



music week

For Everyone in the Business of Music

JUNE 28 1997 £3.25



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JUNE 30



music week

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Virgin goes for Goldsmith

by Selina Webb

Virgin Records is looking to build on its extraordinary run of success with the launch of a new label to be run by Hugh Goldsmith, currently managing director of RCA.

The label, which has yet to be named, is expected to be up and running by the end of the year with Goldsmith reporting to Paul Conroy, who was last week named president of Virgin Records UK.

In a parallel move, Conroy's joint deputy managing directors Ashley Newton and Ray Cooper have been promoted to co-managing directors of Virgin UK.

Conroy says Virgin's recent success, which took it to the top of the market share rankings for both singles and albums in 1996, has prompted the launch.

"For a long time, we've been having thoughts on how best to grow bigger - and I think this is the obvious route," he says. "You can't drive everything through the eye of one needle."

The new label will run from separate offices at Virgin's headquarters in London's Harrow Road and will have

NEW SPICE GIRLS ALBUM BY CHRISTMAS

Virgin is planning to follow-up Spice Girls' 11-disc-selling *Spice* album before Christmas as the centrepiece of a strong festive release schedule.

The new Spice Girls album, which is scheduled for a November 3 release, will be prefaced by a single on October 6. A further single is also expected before Christmas.

Much of the material is being recorded in a mobile studio on the set of their new film in London's Docklands. A spokesman for Virgin says, "It's great news. We were beginning to wonder when they would be able to record a new album because of

their busy schedule. We don't know what the single will be yet, but we have heard two tracks and they sound great."

After work has been completed on their film, the Girls have scheduled some time off before they begin work preparing for their debut concert in Turkey this autumn and next year's world tour.

The Spice Girls releases form part of a busy autumn schedule for Virgin. Besides the release on August 25 of Genesis's first album since recruiting Ray Wilson as their new frontman, new studio albums are due from both The Rolling Stones and Janet Jackson in September.

its own A&R and marketing functions, but Conroy stresses Goldsmith will be working closely with the existing Virgin team.

"We are so close-knit here we had to find the right person to do this, and in Hugh I see all the things I hold close to my heart - he has a fantastic marketing background, he's open-minded and he's extremely hard-working as well as being extremely personable," he says. Goldsmith, 37, has been at RCA for five years during a period of high-profile

success for the BMG company. The former publisher of *Sky* magazine joined the record business as the label's head of marketing in 1992 and became managing director two years ago, playing a key role in the success of acts including Take That and Robson & Jerome.

He says his new job will allow him to fulfil a long-standing ambition to start a new label from scratch.

"Having spent five years at a big label, I can't wait to have the sort of set-up where I can focus on developing a

small set of acts," he says. "There are great people at RCA and some great acts coming through, but I'm really relishing this challenge."

Goldsmith says it is too early to pinpoint the musical priorities of the new label, which he says will complement Virgin's existing activities. "The direction of the label will become clear to everyone when they see who my key players are," he adds.

Goldsmith says he plans to recruit an initial team of around six people and that he already has his eye on two acts for the label. Goldsmith will remain at RCA until a new structure for the company has been put in place, says BMG music division president Jeremy Marsh, who adds he is already speaking to prospective candidates for the RCA managing director's post.

"This is a fantastic opportunity for Hugh, who is going to do something he has always wanted to do and I think he'll make a real go of it," says Marsh.

The promotion of Conroy, Newton and Cooper recognises Virgin's success in transferring its golden touch with compilations to artist albums with acts including George Michael and Spice Girls.

THIS WEEK

- 4 ITC sets theme for Glasgow
- 5 Virgin is big stores expansion
- 6 How TOTP is looking to the future



7 Prodigy: the wait is almost over

29 Dooley: with the Hansons

Edwyn Collins' new single *The Magic Piper* will be the first release through Selenia's new licensing deal with Sony's repertoire division SINE. Under the agreement,

Selenia's releases will be issued internationally through Sony bearing only specific territories where deals already exist; Collins' releases will continue to be handled by Virgin in France, The Netherlands and Belgium, Interactive in Ireland, and Toshiba/EMI in Japan. Collins' single will be released on July 21 and followed by his album *I'm Not Following You* on September 1.



Tower to open in 'cool' Camden

Tower Records is to open a new outlet in London's Camden Town in September, as the next step in its plans to double its number of stores over the next four years.

The opening will come just nine months after the launch of Tower's 900 sq m Birmingham store - its first opening in the UK for nearly five years - and marks a change in its store size. The Camden High Street branch will be the chain's smallest operation in the UK.

Managing director Andy Lown says

the store will offer as comprehensive a range as possible. "Although it's not the normal size of a Tower store, we will be able to fine tune what we do in a bigger store with innovative designing," he says.

Tower will become the first multiple music retailer to have a presence in Camden. Lown says Camden is the perfect setting for a Tower store because the area attracts 10m visitors each year, the majority of whom are serious music lovers who typify the Tower customer.

"It's now a superb seven-day-a-week

shopping location and we are thrilled to be able to bring Tower to such a cool and happening part of town."

The new store will carry a selection of more than 60,000 CDs, focusing on dance, indie, jazz and world music to reflect tastes in the area.

There will also be 7500 import CDs, 10,000 books and 3,000 magazines and newspapers. Staff recruitment, including the appointment of a store manager, is due to begin shortly with the opening set to be marked by in-store artist appearances, performances and promotions.

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 - ★ **PETE WARDMAN** (Radio 1/2/3/4/5) Tracks: R&B/PM
 - ★ **STEVE THOMAS** (Radio 1) DTPM
 - ★ **ALLISTER WHITEHEAD** (Fornite)
 - ★ **GEORGE BOWIE** (CD) Continental
 - ★ **TREVOR REILLY** (Mint)
 - ★ **SIMON FOY** (The Ark, Circuit)
 - ★ **BILLY KILTIE** (Lumbo, 2nd Floor)
 - ★ **COLIN TEVENDALE** (Turnell)
 - ★ **CROSBY** (Oakland)
 - ★ **MICHAEL KILKIE** (Turnell)

PAs ★★★★★★★★★★

- ★ **MARY KIANI**
- ★ **STRIKE**
- ★ **SPICE(ish) GIRLS**

DOWNSTAIRS [Happy Hardcore]

DJs ★★★★★★★★★★

- ★ **SLIPMATT** (Finn Recordings)
- ★ **HIXXY** (Essential Platinum)
- ★ **SCOTT BROWN** (Elevation)
- ★ **X-RAY & SCI** (Amalgam)
- ★ **JOE DEACON** (Go-Clubs, Metropolitan)
- ★ **ERUPTION** (United Dance)
- ★ **SEDUCTION** (Seduction House)

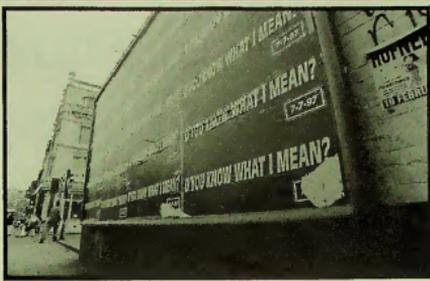
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The launch campaign for Creation's new Oasis album began on Friday when Radio One unveiled the band's new single 'D'You Know What I Mean?', two weeks before its release on July 7. The single, which was first played 18 times by Radio One between the first play on Jo Whitey's show and the end of the afternoon, was later serviced to commercial stations. The single has been heralded by the appearance around London of posters (pictured) announcing the release date. The band, who are pursuing a low key approach to the album and single launch, spent all of last week in the US, playing their first live dates for nine months at a K-ROQ charity show in California and supporting U2 at two San Francisco concerts.



Cook comes under fire for ignoring rebottles

by Robert Ashton

Bard and CIN have added to the growing list of complaints being made to the Independent Television Commission about The Cook Report's two-part investigation of the music industry.

The retailers' association and the compilation company both wrote to ITC chairman Sir Robin Biggam last week, claiming the show suffered from a lack of objectivity. They say the "expose" breached ITC guidelines.

The move follows a complaint by BPI director general John Deacon three weeks ago.

The main charge made by both organisations is that The Cook Report did not seek to include their views.

CIN chart director Catharine Pusey says that, despite Cook recording a lengthy interview with her the day before the first part went out, none of it was used by the ITV programme.

In her letter to Biggam last Tuesday (17), Pusey included a transcript of her

unannounced interview in which she answered, in detail, Cook's charges that the charts can be corrupted and that CIN does not have adequate systems to police them.

"I was concerned when the first programme contained allegations which were contradicted by the information I had provided the previous day," she says. "In fact, the programme makers omitted all of my interview from both programmes.

"The programmes did not demonstrate objectivity, nor did they provide a fair representation of the differing views. Indeed, they clearly chose to ignore those facts which did not fit the thesis they claimed to have proven."

Bard director general Bob Lewis says the organisation's letter to Biggam points out that it was given no opportunity to reply to Cook's claims. Bard's offer of an interview was turned down by the programme.

Lewis says both programmes cast retailers in a poor light by featuring

allegations that dealers were willing to falsify sales and that they were given free product. In his letter, he adds:

- there were no differing opinions or points of view put forward, nor the opportunity to do so;

- Cook failed to point out that it is common practice to give new products of a new release to all retailers;
- at no time did Cook explain the chart policing methods in detail; and
- Cook constantly referred to Woolworths as comprising one third of the chart panel, which is inaccurate.

The BPI's Deacon followed up his complaint about the show to the ITC on June 10 with another letter week reiterating the body's concerns over unbalanced reporting.

The record company association also pointed out that The Cook Report had not sought permission from the BPI—which owns the rights to The Brits—to screen a clip of the Manic Street Preachers performing at February's awards event.

Bard voices concern as indie chain closes

The independent retail sector has lost one of its biggest players with the closure of the Rival/Music Junction chain.

Six stores trading under the name Rival Records and two Music Junction shops closed, following a 18-month period in which six other Music Junction shops have been sold off.

News of the closure has been greeted with concern by Bard director general Bob Lewis, who says the news underlines the difficult trading conditions which are currently being faced by independent retailers.

"We're very sad to see the loss of a long-established dealer from the independent sector," he says. "It's just a reflection of how hard business is and how hard it is to stay in business these days."

The closure comes 25 years after holding company Soundseekers, founded by current managing director Neil Pearce, launched Rival Records and began building up a chain with stores in Bath, Bristol and Plymouth. In 1991, Soundseekers

bought a 50% share in Music Junction, which had stores in cities including Manchester, Stratford-upon-Avon and Tamworth.

The chain expanded to 17 stores in April 1993 when Bob Barnes, now chart director at Millward Brown, sold Soundseekers a further 40% stake in Music Junction which he launched in 1978 as Discovery Records. When the group closed, the only Music Junction stores were in Leamington and Tamworth.

Rival Records 2, in which Pearce is a partner, remains open in Swindon. It is unaffected by the closure.

Three creditors' meetings, covering the Soundseekers, Rival and Music Junction parts of the business, are scheduled to take place in Bristol on July 8 after which the operation will go into voluntary liquidation.

Barnes, whose family retained a 10% stake in Music Junction, says, "It's very sad to have seen this happen, because it includes shops I built up and there are still staff involved I employed."

EMI shuts down New York labels

EMI Group announced the closure of its EMI Records (US) and Enclave labels on Friday as the final step of the company's US reorganisation.

EMI says 140 staff will leave as a result of the move, including EMI Records president and chief executive David Sigerson. EMI Records will fold into Virgin and Capitol in the US, while The Enclave will be incorporated within Virgin.

The closures represent Ken Berry's first move towards rationalising the US operation, three weeks after his promotion to head of EMI's worldwide record business.

Tom Zutaut, who launched The Enclave, and several of the label's staff will stay on to help manage specific artist projects. Artists expected to survive include UK alternative outfit Fluffy, Jon Secada, D'Angelo and Luther Vandross.

EMI Music president and coo Jim Filice says, "Given the current US market environment, we must become more streamlined and focused to make us more effective at building success."

Societies agree on Euro collaboration

Ten European royalty collection societies announced on Friday plans to collaborate in a bid to cut costs in the wake of January's pan-continental Cannes Agreement. France's SDRM, Germany's Gema, Denmark's NCB, Spain's SGAE, Italy's SIAE, Greece's AEPI, Belgium's Sabam, Portugal's SPA and Switzerland's SUISSA announced plans to create a joint database and work together to reduce costs. The Cannes deal, which is still to be ratified, will see commission rates reduced to 6.0% within the next three years.

HMV wins telemarketing accolade

HMV Direct and Classic FM won awards in Marketing Magazine's Telemarketing Awards last week. HMV Direct was named telemarketing champion and won the award for best use of telemarketing to create a new channel to market. The Classic FM Music Line topped the retail and distribution category.

Essex police seize bootlegs

Three men were arrested in Maldon, Essex, last Tuesday (17) following the seizure of more than 100,000 bootleg CDs with a street value of £1.5m by trading standards officers and police.

Intermedia links with Hart

Nigel Sweeney and Guy Holmes's Intermedia operation has established its fourth promotions company, with plugger Jo Hart. The new operation, Jo Hart PR, will specialise in regional TV and radio and be jointly owned by Intermedia and Hart, who has signed East West's Rialto and Deconstruction as his first two accounts.

EMI upgrades warehouse system

EMI Music Operations has installed a new E2m warehouse management computer system at its Hayes distribution centre, enabling the company to supply later orders and provide more information to retailers.

Robinson survives in Tring battle

Tring International chief executive Phillip Robinson and three fellow directors survived Mark Frey's bid to wrest control of the company last Monday (16). Of the Tring shareholders who voted, just under 80% rejected the resolution by former joint chief executive Frey to vote himself and two others on to the board and change the strategic direction of the group. Frey, who owns around 12% of Tring, says he disputes the scale of the victory but will stand by the result.

Half Moon rises

Universal Music is launching a new low-price label to exploit its back catalogue. The label, Half Moon, will be headed by commercial marketing manager Alan Hodgson. The first releases on 30 June include The Best Of The Ink Spots, Very Best Of Al Johnson and Best Of Burl Ives. The dealer price will be £3.55.

Radecki to retire

Dieter Radecki, vice president of catalogue and market development at PolyGram International, is retiring at the end of this month after 23 years with the company.

Hanson reach platinum

Hanson's MMMBoop was certified platinum by the BPI last week. Gold awards went to Time To Say Goodbye by Sarah Brightman & Andrea Bocelli, Brightman's Timesless, Bocelli's Romanza, Radiohead's OK Computer and Jon Bon Jovi's Destination Anywhere. Silver awards went to Sneaker Pimps' Becoming X and Club Mix 97 Vol 3, Fantasia House Collection Club Classics Vol 3, Mixed Emotions and Treckspotting.

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Goldsmith's golden opportunity

If anyone could lay their hands on some stats about the success rate of start-ups in the music business, they probably wouldn't make a very happy reading for Hugh Goldsmith. Fortunately, he is under no illusions about the task ahead of him.

Whichever way the odds seem stacked, Goldsmith is counting on the experience he has gained at BMG, as well as the cash and support of Virgin, the industry's hottest company, to make the venture a success.

In reality, however, neither Goldsmith nor his new boss Paul Conroy really sees the launch as a gamble. More as the only viable way to move forward in an increasingly competitive marketplace.

They are not alone in watching the progress of set-ups like Sony's S2, compact operations which can focus all their energies on developing a select handful of acts, and concluding that they represent the future direction of the music business.

Executives who can effectively manage a big label, as well as being great record men (or women) are few and far between. And they are probably going to be even more difficult to recruit in the future. With carte blanche label deals flying around, it will be hard to persuade the best, and most creative, young executives to join a company for anything less.

Doing it the hard way

As we were going to press last week, two singles were vying for the number one spot. The first marks a welcome return for Hit signings The Verve. The second, Puff Daddy & Faith Evans' *I'll Be Missing You*, was welcome for another reason – the Arista release was poised to be the first single this year to top the chart without any deals to help it on its way. Everyone, even Woolies, was selling it for £3.99 – so everyone had some money. Now there's an idea... *Selina Webb*

TILLY

Cecilia: no friend to real music lovers

Now, I'll be the first to admit that, though I'm at the forefront of what's happening in the business musically, I lag way behind on the technology stats. But aren't even the internet enraptured among you slightly perturbed by the news that Cecilia is among us? Cecilia was revealed at London Music Week and, according to *The Sunday Times*, received "a rapturous reception from amazed music experts". Well, here's one who's more raked-off than rapturous.

Cecilia takes forward the technology that enabled the three remaining Beatles to record *Free As A Bird* with a fragment of taped John Lennon's vocals. Cecilia requires only a range of scales of a dead singer to "clone" their voice – it then synthesises them through computers into an artificial copy of their voice, thus being able to record any song using the synthesised notes. George Melly describes the machine as evil. Good on you, George. No machine can ever replace the feeling and emotion of a true performer. While I can see no harm in the occasional record, such as Natalie Cole's version of *Unforgettable*, which appeared to be a duet with her dead father, surely there are enough talented artists alive today who could do with a break, and enough back catalogue should we seek to reminisce, without computer-generated records over which the dead singer has no artistic control. It's morally wrong, both from an artistic and a copyright point of view.

Cecilia's inventor, Ken Lomax, is approaching Richard Branson for funding to turn his invention into a High Street toy. Well, if Virgin's track record is anything to go by, he only needs the endorsement of the Virgin logo and, whether it's successful initially or not, he'll be able to sell his invention on for a fortune. Maybe Richard should back Lomax, then Cecilia can be the voice-over on his airline.

Tilly Rutherford's column is a personal view

ITC sets Glasgow theme: a visionary we welcome

by Martin Talbot

In The City will take the future of the music industry as its theme when the sixth annual convention takes place in Glasgow this September.

The challenges and opportunities facing the business will be the focus of the panels and seminars being staged as part of the event, which will centre on the Glasgow Hilton from September 27 to October 1.

In The City director Tony Wilson says the move is intended to reflect the forward-looking approach of the live side of In The City over the past five years. "From *Klassica* and *Oasis* to *Plebeo* and *Kr* and *M* People to *Daft Punk*, the night-time of In The City has been about looking into the future," he says. "We want to reflect that with the daytime schedule, too."

Issues to be tackled at the convention will range from the changing structure of the European record industry and record companies, as well as the

advance of technologies such as DVD and digital broadcasting and the changing face of retail.

The daytime schedules will include a greater emphasis on celebrity speakers and presentations than the traditional panels, adds Wilson. "There will be more presentations by visionaries and evangelists," he says.

Former Simple Minds manager Bruce Findlay, of Edinburgh-based Schoolhouse Management, will put together the roster of main speakers.

Wilson says the Glasgow Hilton will provide the main focus for the convention, such as the Holiday Inn was the central base for ITC's four years in Manchester. The decision to site the event at the Hilton follows criticism that last September's Dublin event lacked a central focus and meeting point.

Details of the live festival have also started to come together. The Dance Unassigned project is progressing after acts appeared in IPC Magazine's dance title *Musik* earlier in the year. More

than 100 tapes have been received and Wilson says a selection of the best submissions may be issued as white label releases.

Six venues have also been lined up for the Live Unassigned competition – The Arches, The Cathouse, Betty's Mayonaise, The Polo Lounge, The Blackfriars and McHulls.

A&R director Phil Saxe, who will oversee the competition for the third year, says he expects around 2,000 tapes to be submitted. The entrants will be reduced to 200, which will be submitted to the panel for a final selection of 54.

The panel comprises A&P membership representative Michael Stack, Nation Band Register founder Peter Whitehead, PRS Scottish representative Stuart Fleming, Xfm DJ Jim Bevan, MTV's Peter God, Andy Redhead of the Liverpool club The Lomax, Jill Mills, editor of the Scottish music magazine *Bigwig*, and Lisa Whittock of Glasgow-based production and staging company Phab Events.

Euro Parliament hears united pop policy calls

Leaders of Europe's \$24bn music industry called for an integrated policy in Brussels last week at a European Parliament hearing.

The Promoting Music In Europe session, held in Brussels on Wednesday (18) and organised by MEP's Nana Mouskouri and president of the Parliament's culture committee Peter Fox, heard record company executives, heads of trade bodies and the artist community call for stronger, more integrated policies on issues such as piracy, education and training and the cultural impact of music.

IPPI director-general Nic Garnett says the decision to stage the hearing underlines the importance the EC now places on the music business. "This reflects the increasing recognition by the EU's institutions of the economic and cultural importance of the industry in Europe," he says.

Garnett, Virgin France chairman Patrick Zelnik and PolyGram Netherlands president Theo Roos addressed the problems of piracy, copyright and VAT on CDs throughout Europe.

● The UK music business is formalising regular meetings with the government following the visit of a record industry delegation to the Foreign and Commonwealth Office last week. EMI Europe president Rupert Perry, BPI director general John Deacon and EMI Europe vice-president legal and business affairs Gareth Hopkins met with government officials on Wednesday (18) as part of a collaboration to address global piracy problems.



A Neneh Cherry enhanced CD promo, produced by Abbey Road Interactive for Virgin Records, won one of the main honours at last Monday's British Interactive Multimedia Association awards. The CD, which features live video and audio clips and was issued to support her *Man Alone* album last autumn, jointly won the advertising and promotion award together with a British Army website. The event also saw Peter Gabriel's *Eve CD-Rom*, produced by Real World Multimedia and Starbuve Corp, jointly pick up a packaging award in the craft section. Pictured are Abbey Road Interactive's Samantha Harvey receiving her award from BIMA chairman Sue Thexton.

