rules that apparently only applies in certain cases to certain companies.

Gez
General Manager
Mushroom Records
Shorrolds Road
London SW16

It's the old paranoia hearing it head the age. You've heard the explanations...but if we don't have these tracks then we may chart just below the 40", or "the dealers won't have any faith in this, they won't think it's a priority" or "we have to get the fans to buy more than one because there's not enough interest in the record".

As far as the marketing men are concerned, it's no big deal - all an artist has to do is write six more songs. It's not hard, they say, and, you never know, if the tracks are good then maybe we will keep them back for the next album and get the artist to write a few more for the single.

All they want is six OK songs to fill out the marketing plan, or various mixes by various "hot names". The fact that the songs are just OK doesn't bother anyone, nor that the mixes may not suit the artist. Quality is irrelevant. And so, it seems, is cost.

The sweet part for this marketing safety blanket is that the artists pay for the privilege. It gets added on to the unrecouped balance, and we're not talking small amounts. It could be anywhere from £500 for each of six tracks or even more for a "live" recording of a previous hit" is required. Easy, hire a mobile (another couple of thousand pounds) go to a studio and mix down (another few thousand) and, voila, an unwanted live version.

Of course you could always just add a couple of previous hits as B-sides, which is perfect for demeaning those hits. Just to make sure every angle is covered. Or maybe you could get a hot shot remixer in and get him to do six different mixes, as well as a house mixer, a trip hop mixer, a hip hop mixer...with each of them costing between £3,000 and £20,000. The marketing men should ask themselves if all this activity really is essential - if it is, perhaps the cost should come out of the marketing budget although I can't see that being a very popular option.

It seems that in the rush to ensure we get a Top 10 in a chart that is meaningless we have forgotten that the idea of a single was to capture the imagination, create happiness, provide a

soundtrack to a moment of life, a song for the moment that stays with us forever. To capture interest in an artist that we may want to go on and explore an album with.

There is no need for these extra tracks and formats.

The problem is that certain MDs of certain majors are frightened that they may lose their edge in the marketing wars, so I doubt the chart committee will ever get them to agree to a two-track single releasing for £2 or £2.50.

So I look forward to seeing what the managers and their lawyers can do for the artists and the public. Someone has to grasp this issue, and the record companies have failed for years.

David Bates
Bedford Park, London W4 1DS

Jonathan King's appearance on the Cook Report did for the record industry what Edwinia Currie did for her own party on the eve of the general election. Can anyone take this man seriously? Let alone Mrs Currie and her daughter. Denis Knowles
Opportunities Worldwide
Maidstone
Kent

I have just spent a brief 10 minutes in conversation with Chris Cowey at Eternal's performance at Top Of The Pops. I don't think I have ever heard as many good new ideas in such a short amount of time from a man who has such a natural feeling for both TV broadcasting and the well-being of our record industry. I hope the record business unites in its support and backs Chris in his efforts to slow the chart down.
Oliver Smallman
First Avenue Records
Colwith Road
London W6 9EY

Webbo has got me all confused. He starts off his heartfelt piece about On-Line Retailing and Music-On-Demand (Webbo, MW May 31) by warning that the impact of such developments is "just around the corner"; he ends by "around the corner, but it is still within view". Which is it to be?

Perhaps he's just exhibiting the same confusion that many of us feel due to the fact that there's absolutely no on a discussion about this issue. Personally I disagree with much of his

analysis. However, it is interesting to note that on the same day that he warns of the dangers to retailers, Music Week's sister publication *MBI* has a piece entitled "Selling Music On-Line" in which it mentions the fact that Tower Records and Virgin are beginning to carve out a place on the Net. In a (digital) world of unlimited, and confusing, choice the power of established brands becomes increasingly important as they offer security to consumers.

I would be astounded, from a basic business-planning perspective, if most current retailers aren't either thinking about or actively pursuing plans for selling on-line, and this shouldn't mean just the chains. How do the good independents currently survive? By offering something that the chains can't be it customer service, knowledge or specialisation. All of that holds true for the Internet. Opportunity or threat? If you can only see the latter then you're probably already part of history rather than part of the future.
Kevin Dawson
Camden, London

I'd like to comment on the article in *Music Week* (news, May 31) likening the decision by Universal to "slash" *"The Seahorses"* to "Do It Yourself cassette price" on our own "cassette offer" for the Charlatans' *Tollin' Stories*. This was not, as was suggested, just "a bid to boost chart performance" for one key release, but an extension of a label policy started back in mid-1993 to keep a reduced dealer-price on every album cassette of our newer artists - even after initial orders.

By committing to this "paperback" concept we want to encourage people to be more adventurous, and be able to afford to take a chance on new artists that probably wouldn't be on a listening post etc, at any time, not just in the first week or two of release.

Considering that no serious music collector would buy a cassette because of their acknowledged inferior sound quality and usually inferior elaborate packaging than either the CD or LP, this has got to be a really positive direction for this format.
Ian McLaren
A&M Manager
Dejags Banquet
Alma Road
London SW18

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LO-FIDELITY ALLSTARS

MELDING INDIE WITH DANCE APPEAL

Brighton-based independent dance label Skint Records, due to form an imminent alliance with Parlophone, is set to increase its already healthy media profile with the debut single release by sought-after signings Lo-Fidelity Allstars.

The baggy-influenced five-piece, who formed just over a year ago, are attracting considerable interest as the latest beats band with crossover pop potential.

Their first single, Kool Roc Bass, out this week, is a techno-driven tune topped with space-age effects and distorted spoken vocals. It is due to be followed by two further singles at two-month intervals, before the release of an album.

Lo-Fidelity Allstars signed a singles deal with Skint last year, after label managing director Damian Harris saw the band play.

"I was sent a tape of their's about 10 months ago," says Harris. "The main track was One Man's Fear, which is now the B-side of the first single. It was so distinctive, mainly because of the singing, or rather ranting, on it. I went to see them play in a pub in Camden soon after that. It was one of their first gigs and a bit of a mess because they

hadn't quite sorted out their live sound, but they obviously had potential.

"The show was exciting. They looked like they were going to fall apart at any minute. That made them seem like a proper band, like a rock'n'roll band that just happened to be making dance music."

In the months since they signed to Skint, the Allstars have tightened their sound and random style by playing scores of support slots for indie bands in small venues around north London.

'It's our ambition to hear our records played in Cream, Heavenly's Saturday Social and the Camden Palace indie night.'

"By far their best show was at The Monarch about a month ago," says Harris. "It was the first time that everything came together. All the good elements of their music had suddenly gelled. The atmosphere was amazing. The first time I saw them, they didn't

remind me of anyone else. The obvious comparison now is with The Stone Roses."

Lo-Fidelity Allstars themselves, however, insist that, although both Stone Roses and Happy Mondays are influences, hip hop, house and funk are their main sources of inspiration.

"We always thought of ourselves as an underground dance band," says songwriter Phil, aka The Albino Priest (all of the band go by strange pseudonyms). "At first, it was just our DJ friends who were into the music. It was only when we started recording guitar bands that we realised rock audiences liked us as well. We'd love to cross over into other markets. It's our ambition to hear our records played in Cream, Heavenly's Saturday Social and the Camden Palace indie night."

When Phil, originally from Leeds, formed Lo-Fidelity Allstars while working at Tower Records in London's Piccadilly at the start of last year, the music was supposed to be strictly instrumental. An introduction to vocalist Dave, however, changed this.

"I left Dave alone in a room with one of our backing tracks and loads of beer and let him do whatever he wanted," says Phil. "He just got pissed and rambled through an echo unit, but it really seemed to fit. After that, we started letting him loose on all our tracks."

"We've never had any fixed idea of what we want our songs to sound like and we still don't. We prefer to improvise rather than plan. Last night, for example, we wrote the lyrics for one of the album tracks. Instead of recording the vocals in the studio, Dave went out into Holloway Road in the rain in the middle of the night, pissed out of his head on Tennents Super, and spoke them into a dictaphone. The result is amazing, really moody."

Lo-Fidelity Allstars' next single will be Disco Machine Gun, followed by anthemic dance tune Vision Incision in early autumn. Their debut album is likely to be released next year.

Meanwhile, the band embark on their first UK tour next month as support for 18 Wheeler and play at the Reading festival in August. And they may have their radical remix of Cast track History released on the B-side of a forthcoming single by the Polydor band.

"We've recorded a happy, hands-in-the-air version of the song," says Phil. "It has big breakdowns, live bongos and our own bassline and drums. All we kept were the lyrics from the chorus and a couple of verses. Dave sings them instead of John Power, though. But I don't think their record company would tooooken with it."

Lisa Verico

Act: Lo-Fidelity Allstars Project: single Label: Skint Records Studio: own Producer: band Publisher: the Released: out now

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
CARLEEN ANDERSON	tracks	VIRGIN	Ashley Forbes	WHITFIELD STREET (London)	Paul Weller
BABYBIRD	makes	ECHO	Emma Kelly	WHITFIELD STREET (London)	artist
BEAUTIFUL SOUTH	tracks	A&M	Sarah McNaie	WHITFIELD STREET (London)	John Kelly
FEEDER	makes	ECHO	Emma Kelly	SWANYARD (London)	Chris Sheldon
DARYL HALL	album mix	ALL ACCESS (USA)	Brian Doyle	MARCUS (London)	Dave Stewart
HURRICANE #1	tracks	CREATION	Mark Bowen	BATTERY (London)	Steve Harris
BIANCA KINANE	album	COALITION	Caroline Teeling	ROLLOVER (London)	Jacobs & Goldsmith
LEVELLERS	album	CHINA	Neil Cranston	WESTSIDE (London)	John Kelly
KYLFIELD	album	HARD HONDS	Lisa Horan	ROLLOVER (London)	artist
KYLE MINOUE	vocals	DECONSTRUCTION	Paul Walmsley	SWANYARD (London)	Rob Dougan
NICOTINE	tracks	LONDON	Nina Black	WHITFIELD STREET (London)	Dave Bascombe
ORLANDO	album	WEA	Glen Cooper	RG JONES (London)	artist
PET SHOP BOYS	tracks	PSPB	PSB	SARM WEST (London)	artist
PLATINUM RADICS	single	RELENTLESS	Joe Skinner	MATRIX (London)	artist
POSH	makes	ARISTA	Jo Jones	MASTER ROCK (London)	Rob Hart
SHIFT	album	COLUMBIA (USA)	Rachel Felder	WESTSIDE (London)	Dave Borritt
TOMB RAIDER	makes	NAKED	Christine Craig	MARCUS (London)	Claes Langer/Alan Winstanley
BEBE WINANS	tracks	ATLANTIC (USA)	Graig Coleman	MARCUS (London)	Dave Stewart
					Nigel Louis

Confirmed bookings week ending 7 June 1997. Compiled by James Brown

ON THE WATCH

KINETIC
Controversial
independent
and played
live by
this
eight-piece
retro-rock
and guest
singers.

Following recent
sell-out dates at
London's Jazz
Café and The
Blue Note, the
next scheduled
date will be at
Phoenix Festival.

SCORES AGAIN

wasn't difficult finding collaborators such as Cruz to get involved with the project. "As a producer, I get respect as a gutsy little kid who takes chances," acknowledges Wyclef.

The international flavour of the album is further enhanced by the fact that much of it was recorded on an ad hoc basis while Fugees were on tour. Wyclef often came straight off stage and into the local recording studios in whichever town and country he happened to be in. "I wanted the LP to start off in Brooklyn and, as it continues, you feel you're going around the world. There's even an Israeli feel in there," he says.

The album will be preceded by the release of the single *We Trying To Stay Alive*, a straightforward rap track given a commercial twist by the clever manipulation of the Bee Gees' *Stayin' Alive* for the chorus. Wyclef says the message of *Stayin' Alive* appealed to him. "With all the violence that's going on, it's important to get that message about stayin' alive out there, but put it with a beat so that it can work on a street level," he says.

The track also demonstrates how open-minded the Fugees camp are about music, with Wyclef admitting to being something of a Bee Gees fan. "We listen to everything—everything," he says. "From the Bee Gees and The Beatles to Thelouhis Monk and John Coltrane. We don't discriminate with music the same way we don't discriminate with people."

"It's good for people to recognise you as a group but now the thing is to take them on to another level and take them to your culture" — Wyclef Jean

However, the use of another famous sample will renew criticisms that much of the Fugees' success has been achieved by the borrowing of other people's work. Wyclef says it is for this reason that there are many original compositions on *Carnival*. "I wanted to get away from critics thinking of us as a covers band and prove that we can write beautiful songs and get people to sing them," he says.

One such song is *Mona Lisa* which features The Neville Brothers after Wyclef bumped into them by chance. "I



Act: Wyclef Project album label: Columbia Studio: various Producer: Wyclef Jean Publisher: Tate Sun Co and various Released: June 23

met them at Sony I said I had an idea of something I'd like to do. There was a piano in the building so we sat down and I played it to them. They liked it and we recorded it that evening," he says.

Wyclef also points out that criticisms about cover versions are irrelevant for much of the Fugees' audience. "I have

Alive has been preceded by a DJ-only promo of *Anything Can Happen*, one of the album's hip hop tracks, to build awareness of the project. Similarly, a number of small-venue live shows are being planned.

Given the amount of Fugees-related material which has been on the market over the past two years, Ross is aware of the risk of the band appearing overexposed—but he thinks the danger period has passed. "The only danger is that they stop coming out with music people like. Over exposure is not a problem as long as people like what you're doing," he says.

Following *Carnival* there will be a period of rest for the Fugees while singer Hill has her baby. Then the group will return with their third album, *The Harder They Fall*, which will be tied in to a sequel of the classic Seventies reggae movie *The Harder They Come*. This will be joined by a solo album from Lauryn Hill and an LP by Refugee Camp rapper John Forté.

And the secret, according to Wyclef, for keeping up this unrelenting schedule? "It may look chaotic from the outside, but creativity is the drive."

TONY FARDIS

TALENT

THE HIT FACTOR

Fugees have become something of an industry in their own right since the success of their second album, 1996's *The Score*.

In addition to that multi-platinum album, the group have had two number one singles, *Killing Me Softly* and *Ready Or Not*, a number two with *No Women, No Cry*, and, most recently, a number three with *Rumble in the Jungle*—from the soundtrack of the film *When We Were Kings*. However, the Fugees' *Mista touch* stretches beyond their own releases. A guest spot from the group's Lauryn Hill on US hip hop star Nas's single and video *Street Dreams* saw the rapper secure his first UK hit when it reached number 12. Meanwhile, the group's collaboration with Simply Deep on Christmas single *Angel* hit number four. Michael Jackson's latest number one, *Blood On The Dance Floor*, was helped at club and specialist retail level by a Fugees *Ruffage* Camp mix. Fugees also provided the highlights of Sony's recent *Lena Jones* soundtrack in the shape of the first solo offering from Lauryn Hill, *The Sweetest Thing*, and the track *I Got A Love Jones For You* from new Fugees artist *Melky & Day*.

STEVE LAMACQ ON A&R

Nearly everything I've seen and liked over the past few days probably wouldn't get a look-in at a big A&R department in the present climate. But it does prove once again that not every new band in Britain wants to sound like a descendant of Britpop. Some of it is a little half-cooked and some of it's willfully unfashionable, but it's nice to know that there are bands around who are likeably out of step with their peers... Which leads us to the frenetic sounds of *Idlewild*. Their gig at London's Hope & Anchor last Monday was just a peach. Having travelled for eight hours in a van from Edinburgh, they played like they were trying to incite a riot in your head. Their

blistering pace and intense delivery was a timely reminder of alternative pop music before it started worrying about having some manners. Here are some hard facts about *Idlewild*. There are four of them, they've had one single out and they've just demoed three new songs including a brilliantly jagged thing called *Satan Polaroid*. They remind me—not musically but in terms of the blur of energy on stage—of the pub-era Seymour. The singer looks like he's trying to beat himself up, while the other three bash their instruments to bits. And yet through all this chaos and speed-led, angled guitar noise, there are some great hooks—delivered with a haunting, dry vocal.

So far, the recorded material hasn't done them justice, but the live experience was as refreshing as anything I've seen for weeks... And after that, on to the Garage for *Astronaut* who are half-formed but have their high points. They blurt out quick-witted ad-libs and paint nice pictures with their lyrics, but need a little more discipline musically. You know when there are lots of ideas flying around, but some of them don't add up? That's the launch pad that *Astronaut* are on. Intriguing, baffling, head-nodding songs from a band still intently forging its character... Now pass me my festival shades.



WUBBLE U
These cheeky beat makers use the sixth signing to Ben Wardle's indie-pop imprint, and release their debut single, *Smoking Pot*, this month. An expanding mix of infectious rhythms and samples is *Over the Horizon* and Nick Cave, they may cast to the indie between Madness, The Monkeys and Barclay Rhythms. *Alce Catch* then at The Falcon on June 11.

Since they signed to Creation in 1990, Teenage Fanclub have become one of the label's stalwarts, boasting a special relationship with its boss Alan McGee.

The past year, however, has been a bit of an odd one for the band, following their declaration last July that their sixth album, *Songs From Northern Britain*, was already recorded. When it didn't appear, word went round that McGee had mixed the album until Teenage Fanclub returned to the studio to record "more singles".

According to guitarist/singer Raymond McGinley, what actually happened was that co-producer David Bianco – whose credits range from Tom Petty to Henry Rollins – was so heavily booked that the band had to delay mixing the album. After waiting nearly six months, they wanted to record more. "I think Creation were embarrassed to say: 'Maybe you should,'" says McGinley.

However, Alan McGee admits "We thought that they were a couple of songs short on the LP, and the band agreed. They went back and we got Start Again and Can't Feel My Soul."

"I've known Norman for 10 years – there's not a lot we can't say to each other. But they were under no pressure. If that's the album, then we'd have said 'Fine. We'll put it out.'"

The Fanclub eventually decided to mix the record with Coldcut and Primal Scream engineer George Schilling and finally started mixing at the end of January.

"We were hampered by circumstance," says McGinley. "In a way, I wish we'd got it out last summer and recorded another one by now. We had 12 songs by July 10 last year."

The album – to be previewed at Phoenix and V97 before a full tour this autumn – is a seamless work parading influences as diverse as The Everly Brothers, The Byrds and Jimmy Webb. It also fills out the minimalist approach of their last album, *Grand Prix*, with various arcane instruments.

"We had a duet between strings and a Mini Moog we bought in America five years ago for \$300 on the solo section in *Planets*," says Blake. "A stylophone through a wah wah pedal, on it's a Bad World as well as Wurflitzer piece, and I



TEENAGE FANCLUB SECOND BEST BAND IN THE WORLD

Voc. Jaguar Organ."

However, despite the more extreme arrangements, the record has a mellowness that, on first hearing, verges on blandness.

best thing you've done, I've really got it now. We get that reaction a lot."

"It's not an immediate album," conours McGee, "But I think the songs are beautiful. I was playing it

'This album is the best record they've ever made but you've got to play it 10-15 times to truly get it' – Alan McGee

"It's more subtle than extreme in the way Jesus Jones might think of something as being extreme," agrees McGinley.

"I think this album takes a bit to get into," says Blake. "Alan phoned me a few weeks ago and said, 'I've just been to Japan and I've played the album about 20 times and it's brilliant. It's the

best thing you've done, I've really got it now. We get that reaction a lot."

yesterday and there are five or six fantastic songs. This album is the best record they've ever made but you've got to play it 10-15 times to truly get it."

"I think Grand Prix was one of those albums as well. That went silver here and I think, with a bit of luck, we're going to gold here this time. In America, we're managed to get them

Act: Teenage Fanclub Project: singles/album Label: Creation Studios: Ridge Farm/Air Studios Producers: Teenage Fanclub/David Bianco Publisher: EMI Released: June 30/July 27

CABLE SPRITELY SLACKERS CROSS OVER

Brilliant exposure or kiss of death? For a developing, struggling band, having your song used in a commercial is a very tempting taste of success. But it can also be like sipping from a poisoned chalice.

So Cable are playing it carefully. Their skate-slacker anthem *Freeze* The Atlantic was chosen as the soundtrack for a recent Sprite commercial, and it was released as a single last week, giving the Derby four-piece their first chart position. "The obvious reservations whizzed through my mind when it was picked for the ad," says vocalist Matt Bagnuely. "I remembered all the disasters."

But Cable have been toiling hard on the outside of recognition for a while. And while Sprite's ad agency approached them to use the track, it was an unmissable opportunity to inform the viewing public about what Mushroom/Infectious boss Korda Marshall considers its label:

undiscovered greatness.

"They are creative geniuses," declares Marshall, who signed Cable two years ago fully aware they did not fit prevailing Britpop fashions: they were dense, dark, musically experimental and very very loud. "They are noise terrorists in the tradition of Stockhausen, Nirvana and Fugazi," he says. "Which doesn't mean they sound like any of these bands. They are what, in the old days, was called long-term artful development. Their fourth or fifth album will be a classic."

Freeze The Atlantic comes from their full debut album *When Animals Attack*, which was produced by Kramer, a hugely influential figure on New York's alternative scene as label owner, musician, and producer.

He was so enthusiastic about Cable's previous mini-album *Down/In/ing The Uptrodden*, released last year, that he

CHART
BREAKER



wrote an in-depth analysis of it on the internet. "Kramer picked out the way we use dynamics and melody and said he would love to work with us," says Bagnuely.

Cable are playing to full venues on their current tour and, according to Bagnuely, most of the new audience are unaware of the Sprite commercial link. Marshall says that the key to playing the Sprite exposure right is creative marketing. "There's no mention of the guys. 'But one of the B-sides is called *We're In The Sprite Ad* (Blue)."

Marshall's unusual approach has extended to dispensing with a regular

video for *Freeze* The Atlantic and the other singles, instead combining the video budgets to fund a 20-minute movie. Partly the result is a prize that links tracks on the album with a Cable mini-LP, *Live In Brixton Prison*, to be released in the autumn.

Yes, Cable played Brixton Prison recently. "The prisoners wolf-whistled us," says Bagnuely. Cable also have the example of Reef to

demonstrate that involvement in a commercial need not be the kiss of death – they appeared in a commercial for Sony Mini Disc. "Reef got credited to begin with, then they started to win people over," Bagnuely points out. "And they toured and toured, so they have a legitimate following to fall back on."

Cable have a similar will and self-belief, and ultimately the ad exposure is not the be-all and end-all, it's just a bonus. "Some people will look down their noses for allowing our song to be used," says Bagnuely. "But *Freeze* The Atlantic was going to be released as a single any way, because we think it's the best song on the album." David Knight

Act: Cable Project: single Label: Infectious Songwriters: Bagnuely, Darrington, Hinks, Mills Publisher: Chrysalis Music Producer: Kramer Studio: Noise, New Jersey Released: out now

One to WATCH

VELVETEEN
Simon Ferry's commercial yet credible chronic pain-relief songwriting is currently sought by a number of major labels. Guaranteed of wide appeal, his band's lighter section comprise a former House Of Love and a possibly Page-crowd pursuing him on tour.

SINGLES

JAMES: *Waltzing Alone* (Fontana 5746732). After the rousing anthems of *Whiplash*'s first two singles comes this more genteel, elegant gem as James hits the quality mark once again. **THE UNSOPHISTICATES: *Maxi's Dead* (Radar SCANS18).** A smoky, atmospheric slice of rock and roll noir in a Gallon Drunk Orchestra homage vein. Not unsophisticated whatsoever. **SOBIRCIRCUS: *66° F* (Echo ECS CD43).** About to SUBCIRCUS re-release the finest track from their debut *Carousel*. It's an atmospheric masterpiece and comes with brilliant dance mixes on CD2.

CHARLENE SMITH: *Everything Is You* (China 1050CD). The Canadian songstress goes all summery with this fresh, early Seventies-sounding Motown pop groove, but it lacks that something special to make a huge impact. **FUN LOVIN' CRIMINALS: *Scooby Snacks* (m Not In Love) (Chrysalis CDCDS5060).** 10cc meet Reservoir Dogs as the cool hip hop of the band's Tarantino-inspired debut hit is revisited alongside an ironic lounge-style take on the classic Seventies slowie. **PET SHOP BOYS: *Somewhere* (Parlophone CD06470).** With Neil Tennant's emotionally controlled vocals and a thumping techno pop beat, the duo give their own distinctive interpretation of the West Side Story ballad. But despite its wild drama, this is too overblown, even by PSB standards. **LUCE DRAYTON: *What About Sky* (Edel 02066-0).** Fuzzy guitars provide some very rhytmic moments on this infectious track from the Cornish singer/songwriter. Edel has had a long haul with this promising artist, airplay for this strong song could see it paying off very soon. **FOR REAL: *Like U* (Rowdy 7421 48658 2).** This Motown-esque chugger expresses its influences from the opening chords. A fine soul pop tune, but it lacks the hooks of those Sixties influences. **NO DOUBT: *Just A Girl* (Interscope IND 95539).** Following up the massive



THE UNSOPHISTICATES: ATMOSPHERIC ROCK

Don't Speak was always going to be tough, but this punky, ska-tinged power pop offering should be a hit. Don't expect another monster, though. **KRISTINE W: *Feel What You Want* (Champion CHAMP0232).** Another offering for the 1994 club hit with a handful of new mixes. Its excellent performance on the RM charts holds well for its sales. **CHEAP TRICK: *Say Goodbye* (Red Ant RAACD002).** A welcome return by the US rockers. Their huge commercial appeal (16m albums sold worldwide to date) is still intact on an enjoyable, gently rocking, radio friendly record. **FLOORPLAY: *Redemption* (Automatic Records AUT05).** Accomplished if unremarkable trancey-house-y numbers that has all the right ingredients, but lacks any stand-out quality. **JHELISA: *Everybody Jump Off* (Dorado DOR061).** The third single on Jhelisa's excellent album is a slice of moody, psychedelic, hippy pop with an infectious groove that lifts the downbeat feel, but not enough to make it radio-friendly. **DEPECHE MODE: *Home* (Mute LCD8087 2).** Depeche mode storming in with a single that has an atmospheric vocal mix from new Creation signing

Grantly and two live versions. **TRANQUILITY BASS: *We All Want To Be Free* (Astralwerks ASW6194).** Far-out, freaky doodlings, like a flashback to the Seventies heard through Nineties' technology. **REDMAN: *Whatever Man* (Def Jam-Mercury 57465152).** Already large on the underground, Redman comes across as rugged as ever on his latest outing. Less

commercial than It's Like That, however. **INNERCOLOURS: *Try* (Aicidpop CD312).** Real strings, real horns and a loping funk groove return Carl Lewis's south London collective to their Seventies roots, while its instant chorus offers radio play hooks. **SINGLE OF THE WEEK**

ETHER: *If You Really Want To Know* (Parlophone CD06468). Another in Parlophone's seemingly endless procession of cute pop rock bands, this sumptuous, squeaky power pop offering has broad hints of Joe Jackson and Elvis Costello. A smash hit all the way. **ALBUMS**

LOCUST: *Morning Light* (R&S AMB 7942). Atmospheric ambient grooves from the first order, which could cross over from the trendy dance audience to a broader, commercial coffee table audience given the right exposure. **BELA FLECK: *Doubletime* (ROUNDER CD0181).** In-store play will cream wavers for this reissued Eighties collection of folk-derived but modern instrumental bluegrass duets with A-list Nashville and LA pickers. **VARIOUS: *Mixtards 2* (Fat Out FARO 015).** Roni Size, Flytronix, 4Hero and more remind Asynch's 1996 Carnival album to generally advantageous effect while retaining the original's humor, syncopation and biting melodies. Prime, Brazilian-favoured dance. **BROODSKY QUARTET: *Brubeck-Stravinsky-Weill* (Silva Screen SIKK 6014).** Classical/pop/jazz crossover specialists could attract buyers not normally ready for experiments with this illuminating but unthreatening cross-cultural excursion. **ORIGINAL HI-FI: *Chill Dogs* (Zip Dog ZD12CD).** Sparse, largely mellow Nineties dance-

dub from the Emperor Sly team. This uses skanking hooks, horns and dubwise remixes to vibe up accessible melodies. **DAVID DEVANT & HIS SPIRIT WIFE: *Work*.** Lovin'. Miscellaneous. **THE KING OF KINDCD11.** The latest exponents of fry, melodious songs don't quite match the commerciality of Divine Comedy or My Life Story, but this debut has its compelling moments. **ROBIN S: *From Now On* (Big Beat/Atlantic 7567-92716-2).** Robin S employs her scintillating soul vocal skills on 13 quality tracks, aided by some top notch musicianship. **BLACKNUSS: *Allstars* (7421428762).** A complete mixture of R&B/disco/tribal/disco/funk and jazz can be found on this album. From the infamous Dinah track to the C&J mix of Last Night A DJ Saved My Life, there's definitely something here for everyone. **JOHN SECADA: *Secada* (EMI SB0322).** Secada delivers soulful ballads with consummate skill and this is another ultra-smooth outing. **VARIOUS: *A Decade Of Ibiza* (Telstar TC02902).** Forty tracks celebrating 10 years of anthem floor-filling hits covering all possible beats. **Mr. Fingers' seminal Can You Feel It** to this year's Basement Jaxx's *Lifeyle*. A comprehensive selection. **UFO: *3rd Perspective* (Talkin Loud 5344872).** Japanese acid jazz presented in the form of a kung fu/mystic movie soundtrack with a nod in the direction of French cocktail jazz. Refreshingly imaginative when it works. **VARIOUS: *Freezone 4* (SSR/Crammed Discs SSR 187).** Summery ambience from an assortment of young edge artists including Fudge Porcini, Cremenwinty and Carl Craig. The vibe is laidback and the musical styles flow effortlessly from deep house to mellow drum & bass. **VARIOUS: *Garage Pressure* (Solid State SOLID009).** It's a matter of simply counting the classics on this, the ninth offering from the Solid State stable. It is packed with top garage anthems from the likes of Anne Nesby, and Degrees Of Motion, with some serious underlying production talents including Sanchez and Morales. **ALBUM OF THE WEEK**

VARIOUS: *Totally Loved Up* (Primavera PRIMA XCD). The time is right for a re-release for this glorious soundtrack from the acclaimed BBC rave culture film *Loved Up*. For the first time, it contains all 21 tracks used in the film including cuts from Orbital, The Prodigy, Leftfield, Spooky and Hardfloor. **This week's reviewers: Sarah Davis, Tom FitzGerald, David Knight, Sophie Moss, Ian Nicholson, Ajax Scott, Martin Talbot, Paul Vaughan, Selina Webb and Paul Williams**



JAMES: AN ELEGANT GEM FROM THE WHIPLASH ALBUM

ALAN JONES TALKING MUSIC

Rapidly establishing itself as a leading light in the dance compilation market, **Deepbeats'** Absolute series shines the spotlight on The Very Best Of Solar, illuminating two dozen extended versions of the legendary label's prime cuts and throwing in a selection of megamixes in a three-for-the-price-of-one package. Constructed in the Motown mould, Solar had a diverse roster of artists and an inspired band of writers - including a youthful Babyface - whose talents came together in the form of major hits for the likes of Shalamar, The Whispers, Dynasty and Lakeside... Looking for their third top two hit in a row, **Blur** are likely to get it with *On Your Own*, a loose-

limbed and rather retro cut on which Damon Albarn's excellent vocals fall somewhere between those of Steve Harley and Ian Hunter. Their last single, *Song 2*, was a concise two minutes long. On *Your Own* takes longer than that to get into its stride and is not so instant, although that's no bad thing as it seems more durable... One of the leading lights of contemporary country, **Tim McGraw** has a warm and mellow easy style and reaches new levels of excellence with his new album. Everywhere. Bittersweet love songs dominate, although there are a couple of rumbustious hoodwings, with the outstanding moments provided by the current US hit *It's Your Love*, a

stylish ballad seasoned with strings, and one which Mrs. McGraw - aka fellow country superstar Faith Hill - chimes in with some fine harmony work. Proving that they have more to offer than chart-topping single MMMBop, **Hanson's** *Middle Of Nowhere* album offers a strong, diverse and surprisingly mature selection of songs all of which are performed impeccably by the youngsters. Their mentors have wisely chosen to team the boys with veteran writers like Cliff Magness, Barry Mann and Cynthia Weill, and have come up with an album bursting with potential hits.

CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



RADIOHEAD - OK COMPUTER

Record label: Parlophone. Media agency/executive: CIA/Jo Young. Marketing manager: Mandy Plumb. Creative concept: Parlophone/Radiohead.

Parlophone is backing Radiohead's new album with an intensive marketing campaign that includes national cinema and TV ads as well as extensive press and retail support. The LP, due out next Monday, will be advertised in cinemas and supported by press ads in *Empire*. There will be press ads in music, style and national titles and nationwide posters plus motorway banners and a Spectacolour board at Piccadilly Circus. All multiples are running in-store displays and there will be midnight openings at HMV.

ARTIST/TITLE/RECORD LABEL

ARTIST/TITLE/RECORD LABEL	RELEASE DATE	TV	MOJO	PRESS
JON BON JOVI Destination Anywhere (Mercury)	June 15	●	●	●
MARSHALL CRENSHAW Miracle of Science (Grapevine)	June 9	●	●	●
GRASS-SHOW Something Smells Good In... (Parlophone)	June 9	●	●	●
HANSON The Middle Of Nowhere (Mercury)	June 9	●	●	●
MARTY J. JOSEPH Full Colour Black And... (Grapevine)	out now	●	●	●
LAURINEA Better Listen (Epic)	June 16	●	●	●
MONACO Music For Pleasure (Polydor)	June 9	●	●	●
RADIOHEAD OK Computer (Parlophone)	June 16	●	●	●
CLIFF RICHARD The Rock And Roll Years 1958-1963 (EMI)	June 9	●	●	●
TINDERSTICKS Curtains (Island)	June 9	●	●	●
THE WALLFLOWERS Bringing Down The Horse (MCA)	June 9	●	●	●
WHITE SNAKE Restless Heart (EMI)	June 9	●	●	●
NEIL YOUNG Year of The Horse (WEA)	June 16	●	●	●
VARIOUS Batman And Robin - Music From The... (WEA)	June 16	●	●	●
VARIOUS A Different Mozart (Imaginary Road)	June 16	●	●	●
VARIOUS Future Cool! Drums & Bass & Jazz Spaces (RCA)	June 9	●	●	●
VARIOUS Music From Shakespeare's Plays (Phillips)	June 9	●	●	●
VARIOUS Piasa Dreams - The Erik Satie... (Decca)	June 16	●	●	●
VARIOUS Sixties Summer Hits (Telstar)	June 9	●	●	●
VARIOUS The Ultimate Summer Party Animal (Global TV)	June 16	●	●	●

Compiled by Sue Sillitoe: 0181-767 2255

COMPILATION OF THE WEEK



BATMAN AND ROBIN - MUSIC FROM THE MOTION PICTURE. Record label: WEA

Media agency/executive: BMP/Adam Smith. Senior marketing manager: Mike Wilson. Creative concept: In-house

With a track list that includes Smashing Pumpkins, R Kelly, REM and Underworld, WEA is planning a heavyweight press and retail campaign for its Batman And Robin soundtrack, released next Monday to tie in with the film premiere on June 23. The album will be tagged on all TV and poster advertising for the film and there will be ads in the music, style and national press. Displays will run with multiples and selected independents.

CAMPAIGN

- Music and national press ads are backed by listening posts and displays with multiples and indexes.
- Ads will run in *Mojo*, *Q*, *Time Out*, *Independent* and *Guardian* plus Virgin and MCV listening posts.
- There will be specialist music press advertising and club promotion to support this release.
- Extensive press and radio advertising will be backed with a major poster and in-store campaign.
- The album is an *Our Price* recommended release and will feature on Virgin and MCV listening posts.
- Ads will run in the specialist music press including *Blues* & *Soul* and *Echoes*.
- Press ads will be backed by posters, radio ads in London and the North West and retail displays.
- TV ads will run for one week and there will be cinema and press ads plus nationwide posters.
- This four CD box set will be advertised on selected ILR stations including *Melody* and *Capital Gold*.
- Ads will run in *Mojo*, *Q*, *Time Out*, *Melody Maker* and *NME* backed by displays at *Our Price* and Virgin.
- TV ads will run on VH-1 and *The Box* backed by radio ads on Virgin and music press advertising.
- Music press and ILR radio advertising will be backed by nationwide fly posters.
- Ads will run in the music and national press supported by displays with multiples and independents.
- The campaign will tie in with film advertising which includes TV and press ads plus national posters.
- Radio ads will run on *Classic*, *Melody*, *Heart* and *LBC* with ads in *Time Out*, *Hello* and the nationals.
- There will be advertising in the specialist music press.
- Ads will run in *Gramophone*, *The Guardian*, *Globe Magazine* and the *Globe Theatre* programme.
- Radio ads on *Classic FM*, *Melody* and *Heart* are backed by press ads in the nationals and *Classic FM*.
- Ads will run on Channel Four, GMTV and selected ITV regions with extensive ILR support.
- Ads will run on Channel Four, GMTV and selected ITV regions backed by spots on Capital and Atlantic.

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BEHIND THE COUNTER

JONATHAN WALSH, HMV, Manchester

"Our specialist department, which includes soundtracks, classical, country, blues, world music and easy listening, is doing a roaring summer trade. A lot of people have been asking about African band Ladysmith Black Mambazo because they are currently featured on a TV ad. Like Adiemus, it could be one to cross over into the mainstream through this kind of exposure. There's also a lot of interest in pianist Ruben Gonzalez - his introducing album has a really upbeat, summery feel. Line dancer Dave Sheriff was greeted enthusiastically here at a recent PA and now fans seem to be digging deeper into the music's back catalogue. On the video front, we're currently doing a very competitive deal on Quentin Tarantino films and these titles have been flying out since Reservoir Dogs was shown on TV last week."

ON THE ROAD

NIGEL NICHOLS, RTM rep for East Anglian area

"It's a very quiet week, partly because of the scarcity of big albums and partly because of the sunshine. The Wu-Tang Clan album is selling bucketloads, while the best performing new single is Ultra Nate's. The Hanson single is still selling. Only time will tell whether they become the next Take That or Musical Youth. The main thing for us is the Cable single, which is from the Sprite ad which is going pretty well. Over the next couple of weeks, I'll be doing a couple of singles from number one albums - Depeche Mode and The Charlatans - which will keep us busy. On the campaign side, there's a very rewarding one with the Can back catalogue which is fantastic. It's a life-long fan of them and they're one of the most influential bands of the past 30 years and they sound more contemporary than ever."

IN THE SHOPS THIS WEEK

NEW RELEASES

It was a week of steady rather than spectacular sales across both formats. Ultra Nate was the fastest moving single in most areas, followed by Jon Bon Jovi, Red Hot Chili Peppers, Mr President and R Kelly. Albums business was led by Wu-Tang Clan, Zion Train, Steve Winwood, Marilyn Manson and Bob Dylan, while the Jam boxed set continued to steam out.

PRE-RELEASE ENQUIRIES

Singles - Savage Garden, EIA, Sash, Bee Gees, Echo & The Bunnymen, Mary Kiani, Travis, Cast, Charlatans, R Kelly, Albums - Radiohead, Jon Bon Jovi, Strike, Hanson, Whitesnake, The Prodigy, Oasis, Fifth Element soundtrack

ADDITIONAL FORMATS

Apes, Pigs And Spaceman limited CD single with poster, Redd Kross single in collector's packaging, Skunk Anansie three-part single, Jon Bon Jovi limited CD single with poster

IN-STORE

Windows - Radiohead, Supergrass, Hanson, Faith No More, Del Amitri, Best Scottish Album In The World...Ever, Monaco, Aerosmith, Gary Numan, In-store - Lisa Stansfield, AZ Yet, Gina G, Porn Kings, Supergrass, Wallflowers, Grass-Show, Hugh Cornwell, Bob Dylan, Bee Gees, Charlatans, Jesus Jones, Mixed Emotions, Elvis Presley, Gary Barlow

MULTIPLE CAMPAIGNS



Radio single - Supergrass, Windows - Radiohead, In-store and press ads - Steve Winwood, James Taylor, Wallabout, Masters At Work, Wallflowers, Illuminations, Midnight Moods, Supergrass, Grass-Show, Fountains Of Wayne, Hugh Cornwell, Kenicise, John Taylor, Fear Factory, In-store - Sony Bob Dylan campaign



Single - AZ Yet, In-store - Supergrass, Bee Gees, Charlatans, Foxy Brown, Telstar CD and video promotion, mid-price promotion, ex-TV advertised albums promotion



In-store - Michael Jackson, Paul McCartney, budget rock, pop and classical promotion, three musicals for the price of two, three for two on exclusive CDs, Very Best Of Brass, Evita, Cinema Choral Classics, Voices From Heaven, Anthony Way, Montserrat Caballe, Foxy Mavis, selected videos for £5.99



Windows - sale, Andrea Bocelli, Sarah Brightman, Cleo Laine; In-store - Father's Day promotion featuring Neil Young and Frank Sinatra, Penguin Guide To Classical CDs promotion, Irish music



Singles - Bee Gees, Porn Kings, Finley Quay, Charlatans, Supergrass, Del Amitri, Lisa Stansfield, AZ Yet, Windows - buy two get one free, three videos for £12, Monaco, Geneva, Faith No More; In-store - Sneaker Pimps, Jesus Jones, Ministry Of Sound Classics



The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Beverly), The Gramophone Shop (Belfast), Groove Records (Hatfield), Hiz Records (Dunfermline), HMV (Manchester), Meggie Records (Worcester), Or (Hinxton), The Record Shop (Kingston) and Virgin (Ibex). If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

14.6.97

Top 100 Of The Weekend kicks off with Jazzy Jeff & The Fresh Prince, Doggy and Madonna, MTV: 7-10am

Night Fever features Personelle, Brian Poole and Loudonwain, Channel Five: 6.55-7.50pm

Later With Jools Holland, featuring Massive Attack, Enkai Bada and Roger McGuinn, BBC2: 11pm-12.50am

15.6.97

Fully Booked, featuring Lisa Stansfield, BBC2: 9.30am-noon

First Light, featuring Celtic band Iona and rap artist DJ Cameron Dant, BBC2: 9.45-10.15am

16.6.97

The Jack Docherty Show, with the Tinderticks, Channel Five: 11-11.45pm

18.6.97

Paul McCartney Going Home, VH-1: 8-10pm

19.6.97

Wish To Be Stone Winwood, VH-1: 1.30-2am

20.6.97

Cardiff Singer Of The World, features Irish soprano Louise Walsh, BBC2: 7.15-8pm

The Jack Docherty Show, features Del Amitri, Channel Five: 10.50-11.55pm

The Road, with Rebekah McEntire and John Berry, VH-1: 2-3am

14.6.97

Northern Ireland Weekend - Radio One Roadshow, with G.U.N., Radio One: 3-4pm

The Moody Blues In Concert, Radio Two: 5.30-8.30pm

The Marriage Of Figaro, starring Anton Scharinger, Radio Three: 8.30-10.30pm

Northern Ireland Weekend - In Concert, with Divine Comedy, Radio One: 8-9pm

Impressions, features New York trumpeter Dave Douglas, Radio Two: 10.50-1am

15.6.97

Mixing It, features Laurie Anderson and Lou Reed, Radio Three: 10.45-11.30pm

16.6.97

Saxophone Colossus, featuring Sonny Rollins, Radio Three: 3.45-4.15pm

Evening Session featuring Hurricane No 1 and Supergrass, Radio One: 6.30-9.30pm

Andy Kershaw presents singer Vreya Trouw Sealingaquare, Radio One: 8.40-10.30pm

17.6.97

Evening Session, with Gillespie of British Scream and Mani from the Manic Street Preachers, Radio One: 6.30-9.30pm

Folk On Two featuring Scottish band Shooglenifty, Radio Two: 8-9pm

RADIO



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The news that market research company Sound And Solution anticipates the retail value of 2000 ken word sales in the UK topping £30m by 2000 should come as little surprise to labels and retailers alike. After all, the Spoken Word Publishers' Association already estimates that the market for the genre was worth £42m last year and, as SPWA chairman and managing director of the Laughing Stock label Colin Collino (pictured) explains, it is gaining strength after a period in the doldrums.

"A couple of years ago there was a tremendous squeeze on shelf space, and titles which might have sold 20,000 units seriously underperformed as a result," he says. "The trend is now for fewer titles beginning to shift in volume again."



For many labels the difficulties reside in distributing product across a wide range of outlets which include book shops, grocers, supermarkets

and toy shops.

Indeed, while music specialists are supportive of comedy and TV titles, they are largely unenthusiastic about children's releases despite the fact that they accounted for 43% of spoken word sales in 1996. As a result, Sony Music, for one, has been reluctant to release spoken word titles alongside its Enchanted Tales children's videos. While at Cassettes For Young People, managing director John Bassett says: "Our customer base is particularly complicated and niche businesses are in a better position to handle it."

ANIMAL MAGIC
Older children will be swept away by the wild adventures which feature in Bespoke Audio's recently released *Natural History Museum series*. With over 5m visitors to the museum each year, the target market is vast and Bespoke is maximising awareness with a substantial marketing push. Promotions are running on national television and radio while press coverage is being spearheaded by the nationals, parenting magazines and the museum's own magazine, *Innovation*, which has 3m subscribers.

The four cassettes - *Dinosaur Adventure*, *Serangiti Adventure* (pictured), *Big Cat Adventure* and *Creeper Crawlie Adventure* - all come complete with stickers and posters, which join up to create a colourful frieze.

There are also difficulties in assessing the size and shape of the market. "A lot of sales are not going through Epos systems," says MCI head of spoken word Steve Crickmer. "The wide range of outlets makes it all the more difficult to target consumers with releases."

At MCI, all music retail fronts are covered by its distribution arm, Discu, while titles are sold into the book trade through Andre Deutsche's book sales team. "Although there has been some cutting back across the board, the titles that we left are now selling much better," confirms Crickmer.

When it comes to marketing most spoken word, campaigns are PR- and retail-driven and many labels have developed customised counter boxes and display racks to reinforce branding. Unlike music, spoken word does not score huge initial sales but generates sustained catalogue business. In line with this publishers have fought long and hard to achieve the kind of in-store presence they need to maximise long-term potential.

"Initially, our titles always seemed to be tracked alongside easy licensing and soundtracks," says Collino. "But they now have a much stronger identity of their own."

The challenge facing spoken word labels must now be to build on this new awareness if they are to meet Sound And Solution's target for the year 2000. **Karen Faux**

SPOCKtaking

Karen Faux previews forthcoming spoken word releases

Murray Lachlan Young - Special Edition (EMI CDEMCS3767) out now, Vice And Versa (EMI CDEMCS3767) Released: August 4. Currently supporting the Pet Shop Boys, this latest new-boy poet is poised for a wider following.

Jeremy Hardy Speaks To The Nation (PolyGram Spoken Word 5360354) Released: July 7. Hardy's BBC Radio routines cover the challenges of being a leader of men in the 21st Century.

The Code Of The Woosters (BBC Radio Collection 18262857X) Released: July 7. Michael Horden stars as Jeeves the long suffering butler while Richard Briers is superb as the hapless Bertie.

The Silver Castle (PolyGram Spoken Word 5360374) Released: July 7. Saeed Jaffrey narrates Clive James' story about a young Indian street boy who becomes obsessed with the movie business.

The Goon Show: Shut Up Eccles (BBC Radio Collection 1725/390891) Released: July 7. Milligan, Sellers and Secombs in digitally remastered editions.

Barney - Run, Jump, Skip & Sing (Tempo Audio 221385) Released: July 7. More singalong songs from the politically correct dinosaur whose previous releases have sold more than 100,000 units.

Enid Blyton - Rockingdown Mystery (Tempo Audio 221330) Released: July 7. In Blyton's centenary year this multi-voiced adventure will keep older children engrossed.

On The Buses (MCI/Comedy Club GAGDMC063) Release date: July thc. After the success of its Carry On titles, MCI now offers Stan, Jack,

Olive and Blakey on the number 11 route.

Peter Sellers - Fool Britannia (MCI/Comedy Club GAGDMC11) Released: July thc. Sellers is sparking fun in front of an audience of early Sixties celebrities.

Brighton Rock (BBC Radio Collection 2034/32252) Released: August 4. A full-cast dramatisation of Graham Greene's celebrated novel of street crime in pre-war Brighton.

I'm Sorry I'll Read That Again (BBC Radio Collection 2005/3318133) Released: August 4. The final volume of programmes from Graeme Garden, John Cleese, Tim Brooke-Taylor and Bill Oddie's hilarious Sixties radio series.

Mark Tully's India (BBC Radio Collection 1847/331884) Released: August 4. Three decades of clips from the BBC's man in India should benefit from the publicity surrounding the 50th anniversary of the end of British rule.

The Importance Of Being Earnest (Penguin Audiobooks ISBN: 0 14 086539) Released: August 28. Oscar Wilde's classic stars Greg Wise as John Worthing and Miriam Margolyes in the part of Lady Bracknell.



Berkoff's Macbeth (Penguin Audio Books ISBN: 0 14 086604 3) Released: August 28. Stephen Berkoff excels in this Radio 4 production.

Box (MCI/Comedy Club GAGDMC23) Released: August 4. Willie Rushton, Barry Cryer, Lenny Bennett and John Junkin join Everett in outtakes of his radio shows.

The spoken
word market
is set to top
£60m by the
millennium

THE OFFICIAL UK CHARTS



Despite its weekly sales being practically halved, Hanson's Mmmmbop retains a huge lead at the top of the singles chart, and has sold 480,000 copies in a fortnight, making the American trio the fastest-breaking new act since Babylon Zoo's Spaceman shot into orbit in January of last year.

The Rod Hot Chili Peppers score the biggest hit of their career to date with Love Rollercoaster debuting at number seven, two places above the number nine peak of their only previous Top 10 single, 1994's Give It Away. A cover of an Ohio Players track which topped America's Hot 100 in 1976 but failed to register here, Love Rollercoaster is from the Beatles & Butt-Head movie, and actually shares top-billing on the single with another track from the film, **Engelbert Humperdinck's** improbably-titled *Edelin Scargull*. Humperdinck opened his chart career with seven consecutive top five hits between 1967 and 1969 but Lesbian Scargull ranks alongside Water World Of Love, number seven in 1969, as his biggest hit since then.

The songwriters with the most hits in the past five years are the triumvirate of Babyface, R Kelly and Diane Warren. In 1997 they had all been a little quiet with two hits apiece until this week - Babyface via AZ Yet's Last Night and his own Every Time I Close My Eyes, Kelly via Toni Braxton's I Can't Wait To Go and his own I Believe I Can Fly and Warren with Toni Braxton's Un-Break My Heart and Monica's For You I Will. They all have several more hits in the offing but Babyface jumps ahead of his rivals this week, simultaneously charting two new hits, Can We Talk... by Code Red and Whatover by En Vogue.

Amazingly, there's a veteran songwriting double act who have registered even more hits so far in 1997 than Babyface, and that's Jimmy Jam & Terry Lewis. Providers of hits for acts as diverse as Janet Jackson, The Human League, the SOS Band and numerous others through the years, Jam & Lewis have come back strong in 1997, and each of the six songs they've had a hand in so far has been a hit for a different artist. They started off with Days Of Our Lives, a number 37 hit for Bone Thugs-N-Harmony, and have followed up with Love Guaranteed (Damage, number seven), Say-If You Feel Alright (Crystal Waters, number 45), Love Is All We Need (Mary J Blige, number 15), Something About You (New Edition, number 16) and this week, Too Late, Too Soon (Jon Secada, number 43).

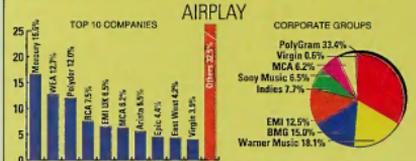
Album sales are severely depressed at present but that in no way detracts from the stunning success of the Wu-Tang Clan's Wu-Tang Forever, which debuts in pole position this week after selling 26,000 copies. It's only the Wu-Tang Clan's second album, and marks a remarkable advance over the first, Enter The Wu-Tang Clan (36 Chambers), which failed to chart at all in 1993. Part of the reason for the group's advance, despite limited visibility and a complete lack of singles success, has been the fact that five of its nine members - Method Man, Raskown, Genius/GZA, Ol' Dirty Bastard and Ghostface Killah - have recorded solo albums, though only Genius/GZA has made an impression on the chart, and that only slight,



AT-A-GLANCE WEEKLY MARKET SHARE



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



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



The Cardigans' Lovefool finally loses the number one position it has occupied for the past four weeks, being

overhauled by both Hanson's Mmmmbop and Eternal's I Wanna Be The Only One, the latter title taking pole position with an exceptional audience of over 72m, thanks to a massive 2,129 plays from stations on the Music Control panel.

Hanson were 8m audience impressions behind Eternal last week but are now less than a million edgier, and their tally of 71.4m impressions and 2,005 plays are both records for a song not at number one. For two records - and Supergrass's upcoming Sun Hits The Sky - were played 29 times at Radio One to share runners-up position behind Rosie Gaines' Closer Than Close, which the station played 30 times, helping it to climb one place from seven to six on the overall airplay chart.

In the past few weeks, there has been a noticeable tightening up of the Radio One playlist, with more records getting heavy rotation. Last week, for example, each of the station's 20 most-played records was spent a minimum of 23 times. This compares with the first two weeks of March, when only 12 records were so favoured.

Radio One is especially good on challenging records like Paranoid Android by Radiohead, which it managed to air 27 times last week. At six minutes and 28 seconds a time, that amounts to nearly three hours airtime for that one song last week, equivalent to playing a short song like Blur's Song 2 no fewer than 85 times!

Other stations are cool on Paranoid Android despite its top three sales chart status because records of that length take up more airtime than they are willing to risk in the battle for audience, thus it has performed fairly badly nationally. It moves 29-25 on the airplay chart this week, a jump entirely due to the increased Radio One exposure.

With Radio One fewer out, the song would be struggling outside the Top 100 with well below 5m audience impressions, rather than the 23m it earned with the station's help.

While its number one record is **Jamiroquai's** Alright, a confirmed radio favourite also heavily exposed by its rivals, Atlantic 252 has really gone out on a limb with **Kym Mazelle's** cover of the Candi Staton hit Young Hearts Run Free, playing it 59 times last week for it to take second place in its playlist. Atlantic 252 aside, the record managed a mere 15 plays across the Music Control panel last week, and even with its support it ranks only 91st on the airplay chart. **Alan Jones**

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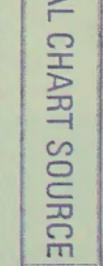
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AIRPLAY PROFILE

STATION OF THE WEEK

Programme director Tony McKenzie was on a mission when he joined Sheffield's Hallam FM in February.

Looking through the station's playlist, one thing grabbed his attention straight away – that Hallam FM was a long way off having the kind of cutting edge music sound expected from a big city station. McKenzie has since overseen a radical repositioning of the station's music policy which, with the help of new head of music Chris Straw, has been totally overhauled.

A new daytime A list was introduced, comprising just five songs which can be in as many as 30 plays a week, while the 13 songs on the revamped B list can expand as many as 35 spins a week. Straw also introduced a B2 list for evenings, C1 list which clicks into action between midday and the following day's breakfast show, a C2 "Slow Lane" list for late nights and a 23-track 83 dance list for Saturday nights and weekday evenings.

"The playlist structure has changed beyond all recognition: the B list is faster than the old A list," says Straw. The new system has resulted in a number of new acts being played that Hallam would not have aired before. McKenzie and Straw took over. Tracks such as Northern Uprun's Any Way You Look, for example, rose six side by side with Wet Wet Wet's Strange on the B list.

The five tracks on the A list at the end of May were Shola Ama's You Might Need Somebody, Cardigans' I Wanna Be The Only One, Hanson's MMMBop, and the new direction was certainly



HALLAM TOP 10	
Rank	Track/Artist
1	Lovefool
2	Cardigans (Stockholm/Polydor)
3	I Wanna Be The Only One
4	Eternal (Feat. Bebe Winans) (EMI)
5	You're Not Alone (Dive/ICM)
6	MMMBop (Hanson/Mercury)
7	You Might Need Somebody (Shola Ama/WEA)
8	Bellissima
9	DJ Quicksilver (Positive/EMI)
10	I'll Be There For You

needed at Hallam where the audience had begun to drift away. Between the fourth quarter of 1995 and the end of 1996, the station's reach in its transmission area of 1.2m adults slipped from 484,000 to 438,000 while its share of listening fell from 21.7% to 18.5%.

Straw says Hallam has begun telephone research to assess how its audience has reacted to the changes.

He reports a good relationship with the music industry and says he has had considerable support from Virgin, Sony and Warners since he took over.

Steve Hemslay

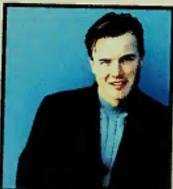
TRACK OF THE WEEK

LOVE WON'T WAIT, GARY BARLOW
Regional playlisting company TMP made sure Gary Barlow's key was kept busy promoting Love Won't Wait in an attempt to generate the same airplay interest enjoyed by his previous solo hit Forever Love.

While Forever Love eventually topped the airplay chart, radio interest in Love Won't Wait was slow to pick up, even though TMP had tried to boost early radio interest by taking Barlow on a four-day tour of stations and interviews.

This included a trip to Ireland to visit Atlantic 252, which subsequently played the song more than anyone in the last two weeks of April with support peaking at 50 spins a week. By the time the song debuted at number one in the C1N sales chart on May 10, it had reached only number 11 on the airplay roundup with just 788 plays that week.

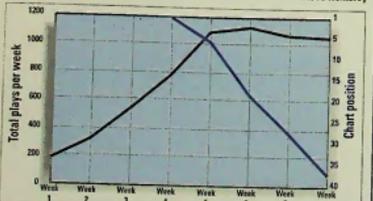
Radio's support was never prolific: after it played the track on March 27, the station played Love Won't Wait a modest 104 times between then and the end of May. The PA tour did, however, prompt



many LR stations to increase their rotation once the track had reached the sales chart. And Yorkshire's 96.3 Air FM was the country's biggest supporter of the song for three consecutive weeks.

When the artist's solo album Open Road debuted at number one earlier this month, airplay support for the single had stabilised at slightly more than 1,000 plays a week. TMP's head of radio, Les Morrison, says: "After a slow start it became the prouder we told the stations it would always be."

