



JEFF BUCKLEY

1966 - 1997

A voice of a generation

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Jonathan King will be the recipient of this year's British Music Industry Trusts award, which will be presented at London's Grosvenor House Hotel on October 31. King follows previous recipients such as DJ Alan Freeman and Nordoff Robbins' Andrew Miller and Willie Robertson. Awards committee chairman David Munn (pictured right with King) says the choice of King is in recognition of his enthusiasm and commitment to British music. King, who has enjoyed a 32-year career in the music industry since scoring his first hit with Everyone's Gone To The Moon in 1965, steered the UK to its first Eurovision Song Contest win in 16 years last month.



# 'Let's all pull together' says new Brits chief

by Martin Talbot

## THE BRITS 1998

Venue: London Arena, Docklands, on February 9, 1998.

**Brits chairman:** Paul Conroy  
**BPI executive producer:** Lisa Anderson  
**TV production team:** Malcolm Gerrie (executive producer), Rocky Oldham (producer), David Mallet (director & creative consultant).

**Broadcaster:** Carlton TV/TV Network.  
**Sponsor:** Britannia Music.

Brit Awards chairman Paul Conroy is appealing for the music industry and its artists to embrace the event, which will be staged at the London Arena in Docklands on February 9.

Conroy, who unveiled plans for the event last week, says he wants to build on the success of the awards by broadening involvement in their organisation.

"We want the show to be completely representative of what is happening musically in the UK. But we can only get that with the full co-operation of the labels and artists," says Conroy, who takes control of the event for the first time this year, replacing Sony's Paul Burger as Brits chairman.

"Some artists have decided not to play in the past, even though they are happy to play other awards shows abroad. The Brits has so much more credibility now. By getting some of the younger executives involved, maybe that will help us."

Last year, The Prodigy declined to pick up their best dance act award,

while Oasis have refused to perform in the past two years.

The organisation of the awards is already being broadened with the involvement of Mushroom's Korda Marshall and Credin's Alan McCre, who are both contributing to the Brits committee. And Conroy says he is meeting marketing and promotions executives to seek ideas on the awards.

Conroy says the move to a new location will help keep the awards fresh. Several sites were considered, including Wembley and venues in Manchester and Birmingham, but Docklands was

chosen because of the facilities and local amenities, he says. "It was a brave move to come down here knowing the industry's reluctance to move, but it gives us so many opportunities," he says. "It keeps us fresh and makes us think about things in a different way."

Malcolm Gerrie of Initial Film & Television, who will again be executive producer of the TV broadcast of the awards, says, "The London Arena is tailor made for TV. A complex event like the Brits needs a state-of-the-art home."

The London Arena has undergone a £500,000 refurbishment in recent months and Conroy says the area around the venue will lend itself to the TV show and the awards event itself.

Lisa Anderson, who will again be executive producer of the awards, is aiming to use the local facilities for the post-awards party, and hints that the nominations launch may be staged near the site in January.

Retailers' association Bard will again be involved in the awards, while Britannia Music will also remain as sponsors for the 10th year.

## Telstar TV and Warners link for catalogue deal

Telstar has ended its 15-year relationship with BMG by striking a new deal with Warner to TV advertise part of the major's catalogue.

Telstar group chairman Sean O'Brien says the new agreement will enable the TV specialist to revitalise its core business, which last year accounted for £30m, around 25% of its total income.

The Warner agreement, effective from July 1, reopens opportunities to TV advertise premium back catalogue, says O'Brien. All releases will be channelled through Telstar TV, a new joint venture launched last month with Universal. This division includes a licensing team operating from Universal's London HQ.

"Warner is fantastic at back catalogue and the range of front-line activities," O'Brien says. "What we bring are skills in back-end marketing, particularly on TV, but also in secondary mar-

keting and premium and cross-media promotions. We will not be handling all of their TV advertising, but will apply our expertise where necessary."

Warner and Telstar tested the deal three months ago with the Best Of The Monkees collection, which was TV advertised and sold 60,000 units. O'Brien says the deal with Warners, like that with Universal, will raise the quality of its releases not the quantity.

Telstar's relationship with BMG dates back to the early Eighties when the major began providing physical distribution for the compilations specialist.

In 1994, just after the two companies' deal was renegotiated for the sixth time, BMG launched rival TV specialist Global and O'Brien claims that this effectively prevented Telstar from having access to the material it most desired.

## Palmer poised to launch new label

Julian Palmer is planning to set up his own imprint following his departure from Island Records.

The former A&R director of Fourth & Broadway, who worked with artists including Stereo MCs, Tricky and Bomb The Bass in a decade with the company, says his departure at the beginning of the month was amicable.

"I feel sad to leave my artists and to leave a company which has always been very much in my blood, but I've got to 10 years and don't really want a gold clock," he says.

Palmer, 35, plans to sign two bands and one studio project to the new label, which he says will be independently-funded with a small staff and a broader musical philosophy than Fourth & Broadway.

He adds, "I want it to have the same kind of philosophy that Island Records had, the same style, attitude and sense of adventure."

## Mercury Prize attracts record entry

A record 155 albums have been entered for this year's Mercury Music Prize. Alternative dance and ambient albums, including those by The Chemical Brothers, The Prodigy, The Orb and Tricky, account for 16% of the entries, compared with 13% last year. Last year's second place success for folk artist Norma Waterson has encouraged more folk entries, up from 9% last year to 12%, while rock and pop accounts for 54%. The 10 albums of the year will be announced on July 15 with the overall winner named on August 28.

## Labels tussle over Blue Boy follow-up

Two record companies are set to go head to head next month with rival versions of the follow-up to The Blue Boy's Top 10 hit Remember Me. Pharm, which released the silver-selling single in the UK, will issue a newly-recorded version of The Sandman, one of The Blue Boy's first releases, next month. But Sidewalk has acquired the rights of the original version from Ascension Records - which initially released it two years ago - and has scheduled its release for July 21.

## Smith addresses radio industry

National Heritage secretary Chris Smith will be the guest speaker at the Commercial Radio Companies Association/KPMG Commercial Radio Awards on Wednesday, June 25 at London's Cumberland Hotel. The awards will be presented by Capital FM's David Jensen.

## Pumpkins extend MCA deal

The Smashing Pumpkins have agreed a new long-term deal with MCA Music UK's managing director Paul Connolly, who signed them in 1992. The deal is for six albums for the world excluding North America.

## Cafés targeted with CD sampler

Three tracks apiece by Garry Christian, Malu and White Buffalo are included on the first of a new monthly CD sampler being issued to 326 cafes, bars and restaurants around the country as part of the Music Of The Month campaign launched by promotions company Free Cards.

## Smiths opens talks about The Wall

WH Smith is holding discussions with several US music retailers about plans to incorporate its 200-store US music chain The Wall into a larger grouping. The talks centre on the future of the American music chain Camelot which has sought protection from creditors under Chapter 11. In a separate move, Smith's commercial director Brent Wilkinson left last week after nine months with the company.

## T In The Park to go ahead

Promoter DF Concerts has confirmed next month's two-day T In The Park festival in Tayside will go ahead as planned, even though ticket agency The Official Concert Ticket Agency (Toca), which handled around a third of total sales, ceased trading last week. All tickets sold through Toca will be valid for the event.

## Bon Jovi races to silver

Jon Bon Jovi's album Destination Anywhere **EP1** was certified silver by the BPI last week ahead of its release today (Monday). Gold awards went to The Seahorses' Do It Yourself, The Eels' Beautiful Freak, Hanson's Middle Of Nowhere, The Crow DST, The Best Club Anthems... Ever! and Smash Hits Summer 97. Eternal's single I Wanna Be The Only One went gold while Rosie Gaines' Closer Than Close, Sara Brightman's Timeless and Chris Rea's La Passionne reached silver status.

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## COMMENT

### Give Docklands a chance

A heart-felt groan will be the first reaction of many to the news that next year's Brits will be held at the London Arena. The Docklands venue has struggled to shake off the perception that it is a charmless cattle shed, and about as easy to get to as Tristan da Cunha. And everyone has a horror story to tell about the night it pissed down and the Light Railway packed up...

The truth is, things have changed down at Docklands. For a start, it is possible to get there (DLR runs with Tube-like regularity these days). And the venue itself has plenty to recommend it; much of it boring stuff like automatic seating and ISDN lines in the press room, but it will all contribute to a smoothly-run event. Above all, though, it has the river. Apply just a little bit of imagination and a Docklands Brits begins to sound rather attractive. There's a touch of the Bladerunners about that part of London which the music industry ought to be able to exploit to the full.

Give Docklands a chance. Brits chairman Paul Conroy's ideas — and his determination to gather more from all sectors of the industry — sound like the ingredients for a buzzy Brits night. And that's what you need for a successful TV show.

### Keeping an eye on Vital/RTM

At first glance the man who should be most concerned about the Vital/RTM deal is probably Steve Mason (although it's no surprise to discover the Pinnacle boss was one of the first to wish the new venture well), but no doubt the majors will also be eyeing the tie-up closely. For people like Mike Chadwick, Martin Mills and their partners, a passion for music and supporting the little man are the main motivators. But there's no getting away from the fact this deal is about strength, and it could give them enough to really challenge their major competitors for the first time. *Selina Webb*

## WEBBO

### Media apathy over Cook claims

What an appalling pair of programmes. I'm not a huge fan of so called "consumer protection" shows but the Cook Report episode was just utter rubbish. How can any TV channel put out such garbage unchallenged? Of course I should have known better after our friends at Which? conducted their spurious campaign a few years ago. I had thought them a balanced organisation before that but later realised they are just another company trying to sell subscriptions by portraying themselves as the consumer's friend.

The worst part was the has-beens (with the notable exception of Paul Gambaccini) pontificating as if they were still relevant. You didn't have to look closely to see the massive fried potatoes on their shoulders. Yes, illegal things did happen but didn't anyone tell Roger Cook that buying in doesn't work anymore because you need to get a Top 20 record to have any impact in media terms; and in today's chart you couldn't possibly buy a record that high without getting caught. The interesting thing, though, has been the lack of other media interest in the programme which just goes to show that at the end of the day the public don't care how accurate the chart is. They just buy what they want.

There was one true accusation made, however — that the BPI should be in control of the chart rules. Nor, for that matter, should BPI or anyone else be involved. Everyone sells singles at £1.99 even though that contradicts the minimum dealer price rule; but because there is no rule specifically saying you can't do that, everyone says it's OK. That's the complete bollocks and it makes us look like hypocrites when we are outraged at illegal activities. The only way to make the chart truly respected again is for it to be run independently. That way, the rules could be changed for the good of all instead of the farce we have today.

*Jon Webster's column is a personal view*

## NEWS

MCI Music Publishing last week clinched a long-term, worldwide publishing deal with Jose Carreras, covering all work commissioned for the Three Tenors star. The deal, which will include next summer's Three Tenors World Cup concert in France, comes almost a year after Tim Hollier was brought in by VCI to head its new music publishing division. "It's an extremely important signing and I know for certain three other majors were chasing it," says Hollier. "If you look at the Three Tenors — The Beatles or Stone, it's like signing Keith Richards or John Lennon." Carreras is pictured (l-r) with Hollier, MCI managing director Peter Slack and Julian MCD of Godfrey Alan, Carreras's management representatives.

# Cook Report is a farce, says defiant Full Force

by Robert Ashton

Telstar-owned Full Force is voting to stand by Del Querna, the sales executive who was targeted by investigative journalist Roger Cook in last Tuesday's (10) chart hyping investigation.

The company's stand comes as it emerges that the Cook Report is being reported to the ITC for the second time in two weeks.

Full Force managing director Mike Hall is outraged at the portrayal of his employee, who was among the two central victims of last Tuesday's second music industry probe — along with buying-in leader Golly Gallagher. Querna was secretly filmed discussing the sales and marketing for Debbie Currie's single and later ambushed by Cook.

Hall says Querna was manipulated and his comments taken out of context. "The response from Querna was carefully thought out. We were offering some kind of underhand practice," says Hall.

"Our operation relies on dealers allowing our reps to place product in our counter boxes at discounted prices. The trust factor is our expectation that these stores will then give us in-store play and make customers aware of the product's release."

However, Hall says the company will not proceed against Cook and will not let the matter drop. "The feeling is now

to give this anymore credence," he says. "And I think the industry perceives the whole thing as a set-up and a farce." Midlands-based retailer Tim Ellis of What Records is mounting a formal complaint to the ITC, however, a week after the BPI made a similar complaint. Tuesday's second report showed one interviewee claiming it is possible to influence chart returns at a shop in Coalville; Ellis says that, as his is the only music store in the town, it may directly affect his business. "The implication was we are prepared to stick needles through," he says. "It is derogatory to myself, to all independents and to Millward Brown."

### ALL COOKED UP

A CIN check on buying patterns in the areas outside London targeted by purporting buying-in leader Golly Gallagher indicates that Roger Cook was probably correct.

CIN says a survey of the 10 areas Gallagher mentioned as being buying-in targets — including East Sussex, Oxford, Suffolk, Plymouth and Leicester — shows that only 74 units — 24 on Monday, three on Tuesday, 31 on Wednesday, 23 on Thursday, five on Friday and eight on Saturday — were sold in one week.

CIN charts director Catherine Pusy says, "Out of the 1,000 that did sell that is

nothing and wouldn't affect the charts. What it suggests, however, is that buying-in has no effect and Golly Gallagher was paid £5,000 for buying 74 records, worth around £150. That is hardly spectacular. In fact, rather looks like Roger Cook was right."

Pusy also disputes the programme's suggestion that the chart compiler's security checks are substandard.

"Security checks get more rigorous the higher up the chart a record goes, but something outside the Top 75 is not a priority," she says.

Coalville, Kenilworth and Hinkley towns, believes the comment will affect trade and the sale of his business.

Gotham Records boss Barry Tomes, who helped launch the Currie single and was one of the report's central advisers, has slammed the programme. "I regret some people who don't understand the business trying to say what is right and wrong with it," he says. "It got some things so wrong."

● The two Cook Report music industry programmes attracted the lowest audience for the latest run of the series. Initial figures show that an estimated 5.4m viewers tuned in for the first show and 5.2m for the second, compared with an average of 6.3m.

## Black's men leave as Ferris takes EM reins

Neil Ferris's appointment as managing director of EMI UK had its first effects last week, with the departure of four staff.

Ferris officially took the reins last Monday, replacing outgoing managing director Eric Black.

A day later, he announced the departures of the four executives: A&R manager Raz Gold and senior artist development manager Ollie Weat, who were personal appointments of Black, following him from Warner last year; Black's assistant Paul Mitchell, who he also brought from WEA; and Dave Cross, head of marketing at EMI Dance, the umbrella group overseeing dance labels such as Positiva. Cross join-

ed from Cooltempo in April 1998. Ferris, who took on the MD role just five months after being appointed as head of media for EMI UK, was not available for comment.

Black is now planning his future in the music business. He says he already has a few ideas about his next steps and indicates they are not likely to be towards the top of another major.

"It's funny but I've been jealous of people like Neil, who have had the freedom to go in and out of companies and work with the best talent," he says. "The phone hasn't stopped ringing all week and as long as I don't accept an offer to run a minicab firm I'll be okay."

## Disc manufacturers seek industry views

Sony and Philips are seeking music industry feedback before going ahead with further development of a new advanced version of the compact disc.

The two companies, who jointly launched the original CD in the early Eighties, have been working on the proposal for the "hybrid disc" — a high-density audio disc compatible with existing CD players — since the autumn.

The discs — likely to be used mainly for professional applications — are expected to hold the same amount of music as a standard CD, but they will offer considerably superior sound quality.

Sony Advanced Development Laboratories director Katsusaki Tsurushima says, "With continued input from the music industry, we feel confident we can achieve a new high density audio disc format that meets the needs of the industry and the consumer."





# Evolution of shared philosophy provides basis for new partners

ANALYSIS

When Vital Distribution and RTM announced their union last week, it was not so much a shotgun wedding as the inevitable conclusion of an on-and-off 20-year courtship.

As the six directors of the new distribution operation came together for their first joint board meeting at Mute's offices in Willesden, north London on Friday, they had 20 years of shared history behind them.

"It's great getting together and talking as one company," says Vital product director Pete Thompson. "It is really exciting."

For the key players, it is a deal which brings echoes of the early Eighties and The Cartel, the independent distribution network which died in the late Eighties.

And most of them were actually involved back then. While Thompson was working as a label manager at York's Red Rhino, Vital managing director Mike Chadwick was buying and building Bristol's Revolver Records and Daniel Miller and Martin Mills were steering two of the companies which helped establish Rough Trade at the heart of The Cartel - Mute and Beggars Banquet.

And that doesn't even include Play It Again Sam co-founders Kenny Gates and Michel Lambert, whose first steps into the business were as Belgian youngsters mad on the British alternative music of the early Eighties.

At that time, The Cartel was a cornerstone of British post-punk alternative music. Essentially a network of seven regional distributors - in Bristol, York, London, Glasgow, Liverpool, Lexington Spa and Glasgow - it created a nationwide delivery system for small bands and their labels, based on co-operation and a common enthusiasm.

While such history suggests that an alliance between Vital and RTM was always going to be on the cards, it was not simply a matter of convenience. What is crucial is that both companies have retained the philosophies which drove The Cartel, says Mills.

"The genesis of this is a common culture between the two companies, and the belief that we are stronger together than separately," he says.

The merger option has been under consideration ever since Rough Trade collapsed, but the time had never been right before, says RTM managing director John Best.

After the fall of Rough Trade, APT and Revolver had yet to come together. When the two Indies did merge in 1993, RTM was already tied to a four-year distribution deal with Pinnacle. And then, as that deal ended, the newly-renamed Vital was just preparing to bed into a new distribution depot.

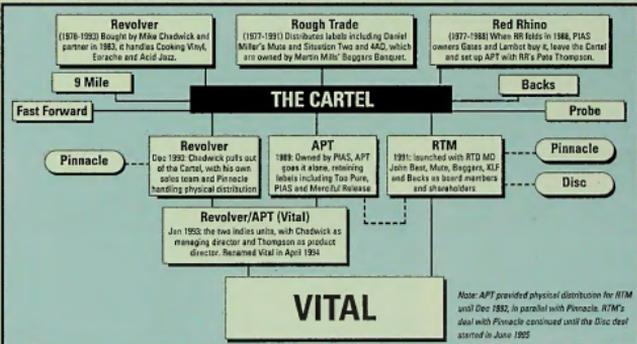
Now RTM and Vital have got together on terms, for one, is delighted.

"I'm so glad I can stop competing with people with whom we share the same philosophy. We are the licensees of Mute and Beggars in Belgium and I really hated having to compete in Britain when we worked together here."

Thompson agrees that the two companies' rivalry always felt strange. "One of the reasons why we were such rivals was because we shared the same approach and found ourselves wanting to work with the same labels and acts," he says. "If a label ever got fed up with



TRUE PARTNERS: (FROM LEFT) GATES, THOMPSON, BEST, CHADWICK, MILLER AND MILLS



RTM, Vital was often its natural home and vice versa."

Some observers may have suspected that the merger was driven by financial expediency, but neither RTM nor Vital are struggling; since they were established, the turnover of each company has doubled to £26m and £39m respectively, according to Cliff Dane's forthcoming UK Record Industry Survey.

Crucially, though, the deal creates an even stronger unit as the independent distribution sector faces an increasingly competitive and challenging industry.

"Having a really strong, stable independent distributor is essential for the future of the independent market," says Mike Chadwick. "For now, up-and-coming record labels, it's very important there is a company which is financially strong and cares about music."

And the two companies' "music first" policies are clearly crucial to the deal. When Mills - whose Beggars Banquet is among the two main shareholders in RTM along with Mute - says that none of the shareholders in the new company would ever sell to a major, he does so with passion. "The people involved are not the sort of people who would do that," he says.

"Being an independent distribution company, you kind of have a moral obligation to help new people up the ladder," he adds. "It really pisses me off when people get halfway up the ladder and then cut off the bottom to stop anyone following them."

Mills hints towards a further, even broader motivation when he says, "Between the two companies, there is a feeling that we are stronger together than we are separately. Independents are going to need to ally themselves in all sorts of different levels."

Belgium-based Play It Again Sam's majority stake in Vital will help reinforce both RTM and Vital's position as it looks towards the future and the dual challenge of the European single market and the advance of internet technology which could revolutionise distribution of music.

"As a distribution company involved in the movement of goods, we have to be aware of the changes of technology and distribution in the future," says Chadwick. "The major record companies have their own companies overseas. Through our connections with PIAS we have a strong foothold in Europe and it's the same for Pinnacle with Zomba in Germany."

Mills agrees. "In 10 years' time, people will wonder why we did individual licensing deals for individual companies," he says.

There are plenty of practical points to clear up. In the next few weeks, the newly-merged company will decide which of its existing London sales offices will be retained. RTM's Camden HQ or Vital's Ludbrooke Grove office.

And the matter of Thompson and Best's overlapping roles will also become clearer as the weeks progress, with both retaining a label management role with Best also focusing on the commercial side of the business and Thompson on the international and export activities.

Another crucial issue which remains unsettled is that of the new company's ownership. While RTM's main shareholders are Beggars Banquet and Mute, Vital is owned by Mike Chadwick and PIAS - whose stakes rest at 41% and 55% respectively following a further share issue in November.

The atmosphere of co-operation between the two sides is so pervasive, it seems unlikely that the ownership issue will create any great stumbling block. Indeed, Chadwick hopes a deal can be signed and sealed by the end of September.

Marin Tebat

VITAL/RTM MERGER

# JON BON JON

## LIRONI LINK LEADS TO NEW STYLE

Rock superstar Jon Bon Jovi refused to take the easy option when it came to making his new solo album.

Instead, he teamed up with Black Grape producer Steve Lironi—a bold move by an artist who has built his reputation on delivering exactly what his public demands.

But if Bon Jovi and Mercury Records feared a backlash from the singer's core fanbase, they need not have worried—Midnight in Chelsea, the first single from the new album, became an instant top five UK hit and the latest of Bon Jovi's many personal triumphs.

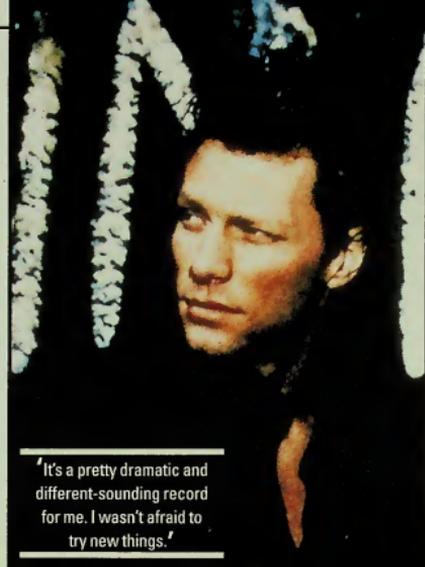
The past three years have seen him make a solid start to his acting career (see breakout), while Bon Jovi the band have enjoyed renewed success worldwide. Their status in their native US has never recovered from the Nineties grunge revolution, but elsewhere in the world, they are as strong as ever.