Post-bomb Manchester looks to future

Twelve months after an IRA bomb shook their lives and their livelihoods, music retailers in Manchester are looking to the future with renewed optimism, writes Paul Williams.

It was at 11.20am on Saturday, June 15, 1996 that the bomb ripped the heart out of Manchester city centre, causing huge damage to many music retailers and other businesses in the area.

While the devastating effects are still clearly evident in the city centre, retailers are, on the whole, reporting that business is slowly returning to normal.

'Boots' Market Street store, the chain's largest in the UK, suffered extensive damage, but its main entrance reopened this spring.

The HMV store in Market Street,

which took the full brunt of the explosion, is undergoing extensive restructuring work and is due to reopen this autumn.

And reopening of Market Street in the centre of the shopping centre this spring has allowed for a free flow of customers.

A sense of nervousness prevails among customers according to Mike Dobson, manager of M One Records, who says Saturday trade has fallen by 15-20%.

But a sense of community spirit has been evident among retailers, says John Kinford, managing director of the Fiedelity Records store which suffered almost £30,000-worth of damage in the blast.

Derek Howe, director and manager of

Goldmine, agrees. "Everyone was really positive to get back open again," he says. "I don't think anybody had any negative feelings at all."

"There's no point in dwelling on what happened," adds Mike Chadwick, a partner in independent store Decoy which lost all of its windows in the blast. "You've got to get on with it and make the best of it. You've got to keep on fighting and the centre now has a golden opportunity to redesign itself."

Chadwick, whose store reopened two weeks after the independent store Decoy has managed to hold on to much of its business because of a loyal customer base buying its specialist selection of jazz, blues, folk, reggae and world music.

BBC production gears up for Glastonbury

This weekend's Glastonbury Festival will provide the BBC with its largest production project since April's launch of the Music Entertainment production department under Trevor Dann.

In a co-production between Dann's BBC Music Entertainment and BBC Worldwide Music Radio International, BBC2 will carry 10 hours of broadcasts from the festival, with Radio One featuring 38 hours over the weekend. International sales are also building with radio stations across the USA, South America and Europe planning broadcasts from the festival.

BBC2 coverage will start with a hour-long show on Friday night

with an hour-long lunchtime highlights programme and more extensive evening broadcasts planned for Saturday and Sunday.

Radio One's programming will start at 6.30pm on Thursday evening and continue the following day, with the longest session running from 12.30pm on the Saturday to 6am the following day. Among the presenters contributing will be Steve Lamacq, Jo Whaley, Mary Anne Hobbs, John Peel and Danny Rampling.

Radio One and BBC2 will share certain elements, including some acoustic broadcasts and presenters Peel and Whaley. The festival's official line-up is not being announced

in advance, but it is expected to feature The Chemical Brothers, Kula Shaker and The Prodigy.

Mark Cooper, who is producing the BBC TV coverage, says, "The point about Glastonbury is the event. It's the most famous music and alternative culture festival in Britain."

Alan Stratton, senior marketing executive of BBC Worldwide Music Radio International, says international interest in the event is also huge. At least 13 countries including Belgium, The Netherlands, Ireland, Italy, Mexico, Brazil and Argentina will broadcast Radiohead's Saturday night headline performance live.

Virgin Retail expansion reflects bigger stores

by Paul Williams

Virgin Retail has announced plans for a £30m investment in the continuing expansion of the chain over the next two years.

The Megastore chain is planning a series of massive new stores to open between now and the end of the century, as well as a refurbishment programme covering a selection of its existing stores. Among the openings lined up will be a new Glasgow store which, at 2,275 sq m, will be Virgin's largest UK store outside London.

Around £15m-20m will be invested in new Megastore openings, including a new outlet in London's Kings Road which will be given a unique design to reflect the location's fashionable image. Other openings will include Brighton, which will replace the existing store. Outlets at Blue Water Park and Glasgow will follow in spring 1999.

Other openings are likely to include new stores at Brent Cross, Cork, Exeter and Hull, although details have yet to be finalised.

THE BIG SIX

Kings Road, 1,150 sq m (opening autumn '97)
Brighton, 1,000 sq m (spring '98)
Blue Water Park, 1,000 sq m (spring '99)
Glasgow, 2,275 sq m (spring '99)
Brent Cross, 1,000 sq m (tbc)
Hull, 1,150 sq m (tbc)

The investment marks the continuation of Virgin's rapid store expansion programme which has seen branch numbers rising from 15 in 1992 to its current total of 75 stores. The chain is expected to reach around 100 stores in the next couple of years.

Virgin Retail finance and property director Simon Wright says the new stores mark a return to the larger-sized Megastores on which the chain built its reputation. He says, "Our strategy to date has been very much focused on replacing some of the Our Price locations and replacing some of those stores with Virgin stores in smaller or medium-sized catchment areas. It's always been a priority to continue investing in larger Megastores which are the core of the

brand and where we were concerned we weren't putting enough investment in."

Other plans announced by the retailer will see extension work carried out on some of its existing stores, including the 1,100 sq m Cardiff store which will be increased to 1,500 sq m.

Virgin Retail has announced it is to have a significant presence at four of the summer's biggest music events. The retailer, which has secured headline sponsorship of the Reading Festival for the second year running, will also be present at Phoenix, T in The Park and V-97.

The festival involvement, which will include backstage hospitality at the Reading event, which runs between August 22 and 24, will be supported by a series of in-store campaigns. They include special promotions put together by local managers, which will run in selected geographical areas and will be linked to relevant local festivals.

A 15-track CD sampler, featuring festival acts such as Sheryl Crow, Dolly and The Fells, is being given away to anyone buying a CD featured in the chain's in-store promotions.

Chrysalis in north east radio bid

Chrysalis Group has unveiled plans to bid for the north east England regional FM licence which the Radio Authority is scheduled to advertise in October. The group, which already operates the Heart stations in London and Birmingham and the south west's Galaxy 101, aims to run the station as Galaxy FM with a radio academy for trainee presenters and journalists operating alongside. It will be previewed by a 28-day trial broadcast starting on July 4.

EC to investigate Imro complaint

The European Commission is investigating the complaint brought by the Irish Music Rights Organisation (Imro) against what it perceives as inadequate copyright protection for Irish songwriters and composers in the US. Imro director of services Eamon Shackleton says its anti-trade practices complaint seeks to overturn a Supreme Court ruling in 1975 that allows US retail outlets, bars, shops and restaurants to play music without paying royalties. Shackleton anticipates the EC will launch an action against the US around the autumn.

Return of Oasis FM name

St Albans and Watford station 96.5 FM Classic Hits is set to revert to its original name of Oasis FM following Essex Radio Group's £750,000 acquisition of the station from the GWR group on June 11.

Music names in Queen's success

Jazz singer Cleo Laine, *Sunday Telegraph* classical music critic George Kennedy and conductor Roger Norrington are among the most high-profile music figures honoured in the Queen's Birthday list unveiled last weekend. Norrington received a knighthood, Laine became a dame and Kennedy received an OBE in the awards list.

Sheffield stars on hand to start National Centre

Sheffield musicians last week helped signal the start of construction work on the £15m National Centre for Popular Music, which has attracted a further new investor.

Heaven 17, ABC, Babybird, Longpigs, Olive and Speedy were present for the cutting of the first sod at the site on Thursday, as well as contributing original handwritten and signed lyrics - among them Heaven 17's Penthouse & Pavement and ABC's The Look Of Love - for the centre's art collection.

The centre, which will feature four exhibition and workshop areas, education suites and a 200-capacity cafe/bar with live music facilities, attracted £1m in Lottery funding from the Arts Council in December.

An additional £1m investment from regeneration agency English Partnerships means the project only needs a small injection of capital to reach its target and is on course for completion by autumn 1998.

Chief executive Stuart Rogers says, "The English Partnerships investment is tremendously welcome. Added to the grants already received from the Arts Council's National Lottery Fund and the European Regional Development Fund it enables us to begin work confidently on the construction."



Celine Dion performed to around 70,000 fans in three concerts in the British Isles last weekend as her *Falling Into You* album passed the 2.5m sales mark in the UK. Dion, whose new single, *Call The Man*, was due for a Top 10 chart entry yesterday (Sunday), played an open air show to 35,000 people at Dublin's Lansdowne Road before playing to 17,500 on each of two dates at London's Earl's Court.



CD NOTE

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Taken from the *Pe-You-Young* Album

The 'TOTP' overhaul is under way: from the details to the big picture

Chris Cowey has been handed music TV's equivalent of the keys to the sweet shop and he's in seventh heaven. Looking down at a pile of post and seeing his name alongside his new title of Top Of The Pops producer is enough to get the long-haired 36-year-old's adrenal pumping.

"Top Of The Pops is the godfather of music on television and I'm incredibly flattered to be associated with it," he says. "It's so important. I'm going to treat it very seriously and use all the experience I've got to make it work."

Cowey is fully aware of the task he faces with a show which has taken a battering in the ratings over the past few months: in direct competition with ITV's Coronation Street, the programme's Friday evening audience slipped to an all-time low average of 3.5m in April.

"It's not going to be easy," he admits. "It's going to be a lot of hard work, but I will put as much energy into one show as I put into an entire Brits."

BBC head of music entertainment Trevor Dann is convinced Cowey is the man to turn things round. "The main thing is that Chris is both a music man and a television man and they're very rare animals indeed," he says. "He's one of the very few and that's why he's the right person to do the job."

Such enthusiasm is shared in the wider music industry. "He's a 24-hour-a-day man," says Sony Music

CHRIS COWEY



TV TIMES

Chris Cowey (lv. November 8 1960)

1976: Cowey presents Tyne Tees' teen magazine programme Check it out

1980: works as a trainee researcher on ITV children's music show Razzmatazz

1981: wins the same role on The Tube

1984: while on The Tube begins to specialise as producer on spin-off programmes

March 1987: leaves The Tube and starts freelancing for production company Rank

1988: works with Initial TV & Film and Granada International on all 20 episodes of Wired, Channel Four's replacement for The Tube

1989: produces Big World 2, a Zenith production for Channel Four

1991: moves to PMI to produce promotional videos and documentaries, including Tina Turner, The Girl From Nubush

February 1993: produces his first Brits show with Initial

1994: produces Jonathan Ross Presents, a Channel 4 production for the BBC

1994: begins a three-series stint for Initial as producer of The White Room, which he devised, until it is dropped by Channel Four in 1996

February 1997: produces The Brits Show at London's Earl's Court

May 1997: Cowey is appointed Top Of The Pops producer by Trevor Dann, with his first show airing on June 13

increasingly be allowed to record several singles in advance in case they are unavailable later. "For a prime-time BBC show like The Pops it's not good enough just to present an eclectic mix of brand new stuff because that's not going to score very highly in the ratings," he says.

To improve TOTP's audience figures Cowey believes he must make it, once again, a must-see programme, with performances that will not be seen anywhere else.

That should mean an increase in the number of acts playing live, acoustic performances of his, one-off artist collaborations and superstar appearances irrespective of their release schedules, he says.

Every last detail of the show is being carefully examined, the size and the make-up of the studio audience will come under scrutiny as Cowey aims to increase numbers and attract slightly older participants - more towards the late teens - in a bid to create the atmosphere of a live gig. "It sounds like tiny, petty jobs, but it's part of my job to look at details like that," he says.

The fine tuning has already begun. Even from his very first programme, Cowey scrapped camera scripting to allow camera operators to work freely of a cue sheet. Such

a development may appear inconsequential to an outsider, but a television expert such as Cowey understands the specifics of putting on a TV show.

"From a television point of view, it's of huge significance," he says. "My theory is music is broadly a lively, spontaneous art form and anyone who's had a hand on tour knows it's rarely the same twice on consecutive nights."

"I want all the cameramen to be mini directors and film what they think is interesting," he adds.

The move will also cut down on the amount of time acts have to spend hanging around the studio getting bored while camera shots are being worked out, says Cowey. "It's adapting television to music rather than adapting music to television, so it's treating the performers with much more respect than we've done," he says.

The key, stresses Cowey, is to remain positive about the show. He will not even get down-hearted about its current time slot.

It is, he notes, the best time slot he has ever had for a music show. "There's no point in complaining about trying to blame circumstances," he says. "It's still a great slot for a music show. This is the BBC, the nation's pride, on a Friday at prime time and I'm going to bust a gut to make it work."

And, providing he has the industry supporting him, he isn't confident he can get TOTP's ratings back up again, whenever the show is scheduled.

Paul Williams

marquis indium

new single released June 30th
on 2 x CD & 2000 numbered 7"

communications vice president Gary Farrow, "and he's one of the best industry appointments in a long, long time."

Cowey can boast one of the most comprehensive music television CVs in the business, although a career in TV did not appear to be on the cards for Cowey at the age of 14. Back then, a self-confessed music nut, he gave up the violin to play centre-forward for his school football team in Sunderland.

His future career, however, started to take shape thanks to the involvement of his English and drama teacher - one Malcolm Gerrie. "I'd hadn't been for me he would have been down a coal mine," says Gerrie, now Initial Film & TV managing director, with tongue, at least partly, in cheek.

It was through Gerrie - after he had moved into TV production - that Cowey got his first TV job on Tyne Tees' Check It Out, moving, in turn, on to The Tube and setting out on a career spanning Live Aid, Queen At Milton Keynes, Dire Straits' Brothers In Arms Tour, The White Room and The Brits.

It is this depth of experience that Cowey will need to draw on as he attempts to pull TOTP back on track. Gerry Blackburn of Anglo Plogging believes it has lost both its impact and relevance. "(Chris) has to put Top Of The Pops back on the map," he says.

"Unfortunately it's lost its clout so much and it's been overshadowed by TFI Friday. Chris has an opportunity through the summer to re-establish it as the programme people use to find out

what singles to buy."

Gerrie says Cowey's background in independent production will enable him to take a fresh look at the programme.

"If you look at the show over the past few months it's the same as it was in 1973 with fairy lights, the audience looking embarrassed and the bands miming," Gerrie says.

Dann is in no doubt that Top Of The Pops' revival depends on Cowey. "Top Of The Pops has the simplest possible format," Dann says, "but it's all down to what is chosen and, once it's chosen, how it is presented and what the atmosphere and the studio is like. That's down to the producer."

One of Cowey's first moves has been to reinforce TOTP's relationship with the music industry. While he's keen to stress "I'm not Mr Nice Guy", Cowey is basing himself at Western House, BBC Radio Two's London West End HQ, two days a week to make it easier for promotions staff to reach him.

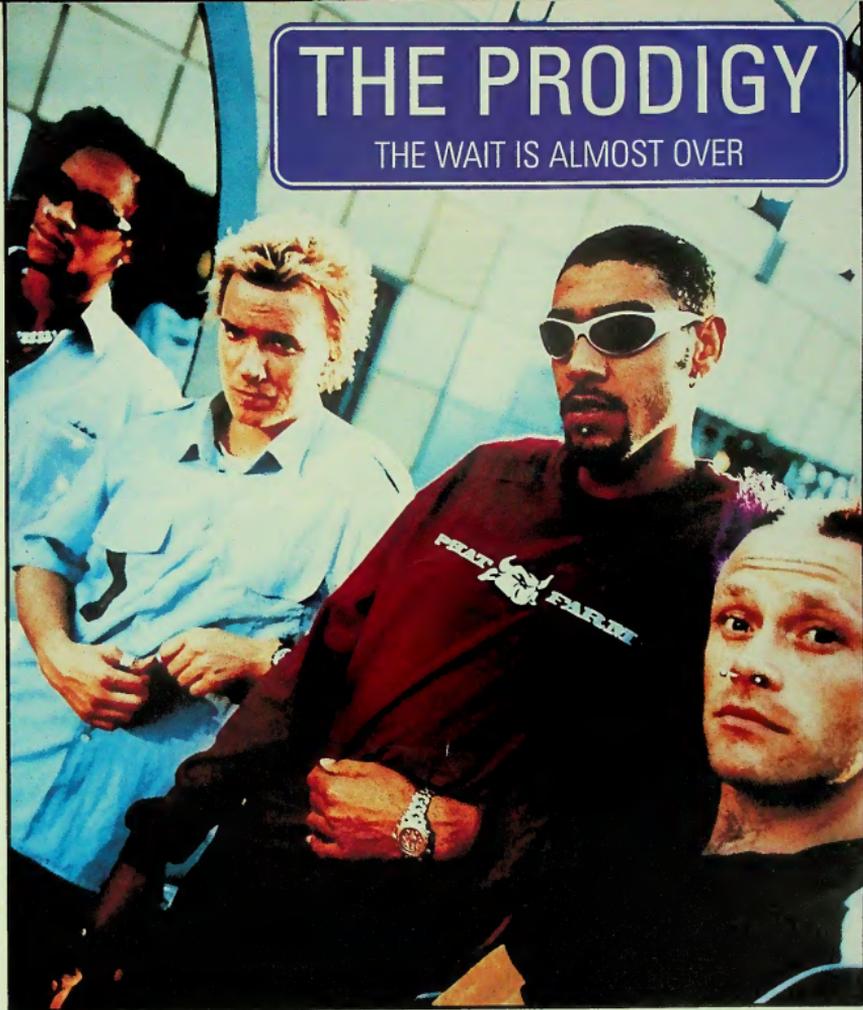
And he is actively inviting record companies and pluggers to suggest how best to present their acts. "In the past it was all the relationship of a headmaster with his pupils and I think there could be a more equal relationship now," says Blackburn.

With TOTP now down to its most loyal core of fans, Cowey acknowledges that his central task will be to make the show more accessible to a wider audience. That will mean easing off on its commitment to brand new acts and new releases and putting a greater focus on bigger artists, who will

THE PRODIGY

THE WAIT IS ALMOST OVER

TALENT



The release on June 30 of The Prodigy's long-awaited third album, *The Fat Of The Land*, on XL Recordings, will not only give retailers a much-needed boost, but also set a precedent for all future dance albums.

The *Fat Of The Land* is certain to be one of 1997's biggest British sellers, with almost 3m copies already shipped worldwide. Only Oasis are expected to outstrip The Prodigy's sales in the UK. The Essex outfit were originally due to follow up 1994's *Music For The Jilted Generation* early last year, but a non-stop tour schedule and the phenomenal commercial success of singles *Firestarter* and *Breathe* (both UK number ones) led to the album being rescheduled on several occasions.

XL managing director Richard Russell, however, believes the delay has simply heightened excitement surrounding the release and allowed The Prodigy to increase their media profile.

"The wait has definitely worked in

our favour," says Russell. "It would have been different if the band had been out of the public eye, like the Stereo MCs for example. But they have been putting out singles and increasing awareness of their music all over the world. Now everyone is desperate to get their hands on the album."

The Prodigy's manager Mike Champion insists the length of time taken to produce the album is reflected in the quality of the 10 tracks.

"You only have to listen to the songs to understand why this album could never have appeared overnight," he says. "It is a groundbreaker in terms not only of the sound, but also the effort, time and skill that has gone into it. Every single track is on a different

tip. It's an album that will stand on its own for a very long time to come."

Champion also attributes the record's lengthy gestation period to pressure on songwriter Liam Howlett. "The success of *Firestarter* and *Breathe* would have put immense pressure on any artist," he says.

"Although from Liam's point-of-view, the fact that so many musicians he massively admires, such as Dave Grohl and Smashing Pumpkins, became fans of the band was probably even more daunting. He knew he had to really dig into his talent to pull something special out of the bag."

The *Fat Of The Land* features both *Firestarter* and *Breathe*, as well as future single *Mindfields*, which won't appear until the autumn.

"The wait has definitely worked in our favour. Now everyone is desperate to get their hands on the album" — Richard Russell

"There are at least two more brilliant singles on the album," says Russell. "*Music For The Jilted Generation* was good, but definitely flawed in that it mixed some stand-out tracks with a few fillers. This one contains 10 equally strong songs. When you consider that *Firestarter* and *Breathe* have each sold more than 1.5m copies already, the potential for the album is staggering."

Despite The Prodigy's increased status and rumours early last year that they were on the verge of signing to Island, Russell is confident of keeping the band on his Beggars Banquet-affiliated label.

"It's a matter of mutual trust," he says. "Obviously we've had to renegotiate the deal several times since they signed, but we've been behind them since day one and they know that we get what The Prodigy are about."

"We did look into changing labels a while ago, principally because ▶

Continued on page 8

One to WATCH

SWISH

This quarter's best releases are a brace of singles on their own label (back in the party year and have enjoyed increasing status in their native Manchester. Their third, *Get Away*, is a fresh, Britney-style, augmented by strings and could be the one to break them.

Continued from page 7

► traditionally move to a major when they become very successful," admits Champion. "Having investigated the possibilities, however, we realized what a good deal we already have.

"Control over the band's output and their personal relationship with XL were the most important factors," Champion adds. "We also didn't just want to be another notch on a big corporation's limitless roster."

Russell believes their refusal to sign to a major has benefited the band

internationally. "No other label could have launched The Prodigy worldwide better than we have," he insists. "We have separate licensees in 30 different countries, which means we handpick the company best placed to deal with the band in each of those territories."

"In Australia, for example, we went with a major, Sony, because they came closest to meeting our requirements. We have built up a very strong international network, as opposed to relying on one major label's overseas offices, which may or may not be into the band."