Steve Hemslay



RADIO 1

© Music Content UK. Titles ranked by total number of plays on Radio One from 03.00 on Sunday 2 June until 24.00 on Saturday 7 June 1997

Rank	Title/Artist	Label	Wk	Plays	Wk	Plays
1	I WANNA BE THE ONLY ONE	Etternal (Featuring Bebe Winans) (Cap Aventura/EMI)	1803	1592		
2	MMMBOP	Hanson (Mercury)	1693	1507		
3	YOU MIGHT NEED SOMEBODY	Shola Ama (Freshwinds/WEA)	1754	1504		
4	LOVEFOOL	Cardigans (Stockholm/Polydor)	1471	1485		
5	YOU'RE NOT ALONE	Dive (ICM)	1550	1415		
6	STAR PEOPLE	George Michael (A&M/Virgin)	1298	1037		
7	HALO	Texas (Mercury)	958	977		
8	I DON'T WANT TO	Tori Tenen (CapAventura)	1015	953		
9	STRANGE	Wiz Wit (Princes Organisations/Mercury)	822	952		
10	SWEET LIPS	Morchee (Polydor)	1031	833		
11	LOVE WON'T WAIT	Gary Barlow (ICM)	1010	883		
12	FREE	U2 (New Line/JAM PPM&A)	581	865		
13	MIDNIGHT IN CHELSEA	Janet Jack (Mercury)	790	849		
14	I'LL BE THERE FOR YOU	Brendan Beck (Mercury)	650	795		
15	CLOSER THAN CLOSE	Rainie Gates (Big Bang)	523	697		
16	YOU SHOWED ME	Lightning Seeds (Epic)	964	677		
17	LOL	NO DUB! (ICM)	812	660		
18	I BELIEVE I CAN FLY	B. Kelly (Lava/Atlantic)	760	660		
19	I WANT YOU	Sevin Garden (Columbia)	518	623		
20	NEVER NEVER GONNA GIVE YOU UP	Usa Danzileff (Arista)	416	606		
21	ALRIGHT	Jamiroquai (Sony)	530	573		
22	TI AMO	Gina G (Eterna/WEA)	828	566		
23	YOU ARE THE UNIVERSITY	Brand New Heavies (Pirtek/Atlantic)	260	556		
24	WONDERFUL TONIGHT	Damage (Big Top)	269	551		
25	IT'S ALRIGHT	Deaf Hums (Mercury)	616	504		
26	NOT WHERE IT'S AT	Del Anzios (A&M)	470	484		
27	SPY IN THE HOUSE OF LOVE	U2 (New Line/JAM PPM&A)	400	482		
28	SUSAN'S HOUSE	Eva (Mercury)	304	478		
29	OLD BEFORE I DIE	Blackpink (Polygram)	581	443		
30	STARRING AT THE SUN	En Vogue (Warner Bros.)	217	437		

© Music Content UK. Station specific chart rank titles by total number of plays per station from 03.00 on Sunday 2 June until 24.00 on Saturday 7 June 1997

VIRGIN

Rank	Title/Artist	Label	Wk	Plays
1	LOVE IS THE LAW	James Brown (Polygram)	29	33
2	HALO	Texas (Mercury)	33	32
3	LOVEFOOL	Cardigans (Stockholm/Polydor)	31	32
4	SISSYNECK	Bebe Winans (EMI)	29	31
5	NOT WHERE IT'S AT	Del Anzios (A&M)	29	31
6	DROP DEAD GORGEOUS	Rebecca Stempert (Mercury)	24	31
7	SPY IN THE HOUSE OF LOVE	U2 (New Line/JAM PPM&A)	27	28
8	SUSAN'S HOUSE	Eva (Mercury)	26	27
9	OLD BEFORE I DIE	Blackpink (Polygram)	31	27
10	STARRING AT THE SUN	En Vogue (Warner Bros.)	31	27

© Music Content UK. Station specific chart rank titles by total number of plays per station from 03.00 on Sunday 2 June until 24.00 on Saturday 7 June 1997

ATLANTIC 252

Rank	Title/Artist	Label	Wk	Plays
1	ALRIGHT	Jamiroquai (Sony)	46	61
2	YOUR HEARTS KNOW FRE	Janet Jack (Mercury)	44	59
3	YOU MIGHT NEED SOMEBODY	Shola Ama (Freshwinds/WEA)	57	57
4	LOVEFOOL	Cardigans (Stockholm/Polydor)	54	51
5	I WANNA BE THE ONLY ONE	Etternal (Featuring Bebe Winans) (Cap Aventura/EMI)	34	46
6	YOU SHOWED ME	Lightning Seeds (Epic)	55	43
7	MMMBOP	Hanson (Mercury)	38	37
8	HALO	Texas (Mercury)	33	37
9	HUSH	Arlo Guthrie (Columbia)	35	37
10	STAR PEOPLE	George Michael (A&M/Virgin)	19	37

TOP 50 AIRPLAY HITS

14 JUNE 1997



Pos	Last	Weeks on chart	Title	Artist	Label	Total plays	Plays % or +	Total audience	Audience % or +
1	2	5	I WANNA BE THE ONLY ONE	Eternal Featuring Bebe Winans	1st Avenue/EMI	2129	+7	72.30	+11
2	4	3	MMMBOP	Hanson	Mercury	2005	+13	71.44	+11
3	1	12	LOVEFOOL	Cardigans	Stockholm/Polydor	1623	n/c	66.96	-2
4	3	2	YOU'RE NOT ALONE	Olive	RCA	1538	-10	55.40	-17
5	4	5	YOU MIGHT NEED SOMEBODY CLOSER THAN CLOSE	Shola Ama	Freetekreet/WEA	1775	-7	48.05	-19
6	7	3	SWEET LIPS	Rosie Gaines	Big Bang	831	+32	45.72	+11
7	5	12	SWEET LIPS	Monaco	Polydor	1008	-10	40.07	-21
8	16	25	GUIDING STAR	Cast	Polydor	478	+51	34.04	+16
9	17	28	FREE	Ultra Nate	AM/PM/A&M	961	+42	32.04	+11
10	24	54	YOU ARE THE UNIVERSE	Brand New Heavies	Frrr/London	619	+77	30.11	+31
11	11	13	HALO	Texas	Mercury	1065	+1	30.10	-14
12	25	23	I'LL BE THERE FOR YOU	Rembrandts	Elektra	836	+17	29.83	+21
13	14	7	DON'T LEAVE ME	Blackstreet	Interscope/MCA	528	-9	29.49	-9
14	20	27	MIDNIGHT IN CHELSEA	Jon Bon Jovi	Mercury	895	+11	28.13	+5
15	5	7	ALRIGHT	Jamiroquai	Sony SZ	711	-37	27.95	-41
16	15	17	I DON'T WANT TO	Toni Braxton	LaFace/Arista	995	-9	27.60	-7
17	8	4	STAR PEOPLE	George Michael	Aegean/Virgin	1081	-24	27.02	-46
18	20	23	WHATEVER	En Vogue	Warner Bros	536	+82	25.82	+25
19	13	12	DROP DEAD GORGEOUS	Republica	Deconstruction	660	-1	25.64	-17
20	10	5	LOVE IS THE LAW	Seahorses	Geffen	467	-8	24.90	-40
21	31	49	NOT WHERE IT'S AT	Del Amitri	A&M	527	+23	24.30	+22
22	25	37	STRANGE	Wet Wet Wet	Precious Organisation/Mercury	973	+16	24.13	+11
23	29	53	SMOKIN' ME OUT	Warren G	Def Jam/Mercury	286	-1	24.13	+20
24	38	48	SUN HITS THE SKY	Supergrass	Parlophone	212	+70	24.07	+58
25	29	48	PARANOID ANDROID	Radiohead	Parlophone	176	+96	23.31	+57
26	13	13	SUSAN'S HOUSE	Eels	Dreamworks	368	-16	22.77	-20
27	53	71	TI AMO	Gina G	Eternal/WEA	594	+118	22.45	+70
28	33	31	SIX UNDERGROUND	Sneaker Pimps	Clean Up	335	+59	22.18	+22
29	25	122	NEVER NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista	690	+42	21.16	+22
30	18	15	YOU SHOWED ME	Lightning Seeds	Epic	763	-39	21.12	-31
31	23	28	I BELIEVE I CAN FLY	R. Kelly	Jive/Atlantic	734	-14	20.45	-14
32	32	42	NOTHING LASTS FOREVER	Echo And The Bunnymen	London	230	+16	20.13	+31
33	26	26	LOVE ROLLERCOASTER	Red Hot Chili Peppers	Geffen	158	+45	19.29	+11
HIGHEST CLIMBER									
MOST ADDED									
34	50	52	BITTER SWEET SYMPHONY	Verve	Hut	207	+218	18.17	+30
35	48	31	WALTZ AWAY DREAMING	Toby Bourke With George Michael	Aegean	493	+62	18.08	+29
36	18	8	LOVE WON'T WAIT	Gary Barlow	RCA	914	-15	17.50	-74
37	48	38	HERE HAVEN'T ALL THE COWBOYS GONE?	Paula Cole	Warner Bros	385	+42	17.32	+17
38	27	14	OLD BEFORE I DIE	Robbie Williams	Chrysalis	475	-46	16.72	-61
BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
39	260	0	SOMEWHERE	Pet Shop Boys	Parlophone	48	+1100	16.66	+673
40	53	41	BRAZEN (WEEP)	Skunk Anansie	One Little Indian	456	+63	16.42	+22
41	110	219	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Bad Boy/Arista	140	+268	16.29	+77
42	28	23	DON'T SPEAK	No Doubt	MCA	679	-22	15.63	-31
43	189	183	A CHANGE WOULD DO YOU GOOD	Sheryl Crow	A&M	167	+96	15.55	+331
44	149	124	WALTZING ALONG	Jamiroquai	Mercury	228	+256	14.98	+258
45	10	244	COCO JAMBOO	Mr.President	Cube Culture/WEA	342	+95	14.75	+121
46	64	111	I WANT YOU	Savage Garden	Columbia	672	+22	14.20	+37
47	35	80	THE END IS THE BEGINNING IS THE END	Smashing Pumpkins	Warner Bros	62	+35	14.04	+94
48	45	4	I FOUND SOMEONE	Billy & Sarah Gains	Expansion	401	+13	13.83	-4
49	44	50	HOW HIGH	Charlatans	Beggars Banquet	80	+45	13.67	-7

© Music Control UK. Original from data gathered from 03:00 on Sunday 2 June 1997 until 24:00 on Saturday 7 June 1997. Stations coded by audience figures based on latest full year data. Audience increases ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title	Artist (label)	Total plays	Increase in no. of plays
1	TI AMO	Gina G (Eternal/WEA)	594	321
2	FREE	Ultra Nate (AM/PM/A&M)	961	282
3	YOU ARE THE UNIVERSE	Brand New Heavies (Frrr/London)	619	270
4	WHATEVER	En Vogue (Warner Bros)	536	242
5	AIR WE BREATHE	Alisha's Attic (Mercury)	402	237
6	MMMBOP	Hanson (Mercury)	2005	227
7	NEVER NEVER GONNA GIVE YOU UP	Lisa Stansfield (Arista)	630	204
8	CLOSER THAN CLOSE	Rosie Gaines (Big Bang)	831	201
9	WALTZ AWAY DREAMING	Toby Bourke With George Michael (Aegean)	493	188
10	BRAZEN (WEEP)	Skunk Anansie (One Little Indian)	456	177

TOP 10 MOST ADDED

Pos.	Title	Artist (label)	Total stations	Stations +/loss	Acts new/lost
1	BITTER SWEET SYMPHONY	Verve (Hut)	31	25	15
2	CALL THE MAN	Delina Dion (Epic)	31	21	11
3	WALTZ AWAY DREAMING	Toby Bourke With George Michael (Aegean)	57	25	6
4	FEEL WHAT YOU WANT	Kristine W (Chempion)	19	7	6
5	TI AMO	Gina G (Eternal/WEA)	58	43	5
6	NOT WHERE IT'S AT	Jon Bon Jovi (A&M)	42	33	5
7	I'LL BE MISSING YOU	Puff Daddy & Faith Evans (Bad Boy/Arista)	23	9	5
8	I WANT YOU	Savage Garden (Columbia)	46	38	4
9	WHATEVER	En Vogue (Warner Bros)	55	41	4
10	AIR WE BREATHE	Alisha's Attic (Mercury)	37	28	4

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

© Music Control UK. Chart shows tracks boasting greatest number of stations added (not defined as new or most played)

Music Control UK includes these stations

24 hours a day, seven days a week: **Asa FM**, **Alpha 102.2 FM**, **Atlantic 252**, **BFM**, **BBC Radio 1**, **BBC Radio 2**, **BBC Radio 3**, **BBC Radio 4**, **BBC Radio 5**, **BBC Radio 6**, **BBC Radio 7**, **BBC Radio 8**, **BBC Radio 9**, **BBC Radio 10**, **BBC Radio 11**, **BBC Radio 12**, **BBC Radio 13**, **BBC Radio 14**, **BBC Radio 15**, **BBC Radio 16**, **BBC Radio 17**, **BBC Radio 18**, **BBC Radio 19**, **BBC Radio 20**, **BBC Radio 21**, **BBC Radio 22**, **BBC Radio 23**, **BBC Radio 24**, **BBC Radio 25**, **BBC Radio 26**, **BBC Radio 27**, **BBC Radio 28**, **BBC Radio 29**, **BBC Radio 30**, **BBC Radio 31**, **BBC Radio 32**, **BBC Radio 33**, **BBC Radio 34**, **BBC Radio 35**, **BBC Radio 36**, **BBC Radio 37**, **BBC Radio 38**, **BBC Radio 39**, **BBC Radio 40**, **BBC Radio 41**, **BBC Radio 42**, **BBC Radio 43**, **BBC Radio 44**, **BBC Radio 45**, **BBC Radio 46**, **BBC Radio 47**, **BBC Radio 48**, **BBC Radio 49**, **BBC Radio 50**, **BBC Radio 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THE OFFICIAL CHARTS - 14 JUNE

music week
AS USED BY



SINGLES

1	1 MIMMBOP	Hanson	Mercury
2	I WANNA BE THE ONLY ONE Eternal featuring Bobe Winans	1st Avenue/RM	
4	TIME TO SAY GOODBYE (CON TE PARTIRO) Sarah Brightman and Andrea Bocelli	Coalition	
4	MIDNIGHT IN CHELSEA Jon Bon Jovi	Mercury	
5	FREE Ultra Nate	AM-PM	
6	CLOSER THAN CLOSE Rosie Gaines	Big Bang	
7	LOVE ROLLERCOASTER Red Hot Chili Peppers	Geffen	
8	COCO JAMBOO Mr. President	WEA	
9	PARAMOID ANDROID Radiohead	Parlophone	
10	THE END IS THE BEGINNING IS THE END The Smashing Pumpkins	Warner Bros	
11	BRAZEN "WEEP" Skunk Anansie	One Little Indian	
7	I'LL BE THERE FOR YOU The Rembrandts	East West	
13	STRANGE Wet Wet Wet	Precious Org./Mercury	
14	WHATSOEVER En Vogue	East West	
6	YOU'RE NOT ALONE Olive	RCA	
16	DON'T WANNA BE A PLAYER Joe	Jive	
8	LOVEFOOL (REMIX) The Cardigans	Stockholm	
18	HEAD OVER HEELS Allure featuring NAS	Epic	
11	TI AMO Gina G	Eterna/WEA	
14	BELLISSIMA DJ Quicksilver	Positiva	
21	SUNSTROKE Chicano	Xtravaganza/Erdel	
22	WAIT AWAY DREAMING Toby Bourke with George Michael	Agean	
23	YOU MIGHT NEED SOMEBODY Shola Ama	Frostbeat/WEA	
9	SIX UNDERGROUND Sinéad O'Connor		
12	LOVE		

ALBUMS

1	1 WU-TANG FOREVER	Wu-Tang Clan	Loud
2	OPEN ROAD Gary Barlow	RCA	
3	TIMELESS Sarah Brightman	Coalition	
4	SPICE Spice Girls	Virgin	
2	DO IT YOURSELF Seahorses	Geffen	
7	BEFORE THE RAIN Eternal	1st Avenue/EMI	
5	ALWAYS ON MY MIND - ULTIMATE LOVE SONGS Elvis Presley	RCA	
8	THE BEST OF Bob Dylan	Columbia	
9	REPUBLICA Republica	Deconstruction	
6	ROMANZA Andrea Bocelli	Philips Classics	
10	WHITE ON BLONDE Texas	Mercury	
4	BLOOD ON THE DANCE FLOOR Michael Jackson	Epic	
11	TRAVELLING WITHOUT MOVING Jamiroquai	Sony S2	
13	OLDER George Michael	Virgin	
12	FLAMING PIE Paul McCartney	Parlophone	
14	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor	
21	STOOSH Skunk Anansie	One Little Indian	
15	TELL'N' STORIES The Charlatans	Beggars Banquet	
16	SECRETS Toni Braxton	LaFace	
20	SHELTER The Brand New Heavies	Fir	
18	EVERYTHING MUST GO Manic Street Preachers	Epic	
22	REMANUFACTURE - CLONING TECHNOLOGY Fear Factory	Rounder	
23	BLUE LINES Ananova		

savage

garden

debut single 09 06 97

I Want You



music

14 JUNE 1997

Jamiroquai, Goldie, Orbital line up for Muzik awards

industry and looks set to become the key awards show in the dance calendar. Among those so far confirmed to attend this year's event will be Jamiroquai, Massive Attack,

Muzik's Saints & Sinners Dance Awards will return for their second year on July 31 with a ceremony at Bristol University. Last year's event received almost unanimous praise from the dance

Goldie, Armand Van Helden and Orbital. Muzik is seeking to make the event as high profile and all encompassing as possible. Ben Turner, Muzik's deputy editor, says: "We're behind the awards but we want it to be bigger than just our event. The reason for starting them was because dance music as a whole needs a credible awards ceremony. It's important that the dance industry has a chance to show the wider music industry where it's at."

The event will be hosted once again by Radio One's Pete Tong with a one-hour One FM Essential Selection SAS Show broadcast the next night. "Club culture has finally got an awards show that has the support of the

industry and the respect of the scene's key players," says Tong.

The awards will feature some new categories with the label of the year being split into indie and major categories. Likewise, club of the year will split into large club and small club categories. Voting for the awards will be split between Muzik's readership and editorial opinion. "We want certain awards to reflect what the magazine's about but the main awards like album of the year will be chosen by the punters," says Turner.

Similarly, seats for the event will be by invite rather than sale. "We're paying for the awards so we want it to be full of the movers and shakers."

inside:

[2] SEVEN DAYS IN DANCE: **DANNY D** reveals what caught his eyes and ears this week

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

[4] Q&A: **JUDGE JULES** talks to Tony Farsides

[5] JOCK ON HIS BDX: **MR SCRUFF**

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



buzz chart number ones

CLUB:	'FREE' Ultra Nate (AM-PM)	p7
URBAN:	'HEAD OVER HEELS' Allure feat. Nas (Crave)	p9
POP:	'EQUADOR' Sasha feat. Rodriguez (Multiply)	p11
COOL CUTS:	'GET UP! GO INSANE' Stretch & Vern (Hfr)	p12



DJ Culture, the UK's first ever dance exhibition, is being heralded as a huge success by its organisers. The event, which took place last weekend at Manchester's G-Mex, drew large crowds on each day. "It was a great celebration of DJing and dance music. Next year will be even bigger and better for DJs and clubbers alike. We want to make it the ultimate party weekend," says organiser Nicky Rowland. Visitors saw panel discussions, displays and a DJ competition - won by DJ Si Smith whose prize ensured him airtime on Kiss 102, equipment and a trip to DJ Expo in Atlanta. Among the exhibitors and sponsors of DJ Culture were Numark, Pioneer, Gemini, DMC, Muzik, Vestax and Roland. The End's Mr C presented his own seminar and was impressed by the organisation at the event. "The exhibition is very positive. It's good that the important issues of club culture are being discussed. Next year it would be great to see more input from record labels," he says.



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John New Beats 84 The Aard - Remixed by DJ Maffio - Beverly 85 Apollo - Remixed by DJ Bumpolada - Eagle
12 Soul 86 - Remixed by DJ Tom & Gertie 87 - Love 10 - Soul 88 - Paris 10 - The Victim - Soul 91
16 Soul 92 - Portamenti 11 Carr 93 - Cadbury 13 Ray 94 - 84 - Lenin

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TAKEN FROM HER
BRILLIANT DEBUT ALBUM
"IMAGINATION"

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18 YOU'LL NEVER WALK ALONE

19 TRACKSPOTTING

20 SOUL SURVIVORS

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The top 10 tracks flying out of Soul Jazz this week are: ● "HERO" Chris Browder/4-Hero (Salsoul) ● "CONTACTO ESPECIAL CON EL TERCEER SEXO" Salsoul (Mo Wax) ● "PICNIC ATAKO" Cube (Newform) ● "NEW FORMS" Roni Size Reprezent (Robin Lovell) ● "THIS ONE A HERO" The Youth High-On Hope ● "SACRILEGE" Can (Mute) ● "GOOD SOUNDS MOVE GROOVES" Various Goodsounds ● "THE SECRET SNAPE OF DOCTOR BICH" Paperclip People (Ministry Of Sound) ● "NIGHT OF A THOUSAND DRUMS" Kevlin Yearl (1 Records)

soul jazz. london

Soul Jazz Records, 12 Ingestre Place, London W1R 3LP
Tel 0171 734 3341, fax 0171 494 1035

Soul Jazz grew out of a secondhand market stall in Camden Lock on Sundays, and has now been at its Soho location for five years. Some of the faithful clients who followed it are Gilles Peterson, Patrick Forge and Norman Jay. As well as specialising in jazz (funk, soul, hip-hop, Latin and Brazilian sounds, Soul Jazz still has a large secondhand rare funk and jazz section.

Jay and Allen land new GLR shows

Two of London's most respected DJs – Norman Jay and Ross Allen – have been given new weekly shows on London's GLR.

Jay, the inventor of the "rare groove" craze, will present a new Sunday night show from 8pm-10pm, while Ross Allen will take over Gary Crowley's evening slots on Monday, Tuesday and Wednesday (8pm-10pm). Jay's new regular show follows the positive reaction to a number of guest spots he has made on the London station in recent months. Previously, Jay had been one of the original founders of Kiss FM, presenting a show on the station from 1983 to 1994.

The new Sunday night show will be called Norman Jay's Giant 45. "It's excellent to be back on air. I can honestly say that I haven't

been as excited about something for years," he says. "The time I've been given is perfect and I'm like a kid with three years of pent up energy and music," says Jay.

The show will feature Jay's distinctive blend of funk, jazz, disco, Sixties soul and reggae, as well as chat and views on London's nightclub network.

Ross Allen has made a name for himself over the past few years as a regular at London clubs like Bar Rhumba and the Blue Note, as well as through guest spots around the country.

Significantly, Allen's new appointment will see dance-based programming replace Gary Crowley's famed indie rock shows. "My programme will be a dance show in the loosest sense of the word. It will touch on a bit of everything – r&b, disco, Primal Scream, Ben Harper – and it will be very upfront. The common thread will be that it's all funk and soul based," says Allen.

[7 DAYS IN DANCE]

danny d delirious records



Wednesday: I woke at 2pm after a night in the studio finishing off the production on a new JULIET ROBERTS track called "It's Alright". Got to the office and had a meeting with WOODY from Tuff Jam management about a TUFF JAM mix for MARTHA WASH'S "Carry On", which we're re-releasing and could be as big as the Rosie Gaines track. Thursday: finally sealed the rights deal for TINA MOORE'S "Never Gonna Let You Go" from Scotti Brothers, which also has hit potential. In the evening I had dinner with Delirious head KEN GRUNBAUM, who slapped my wrist about budgets – a regular occurrence. Then off for a drink with TIM FROM BLACKSMITH. Friday: I was back in the studio doing a seven-inch edit for TERRY HUNTER'S "Harvest For The World". Then had a meeting with Mike and Leslie from MEAL PRODUCTIONS who are the managers of US rapper TIM DOGG, who we've just signed. He's still got a big British fan base and he's had two UK Top 40 hits. That night I went to the MASTERS AT WORK gig at Plastic People but it was packed before I got there and I couldn't get in. Saturday: I did a tour of the indie dance shops and had "lyrics" with JEREMY, ARBIE and PAUL at Release The Grooves. Then I went with some friends to an art exhibition at the NATIONAL PORTRAIT GALLERY for a bit of culture. On Sunday I went to the christening of IRSKIN THOMPSON'S twins Layla and Mea. On the way, I called GARY SALTZMAN, Todd Terry's manager to check house specifications and find out where my Martha Wash edit is. Monday: in the office for a meeting with FABRICE, GENERAL DEGREE and RICHIE STEVEN'S manager regarding their promo tour. Finally, I received the MORALES mixes for Juliet Roberts which are spanking hot."



Over the past few years, the Far East has become a receptacle for all elements of UK dance culture with DJs regularly touring there and record companies frantically exploring and licensing their product. Finally, however, there will be some traffic coming the other way with the release of a new mix CD from Singapore's leading DJ Cher. Cher provides the mix for the second volume of React's "International DJ Syndicate Mix". The concept with these albums is to take DJs who are well known in their countries and introduce them to UK record buyers at mid price," says Thomas Foley, React's director. Cher is generally regarded as the premier DJ in Singapore, playing at the country's most important club Zouk. Cher's set at Zouk is split into two sections – a trance orientated set and a more downbeat hip hop one, both featured on the mix CD. The curious will be able to check out Cher at these clubs this week: Jesters, Sankeys Soap, Manchester (June 12); Club Class, Atomic, Maidstone, Zap, Brighton; and Cote, Stamford, Lines (14)

"8/8" M8

**hysteric
ego**

ministry of love

"excellent" DJ

wea

The new club smash with mixes by Tall Paul and Brother Grim

669

1	1	MIN	Hanson
2	2	1 WANNY	
3	3	TIME TO S	
4	4	MIDNI	
5	5	FREE U	
6	6	CLOSE	
7	7	LOVE F	
8	8	COCO	
9	9	PARAN	
10	10	THE END	
11	11	BRAZE	
12	12	I'LL BE	
13	13	STRAIN	
14	14	WHAT!	
15	15	YOU'RE	
16	16	DON'T	
17	17	LOVER	
18	18	HEAD	
19	19	TI AME	
20	20	BELLIS	
21	21	SUNST	
22	22	WAZIT	
23	23	YOU M	
24	24	SIX UP	
25	25	1 BELT	

[BEATS & PIECES]

Orford Street in London saw a mini dance convention last week when many of the great and the good of the dance industry were locked out of a secret appearance by Masters Al Work's **LITTLE LOUIE VEGA** at the tiny **PLASTIC PEOPLE CLUB**. Those unable to gain entrance included Trade's Lawrence Malice, AMPM's Simon Dunmore and Azuli's Dave Piccioni. Those who did manage to

make it inside included Kenny Dope, Arthur Baker, Roni Size, Byron Stingily, Farley & Heller, Double 99 and Juan Atkins. The night was hosted by Phuture Trax and Mooncalt...**DANCE VALLEY 97** is the name of a huge one-day event which will be taking place in Amsterdam on August 9. The headliners will be Jeff Mills, Carl Cox, The Advent and CJ Bolland, who are just some of the 17 live acts and 75 DJs taking part. Last year's event attracted 20,000 people and PLUG is organizing weekend travel packages for £70. Full details on 0161-273 1234...**TOTALY**

LOVED UP is the name of a revitalised and reissued version of the soundtrack for the BBC's 1995 generation drama **Loved Up**. The original LP featured just 11 tracks but the new album will include all the 21 tracks featured in the programme. Those buying the LP will also get a chance to win a **Totally Loved Up** weekend to Amsterdam...**SASHA & JOHN DIGWEE** will be giving their first UK appearance this year at Colours in Edinburgh on June 21. They will be supported by Colin Patterson as well as Colours residents.

on the airwaves

[by caroline moss]

Rosie Gaines makes it to the top this week after a steady climb. Right behind her is Ultra Nate with 'Free', and as both tracks slipped up to be summer anthems they look set to remain near the top of the Dance Airplay 40 for some time.

This week's high climber is Strike's 'I Have Peace', which has jumped 19 places to 12. This is largely due to Galaxy 101 which has just moved the track on to its A list, guaranteeing it about 60 spins a week, but Steve Tandy at Gut Intermedia says a special mention should go to Power in Southampton.

The station isn't among those monitored to make up the chart, but it's been playing the track since last December when it got the track on CD.

Galaxy's programme controller Simon Dennis says he moved 'I Have Peace' on to the A list because, "It's a really good record for us as a

broad-based, mainstream station. It has good crossover appeal."

The highest new entry is Erykah Badu's 'Next Lifetime', the second track off her debut album. Simon Sadler, director of music at Kiss 100, says, "It's a strong follow-up for her but obviously it hasn't had all the media hype that surrounded the first single, so it'll be interesting to see whether people pick up on it in the same way." Kiss 100 has been playing 'Next Lifetime' since last April.

Other new entries this week come in from Wyclef Jean Featuring Refugee Allstars, Mad Moses, Age Of Love and Womanchild.

Finally there's a state of re-entries this week, from Spellbound, Warren B (without a Shot The Sheriff) joins 'Smokin' Me Out' in the chart, mainly due to plays on specialist shows, Puff Daddy and Faith Evans featuring 112 and the irrepressible Blue Boy, who make their second re-entry into the lower echelons of the 40.

pete tong playlist



- 1 'GIVE IT UP (PART 2) OF VT MIX' - Diddy (feat. Busta Rhymes) (Xtreme)
- 2 'SUNSTROKE' - Chicone (Xtreme)
- 3 'SOMEONE ASCENDING PERFECTO' - MOMENTS OF MY LIFE - Bobby D'Ambrino feat Michelle Weeks (Dopz)
- 4 'DAYS OF YOURS' - Lorraine Epic (FREE WOOD II SWING EXTENDED VOCAL MIX) - Ultra Note (AMP:PM)
- 5 'CASUAL SUB' - E.T.A. feat West West (PLANNING JUNE BIT & PVP'S MIX) - BT (East West)
- 6 'SHOT JAMIE MYERSON HARDER MIX' - Rogga & The Jack Mock Orchestra (REM) 'MIGHTY HIGH' - Revival 2000 (white)
- 7 'SANDMAN' - Blakey (white)
- 8 'LUCIFER (AKA THIS IS IT)' - Camp Lo (Profile (PFR))
- 9 'CLIMBATEEZ' - The Prodigy (XL Recordings)
- 10 'ONE BIG FAMILY (DAKENSFLAD REMIX)' - Embrace (MUR) 'YOU' Sex-O-Scapigo (Blacktr Funk Records) 'AMT NOBODY' - Club Brothers (Black Records) 'NIGHTING HORRIBLE' - D. Note (VCI) 'RISING SUN' - Massive Attack (Virgin)
- 11 'RISING SUN (UNDERWORLD MIX)' - Massive Attack (Virgin)
- 12 'DOWN TO EARTH (DEKARD REMIX)' - Grace (Perfecto)
- 13 'PACIFIC MELODY' - Airscape (Xtreme)
- 14 'THEKMASTERS (REACT)' - The Original 1992 MIX - The Glomdark Records (PACKET OF PEACE / JEFF MILLS DEEP HOUSE MIX) - Lioerck (Deconstruction)
- 15 'OH BOY' - Fabulous Baker Boys (white)
- 16 'ANGELS GO BALD' - Howie B (Polydot)
- 17 'SATISFIED (TAKE ME HIGHER) - H2O (AMP:PM) 'EXPRESS YOURSELF' - Jimmy Polo (Perfecto) 'AINT NO NEED TO HIDE' - Sandy B (Champion) 'ROLLERBLADES' - Movie (Melodies (AMP:PM) 'GET UP! GO INSANE (ROCKNRDOLL MIX) - Shrek & Vern (Spot On) (PFR) 'RED 2' - Dave Clarke (Bash) 'BRAIN (NATURAL BORN CHILLS REMIX)' - Jungle Brothers (white) 'BROWN PAPER BALLOON' - Roni Size/Reprazent (Talkin Loud) 'SO LITTLE TIME' - Akrona White Label 'ORIENTALIST' - Orientalist Basic Energy 'ACCELERATOR' - Nuclear Hyde (white) 'WHAT IS KAHUNATIC' - FC Kahuna (Kahuna Cats) '9 INMAN' - Pig Force (Ith & Broadway) 'SHATTERED' - Menace (Polydot) 'LATINMATIC' - Elbe Force (Fused & Blurred) 'LION IN THE HALL' - Monkey Mad (Heavenly) 'GOING OUT OF MY HEAD' - Fatboy Slim (Bash) 'ROCKY' - Pinned Screen (Cine)

AS FEATURED ON RADIO ONE'S ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY & JUNE 6, 8 (30pm-10pm)

danceairplayforty

TR	LAST WEEK	ARTIST	TRACK	LAST WEEK
1	2	CLOSER THAN CLOSE	Rosie Gaines	Big Bang
2	4	FREE Ultra Note	AMP:PM/A&M	WEA
3	6	YOU MIGHT NEED SOMEBODY	Shola Ama	ASA
4	8	DON'T LEAVE ME BACKLASH	Interscope/MCA	
5	3	YOU'RE NOT ALONE	NSA	NSA
6	7	WHATEVER YOU THINK	Warner Bros	
7	10	I WANNA BE THE ONLY ONE	Eternal 1st Avenue/EMI	
8	5	ALRIGHT Jamiroquai	Sony	52
9	25	2 YOU AND THE UNIVERSE	Brand New Heavies	100
10	28	NEVER NEVER GONNA GIVE YOU UP	Leo Sayer	101
11	8	SMOKIN' MIX	Warren G	102
12	31	I HAVE PEACE	Strike	103
13	29	5 HOPELESS	Dionne Farris	104
14	15	3 SUNSTROKE	Chicone	105
15	23	3 IT'S ALRIGHT	Dani Mitsu	106
16	11	8 MILES TO EMPTY	Brownstone	107
17	20	5 HEAD OVER HEELS	Altere	108
18	4	CASUAL SUB (TURNING WYCLEF)	E.T.A.	109
19	6	WONDERFUL TONIGHT	Damage	110
20	24	3 ECUADOR	Sash!	111
21	6	I'LL BE FASH	Brown Feet	112
22	13	6 I DON'T WANT TO TALK	Braztan	113
23	2	6 NEXT LIFETIME	Erykah Badu	114
24	30	4 SHANE THE FALL	Roni Size	115
25	1	4 RECKONING	DOVE WOMEN	116
26	22	5 SPIRIT SOUNDS OF BLACKNESS	AAAM	117
27	23	3 SHAKE IT 2	Influence	118
28	2	2 DON'T WANNA BE A PLAYER	Joe	119
29	2	2 HEAVEN ON EARTH	Spunk	120
30	3	2 BRAZEN (WEEP)	Shaz Anasise	121
31	6	1 THE SHERIFF	Warren G	122
32	2	1 SHYTING CAN HAPPEN	Wyclef	123
33	16	5 FYLIFE	Gasman Laxx	124
34	2	2 I'LL BE MISSING YOU	Paula Abdul & Faith Evans	125
35	12	2 BELIEVER	Me	126
36	37	2 BLEND	Hezbollah	127
37	2	2 PANTHER PARTY	Mad Maxes	128
38	12	2 BELLISSIMA	JJ Quicksilver	129
39	2	2 AGE OF LOVE	Age Of Love	130
40	2	2 WOMANCHILD	Duke	131

Statues monitored between 01.00 on 28.05.97 and 24.00 on 04.06.97. Kiss 100, Kiss 101, Kiss 105, Choice (London & Birmingham), Galaxy 101. * Music Central UK, 22 St James St, London EC1M 6AH. Tel: 0171-336 6166

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q & a



judgejules

COMPARED TO LAST YEAR WHEN EVERYTHING WAS GOING TOP 30 IF NOT TOP 10, THE HITS HAVE REALLY DROPPED OFF. WHAT'S HAPPENED?