The group have now sold 74m albums worldwide and, in 1995, they were the biggest-selling act in the UK. During that year, Bon Jovi topped the British charts twice, with their sixth album These Days and with a greatest hits collection, Cross Road.

A tough act to follow, but Jon Bon Jovi has confidence in his new album, Destination Anywhere.

"I think people like the fact that I'm trying something new," he says. "The whole idea of this record was to experiment. That's why I approached Steve Lironi. I'd heard the stuff he'd done with Black Grape, loved it, and felt it could help me try a few new things."

Lironi says, "I like to get involved when people want to try something new, and Jon definitely wanted to do that. This is a different kind of record



**'It's a pretty dramatic and different-sounding record for me. I wasn't afraid to try new things.'**

for him, very modern. I don't really know Bon Jovi's albums, but I like the hits—I like pop music. And I thought I could do something new with it."

Mercury managing director Howard Berman is delighted with the album.

"If it made a 'Bon Jovi album,' I'm not sure what that would have achieved," Berman says. "Equally, it was important that Jon didn't do something that had no connection with his previous music."

Lironi and the album's other co-producer Dave Stewart have updated Bon Jovi's music with samples and tape loops, giving some tracks a dance feel but, as Lironi points out, Bon Jovi's rock roots are still very much intact.

"To change Jon's music completely would have been silly," Lironi says. In this respect, Destination Anywhere is like Bon Jovi's 1992 album Keep The Faith, their post-grunge comeback, which successfully redefined

the band's sound for the Nineties. "People have been surprised by this new record, and I guess they should be," Bon Jovi laughs. "It's a pretty dramatic and different-sounding record for me. I wasn't afraid to try new things. Steve set the pace with the loops and samples, and I had to jump on his train of thought."

Lironi adds, "When you're working one-on-one with the guy who's in control, it's very easy. Jon doesn't have to go to his manager or the record company for a second opinion, so it was a very easy record to make."

Bon Jovi himself has also revealed a new range of influences, including the Manic Street Preachers, Blur, The Seahorses and, of course, Black Grape, picked up from UK radio when he lived in London last year while shooting his new movie The Leading Man.

Ironically, these new British influences have inspired a record which may prove to be his greatest success on home soil since Bon Jovi's waterbed album Slippery When Wet in 1986. "The US reaction is phenomenal," he says. "Radio is all over it and magazines that haven't wanted to touch me for years are getting interested again. People are really responding to the experimental vibe of this record."

But if Bon Jovi's album is the success that Mercury predicts, where will this leave Bon Jovi, the band? Is there a danger of a permanent split?

"Absolutely not," insists Bon Jovi. "There's no reason to stop it. With myself and Richie [Sambors, Bon Jovi guitarist] both doing different kinds of records right now, we should all bring something new to the next LP."

Berman adds, "The band are on the crest of a wave right now and the bond between Jon and them is so strong. I suspect they'll carry on no matter what."

With other movie projects pending, Bon Jovi is unable to embark on a full scale tour but, following a sell-out show at London's Forum last Thursday, he is planning selected live dates in major cities across the world.

Many fans will have to make do, however, with Destination Anywhere: The Movie, an "acoustic musical" featuring songs from the album, shot in New York and co-starring Hollywood superstars Bruce Willis, Demi Moore, Kevin Bacon and Whoopi Goldberg.

And despite a hectic schedule which has seen Jon conducting press interviews for Destination Anywhere on the set of his latest movie Long Time, Nothing New, he is already looking ahead to the next Bon Jovi band album. With 74m album sales behind him, Jon Bon Jovi is showing no signs of slowing up. **Paul Elliott**

## ACTING UP: JON BON JOVI'S MOVIE CAREER

Jon Bon Jovi has just completed shooting his fifth movie in New Jersey. Long Time, Nothing New is a low-budget relationship film co-starring Lauren Holly, wife of Jim Carrey.

Bon Jovi first appeared on the big screen in the 1989 bratpack western Young Guns II in a blink-and-you'll-miss-it cameo as a cowboy who gets gunned down. He also wrote and performed the soundtrack for the film, including the hit single Blaze Of Glory. Bon Jovi's debut proper came alongside

Whoppi Goldberg, Kathleen Turner and Gwyneth Paltrow in the happy-sad chick flick Moonlight And Valentino, in which he played a house painter who becomes the love interest for widow Elizabeth Perkins.

He has also starred in A Little City (a Friends-style romantic comedy), Homegrown (a black comedy about dope racketeering) and The Leading Man, a thriller scheduled to open in the UK next month, in which he plays an actor who manipulates his lovers.

Acc: Jon Bon Jovi Project album Label: Mercury Writers: Bon Jovi, Stewart, Bazilan, Wells, Hudson Producers: Lironi, Bon Jovi, Stewart Studios: Sanctuary, Chapel Publisher: Ascap Released: June 16

## NEW SIGNINGS

ARTIST	MANAGEMENT	SIGNED TO	TYPE OF DEAL	SIGNED BY	DESCRIPTION
BONE THUGS N HARMONY	no management	MCA MUSIC	sub publishing	Keers Van Der Hoeven	the multi-platinum selling US west coast rap trio enjoyed a UK breakthrough recently with The Crossroads
EARL BRUTUS	Chapter 22 Management	ISLAND RECORDS	albums deal	Nigel Coxon	Brutus arrive at Island via Fruition, Chapter 22's label deal with the label
FLAME TREES	Bill Stonebridge	S2	albums deal	Sam Winwood/Muff Winwood/Lincoln Elias	the label that can't miss picks up this Swansea guitar trio's bright new hope, recently voted best newcomer at the People's Prog Awards
GLAMMAMKIO	Jackie Davidson	MCA MUSIC	exclusive writers	Willi Morrison	VE's new former Island A&R man makes the two-piece indie/trip hop act his first signing
LOVEBABY	Alan Jones	V2 RECORDS	albums deal	Gavin Wright	Warner signs the well-known progressive/junglist and label boss
LTDJ BUKEM	Tony Fordham, Good Looking	WARNER CHAPPELL	worldwide publishing	Mike Sault	the main man from Eldorado on the hip of old Outside secures a deal for a future project
MATT COOPER	no management	WARNER CHAPPELL	worldwide publishing	Sas Marcale	a nutty big beat trio from the wilds of the Old Kent Road in south London
HEADRILLAZ	Phil Lewis	CHRYSLIS MUSIC	worldwide publishing	Clive Gabriel	the renowned Manchester-based house remix and production duo
LOVE TO INFINITY	John Saunderson, Immoral	NOTTING HILL MUSIC	worldwide publishing	Andy McCueen	an R&B orientated duo featuring WEA's one-time solo rapper Lucas
SPRINKLER	JLM Management	ISLAND RECORDS	albums deal	Darcus Beese	

Compiled by Jake Barnes 0181-964 5310 urbanite@dircon.co.uk

One to WATCH

**LIBIDO**  
This London-based Newgenz trio are heading for radio play with their debut five single, Blue, a crisp, catchy, blue-eyed chunk of guitar pop.

Two years ago, The Verve appeared to have come to a premature end when, without warning, the band split just before releasing *Heavenly*, the second single from their second album, *A Northern Soul*.

On the single's sleeve, the band were pictured beneath a sign reading "All farewells should be sudden," but what the sign didn't say was that all farewells needn't be permanent.

Three months after the split, frontman Richard Ashcroft formed a new alliance with Verve bassist Simon Jones and drummer Peter Salisbury plus new guitarist Simon Tong but, in January this year, Ashcroft asked original guitarist Nick McCabe to rejoin, and now The Verve are back.

Their new single, *Bitter Sweet Symphony*, released by Hut on June 18, is a classic back-from-the-ashes statement with a stunning string-driven hookline: musically unique, emotionally charged and anthemic.

The media reaction has been immediate and overwhelming. Five weeks before release, Radio One's Jo Whiley made *Bitter Sweet Symphony* her record of the week. Seven days later, Mark Radcliffe handed out the same accolade. Meanwhile, *NME* put The Verve on its cover, weeks before the single's release.

"People are realising what they've been missing—a crucial English band. Their mythology has grown and grown," says Hut general manager David Boyd.

Their 1993 debut LP *A Storm In Heaven* unveiled their epic, dreamy-droopy vibe, which the second album *A Northern Soul* expanded and improved on.

Their close friendship with Oasis saw them support the Mancunians on several occasions, but a classic rift, between Ashcroft and guitarist Nick McCabe caused the band to split.

"They just needed to grow as people and they had to get their separate ways to do it," says Boyd.

Ashcroft initially sought a replacement for McCabe. Former Suede guitarist Bernard Butler even joined for a week before all parties realised that no band could contain both egos.

Having denuded material with John Leckie, producer of *A Storm In Heaven*, and Owen Morris, who produced *A Northern Soul*, the four-piece eventually started recording with

# THE VERVE

## A BITTERSWEET TALE

Youth at the helm. An album was finished, but then Ashcroft decided to call McCabe.

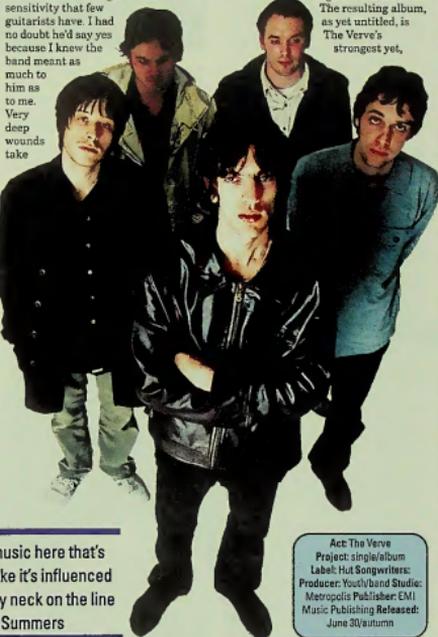
Since he hadn't spoken a word to the guitarist since the split, it was a strange step. "I wasn't cut out for the solo life and there is a big side to The Verve that can only be addressed when Nick is in the room," the singer explains.

"He brings a raw, unadulterated talent and an intelligence and sensitivity that few guitarists have. I had no doubt he'd say yes because I knew the band meant as much to him as to me. Very deep wounds take

time to heal, but you have to get on with it."

The restored line-up (with Tong retained on second guitar and keyboards to add extra depth) subsequently returned to the studio, where McCabe freshed his distinctive broadcast network to Ashcroft's recorded songs. They then worked up some new, more groove-oriented material in jamming sessions with engineer Chris Potter.

The resulting album, as yet untitled, is The Verve's strongest yet,



Act: The Verve  
Project single/album  
Label: Hut Songwriters  
Producer: Youth/Brand Studio  
Metropolis Publisher:EMI  
Music Publishing Release:  
June 30/autumn

containing more rounded songs such as *Drugs Don't Work*, *Lucky Man* and *Space And Time*, plus their usual vivid soundscapes. "It's exactly as you would imagine the next record after *A Northern Soul* to sound like," Ashcroft says. "It's a real progression."

Boyd adds, "It's a fulfillment of an ambition to have another Verve record. It was a band that hadn't run its course as far as I was concerned—in fact, this has only just started."

Coinciding with a new era, the band also have new management—Big Life supremo *Jax Summers* who met the band through Youth, whom he also manages.

"I wasn't really a mad fan of theirs, but Youth played me two songs that made the hairs on the back of my neck stand up," Summers says. "Two weeks later, I heard they'd left their previous manager so I met them."

"I remember hearing *Drugs Don't Work* for the first time and just standing there with a big lump in my throat. Sometimes in this business, you can have thirty days or weeks and sometimes you know why you're in the business."

Ashcroft liked Summers—"he's a maverick and so are we"—but his desire for powerful representation was also prompted by Big Life's set-up in America, where *A Northern Soul* hadn't lived up to expectations.

"The band had done five tours of the States, so they'd done their groundwork and won a ton of respect, but they didn't have the chance to work the album there," says Summers.

He is delighted with the positive reaction to *Bitter Sweet Symphony* in the US. "America is ready for them and the rest of the world, too," says Summers.

"We're making great British music here that's innovative and doesn't sound like it's influenced by America. I'm willing to put my neck on the line over these guys."

Boyd is equally fired up. "The new album is more mature, more song-based, the band are stronger and more focused, they understand the business better, they've got strong management, and the world's changed musically in their favour," he says.

The album is due in September, after the dramatic second single, *Drugs Don't Work*. The Verve's first tour in two years was due to start on Saturday (14), but Ashcroft succumbed to a viral infection forcing cancellation of the dates.

It's a stroke of ill luck, but the future, nevertheless, remains bright—and Ashcroft is impatient to move on. "I can't wait to stop talking about all this," he says. "It's the future we need to be looking to." Martin Aston

"We're making great British music here that's innovative and doesn't sound like it's influenced by America. I'm willing to put my neck on the line over these guys"—Jazz Summers

## STEVE LAMACQ ON A&R

The *Ultrasound* single *Same Band* is in and the news is, it's good. Being one of the only people in the world who still hasn't seen them—a social faux pas I know, but work commitments etc.—this is really all I've got to go on. It's punchier than I was expecting, but those hallmarks, seriously Seventies influences that people keep referring to are definitely in there as well. How many deals are there on the table now? Who's winning? Who's taking them out for drinks this week? Will you have to cancel the holiday if the deal isn't ready by July? CALM DOWN, CALM DOWN...Inside sources say about four labels are in with a shout, but most contenders are keeping tight-lipped. There are three main reasons why A&R people start being secretive. One: they have found a

band nobody else has seen and want to keep them under wraps until they've signed them. Two: they have just signed a band for a huge, undisclosed fee, but are scared to go public in case the buzz suddenly vanishes. And, three: they're nowhere near to the deal, but don't want to look like they're out of the race. This one is usually followed months later by dark mutterings of "Didn't really see it anyway" and "As soon as it got to that price, we were out"...I wonder what *Ultrasound* are making of all this? I mean, it's not even as if they set out to make a commercial Nineties "sign me" sort of sound. Even the demos were admirably out there. I hope they're just getting on with writing and rehearsing because the whole A&R chase can have unpleasant side effects

(boredom, cynicism, over-exposure). Just ask *Bis*, who ironically were finally able to sign to Wiffija this time last year after another lengthy A&R cross-country run. And look how many people were out of puff after that. I'm feeling tired just thinking about it...Changing the subject, here's a great quote from John Peel talking last week about *Stackwaddy*, a band he worked with on his Dandelion label: "If you gave them money to buy equipment, they went and bought beer. And if you bought them equipment, they'd sell it so they had money to buy beer." Ho ho. Bet we all know bands like that, eh?

● Steve Lamacq presents *Radio One's Evening Session*, Mon-Fri 6.30-8.30pm



TALENT

Don't WATCH ELIZA At potential MNR solo dive in the making, 18-year-old Eliza released her debut single, an addictive-headed ballad entitled *See You Young*, on *Adiprop*. Records next month.

# DEL AMITRI

## VARIATIONS ON A SUCCESSFUL THEME

When Scottish rockers Del Amitri released their ironically-titled road movie, *Let's Go Home*, to video last year, singer Justin Currie defined his personal limit in the PR game: he refused to re-record *Hollie To Me*, his band's first US Top 10 single, as a station ID or DJ jingle.

Yet there is no doubt the hit has set the agenda for the band's new album.

Following its predecessor, *Twisted*, by a hefty two-and-a-half years—mostly spent on a tour bus—Some Other Sucker's Parade is full of three-minute pop tunes boasting harmonic hooks and jangling guitars.

If America defines Del Amitri by one song, it seems they've set to gorge themselves on 14 variations—including the current Radio One B-listed single, *Not Where It's At*.

**'I have no idea what Americans want, but I know what I want and I wanted to make a really good pop record'**

British fans intrigued by the band's quirkiness may miss the emotional muck swings exhibited on their previous album, but with *Twisted*

selling 400,000 units in the US as opposed to 150,000 here, the priorities are clear.

"The American company is targeting a million albums," says A&M general manager Harry McGee. "They feel the album is much more direct than *Twisted* in terms of its pop sensibility and they will be able to release several singles that will do well on radio and drive album sales.

"We can't say that we've broken the back of the US market just because we had a Top 10 single and we can't afford to let the opportunity pass by."

The album's lyrics exhibit a marked US influence, none more so than the title track co-written by Currie with guitarist Jon McCoughlin.

Currie, however, vehemently denies any Stateside slant. "I have no idea what Americans want, but I know what I want and I wanted to make a really good pop record. The only thing that consciously determined how the album sounded was that we deliberately left off all the sombre acoustic stuff that wasn't gonna fit."

Of the 23 tracks written, 19 of which were recorded in just eight weeks, only 14 were used, so the album could have been very different to the current radio-friendly item. Yet as Currie reflects, the band have always sought to break new ground. "When we made *Twisted*, we were desperately trying not to make



Change Everything, and when we made this record we were trying desperately not to make *Twisted*," he says. Hence the return of Mark Freagard, "a vibe guy" who helmed 1989's breakthrough *Waking Hours*, in place of the "more technical" Al Gray.

Last summer, Del Amitri returned to Britain, albeit briefly, supporting superstar labelmate Bryan Adams in a string of stadium shows.

"I'd love to be selling the records here," Currie concedes, "but travelling between airports and concrete bunkers of dressing rooms in the middle of sports facilities doesn't appeal.

Del Amitri's Stateside tours see them playing a range of venues. "In the north, you might play to 3,000 people in

a big theatre, then you go 400 miles down the road and play to 250 in a little club. That variety is good for your soul, as far as I'm concerned, and that's why I really love touring America."

Just as well, because that is what Currie and company will be doing for the foreseeable future. "The American company wants the band out there until the end of September," says A&M's McGee.

They have already been on one promo tour and, after their dates here, they'll be out there again. They are looking at more UK dates in September/October, but if things are going well in America we'll just have to roll with it." Cue for a song, perhaps?

Michael Heatley

Act: Del Amitri; Project: album Label: A&M Songwriters: Currie/Harris/McCoughlin; Producer: Mark Freagard; Studio: The Chapel, Lincolnshire; Publisher: PolyGram Music; Released: June 30

# AMMA

## SCHOOLGIRL WITH A LOT OF CLASS

One to WATCH

JIMMY

RAY

This 19-year-old Londoner signed to S2 could be the popstar with his spinous-neck debut single, *Are You Jimmy Ray*, an addictive slice of future-style rock'n'roll in a hip-hop rhythm.

But it's never 100%, so I have to do my exams and put my all into it, otherwise there's no point," she says.

The attitude is reinforced by Amma's school in High Wycombe, Bucks. They were happy enough for her to perform at a parent-teachers' jazz evening, but needed some persuasion before they let her have time off school to appear on television.

Mark James, co-owner of Easy Jam, the singer's record label, says, "Recently, we had a radio TV show and it took me 40 minutes to convince the headmistress that Amma really ought to go. They do it quite a grumpy, but in general it's quite good."

*Crazy On You*, a mellow, sweet-sounding love song, first appeared on promo last year. The full single release is scheduled for the end of June, two weeks after her final exam.

James's priority is to maximise airplay on prime-time radio shows and he has already had some success at Radio One, where Kevin Greening was supporting Can't Have Love (also on promo CD and pencilled in as Amma's third single this year) last Christmas.

Meanwhile, Amma has used occasional breaks in her revision timetable to carry out promotional work. That has ranged from *Smash Hits* to an appearance on Channel Five's *Exclusive*.

However, while pupil pop star is an obvious media angle, many are being quick to point out Amma's maturity.

"She's got a spectacular voice," says Caroline McKay, the head of fashion on



anything, we just wanted the right vehicle," says James.

Creasey, who penned Can't Have Love and *Crazy On You* and has written for Michael Ball and Dusty Springfield, has worked with James for several years writing and producing material through their own pre-production company, although James concedes, "It looks like we've come from nowhere."

The two had built up a catalogue of songs, but struggled to find an artist until a mutual friend suggested they audition Amma at their Buckinghamshire studio.

Although she had never sung with a pair of "cans" on her head before, let alone recorded a demo, James was immediately impressed with her performance.

"Amma slotted in on the first meeting. It felt right and the recordings sounded great," he says.

While Amma has been finishing her exams, James and Creasey have been working on a bridging single between *Crazy On You* and *Can't Have Love* with the working title of *Crush*.

Over the summer, Amma will be undertaking a string of club performances (so far she's played twice, one at a Prince's Trust concert and the other in support for Lewis Taylor) and recording her album.