In the US, *Music For The Jilted Generation* was released by Mute America, after Elektra dropped The Prodigy following poor sales of their debut album, *Experience*.

"I wanted to put out *Jilted* on our indie label in the US because I always thought The Prodigy had the potential to be huge over there," says Mute's Daniel Miller. "Although the climate at the time for British bands in general, and dance music in particular, was terrible, sales were still pretty good."

"The momentum didn't take a long time to get going though. Even when Firststarter came out, most US promoters didn't want a band like The Prodigy let through immigration, never mind playing major gigs. By last summer, we had a few key radio stations on board, the band made a couple of very important concert appearances, then MTV picked up on them. That's when it exploded. We knew then that to

take full advantage of the market, we would have to sub-license to a US label with greater resources."

"After offers from scores of American major and indie labels, The Prodigy signed to Madonna's Warner-funded Maverick earlier this year.

"We chose Maverick because it is a

wish to be portrayed," he says. Newer labels, The Fat Of The Land is guaranteed to take British electronic music's assault on the States to another level.

The Prodigy will play 10 dates on this summer's Lollapalooza tour and a full US tour is planned for September.

"They are easily the most important band this country has produced in the past five years. Oasis may sell well and be huge in Britain, but they sound so English. The Prodigy have a truly international appeal" — Daniel Miller



small company with some very strong individuals," says Miller. "The Prodigy will be one of 10 acts, rather than 100. That's 10% of their business. We intend the band to be important in real terms, not just as a hot new name."

Champion, however, says that although Maverick is proving to be a useful ally in the US market, the label, which has already altered two album track titles, still has a lot to learn about the band.

"They need to understand what The Prodigy will and won't do and how they

And with US rock bands such as Smashing Pumpkins and Biohazard covering Prodigy songs on stage, awareness of the band is growing rapidly. *Smashed*. "The future for The Prodigy is world domination," says Miller. "They are easily the most important band this country has produced in the past five years. Oasis may sell well and be huge in Britain,

but they sound so English. The Prodigy have a truly international appeal. They will be massive in every territory because they provide something new that a derivative act like Oasis — no matter how good they are at what they do — will never be able to offer.

Back in British retail outlets, staff are simply relieved that The Fat Of The Land is finally on sale.

"We've been inundated with requests for the album for more than a year," says Alan Fraser, product buyer at Virgin's Marble Arch Megastore. "People are getting quite frantic about it. I've never known so much expectation for a dance album. We've just had Radiohead, which is doing very well, but sales of The Fat Of The Land are going to trample all over OK Computer. Firststarter and Breeze are the two of our best-selling singles, particularly with the touring."

"For a long time, we didn't even have a release date for the album. It's a real relief for us that it's finally coming out. The Prodigy fans have been growing rather aggressive of late." — Lisa Verice



Smack My Bitch Up
Featuring The Prodigy's Maxim, an Eastern chant by Shatin Bada and samples of Ultramagnetic MC's 'Give The Drummer Some' (from influential album *Critical Breakdown*), the tentative original title of this song remains unchanged, although Bitch becomes B**** for the US.

TRACK BY TRACK: THE FAT OF THE LAND

combine to a track which is not on the album, but may appear on a future B-side. However, this track does use a sample of her band's *Selling Jesus* single on its thumping, alien-stuffed track on which Flint puts on his punk rock voice to rasp 'succumb to me'.

Mindfields
Originally scheduled as the follow-up to Firststarter, the forthcoming single *Mindfields* is a technohip hop track punctuated with a sparse rap from Maxim. A final part of the Prodigy's live set for more than a year, it is the band's first single to receive pre-release radio play.

Narayan
Comparisons to The Chemical Brothers' Nod Ubballeah collaboration *Setting Sun* are inevitable with this electronic fusion of big beats, strange sound effects, chants and vocals by Kula Shaker's Crispian Mills.

Firststarter
Multi-award winning, seminal single which topped the charts in several countries, including the UK, despite little radio support. It has been used as a soundtrack for scenes in BBC's *EastEnders* when something difficult is going down. Firststarter borrows from *Close To The Edit* by Art Of Noise and the *Breaders'* *SOS*.

Climatize
A complex, entirely instrumental, eastern-influenced club track, reminiscent of *Landfill* or recent *Orkital*. Some Dr Who-style spookiness and a portion of *Hom Track* by Egyptian Empire are thrown in for good measure.

Fuel My Fire
Keith Flint snarls Firststarter-style all over this guitar-driven UK cover. Republica singer Saifon, formerly with rave act and Prodigy rivals N-Joi, adds backing vocals.

Breeze
Perhaps the most extreme single ever to enter the UK charts at number one, *Breeze* consolidated The Prodigy's position after Firststarter. "I knew something mad was happening when this went to the top," says Liam Howlett. "With Firststarter, it was different. People had been waiting for a new Prodigy single for a long time. This was harder and far less commercial. I didn't want to release any singles after Firststarter, but I'm glad we did it now. It kept the momentum going."

Diesel Power
Howlett fulfills a long-held ambition to collaborate with Ultramagnetic MC's rapper Kool Keith on this Chemical Brothers-style heavy hip hop track. "Critical Breakdown was one of the albums that got me into making music," says Howlett. "Maxim and I wrote the track and Kool Keith came into a studio and laid the vocal on top."

Funky Shit
A live favourite since The Prodigy's hugely important *Glastonbury* appearance two years ago, *Funky Shit* features Maxim on rap, as well as a host of samples including excerpts from *Root Down*, *2-3 Break* by The B-Boys and *Theme From S.W.A.T.* by Barry Derrazan.

Serial Thrilla
A big hit of *Skin* from Skunk Anansie, Howlett got the singer to

to that effect. It raises the question of how good a band needs to be before they start playing in London and, sometimes inadvertently, putting themselves up for judgement by passing A&R types. And have A&R departments started looking for groups who are more "the finished product". How many of them "get it" with baby bands any more?...This was all going round my head at last week's hot ticket London gig by **Polar Bear** (with a rumoured 100 people on the guestlist). They are a Scottish trio from the same Jaepster management stable as Belle & Sebastian — in fact Richard Belle is drumming for them until they rehearse a permanent replacement. But more of that later. Rest assured *Music Week* is in there early — although not early enough to pass *Persecution Complex*, who were being patted on the back after an improved set in support of Polar

WATCH
LOCUST
Mark Feeley's BBS album *Memory Light* is one of the year's real treasures, with its raw, punchy strings. Shared through word-of-mouth, moody electronic and acoustic textures. His live performance is something else — a kaleidoscope of sonic and visual appropriation. Catch him on show at Trains at the Brewery on Brick Lane, and London.

Act: The Prodigy Project; album Label: XL Recordings; Studio: Earthbound; Producer: Liam Howlett; Publisher: EMI; Virgin Music Released: June 30

STEVE LAMACQ ON A&R

It was December I think and there was Creation's Alan McGee sitting in the label's meeting room, raving about the Arnold demos. Midway through *Twist*, he looked up and said "D'ya see it, right? D'ya get it?", which is just so McGee. "D'ya see it, right?" is the nearest thing he's got to a catchphrase. Plus it sums up the Scotsman's standpoint on new bands. You either see where they're going and what they're going to turn into. Or you don't get it. I guess this is what people mean when they're talk about A&R vision (it's seeing greatness in a half-formed set of songs by a band who have barely played a gig)...There's a reason for mentioning this, because last week I had a manager recounting the story of how a scout had blagged in to see one of his bands and left with the words, "It's a bit early". The manager bloke seemed genuinely bemused, "Of course, it's early. They've only just formed". Or words

Bear...I saw a few songs by middle-billing **Phoda** including the racy Horace *Was A Resister*, which is more new wave-influenced than I had imagined. One song sounded like Richard Jobson strapped to the underside of a tube train. They already have record company interest...And then there was **Polar Bear**. It is a bit early for them, but there's some neat touches already, not least the great *A Hundred Things You Should Have Done In Bed* which sounds like the headline of a feature in *FHM* or *GQ*. There's rumoured to be a couple of American labels tracking them. Watch this space for more news....

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

THE OFFICIAL UK CHARTS



Hanson's historic reign atop both the singles and albums charts comes to an abrupt end this week, with two new debuts pushing the youngsters out of pole position. Hanson's Mmmmbop declines from one to three on the singles chart, though it sold a further 70,000 copies last week to bring its total to nearly 340,000 after just four weeks on sale.

The other four records in the top five are all new entries, for the first time since October. Verve's Little River Sweet Symphony held a slender midweek advantage but was eventually overwhelmed by another **Puff Daddy and Faith Evans's I'll Be Missing You**. A tribute to the late Notorious B.I.G., 'I'll Be Missing You' sold 120,000 copies last week, more than this year's average number one but the smallest tally for five weeks following the huge sales returned by both **Eternal** and **Hanson**. 'I'll Be Missing You' is based on The Police's 'Every Breath You Take', which was the band's fourth and last number one and was, coincidentally, in the middle of a four-week stint at the summit exactly 14 years ago this week.

Hanson's Middle Of Nowhere album dips to number three, displaced by **Jon Bon Jovi's Destination Anywhere** and **Radiohead's OK Computer**. The group Bon Jovi topped the chart with each of their last four albums, but this is Jon's second album outside the group and the second time he's had to settle for number two, having been unlucky with his Blaze of Glory/Yung Guns II Soundtrack. **Destination Anywhere** sold 34,000 copies last week – more than **Hanson** or **Wu-Tang Clan** sold in topping the charts in the previous two weeks – but was unfortunate to clash with the release of **Radiohead's** third album, which achieved a massive sale of 138,500. It's easily **Radiohead's** most successful album, topping the number 25 peak of **Pablo Honey** and the number six peak of **The Bends**. Both these albums benefit too, climbing 48-39 and 64-51 respectively.

Back on the singles chart, **Blur** and **Depeche Mode** both released the third single of the year from long awaited number one albums after registering their best knock to back hit singles to date – and met with mixed fortunes. **Blur** followed up the number one hit **Beetlebum** and the number two song **I on Your Own**, which didn't fare quite so well but debuted at number five, giving them their top five bits of an album for the first time and the honour of being the only act to snag a trio of top five hits in the first half of 1997. But, after consecutive top five hits with **Barry O'Gan** and **It's No Good**, **Depeche Mode** stumbled in at number 23 this week with **Home**.

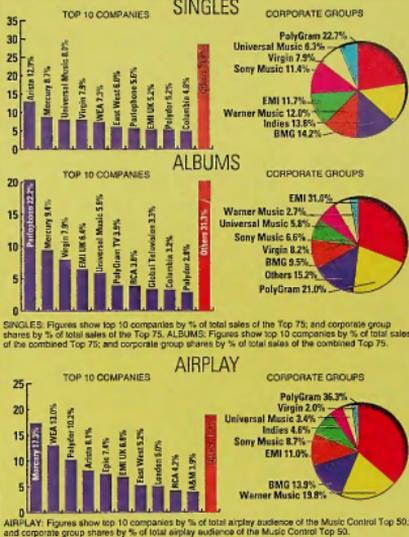
SINGLES UPDATE



ALBUMS UPDATE



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.

Unless it improves, the release will become their lowest charting single (excluding the Little 15 import) since 1986's A Question Of Lust. It was a mixed week for the **Bee Gees**, whose **I Could Not Love You** More single plummeted like a stone, falling 14-42, while **Fugee Wyclef's** **Jonas' We Tryin' To Stay Alive**, a hip hop restyling of their **Stayin' Alive** hit complete with samples of their vocals, debuted at 13. **Stayin' Alive** was already the **Gibb brothers'** most popular song, and has now charted for five different acts in different forms. After their own original rehed four in 1978, a reggae

remake by **Richard Ape** peaked at number 66. Another reggae take on the song by **Tippa Iwe** reached 49 in 1995 to completely eclipse later that year by **N-Trance's** rap/dance update which peaked at two. Finally, the reformed **Echo & The Bunnymen** must have been a little dismayed that the **Ballyheale** best of album issued by their old label **Korova** could only make it to number 59 last week but cheered by the arrival at number eight this week of **Nothing Lasts Forever**. Their first new single in nine years, it instantly equals their previous chart peak, attained by 1983's **The Cutter**. **Alan Jones**



Radio play of Hanson's Mmmmbop single declined last week for the first time in its eight-week chart life, but it lost fewer listeners than **Eternal's I Wanna Be The Only One** with the result that, as it did in the singles chart four weeks ago, the **Hanson** disc has dethroned the **Eternal** one. Both records still logged more than 2,000 plays last week and, with a significant gap between them and the chasing pack, they'll probably extend their three-week lock on the top two places.

Meanwhile, the record that replaces **Hanson** at the top of the sales chart – **Puff Daddy and Faith Evans's I'll Be Missing You** – has a lot of catching up to do if it is to do likewise on the airplay chart. It has moved 108-41-15-12 thus far. Though its latest move is its smallest in numerical terms, it conceals the record's biggest leap in airplay yet, moving from 391 to 656 plays in a week with the largest single contribution coming from Capital Radio. The London station aired the track 50 times last week, five times fewer than **Rossie Gaines' Closer Than Close**, which registered an unusually high (for Capital) 55 plays, raising its own 6-5 climb on the airplay chart.

Others it was premired on **Radio One** on Friday, **Oasis'** new single **D'You Know What I Mean** managed to accumulate more than 90 plays from radio by midnight on Saturday. The record thus gained a foothold on the airplay chart at number 50 and it's safe to say it will experience dramatic growth before next week's chart.

Also proving a popular addition to playlists is **History**, from **Michael Jackson's Blood On The Dancefloor: History In The Mix** album. An initial return of 367 plays – 17 of them from Capital and a dozen from **Radio One** – give it a number 41 debut this week. Likely to be fighting for pole position in the sales chart next week, **Sarah's Ecuador** has been around for at least seven weeks. The fact it was aired so long before being made commercially available may well have hurt its airplay opportunities and, though **Radio One** remains a staunch supporter with a further 14 plays logged last week, the track claims only 39th place on the airplay chart.

After three weeks in the Top 10 of the sales chart, **Mr President's Coco Jambo** single continues to find airplay a tougher nut to crack. The European smash owes much of its popularity here to saturation exposure on cable channel **The Box** and seemed to be getting into its radio stride last week when it jumped 45-23. It's already logging audience however and eases back 23-26 this week. **Alan Jones**



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TOP 75 ALBUMS in

28 JUNE 1997

This Week	Last Week	Title	Artist (Producer)	Label/Cat. (Distrib./Parent)	Cass/Vinyl
1	NEW	OK COMPUTER ●	Parlophone/TD 52021 (E)	Redhead (Godchin/Redhead)	CD/DIGITAL
2	NEW	DESTINATION ANYWHERE ●	Mercury PRP 1320 (F)	Jon Bon Jovi (Jon Bon Jovi/Linn/Sawyer)	53061144
3	1	MIDDLE OF NOWHERE ●	Mercury 5346132 (F)	Hanson (Lynry) (The Dust Brothers)	5346134
4	NEW	LADIES & GENTLEMEN WE ARE FLOATING IN SPACE (Deland V)	Saltimbanco (Spacejam)	CD/CD/DIGITAL	CD/CD/DIGITAL
5	33	SPICE ★	Virgin CD 2812 (E)	Spice Girls (Absolute/Standard/Road)	TV 2812V 18
6	4	BEFORE THE RAIN ●	1st Avenue/EMI CD262 (113)	Elton (Charles/Wildes/Lewis/Mason/Dims)	TECNO 1103
7	4	ALWAYS ON MY MIND - ULTIMATE LOVE SONGS ●	Elek Music (Various)	RCA 74321-48342/74321-48344 (RM)	
8	2	TIMELESS ●	Columbia 653191812 (F)	Sarah Brightman (Peterson)	063191814
9	NEW	EV3	East West 755862972 (M)	Jon Vogen (Organized Noise/Meta/Force/McVey/Var)	755862976
10	6	THE BEST OF BOB DYLAN ●	Columbia SONYTV 282C (SM)	Bob Dylan (Various)	SONYTV 282C
11	8	ROMANZA ●	Philips Classics 464542 (E)	Aldo Baccali (Malavasi/Torpedini)	464542A
12	17	STOODH ●	One Little Indian TPLP 856CL (F)	Skunk Anansie (Gigarth)	TPLP 856CL
13	NEW	KING OF FOOLS	Furcut/FURYUM (F)	Delirious? (Pherry/Delirious?)	FURYUM V
14	9	DO IT YOURSELF ●	Geffen GED 25134 (BMG)	Seahorses (Visconti)	GEC 25134/GEF 25134
15	15	TELLIN' STORIES ●	Beggars Banquet BR602 (100)	The Cranberries (The Cranberries/Cherie)	BR602 100/BR602 100
16	8	OPEN ROAD	RCA 74321-47122 (120)	Grey Drive-In (Various)	74321-47124
17	12	REPUBLICA ●	Deconstruction 74321-41122 (120)	Republica (Republic)	74321-41120
18	18	WHITE ON BLONDE ★	Mercury 5345135/5345134 (F)	White Lies (Elegance/Starburst/Lea & Chris/De La Soul)	
19	20	SHELTER ●	BMG 628902 (E)	The Brand New Heavies (The Brand New Heavies)	BMG628902
20	14	JAMMING WITHOUT MOVING ★	Sony S2 5012 (SM)	Tony Traxton (Klay/Stone/M Beard)	4829993/4829993/4829993
21	68	OCEAN DRIVE ★	Wild Card Polydor 5237872 (F)	Lighthouse Family (Peden)	5237874
22	23	SECRETS ★	LaFace 7330828102 (BMG)	Toni Braxton (Babyface/Various)	7330828102/7330828102
23	10	MY NUMBER NATURE CALLS ●	Polydor 5376762 (F)	Cast (Lectric)	5376764/5376761
24	16	IN IT FOR THE MONEY ●	Parlophone CDPCS 7388 (E)	Supersax (Supersax/Confield/Williams)	TPCS 7388/PC 7388
25	19	OLDER ★	Virgin CD 2802 (E)	George Michael (Michael/Douglas)	TV 2802V 2802

26	14	WU-TANG FOREVER	Loud 74321-457682 (BMG)	Wu-Tang Clan (The RZA)	74321-457682/74321-457691
27	40	BLUR ●	Food/Parlophone 544829 (F)	Blur (Stovell)	FOODTC 1870001.P 18
28	14	10 ●	Capricorn DCP 1104 (E)	West West Wet (Clark/Duff)	5362943/5362945
29	67	FALLING INTO YOU ★	Epic 4837222/4837294 (E)	Lea (Don/Robert/John/Johnny/Janet/Water/Sanderson/Gibson)	4837222
30	7	ALBUM OF THE YEAR	Slash 828922 (F)	Faith No More (Mossman/Gold/Faith No More)	828922
31	28	MUSIC ON THE DANCE FLOOR	Epic 487500 (SM)	Michael Jackson (Jackson/Lewis/Harris/IV)	487500/4875001
32	11	MUSIC FOR PLEASURE	Polydor 5372422 (F)	Joe Raposo (Hoo/Pot)	5372422/5372423
33	18	FLAMING PIE ●	Parlophone CDPCS 121 (E)	Max Carnegy (McCarney/Lynne/Martin)	TPCS121/TPCS121
34	NEW	PALEOLOGY	Chrysalis CDHR 6134 (E)	World Party (Wallinger)	TCCHR 614/CHR 614
35	7	BECOMING X ●	Ultra U CUP 61024 (F)	Steak Pimps (Line of Sight)	CD U203/CD U203L
36	NEW	YEAR OF THE HORSE	Reprise 5384852 (F)	Neil Young and Crazy Horse (Horse/A Park Davis)	5384852A
37	42	ALISHA REELS THE WORLD ●	Mercury 534072 (F)	Alisha's Act (Stewart)	534072/534071
38	26	VERY BEST OF THE BEE GEEs ★	Polydor 8472326 (F)	Bee Gees (Guba/Gibb/Gibb/Varbus)	8472326
39	49	PABLO HERRERA ●	Parlophone CD 181 4092 (E)	Rodriguez (Sidel/Koderick)	CD 181 4092
40	31	BLUE IS THE COLOUR ★	Go/DIGITAL 7399323 (730)	The Real Gone South (Kohler)	7399323
41	15	USA STANFIELD ●	Arista 74321-458112 (BMG)	The Real Gone South (Kohler)	74321-458114
42	18	EVERYTHING MUST GO ★	Epic 4835232 (SM)	Massive Attack (Massive Attack/Dolow/WBRMC 11W/BLP 1)	4835232
43	23	BLUE LINES ★	Wild Bus Records 1 (E)	Massive Attack (Massive Attack/Dolow/WBRMC 11W/BLP 1)	
44	44	BADUIZM ●	MCA UD 53027 (BMG)	Fiyah Babe (Bada)	UD 53027/UD 53027
45	41	TRAGIC KINGS ●	Intarscope IND 9003 (BMG)	No Guts (Wilder)	IND 9003A
46	33	STILL WATERS ●	Polydor 5373022 (F)	Blue Green (Bea/Gee/Pughan/Mardi/Tashira/Foster/Sand)	5373022
47	48	WHAT'S THE STORY? MORNING GLORY ★	Decca/DG 4215 (BMG)	Oasis (Morris/Gallagher)	CRED 12839C 12839C/12839L
48	11	FOREVER ●	Big Life BLRCD 31X (F)	Damage (Various)	BLRMC 31X/BLR 31X
49	18	SHERYL CROW ★	ARM 5406292 (E)	Sheryl Crow (Crow)	5406292
50	57	ALIGNED LITTLE PILL ★	Maverick/Reprise 5382452 (F)	Maggie Montese (Muller/Stein/Baldar)	5382452/41.6382452011
51	44	THE BENDS ★	Parlophone CDPCS 7372 (E)	Radiohead (Lectric)	TPCS 7372/PC 7372