"Well, to some extent, our attitude has been that the only way could be down after a start like that. The main reason is that we're now A&R'ing with more long-term artist development in mind rather than buying tracks in. We're taking more chances now. It's okay buying records in or licensing from indie but it's very difficult to develop any acts out of those records. It's happened a couple of times with people like Reel 2 Real and Robert Miles but not very often. Having said that, I'm pretty confident that Todd Terry's going to go Top 10 with 'Something Going On'. But this year was always going to be difficult and it's not as though we've had some meteoric fall. We will resume our league table position imminently."

YOUR MARKETING AND PROMOTIONAL SPEND ON RECORDS HAS BECOME THE STUFF OF DANCE INDUSTRY LEGEND; WILL THAT CHANGE?

"I think we actually probably spend less on marketing than most of our competitors. I also don't think we mail out any more promos than most of our contemporaries. Although one thing we did do was spend a huge amount of money on remix packages. There was an element of throwing mud against the wall and seeing what stuck with that. This year that has changed and we've begun going for lesser known, younger remixers who are a bit more hungry rather than the same old big names. This has meant the records have been completed more cheaply. Also, on a sales level, we've been a bit harder with the deals we've done at retail. All of which means we've been getting lower chart positions but actually making more money. However, with those hits we had last year we created a brand and that's very important."

DANCE DEPARTMENTS' TRACK RECORD OF ACTUALLY DEVELOPING LONG-TERM ACTS IS PRETTY MISERABLE. DO YOU REALLY THINK YOU'LL BE ABLE TO DO IT AT MANIFESTO?

"There's always an element of lottery. Look at The Prodigy now. Who would have thought when they were signed or when they had 'Charly' that seven years down the line they'd be on their way to becoming an American stadium act? To an extent, Manifesto is always going to be associated with the 'rightside' — the more

Judge Jules extended his deal as A&R manager at Manifesto last month. It was Jules who picked a string of hits by the likes of Gusto, Todd Terry and Josh Wink last year, which saw Manifesto manage to get every one of its first 10 releases in the Top 30. Jules is also one of the country's premier dance broadcasters with his syndicated Kiss 100 show. He talks to Tony Farside about the label's plans

discey house tracks — rather than the 'leftside' of music. So maybe we'll have to create another imprint for our album acts. The funny thing was that the one record we had last year that wasn't a hit was by Indo, who was our one album artist. Part of the problem was that when we took it to retail they didn't perceive it as a Manifesto record."

YOU'RE IN A POSITION NOW WITH YOUR KISS SHOW BEING SYNDICATED ACROSS THE THREE KISS STATIONS WHERE YOU ARE PROBABLY THE SECOND MOST POWERFUL DANCE BROADCASTER IN THE COUNTRY. IS THERE A CONFLICT BETWEEN THAT AND THE RECORD COMPANY WORK?

"There would be a problem if I allowed my personal opinion of other labels to come through but I don't. I support people who could be seen as my competitors — ask Positiva. I judge everything on its merits. As a DJ, you're judged in terms of providing a soundtrack of what's happening and your credibility with the punters is everything and they aren't idiots."

[LABEL]

All Good Vinyl

[FOCUS]

ALL GOOD VINYL

73 Parkway, London NW1 7PP

Tel 0171 482 4345, fax 0171 482 4350

HISTORY

All Good Vinyl was started a year and a half ago by Jon Sexton, who'd previously managed the likes of Alex Reece and Wax Doctor and negotiated a number of signings to major and independent labels, including Reece's deal with Island. "I wanted to carry on working with the artists after the contract had been signed," says Sexton. "The obvious way forward was to set up my own imprint." Sexton had already set up Creamy Groove Machine a few years earlier as a label for licensing his artists' tracks. Basically a drum & bass label, this was put on the back burner with the launch of All Good Vinyl. The first signing was Berlin electro hip hop outfit Terranova, and this was followed by a crop of British drum & bass acts. However, the label has gone on to build a strong roster of US West Coast hip hop artists including Peanut Butter Wolf and Fanatik, the latter providing All Good Vinyl with its first album release in March. The latest US signing is MC Rasco, who's "currently blowing up big time in the States," according to Sexton. Artist albums are due imminently from Peanut Butter Wolf, MC Rasco, Pim, Kid Loops and Terranova. All Good Vinyl is a partnership between Sexton and R&S chief Hensal Vandapapeliere, with European distribution handled by R&S. The label has built a strong profile in Japan through Sony, and American distribution is now being sorted out. Sexton is also planning to bring Creamy Groove Machine back on line in the coming year.

KEY STAFF:

Jon Sexton

SPECIALIST AREAS:

Hip hop, drum & bass

KEY ARTISTS:

Peanut Butter Wolf, Terranova, MC Rasco, Kid Loops, Pim/Original Playboy

LAST THREE RELEASES:

Farelik 'Seismology' EP; Pim

'Strangelove'; Kid Loops

'Experiments'

COMING UP:

Skindiviers featuring Intense '29 Rivers'; Peanut Butter Wolf 'Run The Line'

RETAILER'S VIEW:

"A label whose releases you naturally look out for. People tend to collect the whole set of releases, and from my point of view they all seem to be of the same high quality." — Richard Simmond, Mr Bonges.



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8	8	COCO	
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21	21	SUNS	
22	22	WAZI	
23	23	YOU U	
24	24	SIX UN	
25	25	12 25	
26	26	12 25	

What's in Mr Scruff's box? Well, possibly chicken, as his signature tune is his own highly acclaimed track 'Chicken In A Box'. No poultry in the DJ box this week though, as the resident of Manchester club nights Dubism and One Tree Island (and the star of cartoon strip Mr Scruff's Mad Mad World in Manc dance mag *Jackey Slut*) shows the tracks which inspire his eclectic DJing style – an irreverent mash-up of world, reggae, house, hip hop and drum & bass tunes

JOCK

mr scruff

ON HIS BOX

PIC: GP

top[10]

'ONE STEP BEYOND' MADNESS (STIFF)
"This is like an electric cattle prod. The reaction is super sharp and short. When people jump up and down and you put this on they jump up and down twice as much. You could put a high jump on the dancefloor and they'd jump over it."

'SEX MACHINE (LIVE)' MACKA B (ARIWA)
"This is politically correct roots reggae. The first half-minute intro is great, where he's going on about women and how they're there for more than one thing, and there's this screaming and anyone screams in the club. Then it goes into this reggae track."



'BRING FORTH THE GUILLOTINE' SILVER BULLET (TAM TAM)
"This appeals to everyone. To people who were into hip-hop at the time and to everyone who hears it. When they hear it they're off! All the tracks I've chosen appeal to a wide cross-section of people. This track is relevant once more with the popularity of drum & bass."

'THE BREAKS' KURTIS BLOW (INSECURE)
"An instant party record. It came out around 1980 and it's a classic hip-hop track. The intro is great for scratching and mixing over. His bass is remarkable."

SCRUFF'S STEAMIN' 10

- 1 'SPELLBOUND (REMIX)' Roe & Christian feat. Veba (Grand Central)
- 2 'LESSON ONE' Horvath (Sons&Daughters)
- 3 'GOT TO BE REAL' Great Grand Orchestra (Dischord) Inc
- 4 'THE WAY WE SWING' Crazy Penis (Paper)
- 5 'RED TANK DRAW' Armestra (S.O.U.R.)
- 6 'FALSK MOVIE' Enderm Vold (Langford)
- 7 'CONFESSIONS OF A SELECTOR' Tim 'Love' Lee (Timmy Touch)
- 8 'LUCK BE A WEIRDO TONIGHT' Filo Brazika (Pork)
- 9 'YOU GOT TO GO' Structure-Pize (Universal)
- 10 'I GOT NEXT' KRS One (Jive)

'NEIGHBOURHOOD (PISSED UP STOMP MIX) SPACE (GUT)

"This mix is by Andy Bartlett of Lamb and Danny Baxter. It's stupid – big breaks, silly drum track, whiney, daff bassline, silly synth riffs. It's really, really messy. It explodes. It's great to end the night on."

'BASS CATCH' CAROL KAYE (GAP)
"Drum & bass tempo – a Latin, fruitily boogaloo bass frenzy. I really like Alex Reece and this sounds like Alex Reece but it's 30 years old. I mix it after jungle and before funk to make the transition much smoother."

'ALWAYS THERE' SIDE EFFECT (FANTASY)
"It's a classic track. When the music kicks in it's really powerful – funky hugeness. Brothers In Rhythm nicked a bit. The original was Johnny Lawes in 1975."

'THE BOTTLE (LIVE)' GIL SCOTT HERON (ARISTA)
"Another absolute classic. Live, it's got so much energy, it's superb. It appeals instantly. It's huge, classic jazz-funk track. Ideal for armpit inspection."

'A MESSAGE TO YOU RUDY' THE SPECIALS (TWO TONE)
"This is a version of an old ska classic. It's perfect for a wobbly drunken singalong. I play it with The Specials and The Fun Boy Three – It's dead slow but everyone leeps about and sings. It's a nice breather."

'KILLA' SMITH & MIGHTY (3 STRIPE)
"This is house tempo breakbeat and it came out around 1990/91. Ridiculous bass, huge chunky breaks, like slow jungle. It uses a lot of the reference points that influence jungle. It is jungle, but it's slower. Jungle's uncle!"

(COMPILED BY SARAH DAVIS. TEL: 0161-948-2250)

BORN: Macclesfield, February 10, 1972. **LIFE BEFORE DJING:** Part-time line arts degree. **FIRST DJ GIG:** "I met a guy called Benny, a man-about-town in Manchester, who ran Sunday night dry bars. He got me a residency at the Alliance Bar on Saturdays and I was there for two years." **MOST MEMORABLE GIG:** *Best* – "The Blue Note, the first time I played Stealth. I was with Mark Rae of Grand Central and we did a four-deck thing with DJ Food. We were facing each other and we worked really well together. It started us off on the four-deck thing. *Worst* – "Loads of places, places where the decks are not set up right." **FAVOURITE CLUBS:** Aldrome at Kalkeda, Manchester – "There are three decks there and a drummer and bassist and we all play together"; Electric Chair, Roadhouse Manchester, Dubism, Manchester. **NEXT THREE GIGS:** Autol, The End (June 13); Armand Van Helden launch (with Grand Central) at Adrenaline Village, London (14); Blowout, Rock City (15). **DJ TRADEMARK:** "I play a bit of everything – funky and all over the place." **LIFE OUTSIDE DJING:** Artistic singles – "How Sweet It Is" (Grand Central, out June 18), "Pigeon" (Echo Drop, out now), "Large Pieces" (Cup Of Tea, out now); album – "Mr Scruff's Mad Mad World" (Rob's Records, out now); Remixer: "Siltton" by Mono, "I Don't Feel Well" James Bond (2 Kool Records); sleeping and drinking tea.

[cv]

13	24	SIX	19	26	I DON'	25	32	SOME	31	38	THE B	20	27	THE U	39	46	SHE C'
14	25	BELI	20	27	WONI	26	33	SOME	32	39	THE B	21	28	THE U	40	47	SHE C'
15	26	I DON'	21	28	SOME	27	34	CAN V	33	40	DON'T	22	29	THE U	41	48	SHE C'
16	27	WONI	22	29	SOME	28	35	CAN V	34	41	DON'T	23	30	THE U	42	49	SHE C'
17	28	SOME	23	30	CAN V	29	36	CAN V	35	42	DON'T	24	31	THE U	43	50	SHE C'
18	29	SOME	24	31	I HAVE	30	37	CAN V	36	43	DON'T	25	32	THE U	44	51	SHE C'
19	30	CAN V	25	32	I HAVE	31	38	CAN V	37	44	DON'T	26	33	THE U	45	52	SHE C'
20	31	I HAVE	26	33	SMOK	32	39	CAN V	38	45	DON'T	27	34	THE U	46	53	SHE C'
21	32	SMOK	27	34	DON'T	33	40	CAN V	39	46	DON'T	28	35	THE U	47	54	SHE C'
22	33	DON'T	28	35	IT'S AI	34	41	CAN V	40	47	DON'T	29	36	THE U	48	55	SHE C'
23	34	DON'T	29	36	PLEAS	35	42	CAN V	41	48	DON'T	30	37	THE U	49	56	SHE C'
24	35	IT'S AI	30	37	SHARI	36	43	CAN V	42	49	DON'T	31	38	THE U	50	57	SHE C'
25	36	PLEAS	31	38	THE B	37	44	CAN V	43	50	DON'T	32	39	THE U	51	58	SHE C'
26	37	SHARI	32	39	THE U	38	45	CAN V	44	51	DON'T	33	40	THE U	52	59	SHE C'
27	38	THE B	33	40	SHE C'	39	46	CAN V	45	52	DON'T	34	41	THE U	53	60	SHE C'
28	39	THE U	34	41	SHE C'	40	47	CAN V	46	53	DON'T	35	42	THE U	54	61	SHE C'
29	40	SHE C'	35	42	SHE C'	41	48	CAN V	47	54	DON'T	36	43	THE U	55	62	SHE C'
30	41	SHE C'	36	43	SHE C'	42	49	CAN V	48	55	DON'T	37	44	THE U	56	63	SHE C'
31	42	SHE C'	37	44	SHE C'	43	50	CAN V	49	56	DON'T	38	45	THE U	57	64	SHE C'
32	43	SHE C'	38	45	SHE C'	44	51	CAN V	50	57	DON'T	39	46	THE U	58	65	SHE C'
33	44	SHE C'	39	46	SHE C'	45	52	CAN V	51	58	DON'T	40	47	THE U	59	66	SHE C'
34	45	SHE C'	40	47	SHE C'	46	53	CAN V	52	59	DON'T	41	48	THE U	60	67	SHE C'
35	46	SHE C'	41	48	SHE C'	47	54	CAN V	53	60	DON'T	42	49	THE U	61	68	SHE C'
36	47	SHE C'	42	49	SHE C'	48	55	CAN V	54	61	DON'T	43	50	THE U	62	69	SHE C'
37	48	SHE C'	43	50	SHE C'	49	56	CAN V	55	62	DON'T	44	51	THE U	63	70	SHE C'
38	49	SHE C'	44	51	SHE C'	50	57	CAN V	56	63	DON'T	45	52	THE U	64	71	SHE C'
39	50	SHE C'	45	52	SHE C'	51	58	CAN V	57	64	DON'T	46	53	THE U	65	72	SHE C'
40	51	SHE C'	46	53	SHE C'	52	59	CAN V	58	65	DON'T	47	54	THE U	66	73	SHE C'
41	52	SHE C'	47	54	SHE C'	53	60	CAN V	59	66	DON'T	48	55	THE U	67	74	SHE C'
42	53	SHE C'	48	55	SHE C'	54	61	CAN V	60	67	DON'T	49	56	THE U	68	75	SHE C'
43	54	SHE C'	49	56	SHE C'	55	62	CAN V	61	68	DON'T	50	57	THE U	69	76	SHE C'
44	55	SHE C'	50	57	SHE C'	56	63	CAN V	62	69	DON'T	51	58	THE U	70	77	SHE C'
45	56	SHE C'	51	58	SHE C'	57	64	CAN V	63	70	DON'T	52	59	THE U	71	78	SHE C'
46	57	SHE C'	52	59	SHE C'	58	65	CAN V	64	71	DON'T	53	60	THE U	72	79	SHE C'
47	58	SHE C'	53	60	SHE C'	59	66	CAN V	65	72	DON'T	54	61	THE U	73	80	SHE C'
48	59	SHE C'	54	61	SHE C'	60	67	CAN V	66	73	DON'T	55	62	THE U	74	81	SHE C'
49	60	SHE C'	55	62	SHE C'	61	68	CAN V	67	74	DON'T	56	63	THE U	75	82	SHE C'
50	61	SHE C'	56	63	SHE C'	62	69	CAN V	68	75	DON'T	57	64	THE U	76	83	SHE C'
51	62	SHE C'	57	64	SHE C'	63	70	CAN V	69	76	DON'T	58	65	THE U	77	84	SHE C'
52	63	SHE C'	58	65	SHE C'	64	71	CAN V	70	77	DON'T	59	66	THE U	78	85	SHE C'
53	64	SHE C'	59	66	SHE C'	65	72	CAN V	71	78	DON'T	60	67	THE U	79	86	SHE C'
54	65	SHE C'	60	67	SHE C'	66	73	CAN V	72	79	DON'T	61	68	THE U	80	87	SHE C'
55	66	SHE C'	61	68	SHE C'	67	74	CAN V	73	80	DON'T	62	69	THE U	81	88	SHE C'
56	67	SHE C'	62	69	SHE C'	68	75	CAN V	74	81	DON'T	63	70	THE U	82	89	SHE C'
57	68	SHE C'	63	70	SHE C'	69	76	CAN V	75	82	DON'T	64	71	THE U	83	90	SHE C'
58	69	SHE C'	64	71	SHE C'	70	77	CAN V	76	83	DON'T	65	72	THE U	84	91	SHE C'
59	70	SHE C'	65	72	SHE C'	71	78	CAN V	77	84	DON'T	66	73	THE U	85	92	SHE C'
60	71	SHE C'	66	73	SHE C'	72	79	CAN V	78	85	DON'T	67	74	THE U	86	93	SHE C'
61	72	SHE C'	67	74	SHE C'	73	80	CAN V	79	86	DON'T	68	75	THE U	87	94	SHE C'
62	73	SHE C'	68	75	SHE C'	74	81	CAN V	80	87	DON'T	69	76	THE U	88	95	SHE C'
63	74	SHE C'	69	76	SHE C'	75	82	CAN V	81	88	DON'T	70	77	THE U	89	96	SHE C'
64	75	SHE C'	70	77	SHE C'	76	83	CAN V	82	89	DON'T	71	78	THE U	90	97	SHE C'
65	76	SHE C'	71	78	SHE C'	77	84	CAN V	83	90	DON'T	72	79	THE U	91	98	SHE C'
66	77	SHE C'	72	79	SHE C'	78	85	CAN V	84	91	DON'T	73	80	THE U	92	99	SHE C'
67	78	SHE C'	73	80	SHE C'	79	86	CAN V	85	92	DON'T	74	81	THE U	93	100	SHE C'
68	79	SHE C'	74	81	SHE C'	80	87	CAN V	86	93	DON'T	75	82	THE U			

↑ Bulleried titles at



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TUNE OF THE WEEK



TODD TERRY 'SOMETHING GOING ON' (MANIFESTO) **HOUSE**
Starting with old-style spoken praise for house music, this track is a spirit-raising, feel-good number that moves along at quite a pace, helped by an emotional but not overdone sung vocal. The remix, by Loop Da Loop, is more immediately impressive with its knock-out simple but deadly jungle bass, good use of vocal and inoffensive drums. ●●●●● **D&H**



ARMAND VAN HELDEN
(featured in *Jack On His Box*
17th issue dated May 6, 1995)

armand van helden's

tips for the week

- 1 'WILD FOR THE NIGHT' Rampage (Elektra)
- 2 'PRONTO' Cru (Def Jam)
- 3 'FEELIN' IT' Jay Z (Rocafella)
- 4 'SOUL FRICTION' Tape Frieleon (Dolby SR)
- 5 'SOMETHING ABOUT YOU' New Edition (Universal)
- 6 'COME ON (REMIX)' Kot (Distant Music)
- 7 'YOU CAN'T HIDE FROM YOUR BUD' DJ Sneak (Classic)
- 8 'REQUEST LINE' Zhane (Motown)
- 9 'I'M NOT FEELING YOU' Yvette Michelle (Loud)
- 10 'TURN ME SWEETER' Kathy Brown vs AVH (white)

DEEP BROS FEATURING MICHAEL WATFORD 'YOU GOT IT' (AZULI) **(HOUSE)**
Hot on the heels of his collaboration with the UK's Vice Versa comes this new tune from Michael Watford, recorded with Switzerland's Deep Bros. However, it is the separately promoted remixes from Tuff Jam that really bring 'You Got It' to life. Their Garage Classic mix retains the powerful vocals, beefs up the beats and throws down some classy keys, while the Tuff Jam Dub is doing it for the underground with its stripped-down rhythm and cut-up monologues. How long before East West releases the towering 'Michael's Prayer' with added Double 99 and Tuff Jam remixes? ●●●●● **AB**

WAMBONIX 'WAMBONIX EP' (JUS'TRAX) **(HOUSE)**
Atlanta's Chris Brann, aka The Wamdue Kids, continues his working tour of top labels (Guidance, Acacia, Peacefrog) with this excursion for Jus'Trax. 'Thank You' brings to mind the deep musicality of Mr Fingers with its gently rolling bass, jazzy vibes and cool keys, free-roaming horns and sultry spoken vocals, while 'Wamdue Or Die' toughens things up with a more minimal disco-loop-based groove. ●●●●● **AB**

TECHNO TUNE OF THE WEEK

IAN O'BRIEN 'INTELLIGENT DESERT II' (FEROX) **(TECHNO)**
Ian delivers four experimental slices of future funkage. No info on track titles here so the first one is a downtempo funk affair awash with old synths and guitar workouts. On track two, Ian slips into jazz mode and shows the old-timers how it's done with cool key workouts that would leave most session players stanning. Real feeling and touching solos dominate throughout, even the jazz drumming is close to the perfect live feel. Track three kicks from the off, with drumming so fast that if it was done live the sticks would set the smoke alarms off. The last offering goes off in the atmospheric direction: strange noises and analogue bleeps shift and sweep around super fly beats. Something tells me this bloke's going to be sticking around for a long time. Sheer brilliance. ●●●●● **DM**

LAGUNA 'DO IT EASY' (ETHOS MAMA) **(HOUSE)**
This commercial Brazilian house tune from Italy mixes up Airio-style percussion, cuica and whistles with Armand-style bass to crowd-pleasing effect on the instrumental A-side. Don't bother with the flip's vocal mix, which is a very ordinary slice of Italo-house. ●●●●● **AB**

THE TRUTH 'THIS ONE A RENK' (HIGH ON HOPE) **(REGGAE/DUB)**
Following last year's mighty 'Truth Theme', this seven inch pre is a slow n'low reggae dub excursion from Joey Jet and friends. The rumbling rhythm is topped off with echoed-up and spaced-out synths, along with vocals sampled from the Intro of Big Youth's classic 'Scramaling Target'. Best taken lying down. ●●●●● **AB**

BEATLESS 'TO EXPAND' (ALTERNATIVE) **(SIRKUS)**
This impossible-to-categorise and even-harder-to-ignore creation is the work of the UK's Small Kid and Switzerland's hotly-tipped Bel Air Project (check their 'Jazz With Attitude' or 'Magik' contribution to *Source Lab 3*). The jazzy rapid-fire percussion combines with depth defying bass and dubbed-out vocal snatches to generate



1	MM	Hanson
2	I WANN	
3	TIME TO S	
4	MIDN	
5	FREEL	
6	CLOSE	
7	LOVEL	
8	COCO	
9	PARAI	
10	THE ENC	
11	BRAZI	
12	I'LL BE	
13	STRAP	
14	WHAT	
15	YOUR	
16	DON'T	
17	LOVEF	
18	HEAD	
19	TI AM	
20	BELLS	
21	SUNS	
22	WAZT	
23	YOU IV	
24	SIX OF	
25	I REIT	

[commentary]

by alan [jones]

The slow fade of ULTRA NATE'S 'Free' earns it a third and, presumably, final week at number one. It couldn't have come closer to being dethroned, however, finishing just a point ahead of SYBIL'S 'Still A Thrill'. Sybil actually won support from more DJs, and was well ahead in London, but just failed to take the prize nationally. Next week she faces tough competition from TERRY HUNTER, whose remake of the isley Brothers' 'Harvest For The World' is the week's highest debut, at number four, with massive and widespread support... MARRADONNA'S 'Out Of My Head' was a number eight hit in 1994 on PWL's Peach label. An underground monster which has never really gone away, thanks to repeated exposure on Kiss and from some of the nation's more discerning club DJs, it has now been remixed, and debuts at number 12 this week, with support for both the UK promo on Sopa and the Italian import commercial release on Avant. It seems certain to exceed both its UK Chart peak and its sales chart peak - a weekly number 38 - this time around. A clue to its more mainstream appeal is provided by the fact it is also the week's highest debut on the Pop chart, at number nine... After a fairly quiet period, there is a definite increase in promotional activity. There are 16 new entries to the Top 50 this week, the highest quantity for more than two months, and dozens more recently mailed discs are queuing up to take their place, with something over 70 different records having their promotional lives launched within the last week alone... Among the new entries making a strong showing this week is CHARLENE SMITH, whose class'y 'Everything Is You' single has been remixed for the dancefloor by Eric Kupper. The young Canadian singer/songwriter straddles the pop/&dance divide with her retro style - borne out by the fact her single debuts this week on all three of our charts - at number 23 upfront, number 31 Pop and number 26 Urban. It's rare to have a track enter all three charts at the same time, rarer still for them to be within such a narrow band.

THE UK	WKS	THROAT	OR	Label
1	5	FREE (MCD) II SWINGRILL INTENTION/FLIP MIXES	Ultra Nite	
2	13	3 STILL A THRILL (CHARP-KLASS MIXES)	Sybil	
3	4	GIVE ME LOVE (AMOS & KOBAYASHI) RINGO/PERPETUAL MOTION/TOWY DE VIT MIXES	Diddy	
4	2	HARVEST FOR THE WORLD (LUDOVINO) DANNY DORIS ROBERTS MIXES	Terry Hunter	
5	6	INTOXICATION (BEDROCK/HANGS/SOLEL MIXES)	Planet 2 Rhythim	
6	3	RAW POWER (URBAN TAKEOVER/PAUL) 40/AMATEH THROTS/AQUANUTS MIXES	Aquila Feet Forty	
7	4	WAITING HOPEFULLY (DEEP DISINFEST ACTION/FOOTPRINTS MIXES)	D'Nite	
8	2	WORK IT OUT (RHYTHM MASTERS/INCE/ANDREAS MENDIS & ANDY SPILLER MIXES)	Tara	
9	2	HAT IS IT (DILLON & DICKINS/ALLSTAR/NANA MIXES)	Nana	
10	2	WHERE IS THE LOVE (K-KLASS/DOUGLAS/SHALEY PARTY MIXES)	Victoria/Wilton James	
11	1	REACH 4 THE MELODY (BORIS DILLON/SHALEY PARTY MIXES)	Victoria/Wilton James	
12	1	OUT OF MY HEAD 97 (TWINK/PORN KINGS/LUBH/DEE/TUFF N. JAMMAR/PACONIA MIXES)	Marradonna	
13	1	FLAMING JUNE (PAUL VAN DYK/LEMON DHC MIXES)	S.T.	
14	3	EQUADOR (K-KLASS/BRUCE WAYNE/K-LUBH/DEE/SASHI MIXES)	Sash! featuring Rodriguez	
15	4	THE AGE OF LOVE (SECRET KNOWLEDGE/MELBO/TOPHARY BOGOBOENGUAM & SPOON/PULL VAN DYK MIXES)	The Age Of Love	
16	1	JUST BE TIGHT (BBG/PAGANI) TRAK/SCISSOR CITIZENS/VILAS MIXES	BBG	
17	1	STAY IN LA		
18	1	IT MUST BE LOVE (JOHNNY D & NICKY DITCH/BROTHERS/JASON NEWMAN/STONEBRIDGE MIXES)	Robin S	
19	3	BELO HORIZONTI (CLAUDIO COCCOLUZZO/LONNY MIXES)	The Redheads	
20	1	GROOVE ON (J.J. PIERRE/M&S MIXES)	Yo Yo Honey	
21	4	YOU ARE THE UNVERSE (ROGER SANCHEZ/JURITS & MICRO/INTERFERENCE/TUFF JAM MIXES)	Brand New Heavies	
22	3	CLOUDBUST (CHRIS ANSLCOW & MIKE PLAIN MIXES)	Nagisa	
23	1	EVERYTHING IS YOU (ERIC KUPPER/SCOTT INSIDE MIXES)	Charlene Smith	
24	1	CHILD (TIN TIN OUTLAK MIXES)	Baby Blue	
25	11	NEVER, NEVER GONNA GIVE YOU UP (FRANKIE KNUCKLES/AMAR PICHOTTI MIXES)	Lisa Stanfield	
26	2	REACH OUT FOR LOVE (MARK PICHOTTI MIX)	Claudio Chin	
27	13	WOMANCHILD (TODD EDWARDS/ERIC KUPPER/LAD BACK LINK MIXES)	Duke	
28	3	THE BEAT (FERRY CORSTEWAY/ROG CHECO MIXES)	Dreamon	
29	4	SCREW UP LOVE (WAND/DIGITAL BLOWN/DEE/BOJAH/CH'DO FLEMING MIXES)	Ament UK	
30	1	GET UP, STAND UP (TIN TIN OUTLAK MIXES)	Frankie Planetom	
31	2	DO I DILLON & DICKINS/STEALTH/STANT DRUMNER/PROMONIC MIXES)	Gilded	
32	1	TURN ME ON (Joey Negro)		
33	2	NEVER GIVE UP (KEN DONHECSTACZY/DEE/ZYGLANS/HALIM INREI MIXES)	Serena	
34	2	SOMEONE (ASCENS/ON/SLACKER/SPACE BROTHERS MIXES)	Ascension	
35	2	SUNSTROKE (DISCO COUNTRY/CHANCE MIXES)	Discage	
36	1	SHAKE YOUR BODY (HUSTLERS CONVENTION/OSCO TEX/FLIP INTENTION/SUGAR DADDY MIXES)	Full Intention	
37	1	COCO JAMBO (DITTO) ROTTEN SCOUNDRELS/MOUSSE TRATED PG MIXES)	Mk. President	
38	1	FLAME (STEVE OSBORNE/MODI II SWINGEODY FINGERS/N DARK MIXES)	Cruelation	
39	1	HELP ME MAKE IT (ROLLO & SISTER BLISS/SASH & PUFFY/KINDEP MIXES)	Hulk & Puff	
40	3	GOTTA HAVE HOPE (DILLON & DICKINS/BUBLE/EMAN VS. JC MIXES)	Blackout	
41	3	EL TREN 'E' T.A.		
42	5	CASUAL SUB (MIXES) E.T.A.		
43	7	THE WAY (FARLEY & HELLER/ROLLU B/MURK/CASH PRODUCTIONS/DIRTY WHITEBODY MIXES)	Funky Green Dogs	
44	2	FORBIENDE LOVESET IN STONE (Bedrock)		
45	6	SOMEBODY LIKE YOU (GROOVE CORPORATION MIXES)	Elate	
46	1	FEEL WHAT YOU WANT (CERAFOR/ROLLS BRUCE & M'YOUTOUR TRIBE/IMRESS/MOKIN' BEARS/MAD/LADZ/MASSUO/PETER REIS MIXES)	Kralizeh & Chyrlan	
47	3	KEEP IT COMIN'/GET IT ON (THIS BEAT'S JUMPIN' I) Aquanote	Spirit Recorders	
48	4	UNDERGROUND (CAREFULL & COSMOPOLITAN SUESS, WARRIORS & R. BERNICHOV SNEAK/NU/SI. M'PERSON MIXES)	Sneaker Pimps	
49	1	YLL BEHAVIOUR (MIRALLES MIXES)	Foxy Brown featuring Jay	
50	2	ANXIOUS PERSON OF MY HEART (DJ PIPPUGIGI D'AGOSTINO/R.A.F. MIXES)	Divine Works	
51	1	MEGAMIX 'Livia' Joy		
52	5	MINISTRY OF MY LIFE (Bobby D'Ambrosio)		
53	3	MENTOR OF LOVE (HYSTERIC EGO/TALL PAUL/BROTHER GRIM MIXES)	Hysteric Ego	
54	1	OGAMIEGO (OGAMIEGO/MATHW/EMARK BELL & PAUL BIRCHALL MIXES)	Dormentel featuring Claudio Bruden	
55	1	WE TRYING TO STAY ALIVE (GALARRI/REMI MIXES)	Wyclif Jean featuring Reliance Allstars	
56	2	FREEDOM (MINDSPILL MIXES)	Martin Orsatti	
57	4	TESTIFY (MATTHEW ROBERTS/TUFF JAM/PHUNK PHOREMIX MIXES) U.B.P. presents Jay Williams		
58	3	LATINOS DEL MUNDO (WILD FRUIT/ALTIMATE JALOCOMIA MIXES)	Latin Jay	
59	2	BURNED BEATS EP: WAKE UP SATURDAY/I'M YOUR 4ERS/BODY TO BODY (Mario Scatambin featuring Reggie		
60	1	THE GOOD LIFE (PLATINUM PEOPLE/DANCING DIVAZ MIXES)	HPG	