"The general theme is the feelings of a 16-20-year-old girl growing up," says James. "Amma is quite a humorous person and we want to bring that out as well. What we'd like to do is get Amma up as a role model for teenagers." Shaun Phillips

Act: Amma; Project: single Label: Easy Jam Songwriter: Sean Creasey Producers: Creasey, Mark James Publisher: Easy Jam Released: June 30



HER BRILLIANT DEBUT SINGLE  
IN STORE 30TH JUNE

Distributed by Groovesync/Polygram - Telecasas 0990 310310



Easy Jam Records EJCD0004

## SINGLES

**THE FOD FIGHTERS:** Everlong (Roswell/Capitol CDS147). The stand-out track on *The Colour And The Shape*. A superb riff propels this with moister truck momentum without resorting to bluster. □□□□

**TEENAGE FANCLUB:** Ain't That Enough (Creation CRESCO 228). The Byrds never did it better. The Fanclub might now earn the respect they deserve for their sparkling vocal harmonies and flawless ear for a tune. □□□□

**PREFAB SPROUT:** Electric Guitar (Columbia SKCD71). The songwriting prowess of Paddy McAloon positively shines here in this majestically graceful opener from *Andromeda's Heights*. □□□□

**THE SUPERNATURALS:** Love Has Passed Away (FOD CDF0099). The Glaswegians add a Liverpudlian sound (a la Beatles, Lightning Seeds) on this evocative, down-on-my-luck indiepop ballad. *Memorial*. □□□□

**HOWIE B:** Angles Go Bold: Too (Polydor 571611). Howie B finds time off from touring with U2 to unleash this vibrant, noisy single, which is augmented by the Two Lone Swordsman mixes. □□□□

**THE GRAYONS:** Slow Flow (East West AT006). The third track from their album is set for the Top 40, thanks to its harmonious, catchy melody. □□□□

**AMMA:** Crazy On You (Easy Jam ECD50004). The talented 16-year-old R&B singer's debut is a gorgeous, sultry song, which has already tempted radio. □□□□

**BIG WEDNESDAY:** Sliding In (Like McGrain) (GWRG CDWE091). Strangely guitar pop from the Glasgow four-piece who display an ear for a good melody. □□□□

**ALISHA'S ATTIC:** Ay I We Breathe (Mercury ATC04). A pretty, low key ballad from the post-pop duo. Radio will, no doubt, remain loyal and ensure another hit for the sisters. □□□□

**ABC:** Rolling Steaks (Blatant 14213 498072). Not the best track from the Eighthies indie album, but this sounds contemporary and radio friendly, ranned to the gills with Fry's swooning vocals and pomp. Fab. □□□□

**THE WALLFLOWERS:** One Headlight (Interscope IND95532). Fronted by Bob Dylan's son Jakob, The Wallflowers wallow in Counting Crows/Del Amitri territory. This single has a big chorus and some slick AOR production, but what on earth does his dad think? □□□□

**SMOKE CITY:** Mr. Gorgeous (Jive JIVE CD425). A dreamy, jazzy acoustic guitar-based tune. It's suggestively insistent "eye-see-see" chorus plus Mood II Swing and Hyperspace mixes make it a strong contender. □□□□

**YO YO HONEY feat. ANITA JARETT:** Grove On (Wor 007). The 1911 infectious club single. It's the re-release and remix treatment courtesy of M&S, Perfecto and DJ Pierre, all of whom bring something new to the funky, string-driven original. □□□□



BIM SHERMAN: MIRACLE REMIXED BY STAR NAMES

**SHERYL CROW:** A Change Would Do You Good (A&M 562 212). Crow is in familiar country-lite territory on this third single from her hit album. □□□□

**BRUGAKER:** The Big Wide World (Moments FLASHING01). With Paul Gallagher managing this outfit, it's no surprise to hear strong echoes of early Oasis here: tortured guitar notes, straining vocals, soaring tunes. □□□□

**NEW CREATION:** Love All Over Again (Tatoo 970202). A sun-drenched slice of reggae lite from the Caribbean five-piece. Well timed. □□□□

**TODD TERRY:** Something Going On (Manhattan 545551). The master's back with a surefire hit. Featuring exquisite guest vocals from Jecelynn Brown and Martha Wash, this catchy number will get any dancefloor busy and blaze from radios in the coming weeks. □□□□

## SINGLE OF THE WEEK

**911:** The Journey (Virgin/VGSCD11645). The title track from the Top 10 album has been given a fresh, choir-enhanced, lushly orchestrated treatment and now sounds strong enough to give the teen sensations their first chart topper. □□□□

## ALBUMS

**DEL AMITRI:** Some Other Suckers Parade (A&M 540 702). Rowdier pop rock guitars and beeping vocals from the band spark fresh life into Justin Currie's songs of yearning and loss. Could be big again. □□□□

**KID LOOPS:** Time Usako (Fitter FILT022D). Flat and funky, this breakout 'n' ambient concoction starts in startlingly expansive mood and broadens there on. An atmospheric gem. □□□□

**JIM WHITE:** Wrong Eye Jesus (Luaka Bop 9362-4472-2). A hint of country and a heavy dose of trippy ambient make up a quite compelling, hypnotic set. One to watch out. □□□□

**U-2:** Rattle and Hum (Hut CDPLU5). As times willfully inaccessible, the man known to his parents as Mike

Paradinos produces another amazing selection of breakbeats, bleeps and fab funky grooves. Top notch. □□□□

**BIM SHERMAN:** It Must Be A Dream (Mantra BIM 3). The star vocalist meets star remixers like Simenon, Groove Corporation and Mr Scruff on this revamped last year's brilliant Miracle set. □□□□

**PAUL THORN:** Hammer And Nail (A&M 540 7142). A splendid, refreshing debut from the Tupelo boxer/writer/guitarist who confidently blends dry, wry Austin-style lyrics with brash bar-room rock. □□□□

**BLUES TRAVELLER:** Straight On Till Morning (A&M 540 7392). The follow-up to Four, the US multi-platinum breakthrough LP, sounds hotter than usual for these festival favs, stretching the writing and playing a tad more. □□□□

**INNERCLOURS:** Another Sunday Night (Capitol INCL0313). The south London, collective frame the "real strings, real horns" catchy retro soul in answering machine messages. A strong concept, but it may struggle to sell. □□□□

**CHEAP TRICK:** Cheap Trick (Red Ant GASS000292A). Mixing hard rock raunch and catchy tunes isn't easy, but Cheap Trick return with proof that they haven't lost the skill. □□□□

**FREQ:** Heaven (Delta SUB48422). The second LP by Detroit's Sean Desson aka Freq delivers the kind of progressive techno that's synonymous with the city. Definitely a same to watch. □□□□

**VARIOUS:** Chillout Four Ever (Xtreme Records Loud XTR40CDN). DJ Patrick Freq has carefully chosen a laidback selection of avant garde tunes from the likes of Kruder & Dorfmeister, Two Lone Swordsman and Carl Craig for a blissful mix of summery vibes and urban beats. □□□□

**EZIO:** Diesel Vanilla (Universal MCD060038). The stripped-down duo deliver an album of simple, appealing songs, but even if you buy the "PA's favourite band" tag, they will still have to work hard to find their audience. □□□□

**THE MUTTIN BIRDS:** Evry Of Angels (Virgin CDVR55). Although sharing the catchy



SMOKEY CITY: STRONG CONTENDER WITH A NAGGING CHORUS

pop/rock simplicity of compatriots Crowded House, the group have a darker edge to their songs. □□□□

**KISS:** The Greatest Hits (PolyGram TV 5315152). Having kissed and made up again last year, the animated rockers go suitably over the top on this 20-track collection ahead of a July date at London's Finsbury Park. □□□□

**AZ YET:** As Yet (J&F see FROG 2804 2). An elegant outing on the US R&B five-piece. Babyface provides the bulk of the songs; As Yet provides some beautiful performances. □□□□

**VARIOUS:** Club Meets Dub (Zip Dog ZD14CD). Skillfully rising the curl between drum&bass catynism and dub without, this third compilation treats Dub War, Emperor Sly, Xenos and more to gymnastic but engaging bass-heavy remixes. □□□□

**RICHARD MARX:** Fresh And Bona (Capitol/Parlophone CDE2294). Marx adds a funkier flavour to his characteristically delicate tunes and tale-telling lyrics. Pretty, but lacks real excitement. □□□□

**PAUL WELER:** Heavy Soul (gatefold CID 8556). It's been two years since Stanley Road, and Heavy Soul has been well worth waiting for: Ocean Colour Scene's Steve Cradock and Jools Holland make appearances on an inspiring set. □□□□

**UB40:** Guns to the Ghetto (Virgin DFCPD16). With an eye on credibility, the band have a dancelable version of this, their 16th, album scheduled for later in the year, but this is pure pop reggae with massive mainstream appeal. □□□□

## ALBUM OF THE WEEK

**PRODIGY:** The Fat Of The Land (LD Recordings XLCD 121). It's everything you'd expect: an album of gut-wrenching musical power and immense commercial potential. What's commonly known as a banger. □□□□

This week's reviewers: Simon Abbott, Sarah Davis, Tom FitzGerald, Sophie Moss, Ian Nicolson, Martin Talbot, Paul Vaughan, Selina Webb and Paul Williams

## AAN JONES TALKING MUSIC

The Batman & Robin soundtrack has already spawned a Top 10 hit for the Smashing Pumpkins and is set to repeat the feat with R Kelly's Gotham City, a pretty, semi-acoustic ballad not a million miles away from some of the stuff Babyface does. It has a rousing chorus on which Kelly is aided and abetted by the soulful interjections of the Chi-Towne Gospel Machine and Tyrone's Kids. Another smash... **Songs In The Key Of Springfield** is the title of a 39-track compilation from possibly the best cartoon series ever, *The Simpsons*. It includes clever adaptations of the theme to pay homage to Hill Street Blues, Cheers and the

like, as well as classic dialogue clips and musical contributions from Tony Bennett, Tito Puente and even Michael Jackson, capturing the feel of the show perfectly... About to explode thanks to massive support in north west England, the **New Power Generation's** single *The Good Life* has been revamped in strident dance mixes by Platinum People and Dancing Divaz. It always deserved to chart higher than number 29 and now it will... Best remembered for her 1979 airplay hit *Pilot Of The Airwaves*, **Charlie Dere** has a sweet and vulnerable voice reminiscent of Judie Tzuke, yet it works surprisingly effectively in the

dance setting given to her new single *Time Goes By*, which is a pumping house track vaguely reminiscent of Madonna's *Like A Prayer*. It's been a club hit twice in the past year and now could become a pop hit, too... **The Goodies** have developed something of a cult following 20 years after the fact, so it's an appropriate time for their first CD release *Yum!*, an MCI compilation that contains all their hits and more. **Bill Oddie**, who wrote all the songs, did so with his tongue firmly in his cheek and, although they aren't great pieces of art, they are fun.



## CAMPAIGNS OF THE WEEK

## ARTIST OF THE WEEK



## PAUL WELLER - HEAVY SOUL

Record label: Island. Media agency/executives: Target, Lucy Barclay, Steve Gill. Senior product manager: Simon Quance. Creative concept: Simon Halfon

Island is backing Paul Weller's new album with an extensive press and poster campaign to counter the fact that the LP isn't preceded by a single. *Heavy Soul*, due out next Monday, will be press advertised in *Q*, *Mojo*, *Big Issue*, *NME* and *Select*. There will be posters and megasites in London and the regions, posters on LUL, BR, Glasgow Metro and London buses plus a hand-painted sign that will follow tour dates.

## COMPILATION OF THE WEEK

## A DECADE OF IBIZA 1987-1997

Record label: Telstar. Media agency/executive: Pure Media/David Collins. Sales manager: Leigh Newton. Creative concept: Divine, Alex Macnutt. This three-CD compilation from Telstar is backed by extensive TV advertising including a national campaign on Channel Four and late night slots on ITV. The release, due next Monday and also available in limited edition mirror packaging, will be radio advertised on Capital, Kiss, Galaxy and specialist ILR shows. Press ads will run in *Sky*, *Muzik* and *Smash Hits* and there will be posters in London, Birmingham and Manchester. In-store displays will run with *Our Price* and selected independents.

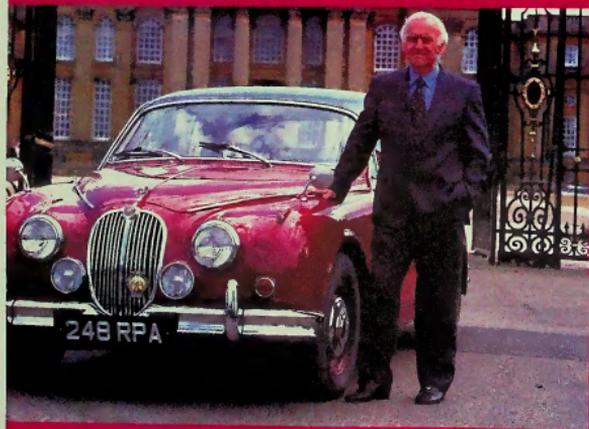


ARTIST/TITLE/LABEL	RELEASE DATE	TV	RA	PR	CAMPAIGN
JOSEPH ARTHUR Big City Secrets (Real World)	June 23	●	●	●	Ads will run in <i>NME</i> , <i>Q</i> , <i>The Guardian</i> and <i>Folk Roots</i> and will include some retailer co-ops.
JON BON JOVI Destination Anywhere (Mercury)	June 16	●	●	●	Music and national press ads are backed by listening posts, retail displays and bus posters.
EN VOGUE EV3 (East West/Elektra)	June 16	●	●	●	National radio and press ads are supported by posters and retail displays. TV ads will follow later.
LAURINEA Better Listen (Epic)	June 16	●	●	●	Ads will run in the specialist music press including <i>Blues &amp; Soul</i> and <i>Echoes</i> .
RADIOHEAD OK Computer (Parlophone)	June 16	●	●	●	TV ads will run for one week and there will be cinema and press ads plus nationwide posters.
PAUL WELLER Heavy Soul (Island)	June 23	●	●	●	Ads will run in <i>Q</i> , <i>Mojo</i> , <i>Big Issue</i> , <i>NME</i> and <i>Select</i> and there will be an extensive poster campaign.
NEL YOUNG Year Of The Horse (WEA)	June 16	●	●	●	Music and national press ads will be backed by displays with Virgin, <i>Our Price</i> and indie retailers.
VARIOUS Batman & Robin - Music From The... (WEA)	June 16	●	●	●	The campaign will be in town film advertising which includes TV posters and extensive press ads.
VARIOUS Best Summer Album In The... (Virgin/EMI)	June 23	●	●	●	There will be national TV and radio advertising to support this compilation.
VARIOUS Club Mix 97 Vol. 3 (PolyGram TV)	June 16	●	●	●	Ads will run on Channel Four, satellite stations and selected ITV regions.
VARIOUS A Decade Of Ibiza 1987-1997 (Telstar)	June 23	●	●	●	National Channel Four and regional ITV ads are backed by specialist press and radio ads.
VARIOUS A Different Mozart (Imaginary Road)	June 16	●	●	●	Ads will run on Classic, Melody, Heart and LBC with press ads in <i>Time Out</i> , <i>The Guardian</i> and <i>Hello</i> .
VARIOUS Future Cool! Drum & Bass & Jazz Spaces (RCA)	out now	●	●	●	There will be advertising in the specialist music press.
VARIOUS Kiss Smooth Grooves (PolyGram TV)	June 23	●	●	●	TV ads will run on Channel Four and selected ITV regions backed by radio ads on Choice and Kiss.
VARIOUS Knight Of The Blues Table (Vicerey)	June 23	●	●	●	Advertising will run in <i>The Guardian</i> , <i>Steppe</i> , <i>Out</i> , <i>Record Collector</i> and <i>Juke Box</i> .
VARIOUS Kool FM Presents The Fever (Breakdown)	out now	●	●	●	Ads will run on selected ILR stations with press ads in titles including <i>MixMag</i> , <i>Muzik</i> and <i>Eternity</i> .
VARIOUS Music From Shakespeare's Plays (Philips)	out now	●	●	●	Press ads will run in <i>Gramophone</i> , <i>The Guardian</i> , <i>Globe Magazine</i> and the <i>Globe</i> theatre programme.
VARIOUS Piano Dreams - The Erik Satie... (Decca)	out now	●	●	●	Ads on Classic FM, Melody and Heart are backed by ads in <i>The Guardian</i> , <i>Independent</i> and <i>Classic FM</i> .
VARIOUS Shades Of Soul (Global TV)	out now	●	●	●	Ads will run on Channel Four, ITV regions and GMTV with radio spots on Capital, Heart and ILRs.
VARIOUS The Ultimate Summer Party Animal (Global TV)	June 16	●	●	●	There will be ads on Channel Four, GMTV and ITV regions with radio spots on Capital and Atlantic.

Compiled by Sue Sillitoe: 0181-767 2255

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# THE OFFICIAL J U CHARTS

# CHART FOCUS



With a trio of monster hits occurring at the same time, there's no change in the top three of the singles chart this week - its first "freeze" since last November. At number three, Sarah Brightman and Andrea Bocelli's Time To Say Goodbye has sold 350,000 copies in five weeks. At number two, Eternal and BeBe Winans have sold 380,000 copies of I Wanna Be The Only One in four weeks. And at number one Hanson's MMMBop has sold 466,000 copies in just three weeks.

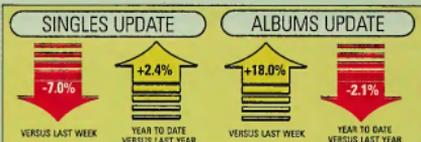
The Hitmen phenomenon spreads to the album chart this week with Middle Of Nowhere, the group's debut LP, entering at number one. That's a fine achievement, though the current and deepening album sales depression allows them to do so having sold only 24,000 copies of their album last week.

Hanson are comfortably the youngest group to have a number one album, their average age of 14 playing five years off the previous low set by Abba, when they reached number one last year with their 1977 album, its title giving more than a clue to their year of birth and the fact they were just 19 at the time.

There has been a solo artist with a number one LP at an earlier age, however, that being Neil Reid, a boy soprano. Introduced to the nation via Opportunity Knocks by the recently deceased Hughie Green, Reid had a number two hit single with Mother Of Mine and immediately topped that achievement by spending three weeks at the top of the album chart with his self-titled debut collection in 1972, at the age of just 11. Its success exasperated critics at the time who asked with some justification and a nod at the Rev Spooner whether there was a real need for Neil Reid.

The Wu-Tang Clan, who were dethroned by the Hanson album, plunge 1-14 with their Wu-Tang Forever, which thus makes a bigger drop from pole position than any album in chart history. The good news for the rap supergroup is that Wu-Tang Forever debuts at number one in America, after selling 612,000 copies last week - massively outselling Tim McGraw who debuted at number two with 223,000 copies, and the Spice Girls who fell to three with 145,000 sales, which ironically, is more than they were when they were number one last week.

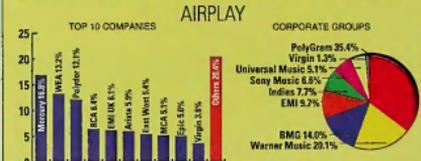
Back in the UK, the Bee Gees remanence continues with I Could Not Love You. More debuting at 14, giving the Bee Gees back-to-back Top 20 hits following the recent number five success of Alone. Both tracks come from their Still Waters album which is the



## 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.

first by the group to supply more than one Top 20 hit since 1979's Spirits (Having Flown). Sales of Still Waters are sparked by the new single. It moves 49-53, and has sold 160,000 copies in three months. The Bee Gees are a fortnight short of celebrating their 30th anniversary as an album chart act. Speaking of veterans, though not nearly as spectacular as its number nine debut Stateside, James Taylor's Hourglass album makes a creditable debut at number 46 here this week, thus becoming his highest charting album in a quarter of a century, since 1972's One Man Dog.

One good turn deserves another -

and it's a maxim that's clearly not lost on Jay-Z and Foxy Brown. Last month, rapper Jay-Z reached number 31 with Ain't No Plays, with guest vocals from Foxy. This week Foxy debuts at number nine with her latest hit I'll Be - featuring a guest rap from Jay-Z. The LP version of I'll Be, which is also the single's first track - is based on René & Angela's hit I'll Be. But the D&A remix - track two on the single - is getting more airplay and incorporates elements of Blondie's Rapture, which was also the basis of KRS-One's Step Into A World, a hit in April.

Alan Jones



With an extra 600,000 audience impressions apiece last week, Eternal's I Wanna Be The Only One

continues to be the nation's most heard hits. Though Hanson gained the upper-hand in the sales chart three weeks ago, Eternal are the airplay favourites, though I Wanna Be The Only One has dropped support marginally, with 2078 plays last week, a decrease of 61 compared to 2044 for Hanson, an increase of 39. As mentioned elsewhere, they are two of the three big hits which are engaging the nation at the moment. The third part of that triumvirate, Sarah Brightman and Andrea Bocelli's Time To Say Goodbye, is arguably even more popular with punters, generating not just singles sales but also Top 10 albums for both Bocelli and Brightman - yet it's had very poor support from radio. It moves 55-54 on the airplay chart this week, with 116 plays delivering an audience of 12.5m. Most stations monitored by Music Control played the track just once last week, as part of their Popsi Chart feed. The only stations to feature the song more than twice were Orchard (six plays), GNR (seven), Marcher Coast (13) and BBC Radio Two, which at least knows what its audience wants, playing the song 10 times.

Although it played Time To Say Goodbye just once, Radio One lapsed into one of its less forward-looking phases and seemed more content to play the hits than make them last week, reserving its most favoured station for a battalion of current and recent hits. Hanson, Ultra Nate and Eternal shared the station's top spot with 31 plays apiece. There are considerably fewer leftfield and alternative records being championed by the station at the moment, though whether this conservatism is a one-off freak or part of a new trend remains to be seen.

Despite that, the new record most featured by Radio One last week was Todd Terry's Something's Got On. Already number one on RM's club chart, Todd's latest was aired 22 times by Radio One last week, and was also an instant success elsewhere, notably at Capital (25 plays), BRMB (23) and Invicta (21). Though also supported by the three Kiss stations, Terry's single failed to excite quite as much response there, with 42 plays between them, Kiss 102 (Manchester) leading the way with 18 plays.

His successor Just A Girl has now been fully serviced - and moves 95-63 at radio - but No Doubt's Don't Speak is reluctant to depart the airplay chart just yet. It moves 42-38 on its 22nd week in the chart, its rise largely fuelled by increased exposure at Atlantic 252, where it was aired 25 times last week.