52	38	POP ★	Island GUN 210 (F)	Island GUN 210 (F)	UC 210V 210
53	20	FURTHER	Nada NUDE 70 (120)	Nada NUDE 70 (120)	NUDE 70/NUDE 71
54	RE	COME FIND YOURSELF ●	Chrysalis CDHR 6134 (E)	Fun-Love (D'Amico) (Fun-Love/Criminals)	TCHR 6134/CHR 6134
55	24	RESTLESS HEART ●	ECM 812022 (E)	Dave Coverdale & Whitesnake (Coverdale)	812022 1104
56	37	DIG YOUR OWN HOLE ●	Virgin XCD50 (E)	The Deacon Blues (The Deacon Blues)	XCD50 2/CD50 2
57	43	BEAUTIFUL FREAK ●	Dreamworks DRMO 5001 (BMG)	Eels (E/Simpson)	DRMC 5001L
58	NEW	THE FIFTH ELEMENT (OST)	Virgin DVD/CD (E)	Eric Serra (Serra)	MCDV85 52V
59	59	THE COLOUR OF MY LOVE ★	Epic 474432 (E)	Celine Dion (Lupron/DuBois)	474432A
60	60	THE COLOUR AND THE SHAPE ●	Roswell CDEE 225 (E)	Foo Fighters (Norton)	TCES2 225/EE 2255
61	10	DEPECHE MODE (Simonsen)	Mercury CDUM 148 (RTM/CD)	Depeche Mode (Simonsen)	CDUM 148/2UM 148
62	45	ODELAY ●	Geffen GED 2426 (BMG)	Back (Dont Brown/Beck/Reynolds/Schwarz/Gibson)	GED 2426B 10
63	16	MY PROMISE	Ataria 74321-441382 (BMG)	My Promise (PAP)	74321-441382
64	NEW	LOVE ALWAYS	MCA MCD 11913 (Impress)	John And Jajay (Wagner/Haley/Smokey)	11913
65	52	DIRECTION REACTION CREATION	Parlophone 5373432 (F)	The Jan (Gony/Jan/Popcorn/Smith-Heaves/Wilson/The Jan)	5373432
66	47	MCMMX AD ●	Virgin DVD 1 (E)	Gianna (Enigma)	MCDV 1
67	21	GLOW ●	Sony S2 488482 (SM)	Reef (Drakulaz/Reef)	488482/4884801
68	12	THE WAR OF THE WORLDS	Columbia CD 9600 (SM)	Jeff Wayne (Wayne)	9600/96000
69	27	CURTAINS	This Way U 524942 (F)	Tindersticks (Tindersticks)	524942/524941
70	RE	WHIPLASH ●	Fontana 5345452 (F)	James (Hague/Eno)	534545A/534541
71	35	SHARE MY WORLD	MCA MCD 11619 (BMG)	My World (Bjork)	MCD 11619
72	NEW	BLOKE ON BLOKE	Cooking Vinyl CDOKK 127 (V)	Jay Bragg (Zimovick)	
73	56	BRINGING DOWN THE HORSE	Intricate IND 9035 (BMG)	Wallflowers (Burnett)	IND 9035V
74	64	EVITA (OST) ★	Warner Bros 53674452 (M)	Elton (D. P. King) (Kerker/Walker/Caddick)	53674452/53674451
75	10	URBAN HANG SUITE ●	Columbia 4836959 (SM)	Masever (Masse/Metze/Martens/PM)	4836959/4836951

PLATINUM	GOLD	SILVER	87	86	85	84	83	82	81
238,000	110,000	57,000	56	55	54	53	52	51	50
PAUL SIMON	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.
10	9	8	7	6	5	4	3	2	1
THE BEST SCOTTISH ALBUM IN THE WORLD...EVER!	NOW THAT'S WHAT I CALL MUSIC!	ROMEO + JULIET (OST)	MINISTRY OF SOUND CLASSICS	BIG MIX 97	SPICE GIRLS PRESENT THE BEST OF BIG PUPPER ALBUM...EVER!	WATERMATS	CHARTBUSTERS	MIXED EMOTIONS	SIXTIES SUMMER MIX
10	11	12	13	14	15	16	17	18	19
MANIC STREET PREACHERS	MAXWELL	MICHAEL, GREGG	MICHAEL, GREGG	MICHAEL, GREGG	MICHAEL, GREGG	MICHAEL, GREGG	MICHAEL, GREGG	MICHAEL, GREGG	MICHAEL, GREGG
42	41	40	39	38	37	36	35	34	33
THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.
50	49	48	47	46	45	44	43	42	41
THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.
30	29	28	27	26	25	24	23	22	21
THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.
10	9	8	7	6	5	4	3	2	1
THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.

TOP COMPILATIONS

This Week	Last Week	Title	Artist	Label/Cat. (Distrib./Parent)	Cass/Vinyl
1	1	THE BEST CLUB ANTHEMS...EVER! ●	Virgin/EMI VTDCC 124V/TMCC 124V (E)	Virgin/EMI VTDCC 124V/TMCC 124V (E)	
2	NEW	THE ULTIMATE SUMMER PARTY ANTHM	Global Television RADCO 65/RADMC 65 (BMG)	Global Television RADCO 65/RADMC 65 (BMG)	
3	2	SMASH HITS - Summer 97 ●	Virgin/EMI VTDCC 144V/TMCC 144V (E)	Virgin/EMI VTDCC 144V/TMCC 144V (E)	
4	NEW	CLUB MIX 97 - VOLUME 3 ●	PolyGram TV 53391/253891/44 (F)	PolyGram TV 53391/253891/44 (F)	
5	3	CLUBLAND	Telstar TV TCD 29125/25TAC 2912 (E)	Telstar TV TCD 29125/25TAC 2912 (E)	
6	4	MIXED EMOTIONS ●	PolyGram TV 53391/253891/44 (F)	PolyGram TV 53391/253891/44 (F)	
7	5	SIXTIES SUMMER MIX	Telstar TV TCD 2909/25TAC 2909 (E)	Telstar TV TCD 2909/25TAC 2909 (E)	
8	6	WHAT A FEELING! ●	Columbia SONYTV 282C/SONYTV 282C (SM)	Columbia SONYTV 282C/SONYTV 282C (SM)	
9	4	CLUB CLASSICS - VOLUME 3 ●	Fantasia FHCC 32/1FCC 32M/32M (SM/VA)	Fantasia FHCC 32/1FCC 32M/32M (SM/VA)	

ARPLAY PROFILE

STATION OF THE WEEK

There are few stations brave enough or innovative enough to give away as prizes a free vasectomy on Father's Day or a burial plot on Halloween in order to win listeners.

But for 2-Ten FM, based in Reading, such ideas are essential to light off the fierce competition in the crowded market where its audience is easily tempted by London stations.

The station's flagship breakfast show is co-hosted by a woman, Harriet Scott, who was appointed six months ago when programme controller Andrew Phillips realised that 2-Ten's early morning audience was under pressure from Capital FM's Chris Tarrant and Radio One's Chris Evans.

"The breakfast show and the weekly ideas were just some of the new initiatives we introduced at the station. We also brought the music being up to date and it is now virtually all early Eighties to present day. Oasis would have struggled to get on our list in the past, but now they come straight in to the A-list," says Phillips.

"It was always my intention to ensure the station played more music. We have tried to create local interest in the station through the music. We are not a local station that plays music, more a music station that is local." The station has been owned by the GWR Group for the past five years, but Phillips does not regard the group's policy of operating a central playlist as a hindrance to 2-Ten's new music philosophy. "It means our core playlist remains current. With the GWR format there is a lot of discussion and input from the programme heads, while we are still able to play local music if we



2-TEN TOP 10

Track/Artist (label)	Plays
1 MMMBOP Patsy (Mercury)	33
2 You Might Need Somebody Sheila Arns (WEA)	32
3 Love/Fool Cindys (Stockholm/Polystyle)	30
4 I Wanna Be The Only One Eternal featuring Bebe Winans 1st Avenue (EMI)	31
5 I Want You Savage Garden (Columbia)	28
6 Halo Texas (Mercury)	27
7 Free Ultra Nuts (AM, PM) (AS&M)	24
8 Bitter Sweet Symphony The Verve (UK)	24
9 Drop Dead Gorgeous Republica (Deconstruction)	23
10 Love Won't Wait Guy Barlow (RCA)	20

Source: Music Controller for week 14/97

feel a band deserves it," he says. Initial audience figures show the station's new direction may well prove correct in the long term. In the year to December 1998, its weekly reach in a transmission area of more than 650,000 was down very slightly from 203,000 to 202,000, but its audience is listening for longer, up from 9.8 to 10.5 hours. The latest bid by 2-Ten to be noticed by the local community came this month when the station held the Jamming In June gig with Alisha's Attie topping the bill. Steve Hemsley



RADIO 1

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TRACK OF THE WEEK

ALRIGHT JAMIROQUAI
The past 12 months have seen Jamiroquai come of age as an artist act, with the huge success of Alright reaffirming the band's core artist status with most stations.

Alright follows Virtual Insanity and Cosmic Girl as radio favourites although, prior to Virtual Insanity's release last year, Jamiroquai had never featured on a Radio One A list and were rarely played on Capital FM.

Although Alright hit the C1N sales chart earlier this month, radio support remained steady and the track fixed itself in the airplay chart top 30.

The lengthy exposure helped boost sales of the album *Travelling Without Moving* which returned to the album chart Top 10 at the end of May, reaching number six before dropping back again.

The longevity of the track's radio support has been prompted by Sony SZ to put back the release of the next single but with weeks, a decision which will be welcomed by programme controllers who often criticise record companies for releasing new product when old tracks are still popular with listeners.



Nigel Sweeney, of Intermedia International, which promoted the track nationally, says, "Jamiroquai are now credible and hip for all radio stations, something that could not be said a year ago." Al Dunn, head of music at Atlantic 252, which was playing the track 60 times a week in May, says, "Two years ago, the band's music would have been seen as too indie for us, but now when a Jamiroquai record comes out we look at it very seriously. Our research has shown that Alright is the most popular track with our listeners at the moment." Steve Hemsley

© Music Control UK. Titles ranked by total number of plays on Radio One from 11.00 on Sunday 15 June to 24.00 on Saturday 21 June 1997

Rank	Title/Artist/Label	Plays	Label	Rank	Title/Artist/Label	Plays	Label
1	I WANNA BE THE ONLY ONE Eternal featuring Bebe Winans 1st Avenue (EMI)	1945	EMI	1	I WANNA BE THE ONLY ONE Eternal featuring Bebe Winans 1st Avenue (EMI)	1945	EMI
2	MMMBOP Patsy (Mercury)	1940	Mercury	2	MMMBOP Patsy (Mercury)	1940	Mercury
3	LOVE/FOOL Cindys (Stockholm/Polystyle)	1537	Polystyle	3	LOVE/FOOL Cindys (Stockholm/Polystyle)	1537	Polystyle
4	YOU MIGHT NEED SOMEBODY Sheila Arns (Frankford/WEA)	1555	WEA	4	YOU MIGHT NEED SOMEBODY Sheila Arns (Frankford/WEA)	1555	WEA
5	FREE Ultra Nuts (AM/PM/AS&M)	1067	1350	5	FREE Ultra Nuts (AM/PM/AS&M)	1067	1350
6	YOU'RE NOT ALONE (Ivee/RCA)	1325	1338	6	YOU'RE NOT ALONE (Ivee/RCA)	1325	1338
7	YOU ARE THE UNIVERSE Brand New Heavies (Epic/London)	1124	1216	7	YOU ARE THE UNIVERSE Brand New Heavies (Epic/London)	1124	1216
8	MIDNIGHT IN CHELSEA Jon Bon Jovi (Mercury)	1101	1089	8	MIDNIGHT IN CHELSEA Jon Bon Jovi (Mercury)	1101	1089
9	GUIDING STAR Cast (Polygram)	637	967	9	GUIDING STAR Cast (Polygram)	637	967
10	I WANT YOU Savage Garden (Columbia)	767	964	10	I WANT YOU Savage Garden (Columbia)	767	964
11	STRANGE Wet Wet Wet (Phonogram/Parlophone/Mercury)	923	934	11	STRANGE Wet Wet Wet (Phonogram/Parlophone/Mercury)	923	934
12	CLOSER THAN CLOSE Ronan Keating (RCA)	802	852	12	CLOSER THAN CLOSE Ronan Keating (RCA)	802	852
13	HALO Texas (Mercury)	838	813	13	HALO Texas (Mercury)	838	813
14	NEVER NEVER GONNA GIVE YOU UP (Cap Star/Interscope)	759	801	14	NEVER NEVER GONNA GIVE YOU UP (Cap Star/Interscope)	759	801
15	I'LL BE THERE FOR YOU Bushmills (Epic)	835	783	15	I'LL BE THERE FOR YOU Bushmills (Epic)	835	783
16	NOT WHERE IT'S AT Dal Amico (AS&M)	685	776	16	NOT WHERE IT'S AT Dal Amico (AS&M)	685	776
17	STAR PEOPLE George Michael (A&M/Virgin)	766	663	17	STAR PEOPLE George Michael (A&M/Virgin)	766	663
18	COCO JAMBOO Mr. President (Club Culture/WEA)	652	656	18	COCO JAMBOO Mr. President (Club Culture/WEA)	652	656
19	HARD TO SAY I'M SORRY Az Yet featuring Peter Cetera (LaFace/Arista)	428	647	19	HARD TO SAY I'M SORRY Az Yet featuring Peter Cetera (LaFace/Arista)	428	647
20	YOU SHOWED ME Lightning Seeds (Epic)	588	644	20	YOU SHOWED ME Lightning Seeds (Epic)	588	644
21	BITTER SWEET SYMPHONY Verve (UK)	417	620	21	BITTER SWEET SYMPHONY Verve (UK)	417	620
22	WHATEVER (Ivee/Vogues/Brill)	648	612	22	WHATEVER (Ivee/Vogues/Brill)	648	612
23	I DON'T WANT TO GO Brand New Heavies (Epic/Arista)	460	598	23	I DON'T WANT TO GO Brand New Heavies (Epic/Arista)	460	598
24	WALTZING ALONG (Ivee/RCA)	383	595	24	WALTZING ALONG (Ivee/RCA)	383	595
25	DO NOT SPEAK No Dubs (Mercury)	588	563	25	DO NOT SPEAK No Dubs (Mercury)	588	563
26	BRAZEN WEAVE Shun Azevedo (De LaBe/Island)	579	549	26	BRAZEN WEAVE Shun Azevedo (De LaBe/Island)	579	549
27	AIR We're Here! (Ivee/RCA)	479	549	27	AIR We're Here! (Ivee/RCA)	479	549
28	WHERE HAVE ALL THE COWBOYS GONE? Patsy Cline (Warner/Boss)	484	539	28	WHERE HAVE ALL THE COWBOYS GONE? Patsy Cline (Warner/Boss)	484	539
29	I'LL BE MISSING YOU Daddy & Faith Evans (Epic, 112) (Bad Boy/Arista)	250	533	29	I'LL BE MISSING YOU Daddy & Faith Evans (Epic, 112) (Bad Boy/Arista)	250	533
30	DROP DEAD GORGEOUS Republica (Deconstruction)	525	538	30	DROP DEAD GORGEOUS Republica (Deconstruction)	525	538

© Music Control UK. Titles ranked by total number of plays on 45 mainstream independent local stations from 08.00 on Sunday 15 June to 24.00 on Saturday 21 June 1997

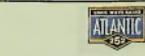
VIRGIN

Rank	Title/Artist/Label	Plays	Label
1	GUIDING STAR Cast (Polygram)	32	42
2	NOT WHERE IT'S AT Dal Amico (AS&M)	36	41
3	HALO Texas (Mercury)	22	39
4	MIDNIGHT IN CHELSEA Jon Bon Jovi (Mercury)	22	38
5	WHERE HAVE ALL THE COWBOYS GONE? Patsy Cline (Warner/Boss)	21	30
6	HOW HIGH (Ivee/RCA)	22	29
7	LOVE IS THE LAW (Ivee/RCA)	35	28
8	YOU SHOWED ME Lightning Seeds (Epic)	24	28
9	A CHANGE WOULD DO YOU GOOD (Ivee/RCA)	28	28
10	BITTER SWEET SYMPHONY Verve (UK)	11	27



ATLANTIC 252

Rank	Title/Artist/Label	Plays	Label
1	LOVE IS THE LAW (Ivee/RCA)	57	62
2	ALRIGHT Jamiroquai (Sony)	60	61
3	LOVE/FOOL Cindys (Stockholm/Polystyle)	60	59
4	YOU MIGHT NEED SOMEBODY Sheila Arns (RCA)	51	57
5	YOU'RE NOT ALONE (Ivee/RCA)	51	56
6	BELLISSIMA (Ivee/RCA)	38	41
7	MMMBOP (Ivee/RCA)	37	40
8	COCO JAMBOO Mr. President (Club Culture/WEA)	35	37
9	YOU MIGHT NEED SOMEBODY Sheila Arns (RCA)	35	37
10	CLOSER THAN CLOSE Ronan Keating (RCA)	36	36
11	I'LL BE THERE FOR YOU Bushmills (Epic)	38	36



© Music Control UK. Station profile charts rank by total number of plays per station from 08.00 on Sunday 15 June to 24.00 on Saturday 21 June 1997

TOP 50 AIRPLAY HITS

28 JUNE 1997



This Week	Last Week	Wk on chart	Title	Artist	Label	Total plays	Plays % w/e	Total audience	Audience % w/e
1	2	2	MMMBOP	Hanson	Mercury	2006	-2	71.21	-1
2	1	7	I WANNA BE THE ONLY ONE	Eternal Featuring Babe Winans	1st Avenue/EMI	2028	-2	68.66	-6
3	5	8	FREE	Ultra Nate	AM:PM/A&M	1481	+24	53.24	+15
4	4	3	YOU'RE NOT ALONE	Olive	RCA	1474	+2	56.07	+5
5	6	6	CLOSER THAN CLOSE	Rosie Gaines	Big Bang	1004	+4	51.20	+6
6	3	14	LOVEFOOL	Cardigans	Stockholm/Polydor	1529	-10	49.35	-24
7	14	8	MIDNIGHT IN CHELSEA	Jon Bon Jovi	Mercury	1200	n/c	41.72	-3
8	8	5	GUIDING STAR	Cast	Polydor	1061	+48	41.50	+7
9	11	10	YOU ARE THE UNIVERSE	Brand New Heavies	Ffr/London	1307	+54	40.94	+26
10	7	5	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	1526	-11	40.50	-15
11	16	21	SUN HITS THE SKY	Supergass	Parlophone	539	+44	36.15	+28
12	15	11	I'LL BE MISSING YOU	Puff Daddy & Faith Evans (feat. 112)	Bad Boy/Arista	655	+68	35.58	+24
13	13	21	NOT WHERE IT'S AT	Del Amitri	A&M	849	+15	34.80	+16
14	26	41	WALTZING ALONG	James	Mercury	652	+56	34.24	+44
15	16	19	WHATEVER	En Vogue	Warner Bros	732	-5	31.22	-16
16	24	43	A CHANGE WOULD DO YOU GOOD	Sheriff Crow	A&M	508	+43	31.00	+29
17	26	34	BITTER SWEET SYMPHONY	Verve	Hut	631	+51	30.68	+25
18	14	33	LOVE ROLLERCOASTER	Red Hot Chili Peppers	Geffen	350	+17	29.74	+1
19	13	29	I'LL BE THERE FOR YOU	Rembrandts	Elektra	843	-6	28.82	-8
HIGHEST CLIMBER									
20	21	46	I WANT YOU	Savage Garden	Columbia	1023	+28	28.44	+49
21	22	22	STRANGE	Wet Wet Wet	Precious Organisation/Mercury	967	+1	28.09	+15
22	18	13	HALO	Texas	Mercury	912	-1	28.08	+11
23	29	2	SOMETHING GOING ON	Todd Terry	Manifesto/Mercury	351	+82	27.04	+28
24	25	23	NEVER NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista	856	+4	24.55	+2
25	26	32	NOTHING LASTS FOREVER	Echo And The Bunnymen	London	446	+29	24.48	+31
26	29	45	COCO JAMBOO	Mr President	Club Culture/WEA	694	+15	23.28	-4
27	27	44	WHERE HAVE ALL THE COWBOYS GONE?	Paula Cole	Warner Bros	579	+14	23.16	+7
28	34	43	HOW HIGH	Charlatans	Beggars Banquet	222	+107	22.71	+17
29	31	35	I DON'T WANT TO	Toni Braxton	LaFace/Arista	652	-22	21.57	-5
30	10	12	SUNDAY SHINING	Finley Quave	Epic	198	+72	21.49	+108
31	42	38	SOMEWHERE	Pet Shop Boys	Parlophone	160	+76	20.45	+33
32	27	3	TI AMO	Gina G	Eternal/WEA	506	-18	19.79	-24
33	17	40	BRAZEN (WEEP)	Skunk Anansie	One Little Indian	603	-7	19.60	-25
34	43	20	YOU SHOWED ME	Lightning Seeds	Epic	707	+10	18.01	+18
35	16	42	DON'T SPEAK	No Doubt	MCA	602	-6	17.52	n/c
36	16	14	HARD TO SAY I'M SORRY	Az Yet Featuring Peter Cetera	LaFace/Arista	693	+53	17.10	+32
37	23	17	STAR PEOPLE	George Michael	Aegean/Virgin	656	-17	16.97	-18
38	27	28	LOVE IS THE LAW	Seahorses	Geffen	354	+14	16.87	-9
39	49	27	ECUADOR	Sash!	Multiply	326	+21	16.53	+21
40	19	34	HUNDRED MILE HIGH CITY	Ocean Colour Scene	MCA	249	+46	16.37	+55
BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
41	27	0	HISTORY	Michael Jackson	Epic	367	+274	15.97	+512
42	32	28	SIX UNDERGROUND	Sneaker Pimps	Clean Up	314	-37	15.78	-29
43	65	89	ON YOUR OWN	Blur	Food/Parlophone	105	+144	15.25	+33
44	27	15	ALRIGHT	Jamiroquai	Sony SZ	476	-18	15.01	-55
45	46	42	STAR	Primal Scream	Atlantic	161	+63	14.82	+4
46	41	32	ONE HEADLIGHT	Wallflowers	Interscope	247	+31	14.26	+11
47	46	81	CALL THE MAN	Celine Dion	Epic	303	+20	14.12	-11
48	52	51	BELLISSIMA	DJ Quicksilver	Positiva/EMI	365	+6	13.51	+5
49	44	19	DROP DEAD GORGEOUS	Republica	Deconstruction	561	-2	13.07	-16
MOST ADDED									
50	9	8	D'YOU KNOW WHAT I MEAN?	Oasis	Creation	92	n/c	12.73	n/c