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SOUL SQUAD

19

SCISSOR CITIZENS

20

SOUL SQUAD

BEST OF THE ALBUMS

VARIOS 'TUFF JAM PRESENTS UNDERGROUND FREQUENCIES VOL 1' (NORTHWESTSIDE) (HOUSE)
This very solid house set is being hyped on the back of the so-called speed garage scene (although, to be fair, Tuff Jam has distanced itself from the term). It covers most points from the sublime 'Gabrielle' by Roy Davis Jr through to Armand's rocking remix of 'Spin Spin Sugar', including recent biggies from Rosie Gaines and Double 9. As such, there is little to distinguish it from the kind of set that scores of DJs have been playing for years. This deflates the hype, but does not stop the collection coming close to Derrick Carter's 'Cosmic Disco' as this year's

essential mix purchase. ●●●● AB
VARIOS 'US HOMEGROWN' (CITY OF ANGELS) (BEATS)
It might seem like a coals-to-Newcastle scenario with a US label sending over an album of big beat type tracks for UK release but City DJ Angels was founded by a couple of Brits, Justin King and Steven Melrose, who've been spreading the word all over the West Coast for some time. However, the breakbeat tracks are less in-your-face than UK counterparts and there are some excellent deep house productions courtesy of the Mephisto Odyssey that make this an interesting mixed bag and a useful

introduction to one of the best independent US dance labels. ●●●● TJ
VARIOS 'RACE DATA ETA' (AVEX UK)
This is Billy Nasty's first DJ mix album for three years and it's a stunner. His masterfully mixed choice of hard house, trance and techno tracks have been smashing it at clubs up and down the country. Some of the juiciest tunes are productions from DJ Misjah, Trancesters, The Advent and Planetary Assault Systems plus there are two cracking offerings from Kamal'raj, Billy's own act with partners Jazg and Gary from The Aoln. ●●●● SD

- 13 24 SIKU
- 14 25 BELUI
- 15 26 I DON
- 16 27 WONT
- 17 28 SOME
- 18 29 CAN V
- 19 30 NEXT
- 20 31 LOVE
- 21 32 I HAVE
- 22 33 SMOK
- 23 34 DONT
- 24 35 IT'S AI
- 25 36 PLEAS
- 26 37 SHARI
- 27 38 THE B
- 28 39 THE U
- 29 40 SHE C

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"IMAGINATION"

13-24: SIKU; 14-25: BELUI; 15-26: I DON; 16-27: WONT; 17-28: SOME; 18-29: CAN V; 19-30: NEXT; 20-31: LOVE; 21-32: I HAVE; 22-33: SMOK; 23-34: DONT; 24-35: IT'S AI; 25-36: PLEAS; 26-37: SHARI; 27-38: THE B; 28-39: THE U; 29-40: SHE C

11

the kind of soundscape that Tito Puente might come up with after a night down at Metalheadz. DJ Die contributes one of his tightly sprung and finely honed drum & bass treatments on the reverse. ●●●● AB

JEAN MICHEL JARRE 'OXYGENE 10' (EPIC) (HOUSE)
 Passing the techno/trance baton from one generation to the next, Sasha are called in to provide a single mix for 'Oxygene 10'. A whining 'War Of The Worlds'-ish synth hook wraps itself round a galloping instrumental of global urgency in the Maxi version. The Original Edit keeps the proposed analogue feel. Sasha's Edit 2 is the 'Eutectic Euro sound of now. Resistance D head full-on tough techno with 'Oxygene 10' sounds incorporated into their new track and Apollo 440's remix dub master is drum & bossa-bass with breezy piano tinkles acting as holding hooks. Further tracks include Loop Guru's Transcencigenis and two OXY Club mixes plus Apollo 440's Spacey Dub & Bonus Beat. ●●●● JH

JUNIOR DELGADO 'FUSSIN' AND FIGHTIN' (HEAD ON) (DUB)
 Kingston-born Junior has been a regular fixture on the reggae scene since the early Seventies, and even after 20-odd years in the business our man shows he can still rise to the mic and rime out the lyrics. 'Fussin' and Fightin' has been lifted off an early album and dragged into the Nineties. Four mixes of smoking hazy beats, lo-slung riddims and head shaking b-lines. Sumo's Deepspace Dub is the one to check, haunting samples ride the big beat, while the heavy use of the echo chamber effects throw you deep in the flow of things. Mind blown! stuff. ●●●● DM

SWAN-E 'THE ALARM' (COLLUSION) (DRUM & BASS)
 This guy goes way back to the beginning of time. Swan-e has been cutting it live at the big raves throughout the world. Over the past few years he's been fine-tuning his technique in the studio. Instead of turning 'em out 10 to the dozen, he's reached for the quality control button. 'Alarm' is a neat little roller indeed, the intro undergoes filtered breaks complemented by eerie noises and the bass drops for 16 bars, then a switch of breaks takes place and the Amen Brothers get the blood level rising. Quite minimal, but the edits keep everything in check. Quality. ●●●● DM

APOLLO 440 'RAW POWER' (STEALTHSONIC) (DRUM & BASS)
 After the floorsmashing 'Krupa', chart-topping 'Alim Talkin' and a very fine album, the Apollo 440 rebirth continues in the finest style with this new single. Most attention, and quite right too, is heading towards the mighty marvellous Urban Takeover drum & bass mix on the A side by Aphrodite and Mickey Finn. Other mixes are the band's own Strictly and Darling Lunatics Bionic versions. Matthew Roberts' house mix (kind of dull compared to all the rest) and the Aquanauts' nice and deep and creepy technoid attack. ●●●● D&H



APOLLO FOUR FORTY

HOUSEY DOINGZ 'RIDE EP' (PAGAN) (HOUSE)
 The Wiggle Boys' Nathan Cole and Terry Francis make their debut for Pagan with four twisted tech-house offerings. 'Ride' smoothly runs deep into your consciousness as simple keys clatter against sparse punchy percussion. The slow-building arrangement works up the pace with a slant of hypnotica tucked away in the tight groove now. 'Rim' is a jerky breakbeat workout with soft subtle stabs and plenty of effect twists. 'Half Off' uses the same bass sound as Green Velvet's 'The Stalker', which is so distinctive it takes a bit of getting used to. Elsewhere 'Half On' pounds away with a dark bass and vocal snippets and loads of dance floor bounce. Check it. ●●●● DM

HOUSE TUNE OF THE WEEK

BEDROCK 'SET IN STONE' (STRESS) (HOUSE)
 A firm epic favourite over the past 12 months in very small numbers, now ripening up nicely for imminent release. Composition is the key element here in John Digweed and Nick Muir's distinctive style - steady builds through rising percussion levels that set up the awesome two-minute break wonderfully. By the time everyone's got a drink at the bar, the whole thing kicks back in again for a breathtaking short section pausing briefly with high synths, bounding back for the final furlongs. 'Forbidden Zone' backs this up well - eerie sounds but still obviously Bedrock all the way. Worth the wait. ●●●● CF

COMA B 'AL DENTE/DISCO ALERT' (TOP BANANA) (HOUSE)
 A full on double-A as a prelude to the 'Dance 2 Disco' EP which will feature three tracks signed as a one-off for Top Banana. 'Al Dente' is upbeat and sample/bass driven with huge key synths and a warping Yazzoo style sample for the catch. 'Disco Alert' plays around with minor synth chords for a deepening effect but still opts for a meaty bass to rev its engine. No weak link here. ●●●● CF

MARRADONNA 'OUT OF MY HEAD' (SOOPA) (HOUSE)
 Mo's Music Machine throw this one back at us in six

alternative cuts

- 1 'FORT ALAMO' JEAN LOUIS MORAT (YELLOW)
Miss this at your party, children. Quirky French thing
- 2 '183' DJ CRYSTAL (WHITE)
Murda hip hop jungle with mad strings
- 3 'REUNITED' WU TANG CLAN (LOUD)
Glaciers type violin-led offbeat monster
- 4 '3RD PERSPECTIVE' UFO (BROWNSWOOD)
LP four and the best yet. Eccentrically tasteful
- 5 'POST MODERN SLEAZE' 'SNEAKER PIMPS (CLEAN UP)
Not just Ronald but the full crew smash it
- 6 'BEYOND LIFE' TIMOTHY LEARY (MERCURY)
Turn on, tune in, drop dead gorgeous title track
- 7 'THE ERRORNORMOUS WORLD' REFLECTION (CLEAR)
Takemura takes the credit, crucial
- 8 'DEM YOUNG SCONES' MOODY MAN (PLANET E)
Abstract Fender-led nu Detroit headrush
- 9 'THIS ONE A RENK' THE TRUTH (HIGH ON HOPE)
More word and power. Roots
- 10 'WAITING HOPEFULLY (MATT'S OWN MIX)' D'NOTE (VC)
Track this down

Compiled by gilles peterson
 and played on his Worldwide radio show, Sundays 10pm-12am, Kiss 106FM

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26

(Compiled by 2007 JESSIE JAMES & KATHY-JAY LEWIS. All names have CD or LP releases - Tel: 01753-923-2001)

Rank	Artist	Label
1	115 HEAD OVER HEELS	
2	93 SEEN'S BELIEVING	
3	4 LIKE I DO	
4	63 WHATEVER	
5	37 LOVE IS ALL WE NEED	
6	29 2 NEXT LIFETIME	
7	9 SPIRIT	
8	34 3 CRUSH ON YOU	
9	5 MO MONEY MO PROBLEM	
10	16 WU-TANG FOREVER (LP)	
11	5 7 LIKE THIS & LIKE THAT	
12	15 5 I'LL BE	
13	48 DON'T WANNA BE A PLAYER	
14	28 2 STOP BY	
15	4 ANYTHING CAN HAPPEN	
16	8 NEVER, NEVER GONNA GIVE YOU UP	
17	17 DINAH'RISING TO THE TOP	
18	9 5 MILES TO EMPTY	
19	30 4 G.H.E.T.T.O.U.T.	
20	10 NO ONE BUT YOU	
21	12 8 IN MY BED	
22	25 2 CIRCLES (GANG ROUND)	
23	4 MUST HAVE BEEN	
24	25 WHEN YOU NEED MY LOVIN'	
25	12 2 STEP INTO A WORLD (RAPTURE'S DELIGHT)	
26	28 EVERYTHING IS YOU	
27	37 2 LOVE, PEACE & HAPPINESS	
28	11 9 SATURDAY NIGHT (LP)	
29	13 WHAT KIND OF MAN	
30	36 2 YOU BRING ME UP	
31	30 BABY COME TO ME	
32	19 4 THE WAY YOU MAKE ME FEEL	
33	14 8 LIFE AFTER DEATH (LP)	
34	26 14 HYPNOTIZE	
35	27 9 DON'T LEAVE ME NO DIGGITY (REMIXES)	
36	30 WORK IT OUT	
37	16 THE THEME (IT'S A PARTY)	
38	15 ALL THAT I GOT IS YOU	
39	10 YOU GOT TO GO	
40	39 17 REQUEST LINE	
	Alone featuring Nas	
	Adriano Evans	
	For Real	
	En Vogue	
	Mary J. Blige	
	Ervah Badu	
	Sonata Of Blackness featuring Craig Mack	
	The Notorious B.I.G. featuring Puff Daddy & Mase	
	Wu-Tang Clan	
	Lakisha Berri	
	Foxy Brown featuring Jay-Z	
	Joe	
	Rahsaan Patterson	
	Wycle Jean featuring The Refugee All Stars	
	Lisa Stansfield	
	Blackuss	
	Brownstone	
	Changing Faces	
	Veronica featuring Craig Mack	
	One Hill	
	Funfly DL featuring M & Em	
	L.A.'s Finest	
	Richard Anthony Davis	
	KRS-One	
	Charlene Smith	
	Lord Boyz	
	Zhane	
	Wendy Condition	
	KCi & JoJo	
	Alexander O'Neal & Cherelle	
	Donald Jones & Robert Brooks	
	Notorious B.I.G.	
	Blackstreet	
	Tara	
	Treyce Lee	
	Ghostface Killah	
	Structure-Rize	
	Zhane	
	Crave	
	Loud	
	Word Of Mouth	
	Uptown/NCA	
	Elektra	
	Kedward/Universal	
	Perspective	
	Big Beat/Mantic	
	Bad Boy	
	Loud	
	A-Dept	
	Del Jam	
	Joe	
	Universal	
	Ruffhouse/Columbia	
	Anisa	
	Word Of Mouth	
	MAL/Epic	
	Big Beat	
	Hola	
	4th & Broadway	
	(almost)	
	Dope Bear	
	Universal	
	Rhythm Series/Parlophone	
	Joe	
	Indochina	
	Universal	
	Illtown/Motown	
	Wild Card	
	Universal	
	One World	
	Castle	
	Puff Daddy	
	Interscope	
	Mercury	
	Epic	
	Universal	
	Illtown/Motown	

[commentary] by Tony Iversides



ALLURE took 14 weeks to reach number one with their excellent debut single 'Head Over Heels', and won't give up their crown easily... The NOTORIOUS B.I.G. becomes the first artist to have three records on the Urban Chart at the same time, as his upcoming single 'Mo Money Mo Problem' joins 'Hypnotize' and 'Lits After Death' album in the Top 40. 'Mo Money Mo Problem' is based on Diana Ross's hit 'I'm Coming Out', and is the week's highest new entry, at number nine, marginally ahead of Wu-Tang Forever LP, the long-awaited return of the WU-TANG CLAN. An instant and massive success, its main drawing card initially seems to be 'Triumph', which has already been remixed for singles release. And another member of the Clan, Ghostface Killah, this week sees his new Epic single 'All That I Got Is You' debuting at 38... Well done to Universal, which this week has a record eight entries, with HATTI J. BLIGE, ERYKAN BADU, RAHSAAN PATTERSON, LOST BOYZ, K-CI & JOJO, BLACKSTREET, TRANCEY LEE and STRUCTURE-RIZE. Sad news reaches us that London dance record shop RELEASE THE GROOVES in Piccadilly has shut its r&b/rap department, which leaves just Uptown flying the r&b/rap flag in Soho. Apparently Destiny and crew from Release the Grooves' r&b section will be resurfacing shortly elsewhere... RATHER UNIQUE is the name of a new funk, soul and hip hop night at The Jazz Bistro in Farringham which features Shortee Blitz and guests. Entrance is £5

FreePhone 0800 379888

12 18 YOU'LL NEVER WALK ALONE
15 19 TRACKSPOTTING
16 20 SOUL SUPPORTORS

Kiss 100 FM APPOINTMENTS

Kiss 100's Clubs and Concerts department has the following exciting opportunities for those interested in a challenging career in radio and event marketing and operation. Kiss has been at the forefront of London's evolving club scene for many years, covering the full spectrum of the dance music market from small underground events to large scale one-offs. We currently run between 6 and 12 events every week generating a turnover in excess of £2 million per annum.

BUSINESS MANAGER (CLUBS AND CONCERTS)
This is a key focal role for the department, managing the financial and administration elements of the sector's activities. This will include a supporting role to the team with accurate accounting and financial reports, developing reliable administration systems and resource management to best assist achieving goals.

The successful candidate will demonstrate excellent organisational, planning and systems management skills. You will have accounts knowledge and experience, and your application should demonstrate a good understanding of cash control systems.

CLUBS PROJECT MANAGER
A fantastic opportunity for a highly motivated achiever to head up the planning, marketing and execution of a portfolio of club nights for Kiss 100. You will develop innovative new approaches to maintain or create club concepts and be responsible for overseeing the whole process from start to finish. The portfolio will include a wide variety of dance music types covering different markets, from Hard House to Indie Dance and Break Beats or from Underground Garage to R&B to Happy Hardcore. You'll be managing and motivating creative teams and fostering excellent working relationships with third party promoters.

The successful candidate will have a good knowledge and understanding of many of the various dance music movements and the club scene in general. Further you will demonstrate a proven ability in the marketing and execution of events (scale not important) whilst keeping to budgets. This position is not a boring 9 to 5 and includes working night.

All applicants should provide a list of five ideas to improve one (or, if you're really keen, two) of the following clubs:
Freaky, Music Mix, Inner Visions, Club 8090, Moondance, Garage City
A generous package is offered to the suitable candidates and is dependent on experience. All applications, in writing only with CV and covering letter, to Head of Clubs and Concerts, Kiss 100, 80 Holloway Road, London N7 8JG by Friday 20th June.

Richard Anthony Davis.
WHEN YOU NEED MY LOVIN'
The Debut Single
Out June 16
CD & 12" featuring THE SECRET RENDEVOUS MIX

- 13 24 5 BELIEF
- 19 26 1 I DON'T
- 15 27 10 WON'T
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MIXES BY
D-INFLUENCE, DJ BOJUNICE, PRODU MAFIA & FLUKY ERROL HENRY

TAVEN FROM HER BRILLIANT DEBUT ALBUM 'IMAGINATION'

For more info visit www.2entertainment.com or call 020 8361 0377 between 9am-5pm

100

urban cuts

- 1 **'YOU ARE EVERYTHING (FULL CREW REMIX)' MARY J BLIGE (UNIVERSAL)**
All that and a bag of chips
 - 2 **'MEN IN BLACK' WILL SMITH (COLUMBIA)**
The summer's cheesiest sure fire hit -ouch
 - 3 **'WE CAN GET DOWN' MYRON (WHITE LABEL)**
Mellow, mellow, very hooky track
 - 4 **'EV3' EN VOGUE (EAST WEST)**
Overground, mainline, from ghetto to suburbs
 - 5 **'THINKING 'BOUT YOUR BODY' US 3 (PARLOPHONE)**
Blacksmith clinking mix of US 3's Bobby McFerrin tribute
 - 6 **'ALL THAT I AM' LP JOE (JIVE)**
All the ballads your man wouldn't sing to you
 - 7 **'DON'T KNOW' MARIO WINANS (MOTOWN)**
Another classy vocalist from the Winans dynasty
 - 8 **'LOVE ALWAYS' KCI AND JOJO (UNIVERSAL)**
Not quite Jodeci in production but the vocals still get me
 - 9 **'ALL THAT GOT IS YOU (REMIX)' GHOSTFACE KILLAH (COLUMBIA)**
Wu member getting with a mellow crossover sound
 - 10 **'NO MONEY NO PROBLEMS' NOTORIOUS B.I.G. (BAD BOY)**
Now officially on grime - and the in-car entertainment for summer
- Compiled by **trevor nelson**
and played on his Radio One show on Saturdays 3.30pm-6.30pm

mixes for another go. Although there is plenty of variation, it is hard to see why several of the versions have been housed up because the Original 97 Mix is just so good with down-paced drum & bass patterns and the hooky piano and basslines that work well if pitched up a touch. The Porn Kings and Klubheads mixes are both beefier but without the said piano section, which is a shame. If it ain't broken, don't fix it. ●●●●

ALTERNATIVE TUNE OF THE WEEK

BOOM BOOM SATELLITES 'A MOMENT OF SILENCE' (R&S) (ALTERNATIVE)
This Japanese crew hammer breakbeats like the Chemicals do hip hop beats - all full-on rhythms and punchy breaks. The title cut is basically a rhythm track with little else added but it's hard not to be hypnotised by its energy and smooth, rolling groove. 'Dub Me Crazy' is a little more in the Chemicals vein and 'The Wonderful Wizard Of Dub's' mellow intro gives way to a very funky mid-tempo cut-up of raw break beats topped with a sweet synth line. Exquisite. ●●●●●

HUFF & PUFF 'HELP ME MAKE IT' (SKYWAY) (HOUSE)
Third time around for this house groove that features the long Gladys Knight spoken intro and Rollo & Sister Bliss's version is without doubt the best yet, done in their new-found "deeper" style that they have adopted of late. Funky breaks and percussion are neatly wove together before dropping to the vocal and then gradually building with hollow organ riffs and gentle pads. Very stylish and pleasant, while Huff's own remix is a stop-start affair with equally original sounds. A quality record but these remixes may have come just a little too late to arouse enough fresh interest. ●●●●

EMPIRION 'B.E.T.A.' (XL) (TECHNO)
Ever since their debut, 'Narcotic Influence', Empirion have been producing challenging heavy duty industrial techno that has a real edge. With hard breakbeat rhythms and metal crunching percussion, their music is dangerous and exciting but never alienates those who just want to dance to it. 'B.E.T.A.' lives up to all expectations with breaks crashing about with distorted synths in a pogo-techno rack, and

while there will be inevitable comparisons to Underworld and Orbital, Empirion do have their own style. The track sounds best in their own mixes, eclipsing even industrial heavyweights Front 242's version though the interpretations by Doc Scott and The Advent are worthy additions. ●●●●●

HAL 9000 'KNOCK 'EM OUT' (FRESKANOVA) (BEATS)
This is one of those annoyingly catchy tracks that you are destined to hear quite a lot over the coming weeks, thanks to its clever use of the guitar riff from Guns 'N' Roses 'Sweet Child O' Mine'. Alongside the riff is a chugging, mid-tempo hip-hop-cum-breakbeat and vocal and rap hooks. The man responsible is established producer Ben Chapman, which explains the commercial appeal of the track. ●●●●

BJORK 'VARIOUS' (ONE LITTLE INDIAN) (ALTERNATIVE)
Previously available on various formats as B-sides and bonus CD tracks, Bjork now releases a set of five 12 inch tracks that are a must for the ardent collector and/or Bjork fan. Listed by coloured promos, there's the crimson 'Big Time Sensuality (Plaid Mix)' and 'One Day (Trevor Morris Remix)'; fudge 'I Miss You (Photek Mix)' and 'Cover Me (Dilinja Mix)'; turquoise 'Hyperballad (Towa Tei Remix)' and 'Enjoy (The Beats Mix)'; sea blue 'Isobel's Lonely Heart (Goldie Remix)' and 'Hyperballad (Robin Hood Riding Through The Gen Mix)'; autumnal 'Possibly Maybe (Lucy Mix)' and 'Enjoy (Further Over The Edge Mix)'. ●●●●●

PLASTIKMAN 'SINNESS' (NOVAMUTE) (TECHNO)
Canadian techno boy Richie Hawtin - number one enemy of the repetitive beats law - returns to the fray with another mind-numbing single, 'Sinness' and 'Panikattak' are like hammers, drills and sticks beating on your head - but completely painlessly. If that makes sense. The edges are rounded off as the beats pummel away in a mesmerising whirl. The latter cut is perhaps the more club friendly, although the inclusion of the live cuts 'Siak/Kraker' does add a little more bounce to the proceedings. Delightfully uncompromising. ●●●●●

PARALLAX 'WATERCOLOURS' (URBAN FLOUR) (DRUM & BASS)
Mike Buchanan offers up blissed-out ambient breakbeats on this wonderful, meandering tune that's reminiscent of PFM's finer moments. The flip, 'Ethereoscence', is more rhythmic and tougher as a result but just as hypnotic. Highly commendable. ●●●●●

TRANQUILITY BASS 'WE ALL WANT TO BE FREE' (ASTRALWERKS) (ALTERNATIVE)
More funky freakout jazz from Mike Kandal and crew ably assisted by mixes from Ultramarine and Tom Chasteen (Exit Dance). But it's Kandel's own We All Want An Uptempo mix that kicks things off centering along in a vocal-heavy jam-style. Then there's his Harvey

TRANQUILITY BASS
"WE ALL WANT TO BE FREE"
DOUBLE 12" SINGLE OUT 16.6.97
INCLUDES MIXES BY ULTRAMARINE, TOM CHASTEEN AND TRANQUILITY BASS



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the TOP 40 CHART

compiled by Alan Jones from a sample of more than 100,000 votes - Fax: 0217-628 2365

14.00.97 (handbag)

[commentary]

by alan jones



'Ti Amo' spent three weeks at number two but narrowly failed

to give GINA G a third consecutive Pop number one. This week it makes a steep decline (2-10), not least because it's the only record in a very strong Top 10 to actually lose support. All of which leaves SASHI at number one for the third week with 'Ecuador' poised to explode when it reaches retail this week... Longtime Pop favourites LIVIN' JOY improve 23-5 with their megamix, which includes snippets from their previous hits, all of which have enjoyed lengthy and fruitful chart careers. The megamix already holds down the number one spot in the northern half of the country, though it's placed at number nine in the South. It's noticeable that after a very quiet period for records from Europe, which initially dominated the Pop chart, they are returning again in force - the Abbatascabra record at number three is the only record in the top five not to originate from mainland Europe - and even that is a cover of an old Abba song... The belated debuts of ULTRA NATE'S 'Free' and ROSIE GAINES'S 'Closer Than Close' may appear to be at odds with the pre-release nature of the chart but in both cases commercial mailing list DJs were not serviced, and have subsequently purchased the records themselves. Another unserviced record is HANSON'S Mmmhoo, which should chart next week, on a combination of sales of the domestic CD and a newly-landed import which includes dance mixes of the track.



Pos	Weeks	Artist	Title
1	1	Ecuador	Mr. President
2	4	COCO JAMBOO	Mr. President
3	3	LAY ALL YOUR LOVE ON ME	Abbatascabra
4	2	AIN'T NOBODY	The Course
5	2	MESAMIX	Livin' Joy
6	6	GIVE ME LOVE	Diddy
7	20	STILL A THRILL	Sybil
8	29	YOUNG HEARTS RUN FREE	Kym Mazelle
9	2	OUT OF MY HEAD 97	Narradonna
10	2	TI AMO	Gina G
11	7	JUST BE TONIGHT	BSG
12	1	REACH OUT FOR LOVE	Claudia Chin
13	1	HARVEST FOR THE WORLD	Ultra Nate
14	1	YOU'RE NOT ALONE	Terry Hunter
15	1	WORK IT OUT	Tara
16	1	GROOVE ON	Yo Yo Honey
17	4	PEOPLE OF LOVE	Ampt UK
18	1	I'M HERE TO CHILL	Abba
19	1	NEVER, NEVER GONNA GIVE YOU UP	Sina Starfield
20	3	THE GOOD LIFE	NPG
21	2	I WANNA BE THE ONLY ONE	EMG featuring Bebe Winans
22	9	INTO THE GROOVE/YOULL SEE	Prima
23	2	ZEPHYR/GOFF	Buff
24	1	RUK DA FLOOR	Pimp
25	4	RAW POWER	Apollo Four Forty
26	6	OXYGENE 12	Jan Michel Jarre
27	2	YOU ARE THE UNIVERSE	Brand New Heavies
28	3	I DON'T WANT TO	Toni Braxton
29	1	WOMANCHILD	Duke
30	2	EVERYTHING IS YOU	Charlene Smith
31	1	HEY DJ!	N-Type
32	7	SOMEBODY LIKE YOU	Elise
33	2	TOP OF THE WORLD	Dudareva featuring Shelley Nelson
34	1	WHERE IS THE LOVE	Alegra
35	1	INSECTOLOGY	Al Stewart
36	1	TINSELTOWN IN THE RAIN	Resie Gaines
37	1	CLOSER THAN CLOSE	O-Tex
38	3	POWER OF LOVE 97	Red 5
39	28	I LOVE YOU...STAY	Multiply
40	7	FEEL WHAT YOU WANT	Kristine W

Kaitel vs The Creature
Feature mix of the previous single 'The Bird' which is a more laidback, shuffling beats interpretation of the classic line. Then comes Ultramarine's funky electro take on 'Free' that's remarkably smooth, if a little too safe at times. Next up is Chasteen's Skull Valley Dub that adds a little moody character to the organ line alongside cool hip hop beats and scratching. Finally, there's a totally psychedelic live version of the single, appropriately dubbed 'The Freeprot Hippy Jam '73'. Not as stunning as 'The Bird' but still wonderfully maverick in spirit. ●●●●



KABBALA

VINE 'COLDSPIRING/JAZZ SPANKY'S SOUND APPROACH' THEME FROM SMOOCHER'S HELPLINE/PENDULUM 'MUTANT RAO CREATURE' (MILK RECORDINGS) (BEATS)
All hail the arrival of yet another Bristol-based alternative beats label. It's top quality stuff too, with Roger Mills' Vine offering chunky, moaning beats within a sample-happy framework on 'Trippin'' and the more restrained 'Coldspring'. ●●●●
Jazz Spanky deliver juicy, jazz funky electro on 'Spin & Spank' and Portishead-style tones on the title track. ●●●●
Finally - and best of the bunch - is Pendulum with a dark and brooding breakbeat title cut that builds eerily and the more uptempo melodic drum & bass of 'Redemption'. ●●●●

KABBALA 'ASHEWO ARA' (MAMA) (HOUSE)
The Rhythm Doctor has been getting such a good reaction when he has been spinning this Afro-funk tune from 1982 that he decided to track down the tapes and reissue it. The remastered original mix with its firing fusion of Afro chants, boogie basslines, happening horns, disco percussion, rocking guitars and jazz keys is the missing link between Fela Kuti and the Idjut Boys. The reissue also includes a couple of house mixes - the Mama Mix keeps most of the original elements but slips in some beatsy four-to-floor beats to up the disco vibe, while the Dada Dub strips away the layers to focus on some deep drum pressure. ●●●●

BEST OF THE ALBUMS

DJ SNEAK 'BLUE FUNK FILES' (ULTRA) (HOUSE)

A compilation of previous releases and bits and bobs, 'Blue Funk Files' showcases Sneak's hard house style - from the Kraftwerk-influenced 'Computer Games' to the disco-flavoured 'Grass Of Tracks' and there's also three Sneak vs Armand Van Helten cuts too, including the legendary 'Psychic Bounty Killa'. Plenty on offer for pure hard house fans from perhaps the leading exponent of the genre. ●●●●

VARIOUS 'TOTALLY LOVED UP' (PRIMAVERA)

Remember that slightly ridiculous BBC E-play 'Loved Up'? Remember that the best thing about it was the superb soundtrack? Now you can buy it in all its Grid/Spooky/Lethal/Orbital/Sabres/Jaydee and many more glory, on two CDs. A chance to reminisce about some of your own past raving days and try to remember whether you were ever as ridiculous as the characters in the aforementioned drama. Or whether you were worse... ●●●●

VARIOUS 'REACTIVATE 12' (REACT) (TECHNO)