Alan Jones

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## music week directory 97

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THE UK'S OFFICIAL CHART SOURCE







# TOP 50 AIRPLAY HITS

21 JUNE 1997



Pos	Last	Weeks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
<b>1</b>			<b>I WANNA BE THE ONLY ONE</b>	Eternal Featuring Bebe Winans	1st Avenue/EMI	2076	-3	72.85	+1
2	4	7	MMMBOP	Hanson	Mercury	2044	+2	72.00	+1
3	1	12	LOVEFOOL	Cardigans	Stockholm/Polydor	1675	+3	61.08	+10
4	4	8	YOU'RE NOT ALONE	Olive	RCA	1451	-6	53.56	-3
5	8	12	FREE	Ultra Nate	AM-PM/A&M	1199	+25	51.58	+61
6	8	7	CLOSER THAN CLOSE	Rosie Gaines	Big Bang	965	+16	48.48	+6
7	5	12	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	1689	-5	46.61	-3
8	14	20	MIDNIGHT IN CHELSEA	Jon Bon Jovi	Mercury	1202	+34	42.84	+52
9	8	16	GUIDING STAR	Cast	Polydor	716	+50	38.63	+14
10	18	26	WHATEVER	En Vogue	Warner Bros	771	+44	36.28	+35
11	10	21	YOU ARE THE UNIVERSE	Brand New Heavies	Ffr/London	797	+29	32.56	+8
12	12	27	I'LL BE THERE FOR YOU	Rembrandts	Elektra	896	+7	31.24	+5
13	31	23	NOT WHERE IT'S AT	Del Amiri	A&M	740	+40	29.89	+23
14	23	24	LOVE ROLLERCOASTER	Red Hot Chili Peppers	Geffen	309	+96	29.50	+53
<b>BIGGEST INCREASE IN PLAYS</b>									
<b>HIGHEST CLIMBER</b>									
15	41	22	I'M BE MISSING YOU	Puff Daddy & Faith Evans (feat. 112)	Bad Boy/Arista	351	+179	28.79	+77
16	14	28	SUN HITS THE SKY	Superglass	Parlophone	374	+76	28.14	+17
17	13	12	DON'T LEAVE ME	Blackstreet	Interscope/MCA	474	-11	27.30	-8
18	11	11	HALO	Texas	Mercury	921	-16	25.35	-19
19	17	10	TI AMO	Gina G	Eterna/WEA	597	+1	24.58	+10
20	24	28	BITTER SWEET SYMPHONY	Verve	Hut	457	+121	24.54	+35
21	40	22	BRAZEN (WEEP)	Skunk Anansie	One Little Indian	866	+42	24.52	+49
22	22	25	STRANGE	Del Amiri	Wet Wet Wet Precious Organisation/Mercury	953	-2	24.34	+1
<b>MOST ADDED</b>									
23	43	20	COCO JAMBOO	Mr.President	Club Culture/WEA	601	+76	24.11	+63
24	43	18	A CHANGE WOULD DO YOU GOOD	Sheryl Crow	A&M	356	+113	24.11	+55
25	15	25	NEVER NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista	833	+21	24.06	+14
26	41	14	WALTZING ALONG	James	Mercury	418	+83	23.71	+58
27	15	5	ALRIGHT	Jamiroquai	Sony S2	561	-27	23.23	-20
28	37	40	WHERE HAVE ALL THE COWBOYS GONE?	Paula Cole	Warner Bros	150	+32	21.65	+25
29	8	0	SOMETHING GOING ON	Todd Terry	Manifesto/Mercury	193	n/c	21.18	n/c
30	7	6	SWEET LIPS	Monaco	Polydor	795	-27	20.78	-93
31	18	25	I DON'T WANT TO	Toni Braxton	LaFace/Arista	793	-25	20.45	-35
32	37	20	SIX UNDERGROUND	Sneaker Pimps	Clean Up	431	+29	20.30	-9
33	17	8	STAR PEOPLE	George Michael	Aegean/Virgin	778	-39	20.06	-35
34	44	41	HOW HIGH	Charlatans	Beggars Banquet	107	+34	19.48	+43
35	45	44	I WANT YOU	Savage Garden	Columbia	802	+19	19.07	+34
36	32	37	NOTHING LASTS FOREVER	Echo And The Bunnymen	London	347	+20	18.72	-8
37	33	18	LOVE IS THE LAW	Seashores	Geffen	403	-16	18.46	-35
38	42	28	DON'T SPEAK	No Doubt	MCA	641	-6	17.59	+13
39	26	14	LOVE WON'T WAIT	Gary Barlow	RCA	746	-23	17.21	-2
<b>BIGGEST INCREASE IN AUDIENCE</b>									
40	47	18	CALL THE MAN	Celine Dion	Epic	253	+27	15.61	+110
41	47	18	THE END IS THE BEGINNING IS THE END	Smashing Pumpkins	Warner Bros	115	+85	15.47	+10
42	29	20	SOMEWHERE	Pet Shop Boys	Parlophone	91	+90	15.34	-9
43	30	18	YOU SHOWED ME	Lightning Seeds	Epic	644	-18	15.30	-38
44	19	11	DROP DEAD GORGEOUS	Republica	Deconstruction	572	-15	15.22	-75
45	26	13	SUSAN'S HOUSE	Eels	Dreamworks	235	-57	14.83	-54
46	48	17	STAR	Primal Scream	Creation	99	+57	14.29	+40
47	35	44	WALTZ AWAY DREAMING	Toby Bourke With George Michael	Aegean	423	-17	14.23	-27
48	35	22	ONE HEADLIGHT	Wallflowers	Interscope	188	+54	14.13	+12
49	72	13	ECUADOR	Sash!l	Multiply	270	+23	13.69	+49
50	31	23	I BELIEVE I CAN FLY	R. Kelly	Jive/Atlantic	658	-12	13.49	-52

© Music Control UK. Compiled from data gathered from 20 radio stations on Sunday & June 1997 until 21:00 on Saturday 14 June 1997. Figures based on audience figures based on least half hour four days. **▲** Audience increase **▲** Audience increase 50% or more

## TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	MIDNIGHT IN CHELSEA Jon Bon Jovi (Mercury)	1202	307
2	COCO JAMBOO Mr.President (Club Culture/WEA)	601	259
3	I'M BE MISSING YOU Puff Daddy & Faith Evans (feat. 112) (Bad Boy/Arista)	351	251
4	BITTER SWEET SYMPHONY Verve (Hut)	457	250
5	GUIDING STAR Cast (Polydor)	716	238
6	FREE Ultra Nate (AM-PM/A&M)	1199	238
7	WHATEVER En Vogue (Warner Bros)	771	235
8	NOT WHERE IT'S AT Del Amiri (A&M)	740	213
9	SOMETHING GOING ON Todd Terry (Manifesto/Mercury)	193	193
10	WALTZING ALONG James (Mercury)	418	190

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

## TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total stations	Stations + (play) this week
1	COCO JAMBOO Mr.President (Club Culture/WEA)	54	36
2	SOMETHING GOING ON Todd Terry (Manifesto/Mercury)	25	12
3	GUIDING STAR Cast (Polydor)	57	47
4	NEVER NEVER GONNA GIVE YOU UP Lisa Stansfield (Arista)	64	59
5	WALTZING ALONG James (Mercury)	41	32
6	SOMEBODY LIKE YOU Elna (V/C Recordings)	16	9
7	HISTORY Michael Jackson (Epic)	22	6
8	YOU ARE THE UNIVERSE Brand New Heavies (Ffr/London)	57	51
9	A CHANGE WOULD DO YOU GOOD Sheryl Crow (A&M)	28	23
10	LOVE ROLLERCOASTER Red Hot Chili Peppers (Geffen)	56	20

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

AIRPLAY

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

21 JUNE 1997

# THE OFFICIAL CHARTS - 21 JUNE

music week

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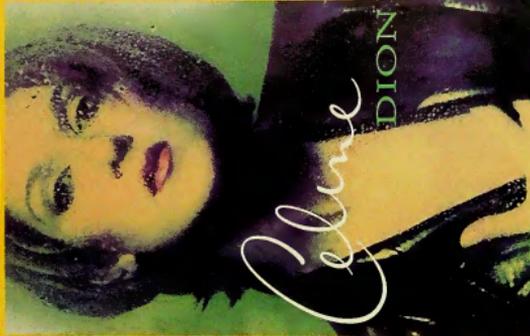


## SINGLES

		Mercury
1	<b>1</b> MMMBOP	Hanson
2	I WANNA BE THE ONLY ONE (featuring BeBe Winans)	1st Avenue/EMI
3	TIME TO SAY GOODBYE (CONY T PART II) (Sarah Brightman and Andrea Bocelli)	Coalition
4	FREE Ultra Nate	AMP/PMI
5	CLOSER THAN CLOSE Rosie Gaines	Big Bang
6	HOW HIGH The Chariotans	Beggars Banquet
7	HARD TO SAY I'M SORRY Az Yet	LaFace/Arista
8	COCO JAMBOO Mr President	WEA
9	I'LL BE FOXY Brown featuring Jay Z	Def Jam
10	SUN HITS THE SKY Supergress	Parlophone
11	I WANT YOU Savage Garden	Columbia
12	I'LL BE THERE FOR YOU The Rembrandts	East West
13	LOVE ROLLERCOASTER Red Hot Chili Peppers	Geffen
14	I COULD NOT LOVE YOU MORE Bee Gees	Polydor
15	MIDNIGHT IN CHELSEA Jon Bon Jovi	Mercury
16	SUNDAY SHINING Finley Quaye	Epic
17	AMOUR (C'MON) Porn Kings	All Around The World
18	YOU'RE NOT ALONE Olive	RCA
19	BELLISSIMA DJ Quicksilver	Positiva
20	BRAZEN WEEP Skunk Anansie	One Little Indian
21	NOT WHERE IT'S AT Del Amitri	A&M
22	PARANOID ANDROID Radiohead	Parlophone
23	LOVEFOOL (REMIX) The Cardigans	Stockholm
24	EVERYBODY ENJOYS	East West
25	NEVER	

## ALBUMS

		Mercury
1	<b>1</b> MIDDLE OF NOWHERE	Hanson
2	TIMELESS Sarah Brightman	Coalition
3	ALWAYS ON MY MIND - ULTIMATE LOVE SONGS Elvis Presley	RCA
4	BEFORE THE RAIN Eternal	1st Avenue/EMI
5	SPICE Spice Girls	Virgin
6	THE BEST OF Bob Dylan	Columbia
7	ALBUM OF THE YEAR Faith No More	Slash
8	OPEN ROAD Gary Barlow	RCA
9	DO IT YOURSELF Seahorses	Geffen
10	ROMANZA Andrea Bocelli	Philips Classics
11	MUSIC FOR PLEASURE Monaco	Polydor
12	REPUBLICA Republica	Deconstruction
13	WHITE ON BLONDE Texas	Mercury
14	WU-TANG FOREVER Wu-Tang Clan	Loud
15	STOUSH Skunk Anansie	One Little Indian
16	TRAVELLING WITHOUT MOVING Jamiroquai	Sony SZ
17	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
18	FLAMING PIE Paul McCartney	Parlophone
19	OLDER George Michael	Virgin
20	FURTHER Geneva	Nude
21	TELLIN' STORIES The Chariotans	Beggars Banquet
22	BLOOD ON THE DANCE FLOOR Michael Jackson	Epic
23	SECRETS Toni Braxton	LaFace
24	YOU'VE GOT A FRIEND	
25	THE UNDISCOVERED COUNTRY	



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## [BEATS &amp; PIECES]

"We must be lucky 'cos we've had a wicked day whatsoever," declared Jamiroquai's JAY KAY to the 30,000 people at Last Sunday's Jam In The Park, and he wasn't wrong. Warming up the main stage for Jamiroquai throughout the afternoon were SHOLA AM, DAMAGE, LAMB, URBAN SPECIES, NEMEH CHERRY, THE PHARCYDE and ERYKAA BADU, who jetted into London on

Concord just in time for her performance... GENASIDE II's one-off date on July 2 at a so far unnamed venue will be their first live show since last year's fiasco at The Hibernalia. The show will feature the new line up with KILLERMAN ARCHER and FRAGILE on the mix and will showcase new material in advance of the single 'My Maniac' out on July 28 on Northwestside... THE END is off on an ambitious tour taking in the US, Europe, UK and Ireland... "How The West Was Won" kicks off at New Frontier, Amsterdam on June 21 and finishes at The End on September 6; clubs along

The way include Redbox in Dublin, BCM in Majorca, Club Sona in Montreal, Funky Techno Tribe in San Francisco and also takes the Berlin Love Parade and Montreux Jazz Festival. The DJ line up is Darren Emerson, Mr. C, Layo and Matthew Bushwaka 'b. Saturday, July 5 also sees The End present the first in a series of live music broadcasts via the internet and Real Audio. Check it out on www.the-end.co.uk... Detroit techno wiz Blake Baxter has departed from Dy-na-mic and is now on the books of Ultimate Music Management. His departure is described as amicable.

## on the airwaves

(by sarah davis)

The upper echelon of the airplay chart is pretty stable this week, with the top two tracks merely doing a quick shuffle so Ultra Nate's 'Free' moves to pole position from number two while Rosie Gaines drops to second place. More exciting is the re-emergence of Kristine W's 'Feel What You Want' on Champion, which has been firmly backed by national and regional radio, including strong support from Kiss. James Blessing, Kiss 102 senior producer, says, "It's one of those records that has come around again and you want it to be a hit. It's like Olive, we played it for ages and nothing happened then Key across the road played it and it was like a knock-on effect."

Champion owner Mel Mediate says the record originally came out in 1994 but nothing happened. "A lot of our records break like that – the second time round. It can take a couple of years to build public demand."



Simon Ward, regional radio promotions assistant at Anglo Pugging, says every dance show the record has been sent to 'has given it a caning... "The amount of mixes doesn't seem to have swamped them. The Dekkad Otfordwood vocal is the mix I'm getting good vibes on," he says.

Other new entries this week come from Laurnea, AmenTik, B66, Rabaan Patterson, Ascension and Mary Ki and Alti's highest climber is Puff Daddy & Faith's 'I'll Be Missing You' which climbs from 34 to 12. ● Kiss 100 has appointed Chris Sedgwick as its new marketing director in a drive to make Kiss the top listening station for young Londoners. Sedgwick was previously Cadbury-Schwepps' area marketing director for northern Europe where he launched campaigns specifically aimed at young people and he launched the brand new Super Mario soft drink. Kiss MD Mike Soutar says, "Chris brings a great understanding of the youth market."

## dance/airplay/forty

THE NEW WAVE/THUNDERKAT

TRK	NEW WAVE/THUNDERKAT	Label
1	2 FREE Ultra Nate	AMP/AM&M
2	1 G CLOSER THAN CLOSE Rosie Gaines	Big Bang
3	6 'WHATEVER EA' Vegas	Warner Bros
4	13 YOU MIGHT NEED SOMEBODY Shola Ama	WEA
5	9 YOU ARE THE UNIVERSAL BROTHER New Heat's Phil/London	
6	9 'DON'T LEAVE ME Blackstreet	Interscope/MCA
7	5 'YOU'RE NOT ALONE' Olive	RCA
8	15 'I'S ALRIGHT' Desii Hines	Mushroom
9	17 HEAD OVER HEELS Altina Feat. Nas	Crawf/Catmasters
10	7 'I WANNA BE... Eternal Feat. Bebe Winans 1st Avenue/EMI	
11	3 I HAVE PEACE Strike	Fresh
12	34 'I'VE BEEN HISSING YOU' Pat Dade & Faith Evans	Red Bull/Island
13	5 NEVER NEVER GONNA GIVE YOU UP Lisa Stansfield	Arista
14	20 'EQUADOR' Sash!	Motiply
15	21 'I'LL BE FOXY Brown Featuring Jay-Z	Def Jam/Mercury
16	23 'NEXT LIFETIME' Enyah Bada	Kedar/Jarvis
17	8 'ALRIGHT' Chimamande	Sony S2
18	4 'A SUNSTROKE' Jicqueline	Xtravaganza/Edel
19	18 'FEEL WHAT YOU WANT' Kristine W	Champion
20	8 'CASUAL SUB (BURNING SPEAR)' E.T.A.	East West Dance
21	9 'WONDERFUL TONIGHT' Damage	Big Life
22	37 'PANTHER PARTY' Mad Moses	Polystyrene
23	18 'DAYS OF YOUTH' Laurence	Y&B Yummy/Epic
24	22 'I DON'T WANT TO TALK' Braxton	LaFace/Arista
25	38 'BANDAGE (WEEP)' Skunk Anansie	One Little Indian
26	16 'HOPELESS LITTLE' Farris	Columbia
27	10 'PEOPLE OF DIOME' Amn UK	Feverpitch
28	2 'AMITING CAN HAPPEN' Wyclef Jean	Columbia/Ruff House
29	16 '5 2 NIGHTS TO EMPTY' Brownstone	MJL/Epic
30	31 'JUST BE TONIGHT' BBG	Hi-Life/Polystyrene
31	27 'A SHAKE IT' D-Influence	Echo
32	11 'STOP BY' Rabaan Patterson	AMERICA
33	11 'SOMEONE' Ascension	Perfecto
34	38 '13 BELLISSIMA' DJ Delskulliver	Positiva/EMI
35	28 '3 DON'T WANNA BE A PLAYER' Jive	Jive
36	24 '3 SHARE THE FALL' Roni Size	Talkin Loud/Mercury
37	36 '5 BLEND' Herbaliser	Ninja Tune
38	14 'I CAN WE SWIV	Lafayette/Jive
39	29 '3 AGE OF LOVE' Age Of Love	React
40	22 'WITH OR WITHOUT YOU' Mary Kelly	1st Avenue/Mercury

Statistics updated from 10.00 on 05.06.97 and 24.00 on 11.06.97. Kiss 102, Kiss 103, Kiss 105, Choice (London) & Birmingham, Galaxy 91, Music Centre UK, SS 100, London E12M 4AR. Tel: 0171-336 6096.

## pete tong playlist



'I'LL BE - Foxy Brown & Jay Z (Def Jam) ● 'YOU ARE THE UNIVERSE (ROGER S MIX)' - Brand New Heavies (Int) ● 'DIESEL POWER' - Prediggy (DK) ● 'ANYTHING CAN HAPPEN' - Wyclef (Buff House) ● 'RAW POWER' - Apollo 440 (Smooth Sonic) ● 'RISING SUN (ORIGINAL MIX)' - Massive Attack (Virgin) ● 'SOMETHING'S GONN GO (ORIGINAL MIX)' - Todd Terry (Manhattan) ● 'YOUR FACE' - Stacker (DK) ● 'RISING SUN (UNDERWORLD REMIX)' - Massive Attack ● 'STAR (ABRAN SHERWOOD DUET)' - Primal Scream (Creation) ● 'SANDMANN' - The Blue Boy (Phonix) ● 'LIFE DOES GO' - Symmetric (Playboy) ● 'CLOSER THAN CLOSE (LIVE JAM REMIX)' - Rosie Gaines ● 'NITE, THE DAY' - The Knowledge (Int) ● 'SHOW ME' - Urban Soul (King ST) ● 'PANTHER PARTY' - Mad Moses (Hi-Life) ● 'DANCING IN OUTER SPACE' - Atmosphere (Disrupt) ● 'COWBOYS' - Portishead (Dot Beat) ● 'DESTINATION' - Roni Size (Globe London) ● 'SHOT IN THE HEAD' - Ragga & The Jack Monkey Orchestra (EWE) ● '3-2-1' OJA (White) ● 'LOS NINOS DEL PARRISQUE' - Plastik Noise (Urban) ● 'DUB PLATE' - Soundscape (Crossroads) ● 'ULTRAFUNKLULU' - Armand Van Helden (Int) ● 'PLASTIC DREAMS (REMIX)' - Jaydee (R&S) ● 'TOKYO STEADY FIGHTER' - Dave Nigro (Int) ● 'B'way' ● 'IBRAH (NATURAL BORN CHILLERS REMIX)' - Jungle Brothers (Geeb ST) ● 'SOMEBODY' - Pet Shop Boys (Parlophone) ● 'MAGIC CARPET RIDE' - Mighty Dub Katz (Int) ● 'AIN'T NO NEED TO HIDE' - Sandy B (Champion) ● 'GET UP! GO INSANE' - Stretch & Vern (Int) ● 'BAD BOY' - The Advent (Intermal) ● 'X'G' - Kid Loops (Filter) ● 'SHADOW BOWING (REMIX)' - Nosty Heolts (31) ● 'EVERYTHING IS LARGE' - Underground Distortion (Boom CH) ● 'REACH OUT' - Wildcat Pressure Housekatz (Beat) ● 'SOUVENIR DE PARIS' - Dimefi from Paris (Yellow) ● 'CARMARQUE' - CJ Bonland (R&S) ● 'NO TIME' - Guya Reg (DEX) ● 'MOONMENS THEME' - Stretch & Vern (Int) ● 'PART FOUR' - Munich Trax (R&S) ● 'ACCELERATOR' - Nuclear Hey (Moon)

AS FEATURED ON RADIO ONE'S ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY 13 JUNE @ 3.30pm-10pm

## JEAN MICHEL JARRE Oxygene 10

mc • 2xcd • 23rd june • includes mixes for APOLLO FOUR FORTY, SASH ! and RESISTANCE D

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Excited about? Now available in 2 CD & MC format. Includes the new remixes of 'Oxygene 10' and 'Resistance D'. Virgin Singles

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Rad Rice belongs to that elite group of DJs that made The Brain such a special club during the early Nineties. The place was small, sweaty and packed and DJs like Rice, Graeme Park and Steve Bicknell made it rock. Rad Rice moved on to a residency at Strutt, another legendary London club, which many see as the birthplace of progressive house, and now he is a Checkpoint Charlie favourite

# JOCK

rad rice  
ON HIS BOX

PIC: GP

## top[10]

### 'GENERATE POWER' PHOTON INC (US STRICTLY RHYTHM)

"With any good track you remember where you first heard it. I remember that Sean McClusky put on a party and Paul Daly was DJing and no-one was dancing much until he put this on. I'm not into vocal tunes but the place jumped. It's been sampled to hell and back. As soon as you drop this they come flocking to the dance floor."

### 'ALTERED STATES' RON TRENT (WAREHOUSE US)

"Apparently, he was only 15 when he made this track in 1990. It's a three-track EP and it's a blueprint for so much techhouse around now. It's still widely influential. It's got distorted drums and bass; probably because he was an inexperienced producer but it sounds great because of it!"

### RAD RICE'S STEAMIN' 10

- 'JUBILACION' Radio Ecuador (white label)
- 'B.E.L.I.V.E.' Dusk + Dawn feat. The System (Zelex)
- 'CAUSE + EFFECT' Terminalhead present For
- 'When The Beat Breaks EP' (Push)
- 'LOOPS OF LIFE' Acne (Tao)
- 'SOUNDS FROM THE DEPOT' Vlem (Tonkin Records)
- 'SERIALMENT VOTRE - "LES THEMES" Various (Commande)
- 'EMERGENCY' Dubbing Double (Subspace)
- 'FAITHFUL' Phantom (Virgin)
- 'THEME' Travis Buckle (Travis Buckle)
- 'SUBWAY 25 REMIX' V-Trax (white label)

### 'TOTALLY FREAKED OUT'

#### MISJAH RONN (BELGIAN JUNK)

"This came out just before the massive success of 'Access'. It's got crazy Richie Hawtin's Plastikman percussion - it moves around all over the place. This track has a beginning, several middles, then an end!"

### 'SUEÑO LATINO' (MAYDAY REMIX) SUEÑO LATINO (ITAL DFC)

"This has just been re-released by dfe in a double-pack of remixes, none of them are any good. It sold 925,000 globally when it was first released, it was licensed everywhere. It reminds me of Ibiza and New York, of sunshine Balearic silliness. It's as funky as its mother on acid."

### 'SPACE SHANTY' LEFTFIELD (SONY)

"You don't hear it played much, it's not a single and the vinyl of the album is limited. It covers about eight or nine genres in three minutes. Every time it breaks it moves up a genre. You can play it anywhere. It's been in my box since it came out. It's got ambient, got acid, breakbeats, bits of dub. It's like all the bits that they didn't use on the album!"