© Music Control UK. Compiled from data gathered from 10:00 on Sunday 14 June 1997 until 24:00 on Saturday 21 June 1997. Stations rated by audience figures listed on broadcast hour. Rise/fall etc. Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in no. of plays
1	YOU ARE THE UNIVERSE Brand New Heavies (Ffr/London)	1307	510
2	GUIDING STAR Cast (Polydor)	1061	345
3	FREE Ultra Nate (AM:PM/A&M)	1481	292
4	HISTORY Michael Jackson (Epic)	367	269
5	I'LL BE MISSING YOU Puff Daddy & Faith Evans (feat. 112) (Bad Boy/Arista)	655	264
6	HARD TO SAY I'M SORRY Az Yet Featuring Peter Cetera (LaFace/Arista)	693	239
7	WALTZING ALONG James (Mercury)	652	234
8	BITTER SWEET SYMPHONY Verve (Hut)	631	234
9	I WANT YOU Savage Garden (Columbia)	1023	221
10	SUN HITS THE SKY Supergass (Parlophone)	539	165

© 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 +4 plays this week	Add. this week
1	D'YOU KNOW WHAT I MEAN? Oasis (Creation)	16	13	13
2	STILL COME BACK TO ME Gary Christian (Capitol)	13	13	13
3	I'LL BE MISSING YOU Puff Daddy & Faith Evans (feat. 112) (Bad Boy/Arista)	53	31	8
4	HISTORY Michael Jackson (Epic)	37	25	8
5	PICTURE OF YOU Boyzone (Polydor)	19	7	7
6	STAR Primal Scream (Creation)	37	17	6
7	SOMETHING GOING ON Todd Terry (Manifesto/Mercury)	29	20	5
8	LAZY DAYS Robbie Williams (Chrysalis)	19	8	5
9	SLOW FLOW Braxton (Atlantic)	12	5	5
10	BITTER SWEET SYMPHONY Verve (Hut)	53	38	4

© Music Control UK. Chart shows tracks boasting greatest number of stations added (each added as four or more plays)

AIRPLAY

Music Control UK monitors 24 hours a day, seven days a week. Air FM, Apple 102.7, FM Antares, 252, 897 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 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THE OFFICIAL CHARTS - 28 JUNE

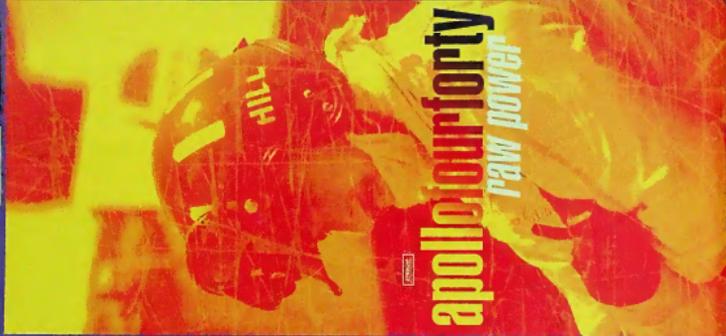
SINGLES

1	I'LL BE MISSING YOU Puff Daddy/Arista	Virgin
2	BITTER SWEET SYMPHONY The Verve	Mercury
3	MMMBOP Hanson	Mercury
4	HUNDRED MILE HIGH CITY Ocean Colour Scene	MCA
5	ON YOUR OWN Blur	Food/Parlophone
6	I WANNA BE THE ONLY ONE Eternal featuring Bebe Winans	1st Avenue/EMI
7	FREE Ultra Nate	AM/PM
8	NOTHING LASTS FOREVER Echo & The Bunnymen	London
9	GUIDING STAR Cast	Polydor
10	COCO JAMBOO Mr President	WEA
11	CALL THE MAN Celine Dion	Epic
12	TIME TO SAY GOODBYE (CON TE PARTIRO) Sarah Brightman and Andrea Bocelli	Cadence
13	WE TRYING TO STAY ALIVE Wyclef Jean And The Refugee Allstars	Columbia
14	CLOSER THAN CLOSE Rosie Gaines	Big Bang
15	WHERE HAVE ALL THE COWBOYS GONE? Paula Cole	Warner Bros
16	STAR Primal Scream	Creation
17	HARD TO SAY I'M SORRY Az Yet	LaFace/Arista
18	I WANT YOU Savage Garden	Columbia
19	LOVE ROLLERCOASTER Red Hot Chili Peppers	Geffen
20	SUNDAY SHINING Finley Quaye	Epic
21	YOU ARE THE UNIVERSE The Brand New Heavies	fir
22	I'LL BE THERE FOR YOU The Rembrandts	East West
23	HOME Depeche Mode	Mute
24	NOW HIGH The Chantlains	Beggars Banquet
25	I'LL BE	





music week
 AS USED BY



ALBUMS

1	OK COMPUTER Radiohead	Parlophone
2	DESTINATION ANYWHERE Jon Bon Jovi	Mercury
3	MIDDLE OF NOWHERE Hanson	Mercury
4	LADIES & GENTLEMEN WE ARE FLOATING IN... Spiritualized/Dedicated	
5	SPICE Spice Girls	Virgin
6	BEFORE THE RAIN Eternal	1st Avenue/EMI
7	ALWAYS ON MY MIND - ULTIMATE LOVE SONGS Elvis Presley	RCA
8	TIMELESS Sarah Brightman	Coalition
9	EV3 En Vogue	East West
10	THE BEST OF Bob Dylan	Columbia
11	ROMANZA Andrea Bocelli	Philips Classics
12	STOOOH Skunk Anansie	One Little Indian
13	KING OF FOOLS Delirious?	Furious?
14	DO IT YOURSELF Seahorses	Geffen
15	TELL'N' STORIES The Chantlains	Beggars Banquet
16	OPEN ROAD Gary Barlow	RCA
17	REPUBLICA Republica	Deconstruction
18	WHITE ON BLONDE Texas	Mercury
19	SHELTER The Brand New Heavies	fir
20	TRAVELLING WITHOUT MOVING Jamiroquai	Sony SZ
21	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
22	SECRETS Toni Braxton	LaFace
23	MOTHER NATURE CALLS Cast	Polydor

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28 JUNE 1997

Calvin Klein to sponsor London Club Awards

This year's London Club Awards look set to be the highest profile yet with the announcement that they will be sponsored by Calvin Klein Jeans. The event will take place on Tuesday July 8 at the Park Lane Hotel in London's Piccadilly, and for the first time will take the form of a sit-down dinner.

London Club Awards organiser Mark Armstrong says, "Calvin Klein is a very glamorous company and its involvement will make the awards even more glamorous and sexy than they already are. CK are obviously very concerned with image and their influence will be all over the event's presentation."

A Calvin Klein spokesman adds, "The London club scene is setting the pace in music and fashion for the rest of the world right now and we really feel like we are at home when we work with people in the club community."

In keeping with the event's move on to a more sophisticated level, some of the awards' more tongue-in-cheek categories have been

axed. "It's an established event now that started as a pinstake. We now have more serious awards like Best Club and DJ Of The Year but we still have categories like *Up All Night* and *Old Bastard Of The Year*," says Armstrong.

Likewise where the earliest awards saw the winners decided by the organisers, the current awards are worked out from responses to 7,000 questionnaires that were distributed to London clubbers earlier in the year.

The event will be presented by Richard Jobson and the organisers anticipate it will be made into a programme for ITV. Winners of awards last year included the Hanover Grand for best club and Seb Fontaine for best DJ.

inside:

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

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

[4] **Q&A:** KIRK D'GEORGIO talks to Tony Farsides

[5] **JOCK ON HIS BOX:** TSOYOSHI [6-12] **HOT VINYL:** all the tunes of the week, the latest reviews and DJ Tips

[13-15] **RM XTRA:** focus on manufacturing and packaging of dance records



buzz chart number ones

CLUB:	'SOMETHING GOIN' ON' Todd Terry (Manifesto) p7
URBAN:	'NO MONEY NO PROBLEM' Notorious B.I.G. (Bad Boy) p9
POP:	'ECLADOR' Sash! feat. Rodriguez (Mulliply) p11
COOL CUTS:	'THE FAT OF THE LAND' Prodigy (XL) p16



Massive Attack will make their only new record release of the year when a new single 'Risingson' appears on July 7. Debuted on Jools Holland's Later show, the record and its instrumental B-side, 'Superpredator', introduces a much darker twist to the group's work with the main track featuring raps by bands 3D and Daddy G. The single will be an interim release for fans before the new Massive Attack album due out in January. 'Risingson' will be a limited edition featuring a mix from the Underdog and one from Underworld's Darren Emmons on the vinyl release. The release coincides with the Bristol band's only two appearances of the year at Glastonbury and the Essential Music Festival on August 2. Massive Attack will also have material featured on two new films with a specially commissioned song on the soundtrack to Welcome To Sarajevo and a number of classics being used on the Hollywood thriller 187.

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Reader

18 AN INTROSPICIVE OF HOUSE AND DIMENSION

20 CLUB CUTS 97

17 20 REACTIVE 12

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Dirt

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THE STAND OUT TRACK FROM THE DEBUT ALBUM 'HEAD EVILS'

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July 14

Concrete



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Bulleted titles ar

M8 eyes up radio in growth plan

M8 magazine this month celebrates its 100th issue and has announced it will be bidding for one of the new Scottish LR franchises due to be advertised in 1998.

Editor Billy Graham, who started M8 as a Scottish youth fanzine in 1988, has ambitions to expand the operation beyond publishing. "It's a great achievement reaching 100 issues but what we want to do now is create a new youth media group. I feel we've developed one of the best editorial and sales teams in the field and managed to hold on to them," says Graham. "We're also currently looking at acquiring a number of other magazine titles as well."

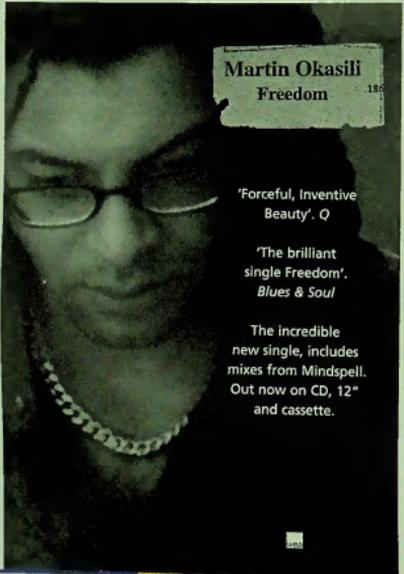
M8 is considering various offers to form a consortium to bid for the new Scottish franchises. Companies are eager to gain use of M8's well established and respected brand name.

In 1995 M8 opened a London office and went nationwide with sales for the 100th issue expected to be around 40,000. "I think M8 brings youth culture together. We've been responsible for taking things up to Scotland and because we have an office in London we have been able to introduce Scottish things to England," says Graham.

Caprice reveals all



The 100th issue of M8 is dated July and is on the streets now with two covers: one featuring model Caprice and another with hardcore DJ Slipmatt and Eruption. The magazine also features a free "Wildcore" CD in association with Wild Brew and D&T Records.



Martin Okasili
Freedom 186

'Forceful, Inventive Beauty'. Q

'The brilliant single Freedom'. Blues & Soul

The incredible new single, includes mixes from Mindspell. Out now on CD, 12" and cassette.

[7 DAYS IN DANCE]

MON TUE WED THU FRI SAT SUN

steve hillage system 7



"Tuesday: flew back from a short holiday in PANTELLERIA which is near Sicily. That evening MIQUETTE and I began work updating the SYSTEM 7 WEB SITE (<http://www.easynet.co.uk/system7/>). Wednesday was quite a big day; I did a final PRO TOOLS edit of our new System 7 remix of MIKE OLDFIELD for Warners. It's pretty uncompromising but hopefully they will like it. Late afternoon I got the Eurostar to PARIS to meet up with RACHID TAHA, a French Algerian whose next album I'm producing (I produced his previous two LPs as well). I ended up at THE REX for a French house night which was excellent. On Thursday, I returned with Rachid to Britain and we began work at ROLL OVER STUDIOS in Kensal Rise. That day I also got finished copies of our new System 7 CD 'Golden Section' which I'm very pleased with, particularly the artwork. That evening I had planned to go to the relaunch of Carl Cox's ULTIMATE B.A.S.E. at Velvet Underground but it stayed working in the studio. On Friday, I had meetings about our forthcoming US TOUR. It's really starting to happen for us in America. I also did three interviews, two of which were for American magazines MONDO 2000 and RAYGUN and then a small Manchester magazine METROPOLIS. Despite numerous offers to do other things on Saturday and Sunday, I continued working with Rachid. The album is basically going to be covers of Arab hits from the Sixties and we sampled bits from Rachid's extensive record collection. On Monday, Rachid flew back to Paris and I listened to cassettes for two possible remix jobs, both of which I turned down. Then Miquette and I began programming the new System 7 tracks for our live set particularly at GLASTONBURY. This was quite a quiet week but I loved it."

After taking Brighton by storm in May, the Essential Music Festival is heading to the capital for the Essential Weekender at Finsbury Park on August 2 and 3. Working on the same concept of themed days used for the Brighton festival, August 2 will be dance day, headlined by Massive Attack on the main Essential Stage, with Coldcut, Red Snapper, Kruder & Dorfmeister, Jon Carter and James Lavelle among the supporting acts. Flake, Heartz and the Herbalizer have been confirmed for the Millennium arena, and there will also be Metalheads, Big Beats, Boutique, World Dance and Aonkia stages. Roots day takes place on Sunday August 3, with Lee Scratch Perry headlining on the Essential Stage, De La Soul, Brand Nubian and The Brotherhood on the hip hop stage, Gil Scott Heron, JTO, D-Influence (pictured), Jhelisa and Gilles Peterson on the jazz stage, Steel Pulse, Yanni Bolo and Starkey Banton on the Rockers Stage and Zion Train and Mad Professor among those on the Bass Odyssey stage. There will also be a Global Spirit stage. "We aim to inject some well-needed refreshment into events organised in Finsbury Park," says promoter Ish Ali. "We will be taking the concept, so successfully realised at Brighton, up to London for a weekend of quality acts with the emphasis on value for money." Tickets are available at £25 per day from Ticketmaster on 0171-344 4444, plus outlets in London and Brighton.



SHOP TO

pure plastic. worthing

Ground Floor, 7 High Street, Worthing, West Sussex BN11 1NY, tel/fax 01903 200515. Originally part of Open House Records which closed last year, Pure Plastic has been in business for a mere seven months but is already proving to be a popular choice for record buyers on the south coast. Pure Plastic stocks a wide range of dance from garage to trance, and merchandising from record bags to cartridges, styluses and leads. The shop also operates a mail order service.

The top 10 tunes flying out of Pure Plastic this week are:

- 'SOMETHING GOING ON' Todd Terry (Logic) • 'ANGEL ME HIGHHER' Scottie Lee (J&M) • 'MESSIN' YOU' DJ Boom (Strictly Rhythim)
- 'IT TAKES TWO' Rob Base & DJ EZ Rock (Profile) • FABULOUS BAKER BOYS (white label)
- 'BODYROCK' Shogun (Jackpot)
- 'RELINQU' New Mission (Comixford) • 'ANGEL ME HIGHHER (white label)', 'THE WAY Funky Green Dogs (Twisted)', 'THE AGE OF LOVE' (The Age of Love Record)

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

[BEATS & PIECES]

RM reviewer DANNY MCMLLAN is launching his own weekly club night on Saturdays at Grays in London's Grays Inn Road. The resident DJs will be Russell Penn, Marc Williams, Luke Sneddon and Danny himself. Entrance is £7 and coaches will be running from Romford. Full info on 01708 730728...NICKY TRAX and LUKE COKE from Phuture Trax are launching their own Friday night

club, Funky People, at the HQ Club in London's Camden Lock. Luke will be resident DJ and will be joined on the opening night of June 27 by DJ Spoonie and a guest PA from Shawn Benson... Alex Party's former singer SHARIE has not only gone solo but also launched her own label, CYBA RECORDINGS, and is now concentrating on serious drum & bass. Her first single, 'You're Gonna Miss My Face', features mixes by Dillinja and Jamie Myersons...The ongoing clubland soap opera of ULTIMATE B.A.S.E.'s venue changes see yet another twist this week. The club, which is run

by Carl Cox, Jim Masters and Paul Wells, was originally located at Velvet Underground in Charing Cross Road. However, two months ago venue owners and club runners left out big time over access to the DJ booth and Ultimate B.A.S.E. was promptly moved to Plastic People in Oxford Street. Guess what? Now they're moving back again after a United Nations event sorted things out. June 26 will see a relaunch with guest Andrew Weatherall...In last week's Pete Tong playlist, the label details for The Blue Boy's new single 'Sandman' should have read Sidwalk Records.

on the airwaves

(by caroline moss)

Every so often the Dance Airplay 40 reflects a clearing out of old tracks to make way for the new, and this week's is the most dramatic example so far. Most of the movement is in a downward direction with very few high climbers and an almost static Top 10, but there are an unprecedented amount of high new entries, one of which is straight in at eight.

Todd Terry's 'Something Goin' On' which entered the AIR Club Chart at number one last week, should have shown up earlier but was only sent to Music Control for fingerprinting on June 9. The three Kiss stations received the track exclusively at the end of April and have just moved it up to heavy rotation. It's a nice summery dance crossover hit and it comes with a couple of good mixes for both pop and dance radio... says Kiss 100 director of music Simon Sadler. 'We've been playing Manifesto's Loop Da Loop edit, which has an underground house feel,

on some of our specialist programmes."

Next in, at 15, is Notorious B.I.G.'s 'Mo Money Mo Problems'. Sadler has been holding back on this due to the success of the tribute to Biggie by Puff Daddy & Faith Evans, which climbs seven places to five this week, and both tracks look to be equally well-sit.

Scarface is in at 16 with 'Game Over' and Isha D's 'Stay' charts at 21. The next two entries are linked to the Wu Tang phenomenon currently sweeping the UK. Omar featuring the Clan's 'Oh Dirty Bastard' is in at 23 with 'Say Nothing' followed by Ghostface Killers' 'All That I Got is You' at 26.

Sadler has also playlisted Wu Tang's single 'Triumph' which has yet to show. "It's quite a difficult radio record but we're putting it on medium rotation," he says.