A bargain up-to-the-minute stinging selection of 16 "pulsing sub-aqua vibrations and thumping jello beats" on vinyl and 22 on CD. The latter format includes extra cuts from Nuclear Hyde, Taucher, Armin and Tsunami and is also available as an 18-track Blu-Peter mix CD. ●●●●

VARIOUS 'THE FEVER' (BREAKDOWN) (DRUM & BASS)

Arguably a first, i.e. a true pirate radio station releasing a compilation, this sees Kool FM providing 12 tracks by many familiar names from the legendary award-winning London frequency. Noteworthy tracks include VIX mixes for Shy FX's 'Call Waiting' and Dream Team's 'Throat 'plus Brockie's 'Representz'. ●●●●

18 YOU'LL NEVER WALK ALONE
19 TRACKSPOTTING
20 SOUL SURVIVORS

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MIXES BY
D-INTENSIVE, DC
BOJUNGE PRODUK
WAFIA & FLOXY
ERRICO, HENRY

TAKEN FROM HER
BRILLIANT DEBUT ALBUM
'IMAGINATION'

Pos	Weeks	Artist	Title
1	1	SIN U	24
2	1	IBELLE	25
3	1	26	26
4	1	27	27
5	1	WONO	28
6	1	SOMI	29
7	1	CAN W	30
8	1	31	31
9	1	LOVE S	32
10	1	HAVE	33
11	1	34	34
12	1	SMOKI	35
13	1	DONT	36
14	1	37	37
15	1	IT'S AL	38
16	1	PLEAS	39
17	1	SHARE	40
18	1	31	41
19	1	THE BE	42
20	1	THE LO	43
21	1	44	44
22	1	SHE C	45

Bullethead titles an



the **COOL CUTS** [chart]

14.06.97



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- | | | | | |
|----|------|---|-----------------|-------------|
| 1 | NEW | GET UP! GO INSANE Stretch & Vern (Anthem with mixes by Fatboy Slim and Moonmen) | ffrr | Code - 1362 |
| | | Manifesto | Code - 1351 | |
| 2 | (1) | SOMETHING GOING ON Todd Terry (Strong garage tune with extra mixes by the Rhythm Masters) | Perfecto | Code - 1352 |
| 3 | (3) | FLAMING JUNE BT (A collaboration with Paul Van Dyk plus mixes HHC and Lemon D) | AM:PM | Code - 1353 |
| 4 | NEW | ROLLERBLADE Moving Melodies (A Patrick Prins classic with new mixes by Club 69, Oliver Lieb and TFX) | Champion | Code - 1364 |
| 5 | NEW | AIN'T NO NEED TO HIDE Sandy B (Follow-up to 'Make The World Go Round' with mixes from Deep Dish) | Perfecto | Code - 1355 |
| 6 | NEW | EXPRESS YOURSELF Jimi Polo (House classic given the downtempo treatment from Mousse T) | Jarmin | Code - 1366 |
| 7 | NEW | PUT YOUR FAITH IN ME Alison Limerick (The remix pack includes Hybrid, 3 Spirits, Buena Ventura and Livin' Joy) | AM:PM | Code - 1367 |
| 8 | NEW | SATISFIED (TAKE ME HIGHER) H2O (Mixes from Eric Kupper and Discocaine plus a DJ Justice dubplate) | Delirious | Code - 1353 |
| 9 | (6) | HARVEST FOR THE WORLD Terry Hunter (Mathew Roberts provides the key mix on this cover of the Isley Bros classic) | Concrete | Code - 1355 |
| 10 | (10) | DIRT Death In Vegas (Tough chunky breakbeat workout) | Worx | Code - 1368 |
| 11 | NEW | GROOVE ON Yo Yo Honey (M&S and DJ Pierre bring this under-rated classic up to date) | Polydor | Code - 1363 |
| 12 | (17) | ANGELS GO BALD Howie B (Original breakbeat sounds with mixes from Two Lone Swordsman) | Mute | Code - 1354 |
| 13 | (9) | HOME Depeche Mode (Killer treatments from Jedi Knights and LFO) | Tripoli Trax | Code - 1369 |
| 14 | NEW | SHOW ME LOVE The Fruit Loop (Cut 'N' Paste deep house groove with old-school influences) | Diffusion | Code - 1370 |
| 15 | NEW | TESTIFY Jay Williams (Featuring mixes from Mathew Roberts and Tuff Jam) | R&S | Code - 1371 |
| 16 | NEW | 4 A MOMENT OF SILENCE Boom Boom Satellites (A charged combination of dub, funk and techno from Japan) | Harthouse | Code - 1372 |
| 17 | NEW | FLAVA Freddy Fresh (Electro hip hop with mixes from La Roc and Omar Santana) | Strictly Rhythm | Code - 1373 |
| 18 | NEW | MISSING YOU DJ Boom (Miami house from George Acosta) | Tin Tin Club | Code - 1374 |
| 19 | NEW | CHILD Baby Blue (Bargin' UK NRG-techno track) | Mercury | Code - 1375 |
| 20 | NEW | EVERYTHING INXS (Basement Jaxx house up the Aussie rockers) | | |

A guide to the most essential new club tunes as featured on this 'essential selection', with pole tops, broadcast every Friday between 8.30pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following sources: city sounds, Wylng, crossbeats, market force, (beatbox), eastern beat, indie ground (instruments), 23rd precinct (raps), 3 beat (two-step), being (newcastle), globe soul (concord), massive (london), smoke (berlin/usa).

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1	MI	2	1WAN	3	TIME	4	MIDI	5	FREE	6	CLOK	7	LOVI	8	COC	9	PAR	10	THEE	11	BRA	12	FLL	13	STR	14	WHF	15	YOU	16	DON	17	LOVE	18	HEA	19	TI AI	20	BELL	21	SUN	22	WAL	23	YOU	24	SIX
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14.06.97
22 24 FOREVER Damage
NO.1 - Australia
13 25 I REVEIVE I CAN RY B Kelly

9 24 SNA

- 13 **25** I BELIEVE I CAN FLY R Kelly Live
- 19 **26** I DON'T WANT TO Toni Braxton LaFace
- 15 **27** WONDERFUL TONIGHT Damage Big Life
- 16 **28** SOMETHING ABOUT YOU New Edition MCA
- 29** CAN WE TALK... Code Red Polydor
- 30** NEXT LIFETIME Enyiah Badu Universal
- 17 **31** LOVE SHINE A LIGHT Katrina And The Waves Etemal/WEA
- 24 **32** I HAVE PEACE Strike Fresh
- 21 **33** SMOKIN' ME OUT Warren G featuring Ron Isley Def Jam
- 23 **34** DON'T LEAVE ME Blackstreet Interscope
- 35** IT'S ALRIGHT Demi Hines Mushroom
- 20 **36** PLEASE DON'T GO No Mercy Arista
- 37** SHARE THE FALL Reprazent Roni Size Talkin Loud
- 18 **38** THE BEAUTIFUL PEOPLE Marvin Manson Interscope
- 27 **39** THE LOVE SONGS EP Daniel O'Donnell Ritz
- 40** SHE CRIES YOUR NAME Beth Orton Heavenly

Bulleted titles are those with the biggest sales gains over last week

NO. 1 - Australia
No. 1 - Canada
Top 3 - U.S.A.

"A great pop song... will soon be a challenger for the U.K. No. 1 spot." Single Of The Week - MUSIC WEEK

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TOP TWENTY COMPILATIONS

1 THE BEST CLUB ANTHEMS...EVER!

- 2** SMASH HITS - SUMMER 97 Virgin/EMI
- 3** CLUBLAND Virgin/EMI
- 4** CLUB CLASSICS - VOLUME 3 Virgin
- 5** WHAT A FEELING! Qwest
- 6** BIG MIX 97 Warner/Atlantic
- 7** NOW THAT'S WHAT I CALL MUSIC '88 EMI/Virgin/Polym
- 8** SPICE GIRLS PRESENT THE BEST OF SPICE ALBUM...BY Light
- 9** AN INTRODUCTIVE OF HOUSE 2ND DIMENSION Soul Dimension
- 10** NEW HITS 1997 Warner/Atlantic/Tristar/TV
- 11** ROMEO + JULIET (OST) Hyperion/Fontana
- 12** CHARTBUSTERS Qwest/Britannia
- 13** CLUB CUTS 97 Tristar
- 14** DANCE ZONE - LEVEL 9 Polygram TV
- 15** LADYBILERS 2 Polygram TV
- 16** D RAMPING LOVE GROOVE DANCE PARTY 5 & 6 Atlantic/MCA
- 17** SUMMER GROOVE Interscope
- 18** YOU'LL NEVER WALK ALONE TV
- 19** TRACKSPOTTING Polygram TV
- 20** SOUL SURVIVORS Qwest

22 **24** FOREVER Damage

- 8 **25** DIRECTION REACTION The Jam Polydor
- 19 **26** THE COLOUR AND THE SHAPE Foo Fighters Reswell
- 32 **27** FALLING INTO YOU Celine Dion Epic
- 45 **28** VERY BEST OF THE BEE GEES Bee Gees Polydor
- 24 **29** IN IT FOR THE MONEY Supergrass Parlophone
- 35 **30** 10 Wet Wet Wet Precious Org./Mercury
- 23 **31** BLUE IS THE COLOUR The Beautiful South Go/Discs
- 32** JUNCTION SEVEN Steve Winwood Virgin
- 34 **33** LISA STANSFIELD Lisa Stansfield Arista
- 17 **34** MY PROMISE No Mercy Arista
- 25 **35** MOTHER NATURE CALLS Cast Polydor
- 31 **36** POP '92 Island
- 30 **37** ALISHA RULES THE WORLD Alisha's Attic Mercury
- 33 **38** BLUR Blur Food/Parlophone
- 26 **39** BEAUTIFUL FREAK Eels Dreamworks
- 27 **40** ODEALY Beck Geffen

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IN-STORE JUNE 2

MIXES BY
D-INFLUENCE, DOME, BOJUNICE PRODUCTIONS, MAFIA & FLOXXY + ERICOL HENRY

TAKEN FROM HER BRILLIANT DEBUT ALBUM "IMAGINATION"

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INTERNATIONAL FOCUS

US CHARTWATCH

"It's gonna be a great day," Paul McCartney optimistically sings on the closing track of his latest album. For "great day" read fantastic week as the singing knight instantly lands his biggest hit album across the Atlantic in more than 15 years with *Flaming Pie* crashing into the *Billboard* 200 this week at number two.

The album's success comes 30 years to the week since Sgt Pepper's chart debut and gives Macca his first top 10 *Billboard* success since *Tag O' War* reached number one in 1982. Selling more than 120,000 copies in its first week of release, it shipped gold within just three days and is his highest debuting solo album to date in America, though he went one place better with all three Beatles' Anthologies.

Just as happened in the UK five weeks ago, the album preventing *Flaming Pie* entering at one is Spice Girls' *Spice* which spends its fourth consecutive week at the top of the chart. That gives the UK the top two albums on the chart for the first time since March 1993 when Eric Clapton's *Unplugged* and Tim Lincecum's *Tales by Sing* achieved the same feat.

UK acts cannot pull off such a monopoly on the Hot 100, though their presence in the top five remains impressive. Spice Girls' *Say a Little Bit* there retains its bullet status and holds at three, while Mark Morrison's *Return Of The Mack* stays in the top five, dropping two places to four. However, the big news of the week is a brand new number one as Hanson's *MMMBop* falls to two after three weeks as frontrunner. Taking its place in dramatic



fashion is I'll Be Missing You by Puff Daddy & Faith Evans featuring 112 which becomes only the fifth single in Hot 100 history to debut at number one. The other four songs entering at one all did so in a four-month period in 1995: Michael Jackson's *You Are Not Alone*, Mariah Carey's *Fantasy*, Enelle (Shooby Shoo) by Whitney Houston and One Sweet Day by Mariah Carey and Boyz II Men. I'll Be Missing You, recorded as a tribute to Notorious B.I.G., follows the subject's *Myonize* and Puff Daddy's *Can't Nobody Hold Me Down* to complete its US top 40 entry.

As *Girls G's Ooh Aahs...Just A Little Bit* reaches its 29th week at the chart with a seven-place fall to 48, the singer lands her second US hit with *Gimme Some Lovin'* at 61. Elsewhere it's *White Town* (23-25), *Bea Beas* (34-28), *Spice Girls* (*Wannabe*, 26-31), *U2* (*E1-20*), *Depeche Mode* (*19-28*), *Sneaker Pimps* (*72-71*), *Erasure* (*64-72*), *Paul McCartney* (*68-73*) and *Faithless* (*73-78*).

Paul Williams

UK WORLD HITS

The MW guide to the top performing singles in key markets (chart position in brackets)

NETHERLANDS

1	102	LOVE SHINE A LIGHT	Spice Girls & The Waves	Etanal
2	10	MAMA/MAMMO DO YOU THINK YOU ARE	Spice Girls	Virgin
3	103	BEZELMIJNIG (BEZELMIJNIG) (BEZELMIJNIG)	Spice Girls	Virgin
4	101	TIME TO SAY GOODBYE	Sarah Brightman/Bocelli	East West
5	10	WUSH	Kula Shaker	Columbia

ISRAEL

1	102	LOVE SHINE A LIGHT	Spice Girls & The Waves	Etanal
2	101	HALO	Tina Turner	Mercury
3	103	YOU MIGHT NEED SOMEBODY	Spice Girls	WEA
4	101	TIME TO SAY GOODBYE	Sarah Brightman/Bocelli	East West
5	101	LOVE WON'T WAIT	Early Bivou	RCA

AUSTRIA

1	101	TIME TO SAY GOODBYE	Sarah Brightman/Bocelli	East West
2	101	LOVE SHINE A LIGHT	Katrina & The Waves	Etanal
3	101	MAMA/MAMMO DO YOU THINK YOU ARE	Spice Girls	Virgin
4	101	ALONE	Early Bivou	Y&R
5	101	UNDERSTANDING LOVE	Spice Girls	Virgin

GERMANY

1	110	TIME TO SAY GOODBYE	Sarah Brightman/Bocelli	East West
2	110	HEDONISM (LIES BECAUSE YOU FEEL GOOD)	Spice Girls	Virgin
3	110	MAMA/MAMMO DO YOU THINK YOU ARE	Spice Girls	Virgin
4	110	REMEMBER ME	The Blue Boy	Platin
5	102	ALONE	Early Bivou	Folwyder

SWEDEN

1	101	LOVE SHINE A LIGHT	Katrina & The Waves	Etanal
2	101	MAMA/MAMMO DO YOU THINK YOU ARE	Spice Girls	Virgin
3	101	IT'S NO GOOD	Depeche Mode	Mute
4	101	TALENT 'N' TALKIN' (MUD DUB)	Apollonia 4/Forty	Columbia
5	101	REMEMBER ME	The Blue Boy	Platin

CANADA

1	101	FREESTATER	Paul McCartney	XL
2	101	RETURN OF THE MACK	Mark Morrison	Atlantic
3	101	INSANIMA	Faithless	Cheeky
4	101	IT'S NO GOOD	Depeche Mode	Mute
5	101	UNDERSTANDING LOVE	Spice Girls	Virgin

ARTIST PROFILE: KATRINA

When it comes to the Eurovision Song Contest, WEA in the UK is starting to seriously rival the Irish as the real competition experts.

Having seen its international office turn last year's Eurovision homegrown entry by Gina G into a world-wide hit, the major is now experiencing Eurovision success once again as Katrina & The Waves embark on a comeback track of mammoth proportions.

The veteran band had had to wait nearly as long for a chart return as the UK had to for another Eurovision winner, but that patience has finally paid off with the anthem *Love Shine A Light*. Scoring a record 227 points to win the contest by the highest ever margin last month, the single is making a serious dent on Europe's charts with a number two ranking currently in Norway and top 10 status in Belgium, Ireland, the Netherlands and Sweden. And it is making strong gains on leading French radio station NRJ where it looks set to become the big summer hit.

Hassan Choudhury, head of international at WEA, says, "Eurovision has once again opened things up for us. It was fantastic last year with Gina, but we already had a UK hit on which to build European success. With Katrina & The Waves it was vital they won the competition to secure a big hit." The victory, which gave the group exposure to a worldwide audience of around 300m people, was enough to prompt a flood of inquiries into WEA's UK office. A hectic schedule of promotional appearances has taken in visits to countries including Austria, Belgium,



France and Germany while the group are also embarking on a series of concerts arranged before their Eurovision win. With the record charting around Europe, America — where *Walking On Sunshine* was a top 10 hit in 1985 — is beginning to sit up and take notice. And the fact Gina G's *Ooh Aah...Just A Little Bit*, released just *Love Shine A Light* on the Eternal label, has been such a big US hit is helping to generate interest within Warner itself Stateside, says Eternal director Steve Allen.

And with the next single *Walk On Water* already lined up and the album now at the mixing stage, the feeling around WEA is that Katrina & The Waves will be enjoying far more than a one-hit comeback. Paul Williams

TRACKWATCH: KATRINA & THE WAVES

- *Love Shine A Light* two in Norway
- Top 10 in Norway, Ireland, The Netherlands and Sweden
- Also top 30 in Austria and Denmark
- Just entered German chart

THE PEPSI CHART

#	Title/Artist	Label
1	1 MIMMOP Hanson	Interscope
2	1 VIKANA BE THE ONLY ONE (feat. Faithless) Faithless	XL
3	4 TIME TO SAY GOODBYE Sarah Brightman/Bocelli	East West
4	3 MIDNIGHT IN CHELSEA Jamiro QUINT	A&M
5	5 FREE UPERS LISA	IMPACT
6	5 CLOSER THAN CLOSE Rina Sawayama	Big Bang
7	10 LOVE BOLLERCASTER (feat. The Roots) The Roots	Capricorn
8	8 COCO AMBRO (feat. The Roots) The Roots	Capricorn
9	3 PARANOID ANDROID Red Hot Chili Peppers	Phillywood
10	10 THE END OF THE BEGINNING IN THE END (feat. The Roots) The Roots	Capricorn
11	11 BRIDGES Compagnon	Streetlight
12	11 YOU MIGHT NEED SOMEBODY Spice Girls	IMPACT
13	9 YOU'RE NOT ALONE Celine Dion	RCA
14	7 I'LL BE THERE FOR YOU Boyz II Men	IMPACT
15	12 STRANGE (feat. The Roots) The Roots	Phillywood
16	10 WHATEVER It's My Life	IMPACT
17	11 HALO Tina Turner	Mercury
18	10 BRAZEN (WEEP) Spice Girls	IMPACT
19	11 I DON'T WANT TO Turn Brakes	Capricorn
20	10 WALKING DREAMING (feat. The Roots) The Roots	Capricorn

#	Title/Artist	Label
21	11 STAR PEOPLE George Michael	Virgin
22	11 I BELIEVE I CAN FLY Kuba	IMPACT
23	21 MI AMO Gina G	IMPACT
24	18 SWEET LIPS HONEY	IMPACT
25	11 BELLISSIMA M Quake	IMPACT
26	10 ALRIGHT Jamiro QUINT	IMPACT
27	11 YOU SHOWED ME Lightning Seeds	IMPACT
28	10 DROP DEAD GORGEOUS Supergrass	IMPACT
29	12 DON'T LEAVE ME (feat. The Roots) The Roots	IMPACT
30	10 NOT WHERE IT'S AT (feat. The Roots) The Roots	IMPACT
31	11 SUSAN'S HOUSE Liza	IMPACT
32	10 LOVE IS THE LAW Jamiro QUINT	IMPACT
33	11 WONDERFUL TONIGHT Jamiro QUINT	IMPACT
34	10 DON'T SPEAK To Dade	IMPACT
35	10 GUIDING STAR C	IMPACT
36	10 I FOUND SOMEONE (feat. The Roots) The Roots	IMPACT
37	10 WHERE HAVE ALL THE COMPOSERS GONE? (feat. The Roots) The Roots	IMPACT
38	10 HEAD OVER HEELS (feat. The Roots) The Roots	IMPACT
39	11 LOVE WON'T WAIT Early Bivou	IMPACT
40	11 SIX UNDERGROUND (feat. The Roots) The Roots	IMPACT

VIRGIN RADIO CHART

#	Title/Artist	Label
1	101 DO IT YOURSELF Supergrass	IMPACT
2	1 REPUBLICA Republica	IMPACT
3	4 WHITE ON BLONDE Texas	IMPACT
4	8 TRAVELLING WITHOUT MOVING Jamiro QUINT	IMPACT
5	6 OLDER George Michael	IMPACT
6	3 FLAMING PIE Paul McCartney	IMPACT
7	7 OCEAN DRIVE (feat. The Roots) The Roots	IMPACT
8	10 TELLIN' STORIES (feat. The Roots) The Roots	IMPACT
9	8 DIRECTION REACTION (feat. The Roots) The Roots	IMPACT
10	10 THE BEST OF Bob Dylan	IMPACT
11	11 STOOOSH (feat. The Roots) The Roots	IMPACT
12	11 EVERYTHING MUST GO (feat. The Roots) The Roots	IMPACT
13	9 THE COLOUR AND THE SHAPE (feat. The Roots) The Roots	IMPACT
14	11 BLUE IS THE COLOUR (feat. The Roots) The Roots	IMPACT
15	11 IN IT FOR THE MONEY Supergrass	IMPACT
16	17 MOTHER NATURE CALLS C	IMPACT
17	15 ODELAY Back	IMPACT
18	10 BEAUTIFUL FREAK C	IMPACT
19	10 ALISA RULES THE WORLD (feat. The Roots) The Roots	IMPACT
20	13 BLUR (feat. The Roots) The Roots	IMPACT

#	Title/Artist	Label
21	101 PABLO HONEY Red Hot Chili Peppers	IMPACT
22	14 POP 12	IMPACT
23	14 LITTLE PINK (feat. The Roots) The Roots	IMPACT
24	101 WHAT'S THE STORY MORNING GLORY? (feat. The Roots) The Roots	IMPACT
25	14 FIRST BAND ON THE MOON (feat. The Roots) The Roots	IMPACT
26	14 BLUE LINES (feat. The Roots) The Roots	IMPACT
27	14 THE STONE ROSES (feat. The Roots) The Roots	IMPACT
28	14 DARK DAYS IN PARADISE (feat. The Roots) The Roots	IMPACT
29	14 PLACER (feat. The Roots) The Roots	IMPACT
30	14 JUNCTION SEVEN (feat. The Roots) The Roots	IMPACT
31	14 SHERYL CROW (feat. The Roots) The Roots	IMPACT
32	14 ULTRA (feat. The Roots) The Roots	IMPACT
33	14 GLOW (feat. The Roots) The Roots	IMPACT
34	14 DIZZY HEIGHTS (feat. The Roots) The Roots	IMPACT
35	14 THE ULTIMATE COLLECTION (feat. The Roots) The Roots	IMPACT
36	14 AUGUST AND EVERYTHING AFTER (feat. The Roots) The Roots	IMPACT
37	14 MELLOW GOLD (feat. The Roots) The Roots	IMPACT
38	14 SPIDERS (feat. The Roots) The Roots	IMPACT
39	14 GREATEST HITS (feat. The Roots) The Roots	IMPACT
40	14 COMING UP (feat. The Roots) The Roots	IMPACT

R&B SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributor)
1	1	I WANNA BE THE ONLY ONE	Etterral featuring BeBe Winans	EMI	CD-CQJEM 472 (S)
2	3	DON'T WANNA BE A PLAYER	Joe	Jive	JIVET 410 (P)
3	4	HEAD OVER HEELS	Allure featuring NAS	Epic	664996 (SM)
4	5	WHATEVER	En Vogue	East West	E 36427 (W)
5	2	NEXT LIFETIME	Erykah Badu	Universal	UNT 56132 (BMG)
6	2	YOU MIGHT NEED SOMEBODY	Shola Ama	Freesound/WEA	CD-WEA 09703 (W)
7	7	IT'S ALRIGHT	Dave Nave	Mushroom	1 1593 (SMV/P)
8	4	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415 (P)
9	3	WONDERFUL TONIGHT	Damage	Big Life	CD-BLJRD 134 (P)
10	5	I DON'T WANT TO	Toni Braxton	LaFace	CD-24321469912 (BMG)
11	6	DON'T LEAVE ME	Blackstreet	INT	95354 (I)
12	7	SMOKIN' ME OUT	Warren G featuring Ron Isley	Def Jam	57443 (S)
13	1	I FOUND SOMEONE	Billy & Sarah Gainsborough	EXPANED	27 (SMV/SBM)
14	1	STAY RIGHT HERE	Akin	WEA	WEA 1107 (W)
15	8	TRIALS OF LIFE	Kaleef	Unity	UNIT 0123 (P)
16	8	HOPELESS	Dianna Farris	Columbia	CD-6645182 (SM)
17	1	I'LL BE MISSING YOU	Puff Daddy featuring Faith Evans	Puff Daddy/A&R	18129091 (Jaguar)
18	9	5 MILES TO EMPTY	Brownstone	MJLJ/Epic	CD-664062 (SM)
19	5	ALRIGHT	Jamiroquai	Sony	52 664256 (SM)
20	10	TELL ME DO U WANNA	Ginuwine	Epic	CD-6645272 (SM)
21	13	ASCENSION DON'T EVER WONDER	Maewell	Columbia	CD-6645582 (SM)
22	11	LOVE IS ALL WE NEED	Mary J Blige	Uptown/MCA	CD-MCASTO 49305 (BMG)
23	12	IF YOUR GIRL ONLY KNEW YOU IN A MILLION	Asyah	Atlantic	A 96107 (W)
24	17	IN MY BED	Dru Hill	Fourth & Broadway	CD-BRCD 383 (P)
25	14	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic	CD-6644625 (SM)
26	16	FOR YOU I WILL	Motica	Atlantic	A 96377 (W)
27	1	THE WAY YOU MAKE ME FEEL	Donell Jones And Robert Brooks	Castle	CD-CATX 1000 (P)
28	18	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/A&R	18121469411 (BMG)
29	21	CAN WE	SWV	Jive	JIVET 423 (P)
30	20	REMEMBER ME	The BlueBoy	Pharm	1294489 A 1 (TRC/BMG)
31	22	SUGAR HONEY ICE TEA	Goodie4ez	Wild Card/Polydor	5736131 (P)
32	23	SOMETIMES	The Brand New Heavies	fr	CD-BNHC8 (I/P)
33	19	AIN'T NO PLAYA	Jay-Z featuring Fony Brown	Northside	782147465 (BMG)
34	24	WANTED DEAD OR ALIVE	2 Pac and Snoop Doggy Dogg	Def Jam	5744051 (P)
35	28	ON & ON	Erykah Badu	Universal	UNT 56117 (BMG)
36	25	VAPORS	Snoop Doggy Dogg	Interscope	INT 95330 (BMG)
37	27	REQUEST LINE	Zhane	Motown	CD-36049452 (P)
38	31	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS One	Jive	JIVET 411 (P)
39	33	G.H.E.T.T.O.U.T.	Changing Faces	Big Beat/East West	7 (S)
40	30	TO LIVE & DIE IN LA	Makaveli	Interscope	INT 95259 (BMG)

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

DANCE SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributor)
1	1	SHARE THE BALL	Reprazent	Roni Size	Talkin Loud TLX21 (P)
2	2	FREE	Ultra Nate	AM/PM	5822951 (P)
3	3	SUNSTROKE	Chicane	Xtravaganza	CD10591130 EXT (TRC/BMG)
4	1	CLOSER THAN CLOSE	Rosie Gaines	Big Bang	24289 A 1 (TRC/BMG)
5	5	WHATEVER	En Vogue	East West	E 36427 (W)
6	5	HEAD OVER HEELS	Allure featuring NAS	Epic	664996 (SM)
7	6	GOTTA HAVE HOPE	Blackout	99 North 91/ES/SBMG	
8	8	RUKUS/VIBRATIONS	Gang Related	Dope Dragon	DDR 017 (SRO)
9	9	TECHNOLOGY/NEUTRON	Ed Rush & Nico	No-U-Turn	NUJ 0018 (SRO)
10	10	DON'T WANNA BE A PLAYER	Joe	Jive	JIVET 410 (P)
11	11	LET'S GROOVE	Phat 'n' Phunky	Warren G	57443 (S)
12	10	SIX UNDERGROUND	Sneaker Pimps	Clean Up	CUP 026 (W)
13	4	RIPGROOVE	Double 93	Satellite	7422148541 (BMG)
14	2	GO WITH THE FLOW	Loop Da Loop	Manifesto	FESX 24 (P)
15	3	FLY LIFE	Basement Jaxx	Multiply	12MULTY 21 (TRC/BMG)
16	10	QUANDRANT 6	Dom & Optical	Moving Shadow	3H40QW 111 (SRO)
17	17	NEXT LIFETIME	Erykah Badu	Universal	UNT 56132 (BMG)
18	18	GUIDANCE	Kamilian	Wax	WDRX 006 (P)
19	19	I'LL BE MISSING YOU	Puff Daddy featuring Faith Evans	Puff Daddy/A&R	18129091 (Jaguar)
20	20	COCO JAMBOO	Mr President	WEA	WEA 1107 (W)
21	8	REFLECT	Three 'n One	fr	FX 301 (P)
22	22	YOU GOT IT	Deep Brown/Michael Warford	Azuli	AZULI 85 (AZULI)
23	23	DISCO HOPPING	Kiibheads	Blue	BLUE 022 (I)
24	11	SOMETHING ABOUT YOU	New Edition	MCA	MCAST 48322 (BMG)
25	6	WOKE UP THIS MORNING	Alabama 3/Street Angels Choir	Elemental	ELJC 411 (RTM/AGS)
26	26	LOAD	DJ Swift	True Playaz	7FR12 805 (VINYLU)
27	29	I HAVE PEACE	Slize	Fresh	FRSHAT 59 (SMV/SBM)
28	21	SHINE	The Space Brothers	Manifesto	FESX 22 (P)
29	13	THE PROPHET	CJ Bellard	fr	FX 300 (P)
30	7	ENTA DA DRAGON	DJ Red	Treble	On Vinyl TDV12027 (SRO)

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	WU-TANG FOREVER	Wu-Tang Clan	Loud	0785385051/7422146398 (BMG)
2	1	V CLASSIC	Various	V Recordings	VELP 019M 01 (SRO)
3	2	CLUB CLASSICS - VOLUME 3	Various	4-ROCC	3MC (SMV/SBM)
4	3	STILL CLIMBING	Brownstone	MJLJ/Epic	4253031/4853084 (SM)
5	4	RAW DELUXE	Jungle Brothers	Gez Street	6EE 1003281/6EE 1003284 (P)
6	8	SHARE MY WORLD	Mary J Blige	MCA	MCA 11619 (BMG)
7	NEW	CLUBLAND	Various	Telstar TV	STAC 2912 (BMG)
8	5	I GOT NEXT	KRS One	Jive	HIP 1235 (P)
9	NEW	AN INTRIGUING PERSPECTIVE OF HOUSE: 2ND DIMENSION	Various	Sound Dimension	SDMMMC 8 (TRC/BMG)
10	10	BENTLEY RHYTHM ACE	Bentley Rhythm Ace	Skint	BRASSIC 54/P (SMV/W)

SPECIALIST CHARTS

14 JUNE 1997

Duke: Womankind

The new single from Duke

A funk-fused soulful groove featuring additional club mixes from Todd Edwards & Eric Kupper with house mixes of the massive club hit "So In Love With You" across 1 cassette and 2 CDs.