### 'NORTH STAR' ZODIAC TRAX: VOL 2 (DUTCH ZODIAC)

"This is one of those that, when I play it, the DJs come running to find out what it is. It's about 10 minutes long yet it doesn't seem that. You want it to go on and on - then it stops! You wouldn't say it was techno and you wouldn't say it was house. None of my list really falls into any category."

### 'SHAKE IT BABY' JARK PRONGO (DUTCH JP)

"This is a bit of a mysterious record. It's two or three years old, and 'Jark Prongo' and the title is all it says on it. Jark Prongo did a few things later on a very, very funky Latin tip but hard as well. If the party's going on it'll kick things in. It's total funk."

### 'NO MEMORIES' SCARLET FANTASTIC (ARISTA)

"They just re-recorded it on my label Stumble and I just re-produced it! It was released in 1987 and didn't really go anywhere. She's got a great voice and the sentiments behind the lyrics are one of the things that make it so perennial. Back then I'd always play it last because you can't follow it and it's still the same now. It's an end-of-the-night track."

### 'TONE EXPLOITATION' (RABBIT IN THE MOON REMIX) NIGHT TRIPPER (US ESP SUN)

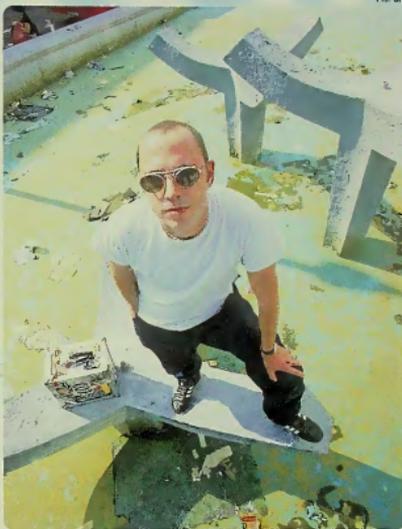
"ESP is Orlando Vroom's label. He's done loads of excellent techno. The remix is hard, Rabbit in the Moon just took the best bits out and it's very dark and very hard but still does the business in no uncertain terms. Again, another track I'd expect a lot of other people to play but they never do."

### 'A RELIC' LONG AGO - 'WIGGAN REMIX' MAYDAY: 'STRINGS OF LIFE' RHYTHM IS RHYTHM (BELGIAN BUZZ/TRANSMAT)

"The version of Strings of Life is completely needless so it's hours of fun in the mix. This record is a bonus having the other tracks as well. 'A Relic' and 'Wiggan' are storming techno tracks from the late Eighties."

[COMPILED BY SARAH DAVIS. TEL: 0181-948 2202]

**BORN:** Birmingham, December 30, 1966. **LIFE BEFORE DJING:** Economics student; foreign exchange dealer; sold ad space; cab controller. **FIRST DJ GIG:** "Hastings Sean McClusky when he was very drunk and offering to buy him a drink - that always worked! I did a party at The Brain called Fuck Off and then Wiglet at The Brain was my first regular gig in 1991." **MOST MEMORABLE GIG:** *Best* - Space, Ibiza, August 15, 1993. "I played from 11 till noon - so I was normal but the morning got messier and messier and everyone was inside and everyone was on the terrace and eventually they stopped me playing as they don't like anyone to be inside." *Worst* - Shark Bar on Brighton beach. "I went in the studio and hadn't heard the news there was a huge storm brewing and the train took hours to get Brighton. The town was deserted and as I walked to the club stations were being picked up by the wind and hitting me and then the guy whose house I was staying at didn't turn up." **FAVOURITE CLUBS:** X-Ray, Copenhagen; BCM, Majorca; Checkpoint Charlie - "wherever they happen to be." **NEXT THREE GIGS:** BCM, Majorca (June 21-July 4); Checkpoint Charlie night, Lisbon (July 4); X-Ray, Copenhagen (July 26). **DJ TRADEMARK:** "I'm the Elton John of DJs. I've got more pairs of glasses than you can imagine." **LIFE OUTSIDE DJING:** Artist: Tabe on Fire Records; Runce own label, Stumble Records - produced Scarlet Fantastic's 'No Memories', out soon; remixed out soon: 'Simply Everyone's Taking Commu' Murray Young (EMI); 'Delirious' OMM (Comstar); Hoes golf and lying around on the beach.



Freephone 0800 2794888

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SOUL SURVIVORS

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MODROPHEMIA

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CLUB CUTS 97

## [cv]

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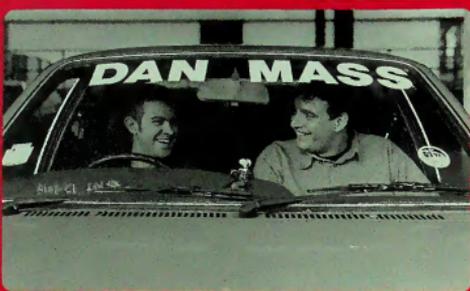
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hot vinyl

(on the decks: james brown, nicky black market, daisy & haves, brad beatnik, andy beavers, jim jones, chris tian, danny mcmillan, sarah jayis)

TUNE OF THE WEEK



DANMASS 'DRUGS AND HOSPITALS EP' (DUST II DUST) (BEATS)

Danmass follow up the superb 'Break Out' with this four-track EP that touches on many styles and should rock many houses. 'Gotta Learn' starts in athletic hip hop mode with an almost NWA bounce to it, 'Drug' (the most like 'Break Out') is tremendous and intricate house-funk with the theme to 'Taxi' in there somewhere. 'Black Box' goes further into a jazz-funk meets big beats jam while 'Hospital (2nd Visit)' - the weakest link in this very strong chain - finishes off in a verging on Underworld vein. If you still haven't realised that this relatively hype- and nonsense-free label is making some of the best new music, now is the time to admit the error of your ways and forget the rest. ●●●● D&H



NORMAN COOK (featured in Jack On His Box R&B Issue dated August 3, 1995)

norman cook's

- 10 steamin' tips for the week
- 'GET UP, GO INSANE' Stretch & Vern (acetate)
  - 'TELL THE TRUTH' Aphrodite (Urban Takeover)
  - 'PSYCHOPATH' Hardknox (acetate)
  - 'AGAIN SON (REMIX)' Love Lee (Tummy Touch)
  - 'GIVE ME MY AUGER BACK' Sensateria (acetate)
  - 'ANGELS GO BALD: TOO' Howie B (acetate)
  - 'OL' DIABLO' Deep Cops (white label)
  - 'FIXY JOINTY' Psychedeliasmith (acetate)
  - 'PSYCHE ROCK' Pierre Henry (acetate)
  - 'BEYOND TOMORROW' 12 From A Dozen (Delasey St)

BEST OF THE ALBUMS

VARIOUS 'INTERNATIONAL DJ SYNDICATE MIX - VOL 2' (REACT) (HARD HOUSE)  
DJ Cher is one of the top residents at the famous Zouk club in Singapore and listening to this massive selection of huge, pacy and energetic trancey, acidy, hard house tunes you can see why. Cher whips up a kind of set that sends clubbers reeling deliriously to the bar, sweat dripping from every pore, satisfied that it's been a top night out. ●●●● SD

VARIOUS 'DJ KICKS: THE BLACK ALBUM FEATURING FARDA P' (STUDIO K7) (DUB)  
Already praised by Kruder & Dorfmeister who say it better than their previous DJ Kicks effort, this contains 19 tracks mish-mashed together by Rockers Hi-Fi. It includes an exclusive Intro/outro 'Black Single' from Farda P as well as T-Power, Cee-Mix & Deep Space Network: the deep sound of a real late night mix up. ●●●●● JH

ALIEN JAZZ QUARTET '1/2 OUNCE OF SHAKE' (CHIC TRAX) (TECHNO)

The Aliens have landed for the third time on London-based Chic Trax with two deep tech-filled floor toots. Simple beats and percussion slowly build into a butt-shaking bassline, coupled with reversed warm sounds and sparse synth touches. Once into the breakdown, a bit of freestyle key parts takes over, with a full focus lock-in as the kick swings back into play. 'Voodoo Whisper' takes the tempo up a bit with some chunky Chicago-style production techniques. Cool. ●●●● DM

TECHNO TUNE OF THE WEEK

IAN O'BRIEN 'TATTOO JAZZ' (4TH WAVE) (TECHNO)

Ian seems to be putting it about a bit lately (music-wise that is). With releases on Ferox, Tag and now 4th Wave, there is no sign of him letting up. 'Tattoo Jazz' is a cool layered house groove with sexy solos and smooth sweeping synths. Very well constructed and interesting. Whereas some would reach deep into their jazz collections and sample riffs like they're going out of fashion, Ian lays down the complex keys himself, showing why he's cutting the dance rug to bits. Excellent. ●●●● DM

G-NATION FEATURING ROSIE 'FEEL THE NEED' (COOLTEMPO) (SOUL)

This is actually a new release on Cooltempo's new classic soul imprint, G-Nation being the partnership of Jake Moses and Mark Smith who have previously worked with Neneh Cherry and Sade among others. The song is indeed the old classic soul chestnut as once performed by the Detroit Ensmalids, this modern interpretation gives a minimal arrangement driven by sturdy urban backbeats. Vocals are care of Casablanca-born Rosie with mixes by Cutfather & Joe alongside D-influence. ●●●● RT

ALTERNATIVE TUNE OF THE WEEK

THE MIGHTY STRINTH 'WHAT IS IT' (INERTIA) (ALTERNATIVE)

Possibly the most sumptuously gorgeous tune to appear since Air's 'Casanova 70', this ever-evolving epic similarly relies on unashowably large amounts of live instrumentation. Skittish low-key low-speed drum & bass rhythms combine with the brooding sax, dreamy female harmonies and gently probing keys to create something that comes close to Radox for your ears. The other side's 'Ghosts' and 'Descent' are darker, more intense affairs that extend the 'Keep Music Live' theory to hard and fast jungle sounds with almost the same degree of success. ●●●● AB

EVOLUTION 'ATMOSPHERE STRUTT' (SLIP 'N' SLIDE) (HOUSE)

Nothing to do with Cloud One's cut disco fave of the same name, this Lenxy Fontana production is a jazzy house instrumental with loads of fat percussion and breezy flute lines flowing freely alongside some scorching sax. One for welcoming in the summer. ●●●● AB

MAD MOSES 'PANTHER PARTY' (HI LIFE) (HOUSE)

This sax-fuelled jazzy house production, which features Bobby McFerrin scatting the Pink Panther theme tune, is the work of NY's Mad Mitch Moses. His mixes are solid enough, but Todd Edwards steals the show with a

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# the **U.B.P. CHART** 1.10.97

(Compiled by Alan Jones from a sample of more than 500 DJ returns - Fax: 0171-928 2811)

(upfront house)

[Commentary]  
by alan jones



A year to the week since TODD TERRY, MARTHA WASH and JOCELYN BROWN topped the pole position with their second collaboration, 'Something's Goin' On', it debuts at number one this week, effortlessly easing a good 25% ahead of its nearest rival. Written by Todd, it's the latest in a long line of number one hits for the Manifesto label... Todd's surge ironically deprives another Chicago DJ-turned-artist from securing his first number one. **TERRY HUNTER**, who moves 4-2 with his cover of the Isley Brothers' 'Harvest For The World', is the man in question. Terry's had some import action before on Symphony Of Love and 'I'm In Love' but 'Harvest...' is his first UK release... **GALA's** 'Freed From Desire' was first mailed to DJs in April but the mixes served then - by GA, OFX and Dillon & Dickins - were better suited to more commercial venues, resulting in a number three Pop placing but only a number 64 upfront chart position. Now re-secured with new mixes by Allstar Whitehead, Da Loops and Mr. Jacks, it debuts at 11... 'With 'Something's Goin' On' scoring the highest tally of points registered by any record this year, and the remainder of the top 10 proving a great deal stronger than normal, two records which are still growing have nevertheless dropped a couple of notches this week. They are **D\*NOTE's** 'Waiting Hopefully' and **TARA's** 'Work It Out', which fall 7-9 and 8-10 despite increasing their DJ support by around 10%. The strength of the top tier is vividly illustrated by the dramatic tumble of **ULTRA NATE's** 'Free', which ends its three-week run at the top by falling to 17, even though it lost only 40% of its support week-on-week... **MICHAEL JACKSON** makes another bid for dancefloor success with a double A-sided single which will span no fewer than four different promos, with two due to drop within the week. 'History' has been given upfront (Mark Picchotti), pop (Tony Moran) and R&B mixes (A Tribe Called Quest), while 'Ghost', which was originally going to appear in its album version, has also been overhauled by Germany's Mousse T... Club Chart breakers include: **ROSIE GAINES**, **AIRSCAPE**, **EBOMAN**, **KALEEF**, **ROB BASE & DJ EZ**, **ROCK**, **ALEM**, **HUMPHREYS**, **JIMI POLO**, **STRETCH & VERN** and **WILDMAN**.

Rank	Artist	Label
1	SOMETHING'S GOIN' ON (TERRY HUNTER/MASTERS/STARR & LOHMEYER/DA LOOP MIXES) Todd Terry feat. Martha Wash & Jocelyn Brown	Manifesto
2	HARVEST FOR THE WORLD (JUBO/DANNY/STANTON/HEATBEAT MIXES) Terry Hunter	Delirious
3	OUT OF MY HEAD 97 (TWIN/PORIN KINGS/CLUBHEADS/TUFF N' JAM/MARRADONA MIXES) Marradona	SO3
4	REACH 4 THE REALITY (ERICI D/USO/CHASE/LEK PARTY MIXES) Victoria Wilson James	Stress
5	SHAKE YOUR BODY (HUSTERS CONVENTION/DI/SO TEX/FULL INTENTION/SUGAR DADDY MIXES) Full Intention	Coalition
6	STILL A THRILL (SHARK/KLASS MIXES) Sybil	Work
7	GROOVE ON (DJ PIERRE/KLASS MIXES) Yo Yo Honey	Club 4 Life
8	GET UP, STAND UP (TIN TIN OUT/KLASS MIXES) Phunky Phantom	Dorado/DJ Recordings
9	WAITING HOPEFULLY (DEEP DIS/FIANCE ACTION/FOOTPRINTS MIXES) D*Note	Mercury Black Vinyl
10	WORK IT OUT (PHYTHM MASTERS/MINDSPLODANO/EMENDIS & ANDY SPILL MIXES) Tara	Big Life
11	FREED FROM DESIRE (ALSTAR WHITEHEAD/DA LOOPS/MR. JACK MIXES) Gala	Higher State
12	WHAT'S IT (DILLON & DICKINS/99 ALLSTARS/NIKA MIXES) Nika	Milary
13	HYPERFUNKY (JULIAN NAPOUTANO/DJ/JOSEY MIXES) Funkastica	Distinctive
14	WHERE IS THE LOVE (KLASS/EGGY FINGERS/EAR MIXES) THE WAY THAT YOU FEEL (MARK PICCHOTTI MIX) Adeva	itr
15	MAGIC CARPET RIDER (RIP GROOVES/ANDY MONWAT/FAIT SLIM/AFFROCATS MIXES) Mighty Dub Katz	Perfecto
16	FLAMING JUNE (PAUL VAN DYK/ELEONOR D/HC MIXES) B.T.	AMP-PM
17	FREE (MOOD II SWING/FULL INTENTION/R.P. MIXES) Ultra Nate	Stealth Sonic Recordings
18	RAW POWER (URBAN TACO/GERA/POLLO 440/MATTHEW ROBERTS/AGUANAUTS MIXES) Apollo Four Forty	Tin Tin Club
19	CHILD IN THE OUTLAW MIXES) Baby Blue	VC Recordings
20	LET THE BEAT HIT 'EM (DJUNA & STINGILY/REDDECKER CARTER MIXES) Shena featuring Byron Stingily	Freeflow
21	GIVE ME LOVE (AMOS & KOGILAN/BURGER QUEE/DI/SO/DI/VIP/PEP/UAL MOTION/TONY DE VIT MIXES) Diddy	VC Recordings
22	CLOUDBURST (CHRIS ANSLCOW & MIKE PLAIN MIXES) Niagra	Top Banana
23	BELD HORIZONTI (CLAUDIO COCCOLI/UMIDIO LENNY MIXES) The Heartists	Jackpot
24	DANCE 2 DISCO (AL DENZEL/DI/SO ALERT MIXES) Coma 8	3 Beat
25	INTOXICATION (BEDROCK/SHANGU/SQUELCH MIXES) React 2 Rhythm	Multiply
26	STAY LOSE D	Indochina
27	EQUADOR (K-KLASS/BRUCE WAYNE/KLUBHEADS/SASH MIXES) Sash! featuring Rodriguez	Malarkey
28	EVERYTHING IS YOU (ERIC KUPPER/NOISE INSIDE MIXES) Charlene Smith	Carolina
29	ISN'T IT TIME (ALSTAR WHITEHEAD MIXES) Kava	Chase
30	MOVE WITH THE SPIRIT Waterfront	itr
31	CARWASH (PHAT 'N' PHUNKY MIXES) Phat 'N' Phunky	Big Beat/Atlantic
32	DRIVE TO BE ASSURED (KAROL & DORIS/BEAR/AR/SPIRAL ANGERS/GROOV/LEI HOES/NOI DWA LET O TENG/LOU/SON/SK/AL/EGGY 8 MIX) One Tasty	Jive
33	YOU ARE THE URVERSE (ROGER SANCHEZ/CURTIS & MICORE/INTERFAIRANCE/TUFF JAM MIXES) Brand New Heavies	S3
34	IT MUST BE LOVE (JOHNNY S & NICKY DITCH/BROTHERS/JASON NEVINS/STONEBRIDGE MIXES) Robin S	React
35	TURIN ME ON JOEY Negro	WEA
36	FLAME (STEVE OSBORNE/MOOD II SWING/EDDY FINGERS/ARM DARK MIXES) Crustation	Club Masters
37	REACH OUT FOR LOVE (MARK PICCHOTTI MIX) Claudia Chin	Nikeuz
38	THE AGE OF LOVE (SECRET KINGS/DOUGES/MANUELA TOPRAY/DOUGES/AMM & SPOON/PULL VAN DYK MIXES) The Age Of Love	Downbay
39	COCO JAMBBO (DIRTY ROTTEN SCOUNDRELS/SUMMER TRATED PG MIXES) Mr. President	Hi-Life
40	NEVER GIVE UP (KEN DOW/EGGY FINGERS/CLANG/SHALIN IMRE MIXES) Serena	98 North
41	BLUNTED BEATS EP: WAKE UP SATURDAY/MI YOUNG 4/REASONS/BODY TO BODY/Mario Scalambrin featuring Reggae	Fukka
42	THE BEAT (FERRY CORSTEN/RAWY ROG CHOC MIXES) 4Deans	VC Recordings
43	JUST BE TIGHT (BOP/PAGANINI) TRAK/DI/SO CITIZENS/ATLAS MIXES) BIGB	Perfecto
44	GETTA HAVE HOPE (DILLON & DICKINS/BURLEMAN VS. J.C. MIXES) Blackout	AMP-PM
45	WOMANCLIFF (TODD EDWARDS/ERIC KUPPER/DA LOOP BACK LUK MIXES) Duke	US Definity
46	SOMEBODY LIKE YOU (GROOVE CORPORATION MIXES) Elato	Stress
47	SOMEONE (ASCENSION/SLACKER/SPACE BROTHERS MIXES) Ascension	Feverish Club
48	DISCOPPOPPING Klubheads	Artista
49	WITNESS PEOPLE OF THE URVERSE Witness	Club Tools
50	INCIDENT OF MY LIFE Bobby D'Ambrato	PMP/Loud
51	FORBIDDEN LOVE/SET IN STONE Belafout	Multiply
52	PEOPLE OF LOVE (WAND/DIGITAL BLONDES/D-BOP/JOH '00' FLEMING MIXES) Amen! UK	US Definity
53	DOMINATE Fake The Bass	Stress
54	SEEN? IS BELIEVING (BLACKBEAN RHYTHM/FORCES OF NATURE MIXES) Adriana Evans	Feverish Club
55	NEVER, NEVER GONNA GIVE YOU UP (FRANKIE KNUCKLES/MARK PICCHOTTI MIXES) Lisa Stansfield	Club Tools
56	THE BIT GOES ON (MIXES) Spenable	Multiply
57	FEEL WHAT YOU WANT (EGGY/REGGOLLO BRUCE & NATTY/OUR TRIBE/IMBRESS/MOSKIN BEATS/MADJOLDS/MS/SLUZZ/PEPER REIS MIXES) Khatia W	US Definity
58	TIMERUNNER 10C+	Low Sense
59	SUNSHINE STATE OF MIND EP: FOREST MY TRIBE/YOU HEAR ME TALKIN' AN' KIDDOUP/THE MAGIC O BURNS/ABSTRACTY MESSAGES/STEP INTO MY DREAM) Fiction Five	itr
60	I'LL BE MISSING YOU (MIXES) Puff Daddy & Faith Evans (featuring 112)	Puff Daddy

Freephone 0800 279888

18 SOUL SURVIVORS

19 MODROPHENIA

20 CLUB CUTS 97

## U.B.P. PRESENTS JAY WILLIAMS "TESTIFY"

FEATURING THE IN-DEMAND NEW MIXES FROM MATTHEW ROBERTS (PHUNK FORCE) AND TUFF JAM ALSO INCLUDING ORIGINAL U.B.P. AND MOUSSE T MIXES

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DiFFUSION



25	NEVER
26	STRAY
27	YOU W
28	BELI
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33	WALTZ
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36	SOME
37	HELP
38	WHAT
39	MINIS
40	LOVE

Bullethead titles a



the ve

# alternative cuts

- 1 'NEW FORMS' REPRAZENT (TALKIN LOUD)  
"Monumental," says Lisa Loud
- 2 'TO EXPAND' BEAT LESS (SIRKUS)  
Hybridic hi life
- 3 'MODUS OPERANDI' PHOTEK (SCIENCE)  
Into the 100s. Downbeat with a killer Latin lick
- 4 '183' DJ CRYSTAL (WHITE)  
Murda hip hop jungle with mad strings
- 5 '3RD PERSPECTIVE' UFO (BROWNSWOOD)  
LP four and the best yet. Eccentrically tasteful
- 6 'INTELLIGENT DESERT II' IAN O'BRIEN (FEROX)  
More jazz for the techno generation
- 7 'FORT ALAMO' JEAN LOUIS MURAT (YELLOW)  
Miss this at your peril, children. Quirky French thing
- 8 'REUNITED' WU TANG CLAN (LOUD)  
Glaciers type violin-led offbeat monster
- 9 'THEME FROM SMOOCHER'S HELPLINE (ONE CUT REMIX)' JAZZ SPANKY'S SOUND APPROACH (MILK)  
Creamy
- 10 'THE ERRORNORMOUS WORLD' REFLECTION (CLEAR)  
Takemura takes the credit. Crucial