The final new entries are 'Are We Tryin' To Stay Alive' by Wyclef Jean, 'Waiting Hopefully' by D'Note and 'It Must Be Love' by Robin S.

danceairplayforty

THE UK AIRPLAY TOP 40

	Label
1	6 FREE URUU Nale AM/PWA/AM
2	3 6 WHATEVER EN Vogue Warner Bros
3	2 7 CLOSER THAN CLOSE Rosie Gaines Big Bang
4	14 YOU MIGHT NEED SOMEBODY Shola Ama WEA
5	12 I'LL BE MISSING YOU Puff Daddy & Faith Evans Bad Boy/Arista
6	5 YOU ARE THE UNIVERSE Brand New Heavies Firm/London
7	8 YOU'RE NOT ALONE Olive RCA
8	22 SOMETHING GON' ON Todd Terry Manifesto/Mercury
9	5 IT'S ALRIGHT DEN Hoes Mushroom
10	6 I WANNA BE THE... Eternal Feat. Bobi Winears 1st Avenue/EMI
11	15 I'LL BE FOKY BOWN Feat. Jay-Z DJ Jem/Mercury
12	13 4 NEVER BEFORE GIVE YOU UP Liza Stedman Arista
13	14 5 EQUADOR Sash! Multiply
14	6 10 DON'T LEAVE ME Blackstreet Interscope/MCA
15	22 - MO MONEY MO PROBLEMS Notorious B.I.G. Bad Boy/Arista
16	22 - GAME OVER Scarface Rap-A-Lot/Noo Tyme/Virgin
17	20 6 CASUAL SEX (BURNING SPIDER) E.T.A. East West/Dance
18	2 2 PEOPLE OF LOVE Amelunz Feat. Freshpink
19	32 2 FEEL WHAT YOU WANT Kristine W Universal/MCA
20	19 2 STAY Isha-D 3 Beat/Satellite
21	32 2 JUST BE TONIGHT BBG Hi-Fi/Polystar
22	20 - SAY NOTHIN' Robin S RCA
24	23 2 DAYS OF YOUTH Laurena Yab Yum/Epic
25	9 7 HEAD OVER HEELS Altan Feat. Nas Crown/Trackmasters
26	22 - ALL THAT I GOT IS YOU Ghostface Killers Kedar/Universal
27	16 6 NEXT LIFE Erykah Badu Kedar/Universal
28	22 - WE TRYING TO STAY Alive Wyclef Jean Columbia/Virgin/Isaac
29	22 - WAITING HOPEFULLY D'Note Virgin
30	24 8 I DON'T WANT TO Toss Breaxton Latifca/Arista
31	34 14 BELLISSIMA DJ Quicksilver Postiva/EMI
32	28 5 MILES TO EMPTYP Braxtonstone MJJ/Epic
33	28 4 BRAZEN (WEAP) Shanté Anselmo One Little Indian
34	2 WHAT KIND OF MAN... Hit Squad Perspective/Media/Prodyer
35	22 - IT MUST BE LOVE Robin S Big Beat/Atlantic
36	11 4 I HAVE PEACE Strike Fresh
37	22 3 PANTHER PARTY Head Mosaic Polyester
38	17 10 ALRIGHT Jamiroquai Sony S2
39	37 4 BLEND Herbalizer Ninja Tune
40	38 15 CAN WE SURVIVE Latifca/Isa

Statistics compiled between 00:00 on 12.06.97 and 24:00 on 18.06.97. Kiss 100, Kiss 102, Kiss 103, Choice (London & Birmingham), Galaxy 101. © Music Control UK, 95-101 John St, London EC3M 4AA, Tel: 071-7346 6666.

pete tong playlist



BT (Perfecto) • 'MIDNIGHT HIGH' - Revised 3000 (White) • 'FRIGHTEN ME LIKE A SCOMBODY LIKE YOU' - Brits V/C • 'AGE OF LOVE - Age of Love (Reedit) • 'YOUR FACE - Slacker (DJ) • 'IT'S NO GOOD (CLUB 69 MIX)' - Depeche Mode (Mute) • 'MUSIC VIBRATION - Minny Jay (Xtra Nova) • 'BLUE - Way Out West (Deconstruction) • 'SANDMAY - Blue Boy (Sidekick) • 'WOMEN I LOVE CONTROL' - Desire (White) • 'MOMENTS OF MY LIFE' - Bobby D'Ambrosio (Ministry of Sound) • 'CLAP YOUR HANDS' - Li Louis (Jol) • 'SONG FOR MY BROTHER' - George Benson (GRP) • 'HAVEN'T YOU HEARD' - Patricia LaRue Gets Shined (White) • 'TORICO STEALTH FIGHTER' - Dove Angel (Rth & Bw) • 'THE MUSIC, THE FEELING' - Chris (Robustech) • 'RESINCON' - Massive Attack (Virgin) • 'HOME' Chlova (East West) • 'LET THE BEAT HIT EM' - Shena (VIC) • 'HOLD YOUR HEAD UP HIGH' - Boom! (Peppermint Jam) • 'SHACK MY BITCH UP' - Prodigy (Die Mix) - Beatless (Sirius) • 'INNER SHADOW' - Life's Addiction (Rth) • 'TO EXPAND (DJ Mix) • 'I THOUGHT IT WAS' - Herbie Hancock (CBS) • 'YOLU' - Sax-o-Sonique (Electric Funk) • 'TO EXPAND (DJ Mix) • '4 A MOMENT OF SILENCE' - Boom Boom Soldiers (IRS) • 'AIN'T NOBODY' - Club Brothers (Bizz) • 'RESINCON' - Massive Attack (Virgin) • 'ENLITE Ice Poleo (After Midnight)' • 'BLUE (CLUB MIX)' - Way Out West (Deconstruction) • 'SO LITTLE TIME' - Arkana (White) • 'Y' - DJ Scott Project (Overdose)

AS FEATURED ON RADIO CHIEF'S ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY JUNE 20 (6.30pm-10pm)

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9	25	I'LL BE
19	26	BELUS
18	27	YOU'RE
28	28	CASUAL
10	29	SUN HIT
24	30	WHATE
20	31	BRAZE
23	32	LOVEFC
27	33	YOU MI
17	34	AMOUF
15	35	MIDNIC
36	36	PEOPLE
31	37	I DON'T
28	38	I BELIE
39	39	ALL IW
26	40	STRAN

Bulleted titles ar

12

q&a



kirkd'georgio

HOW DID YOU GET INTO DOING ADS?

"Someone just called me up and asked me whether I'd be interested in doing something for Adidas. They had heard some music I'd done and were interested in me because I was more of a genuine musician rather than having a job creating music for commercials. The Prince Naseem commercial was the one that got us really noticed by the advertising agencies because the music got put up for loads of awards."

HOW DIFFERENT IS IT DOING THE MUSIC FOR THESE COMMERCIALS COMPARED TO MAKING A RECORD?

"It's totally different. You can't be precious about it and you have to have your business head on. You have to remember that you're helping to sell a product. The thing that helps us, though, is that we can bring in things from making records. One really good point about doing the ads is that your music is reaching a massive audience. Making techno records can be frustrating because although you get critical acclaim, often only a small audience gets to hear what you're doing. It's a real buzz if 20m people are watching a football match and your ad suddenly comes on in the break."

THE ADS PRESUMABLY ALLOW YOU THE FINANCIAL SECURITY TO DO WHAT YOU WANT?

"Definitely, it's allowed me to invest in equipment and also when I do my music I can spend longer on tracks and not just have to rush them out to generate money. I can relax and that's brilliant."

WHAT ARE YOU UP TO AT THE MOMENT?

"I've just done an LP for Mo Wax as As One which is going to be pure jazz and called 'The Past Of Most Resistance'. One side is going to be more dance orientated with jazz breaks and a more drum & bass approach to programming. The other side will be more jazz orientated using pure jazz rhythms, not so reliant on breaks as using electronics on top. Then I'm going

While you may not know him by name, you will undoubtedly know the music of Kirk D'Georgio. Building his reputation on the techno scene as an artist under the name As One - who recently signed to Mo Wax - and through his label Art, D'Georgio has built up a dual career doing music for TV ads. With Scramble Music partner Rowan Young they have created music for Adidas (starring Prince Naseem), Fanta Microsoft and Michelin ads. Tony Farsides reports

to do an LP for R&S as Future Past, which will be a more rap/r&b orientated project. I think that music has got in a real rut and I'd like to do with rap/r&b what I've tried to do with techno and jazz, which is bring it up to date. I just hope there's an open-minded audience out there for it."

YOU SEEM TO BE MOVING AWAY FROM TECHNO?

"Yeah, I don't see the need for pure techno. It got to the point where so many people were doing it that the original feeling got lost and it turned into this Frankenstein type monster that got out of control. I still like some tracks, which I then try to pick up for my label. I'm just about to release an album by Paul W Tebrocke known as Stasis. Later in the summer, I'll have releases from AutoCreation and Mode M. Then I'll definitely be working on an LP in collaboration with Photak. It's just a matter of finding someone to release it."

[LABEL]



[FOCUS]

NINJA TUNE

Winchester Wharf, Clink Street, London SE1 9DG. Tel 0171 357 7180, fax 0171 357 7197. Web site: <http://www.obsolete.com/pipe/>

HISTORY
Matt Black and Jonathan More conceived the idea for Ninja Tune during a Coldcut trip to Japan in February 1990. More says, "Matt and I had experienced a lot of gruesome things going on with Big Life and PolyGram. By 1990, we were pissed off with the whole scene. We thought we'd start our own label when we returned." Before they returned to the UK, Black and More found a book on how to be a Ninja... and the label had a name. The first release was 'Zen Brakes Vol 1' by Bogus Order (aka Coldcut) and another Coldcut pseudonym, the DJ Food project. The first three album artists to be signed were Nine Lazy Nine, London Funk Allstars and Up Bustle & Out. Ninja Tune has spawned a sister label, NTone, for more electronic tunes, Big Dada, which covers UK hip hop, and a division producing CD-Roms called Hex.

KEY STAFF:

Matt Black, Jonathan More (label founders, DJs and producers); Patrick Carpenter (co-producer); Strictly Kick (DJ, sleeve designer); Peter Quix (label manager, A&R); Alistair Nicholson (manufacture, licensing, publishing); Jason Swincoe (international distribution, merchandise); Suzi Green (tours, gigs, clubs); Darren Knott (international promotion and mail order); Shane 'Sho'nuff' Solanki (writing); Alasdair Tod (studio engineer); Yez (press)

SPECIALIST AREAS:

Experimental and broadminded genre-defying music
KEY ARTISTS:

Coldcut, DJ Food, The Herbaliser, Funki Porcini, Up Bustle & Out, DJ Vadim, London Funk Allstars, Chocolate Weasels (T Power)

LAST THREE RELEASES:

DJ Vadim 'Conquest Of The Irrational'; Aron Tobin 'Mission: Up Bustle & Out 'Light Em Up, Blow Em Out'

COMING UP:

Coldcut 'Beats and Pieces 97'; Coldcut 'Let Us Play' album; DJ Vadim remix album; Up Bustle & Out 'Emerald Alley'

RETAILER'S VIEW:

"Ninja's a label that has built slowly and solidly. It was one of the first independent British dance labels that had the potential to farm up with a major, but they've shown you don't have to do this to thrive."

S

- 1 **I'LL** Puff Dadd
- 2 **BITTER**
- 3 **MMMB**
- 4 **HUNDR**
- 5 **ON VOL**
- 6 **IWANNA**
- 7 **FREE U!**
- 8 **NOTHIN**
- 9 **GUIDIN**
- 10 **COCO J**
- 11 **CALL T!**
- 12 **TIME TO SA**
- 13 **WE TRVIN**
- 14 **CLOSER**

- 15 **WHERE**
- 16 **STAR P**
- 17 **HARD I**
- 18 **IWAN**
- 19 **LOVER**
- 20 **SUNDA**
- 21 **YOU AT**
- 22 **I'LL BE**
- 23 **HOME**
- 24 **HOW H**
- 25 **I'LL BE**

live
Tsuyoshi is one of the main players on the trance scene, both as a DJ and as influential artist Prana. His exotic style became one of the main attractions of the Return To The Source trance nights and his burgeoning DJing commitments now mean he plays all over the world. He is also artistic and has creative input in the distinctive sleeve designs of Matsuri Productions' records. An all-round groovy guy!

JOCK

tsuyoshi
ON HIS BOX

PH: GP



top[10]

'EON CRYSTAL' ROTOR-TYPE (PLANET RHYTHM)

"It's one of the classic tracks from Carl Lobeusch. There are amazing psychedelic grooves all the way through and a mysterious sample of a woman which sounds like it's from Earthlings' 'Alienated'. It's a very simple arrangement with a nice dub delay."

'THE AIM OF THE GAME' ASCENDANTS (PLANET RHYTHM)

"I still really like old Planet Rhythm tunes because they all have great production and individual style as part of trance music. No one else has the same style. As psychedelic noise, it has got some frequencies that make a good stimulus for your brain, especially this track. This has real hypnotic sounds, it's an emotional, strong sunrise track."

'SYNTHETIC' UBER ZONE (CITY OF ANGELS)

"This is a trance electron breakbeat track which is two years old. I reckon that on the trance scene people don't know this kind of track so I still put it in my record box and I always mix it in my warm-up time so that afterwards it has a good effect in building up my set."

TSUYOSHI'S STEAMIN' 10

- 1 'AMA NO KAWA' Joushuka (Positive)
- 2 'PERFECT STRANGER' Sandman (Matsuri Productions)
- 3 '100% GROOVE' Sebastian (Elysia)
- 4 'WINTER' Kofia Rescator (Rephlex)
- 5 'SKIRMI' Funkpunk 21's
- 6 'DADAMPPREKANDZEHPUNK 2' Hardcore (Hardcore)
- 7 'MEMBER THE SLIME' Shatin Wooden Men (Matsuri Productions)
- 8 'ABSDUR' Rake (Virgin)
- 9 'TID MATE' Orio (Matsuri Productions)
- 10 'JARDIN DE CECILE' Juro Rescator (Blue Room)

'FEAK' X-DREAM (BLUE ROOM)

"This is my favourite track from last year and one I still play in my highlight set. There is an awesome industrial trance line which sounds like it is from Prophecy."

'STOKE ON TRENT' ARMITAGE SHANKS (R&S)

"This track has got an irregular drum pattern with a little bit of hip hop influence. It's very trancey and psychedelic. I play for the crowd who listen to the DJ set, not those who only want to listen to certain categories of music. This kind of music is too experimental for trance dancefloors because it's not a 4/4 rhythm. The way to work this track on the trance floor is to build it up with other trance tracks before and then drop this track because it has such a surprising effect for the crowd."

'DA.EL.MONO' DEFLO (PANAME)

"Deflo is a new psychedelic act from Paris. This is quite rare so I can still play it. Deflo's new track 'Geo Mate' is on the 'Resonance Mood' compilation from Matsuri Productions and it's also very deep and psychedelic."

'TOXYGENE (KRIS NEEDS UP FOR A FORTNIGHT MIX) THE ORB (ISLAND)

"There are quite hard kicks and high EQ 909 hi-hats which give a very industrial feeling, but it has simple minimal psychedelic noise on top which gets higher and higher. This stuff helps tense up your night-time set."

'ETERNAL ZEME (FRONT 245 REMIX)' THE ETHERAL MYSTERY (TETSUDO)

"This is also quite rare in England. It has a very beautiful melody line with the Front 242 industrial groove. I often use this track to change my story because there is a long uplifting drum at the end which is very dramatic."

(COMPILED BY SARAH DAVIS. TEL: 0181-948 2323)

BORN: Tokyo, November 26, 1967. **LIFE BEFORE DJING:** "I used to be a drummer in an alternative rock band. Produced video art/computer graphics." **FIRST DJ GIG:** "Tokyo, six years ago in a nightclub called The Cave. I got it through friends. I held a party and it was a success - at least I think it was. The place only held 500 people." **MOST MEMORABLE GIG:** *Best* - "Two years ago in Guadeloupe. The place, the people's energy - amazing energy. It was by the beach and went on until 12 in the afternoon. The sun came out and it was hot." *Worst* - "Johannesburg, South Africa. It was terrible. The party was all right, but it was rained. I don't ever want to go back there, everyone has guns, big dogs and fences around their houses." **FAVOURITE CLUBS:** Return To The Source, London; Que Club, Birmingham; Brixton Academy - "the sound system's great"; "I love one-off parties abroad." **NEXT THREE GIGS:** Outdoor party in Switzerland (June 25); Issay Miyake fashion show, Paris (July 3); Berlin Love Parade (12). **DJ TRADEMARK:** "Lots of people tell me I play psychedelic techno. I like the rhythms to groove really well. I don't care so much about melody lines, just the grooves running through." **LIFE OUTSIDE DJING:** Artist as Prana with Andy Guthrie. **Remixer:** 'Resonance Mood' (Matsuri) out now; mixing ambient CD 'Sympathy by Choir' in July; recently remixed 'Man Of Last 3rd' for Pot Label in Paris and 'Kok Box' for Hardcore. **A&Rs for Matsuri.** Likes graphic art, reading, going to the cinema, drinking red wine, eating at good Japanese restaurants.

[cv]

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9	25	I'll Be	19	26	Belius	29	30	Whate	39	40	Stran
10	26	Belius	20	31	Brazel	40	41	Amouf	50	51	Stran
11	27	You're	21	32	Lovero	41	42	Midnic	51	52	Stran
12	28	Casua	22	33	Lovero	42	43	Midnic	52	53	Stran
13	29	Sun Hi	23	34	Lovero	43	44	Midnic	53	54	Stran
14	30	Whate	24	35	Lovero	44	45	Midnic	54	55	Stran
15	31	Brazel	25	36	Lovero	45	46	Midnic	55	56	Stran
16	32	Lovero	26	37	Lovero	46	47	Midnic	56	57	Stran
17	33	You Mi	27	38	Lovero	47	48	Midnic	57	58	Stran
18	34	Amouf	28	39	Lovero	48	49	Midnic	58	59	Stran
19	35	Midnic	29	40	Lovero	49	50	Midnic	59	60	Stran
20	36	People	30	41	Lovero	50	51	Midnic	60	61	Stran
21	37	I Don't	31	42	Lovero	51	52	Midnic	61	62	Stran
22	38	Belief	32	43	Lovero	52	53	Midnic	62	63	Stran
23	39	All I W	33	44	Lovero	53	54	Midnic	63	64	Stran
24	40	Stran	34	45	Lovero	54	55	Midnic	64	65	Stran

Battered titles at

WWW.BMG.COM



ADINA HOWARD

RIP, enticing garage from Andy Mowat, crazy, screaming and verging-on-irritating beats from Fat Boy Slim and a bouncy Afrocats dub - but you can't beat that club mix. Presumably they're after a summer hit with this one and it's well deserved - nothing else sounds like it or lasts like it. **D&H**

ADINA HOWARD 'FREAK (AND U KNOW IT)' (US EAST WEST) (R&B)
If Mary J. Blige is the queen of hip soul, then Adina Howard should be crowned the queen of rude soul. Here she goes again with more freaky business ahead of an album packed with strong innuendos. The grooves are pretty sexy too, this medium-paced chirpy vocoder laden affair coming in straight up urban swing mixes embellished with some funky bass and guitars. It all comes from a set entitled 'Welcome to Fantasy Island' and serves as a taster rather than something you could expect to see end up in our UK charts. **RT**

GENACIDE II 'MR MANIAC (I) (DRUM & BASS)
This one is forthcoming on Northwestside. Clayton and the Trouble On Vinyl boys rinse this remix out solid. It begins with acid style sounds (spooky) and vocals, and is then hit with the jumpy basslines and bouncy breaks to keep you on your toes. Full on. **NB**

COLLECTIVE REMIX' (DUB PLATE)

This one is forthcoming on Northwestside. Clayton and the Trouble On Vinyl boys rinse this remix out solid. It begins with acid style sounds (spooky) and vocals, and is then hit with the jumpy basslines and bouncy breaks to keep you on your toes. Full on. **NB**

TECHNO TUNE OF THE WEEK

KAMAFLARGE 'DISCONTAMINATION (REMIXES) (TORTURED) (TECHNO)
Dave Angel and Spira take up the honours of retouching Billy, Jazz & Cooner's last release on Mr. Nasty's imprint. Without any doubt, this is Dave Angel in flying form, with tough grinding beats primed up and punching in hammering fashion. Offbeat scratch noises rebound off an extremely funky bassline. Plenty of chopping 'n' changing, absolutely dance floor rockin' with no holds barred. Don't expect to see any burns on seats when this rears its ugly head. Spira opt for the head-down wall banger; their mix contains more of the original track with filtered stabs and charging percussion, although Angel's mix steals the show in my book. **DM**

KLUBBHEADS 'DISCOPHOPPING' (AM-PM) (HOUSE)

Eight mixes - including contributions from Atlantic Ocean and Burger Queen - herald more unsuitable pizzicato house (à la BBE, Faithless). This is done exceedingly well, of course, and may cause an absent-minded, shuffling of feet scenario that could embarrass you in front of friends. The Atlantic Ocean mix fully utilises the 'Born To Be Alive' funky bassline as do the more straightforward house versions by Burger Queen. So, an undoubted hit then - in both clubs and charts - but a hit of the most formulaic kind. **BB**

FREDDY FRESH 'FLAVA' (HARTHOUSE) (BREAKBEAT)

'Flava' has been lifted from Freddy's superb 'Accidental Classic' album. For those of you that don't know, 'Flava' is full-on old school electro, 808s and fired up funky bleeps get down with the programme, coupled with scratching and sampled vocal snatches. Cut Le Roc throws down his renowned hip hop touch, with some underpriced jazzy tones and drum & bass beats. King of the edits and sampler excuser Omar Santana shakes his thang, with '92 hardcore sounds and razor sharp production. Washed-up and rinsed-out effects give his mix a real sinister overall sound, and it should be a hit with his Stateside fans. If that's not enough, check for the bonus track as well. Rockin' down the house, as they say. **DM**

THE O'JAYS 'WHAT'S STOPPIN' YOU' (US VOLCANO) (SOUL)

Twenty years on from 'I Love Music' and lead singer Eddie Levert still sounds the business. The R&B scene may not be basking in the Philly sound anymore, but son Gerald Levert knows the score when it comes to contemporary soul and does a fine job here with a suitably modern song and production. Various chugging midtempo mixes accompany this quality melodic affair, the Meh Smooth mix offering a good reason to purchase this ahead of the new album, which is destined to carry just the slightly less organic LP version. Still, I can't wait for the new album on this new BMG-affiliated label.