Release date: Monday 16th June



Duke Records



MUSIC VIDEO

This	Last	Artist	Title	Label/Cat No.	16	17	18	19	20
1	1	SPICE GIRLS	Spice-Official Video Volume 1	Virgin VCD334	16	17	18	19	20
2	2	MICHAEL JACKSON	History On Film - Volume II	SMV Epic 501382	16	17	18	19	20
3	3	ORIGINAL CAST	Buddy Holly Story	Video Collector VCS556	16	17	18	19	20
4	4	MICHAEL FLETCHER	Of The Dance	VWL 43180	16	17	18	19	20
5	5	JOE STRANDEL, ERIC JOHNSON, STEVE WALKER	Live In Concert	SMV Columbia 51572	16	17	18	19	20
6	6	OASIS...Then & There		SMW 23032	16	17	18	19	20
7	7	BOYZONE	Live At Wembley	SMW 23032	16	17	18	19	20
8	8	LIVE CAST	Recording Live Miserables In Concert	Video Collector VCS378	16	17	18	19	20
9	9	PETER ANGELO	Natural - The Video	Merchman VCD35	16	17	18	19	20
10	10	BILL WHELAN	Riverdance - New Show	Video Collector VCS355	16	17	18	19	20
11	11	BILL WHELAN	Riverdance: The Show	VD VCS564	16	17	18	19	20
12	12	QUEEN	Made In Heaven - The Films	Video Collector VCS355	16	17	18	19	20
13	11	MICHAEL BALL	The Musicals... & More	BMG Video 742140340	16	17	18	19	20
14	14	THE MONKEES	33 1/3 Best Of Monkees	Warner Vision Int. 05201833	16	17	18	19	20
15	17	BOYZONE	Sid And Dore	Warner Vision Int. 05201833	16	17	18	19	20

This	Last	Artist	Title	Label/Cat No.	1	2	3	4	5
1	1	SPICE GIRLS	Spice - The Official Video - Volume 1	Virgin VCD334	1	2	3	4	5
2	2	THE X FILES	FILE 8 - TEMPUS FUGIT	Fox Video 496268	1	2	3	4	5
3	3	STAR TREK	DEEP SPACE NINE - VOYAGER	CBC Video 496268	1	2	3	4	5
4	4	STAR TREK	VOYAGER - VOL 17	CBC Video 496268	1	2	3	4	5
5	5	ONLY FOOLS & HORSES	STRANGLERS RETURN	BBC BDC04100	1	2	3	4	5
6	6	FRIENDS	SERIES 1 - EPISODES 1-4	Warner Home Video 302653	1	2	3	4	5
7	7	FRIENDS	SERIES 1 - EPISODES 5-8	Warner Home Video 302653	1	2	3	4	5
8	8	THE RESCUERS		Walt Disney 230427	1	2	3	4	5
9	9	FRIENDS	SERIES 1 - EPISODES 9-12	Warner Home Video 302653	1	2	3	4	5
10	10	THE RESCUERS	DOWN UNDER	Walt Disney 230427	1	2	3	4	5
11	11	DOCTOR WHO	WAR MACHINES	BBC BDC04100	1	2	3	4	5
12	12	CHILDREN	PARADISE FAVOURITES	Video Collector VCS355	1	2	3	4	5
13	13	TRANSFORMERS		PolyGram Video 729919	1	2	3	4	5
14	14	AU REVOIR	CANTONA	Video Collector 101210	1	2	3	4	5
15	15	MANCHESTER UNITED	END OF SEASON 90/91	Video Collector 101210	1	2	3	4	5

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	WONDERFUL TONIGHT	Damage	Big Life BLDAD134 (P)
2	2	SIX UNDERGROUND	Sneaker Pumps	Clean Up CUPC80CM (V)
3	3	I BELIEVE I CAN FLY	R.Kelly	Jive JIVEC415 (P)
4	4	WALTZ AWAY DREAMING	Toby Bourke/G. Michael	Angean AEC01 (P)
5	5	TRANQUILIZER	Geneva	Nude NUO28C01 (IMV) (V)
6	6	THE ANSWER TO WHY I HATE YOU	Symposium	Infectious INFECT3CD (RTM/DisC)
7	7	MORE LIFE IN A THRAMPS VEST	Stereophonics	V2 SPHO4 (IMV) (V)
8	8	BRUISE PRISTINE	Piacciò	Elemental ELEM415C02 (V)
9	9	WIDE UP THIS MORNING	Alabama 3/Street Angels	Eloquent ELEM415C02 (V)
10	10	TIME FOR YOU	Spanky	Boiler House! BHL04C01 (IMV) (P)
11	11	15 STEPS EP	Monkey Mafia	Heavenly HEAVC02 (IMV) (P)
12	12	KOWALSKI	Primal Scream	Creation CREACD245 (IMV) (V)
13	13	HERMANN LIVES PAULLINE	Surf Furry Animals	Creation CREACD252 (IMV) (V)
14	14	WELCOME HOME JELLYBEAN	Midget	Radarface RADTMYC03 (P)
15	15	LSDPS & TINGS	Jens	Tar Rapana TOPC015 (RTM/DisC)
16	16	ARMED & EXTREMELY DANGEROUS	First Choice	Minimal MINICD01 (P)
17	17	SPYERAK!	Propellerheads	Far Out FOUWJ0402 (V)
18	18	DEEPER	Delirious	Wall Of Sound SURDY (TUP)
19	19	THE BLEND	Halobaird Ft. What	Ninja Tune ZEN1254 (V)
20	20	(ARE YOU THE ONE THAT I'VE...)	Nick Cave & The Bad Seeds	Mute COMUTE206 (RTM/DisC)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	TELLIN' STORIES	Charlatans	Beggars Banquet BBQC019 (RTM/DisC)
2	2	STOODSH	Shank Anasid	One Little Indian TPLP BSC0 (P)
3	3	FOREVER	Damage	Big Life BLDRC01 (P)
4	4	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECD 189 (IMV) (V)
5	5	ULTRA	Despche Mode	Mute CDSTUM148 (RTM/DisC)
6	6	SPODES	Space	Get GUTCD 1 (TUP)
7	7	PLACING BO	Piacciò	Elevator Music CDFLOO2 X (V)
8	8	COMING UP	Suede	Nude NUFC00 (IMV) (V)
9	9	PURE	3 Colours Red	Creation CRECD208 (IMV) (V)
10	10	BAGSY ME	Wannadies	Indolent IDECD008 (V)
11	11	SUNSETS ON EMPIRE	Fish	Dick Rock DICKCSD50 (P)
12	12	RAIN DELUXE	Jungle Brothers	Green Street GEE100282 (IMV) (V)
13	13	BENTLEY RHYTHM ACE	Bentley Rhythm Ace	Skinet BRASS15CSD (IMV) (V)
14	14	I GOT NEXT	KRS-ONE	Jive CHIP179 (P)
15	15	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (IMV) (V)
16	16	ACCIDENT OF BIRTH	Bruce Dickinson	Raw Power RAWCD024 (P)
17	17	SEVEN WAYS	Paul Van Dyk	Deviant 0VNT140CD (V)
18	18	POLYTHEME	Feeder	Echo ECHO15 (V)
19	19	THE BOATMAN'S CALL	Nick Cave & The Bad Seeds	Mute CDSTUM142 (RTM/DisC)
20	20	PARANOIA & SUNBURST	Shank Anasid	One Little Indian TPLP BSC0 (P)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	BLUE ROSES FROM THE MOONS	Nanci Griffith	Elektra 755820152 (W)
2	2	SONGS OF INSPIRATION	Darrel O'Donnell	Ritz RITC82 709 (P)
3	3	SO LONG SO WRONG	Alice Krauss & Union San	Rounder ROUCD083 (DIR)
4	4	CARRYING YOUR LOVE WITH ME	Charlie Landsborough	Ritz RITC82 078 (P)
5	5	WITH YOUR LOVE WITH ME	George Strait	MCA Nashville RICM41584 (BMG)
6	6	FRESH HORSES	Garth Brooks	Capitol CD08 1 (E)
7	7	IN PIECES	Garth Brooks	Liberty CD08 2212 (E)
8	8	BLUE	Lynn Erbes	Capitol CD08 028 (P)
9	9	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 11344 (BMG)
10	10	NO FENCES	Garth Brooks	Capitol CD08 216 (E)

This	Last	Title	Artist	Label (distributor)
1	1	SHADES OF BLUE	Mary Duffy	Ritz RITZBL0789 (P)
2	2	IF IT'S YOURS	Reba McEntire	MCA MCD 11550 (BMG)
3	3	THE WOMAN IN ME	Christy Twinn	Mercury 522882 (E)
4	4	THE GREAT COUNTRY SONGS	Ernie Presley	RCA 0788368882 (BMG)
5	5	THE SECRET OF LIFE	Gretchen Peters	Curb CURB031 (P)
6	6	SOMEBODY	Cystal Gayer	Ritz RITZCD008 (P)
7	7	EVERYBODY KNOWS	Trisha Yearwood	MCA MCD 11512 (BMG)
8	8	A PLACE IN THE WORLD	Mary Chapin Carpenter	Columbia 485122 (SM)
9	9	WRECKING BALL	Emmylou Harris	Grapevine GRACO 182 (P)
10	10	ROBIN THE WIND	Garth Brooks	Capitol CD08 2162 (E)

MID PRICE

This	Last	Title	Artist	Label (distributor)
1	1	IT DOESN'T MATTER ANYMORE	The Supernaturals	Food FOOCD21 (E)
2	2	PARLO HONEY	Radiohead	Parlophone CDPCS 7386 (E)
3	3	TRACY CHAPMAN	Tracy Chapman	Elektra EKT460 (W)
4	4	STONE ROSES	Stone Roses	Silvertone DRECD 502 (P)
5	5	BROTHERS IN ARMS	Dire Straits	Vertigo 8248952 (E)
6	6	ROBSON & JEROME	Robson & Jerome	RCA 7432132392 (BMG)
7	7	GOLD AGAINST THE SOUL	Manic Street Preachers	Columbia 470462 (SM)
8	8	GREATEST HITS	Bob Dylan	Columbia 480972 (SM)
9	9	SOUTHSIDE	Texas	Mercury 821712 (P)
10	10	PURE CLASSICAL MOODS - TRANQUILITY	Various	EMI COM566762 (E)

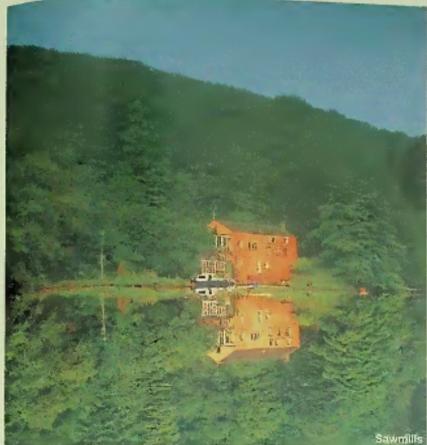
This	Last	Title	Artist	Label (distributor)
1	1	HEAVEN AND HELL	Bonnie Tyler/Meat Loaf	Columbia 473662 (SM)
2	2	THE HOLY BIBLE	Manic Street Preachers	Epic 47412 (SM)
3	3	SPARK TO A FLAME	Chris De Burgh	A&M CD020 10 (P)
4	4	TONI BRAXTON	Toni Braxton	Arista 3080262100 (BMG)
5	5	THE DOCK OF THE BAY	Onyx	Atlantic 6568317092 (W)
6	6	ELEGANT SLUMMING	Misreading	Deconstruction 74321160782 (BMG)
7	7	WALK THE LINE	Various	Thorney Ross THOR09001 (KO)
8	8	A SHORT ALBUM ABOUT LOVE	Divine Comedy	Sentana SETCD 08 (V)
9	9	KIND OF BLUE	Miles Davis	Sony Jazz CK 94355 (SM)
10	10	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEPD 2418 (BMG)

ROCK

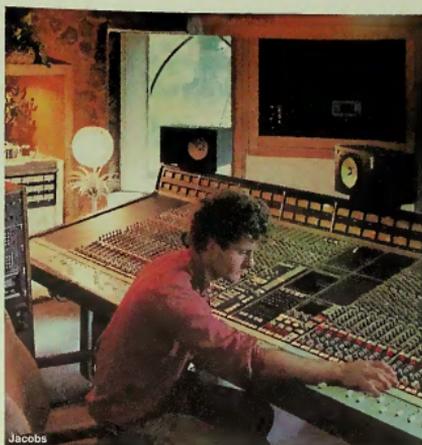
This	Last	Title	Artist	Label (distributor)
1	1	THE COLOUR AND THE SHAPE	Foetus Fighters	Roswell CDS02795 (E)
2	2	STOODSH	Shank Anasid	One Little Indian TPLP BSC0 (P)
3	3	TRAGIC KINGDOM	No Doubt	Interscope IND 90003 (BMG)
4	4	GLOW	Reef	Sony 52 480402 (SM)
5	5	NINE LIVES	Aeromath	Columbia 4852096 (SM)
6	6	FASHION NUGGET	Cake	Cephalon 5228072 (E)
7	7	RAZORBLADE SUITCASE	Bush	Interscope IND06091 (V)
8	8	ACCIDENT OF BIRTH	Bruce Dickinson	Raw Power RAWCD024 (P)
9	9	GARBAGE	GARBAGE	Mushroom D 31540 (RTM)
10	10	0741 632 628	G.U.N.	A&M 5407222 (P)

SPOKEN WORD

This	Last	Title	Artist	Label (distributor)
1	1	TOY STORY - READ ALONG	Original Cast Recording	Disney WD771414 (0181 810 2668)
2	2	101 DALMATIANS - READ ALONG	Various	Disney DIS 018 (BMG)
3	3	DAD'S ARMY VOL 5 - DON'T FORGET...	Original TV Cast	BBC ZBCS 1977 (P)
4	4	THE LION KING - READ ALONG	Various	Walt Disney WD75214 (BMG)
5	5	BARNEY'S JUST IMAGINE	Tempo 221262 (0353)	
6	6	BEAUTY & THE BEAST - READ ALONG	Original Cast Recording	Walt Disney WD70134 (0674)
7	7	THE HUNCHBACK OF NOTRE DAME...	Original Cast Recording	Walt Disney WD70134 (0674)
8	8	THE X FILES - SOURCEZEE	Kerry Shale	Walt Disney WD70134 (0674)
9	9	4.50 FROM PADDINGTON/NO POCKET...	Original Cast Recording	Harger Collins RCAA48 (183)
10	10	SPOONFACE STEINBERG	Becky Simpson	BBC Radio Collection 289C160 (P)



Sawmills



Jacobs

residential REVIVA

The UK's residential studios, which have been struggling in recent years, are enjoying a welcome resurgence as many acts decide that the best way to record is away from everyday distractions

Polydor five-piece and ardent football fans Dust Junksys weren't the only ones to take advantage of the recreational facilities when they paid a recent visit to Great Linford Manor, the residential studio in Milton Keynes.

Polydor managing director Lucian Grange, on a visit to listen to work in progress on the band's debut album, took the opportunity to bond with his new signings by joining in a five-a-side soccer game and impressed them all by scoring the winning goal while taking a call on his mobile.

For a band like the Dust Junksys, who believe that recording is about making music and memories, a residential studio with provision for round-the-clock activity is a more attractive prospect than

spending a series of 14-hour days cooped up in the middle of London.

They are not the only ones to feel that way. After the fallow period of 1991/92, when established names such as Comfort's Place in Surrey and The Manor in Oxfordshire went under, the remaining 20 or so UK residential studios all report that business is booming.

From the compact House in The Woods in Blethingley at one end of the scale, to the capacious Real World near Bath, residential studios have particularly benefited from the post-Britpop boom in "real" bands and live music following the control-room culture of the Eighties.

"The resurgence of guitar bands has given a new lease of life to residential" - Dennis Smith, Sawmills

"Quite simply, the resurgence of guitar bands has given a new lease of life to residential," says Dennis Smith, owner of Sawmills Studio in Cornwall. "We were there at the start of the resurgence in 1994 when we worked with both Supergrass and Oasis.

"What I think is significant is that the young bands who've been coming to us since the early Nineties have basically been bringing their parents' record collections with them - all these wonderful Sixties recordings reissued on CD. The groups who've been able to build on those influences are the ones who are coming through today."

And many are choosing residential

studios for their recordings. Real World has bookings for all five of its studios throughout July, while Jacobs in Surrey has both its Courtroom (SSL 4000) and Poolroom (Neve V760) busy until September.

Surrey Sound, meanwhile, has moved from a situation where 80% of its work was coming from abroad to one where 70% of its clients are now UK-based.

With Oasis, Supergrass, Cast and others continuing to boost domestic single and album sales, independent and major labels alike are once again investing in the sort of artists for whom recording has more to do with capturing a performance than programming a computer.

For this type of band, a residential studio allows tracks to be laid in an environment that feels like a home away from home.

"It is my experience that you get a lot more out of people when they're relaxed," says producer Paul Tipler, who has worked at residential studios such as Jacobs, Sawmills and Chapel Studios in Lincolnshire. "It also helps to have everyone under one roof so you don't waste time or energy travelling. You can just get on with the job without being distracted all the time."

Unless you want to be, of course. In addition to providing full board, the modern residential studio will almost certainly offer a variety of recreational outlets.

These can range from the standard pool and table-tennis tables through to rowing boats, croquet lawns and an intriguing "mushie mushroom" excursion listed in the brochure of The Windings Studio near Wrexham.

Many bands take advantage of the controlled environment to let their hair down too and indulge in a little rock'n'roll behaviour. Consequently, most out-of-town studios can cite their fair share >

PRO AUDIO NEWS

RIDGE FARM: Work has been completed on re-equipping Ridge Farm Studios with a 64-channel Solid State Logic SL 9000 J Series console.

Frank Andrews, owner of the facility (pictured), which is located in a medieval barn in 14 acres of rural Surrey, says, "Acquiring the SSL 9000 was an inevitable step. It perfectly fulfils our requirements for the foreseeable future. The sound quality is really outstanding and it may be the last great analogue console."



The new console is complemented by a range of ancillary studio equipment and includes some custom-built valve devices designed by the Ridge Farm technical team.

The first clients for the new desk were Japanese band Razz Ma Tazz. Full details of Ridge Farm's studio facilities can be found on the world wide web at www.ridgefarmstudio.com.

microphones, which spans the studio's 20-year history and includes some custom-built valve devices designed by the Ridge Farm technical team.

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TASCAM: The DA-302 dual DAT recorder has been launched by Tascam featuring two R-DAT recorders housed in a 3U rackmount chassis.

PLANET AUDIO: The programming and production Planet Audio suite, based at London's Metropolis Studios, has installed two Yamaha O2R digital mixing consoles with meter bridges running three A-Dat digital eight track recorders and a 16-track ProTools hard disk system.

WHITE TOWN: The recent number one hit single *Your Woman* was recorded by White Town's Jyoti Mishra on his Tascam 688 MIDiStudio on eight track compact cassette. Although Mishra has since gone digital, he has stayed with Tascam and eight-track recording, purchasing a DA 38 digital recorder.

E-MU SYSTEMS: Dave Kaufield, formerly sales and marketing manager at Akai for 10 years, has joined E-mu Systems as European sales manager.

DISTRIBUTOR SOUND NETWORK: London's Distributor Sound Network UK has moved to new West End premises with a demo facility for the DSP digital audio position. Tel: 0171 890 7070.

Pro-audio news by Caroline Moss



Chapel Studios

> of crazy shenanigans: Mantra Records signings Sterling apparently ran naked through the fields near Chapel, while Mushroom Records' George rocks the Wilcohearts drove a tractor into the pool at Jacobs.

Most importantly, though, a residential studio is often the most cost effective way to record an album. Especially as band and producer can be fed, watered and accommodated at a set daily rate that is likely to be less today than it was seven years ago, despite ever-increasing overheads.

For example, Rockfield in Wales – the UK's first and most famous residential, which was founded in 1965 by Kingsley Wood and his brother Charles – quotes £300-£350 a day whereas £1150 was the average charge between 1990 and 1991.

"The fact is, residential studios are just too cheap," claims Sarm Group studio manager Lola Weidner, responsible for

booking out the lavishly-appointed Hook End in rural Oxfordshire. "Nobody earns a lot of money from them. We charge £12,000 a week for Hook End. If you were to put up eight people in a hotel of anything like this standard, it would cost a lot more. And you'd still have to pay extra for an SSL room!"

Even with the increase in business over the past 18 months, the financial margins for residential studios continue to be tight, so days spent inactive can prove costly.

For most studio managers, major bookings are not the problem. Smaller projects must be found to fill in the gaps, though. As a result, many studios are now putting time into production companies and labels or simply projects that they feel have an exciting future.

The Creation-signed 3 Colours Red may have three Top 30 singles and a Top 20 album to their name, but it was preferential access to the vintage New Desk at Great Linford Manor that allowed them to demo their first couple of tracks.

"If we can help out with a project we think has real potential then we will" – Pete Winkelman, Great Linford

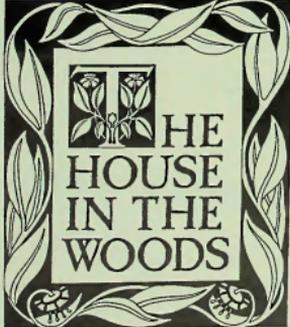
The Wool Hall near Bath is owned and regularly used by Van Morrison, so studio manager Carole Davis doesn't really have a down-time dilemma. For most studios, though, it is their ability to fill these spare moments that can make the difference between simply covering costs and being able to invest in new equipment or building work.

The days when a set-up like Monnow Valley in Wales might find itself with only two weeks' business in a six-month period, as was the case in 1992, would now seem to have passed. Indeed, the Monnow studio recently played host to The Chantlains for four months while they wrote and recorded their chart-topping Beggar's Banquet LP Tellin' Stories.

However, the result of the recession has been to transform residential owners into a skilled and dedicated breed with a view of the future that is both realistic and optimistic.

"There are just so many talented young players around with really good songs," says Andy Dransfield, a partner in Chapel Studios currently plotting a major two-year development plan. "If the record companies can't sell the music being made at the moment, then there's something very wrong indeed."

Dante Bonutto



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PRO AUDIO NEWS

STRONGROOM STUDIOS: The massive expansion programme at Strongroom Studios is now almost complete, adding an SSL room, a programming suite and a digital editing suite to the London facility. The new studio three, containing an SSL SL4056G with Ultimotion and Total Recall automation, features a 25sq m live room with slate walls and wooden floors. The interior design was carried out by Jamie Reid, whose artwork has become synonymous with Strongroom. "It's a slightly new image for the Strongroom, more mature, more Nineties, complementing rather than dating what we've got already," says managing director Rob Buckley.

The new programming suite, studio four, features a Mackie 32-8-2 desk and live room area specifically geared for younger bands. Studio five, the digital edit and CD mastering suite, is now being finished. Once completed, it will be possible to work on an entire project at Strongroom, from conception to final master.

Meanwhile, Paul and Phil Hartnoll, the brothers who comprise Orbital, have installed two Yamaha 02R digital consoles in their recording facility at Strongroom Studios. The first project for the new desks was the multi-tracking and mix-down of their recent single 'The Sain't. "Phil and I are used to having absolute control," explains Paul. "The Yamahas, with their built-in EQ, effects and automated functions, do everything we want with the minimum of fuss. In fact, I've even been known to set up a complex mix while speaking to somebody on the telephone – it's that simple!"

Orbital first came across the 02R being used at a gig by support band Springheel Jack. Impressed, they decided to buy two for the studio to take the place of their long serving Mackie 8-bus consoles. Orbital are programming their mixes using Yamaha's dedicated 02R Project Manager running on an Apple Macintosh, which also enables the two 40-channel consoles to be controlled as a single large digital mixing system.

AS THE CROW FLIES: Former BBC engineer Pete Freshney has squeezed a 32-track digital studio into a Renault Master van. The resulting mobile, As The Crow Flies, has been equipped by Raper & Wayman with a package including a Mackie 32-channel eight-bus console, a Yamaha Pro Mix 01 digital console, Tascam DA-88s plus monitors, amps, mics, effects and DAT machines. Tel: 01253 817214, fax: 01253 817207.

A2D: The A2D mobile has recently returned from St Petersburg, Russia, where engineers Doug Hopkins, Gary Stewart and Andy Rose recorded Pausal at the Mariinski Theatre, home of the Kirov Ballet and Opera, for Tony Palmer's forthcoming documentary on Wagner. A2D's complement of equipment, which includes a customised MTA 54 input 990 console, was supplemented by 86 tracks of Tascam D88S.

"The actual recording went very well," says Hopkins. "The only problems we encountered were the appalling road surfaces and over-enthusiastic customs officials." In July, the mobile returns to mainland Europe to record Placido Domingo in Ravello, southern Italy, as part of the same Wagner programme. Prior to that it will be doing the Glyndebourne season in Sussex, beginning with Puccini's *Manon Lescaut*.

MARANTZ: A direct sales and distribution system has been launched by Marantz Professional Audio with the appointment of Mark Parriss as independent sales representative for the UK and



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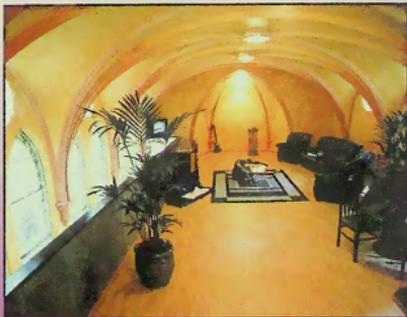
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in the COUNTRY.

When it comes to booking a residential studio, some acts prefer to get away from it all by heading for

Working residentially can actually be an effective way of keeping the recording budget under control, but the traditional profile of the residential studio has little to do with cost efficiency and everything to do with big country houses and Rolls Royces in swimming pools.

In truth, such images are better suited to the Seventies than the late Nineties, although there are still a handful of places that can offer the sort of seclusion and comfort more readily associated with the country retreat than the recording studio.

Built by the Bishop of Reading in the 15th century, Hook End Manor in Checkendon is a single-studio residential set in 25 acres of Oxfordshire countryside.

Now owned by the Sarm group, its splendour has attracted a host of successful artists including Boyzone, Wet Wet Wet and Morrissey, who recently spent a number of weeks there recording his forthcoming Maladjusted album with producer Steve Lillywhite.

"In 1997, these old houses have to earn their keep," says Sarm Group studio manager Lola Weidner, "so this is a great way of preserving our country's heritage."

Equally striking in its own way is Real World near Bath, a mill conversion owned by Peter Gabriel, which is now being used by Black Grape to record their second album.



Hook End

This 10-year-old studio complex is perhaps best known for its aptly-titled "big room", specially designed by Gabriel so that the producer, engineer and band can all be in the one area together. With its 72-channel SSL desk, 2,500 square feet of space and rate of almost £1,500 a day (including catering and accommodation for six), it stands as the focal point of an impressive set-up that also includes two further SSL rooms, two smaller studios, a rehearsal facility and an in-house lab.

The patronage of former Genesis frontman Gabriel brings to Real World a sense of both history and stature. These are qualities similarly associated with Rockfield Studios in Monmouth, Gwent. Opened 31 years ago as the UK's first residential, Rockfield is very much the

majority of tracks, mainly mixed subtly into percussion and backing vocals. "Sensaura wastes by making use of natural hearing cues such as direction, height and distance of sound sources, to give the impression that the listener is actually present in the studio with the musicians."

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Ridge Farm in Surrey, meanwhile, has an SSL 9000 in its medieval barn, having just replaced a longstanding Neve VR (see news item), a significant move for this well-known "fresbie", which has played host to a wide variety of bands, ranging from Bad Company and Queen through to Kula Shaker, Portishead and Oasis.

Chapel Studios partner Andy Dransfield also has major plans for the future. These include the development of Studio Two into a live room complex and the building of a third studio with its own accommodation. But, says Dransfield, it's the addition of grass tennis courts and a five-a-side football pitch which are most likely to capture the clients' imaginations. **DB**



Real World

PRO AUDIO NEWS

SENSAURA: Prefab Sports' Top 40 album *Andromeda Heights* is the first non-classical album to be recorded using Sensaura 3D Sound Technology.

The technology was developed for classical music applications, with emphasis on high-quality, spatial accuracy and compatibility with present broadcast and software formats.

Engineer Callum Malcolm (pictured left) says the band decided to use Sensaura because lead singer/songwriter Paddy McAloon (right) wanted to create a panoramic, semi-orchestral atmosphere.

"It was keen to expand the sound beyond the speakers," says Malcolm. "We came across Sensaura and found that it actually worked. We've used it on the



majority of tracks, mainly mixed subtly into percussion and backing vocals. "Sensaura wastes by making use of natural hearing cues such as direction, height and distance of sound sources, to give the impression that the listener is actually present in the studio with the musicians."

CROSS TOWN: Fulham studio Hot Nights has been acquired by Cross Town Productions, owned by musician/engineer Pete Lorents and lyricist Danny C and has been refurbished to include a Soundtracs II 4832 48 channel with Trackmix II automation, 24 track Saturn 624 with autolocator, Dynaudio M1.5 monitors and a range of outboard equipment. An expansion programme has provided a 15x14 ft control room and three live rooms.

The facility is designed to offer a complete recording service under one roof, including pre-production, recording and post-production. An edit suite is planned for the future.

TOMMY ELLIS: The AMS Neve Logic 3 and AudioFile systems at Dublin's Tommy Ellis Studios were recently

used for post production on a documentary about U2 for ABC Television. The documentary entitled *A Year in Pop*, includes footage from the launch of the Popmart world tour on April 25 in Las Vegas.

OPTIFILE TETRA: Two UK studios have updated their classic consoles with Optifile Tetra console automation. Moody in West London has had the system fitted to its Amek 2500, while Sain Studios in Caernarfon, Wales, has installed Tetra on its Harrison MR3 desk.

OTARI STATUS: Producer Gary Stephenson is the first UK client for the new Otari Status console which features total recall of all functions and automation on all faders. Stephenson, whose credits include Go West, Rick Astley and Tony Hadley, bought the 40-channel console from Sterling Audio and has installed it into his Oxfordshire home studio.

NAGRA-D: The English Patient, the winner of the sound award at this year's Oscars, was recorded entirely on Nagra-D by Chris Newman, who worked on the first half of the film before handing over to Ivan Sharrock.

Internet: <http://www.connect.org.uk/marseymall/Parr/>

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... or in the TOWN?

For a remote location, while others opt for studios surrounded by the hustle and bustle of urban life

PRO AUDIO

A residential studio in the heart of the country is the perfect recording base for some bands, but there are others who need the sights and sounds of the city to bring out the best in their music.

For artists such as these who may still want the trappings of the "rresie" but whose idea of exotic night-life is more than the glimpse of a badger, there are residential in Bath, Chipping Norton, Leatherhead, Liverpool and Nottingham that may provide the answer.

Chipping Norton Recording Studios and Surrey Sound in Leatherhead have been around the longest, although the latter, which started as a four-track demo studio in 1971, has only offered accom-



Parr Street

modation for the past seven years.

Today's Surrey Sound clients include Gary Barlow and ex-Depeche Mode member Alan Wilder, but it was back in 1978 that the studio first put itself on the map when original owner Nigel Gray produced the debut album by The Police.

"The Outlanders D'Amour album only cost £3,000 to record and mix, but it went multi-platinum worldwide," says current owner David Yorath, who bought the studio 10 years ago and has recently introduced a change of desk, from DDA to SSL, and a 20 bit mastering facility.

"The second Police album Ragatta De Bianco was also done here and that gives the studio a fantastic sense of history."