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

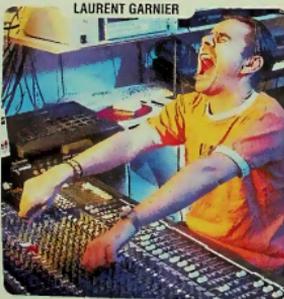
brilliantly breezy Brazilian-infused production that will maintain the carnival atmosphere kicked up by the Airtro-sampling 'Belo Horizonte' and 'Samba Magic' ●●●●● AB

**THE CRACKER FACTORY 'KEEP ON SEARCHING' (TWISTED) (HOUSE)**  
If some of the many Twisted releases have been too tough or deep for your taste, this bouncier two-tracker out of New Jersey might make you change your mind. 'Keep On Searching' has some fine Deep Dish-style build ups and breakdowns and 'Get It Girl' funks the bass up for an even better and classier track (particularly for DD fans) ●●●● D&H

**INDIA 'LA INDIA CON LA VOE' (MAW) (HOUSE)**  
For India aficionados Masters At Work have created this gorgeous but simple Latin chunter of a track. It comes in three equally dubby mixes and if you like the vocal it'll make you want to Latino stomp until mañana or even longer ●●●● D&H

**COLEIN 'TEN A PENNY SINGER EP' (MORE PROTEIN) (HOUSE)**  
Remixes courtesy of Ramp and Slacker provide a real kick to this EP. Linda Duggan pierces her way through the vocals in three mixes of equal quality. Ramp provide two energetic versions featuring some cracking keylines compounded together for a very powerful result. Slacker resorts to the usual bass-oriented sounds that progress wonderfully throughout the track and offer a tasty alternative to the Ramp ones. A very solid package indeed ●●●● CF

**DEPECHE MODE 'HOME' (MUTE) (ALTERNATIVE)**  
Horror of horrors: finally there's a Depeche Mode track that's so good you'll have to play it despite the shame involved. Produced by Tim Simenon and with some fine mixes (Jedi Knights put in a fine moody and crazy drum & bass rendition and LFO positively dazzle with a rolling downbeat version), this should be invading most airwaves soon ●●●● D&H



LAURENT GARNIER

**RAMSHACKLE 'FROM MY MIND' (WHATEVER) (ALTERNATIVE)**  
Maxi Jazz joins Ben Chapman for a lazy downbeat vocal that can easily hold its nodding head high among the week's other thousand new downbeat vocal tracks. Ben's Funk mix is one simple but effective riff. Maxi's mix is more your luscious radio-friendly version and Nico adds some healthy varied drum & bass ●●●● D&H

**DIDDY 'GIVE ME LOVE' (FEVERPITCH) (HOUSE)**  
The summer feel-good tunes are definitely upon us, so why not give this classic a full run? Richard Dearlove's '94 favourite comes around again,



DIDDY

this time on Feverpitch on three different 12-inches with plenty of updates. Tony De Vit does a fine pumped up mix which is very obviously him and very obviously works well. Diddy refreshes his own mix too, along with fresh views from The Burger Queens and Amos & Koglin. It's that piano that does the trick though ●●●● CF

**SUBWAY 'YOU CAN DO ANYTHING' (GREENLIGHT) (HOUSE)**  
Dihann Moore graces Victor Imbres' production once again for a 'Submerge Part 2'. The Epic Journey mix is the more energetic of the two versions on offer - a steady hypnotic intro with crackling builds plus the awesome power of Ms Moore's vox smack over the top. The Original Manchester mix backs this up in a sparser feel with stripped down darker beats in a relentless groove. 'Alcatraz' for '97 or what ●●●● CF

**HOUSE TUNE OF THE WEEK**  
**LAURENT GARNIER 'FLASHBACK' (F COMMUNICATIONS) (HOUSE)**  
After a rather disappointing (at least to these ears) new album, Garnier has remixed another cut for a single release. As with the first single 'Crispy Bacon', Garnier has delivered a much more impressive version of the lacklustre original. Here, 'Flashback' builds a monstrous, deep and throbbing house groove built around a pulsing wall of synths and phased vocal stabs. It's totally hypnotic. There's also a Lil' Louis remix that has a tribal feel to it but doesn't really get anywhere ●●●● BB

**JAMES HARDWAY 'THE ILLUSTRATED MAN' (RECORDINGS OF SUBSTANCE) (DRUM & BASS)**  
James has been involved in an array of styles of dance music, not to mention along the way he has built up a tidy collection of credentials that include Lee Perry, Jah Wobble's 'Invaders Of The Heart' project and Mr Andrew Weatherall. Here, he reaches for his drum & bass hat and chops up some rolling breaks overlaid with bliss-filled melodies and double bass. Three mixes to chill to, covering pretty much the same tip - jazz vibes, fancy keys and smooth rhythms. Seek it and soak up the flavour ●●●● DM

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# the **URBAN CHART**

## [commentary]



by alan jones

And then there were none: since the Urban Chart came into being 18 weeks ago it has proved a model of stability, with quality records enjoying long lives and steady growth. This week the last of the records in the initial Top 40 - Zhane's 'Request Line' - finally finishes its chart career... Meanwhile, **NOTORIOUS B.I.G.** has the posthumous distinction of becoming the first artist to have two number one urban hits, climbing 9-1 with 'Mo Money Mo Problems', having topped the chart in March with 'Hypnotize'. And the Biggie tribute disc 'I'll Be Missing You' by **PUFF DADDY & FAITH EVANS** is the week's highest debutant at number four. After debuting at 10 last week, the **WU-TANG CLAN LP 'Wu-Tang Forever'** dips to 14, mostly because of its outstanding track, 'Triumph', is now a single, in which capacity it debuts at 40. And **GHOSTFACE KILLAH**, a member of said Clan, has the week's biggest climber soaring 38-12 with his classy single 'All That I Got Is You', which makes good and persistent use of 'Pachelbel's Canon' - inevitably overshadowed by **Hubby Kenny**, better known as **Babyface**. Tracey Edmonds nevertheless makes a good living from her own record label **Yah Yum**, and her latest protégé **LAURNEA** (Wilkinson). Laurnea's debut 'Days Of Youth' is a spirited r&b workout produced by Speech and deftly remixed by Cuttler and Joe, Best Kept Secret and Mike Ose. It debuts at 11 this week. Laurnea's decidedly jazzy album 'Beta Listen' follows shortly.

Freephone 0800 239888

18 SOUL SURVIVORS  
19 MODORAPHENIA  
20 CLUB CUTS 97

Wk	Wks	Title	Artist
0	1	9	MO MONEY MO PROBLEM
2	2	4	SEEN' IS BELIEVING
3	15	5	ANYTHING CAN HAPPEN
4	4	6	I'LL BE MISSING YOU
5	1	6	HEAD OVER HEELS
6	4	4	WHATEVER
7	3	7	LIKE I DO
8	6	3	NEXT LIFETIME
9	8	4	CRUSH ON YOU
10	2	4	EVERYTHING IS YOU
11	10	2	DAYS OF YOUTH
12	38	2	ALL THAT I GOT IS YOU
13	37	2	THE THEME (IT'S A PARTY)
14	10	6	WU-TANG FOREVER (LP)
15	12	6	I'LL BE
16	11	8	LIKE THIS & LIKE THAT
17	10	7	SPRIT
18	14	3	STOP BY
19	22	3	CIRCLES (GOING ROUND)
20	5	8	LOVE IS ALL WE NEED
21	24	6	WHEN YOU NEED MY LOVIN'
22	20	7	NO ONE BUT YOU
23	2	2	WORK IT OUT
24	31	2	BABY COME TO ME
25	16	5	NEVER, NEVER GONNA GIVE YOU UP
26	27	3	LOVE, PEACE & HAPPINESS
27	32	5	THE WAY YOU MAKE ME FEEL
28	13	9	DON'T WANNA BE A PLAYER
29	17	9	DINHARISING TO THE TOP
30	28	10	SATURDAY NIGHT (LP)
31	19	5	YOU ARE THE UNIVERSE
32	19	5	G.H.E.T.T.O.U.T.
33	29	8	WHAT KIND OF MAN
34	28	8	DON PERIGNON
35	18	10	GAME OVER
36	16	10	5 MILES TO EMPTYP
37	19	9	IN MY BED
38	30	3	YOU BRING ME UP
39	23	5	MUST HAVE BEEN
40	40	1	TRIUMPH

Wk	Wks	Title	Artist
1	9	2	The Notorious B.I.G. featuring Puff Daddy & Massa
2	4	6	Adriana Ecstasy
3	15	5	Wycle Jean featuring The Refugee All Stars
4	6	3	Puff Daddy & Faith Evans (featuring 112)
5	1	6	Allous featuring Nis
6	4	4	En Vogue
7	3	7	Enkayah Badu
8	6	3	Lil' Kim
9	8	4	Christine Smith
10	2	4	Laurnea
11	10	2	Ghostface Killah
12	38	2	Tracy Lee
13	37	2	Wu-Tang Clan
14	10	6	Foxy Brown featuring Jay-Z
15	12	6	Lakisha Berni
16	11	8	Sounds Of Blackness featuring Craig Mack
17	10	7	Ruhshan Patterson
18	14	3	Funky DL featuring M & Em
19	22	3	Mary J. Blige
20	5	8	Richard Anthony Davis
21	24	6	Veronica featuring Craig Mack
22	20	7	Zana
23	2	2	Alexander O'Neal & Cherelle
24	31	2	Lisa Stansfield
25	16	5	Lead 10ys
26	27	3	Dweli Jones & Robert Brooks
27	32	5	Joe
28	13	9	Blackness
29	17	9	Zhana
30	28	10	Brand New Heavies
31	19	5	Chumping Faces
32	19	5	Mist Condition
33	29	8	Don-E
34	28	8	Saravali
35	18	10	Brownstone
36	16	10	Oru Hill
37	19	9	KCi & JoJo
38	30	3	L.A.'s Finest
39	23	5	Wu-Tang Clan
40	40	1	Triumph

Wk	Wks	Title	Artist
1	9	2	Bad Boy
2	4	6	Loud
3	15	5	Ruthless/Columbia
4	6	3	Puff Daddy
5	1	6	Crave
6	4	4	E4Kfm
7	3	7	Word Of Mouth
8	6	3	Kekel/Atlantic
9	8	4	Big Bear/Atlantic
10	2	4	Indochina
11	10	2	Yah Yum/Epic
12	38	2	Epic
13	37	2	Universal
14	10	6	Daf Jam
15	12	6	4-Diqt
16	11	8	Perspective
17	10	7	Universal
18	14	3	Mercury
19	22	3	One World
20	5	8	Arista
21	24	6	Universal
22	20	7	Casle
23	2	2	Joe
24	31	2	Word Of Mouth
25	16	5	Elbow/Motown
26	27	3	Tim
27	32	5	Big Beat
28	13	9	Wild Card
29	17	9	Exploding Plastic
30	28	10	Rap-A-Lot/Biggie
31	19	5	MJL/Epic
32	19	5	4th & Broadway
33	29	8	Universal
34	28	8	Dope Bear
35	18	10	Lous

**CONGO NATTY 'HERE I COME (REMIX) (CONGO NATTY) (DRUM & BASS)**  
Absolutely terrific new mix from the Rebel MC. Tuff, bouncy b-line around those thundering drums and inspirational vocals from Barrington Levy. Another anthem, massive. ●●●●● NB

**TREND 'HORRIFIC' (DUB PLATE) (DRUM & BASS)**  
Forthcoming on his new Love Recordings label. With 'Two Degrees' already smashing up the dancefloor, this is also going to do some damage. It begins with a horror soundtrack intro and then kicks into the building beats and bass patterns. Tuff, jumpy style. ●●●●● NB

**PUFF DADDY & FAITH EVANS 'I'LL BE MISSING YOU' (BAD BOY) (RAP)**  
Once again, blatant plundering from an Eighties groove forms the basis for an instant pop-rap crossover. Here, paying respect to the late, great Biggie Smalls, Puff uses the Police's '83 hit 'Every Breath You Take', adding vocals from the former's widow, Faith Evans, and implementing 112's lyrics in theré too. Having just entered the US top 100 at number one, there will be no problems in that success translating transatlantically. ●●●●● JH

**BT 'FLAMING JUNE' (PERFECTO) (HOUSE)**  
Another epic-sounding progressive trance from BT. Predictable, yes, even a little dull perhaps, but there's no doubting BT's talent at weaving together intricate synths, strings, pumping basslines and runaway rhythms into a richly textured creation. The simple piano melody is the hook without which it

almost certainly would be all style and no substance. It's also the only feature that survives in Lemon D's fascinating deep breakbeat mix, while HHC provide a more conventional interpretation. Sure, this will probably be a hit, but BT will have to come up with something a little more inspirational to maintain his momentum. ●●●●● TJ

**OCEANHEAD FEATURING CLAUDIA BRUCKEN 'EYEMOTION' (LANDSPEED) (HOUSE)**  
Claudia Brucken is the former lead singer of Propaganda and this sounds like one of those Enigma-type mellow tunes with haunting strings and whispered vocals. Very pleasant, although completely irrelevant to dancefloors in itself. Which brings us to the remixes. Nathan E's short but sweet drum & bass version simply sits the vocal over a basic breakbeat and bass rhythm while the Blakkat mix and Madic Live Dub are deep house mellow grooves injected with some tribal percussion that appear to have dispensed with all traces

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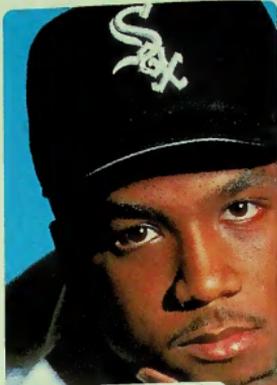
of the original (including the vocal). All the remixes are unremarkable and are unlikely to help what is essentially a radio, not a club, tune. ●●

**CRUSTATION 'FLAME' (JIVE)** (HOUSE)  
The Drive clones are appearing already if the main mix of this anything to go by. The plaintive female vocals, a touch of indie attitude, guitars and a gentle funky rhythm are all fashioned in a very similar vein, and while it's pleasant to listen to, 'Flame' is certainly no 'You're Not Alone'. Mood it Swing turn it into a swinging garage tune with rhythmic simple phased keyboards and there are other variations on the downbeat theme from Freakniks and others, but in the end no amount of remixes is going to make this more than just an average-to-good tune. ●●●●

**DRUM & BASS TUNE OF THE WEEK**  
**SKOOL OF HARD KNOCKS 'BOMDIGI' (GRAND LARCENY)** (DRUM & BASS)  
Dancemaster and the crew are back with a fast hardstepper. There's an excellent rolling build up towards a fabulous rare groove piece. Then the breakdown comes and is hit with proper stepping beats and pounding bassline. One for the original rollers. ●●●●●

**VICTOR CALDERONE 'GIVE IT UP' (LIMBO)** (HOUSE)  
A sensational tough tribal groove that oozes tension and atmosphere right from the opening bars that begin with an odd whooping sample and ominous deep brassy blasts. Except for the stuttered synth riff and the occasional vocal bit, this is an almost entirely percussive affair that builds and drops fantastically, never losing the momentum and pulling something new out of the bag at every turn. This is the kind of track that you'd hear as the centrepiece of a Vasquez or Tenaglia tribal session. ●●●●●

**THE BRAXTONS 'SLOW FLOW' (EAST WEST)** (SOUL)  
The third single from the large album 'So Many Ways', this is an extremely catchy mid-paced, bass-bouncing, soulful vocal-laced affair. Harmonies as usual are top of the range on a track that's both r&b



TERRY HUNTER

credible and pop friendly. Also on the release as bonus cuts are the extremely classy two stepper 'L.A.D.I.', which is a connoisseur's pure soul delight, and the ballad '24/7', which is exclusive to this release and hence not on the album. Incidentally, you can catch the sisters live at Ronnie Scott's on June 19. ●●●●● RT

**TERRY HUNTER 'HARVEST FOR THE WORLD' (DELIRIOUS)** (HOUSE)

The world was not exactly crying out for another version of this Isleys chestnut, but now it's here there's no denying the effectiveness of combining Curtis Harmon's reverential vocal interpretation with driving house beats. The best of the US mixes is the crowd-pleasing UBQ Club Dub, which is actually a full vocal version with a bass bumping, piano rattling backdrop. Matthew Roberts leads the way for the UK with a separate 12 inch of three rocking Phunk Phorce dubs that take over from where his excellent Van Helden-influenced Low Pressure Phunk reworking of East 17 left off. ●●●●● AB

**ZHANE 'CRUSH' (MOTOWN)** (SOUL)

Just about the classiest track from the recent album serves here as a follow-up to 'Request Line'. In its original flavour, the duo deliver some outstanding vocals, the pure soul connoisseur's dream is injected with hip hop beats on both the JR Swinga Hip Hop Remix and JR Swinga Smooth mix to adapt a wonderful track for the urban soul dancefloor. ●●●●● RT

**ALEXANDER O'NEAL & CHERRELLE 'BABY COME TO ME' (ONE WORLD)** (SOUL)

Who could forget those glorious duets from the Eighties

## urban cuts

- 'SEXY CINDERELLA' LYNDEN DAVID HALL (COOLTEMPO)**  
A summery infectious groove and lyrics to boot
- 'YOU ARE EVERYTHING (FULL CREW REMIX)' MARY J BLIGE (UNIVERSAL)**  
All that and a bag of chips
- 'NEED YOUR LOVE' BIG BUB (UNIVERSAL)**  
Former Today vocalist riding over phat ol' Jungle Brothers break
- 'THINKING 'BOUT YOUR BODY' US3 (PARLOPHONE)**  
Blacksmith clicking mix of US3's Bobby McFerrin tribute
- 'FREAK & YOU KNOW IT' ADINA HOWARD (EAST WEST)**  
P-funkish return to wax from the Queen of the Derriere
- 'IT'S ALRIGHT' DAVE HOLLISTER (COOLTEMPO)**  
Classy old skool old debut from former Blackstreet member
- 'MEN IN BLACK' WILL SMITH (COLUMBIA)**  
Another classy vocalist from the Winans dynasty
- 'WE CAN GET DOWN' MYRON (WHITE LABEL)**  
Not quite Jodeci in production but the vocals still get me
- 'EV3' EN VOGUE (EAST WEST)**  
Overground, mainline, from ghetto to suburbs
- 'WU TANG FOREVER' WU TANG CLAN (RCA)**  
Well, everyone's got it in their charts...

Compiled by **trevor nelson**

and played on his Radio One show on Saturdays 3.30pm-6.30pm



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
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eleven  
the **POP CHART** 21.06.97  
(compiled by alan jones from a sample of major black and white releases - fax: 0172-624 2981) (handbag)

Wk	Wks on ch	Title	Artist	Label	
0	1	5	ECUADOR	Sash featuring Rodriguez	MalTipy
0	2	5	MEGANIX	Livin' Joy	Undiscovered/Universal
0	3	4	LAY ALL YOUR LOVE ON ME	Almighty	Chase
0	4	4	CARWASH	Phat 'N' Phuncky	WEA
0	5	5	COCO JAMBOO	Mr. President	Slooga
0	6	2	OUT OF MY HEAD 97	Marsenna	Brothers
0	7	4	AIN'T NOBODY	The Course	Feverpitch
0	8	6	GIVE ME LOVE	Diddy	NPG
0	9	3	THE GOOD LIFE	Kym Mazelle	EMI
0	10	7	YOUNG HEARTS RUN FREE	Gina G	Eternal
1	11	7	TI AMO	Ultra Nate	AMP-PM
1	12	2	FREE	Tyri Jefferson	Stress
1	13	2	SHAKE YOUR BODY	Tony Hunter	Delicious
1	14	2	HARVEST FOR THE WORLD	Coma B	Top Banana
1	15	2	DANCE 2 DISCO	Who's That Girl	Almighty
1	16	2	LA ISLA BONITA	Who's That Girl	Big Life
1	17	2	FREED FROM DESIRE	Gala	Definiton
1	18	3	STILL A THRILL	Sylvia	Telstar
1	19	3	HEY DJ!	N-Tyce	Sons Branches
1	20	3	ZEPHYR/OFF	Boff	Krunche
1	21	3	I'M HERE TO CHILL	Absurd	Indochina
1	22	2	EVERYTHING IS YOU	Charles Smith	Dreya-Epic
1	23	3	OXYGENE 10	Jean Michel Jarre	Virgin
1	24	3	SOMEBODY LIKE YOU	Elaïe	All Around The World
1	25	2	OPEN YOUR EYES	Ko-Ke	Feverpitch
1	26	5	PEOPLE OF LOVE	Amen UK	W2
1	27	2	TELL ME WHAT YOU WANT	Wild Switch	Klone
1	28	2	INTO THE GROOVE/YOU'LL SEE	Prima	Manifesto
1	29	5	SOMETHING'S GOIN' ON	Top Terry featuring Martha Wash & Jocelyn Brown	Mercury Black Vinyl
1	30	2	REACH OUT FOR LOVE	Claudia Chin	S3
1	31	2	ISN'T IT TIME	Kwe	MalTipy
1	32	2	ALWAYS	MiX	Activ
1	33	2	WORK IT OUT	Tara	Worx
1	34	2	GROOVE ON	Yu Honey	Stargip! Out
1	35	3	TINSELTOWN IN THE RAIN	DJ Scott	Distinctive
1	36	2	WHERE IS THE LOVE	Adevo	Big Bang
1	37	2	CLOSER THAN CLOSE	Rosie Gaines	Geffen
1	38	2	DANCE HALL DAYS	Wang Chung	RCA
1	39	9	YOU'RE NOT ALONE	Olive	Club 4 Life
1	40	2	GET UP STAND UP	Phuncky Phantom	

[commentary]  
by alan jones



SASH! enjoy a fourth week at number one with 'Ecuador', which shows no sign of being supported among pop jocks. Indeed, this week is its last yet, though a big jump in support for LIVIN' JOY'S 'Meganix' and continued progress from ABBACADABRA'S 'Lay All Your Love On Me' conspire to reduce Sash's lead to minimal proportions...The Almighty label has charted more hits on the Pop Chart than any other label this year, and continues its hectic schedule with 'La Isla Bonita', the latest from WHO'S THAT GIRL, who previously scored with a cover of another Madonna hit, 'Like A Prayer', in this respect, they seem to be following in the footsteps of Prima and labelmates AbbaCadabra, whose output consists of remakes - though I do remember about five years ago a group of the same name got quite a lot of publicity from using Princess Diana's Squigglygate tapes in a record called 'Squidgy I Love You' - surely not the same WHO'S THAT GIRL?...Regional variations aren't as obvious in the Pop venues as in upfront ones but this week's Top 10 as determined by our DJs in Scotland certainly gives food for thought. National positions are in brackets: 1 (1) 'Ecuador' - Sash; 2 (3) 'Lay All Your Love On Me' - AbbaCadabra; 3 (36) 'Power Of Love 97' - Q-Tex; 4 (25) 'People Of Love' - Amen UK; 5 (2) 'Meganix' - Livin' Joy; 6 (5) 'Coco Jamboo' - Mr. President; 7 (11) 'Ti Amo' - Gina G; 8 (9) 'Give Me Love' - Diddy; 9 (7) 'Ain't Nobody' - The Course; 10 (35) 'Tinseltown In The Rain' - DJ Scott.