the release introducing one new member alongside just two of the originals from back in the day. **●●●● RT**

ALTERNATIVE TUNE OF THE WEEK

DAVID HOLMES 'GRITTY SHAKER' (GO! BEAT) (ALTERNATIVE)
A shuffling, Sixties jazz-style organ riff rolls along while neat little Casio synthy stabs spice up the beats on this very original offering from Holmes. The Richard Fearless mix plays distorted organ against fanned-up beats with some nice horns thrown in, the excellent Mix 1 sounds like it could have been remixed by indie experimentalists Stereolab and the Our Latin Thing remix is exactly what you would expect - and wonderfully so. The Resinated mix adds a dubby, chemical beat, guitar and dialogue samples to the basic organ line, the Red Snapper mix is a mash-up of jazz-inflected breakbeats and the bonus cut 'Suicidal Weed' sees Holmes moving back into epic, moody film theme territory - all dark, brooding bass and synths. **●●●●● RT**

TARA 'WORK IT OUT' (MERCURY BLACK VINYL) (HOUSE)

Patrice Rushen's 'Forget Me Nots' gets put to good use again here, albeit a little soon after George Michael's 'Fast Love' but she won't be complaining. Once again a new pop song has been written over the chugging beats of Patrice's vinyl original, the production given an additional urban kick on the main Radio mix. The sample is removed altogether on the more spacey Art Of Magic mix, an interesting and quite inventive alternative, but appears again on the house mixes by the Rhythm Masters where the record really comes into its own for clubland. Coincidentally, I presume, the Rhythm Masters used an extremely similar backing track using the exact same sample last year on a record actually called 'Forget Me Nots' under an alias of the Dub Masters. **●●●● RT**

EARL GREY 'BACK TO MY ROOTS' (WORLDWIDE ULTIMATUM) (DRUM & BASS)

Funny one this, it's a fusion of drum & bass and house with a touch of jazz just to shake up the pigeonhole. The best way to take 'Back To My Roots' is kick back and listen from start to finish. The purists will probably

alternative cuts

- 1 'WHAT IS IT' THE MIGHTY STRINITH (INERTIA)
New label, new sound. Sublime
- 2 'RISINGSON' MASSIVE ATTACK (VIRGIN)
Rap attack return with big beats and guitars
- 3 'COWBOYS' PORTISHEAD (GO! DISCS)
One for the fans - check the breakdown
- 4 'RUDE SYSTEM' BALLISTIC BROTHERS (SOUND BOY)
New age samba roots selection
- 5 'INNER LIFE' LIFE'S ADDICTION/RED SNAPPER (LONDON)
Brilliant combination to create alternative low end theory
- 6 'ESCRAVOS DE JO' JOE CLAUSELL (IBADAN)
Nu Yorizilian Soul. Spectacular
- 7 'MODUS OPERANDI' PHOTEK (SCIENCE)
Into the 100s. Downbeat with a killer Latin lick
- 8 'ESCARAB BLUES' NEX LOK (NEX LOK)
Am I late on this drum song?
- 9 'VARIOUS CUTS BEATNUTS (SONY)
Clean versions, please
- 10 'CHANGE' DJ PULSE/UNDERWOLVES (WHITE)
A good combination Pt 2

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

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

the BANCHART

(compiled by also Jones from a sample of more than 500 DJ returns - Fax 0171-628 2361)

TR	WT	TH	FR	SA	SU	Artist	Label
1	1	3	MO MONEY MO PROBLEM			The Notorious B.I.G. featuring Puff Daddy & Mase	Bad Boy
2	4	2	I'LL BE MISSING YOU			Puff Daddy & Faith Evans (featuring 112)	Puff Daddy
3	5	5	WHAKEY!			En Vogue	Elektra
4	2	5	SEEN IS BELIEVING			Adriana Evans	Luud
5	3	6	ANYTHING CAN HAPPEN			Wyclef Jean featuring The Refugee All Stars	Ruffhouse/Columbia
6	5	3	CRUSH ON YOU			Lil' Kim	Big Beat/Atlantic
7	11	7	HEAD OVER HEELS			Alicia Keys featuring Nas	Cave
8	11	2	DAYS OF YOUTH			Laurnae	Yah Yuh/Epic
9	15	7	I'LL BE			Foxy Brown featuring Jay-Z	Def Jam
10	8	4	NEXT LIFETIME			Erykah Badu	Kedar/Universal
11	7	3	LIKE I DO			For Real	Word Of Mouth
12	10	3	EVERYTHING IS YOU			Charlene Smith	infoclash
13	12	3	ALL THAT I GOT IS YOU			Ghostface Killah	Epic
14	38	4	YOU BRING ME UP			KCI & JoJo	Universal
15	14	3	WU-TANG FOREVER (LP)			Wu-Tang Clan	Luud
16	13	4	CHICKLES (GONGI ROUND)			Funkyl DL featuring M & M	(Armist)
17	31	2	YOU ARE THE UNIVERSE			Brand New Heavies	fr
18	16	9	LIKE THIS & LIKE THAT			Lakiesha Berni	A-Dep
19	18	4	STOP BY			Rashawn Patterson	Universal
20	5	2	GAME OVER			Scarface	Rap-A-Lot/Biggie
21	23	3	WORK IT OUT			Tara	Mercury
22	33	9	WHAT KIND OF MAN			Mint Condition	Wild Card
23	32	6	G.H.E.T.T.O.U.T.			Changing Faces	Big Beat
24	13	3	THE THEME (IT'S A PARTY)			Tracy Lee	Universal
25	20	9	LOVE IS ALL WE NEED			Mary J. Blige	Uptown/MCA
26	28	8	NO ONE BUT YOU			Veronica featuring Craig Mack	Halo
27	25	6	NEVER, NEVER GONNA GIVE YOU UP			Lisa Stansfield	Arista
28	28	10	DON'T WANNA BE A PLAYER			Jane	Jive
29	29	10	DEFINITE IS A HARD LP, CHANGE YOUR MIND/GETTIN IT ON			Mint Condition	Wild Card
30	30	10	LUCHINI AKA (THIS IS IT)			Campio	fr
31	40	2	TRUMPH			Wu-Tang Clan	Luud
32	34	2	BON FERIGNON			Don E	Expanding Plastic
33	17	11	SPIRIT			Sonets Of Blackness featuring Craig Mack	Perspective
34	21	7	WHEN YOU NEED MY LOVIN'			Richard Anthony Davis	Rhythm Series/Parlophone
35	24	3	BABY COME TO ME			Alexander O'Neal & Cherelle	One World
36	30	11	SATURDAY NIGHT (LP)			Zane	Blown/Motown
37	30	11	DON'T KNOW			Mario Winans	Motown
38	26	4	LOVE, PEACE & HAPPINESS			Losi Boy	Universal
39	30	11	SLOW FLOW			The Bratons	Atlantic
40	30	11	JUST THE WAY YOU LIKE IT			Tasha Holiday	Universal

shake their head in disgust, whereas anyone else will slip on their dancing shoes and head straight for the floor. Drum & bass breaks kick off proceedings along with jazzy keys for the first part, as the breakdown strings sweep in with deep house riffs and simple four to the floor beats. Before you know it, you're back where you started, the breaks kick back in with no turbulence included. This could have gone wrong, but somehow it sounds perfect. Cool stuff. ●●●● DM

BLAKE BAXTER 'THE H FACTOR' (DISCO B) (TECHNO)

Here is a nice healthy doublepack from Blake, with a total of eight tracks. Also included is a small booklet where he shows his humorous side with photos of his head graphically placed on gun slinger criminals and Bruce Lee film shots, accompanied by a pastiche day-in-the-life story. As usual, Blake takes us on his full jerky, jacking-it-up-for-techno fun – all floor friendly and plenty of attitude. Highlights include B N Na mix, Luv Overload and the Chicago-driven Luv Your DJ. Serious music complete with fun attitude. Include this in your weekend shop; you won't be disappointed. ●●●● DM

HIP HOP TUNE OF THE WEEK

NOTORIOUS B.I.G. 'MO MONEY MO PROBLEMS' (BAD BOY) (HIP HOP)

Biggie's profile could not be greater right now, particularly in the States. This is another song from Biggie's recently released posthumous 'Life After Death' set which has already been number one in America's *Billboard* chart. It's the one true light moment on an extremely dark album and brilliantly utilises the Diana Ross sample from 'I'm Coming Out', cleverly woven into some serious big beats, scratching and guest appearances by Puff Daddy and Mase. Biggie delivers his rap in the natural set assured way he always did so well, the chorus being as infectious as they get on the song from the album which always screamed of a hit from day one. ●●●● RT



SMOKE CITY

SMOKE CITY 'MR GORGEOUS (AND MISS CURVACEOUS)' (JIVE) (ALTERNATIVE)

Smoke City cope with the difficult follow-up to a hit single very well here by choosing this cheeky irresistible little summer number as the next move after 'Underwater Love'. Guitars are astunning and the vocal is excellent – watch out for the singalong "ay ay" chorus... House mixes are better than last time as both Hyperspace and Mood II Swing take to the mood of the groovy laidback original and downtempo Mosezili mix. ●●●● D&H

THE HERBALISER 'THE BLEND (MIXES)' (NINJA TUNE) (HIP HOP)

Featuring the vocals of NY rapper What (aka Tsidi Abraham), this repetitive yet exciting, tight, tricky, "cinematic skunk-funked" groove is as described in its Radio Edit. The Herbal Blend is smokier and sadier with additional Ollie T scratches and gentle background wailing whereas The Mee Chombee Beats The Plunge mix is driven by deep double bass and piano acting more as an instrumental. The Cuban Blend is a jangly subtle bleepy alternative and Peanut Butter Woll's old skool shout-out intro soon cuts to brisk "Peanut butter in the blend" beat-cutting. Welcome instrumentals on a 12 inch follow a recent trend set by Dr. Octagon. ●●●● JH

SKUNK ANANSIE 'BRAZEN WEEP' (ONE LITTLE INDIAN) (ALTERNATIVE)

With a plethora of mixes by Hani, Dreadzone, Stealth Sonic, Ventura, Perfecto and Junior Vasquez ranging from the predictable to the self-indulgent, it is the relatively unknown efforts of Cutfather & Joe who make

Bad Boy Entertainment has a strong hold on this week's Top 10 with NOTORIOUS B.I.G. hanging on in at number one while PUFF DADDY & FAITH EVANS' tribute to the late rapper moves 4-2. LAURNAE'S 'Days Of Youth' (at eight) and FOXY BROWN'S 'I'll Be' finally break the 10 (15-9) – pervasively, for Foxy, a week after she made the sales Top 10. Elsewhere, KCI & JOJO are the week's highest climbers up from 38 to 14. CAMPLO finally chart with 'Luchini...' at 30 and can also currently be heard on Oran Juice' Jones' 'Poppin' That Fly', which is about on a Tommy Boy promo. Finally watch out for MARIO WINANS' 'Don't Know' (37), a real grower featuring an excellent cameo by Mase... LL COOL J is launching his own label, Lion Records, which will be part of Red Ant Entertainment, the new media corporation started by ex-MCA/Universal group chairman and business veteran Al Teller... The hot production and remix duo SOULSHOCK & KARLIN are also starting their own label, to be called Soul Power Records. The deal will be with Virgin, which is looking to get more involved in the r&b market. The first signing is female vocalist SHIRO... THE BEATNUTS will be marking the release of their new LP, 'Stones Crazy', with a trip to the UK for a gig at Subterania on June 25. THE JUNGLE BROTHERS will also be at Subterania the following week for a Gee Street Records party. The group have a new single, 'Brain', out on July 7.



[commentary] by Tony Farsides

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19	26	BELUS
18	27	YOU'RE
28	28	CASUA
10	29	SUN HI
24	30	WHATE
20	31	BRAZE
23	32	LOVEFC
27	33	YOU M
17	34	AMOUF
15	35	MIDNIE
36	36	PEOPLE
31	37	I DONT
28	38	BELIEI
38	39	ALL IW
26	40	STRAN

Bullered titles are

urban cuts

- 1 'SWEETEST THING (MAHOGONY REMIX)' LAURYN HILL (COLUMBIA)
Funky club remix from the coolest track on the 'Love Jones' soundtrack
- 2 'SEXY CINDERELLA' LYNDEN DAVID HALL (COOLTEMPO)
This summer's infectious groove and lyrics to boot
- 3 'HYPNOTISE' D-INFLUENCE (ECHO)
Grand groove already working well in clubland
- 4 'SOMEONE' SWV (RCA)
Always safe. Always on the money
- 5 'NEED YOUR LOVE' BIG BUB (UNIVERSAL)
Former Today vocalist riding over phat old Jungle brothers break
- 6 'CRAZY' YVETTE MICHELLE (RCA)
Flex in the studio, Yvette pops by. Another underground jammy
- 7 'IT'S ALRIGHT' DAVE HOLLISTER (DEF SQUAD/EMI)
Classy old skool debut from former Blackstreet member
- 8 'FREAK (AND YOU KNOW IT)' ADINA HOWARD (EAST WEST)
P-funkish return to wax from the Queen of the Derriere
- 9 'EVERYTHING' MARY J BLIGE (UNIVERSAL)
Beautiful remake of the Diana Ross & Marvin Gaye classic. Mary's back on point
- 10 'YOU'RE THE ONLY ONE I LOVE' SHOLA AMA (WARNERS)
Second time around for this, with a lot to live up to

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

their mark by marrying the electro sounds of Soul Sonic Force with Skin's distinctive vocals; rock rock planet rock. ●●●● JH

FUSIONMEN 'MUTE' (BOSCALAND) (TRANCE)
Licensed from Universal Prime Beats, this is sparser and not as dark as the usual splendid Boscaland fare, but it's no less powerful for that. A relentlessly droning synth and mysterious vocals on the original make this a wickedly danceable track while Jon The Dentist takes the floor with a drum-heavy remix in his own inimitable style. ●●●● SD

STRYKE 'ACID MUSIQUE' (BOSCA-BEATS) (HOUSE)
Originally on DJ Hardware's Adrenaline label out of Miami, this is a simple, but effective, uplifting acid tune with an insistent 'Acid Musique' vocal sample that underpins the bubbling synth line - and it's topped off with fine remixes from de Donatis and Jon The Dentist. ●●●● SD

THE NARCOTIC SQUAD 'THE ILLEGAL EP' (NARCOTIC) (HOUSE)
Roger Sanchez's own label is back with a four track EP of New York house instrumentals. 'The Potion' is by Sanchez himself, a swishing groove with a looped sax sample, blasts of brass and a dub bassline whacked through the filter with the now obligatory stretched vocal sample. The B-side's 'Dance 2 The Muzik' is produced by the UK's Smokin' Beats crew and is a much cleaner creation featuring a suspiciously familiar bassline, a vocal sample and spacey noises over a good flowing rhythm. There's also an excellent but short track, 'Starz', from the Basement Jaxx. There's nothing here to really get over-excited about but as cut 'n' paste EPs go, it's hard to beat. ●●●● TJ

DAVE ANGEL 'TOKYO STEALTH FIGHTER' (ATH & B'WAY) (TECHNO)
Following in the footsteps of the under-rated 'This Is Disco', Angel takes his brand of breakbeat techno to the next phase with this excellent funky groove. All percussion and noises with just a heavily filtered rhythmic synth, it gathers pace, drops, bounces around the walls, and charges off

again. Slam and Dave Clarke provide variations on the theme while Carl Craig takes it in a deeper Detroit direction although according to the credits Carl has a hand in all the mixes. Excellent forward-thinking techno. ●●●● TJ

GRACE 'DOWN TO EARTH' (PERFECTO) (HOUSE)
Another sweetly-sung melody from Grace over a succession of remixes that, however hard they try, all sound remarkably similar. Ascension, Dekkad, Spiritual Masters and Groovecut inject varying degrees of energy into this commercial trancer but in the end it's not a very special song and this is underlined by the inclusion on this doublepack of Tenaglia's remix of 'Not Over Yet' (a much better tune) and Legend B's remix of 'Skin On Skin', both of which eclipse the lead track. ●●●● TJ

HOUSE TUNE OF THE WEEK
BORIS DUGOSCH PRESENTS BOOOOM! 'HOLD YOUR HEAD UP HIGH' (PEPPERMINT JAM) (HOUSE)

Boris has been flavour of the past six months or so and has been teaching the Americans a thing or two about production. This midtempo track starts out with such a funky rhythm and a big, almost old-fashioned, buzzy bassline that it seems rade to call it house or garage. Once everything swings into action, however, all the bits fall into place and the diva vocals announce the introduction of the familiar 4/4 kickdrum. An irresistible, singalong tune that's sure to be huge. ●●●● TJ

JAY WILLIAMS 'TESTIFY' (DIFFUSION) (GARAGE)
Around a while ago and now picked up by A&M's new low key garage label, this gospel-garage tune produced by Tuff Jam is a classy track with echoes of Michael Watford and Sounds Of Blackness. But to appeal to a wider audience this track needed a tougher remix and now it's got it, courtesy of the very in-form Matthew Roberts who delivers a chunky and quite brutal dub mix that drops midway for a dramatic vocal breakdown. A very complete package that sets the standard for Diffusion. ●●●● TJ



1	I'LL	1	BITTER
2	MINUTE	2	HUNDER
3	ON YOU	3	FREE U
4	NOTHING	4	GUIDIN
5	COCO J	5	CALL T
6	TIME TO SA	6	WE TRVIN
7	CLOSE	7	WHERE
8	STAR P	8	HARD T
9	I WANT	9	LOVE R
10	SUNDA	10	YOU AR
11	21	11	22
12	I'LL BE'	12	23
13	HOMI	13	24
14	HOW H	14	

the TOP CHART

28.10.97

(handbag)

(Compiled by Alan Jones from a sample of more than 600 DJs returns - fax: 0171-924 1881)

Wk	Wks on ch	Title	Artist	Label
1	16	Ecuador	Sash! featuring Rodriguez	Mercury
2	13	SHAKE YOUR BODY	Full Intention	Stress
3	14	HARVEST FOR THE WORLD	Terry Hunter	Delicious
4	5	REACH 4 THE MELODY	Victoria Wilson-James	S3
5	6	OUT OF MY HEAD 97	Marranonca	Soupa
6	4	CARWASH	Phat 'N' Phunk	Chase
7	2	LAY ALL YOUR LOVE ON ME	Abba	Almighty
8	1	THE MIND OF A MACHINE	N-Trance	All Around The World
9	15	DANCE 2 DISCO	Coma B	Top Banana
10	17	FREED FROM DESIRE	Gala	Big Life
11	25	OPEN YOUR EYES	Ko-Ka	All Around The World
12	2	SOMETHING GOIN' ON	Todd Terry featuring Martha Wash & Jocelyn Brown	Novelty
13	14	SEARCHIN' '97	Hazell Dean	Infinity
14	16	LA ISLA BONITA	Who's That Girl	Almighty
15	5	COCO JAMBOO	Mr. President	WEA
16	3	GIVE ME LOVE	Diddy	Feverpitch
17	12	FREE	Ultra Nate	AM/PM
18	10	THE BIT GOES ON	Snakebite	Multiply
19	9	THE GOOD LIFE	NPG	NPG
20	10	YOUNG HEARTS RUN FREE	Kym Mazelle	EMI
21	7	AIN'T NOBODY	The Course	Brothers
22	4	MEGAMIX	Livin' Joy	Udiscovered/Universal
23	21	ISN'T IT TIME	Kava	Malarky
24	40	GET UP STAND UP	Phunkys Phantom	Club 4 Life
25	11	TI AMO	Gina G	Eternal
26	16	DON'T WORRY	Newton	Dominion
27	28	INTO THE GROOVE/YOULL SEE	Prima	Klone
28	32	ALWAYS	MK	Activ
29	37	CLOSER THAN CLOSE	Russie Gaines	Big Bang
30	38	CAN YOU FEEL IT	Fever	EMI
31	36	DAYDREAMING	Honeyclub	Opaque
32	33	DON'T BE AFRAID	Moonman	Heat
33	3	WORK IT OUT	Tara	Mercury Black Vinyl
34	30	REACH OUT FOR LOVE	Claudia Chin	S3
35	39	YOU'RE NOT ALONE	Olive	RCA
36	38	HELP ME MAKE IT	Huff & Puff	Skyway
37	18	STILL A THRILL	Slybi	Coalition
38	34	GROOVE ON	Yoxi Yoney	Worx
39	36	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	J.C.	Indochina
40	22	EVERYTHING IS YOU	Charlene Smith	

[commentary]

by alan jones



SASH! are number one encore fois with 'Ecuador', which reigns supreme for a fifth straight week, and is still more than 20% ahead of its nearest challenger. More than half of our panel of DJs continue to support it, though FULL INTENTION, TERRY HUNTER and VICTORIA WILSON-JAMES all make considerable advances and - along with N-TRANCE's latest 'The Mind Of A Machine' - could threaten its superiority next week, although the fact it will be commercially available then should result in it gathering new support from those who weren't serviced with it promotionally. Back in 1984, *Record Mirror* used to run both pop tip and hi-NRG charts, and one record which topped them both was HAZELL DEAN'S 'Searchin'. The hi-NRG chart is long gone, but 'Searchin', which defined the style, is back in new moves, and garnering a great deal of play from pop venues, earning a number 13 debut this week... There's a bit of a Carpenters revival on too, with NAKATOMI's bizarre nosedive version of 'Sing' - featuring Karin (sic) Carpenter - bubbling under the chart, while J.C.'s more conventional dance version of the group's 'Calling Occupants Of Interplanetary Craft' hit debuts this week at 39... After challenging for the number one slot last week, LIVIN' JOY's 'Megamix' has run right out of steam. Its support is slashed in half as its slumps 2-22. Other records suddenly taking a fall include 'Ain't Nobody' by THE COURSE (7-21) and KYM MAZELLE's 'Young Hearts Run Free' (10-20).