As the UK's second oldest residential, Chipping Norton, now owned by Mike and Richard Vernon, also has a past to be proud of. Over the years, its 12 dou-

ble bedrooms and Trident 90 console have been used by artists ranging from the Bay City Rollers and Duran Duran to Radiohead and Mansun.

A more recent arrival on the scene is Moles Studio in central Bath. Situated in a five-storey Georgian house with the 175-capacity Moles Club below, the studio has been operating for seven years and fully residential for two, spitting its time between rock and dance projects.

Bands recording or mixing on the customised DDA console are given free access to the club, and there is a 32-channel link between the club and studio that allows any group playing there to record their performance. This option was recently taken up by Kula Shaker and Manbreak.

For those bands who really want the cut and thrust of city life, however,

Square Centre Studios in Nottingham and Parr Street in Liverpool are perhaps the most suitably located.

Established in 1982, the Square Centre's prime feature is a 24-track studio complete with an Amek Mozart desk and live room that, at 1,350 square feet, is one of the largest in the country.

Until now, clients have been accommodated at a nearby hotel, but a deal has just been agreed for the long-term rent of two adjacent apartments. This enables bookings manager Mitch Dickinson to offer the full residential treatment to a list of clients that already includes The Longpigs, Embrace and, most recently, The Wildhearts, whose new single Anthem was recorded in studio one.

With its three main studios, 12 bedrooms and in-house bar and restaurant, the four-and-a-half year old Parr Street stands as Britain's largest residential complex outside London. The strength of the local scene, not to mention the fact that the hugely successful Space album Spiders was recorded there, means that it has been booked solid for the past 18 months.

"We're also the only studio in the area that can offer the choice of Neve or SSL along with really good live rooms," says bookings manager Paul Lewis. "Consequently, we attract a very wide range of artists. I remember that one Sunday we had Black Sabbath in the SSL room and Barry Manilow in the Neve Room, although I don't think there was any collaboration." DB



Moles Studio



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still rocking and recording

The well-established Sawmills and Great Linford Manor studios have provided a base for many of the most exciting British acts

Sawmills in Cornwall and Great Linford Manor near Milton Keynes are two studios which have played key roles in the revival of interest in rock bands over the past few years. Secluded Sawmills has played host to Oasis, Cast and Supergrass, while Skunk Anisette, Reef and Therapy? have all worked at Great Linford.

Originally built in 1688 by Sir William Pritchard, MP and lord mayor of London, Great Linford Manor turned from art gallery to recording studio in 1986. Former Bronze Records managing director Pete Winkelmann became the owner in 1993, determined to create a classic rock 'n'roll studio in a classic country house.

"The first thing we did was take out the SSL desk and bring in a vintage Neve," says Winkelmann, who had previously owned The Music Station Studios in London and Birmingham. "It was a 1975 32-channel desk which we bought from Hamdi Haralambous at Pink Museum Studios in Liverpool."

Oasis's debut *Creation* single *Supersonic* was recorded on it, as was the first Skunk Anisette album *Piranoid And Sunburnt* and Babyzone's album *The Boy With The X-Ray Eyes*.

That console has now been expanded into a 66-channel desk complete with flying faders, which Winkelmann believes is the biggest and oldest vintage Neve in the world. Its intrinsic "warm" is ideal for tracking guitars and has attracted producers such as Garth Richardson and Jason Corsaro from the US and Al Stone from the UK.

Indeed, Stone has become a Linford regular, using the studio to record Jamiroquai's current album *Travelling Without Moving*, as well as the debut album by the Dust Junks, due to be released early next year.

For any studio, word of mouth is a vital element in securing bookings and build-



Therapy?

ing reputations. Both Great Linford and Sawmills are helped in this respect by the quality of their in-house engineers. Linford's Adi Wirman sat beside Stone on the Jamiroquai/Dust Junks sessions and is well enough regarded to be given sole charge of The Hybrids, The Hormones and Rocket From The Crypt.

Sawmills boasts chief engineer John Cornfield, whose recent work includes six tracks on Kanakia's *At The Club* album plus a co-production credit on the second Supergrass album, *In It For The Money*. Indeed, following his success, Cornfield is now a junior partner at Sawmills.

Set in its own tidal creek on the banks

of the River Fowey, there are photographs of the building as a working sawmill dating back to the 1890s and the site itself is mentioned in the *Domesday Book* compiled by William the Conqueror in the 11th century.

It became a residential studio in 1975. Since then it has attracted a wide variety of artists. They include XTC, who recorded 1987's *Panolic Pispis* out album there, and The Stone Roses, who put *Gold*'s *Gold* at Sawmills two years later.

But its position in the rock 'n' roll hall of fame was secured when Oasis visited to make *Definitely Maybe*.

"To be honest, we weren't aware at the time just what an important record

that was going to be," says owner Dennis Smith, who's been involved with Sawmills since 1993. "But the band were already certain they were going to be massive and they worked really hard while they were here. I recall that 95% of the backing tracks for that album were done in just 10 days."

But if one band is most identified with Sawmills then it is Supergrass. The trio first came to the studio in February 1994 as part of a production deal. They completed five tracks in five days with Sam Williams producing and John Cornfield engineering. The resulting tape was so good that not only did the Oxford band secure a record deal with Parlophone, but three of the tracks, including the number two single *Alright*, eventually appeared on their first *I Should Coco* album. Sawmills has now struck up production deals with Laxton's Super8 and Cassius, the latter via Taste Media, a company formed by Dennis Smith and producer/manager Safia Jaffray.

With Cornfield and Pat Moran sharing production duties, the first Cassius album *Lucky 13* is already in the can and a major deal looks imminent.

Smith, who is proud to have kept the same staff members for the past six years, intends to develop Sawmills further in the coming months. The plans include extending the control room, doubling the size of the live area and replacing the existing desk – a mid-Eighties Trident B – with a larger 64-channel Trident one by fusing two identical desks together.

As a result, the studio will need to close for six to eight weeks but, while things may be changing structurally, the Sawmills ethos will certainly be staying the same.

"Our aim is simply to provide a comfortable environment for artists who are often living out of suitcases," says Smith. "Any band who comes here is welcome to make it their home." DB

PRODUCT NEWS

AMS NEVE: The latest addition to AMS Neve's family of digital audio editing systems is the 16-bit AudioFile Prolog system. Its principal features include up to 24 "virtual" tracks, 16 independent outputs and up to eight inputs, as well as integral machine control, flexible storage options, compatibility with 24-bit AudioFile and integration with Logic series consoles. Meanwhile, AMS Neve's 55 Series console now includes two new features – VCA faders and input pre-selectors. The VCA fader system provides eight group master faders to supplement the eight audio groups the desk may already be fitted with. The group masters have group solo and group cut switches, which provide added control of inputs at the mixing stage. The input pre-selectors provide a snapshot automation system, which controls the mix and line level inputs to the console and is able to store and recall six input configuration snapshots from a console panel.

COASTAL ACOUSTICS: There has been a good response to Coastal Acoustics' new Boxer G3 active stereo control room monitor (pictured). Recent clients include the Strongroom, and pro-audio manufacturers Sony and SSL, which have both bought G3 systems for their demo rooms.

SOUNDCRAFT: Following extensive research, Soundcraft has launched a new lightweight live front-of-house console, the Series Five, specifically designed for touring. It is available in sizes from 24 to 48 mono input channels, with each size including an extra four mid-line stereo inputs.

RENKUS-HEINZ: The SR Series of loudspeakers has been expanded by Renkus-Heinz with the addition of the SR6 and SR7 three-way systems, based around the new CDT-1 Coherent driver, which provides the equivalent output of an eight-inch mid-range and a one-inch high frequency driver in a single device.

STUDIOMASTER: The three-model Club 2000 line has been added to Studiomaster's

range of consoles – the 102 eight-channel unit with six mono and two stereo channels; the 142 with 10 mono and two stereo channels; and the 182 with 14 mono and two stereo channels. The two smaller consoles are supplied with rackmount kits. It is also launching the 1600D dual channel amplifier featuring 800 watts per channel into four ohms in the same 2U, with a rackmounting format as the rest of the D Series.

COMMUNITY: The XLITE Series, a new trapezoidal loudspeaker range, has been launched by Community, designed for heavy-duty portable use. It comprises the two-way XLT43E, the three-way XLT46E, the two-way CPL48E monitor and the dual 15-inch XLT55E subwoofer.

DRAWNER: The MX30 gate/compressor/limiter, a one-unit, two-channel dynamics processor, has been launched by Drawmer. It incorporates some of Drawmer's proprietary audio circuits used in more expensive models, but costs £195.

RDL AUDIO: UK manufacturer RDL Audio has launched a new range of loudspeaker enclosures: the RDL G112 bass reflex enclosure with 12-inch Fane driver; the G115 bass reflex cabinet with 15-inch Fane driver and Fane J105 horn loaded high frequency driver; and the G118, which combines the J105 with an 18-inch Fane driver. The G112 and G115 models are available in wedge format for onstage monitoring.

LINDOS: New LinPiS software is now available from Lindos Electronics to enable its LA100 audio analyser to be operated remotely from the Paion 3 series of personal organisers. Designed for field service engineers, LinPiS avoids the weight and bulk of laptop computers.

SENNHEISER: The Neumann TLM 50 mic (pictured) is now back in production by Sennheiser. The omni-directional, small diaphragm studio condenser mic is directly descended from the MS50, used on most of The Beatles' Abbey Road sessions and many classical and jazz recordings of that period.

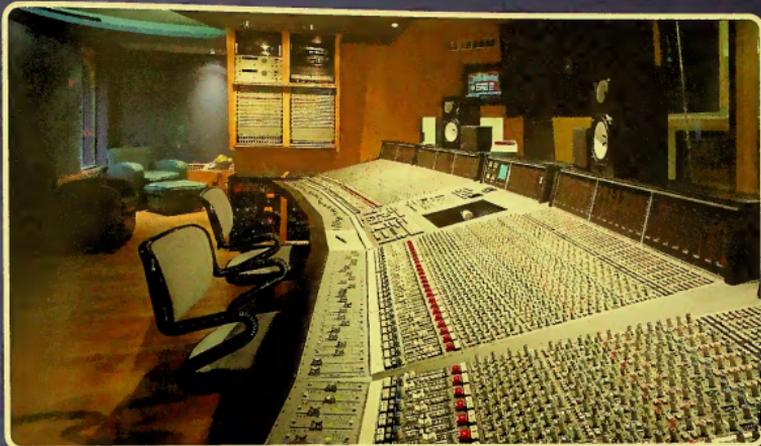


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Beth Orton

Orton & Callier

Project: EP recording and mixing
Label: Heavenly
Producer: Doctor Robert
Engineer: Dick Meaney
Studio: The Church Studio, 145H Crouch Hill, London N8 9QH. Tel: 0181-340 9779. Fax: 0181-348 3346.

Beth Orton first met Chicago Jazz and Blues man Terry Callier after a concert at London's Jazz Café last year.

"I gave him a tape, we stayed in contact and when my CD came out I sent him a copy," she says. After just one listen, 60-year-old Callier agreed to work with her on a week-long session, which produced a handful of tracks. Lean On Me by Callier, a cover of Fred Neil's Dolphin, Passing Time by Orton and a couple of jams.

Heavenly Records' managing director Jeff Barratt suggested that former Blow Monkeys frontman Doctor Robert should produce the tracks. "They're old friends. I knew Robert's stuff through Jeff and I knew Robert loved The New Folk Sound Of Terry Callier album, so it was bound to work," says Orton.

IN THE STUDIO

Orton and Robert quickly built up a healthy working relationship. "He's not afraid of letting other people get their hands on the desk," she says.

The Church Studios is definitely Orton's favourite London studio. "A few years ago, Dave Stewart asked me to meet him there. I thought he was going to offer me a deal, but he just told me to keep on writing songs, which was a bit of a disappointment.

"Afterwards, though, he took me round his studio and I always wanted to come back and work here. It's a fantastic place. The main room has incredible acoustics and sounds really ring out in there. It's very easy to be creative there."

The Hybrids

Project: album mixes and overdubs
Label: Heavenly
Producer/engineer: Ian Grimble
Studios: Roundhouse Studios, 91 Saffron Hill, London EC1N 8QP. Tel: 0171-404 3333. Fax: 0171-404 9947.
Abbey Road Studios, 3 Abbey Road, London NW8 9AY. Tel: 0171-2861161. Fax: 0171-289 7527.

Ian Grimble began work on The Hybrids' album in Mike Hedges' Normandy manor house on the award-winning producer's vintage analogue equipment.

It was a case of mixing and matching, with drums recorded on a 16-track machine, using BASF 911 two-inch tape, while the rest of the instrumentation and vocals went down on to 24-track two-inch tape. "We've had time to experi-



The Hybrids

ment with everything in France," he says. Mixing was divided between Abbey Road and the Roundhouse. Grimble, who has produced around 20 tracks, says, "They've got a lot of great songs and it was hard to choose. We tried to record everything as live as possible. It was tricky at first but they got into it really easily."

Virus

Project: album
Label: Perfecto/East West
Producer/engineers: Steve Osborne and Paul Oakfield
Programmer: Ben Hillier
Studios: Moles Studio, 14 George Street, Bath, Avon BA1 2EN. Tel: 01225 333448. Fax: 01225 447645.

In-demand producers and remixers Paul Oakfield and Steve Osborne rarely get the chance to work on their joint East West project, Virus. But when they do, they like to look themselves away.

The most recent Virus recording project - Hypnotise, a track by Osborne which is shortlisted for single release - was recorded in Moles Studio in Bath, where Osborne now lives.

For a production team who come from a computerised background, Moles might seem quite a conventional studio, but Osborne and Oakfield prefer it that way. "The atmosphere here is very relaxing," says Osborne.

"I'm not like programming suites because, generally, they're very small and you don't get daylight the way you do in Moles. I'm more used to working in a normal studio and it's harder to get a vibe if the place is too small."

The DDA-based studio has been updated in recent months with new Crown amplifiers for monitoring.

A great deal of Virus' work is computer-based, but a surprising amount is recorded on Moles' Otari 24 track on to Ampex 456 tape. "We probably keep drums and loops running live on the Macintosh, but any vocals, lead lines and strings will go to tape," says Osborne. "I prefer the sound of analogue."

Hypnotise is now being remixed by Jam from Jam & Spoon, while Osborne is producing Embrace at Eden Studios for Hut records and Oakfield is working on projects for his label, Perfecto.

Velvet Goldmine

Project: film soundtrack
Label/production company: London Records/Signal Cell
Soundtrack producer: Paul Kimble
Engineer: Brian Zee
Studios: Konk Studios, 64-66 Tottenham Lane, Hornsey, London N8 7EE. Tel: 0181-340 7873/4757. Fax: 0181-348 3952. Westside Studios, Olaf Centre, 10 Olaf Street, London W14 4BE. Tel: 0171-221 9494. Fax: 0171-727 0008.

It is not often that REM's Michael Stipe works in a London studio, but his film production company's movie Velvet Goldmine (about glam rock and the roots of the music) are still in the capital.

Much of the original music, by Stipe and Grant Lee Buffalo's Grant Phillips, was recorded in Los Angeles and New York. But cover versions of songs made famous by Roxy Music and Steve Harley & Cockney Rebel were performed in Konk by a specially formed supergroup. The musicians included another Grant Lee Buffalo member Paul Kimble, former Suade guitarist Bernard Butler, Thom Yorke and Johnny Greenwood from Radiohead, Tindersticks' Stuart Staples, Clune from Davy Gray's band and Roxy's Andy McKay. There was also some vocal input from Stipe.

The choice of studio was down to engineer Brian Zee. "As 90% of the music is set in 1972, I wanted a studio that would give me the kind of sound, so I went for a place with an old board and a large live room," he says.

"In the end, there weren't that many choices. Konk had the Neve 80 series that used to be in Utopia. It was designed by one of the techs who was working with Pink Floyd, so it's fairly intricate but easy to use. At Konk, they have added a number of gain stages but, once I'd by-passed those, it sounded insane." Neville Founder

PRO AUDIO NEWS

SAE: The School of Audio Engineering (SAE) Technology College in London has undergone refurbishment. It now has a new SSL studio, a Yamaha O2R digital studio/teaching room and a multimedia facility. The college now boasts more than 30 workstations and studios including a Neve VR studio. Together with the new SSL facility, this means that pupils can be trained on two of the industry's leading consoles. Studio design and construction was carried out by Steve Marr and Grant Thompson, who have been involved with SAE throughout its 20 year history.

A complete review of SAE's curriculum has accompanied the expansion. Its flagship audio engineering diploma is now available as a full- or part-time course, and the studio sound certificate now has a more hands-on approach.

By October, the college is planning to offer a degree programme in conjunction with a local university. A diploma in multimedia, with an option to proceed to degree level, is already available.

Cubase and other Steinberg products will now be used as the main sequencing and music production software on SAE courses. Steinberg distributors and SAE colleges will work on joint ventures both locally and internationally.

CYCLE WAVE: Leroy Wilson, a visually-impaired music enthusiast, is planning to open a studio to allow disabled and able-bodied people the opportunity to make music. He is appealing for sponsors, investors and volunteers for his Cycle Wave project. Contact him at Flat 8, 65 Finborough Rd, London SW10 9DX.

SOUL II SOUL: The north London soul group have started recording the forthcoming album Time For Change in their own studio in Camden, north London. Producer Jazzie B (pictured) is using the studio's new AMS Neve VR console. The studio is being made available to other artists.

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"...the desk I've been dreaming about for the last twenty years"

Jon Caffery
La Chapelle Studio

Jon Caffery (left) Pierre Pironi (right) Owners and Producers, Caffery Pironi & Partners

La Chapelle, one of the most popular recording facilities in Belgium, is living their dream with a Euphonix digital control mixing system. Producer, engineer and musician Jon Caffery immediately saw the potential of the Euphonix, and knew it was the mixing desk he had wanted for a long time. The first recording completed on the Euphonix, Ende Neu: Einstürzende Neubauten, hit the

charts in the first week. Other projects soon followed, with the band Die Toten Hosen's single Bonnie and Clyde making the top ten singles chart.

If you've been dreaming about a console that will save you time while maintaining the great sound of analog, call the Euphonix office nearest you.

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FX's round-the-clock service ensures a steady stream of

Next month FX Rentals, the UK and Europe's largest pro audio rental company, will celebrate its fifth anniversary. Formed in July 1992, FX Rentals has rocketed to an unrivalled position in the equipment rental business by applying a few basic principles that keep all its customers satisfied - whether they be unknown demoing songwriters or world class producers.

"What makes us so successful is the personal touch," observes operations director Nick Harris. "We're the only hire company with people on the premises round the clock. Night or day, someone answers the phone immediately. There's no divert and no mobile numbers

to call. We ensure that our customers' needs are dealt with straight away."

Drivers and couriers are on hand 24 hours a day, and at night complex requests are passed on to technical staff on standby, ready to snap into action the moment a customer calls.

FX Equipment is tested upon return, rendering it ready for dispatch immediately. "The technical boys check every piece of kit as soon as it comes back, so it's working perfectly and back in the system available for hire," says Harris.

"Thanks to our computer system, we can tell where every piece of equipment is at any one time. We prioritise according to request. I



Action stations: (1) FX's headquarters in W3; (2) The checkout area; (3) FX bookings manager Geoff Scarr and technical director Roger Evan and Studer's Dominic Tarqua with the new Studer A820 'compact'

SPECIAL FX: THE TC

The technical team examines more than 800 items each week on their returns from hire. There is also a permanent three-man team responsible for the larger installations involving multitrack tape machines, Dolby racks and peripherals, as well as a full-time backline expert to keep the amps and drums in perfect condition. The full inventory currently runs at 2,600 pieces of gear. Technical director Roger Evan keeps an eye, and two very good ears, on them all, as well as ensuring that software upgrades are implemented when necessary and selecting, judiciously, new products for purchase.

"When something new is launched," says Evan, "we have to ask ourselves, 'do we want to become involved with that?', 'do we wait until a customer asks for it?', 'is it worth it?'. For

EVOLVING FX Fifth birthday

of customers for its equipment rental business

...would say we can usually get something back out of it within a couple of hours. But the vast majority of deliveries, of course, are instantaneous, because the gear will be here ready to go."

The booking staff take the calls, prepare the hire contract and give full instructions to the dispatch team to ensure that the right cables and other peripherals which may be required are included in the order. This department logs the gear out and secures it in lightcases, with contracts, ready to load on to one of FX's fleet of 19 vans. Teamwork? FX

Rentals can make England scoring a try at Twickenham look like 11 hippos playing pass the parcel.

"About 80% of an average day's jobs are 'I want it now!'. Only about 20% are forward-booked. It's like the signal box at Clapham Junction sometimes," continues Harris.

Speed of delivery combines with the personal touch to make FX Rentals stand out. "There are many clients who have a special relationship with a particular member of staff and prefer to deal with that individual every time. >>

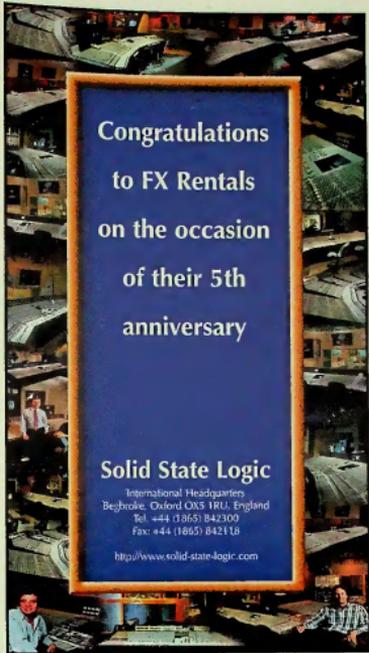


...gts a case); (4) FX marketing director Nick Dimes, Mitsubishi International's Adrian Bailey, FX

TECHNICAL BACK-UP

...example, there are umpteen hard disk recording systems around at the moment. Do we buy one of each? Do we get behind one format that we think will become the industry standard? It's a constant monitoring exercise. But in the end, our decisions are driven by what the customer wants. We analyse the calls we get coming in, and try to reflect the demand. It's not our job to force technology on to people."

Even worse and now troubleshoots FX's in-house computer system, which logs bookings, the week, delivery schedules and every other aspect of keeping such a huge audio payload on the move. This is a key advantage: problems can be fixed very quickly, at no outside cost, and enables FX to make bespoke enhancements as the needs of the company evolve. FX



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on the occasion
of their 5th
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SOUND FX: WHAT THEY SAY
ABOUT FX

JILL BETTS OF EMI RECORDS - "We have been using them for the past five years and will continue to use them for the next 25, they are the best."

JO JONES OF ARISTA RECORDS - "FX Rentals are exceptionally efficient, just the best."

SAFTA JAFFREY OF SJP/DODGY PRODUCTIONS - "We chose FX Rentals for their reliability and quality of service."

LOLA WEIDNER OF SARM STUDIOS - "Good service, great lads"

COLETTE BARBER OF ABBEY ROAD STUDIOS -
"They are the best."

KAREN GOODMAN OF METROPOLIS STUDIOS - "Fabulous people. Delivery is always on time, excellent service."

MIKE OLIVER OF MANOR MOBILES - "I use them because they are 100% reliable, which is vital in a location recording situation."

MUTE RECORDS - "FX Rentals are flipping' mental, they've got a blinding 24-hour service. They deserve our thanks: without them this studio would not know what to do. This little rap is from all at Mute to the FX crew."

ROS EARLS OF 140db MANAGEMENT - "We like to try to challenge Tony and his chums with our most difficult requests on an hourly basis every day of the week and we always change our orders five times a day just to keep them on their toes - but it's always service with a smile...or sometimes a tired chuckle - frankly, we are amazed they are still talking to us."

IAN MCLAREN OF BEGGARS BANQUET - "Tony Andrews is ace; they are fantastic, very reliable, the equipment is great, you cannot ask for much more."

RICHARD BOOTE OF STRONGROOM - "FX - great service, great choice, great people, great Christmas presents."

SIOBHAN PAYNE OF OLYMPIC STUDIOS - "FX Rentals are very reliable and efficient."

PIERS FORD-CRUSH OF EDEN STUDIOS/APRS - "They are thoroughly professional people to deal with."

GLORIA LUCK OF ANGEL STUDIOS - "FX are simply the best, and not only that, they're great friends too."

> "Everyone, however, is generally helpful, and there is no strict division of labour which says that only certain people can answer the phone. Everybody can and does. That enthusiasm is one of the most important things we look for in the people we employ."

Improved cross-channel transportation has helped FX consolidate its pan-European operations in recent years. Not only is it easier to launch an FX van towards Paris or Madrid, but the plethora of new courier services which have grown up around the

Channel Tunnel has ideally suited FX's expanding international business now that the company is a partner in the Pro-Audio Rental Network (PARN), established in May 1998.

This elite association of European rental companies currently comprises France's Mille et Un Sons, and has created a pool of resources perfectly suited to the growing trend for recording in exotic locations across the Continent.
FX Rentals: Tel: 0181-746 2121; fax: 0181-746 4100. FX

CORPORATE FX: LOOKING AFTER BIG AND SMALL

It would seem that marketing director Nick Dimes could sit back, relax and let the smooth operation of FX's day-to-day hire business speak for itself.

But for Dimes, a database brimming with satisfied customers is not enough. There is always more business out there to obtain. And one of the key ways the company flies the flag is to salute the captains of the music industry through corporate sponsorship. The International Managers Forum (IMF), for example, is singled out for special treatment.

"We offer our services to all IMF members at a special rate," explains Dimes. "We recognise their membership, and therefore their status, and offer them a range of discounts. We also sponsor and help to organise special IMF events, like studio seminars, as well as supplying equipment for their conferences and launches."

"A similar relationship exists with the Association of Professional Recording Studios (APRS), which incorporates Re-Pro, the record producers' lobby. We recently

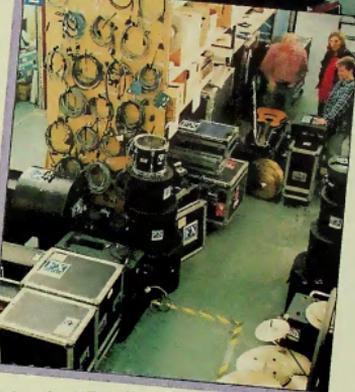
supplied equipment for an A&R Forum at Angel Studios, and a critical conference about music on the Internet at Air Lyndhurst. We're extremely proud to support the industry in this way, and excited to be at the hub of debates."

Nevertheless FX Rentals is far from being an elitist company out of the reach of budding young musicians and independent record labels.

The phone lines are open to anyone, and with a few formalities it's never long before those in for the long haul can set up their own account with the company. This suits FX Rentals very well - especially when it sees clients who started small going all the way to the top.

"We've seen some careers take off, certainly," smiles Dimes. "We can supply a band for their first ever recording session, and within a couple of years we're doing major album and tour projects with them as big stars. It's nice to know they want to stick with us."

Success and FX Rentals. The easiest habits to make are the hardest to break! FX



Action stations: (1) The bookings office; (2) The 8,500 sq ft warehouse and technical support area

FX RENTALS

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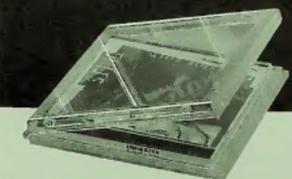
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in August)
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DISCTRONICS

In a Different League

DOOLEY'S DIARY

Remember where you heard it: Dooley has gone deep cover again this week to establish the alleged illicit links between audience figures and viewers and the alleged programme-makers cartel, which allows them to screen their own shows...JK was first off the mark to offer comment on the **Cook scandal** – “the only scandal was how Roger Cook managed to get a stretch limo through a TV company’s expenses” – and offering a strangely self-deprecating comment, “I reckon I was the sleaziest person in that programme,” he quips...A whole bunch of people have also wondered at that limo and how in touch Cook can be with music execs, but Ian Titchener, caught on camera advising people not to visit Peckham and Deptford in the same morning, was more concerned that his sartorial standing has taken a hammering. “That three quarter length jacket and velvet collar I was wearing has had a real slugging,” he says. “I think me wearing it could really damage me. I’m seriously pissed off they filmed me in that”...Baz Tomes hasn’t quite decided if he wishes he hadn’t got involved as a consultant to the programme. He’s waiting until after this week’s programme, but he’s reporting an **upturn** in calls to the Brummie offices of Gotham. “At the



Some people will do anything in the name of building retail goodwill. When WEA’s Birmingham sales rep Fred Austin was put on the **Batman** case, he took the opportunity to do some tight and a mask – any excuse – and schmooze with the dealers. There was a good reason – besides trying to maximise interest in the album soundtrack and the Smashing Pumpkins single *The End Is The Beginning Is The End* – he also managed to get some sponsorship and raise £1,000 for a cystic fibrosis ward at Birmingham’s Hartland Hospital. Fred is pictured at Virgin Megastore in the Merryhill Centre, Dudley, with (left) store manager **Steve Fowler** and chart boy **Simon Timms**.

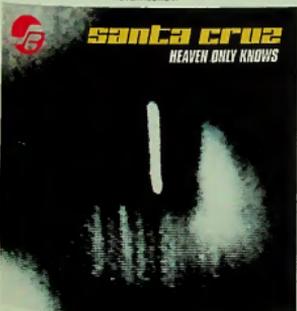
moment the cranks are coming out the woodwork. I’ve had all sorts of **personal threats**, but also some massive job offers,” he claims...Total’s **Tony Patoto** reckons his performance on the couch would give Eamon Holmes a run for his money and is considering sending the Cook Report video to GMTV in a bid for further **TV stardom** – as a presenter...So do we really believe **Debbie Currie** sang on that single? According to snapper **Joe Bangay** – who doubles as manager of **Sinitta** – it was his own lass, Series producer **David Mannion** and producer **Mike Stock** deny the claim. You decide...At least the programme established one thing. “I always thought **Edwina Currie** was the most unattractive woman in the world until I saw the programme,” says one senior exec. “Now, after seeing **Debbie Currie**, I know how wrong I was”...Just a few weeks after their **chart plans** went pear-shaped,

look out for some big news in the world of indie distribution next week... Already feeling smug at securing the services of **Mr Ferris, Mr Ceccillon** was predicting a 2-1 win to France in this weekend’s **Le Tournoi** clash with England...The **HMV conference** in Brighton last week was as much of a wheeze as usual, but as well as the shenanigans there was some **serious business** to be tackled at the gala dinner, not least the handing over of a cheque for **£175,000** to **Nordoff-Robbins** – a full £100,000 more than **Nipper’s anniversary target**...The in-house awards were as hard fought as ever with **Steve Toolan**, the man who had to clear up in the aftermath of the **IRA bomb** in Manchester, walking off with the store manager of the year award, product manager **Dave Pryde** receiving the **Dave Wilde Award** for Outstanding Contribution and no fewer than six staff receiving gongs for 25 years’ service. The record company guests were less than happy with the winner of the head office department of the year award, however – **Returns**. Half of them walked out in jest, but were back in the room to hear **EMI** named as supplier of the year.....



When **Garth Brooks** was in Dublin last month to play three sell-out dates at Dublin’s **Croke Park** to more than 120,000 fans, **EMI’s** top guys got together to make a special presentation. The behatted – usually – country star has sold 1m albums in the UK and Ireland and he was awarded a special disc in recognition. Pictured (from left) are Parlophone UK managing director **Tony Wadsworth**, **EMI Records** Group president and ceo **Jean Francois Ceccillon**, **Brooks**, **EMI Ireland** managing director **Willie Kavanagh** and **Brooks** European representative **Andrew Pryor**.

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