Freephone 0800 219888

'Saturday Love' and 'Never Knew Love Like This?' Jam & Lewis at their finest, no less. Here the former Tabu recording artists reunite in cover version mode, this song being the classic soul duet first brought to us by Patti Austin and James Ingram. Of the mixes, Kojp certainly does the best job in adding a spark to the music which in general aims at a pure pop audience. ●● RT

**DJ TEMPEST 'THE WAREHOUSE' (BLOOD) (HOUSE)**  
DJ Tempest pays homage to Chicago house with this deliciously deep and groovy house cut that pounds a dark rhythm as a distorted vocal chirps the track title. There's a nice melodic breakdown halfway through, which spices things up, as well as a quirky rhythm switch near the end. Then on the flip, there's a very cool hip hop groove, 'Here We Are', which features samples of Bob Hope on the subject of Vietnam. Again, there are some smart breakdowns thrown in, proving 'Tempest to be a very exciting prospect indeed. ●●●●● BB

**R & B TUNE OF THE WEEK**  
**PHAJIA 'WHAT ARE YOU WAITING FOR' (US WARNER BROTHERS) (SOUL)**  
Here's one of those import 12-inch promos which specialist retailers are charging between 10 and 20 quid for. Mostly the price relates to its limited edition value, but in this case the record is actually very, very good. Phajia are three soulful ladies bound for greatness if they can keep this standard up. The vocals and harmonies are truly delightful on a top-of-the-range urban two step soul burner. Don't worry if you can't find the copy - the album is due soon. ●●●●● RT

**AIRSCAPE 'PACIFIC MELODY' (XTRAVAGANZA) (TRANCE)**  
Another of those melodically-strong, pounding trance house tunes comes bursting into life as soon as the first wave of strings wails in. Johan Gielan has delivered a storming track that's absolutely perfect for the Tong/Sasha/Rampling crew and the flip's Svensson Goes To Amsterdam mix adds a tougher rhythm to help construct an equally melodic hard house. Guaranteed! ●●●●● BB

**BUENAVENTURA 'PIMP FUNK' (WILDLIFE) (ALTERNATIVE)**  
Out on promo only, this exceedingly funky instrumental is taken from a new UK film called 'Look Like The Innocent'. The title cut is all laidback, Seventies funk rhythms, wibes and organ with some slick guitar overlaid and a plethora of very DJ-friendly breaks. The flip's Version is a moodier, synth-driven affair that suddenly skips very nicely into breakbeat territory. Fresh retro. ●●●●● BB



**CHINESE WHISPER**

"...GORGEOUS FORWARD THINKING MUSIC" - DJ MAGAZINE  
"...EXPERIMENTAL MATERIAL WHICH HITS THE SPOT" - MUKIZ

mantra

MNT 20T - DISTRIBUTED BY RTM

- 30 18 SOUL SURVIVORS
- 31 19 MODROPHENIA
- 32 20 CLUB CUTS 97

Free Home Sample Available on 2 CDs & MC From June 16th

724 3879 433 324

- 13 25 NEVER
- 13 26 STRAN
- 23 27 YOU M
- 25 28 I BELI
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- 30 37 HELP
- 30 38 WHAT
- 31 39 MINIS
- 31 40 LOVE

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# INTERNATIONAL FOCUS

## US CHARTWATCH

Having a week ago banished Gary Barlow from the top of the UK albums chart, the Wu-Tang Clan now move *Stasidate* to another similar treatment on an influx UK act.

With the Giant Wu-Tang Forever effortlessly crashing in at one and Tim McCarroll's *Spice Girls* see their *Spice* album rising to three this week on the *Billboard* 200. And the bad news for the quietest doesn't stop there because *Say You'll Be There* drops from its peak position of three to five on the Hot 100, making it now extremely unlikely it will become their second US number one single.



The best bet for this second number one must be Bone Thugs-N-Harmony's *Look Into My Eyes* which debuts at four.

The *Box Sets* splendid US return is continuing to blossom with *Alone* now up to four on *Gavin's* adult contemporary chart. It holds at 28 on the Hot 100 as the album *Silk Waters* pulls off its first chart climb, moving from 21 to 18. There isn't such good news for another veteran UK act, **Paul McCartney**, whose *Flaming Pie* slips from two to eight.

Only two other records have spent longer on the Hot 100 than *Gina G's* *Oh...Aah* just a Little Bit which marks its 30th week on the survey with a steady decline from 48 to 50. Any further drop and the song will disappear from the chart altogether because strict rules exclude singles with runs of 20 weeks or more once they fall out of the top half of the chart.

Spice's decline brings to an end one of the longest consecutive chart-topping runs by a UK album in America this decade. In fact, the last UK album to spend longer at one was *Adrenalize* by Def Leppard, back in the spring of 1992, which managed five weeks at the top, one more than *Spice*. *Spice Girls'* singles run is equally impressive with *Wannabe* the number three peak of *Say You'll Be There* making them the first UK act since Phil Collins in 1990 to have two consecutive top three US singles.

Life on the Hot 100 is proving to be a busy-funny affair for *Mark Morrison* who finds his *Return Of The Mack* climbing back up the chart to three following a fall the week before. It is the second time he has moved up again following a decline, but he will have his work cut out to leap-frog Hanson's *MMMBop* at two and if he's missing you by *Puff Daddy*, *Faith Evans* & *Niice* at one.

## UK WORLD HITS

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

### NETHERLANDS

1	1	1	1	1	1	1	1	1	1
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
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1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

### GERMANY

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1	2	3	4	5	6	7	8	9	10
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1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

### FRANCE

1	1	1	1	1	1	1	1	1	1
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1	2	3	4	5	6	7	8	9	10
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1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

### SWEDEN

1	1	1	1	1	1	1	1	1	1
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1	2	3	4	5	6	7	8	9	10

### AUSTRALIA

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1	2	3	4	5	6	7	8	9	10

### CANADA

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1	2	3	4	5	6	7	8	9	10
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## ARTIST PROFILE: GARY BARLOW

Few people would question Gary Barlow was always favourite out of the Take That line-up to make the transition to successful solo artist.

But for bosses of his US record company Arista, the singer-songwriter doesn't just represent a promising international artist, but their long-awaited great white hope.

"They've been waiting for a young white male artist and he's the one," says Chrissie Harwood, marketing and promotion consultant to RCA UK International.

The States has certainly played a crucial part in the progress of his first solo album, *Open Road*, which was virtually complete last year until work halted with the arrival of Arista founder and president Clive Davis. Davis, whose golden touch has guided the careers of artists including Barry Manilow and Barlow's Houston, decided that Barlow had the potential to be a worldwide superstar and wanted to back him all the way.

Some of the album's original songs were put to one side, giants such as Diane Warren and David Foster were brought in and Davis took care as his executive producer. Clearly the US market was thought in mind while the album was being reworked, Harwood stresses. "Gary didn't feel the new songs were American songs. If a song is a good song it will stand up wherever. He didn't feel he was making it for the US market."

America, where Back For Good is still a huge radio favourite, will in fact be one of the last territories where the album will be made available. An early promotional visit between June 23 and 28 will



possibly be followed by *So Help Me* as *Gina G's* first US album in August and the album coming out around September, though Barlow's availability will dictate the final US release dates.

The US trip next week will follow visits earlier in the year to South East Asia and Europe which has helped establish both *Open Road* and the single *Love* Now Wait as international hits. One of the key elements of the promotional schedule has been a live set of three solo songs plus *Back For Good* which Harwood says has been featured to remind people of Barlow's *Take That* past. The set has also helped demonstrate not only his songwriting ability, but his prowess as a singer.

Promotion around the world is set to continue for the remainder of the year with 1998 then ready to see Barlow globetrotting yet again as he puts together a band for his first solo tour. **Paul Williams**

**TRACKWATCH: GARY BARLOW**

- Open Road one in Ireland and Taiwan
- Top 10 in Belgium, Germany, Spain and Switzerland
- Top 20 in Denmark and The Netherlands

## THE PEPSI CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1	1	1	1	1
1	2	3	1	2	3
1	3	4	1	3	4
1	4	5	1	4	5
1	5	6	1	5	6
1	6	7	1	6	7
1	7	8	1	7	8
1	8	9	1	8	9
1	9	10	1	9	10
1	10	11	1	10	11
1	11	12	1	11	12
1	12	13	1	12	13
1	13	14	1	13	14
1	14	15	1	14	15
1	15	16	1	15	16
1	16	17	1	16	17
1	17	18	1	17	18
1	18	19	1	18	19
1	19	20	1	19	20
1	20	21	1	20	21

## VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1	1	1	1	1
1	2	3	1	2	3
1	3	4	1	3	4
1	4	5	1	4	5
1	5	6	1	5	6
1	6	7	1	6	7
1	7	8	1	7	8
1	8	9	1	8	9
1	9	10	1	9	10
1	10	11	1	10	11
1	11	12	1	11	12
1	12	13	1	12	13
1	13	14	1	13	14
1	14	15	1	14	15
1	15	16	1	15	16
1	16	17	1	16	17
1	17	18	1	17	18
1	18	19	1	18	19
1	19	20	1	19	20
1	20	21	1	20	21

## R&amp;B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	I WANNA BE THE ONLY ONE	Eternal featuring Baby Winitans	EMI	CD, CDZEM 472 (E)
2	NEW	I'LL BE	Foxy Brown featuring Jay Z	Def Jam	571043 (F)
3	NEW	HARD TO SAY I'M SORRY	Az Yet	LaFace/Arista	CD, 74321481481 (BMG)
4	NEW	NEVER, NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista	CD, 74321416392 (BMG)
5	4	WHATEVER	En Vogue	East West	E 36427 (W)
6	NEW	WHAT KIND OF MAN WOULD I BE	Mimi Conditt	Wild Card/Polydor	5710471 (F)
7	6	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	CD, VCA 570231 (W)
8	2	DON'T WANNA BE A PLAYER	Joe	Jive	JIVET 416 (F)
9	3	HEAD OVER HEELS	Afrobe featuring NAS	Epic	664596 (SM)
10	8	I BELIEVE I CAN FLY	R. Kelly	Jive	JIVET 415 (F)
11	11	DON'T LEAVE ME	Blackstreet	Interscope	INT 95534 (BMG)
12	10	I DON'T WANT TO	Tommy Braxton	LaFace	CD, 74321468812 (BMG)
13	9	WONDERFUL NIGHT	Damage	Big Life	CD, BLRDA 134 (F)
14	7	IT'S ALRIGHT	Demi Hines	Mushroom	T 1593 (BMG/PI)
15	5	NEXT LIFETIME	Erykah Badu	Universal	UNI 58132 (BMG)
16	12	SMOKIN' ME OUT	Warren G featuring Ron Isley	Def Jam	574443 (F)
17	13	I FOUND SOMEONE	Barry & Sarah Galesine	Expansion	EXPAND 27 (JMW/SMS)
18	17	I'LL BE MISSING YOU	Phil DeLury featuring Fern Goss	Phil DeLury/Kissa	78670861 (Import)
19	NEW	HEAVENLY DAUGHTER	Kwesi	Sony	S2 664676 (SM)
20	18	5 MILES TO EMPTY	Brownstone	MJL/Epic	CD, 6646962 (SM)
21	19	ALRIGHT	Jamiroquai	Sony	S2 664236 (SM)
22	14	STAY RIGHT HERE	Akin	WEA	WEA 1177 (W)
23	21	ASCENSION DON'T EVER WONDER	Maxwell	Columbia	CD, 6645562 (SM)
24	20	TELL ME DO U WANNA	Griswain	Epic	CD, 6645372 (SM)
25	24	IN MY BED	Rob Hill	Fourth & Broadway	CD, BRCD 350 (F)
26	22	LOVE IS ALL WE NEED	Mary J Blige	Uptown/MCA	CD, MCSTD 49035 (BMG)
27	16	HOPELESS	Dianna Farris	Columbia	CD, 6645192 (SM)
28	25	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic	CD, 6644265 (SM)
29	26	FOR YOU I WILL	Monieka	Atlantic	A 54371 (W)
30	28	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	74321484411 (BMG)
31	29	CAN WE	SWV	Jive	JIVET 423 (F)
32	33	IF YOUR GIRL ONLY KNEW ONE IN A MILLION	Aaliyah	Atlantic	A 56107 (W)
33	30	REMEMBER ME	The BlueBoy	Pharm	12PH459M 1 (TRC/BMG)
34	15	TRIALS OF LIFE	Kaleel	Unity	UNITY 0127 (F)
35	34	WANTED DEAD OR ALIVE	2 Pac and Snoop Doggy Dogg	Def Jam	574031 (F)
36	31	SUGAR HONEY ICE TEA	Goodfellaz	Wild Card/Polydor	5738131 (F)
37	32	SOMETIMES	The Brand New Heavies	Brf	CD, BNFCD 813 (F)
38	33	AINT NO PLAYA	Jay-Z featuring Foxy Brown	Northside	N324 (WBS) (WWS)
39	NEW	GET ME HOME	Foxy Brown featuring Blackstreet	Def Jam	1201F 32 (F)
40	NEW	VAPORS	Snoop Doggy Dogg	Interscope	INT 95530 (BMG)

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

## DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	DEEP (I'M FALLING DEEPER)	Arista	Wonderboy/ABM	WB05Y 005 (F)
2	NEW	AMOUR (C'MON)	Pom Kings	All Around The World 120, GORE 152 (TRC/BMG)	
3	NEW	I'LL BE	Foxy Brown featuring Jay Z	Def Jam	571043 (F)
4	2	SHARE THE FALL	Reprazent	Roni Size	Talkin' Loud TLX 21 (F)
5	2	FREE	Ultra Nite	AM/PM	582251 (S)
6	NEW	MINISTRY OF LOVE	Hysteria: Ego	WEA	WEA 0947 (W)
7	NEW	SOMETHING GOING ON	Todd Terry	Logic	LDG 4813 (Import)
8	4	CLOSER THAN CLOSE	Rosie Gaines	Big Bang 1265BAND 1 (TRC/BMG)	
9	NEW	WITH OR WITHOUT YOU	Mary-Kazi	Mercury	MDKX 487 (F)
10	NEW	CARRIE ON HOUSE	Rich B	Enriched 12, JUNE 22 (RTM/DISCO)	
11	3	SUNSTROKE	Chicago	Xtravaganza/Edel	0091 126 EXT (TRC/BMG)
12	NEW	WHITE POWDER DREAMS	Fred West/featuring Mark Antonio	Jarvis' Ain't No... 2B158 (RTM/DISCO)	
13	NEW	SUNDAY SHINING	Finley Quaye	Epic	6644556 (SM)
14	NEW	HELP ME MAKE IT	Huff & Puff	Skyway	SKYWT 8 (F)
15	6	HEAD OVER HEELS	Afrobe featuring NAS	Epic	664596 (SM)
16	5	WHATEVER	En Vogue	East West	E 36427 (W)
17	NEW	BETA	XL	Recordings	XL 777 (W)
18	7	GOTTA HAVE HOPE	Blackout	99 North 99NTH 9 (ESS/BMG)	
19	13	RIPGROOVE	Double 99	Satellite	74321465741 (BMG)
20	9	TECHNOLOGY/NEUTRON	Ed Rush & Nico	No-U-Turn	MUT 0018 (SPD)
21	8	RUKUS/VIBRATIONS	Gang Related	Dope Dragon	DD 217 (SPD)
22	11	LET'S GROOVE	Phat 'n' Phunkin'	Chasin' 12	CHASE 8 (TRC/BMG)
23	10	DON'T WANNA BE A PLAYER	Joe	Jive	JIVET 416 (F)
24	NEW	IT TAKES TWO	Rob Dash & DJ E-Z Rock	Profile	PROFIT 484 (F)
25	NEW	MAKE THE WORLD GO ROUND	Sandy B	Champion	CHAMP17 327 (JMW/BMG)
26	NEW	KOOL ROK BASS	Lo Fidelity Allstars	Skit	SKINT 24 (JMW/V)
27	NEW	PSYCHO BASE	Shades Of Rhythm	Coalition	CRUM 3027 (W)
28	NEW	IT'S ALRIGHT, I FEEL IT!	Niverica Seal/featuring Jocelyne Bero	Talin Law	TLX 21 (F)
29	22	YOU GOT IT	Deep Blue/Michael Watford	A&J	AZUL 13 (AZULL)
30	15	FLY LIFE	Basement Jaxx	Multiply	12MULTI 21 (TRC/BMG)

## DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	WU-TANG FOREVER	Wu-Tang Clan	Loud	07863965/7432145788 (BMG)
2	NEW	REACTIVATE 12	Various	REACT 1P	12/REACT 12 102 (F)
3	NEW	ALL DAY ALL NIGHT	Changing Faces	Atlantic	776670724 (W)
4	NEW	WORK AND NON WORK	Wary WARP/SP	SWARM/PC	CD, 0707033 (S)
5	NEW	GARAGE PRESSURE	Various	Solid State	SSD, 20LP 955JULI06 (S)
6	2	V CLASSIC	Various	V Recordings	VELP 10 (W) EXT (S)
7	NEW	MINISTRY OF SOUND CLASSICS	Various	—	—CLAMC 1 (JMW/SMS)
8	4	STILL CLIMBING	Brownstone	MJL/Epic	483381/483388 (SM)
9	NEW	LIFE AFTER DEATH	The Notorious B.I.G.	Puff Daddy/Arista	74321484411 (BMG)
10	3	CLUB CLASSICS - VOLUME 3	Various	Fantasia	FPHCC3 (JMW/SMS)

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## BEHIND THE COUNTER

## BRIAN MACK, Replay, Stoke-On-Trent

"It's been a good week for TV-advertised compilations such as The Best Club Anthems...Ever, but solo artist albums have been disappointing. Perhaps they should be TV advertised more often. The Seahorses album isn't moving as fast as we expected and our Gary Barlow sales were hit by the poster off BMG ran with Woolworths - hardly fair on independents. With singles, Sarah Brightman & Andrea Bocelli has sold well because it appeals to our broad customer base. We start our sale next week to encourage business at what is a traditionally quiet time of the year. I'm also looking forward to strong new releases from Radiohead, Paul Weller, which we'll be playing in-store, and The Prodigy. I only wish record companies would stagger these big releases to give us a better chance to sell them."

## ON THE ROAD

## DAVE REID, Sony rep, south east England

"The last couple of weeks have been very quiet at retail, although there has been a lot of anticipation for the Radiohead album and the new album by Wyclef from Fugees. Having said that, there is still a lot to do in terms of raising profile for our newer acts, not just in-store but also with the media. Finley Quaye is a good example of something we have been working on for a few months and that is starting to bear fruit. As alternative sales and promotions rep, I am putting together a promotional tour for Sirenes who have a single coming up at the end of the month. It is perfect for the hot weather - very chilled out and dubby. As well as this, we are getting started on a new act, Geek, who you should be hearing a lot more about in the coming months. The club reactions have been really positive, so that is off to a good start."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

While this was a quiet week for singles, both Eterni and Hanson have been flying off the shelves, closely followed by Ultra Naté, AZ Yet, Jon Bon Jovi and Supergass. Album sales were led by Faith No More, Wu-Tang Clan, Club Anthems, Monaco, Geneva and Bee Gees.

## PRE-RELEASE ENQUIRIES

Singles - Le-Fidelity Allstars, Puff Daddy, Blur, Pet Shop Boys, Echo & The Bunnymen, The Verve, Depeche Mode  
Albums - Spiritualized, Prodigy, Radiohead, Paul Weller, Hootie & The Blowfish, Jon Bon Jovi

## ADDITIONAL FORMATS

Jon Bon Jovi limited CD single with poster, Cathy Dennis limited CD single, The Jam boxed set, The X Files video boxed set, Supergass seven-inch.

## IN-STORE

Windows - Mary J Blige, Radiohead, Jon Bon Jovi, Club Classics, Hanson, Wu-Tang Clan, Faith No More, Gary Barlow, Jimi Hendrix, In-store - En Vogue, Jewel, Seahorses, Blue Note Jazz promotion, Jon Bon Jovi, Geneva.

## MULTIPLE CAMPAIGNS



Radio single - Blur; Windows - Radiohead, En Vogue; In-store and press ads - John Halt, Winton Marsalis, Depeche Mode, Midnight Moods, Helter Skelter Masters At Work, Masterclass Diva and Tesca, Kenickie, Hugh Cornwell, Fountains Of Wayne, The 3D Album. In-store - Sony Bob Dylan campaign, Summer Screamer campaign, video sale, Hereford store opening.



Single - Ocean Colour Scene; Album - Radiohead; In-store - Jon Bon Jovi, En Vogue, Club Mix 97 Vol 3, Batman & Robin, World Party, Ultimate Summer Party, Puff Daddy, Blur, Verve, Cast, Primal Scream, Echo & The Bunnymen, Wyclef, Céline Dion, Pale Cole, Depeche Mode, mid-price 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, Friends promotion, selected videos for £5.99



Windows - Irish music from Grapevine, Friends video; In-store - Label of the month: Collins Classics, PolyGram Classics promotion, EMI Greatest Artists, Music From Shakespeare's Globe, Andrea Bocelli, Maria Callas



Singles - The Verve, Ocean Colour Scene, Blur, Travis, Primal Scream, Depeche Mode, Céline Dion, Wyclef, Puff Daddy; Windows - Radiohead, Jon Bon Jovi, World Party, Ultimate Summer Party, Lisa Stansfield; In-store - Barry Manilow; Press ads - Lost Boys, Paradise Lost, Megadeth, Napalm Death, Alice Cooper, Steve Winwood, Sneaker Pimps, United Dance Anthems 2



Singles - Ocean Colour Scene, Primal Scream, The Verve, Travis; Album - Radiohead; Windows - Radiohead, Jon Bon Jovi, World Party; In-store - Club Mix 97 Vol 3, Radiohead, Jon Bon Jovi, World Party



In-store - Amorphis, Gold Blade, Papeas Fritas, Tribute To Nothing; Selects listening posts - Totally Loved Up, Paradise Lost, Alien Mutation, Testament.



Singles - Depeche Mode, Blur, Ocean Colour Scene; Albums - En Vogue, Jon Bon Jovi, Motley Crew, Neil Young, Batman & Robin, Radiohead, Spiritualized, Club Mix 97 Vol 3, Piano Dreams; Windows - selected football club videos, Midsummer Night's Dream, Babylon 5, Crocodile Shoes 2.



Singles - Depeche Mode, Blur, The Verve, Ocean Colour Scene, Primal Scream, Cast, Paula Cole, Wyclef; Albums - Courteen Culture, John Lyden, Spiritualized, Ry Cooder, Jane Wurtz, Mark Eitzel, Piano Dreams, Neil Young & Crazy Horse, Ry Cooder, Roni Size, The Wellfowers, Spaceaid



Singles - The Verve, Depeche Mode, Wyclef, Blur, Paula Cole; Windows - Gary Numan, Radiohead, Jon Bon Jovi, Supersatrip, Aersmith; In-store - Gary Numan, Alice Cooper, Virgin Full-and mid-price sale; Press ads - Celia Lipton, Keith Jarrett.



Windows - Radiohead, Mario Cart, Collins Classics, Recommended packs promotion; In-store - Jon Bon Jovi, Radiohead, Spiritualized, En Vogue, The Verve; Press ads - Buzzcocks, Paradise Lost, Murray Laichman, David Devant, KCI & Kojo, Roots Recommendations



Singles - Depeche Mode, The Verve, Primal Scream, Wyclef; Albums - EMI Classics; Windows - Jon Bon Jovi, EMI Classics.



Singles - Ocean Colour Scene, Wyclef; Album - Radiohead; Windows - Jon Bon Jovi; In-store - Bee Gees, En Vogue, exclusive range promotion

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's (Chaimford), Buzzard Records (Leighton Buzzard), HMV (Henley), Jumbo (Leeds), Now (Skaikammerdale), Our Price (Dalston), Record Shop (Kingston), Replay (Stoke-On-Trent), Solid Sounds (Gateshead) and Virgin (Walsall).

## EXPOSURE

## TELEVISION

## 21.6.97

Sex Gods And Goddesses weekend featuring En Vogue, Madonna, Take That and Peter Andra, MTV: 1-4pm  
U2: Their Story In Music, MTV: 5-5.30pm  
Night Fever featuring Luke Goss, Sonya, Helene and Leeze John, Channel Five: 8.55-7.50pm

## National Lottery Live featuring Lakaisha

Bem, BBC1: 7.45-8.05pm

## 22.6.97

Hi Mix Long Play featuring REM in concert, Sky 2: 2-3pm  
Later: Special: Elvis Costello, VH-1: 2-4am

Fully Booked featuring G.U.N., BBC2: 9.30am-noon

The Ozmonds Live At The Beaulieu including rare Seventies footage, VH-1: noon-1pm

## 23.6.97

Salt 'n' Pepa Rockumentary, MTV: 8.30-9pm  
Planet Rock Profile: Alanis Morissette, VH-1: 8.30-9pm

## 25.6.97

National Lottery Live featuring The Wannadies, BBC1: 8-8.15pm

## 26.6.97

Videochat with special guests Echo And The Bunnymen, Carlton: 6.30-7am

## 21.6.97

Travis Nelson's Grapevine featuring Wyclef and The Fugees, Radio One: 3.30-5.30pm  
The Rolling Stones In Concert, Radio Two: 5.30-8.30pm

## Cardiff Singer Of The World

finals broadcast in conjunction with BBC TV, Radio Three: 7.30-10pm

Cheltenham Jazz Festival featuring Tommy Smith's double sextet and Chice Freeman's quintet, Radio Three: 10.30pm-1am

## 22.6.97

James In Concert, Radio One: 8-9pm

## 23.6.97

Live Music Update featuring Oasis, Radio One: 8.20-8.40pm

## 24.6.97

John Peel featuring The Gentle People, Radio One: 8.40-10.30pm

Woody Guthrie's Hard Travelling presented by Nancy Griffith, Radio Two: 9-9.30pm

## 25.6.97

Folk On Two featuring War, Radio Two: 8-9pm  
John Peel featuring Fack, Radio One: 8.40-10.30pm

## 26.6.97

Glastonbury 97 featuring highlights from the day's events, Radio One: 6.30-10.30pm

## RADIO

# They're playing my song

The first *Music Week* quarterly airplay survey examines the 25 most successful records on UK radio in the first three months of 1997 and the promotions teams that helped them succeed

As any plugger will tell you, radio can be a fickle mistress. The 20 in-house and independent promotions companies which feature in *Music Control's* Top 25 airplay chart for the first quarter of 1997 have, however, demonstrated their ability to woo the nation's heads of music during a period which is usually difficult.

Most stations operate what is known as a "lock-in" playlist over Christmas and New Year, which can last for up to three weeks. Failure to make the playlist can mean a record scheduled for an early January release will receive only limited airplay in the first month of the year or could lose out on radio play completely.

Radio One operated a two-week playlist over the festive period, which was treated only slightly during that time, while the Capital Group's head programming Clive Dickens says it was essential that pluggers serviced his stations early because the group wanted to give them a post-Christmas feel from Boxing Day onwards and the New Year playlist was agreed before the break.

Being aware of the inner workings of a mushrooming radio industry is one of a plugger's key skills, of course. Mercury's national radio manager, Marcia Hunt, who promoted the most-played track in the first quarter, the Texas single *Say What You Want*, says deciding when to service the song to radio was a gamble. "It was actually recorded in June, but we waited until we felt the time was right to release the track. Once we decided on January, it was vital we got on the high rotation playlists for the start of the year."

During the first three months of the year, *Say What You Want* recorded the highest audience figure – more than 655m – as well as the largest number of plays – 18,243.

But Hunt says the song would not have been as successful without the support of Radio One's former breakfast show presenter Chris Evans (see break-out, p 26).

Warner's regional promotions team, under the control of regional radio promotions manager Barbara Dunne, enjoyed excellent ILR support for the number two track *Don't Let Go (Love)* by En Vogue and Madonna's *Don't Cry For Me Argentina* at number 16.

"For the past 20 years, we have operated a 20-strong team of regional promotions people who, by calling on local radio and record shops in the broadcast area, have an excellent knowledge of musical tastes in a region. Our team is London-based, but they spend time in the regions plugging and organising promotional events and tours," says Dunne.

The En Vogue single was launched by East West between Christmas and New Year, with head of radio Jo Redington promoting the song nationally, and Warner's in-house team handling regional promotions.

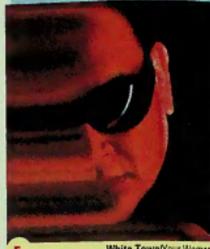
They ensured the track was on 31 playlists before the Christmas break, which helped counter slow Radio One support for the track. "It is always risky launching a song to radio at that time >



4 Gabrielle/Walk On By



2 En Vogue/Don't Let Go (Love)



5 White Town/Your Woman

## TOP 25 AIRPLAY HITS FIRST QUARTER 1997

Path	Title	Artist	Label	Plays (000s)	Audience (000s)	Promotion teams national/regional
1	Say What You Want	Texas	Mercury	18248	655554	Mercury/Mercury
2	Don't Let Go (Love)	En Vogue	East West America	17596	606978	East West/Warner's
3	Don't Speak	No Doubt	MCA	17216	596825	Universal/Universal
4	Walk On By	Gabrielle	Go! Beat	12689	418678	Anglo/Anglo
5	Your Woman	White Town	Chrysalis	10875	405321	Brilliant!/Chrysalis
6	Remember Me	The Blue Boy	Pharm	6887	389308	Reaction/Intermedia Regional
7	Sha's A Star	James	Fontana/Mercury	8158	374430	Mercury/Mercury
8	Where Do You Go	No Mercy	Arista	13457	366725	Arista/Size Nine
9	Do You Know	Michelle Gayle	1st Avenue/RCA	11266	360635	RCA/TMP
10	Hush	Kula Shaker	Columbia	6067	358570	Columbia/Columbia
11	Un-Break My Heart	Toni Braxton	Lafeca/Arista	12890	356509	Arista/TMP
12	Become 1	Spice Girls	Virgin	10991	345681	Brilliant!/Virgin
13	Un-You Love Me	Eternal	1st Avenue/EMI	11686	341895	EMI (Brilliant!/EMI)
14	Step By Step	Whitney Houston	Arista	12229	339660	Arista/TMP
15	Sugar Coated Iceberg	Lightning Seeds	Epic	10582	332395	Epic/Epic
16	Don't Cry For Me Argentina	Madonna	Warner Bros	8420	314581	Warner's/Warner's
17	Who Do You Think You Are	Spice Girls	Virgin	7916	305039	Brilliant!/Virgin
18	Don't Marry Her	Beautiful South	Go! Discs	10489	293291	Anglo/Anglo
19	Encore Une Fois	Sash!	Multiply	3808	283786	Size Nine/Size Nine
20	Hedonism (Just Because...)	Skunk Anansie	One Little Indian	7684	280162	Intermedia/Intermedia
21	Discotheque	U2	Island	5030	273417	Intermedia/Island
22	Quit Playing Games	Backstreet Boys	Jive	7837	265400	Fleming & Connolly
23	What Do You Want From Me	Monaco	Polydor	5727	264945	Polydor/Polydor
24	One & One	Robert Miles	Deconstruction	9042	256823	Intermedia/Size Nine
25	Ready To Go	Republica	Deconstruction	4421	251735	Intermedia/Size Nine

Source: Music Control



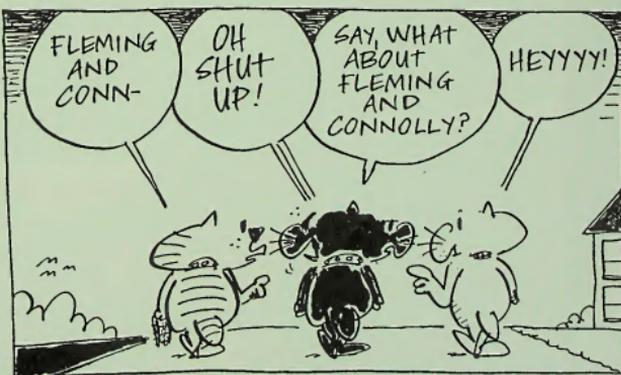
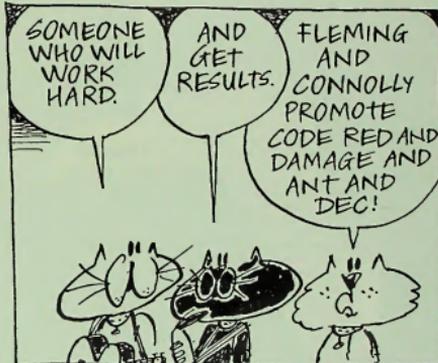
8 No Mercy/Where Do You Go?



James/Sha's A Star



No Doubt/Don't Speak



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► of year, but we have a good track record. We went for blanket regional coverage," says Reddington.

BMG's Arista label, with the help of leading independent companies Size Nine and Manchester-based TMP, was particularly successful nationally and regionally. No Mercy's Where Do You Go received the fourth largest number of plays at 13,457, even though it was only number eight in the audience survey, which suggests heavy rotation in the regions where Size Nine's contacts are particularly strong. Plays during January peaked at 1,211 in one week and rose to 1,566 in the second week of February.

Other airplay successes for Arista were Toni Braxton's Un-Break My Heart and Whitney Houston's Step By Step. Both tracks were promoted nationally in-house by head of promotions Michelle Campbell and regionally by TMP.

Campbell - who is currently recruiting a junior plugger to boost her national promotions team - says she was particularly pleased with the longevity of airplay support for Braxton as many ILR stations were late to come on board.

Some stations are happy to add tracks to their playlists well ahead of the release date, while others prefer to wait until a release has reached a respectable position in the sales chart.

That disparity was apparent for a number of tracks in the Top 25. For example, early promotion is cited as one of the reasons behind the success of the number six song, Remember Me by The Blue Boy. The song would have only reached number 20 in a rundown of total plays - it had just under 7,000 spins - but its massive audience of 389m was thanks largely to prolific Radio One support where weekly plays peaked at 27.

Reaction's head of radio Bob Workman, who took the song to Radio One, says the secret was to promote it early. "It was essential to see the daytime Radio One producers early because they would have already heard the song on specialist stations such as London's Kiss 100, which had been playing the song since December," he says.

At Sony, Columbia's in-house promotions team of Nick Worsey, Sam Withey and Robbie Mackintosh experienced a slow start with the number 10 song Kula Shaker's Hush.

The track's audience of more than 355m was boosted by heavy Radio One rotation; Hush would have made only number 21 on a chart of total plays with just over 6,000 spins. Most of the plays for Hush did come late in the quarter, however, as commercial radio caught up with Radio One. By the end of February, the song was receiving around 50 plays a week on stations within the Capital Group and at Atlantic 252.

Elsewhere during the first quarter, EMI's decision to keep up the promotion of The Lightning Seeds' Sugar Coated Iceberg in-house paid dividends, while Virgin's regional team savoured considerable support for the two Spice Girls tracks, 2 Become 1 and Who Do You Think You Are, which were handed nationally by Brilliant.

The strength of the independent promotions companies can be seen from the chart with Intermedia National, Brilliant, Size Nine, TMP, Anglo Plugging, Reaction, Fleming & Connolly and Intermedia Regional all featuring.

Anglo Plugging's head of radio Dylan White had two smash radio hits with Gabrielle's Walk On By and The Beautiful South's Don't Marry Her, while TMP reaffirmed its long-term relationship with Arista and RCA.

Size Nine had more regional hits than any other company, thanks to the success of No Mercy and Sash! as well as tracks by Robert Miles and Republica, both of which it worked on with Intermedia, the number one national plugging company for the period.

Steve Hemsley

## TRACK OF THE QUARTER

While all pluggers stress the need to get their songs heard by influential radio programmers, Mercury's in-house team went a step further with *Say What You Want* by Texas, the number one airplay track in the first quarter of 1997.

The heads of music from a number of stations were invited to The Church studio in September to hear the finished recording of the Texas album *White On Blonde*, which included a preview of the single.

Mercury waited until early December to service radio, however, because the label had decided on a January release date for the track.

Mercury's senior promotions manager Nicola Loud says the success of Texas in 1997, eight years after the band last enjoyed a Top 10 single, is a tribute to the label's plugging team.

"It was a team effort which saw a band who we had worked with for a long time enjoy some long overdue success again," she says.

Mercury's national radio manager Marcia Hunt says she was not sure how the band would be perceived when the label decided to invite the radio industry to hear the single and album.

"Texas had been out of sight and, in the case of many radio stations, out of mind for a long time, so we had to find a way to get people to listen to the track, which we knew had huge potential," she says.

The easy-on-the-ear nature of *Say What You Want*, with its Marvin Gaye-influenced chorus, saw it fitting the majority of radio formats.

Loud admits, however, that the song would probably not have been such a huge radio record without the prolific support of the Radio One breakfast show presenter Chris Evans. Not only did he play *Say What You Want* extensively to the biggest daily radio audience, but Texas was also invited to appear three times on his Channel 4 show *TFI Friday*.

The awareness built up for the track by Evans meant that even after he quit the network, Radio One was still playing the song around 27 times a week.

It soon became clear that *Say What You Want* would become one of the year's biggest airplay successes.

Total weekly plays hovered around the 1,700 mark for several weeks, peaking at 1,870, and the song remained in the Airplay Top 50 for 18 weeks, throughout the whole of the quarter surveyed and well into April.

The song was also the most played track throughout the ILR network for three weeks, winning 50-plus spins per week from City FM and Capital FM among others, while Power, Clyde and 2CR-FM were also loyal supporters. Its performance on the sales chart was more modest. It entered at number seven and climbed to three before slipping 6-8-13-16-28-31-37-43.

The aim of Mercury's promotions team to re-educate the radio industry about Texas has generated long-term enthusiasm for the band from stations around the country. This can be seen in the airplay support for the latest single, Halo, which followed *Say What You Want* to the top of the airplay chart and has remained in the Top 50 for more than 10 weeks.

## HOW THE AIRPLAY CHARTS ARE COMPILED

For virtually every record label and pluggers as well as many radio stations, the airplay chart and on-off airplay data available from Music Control are valuable marketing tools.

Music Control produced its first airplay chart in its modern form for *Music Week* in January 1995. Since then it has improved its service to monitor 78 stations around the country, including MTV and VH-1, from Sunday to Saturday to tie in with the sales chart.

The company uses 11 tracking machines, each comprising eight tuners that track eight stations at a time. Together, the machines have the capacity to hold 9,000 music fingerprints which allows Music Control to calculate electronically the radio support for releases nationally, regionally or from individual stations and radio groups.

Head of operations Ray Bonicki, who works with research coordinator Tracy Heal and international marketing manager Julian Ward, says the system is simple if record companies remember to send Music Control copies of every radio mix. "This is essential to ensure we do not miss any plays. In some cases, we get mixes after Radio One, which can cause problems when a final analysis is put together."

When a track is played on a station monitored by Music

Control, the audience at that time of day, according to the official Rajar data, is the audience registered as listening to the track. If a song is played again a few hours later than the recorded audience for both times of the day are combined. This happens throughout the week for every station tracked by Music Control.

"It means that one play on the Radio One breakfast show is worth maybe 20 or 50 plays on a small ILR station and this is reflected in the final weekly figures we publish," says Bonicki. Tracks are removed daily from the system to free capacity for new releases and Music Control is looking at new ways to improve its service to the music industry.

It already offers a pan-European airplay tracking service through its German parent company Media Control which has other operations around Europe.

It also wants to boost coverage in the UK. "There are no plans for more machines, which cost around £40,000 each, but we want to maximise the use of tuners in some regions," says Bonicki. In Scotland, for example, there are spare tuners because there are just not enough relevant stations. We will add Xfm when it comes on air and look at including new stations as licences are granted."

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The Intermedia National team (from left) Nigel Sweeney, Lisa Sweeney, Jacqui Quire and Steve Morton. Not available for picture: Surj Chopra, Sunil Manghani

Neil Ferris: moves to EMI leaving Brilliant! in top form



# THE secrets

So the act is great and the song is fabulous – but is it...

## NATIONAL PLUGGERS

It is perhaps fitting that two pluggers who worked together for so long should find their companies running neck and neck in the national stakes in Music Week's analysis of the top airplay tracks in the first quarter of 1997.

Nigel Sweeney (managing director of Intermedia National) and Neil Ferris (erstwhile chairman of Brilliant!) spent more than 10 years together as the Ferret & Spanner partnership before they went their separate ways in 1995.

Ranked by number of tracks in the top 25, Intermedia comes out top with four songs – Skunk Anansie's Hedonism, U2's Discotheque, One & One by Robert Miles featuring Maria Naylor and Republica's Ready To Go. However, the actual winner is too close to call, according to Music Control figures, because Brilliant!, with effectively an involvement in three and a half tracks, and Arista, with three songs listed, achieved an almost identical combined national audience for their leading releases.

Sweeney says he is "not surprised his company and Brilliant! both performed well. Both Neil and I retain the values that we have always had," he says.

He puts his company's own success down to treating every national station as an individual plug.

"There may be only three or four national stations, but they are all different. They may each share core artists such as Jamiroquai or U2, but it is important to realise that what might work at Radio One nowadays will not necessarily be popular with Atlantic 252 or Virgin."

Brilliant! achieved first quarter success with White Town's Your Woman and the two Spice Girls tracks 2 Become One and Who Do You Think You Are, while Ferris himself acted as a consultant for EMI on the national radio promotion of Eternal's Don't You Love Me.

"Our values do remain strong at Brilliant! and we have a team who are professional and

focused, and who work with an exceptional list of artists," says director Nick Godwyn, who is confident that Ferris's move to become managing director of EMI UK will make little significant difference to Brilliant!'s future.

"There will be no change of direction and we intend to stay at the front of the field," he adds.

For the first quarter, Arista's head of promotions Michelle Campbell had to promote her three acts – No Mercy, Toni Braxton and Whitney Houston – on her own since former promotions head Richard Perry left the label in February. Campbell is still operating solo at the moment, but hopes to have recruited an assistant by August.

She echoes Sweeney's views that national stations must be treated individually and not grouped together. "The secret is to tailor a plug to a specific station, and I also use lots of extra information to get my message across, such as



Michelle Campbell

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## REGIONAL PLUGGERS

**S**ize Nine just topped Manches ter-based TMP to be the most successful regional promotional team in the first quarter.

Size Nine changed its name from Euroolutions last year to try and sweep away a perception that the company only promoted Europop-type acts.

Managing director Bob James is not surprised that with four acts in the top 25 - No Mercy, Sash!, Robert Miles and Republica - his company came top in the regions.

"We have an aggressive and hungry approach to plugging and have built up a broad client base. It is our aim to become the number one UK independent promotions company for radio and TV and for all genres of music," he says.

He adds that the company is improving its reputation by offering a pan-European plugging service through its sister company Europe Propaganda.

Head of regional radio Charley Byrnes says Size Nine's success in the first quarter with No Mercy and Sash! emphasises a new attitude among ILR stations towards dance tracks.

"There is a more positive response towards dance and R&B, especially within the Capital Group and big city stations. The No Mercy track broke in the regions first," she says.

For TMP's managing director, Tony Michaelides, his team's success with three acts - Michelle Gayle, Toni Braxton and Whitney Houston - is justification of his decision to specialise solely in the regions. He claims that being based outside London means his six pluggers can visit ILR stations much more regularly. "We live in the regions and understand the regions," he says.

One of TMP's strengths is its close working relationship with labels for which it arranges artist interviews with stations. Michelle Gayle undertook a gruelling four-day tour of ILR stations with TMP in January, for example.

The company works regularly with Arista and RCA's core artists, and head of radio Lee Morrison says both of the labels are helpful. "We work alongside their in-house teams and they tell us everything we need to know to help us do our job. They do not keep things from us and that is important," he says.



Above, the Size Nine Promotions team (from left: back row - Simon Walsh, Bob James and Nicki Denaro; middle - Charley Byrnes, Eden Blackman; front - Jo Bongiovanni)  
Left: the TMP team (from left) back row - Greg Fenton, Neil Cosser, Mark Boucher; front row - Lee Morrison, Tony Michaelides, Liz Sanchez

# PROMOTIONS

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