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9	25	I'LL BE
19	26	BELUS
18	27	YOU'RE
28	28	CASIA
10	29	SUN HI
24	30	WHAT
20	31	BRAZE
23	32	LOVEK
27	33	YOU M
17	34	AMOU
15	35	MIDN
36	36	PEOPLE
31	37	I DON
28	38	I BELIE
39	39	ALL IW
26	40	STRAN

the professionalism of today's dance industry means that the production line panics of several years ago are now pretty rare as manufacturing and packaging companies adapt to meet the needs of one of the UK's most crucial markets

Rising to the Challenge

price is still the key factor when dance labels choose a manufacturer, says Peter Lyle, and there is a growing band of independent manufacturing companies who are matching the service and turnaround times of the big guns

Forget house, drum & bass, block rocking beats or any other convenient categorisation of today's dance styles. As far as John Powell, commercial director of leading manufacturer MPO, is concerned there are only three kinds of labels operating in the dance market.

"There are those who produce club-based tracks on vinyl; those who compile dance tracks on CD; and then there are the majors and TV marketing companies," he says.

Beyond these basic distinctions, the majority of dance labels are now widely believed to have developed infrastructures and levels of professionalism that manufacturing and packaging companies no longer regard them as a breed apart.

Nevertheless, there are areas in which their demands differ from their peers in the rock or pop sectors. Dance labels, for example, will usually call for shorter initial runs but then expect to place regular repeat orders.

"The information flow on sales is excellent these days," says Daragh McDonogh, sales and marketing director of CD Plant. "That means that nobody needs to take an enormous risk at the start."

As a result, the crucial question of how quickly pressing plants

can turn round orders now pushes price as the most important factor behind a dance label's choice of manufacturer. Most independent manufacturers are able to guarantee dispatch of finished product within eight days of delivery of all parts, with repeat runs available within three days of the placing of an order.

Major label replicators such as PolyGram Manufacturing often find themselves under pressure to shave these time margins still further. "It is not unknown for our TV department to give us the parts for a dance compilation on a Thursday evening and expect us to have 60,000 double-CD sets in standard jewel boxes and complete with full colour sleeve, ready at our distribution depot by Monday morning," says Phil Chadwick, operations manager of PolyGram Manufacturing.

Independent manufacturers such as Tribal - which presses for a range of medium-sized labels like Wall Of Sound, Huge Toons and Skint, and thus has been responsible for recent sales successes including The Propellerheads' 'Spybreak' and the debut album by Bentley Rhythm Ace - would also expect to be able to rise to this sort of challenge. "It's all down to the relationship you strike up with your labels," says managing director Alison Wilson. "If they're prepared to let you play a long term consultative role in their release and marketing plans then you can do a more effective job for them."

In contrast, manufacturers like London-based X-Press Vinyl specialise in short runs of between 500-1,000 for nascent acts and fledgling labels. Red Parrot Records' head Hayes, who regularly uses X-Press's services and recently saw his artist Joshua

enter Pete Tong's Essential Mix playlist with 'Soul Fly', says, "I went round to all the plants, and I left that at the bigger ones there was a danger we'd be neglected and pushed to the back."

Firmer links between dance labels and the manufacturers and packagers who serve them mean that the production line panics of a year or two ago are now largely a thing of the past. However, the recent success of Rosie Gaines' 'Closer Than Close', which entered the Top 40 at number four and remained in the top live for a fortnight, took both the Big Bang label and Damont Audio by surprise and led to the manufacturers working overtime to keep up with demand for 12 inches of the track.

Ever-quieter turnarounds, many manufacturers report that an increasingly specialised, DJ-led vinyl culture means many clients are prepared to wait longer and pay more for top quality product, since heavyweight vinyl is much in demand but takes longer to set after pressing. Moreover, as all aspects of vinyl mastering and manufacturing are increasingly venerated as a craft rather than merely an industrial process, a quality job done here also acts as a calling card for the rest of a company's range of services.



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15	35	Midn
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28	38	Belie
31	39	All I W
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VINYL PRESSING
 CASSETTE DUPLICATION

vinyl passes with flying colours

Since it is generally the case that dance buyers vote with their ears first and their eyes second, vinyl releases are less likely to boast special or innovative packaging.

Nevertheless dance labels are still faced with a wide variety of possibilities when planning the presentation of product releases. These range from an unmarked white label and plain bag to a four-colour sleeve and beyond into the realms of special finishes and hologram stickers.

But for small dance companies, decisions over sleeves are frequently driven by a combination of street credibility, underground authenticity and cost.

Printing colour labels and sleeves can be an expensive process. The unit price for 1,000 records would rise from 90p for white labels in black bags to £1.30 for four-colour labels and sleeves. The advantages, however, are obvious. "The more colours you use, the more expensive your product feels," says Norm Ahmad, commercial executive at MPD. "They enable your record to stand out from those in standard two-colour sleeves."

He also points out that the costs can rise by 10%-15% if the more vivid Pantone colours are to be used.

Print company Lithogroove provides 1m labels (i.e. 500,000 records' worth) every week for a range of manufacturers including ASL, PR Records and Damont Audio and frequently handles runs as low as 500. Account manager Craig Sparkes reports that even small companies are putting

more thought into product image.

"Two or three years ago, a lot of smaller companies just printed text on their labels," he recalls. "Now, they're getting a lot more creative."

He identifies aspiring DJs as one key sector of the market which dispels the myth that packaging doesn't affect vinyl-buyers. "If you're a guy with a couple of decks and you're getting £30 a week on records because you're not on mailing lists yet, you'll inevitably be attracted to bright labels and artwork."

Sparkes says one of his clients, Missile Records, switches label colours for every release so that the regular dance buyer can instantly see a new record from a distance.

Changing between promotional white labels and official releases in colour sleeves is something manufacturers of dance vinyl take in their stride today. With only a modicum of careful planning, a promo run can materialise into a full-colour, retail-ready package within a working week, even within three days in some particularly urgent cases.

When a record really takes off in promo form, labels do occasionally opt for ground-breaking bags that will help them achieve a greater degree of crossover success.



emmanuel

Karen Emmanuel, managing director of brokers Key Productions says, "Reflex Records use us for all sorts of packaging; they've had a jigsaw like an insert in a clear bag, and a release in a clear bag with colour screen-printing."

However, as with CDs, using unusual materials or designs inevitably means going to companies unfamiliar with the music business and can add as much as three weeks to production time.

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material world

london fancy box company

Research by leading UK packaging company Tinsley Robot suggests that 60% of consumers wait until they're actually in the store before deciding which dance compilation they will buy. This naturally means that eye-catching sleeves can often be the key to sales.

"Quite simply, everybody wants their product to stand out," says Sabina Leuener, sales manager of Songpress.

Daragh McDonogh, sales and marketing manager of CD Plant, adds, "The majority of dance labels for whom we press CDs are only too aware of the need to be creative and are consequently very interested in colour and texture."

Many are beginning to take an increasingly professional view of their place in the wider music market, says Malcolm Swindell, sales and marketing co-ordinator at leading packager Tinsley Robot.

"Labels have come to realise that dance music is a branded item and so releases need to have a certain look," he says.

As a result, many club-based labels such as Ministry Of Sound and its arch rival Cream are prepared to invest heavily in image and style as a means of creating sustained awareness and credibility for their product releases. Thus Ministry Of Sound was happy to put out its 1996 compilation set in a burgundy package with gold embroidery made by MPO's packaging division, which cost nearly £1,200 per unit, but repaid the benefits when the album went on to sell more than half a million copies. Meanwhile Cream's November '96-released 'Cream Live 2' set appeared in a multi-coloured rubber sleeve produced by Aviv Plastics.

The downside, of course, is that such special packages can take several weeks of liaison between design firms and label representatives to ensure their success

and require the kind of long-term planning not traditionally associated with dance music.

Other dance packages which have stood out on the racks in recent months include the Grapevine/PolyDor 'Hardcore Heaven' releases with their grained sleeves and the vacuum-formed, felt-effect finish of 'Kris Needs'.

'Must', all of which were produced by London Fancy Box Company for



kris needs 'must'

Rumour Records; and Carl Cox's series of CDs on React, which all featured distinctive hologram stickers developed by Abbe.

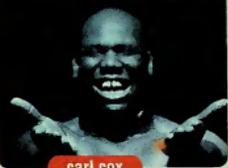
Additionally, foam, magnets and embossing techniques have all been used to enhance basic card boxes. Amid all this futuristic styling, drum & bass label Good Looking Records has, ironically, developed a mock-vinyl sleeve style with its 'Earth CD' and 'Logical Progression' releases. Meanwhile, wallets containing individually-packed CDs are also becoming more popular with compilation labels.

Increasingly dance labels are investing care and cost on CD singles, too. It has been known for discs that cost 25p to press to be put into sleeves or boxes which cost three or four times that amount.

But while sleeve design need only ensure that packaging is durable and does not exceed jewel box dimensions to satisfy packing requirements, CEN regulations mean that certain CD singles packages do not qualify for the chart.

John Green, managing director of the London Fancy Box Company - masters of colour, metallic-effect, and transparent packaging for clubs Renaissance and Ministry Of Sound, DJs such as Danny Rampling and Graeme Park as well as those elaborately-packaged Orb singles 'Toxygene' and 'Asylum' - believes confusion about the current CEN wording is causing manufacturers to err on the side of caution with singles.

But that hasn't prevented labels with chart-bound dance singles from looking to special packaging such as the transparent case for Peter Andre's 'Natural' single, revealing a half-silvered disc, which CD Plant made for Mushroom.



carl cox



peter andre

'Labels have come to realise that dance music is a branded item and so releases need to have a certain look,' - Malcolm Swindell

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- 24 30 WHAT
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- 23 32 LOVEFI
- 27 33 YOU I M
- 17 34 AMOUU
- 15 35 MIDINK
- 31 36 PEOPLE
- 31 37 I DONT
- 28 38 I BELIE
- 11 39 ALL I W
- 26 40 STRAN

Bulleted titles on

TR

- 9 **25** I'LL BE FOXY Brown featuring Jay Z Def Jam
- 19 **26** BELUSSIMA DJ Quicksilver Positiva
- 18 **27** YOU'RE NOT ALONE Olive RCA
- 28** CASUAL SUB (BURNING SPEAR) ETA East West
- 29** SUN HITS THE SKY Supergrass Parlophone
- 24 **30** WHAZEVER En Vogue East West
- 20 **31** BRAZEN 'WEEP' Skunk Anansie One Little Indian
- 23 **32** LOVEFOOL (REMIX) The Cardigans Stockholm
- 27 **33** YOU MIGHT NEED SOMEBODY Shola Ama Freakiest/WEA
- 17 **34** AMOUR (C'MON) Pam Kings All Around The World
- 15 **35** MIDNIGHT IN CHELSEA Jon Bon Jovi Mercury
- 36** PEOPLE OF LOVE Amen! UK Feverpitch
- 37** I DON'T WANT TO Toni Braxton LaFace
- 28 **38** I BELIEVE I CAN FLY R Kelly Jive
- 39** ALL I WANT TO DO IS ROCK Travis Independentiente
- 26 **40** STRANGE Wet Wet Wet Precious Org./Mercury

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

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- 1 **THE BEST CLUB ANTHEMS...EVER!** Virgin/EMI
- 2 **THE ULTIMATE SUMMER PARTY ANIMAL** Bala Selection
- 3 **SNASH HITS - SUMMER 97** Virgin/Gall
- 4 **CLUB MIX '97 - VOLUME 3** Polygram TV
- 5 **CLUBLAND** Bala TV
- 6 **MIXED EMOTIONS** Polygram TV
- 7 **SIXTIES SUMMER MIX** Bala TV
- 8 **WHAT A FEELING!** Calista
- 9 **CLUB CLASSICS - VOLUME 3** Vicious
- 10 **BEST SCOTTISH ALBUM IN THE WORLD...EVER!** Virgin/Gall
- 11 **HOW THAT'S WHAT I CALL MUSIC! '36** EMI/Virgin/Polygram
- 12 **ROULETTE + JULET (OST)** French Soundtracks
- 12 **INDUSTRY OF SOUND CLASSICS** Mercury/D.Sound
- 14 **BIG MIX 97** Warner/Virgin/Gall
- 15 **SIXE GALS PRESENT THE BEST GIRL POWER ALBUM...EVER!** Virgin/Gall
- 16 **NEW HITS 1997** Warner/Epitaph/Novus TV
- 17 **CHARTBUSTERS** Bala Television
- 18 **AN INTRODUCTIVE OF HOUSE AND DISCOSON** Sound Dimension
- 19 **CLUB CUTS 97** Bala
- 20 **REACTIVATE 12** Bala

- 30 **24** **TRY IT FOR THE MONEY** Supergrass Parlophone
- 19 **25** **OLDER** George Michael Virgin
- 14 **26** **WU-TANG FOREVER** Wu-Tang Clan Loud
- 40 **27** **BLUR** Blur Food/Parlophone
- 24 **28** **10 Wet** Wet Precious Org./Mercury
- 30 **29** **FALLING INTO YOU** Celine Dion Epic
- 7 **30** **ALBUM OF THE YEAR** Faith No More Slash
- 22 **31** **BLOOD ON THE DANCE FLOOR** Michael Jackson Epic
- 11 **32** **MUSIC FOR PLEASURE** Monsoac Polydor
- 18 **33** **FLAMING PIE** Paul McCartney Parlophone
- 34** **EGYPTOLOG** World Party Chrysalis
- 27 **35** **BECOMING X** Sneaker Pimps Clean Up
- 36** **YEAR OF THE HORSE** Neil Young And Crazy Horse Reprise
- 42 **37** **ALISHA RULES THE WORLD** Alisha's Attic Mercury
- 25 **38** **VERY BEST OF THE BEE GEES** Bee Gees Polydor
- 48 **39** **PABLO HONEY** Radiohead Parlophone
- 31 **40** **BLUES IS THE COLOUR** The Beautiful South Gold/Discs

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US CHARTWATCH

It may have been denied the number one slot but Mark Morrison's Return Of The Mack is showing incredible consistency with a seventh straight week inside the top five of *Billboard's* Hot 100 chart.

The single, now on the limbo for 18 weeks in total, spends a second successive week at three as the top two of 'I'll Be Missing You' by Puff Daddy, Faith Evans and 112, and MMMBoyz by Hanson retain their places for a third time.

Otherwise, it's a pretty tough week for UK acts on the Hot 100, including Spice Girls whose 'Say You'll Be There' falls one to six as their album *Spice* makes the same decline to number four. They can be cheered, however, by Gavin reporting their third single *2 Become 1* is already starting to impressively build its airplay profile.

The *Blue* Gecs have been experiencing something of a frustrating time of late on the singles chart where Alone spends its third successive week at 28 as it retains its top five status on *Gavin's* adult contemporary chart. Elsewhere it is *White Town* (27-29), *Depeche Mode* (43-43), *Spice Girls* (*Wannabe*, 38-45), *Gina G* (*Gimme Some Love*, 34-50), *D2* (*66-66*, *Smokin' Pimp*, 70-63), *Paul McCartney* (74-74), *Faithless* (80-88) and *Erasure* (78-81).

In the week *Oasis* attempted to re-establish themselves in America with their first live appearances since their infamous last trip in September, it is their long-time arch-rivals *Blair* who are suddenly making the greatest progress. *Stratovarius*. With their single *Song 2* already a hit on *Billboard's*



airplay chart - being adopted as the theme for the American Ice hockey league, the band are now enjoying their strongest US profile to date. After 14 weeks on the survey, their self-titled album reaches a new peak with a nine-place climb to #1. The band's previous album best was 150 for *The Great Escape* in 1995.

Having previously achieved a few less US top 40 hits, *Del Amitri* finally cracked the top 10 after the grand in November 1995 with local favourite *Roll To Me*. Follow-up material has been some while, but the gap doesn't appear to be affecting their future US prospects as *Gavin* tips their new single, *Not Where It's At*, as one of radio's fastest building hits.

Adult contemporary radio in the States continues to find a place for veteran UK acts. Two such examples are *Supertramp* and *Steve Winwood* whose respective current singles, *You Win, I Lose* and *Spy In The House Of Love*, are fast becoming radio favourites. But the status of fastest growing track in adult contemporary circles belongs this week to another long-established UK act, *Swing Out Sister*, whose *Somewhere In The World* is now up to 30 on *Gavin's* AC chart. **Paul Williams**

UK WORLD HITS

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

NETHERLANDS

1	11	I WANNA BE THE ONLY ONE	EMJ
2	12	MAMAMBO DO YOU THINK YOU ARE	Virgin
3	10	WEDDING LIKE UHOUHOU RED COCO	Virgin
4	10	YOU MIGHT NEED SOMEBODY	WEA
5	11	ALONE	Polydor

Source: *Dutching Hits* Top 100

FRANCE

1	11	ALONE	Polydor
2	11	QUAND JE REVEDE TOI	Meridj Apant
3	11	JUST BECAUSE YOU FEEL	Spice Records
4	11	HOWEVER WE	The Blue Bay
5	10	YOUR WOMAN	Meridj Apant

Source: *IFPI*

AUSTRALIA

1	11	YOUR WOMAN	White Town
2	11	2 BICOMES 1	Spice Girls
3	10	SONG 2	Blair
4	11	SAY WHAT YOU WANT	Texas
5	11	BEATLINE	Prodigy

Source: *ARIA*

GERMANY

1	11	TIME TO SAY GOODBYE	EastWest
2	10	MAMAMBO DO YOU THINK YOU ARE	Virgin
3	10	WEDDING LIKE UHOUHOU RED COCO	Virgin
4	11	ALONE	The Blue Gecs
5	11	REMEMBER ME	The Blue Bay

Source: *Musik Control*

SWEDEN

1	11	MAMAMBO DO YOU THINK YOU ARE	Virgin
2	11	YOU'RE NOT ALONE	Cine
3	11	IT'S NO GOOD	Depeche Mode
4	11	SONG 2	Blair
5	11	YOU MIGHT NEED SOMEBODY	Shelby Area

Source: *SWFDR*

AUSTRIA

1	11	TIME TO SAY GOODBYE	EastWest
2	11	MAMAMBO DO YOU THINK YOU ARE	Virgin
3	11	LOW NOUW WAIT	Gary Barlow
4	-	-	-
5	-	-	-

Source: *IFPI*

ARTIST PROFILE: 911

The journey to Malaysia for 911's debut album has proved to be a fantastically rewarding one with a stunning 15-week run at the top of the country's chart.

Its amazing success follows a concerted effort to break the band in South East Asia during their first Virgin single *Don't Make Me Wait* achieved huge popularity on local stations. With the single prompting interest in the band across much of the world, Loraine Barry, Virgin's head of international marketing, says it was decided the best approach would be to focus on one particular region, rather than trying to spread them too thinly.

"Because the single hit home fairly quickly on radio in Europe and South East Asia we had the problem of how to satisfy demand," she says. "We lost them in Europe for three weeks because of commitments in the UK, but it worked out perfectly for South East Asia where we were building up airplay."

Rather than just undertaking a fleeting visit to the region, 911 undertook a full promotional trip in May to four territories - Hong Kong, Malaysia, Singapore and Thailand - taking in not just the capital cities, but regional places too. The result has been *The Journey* enjoying a continuing stay at one in Malaysia, with sales of more than 70,000, and the single *Bodyshakin'* reaching number one. The same single has made four in Singapore where the album is approaching gold, while album sales in Thailand are now up to 35,000.

After South East Asia, the US is the next target with *Love Sensation* expected to come out as a single around August. **R**



followed the track just being confirmed for inclusion in the new film *Casper 2* which goes straight to video in September. In light of the US success achieved by labelmates *Spice Girls*, Barry is optimistic 911 can follow suit. "The timing is right for a pop act to break in the US because everyone is interested in pop again," she says.

And she adds there is even talk of the group doing a US TV series when they make their first visit in July. Meanwhile, they are continuing to try to make an impact on continental Europe, which Barry admits is losing out because of their commitments elsewhere. It has been a case of fitting in visits in their schedule where possible, including trips this month to Austria and Germany, as they look for their first success there.

A UK tour follows in September with plans to return to South East Asia the following month ahead of a likely world tour next year. **Paul Williams**

TRACKWATCH: 911

- Album number one in Malaysia for 15 weeks
- *Bodyshakin'* number one in Malaysia
- Single at four in Singapore
- First US trip next month

THE PEPSI CHART

1	Title Artist	Label	1	Title Artist	Label
1	I'LL BE MISSING YOU	Puff Daddy, Faith Evans, 112	21	STRANGE	Westlife
2	BITTER SWEET SYMPHONY	Yvonne	22	HALO Tux	Mercury
3	MAMMOP	Marcus	23	NEVER NEVER GONNA GIVE YOU UP	Def Jam
4	HUNDRED MILE HIGH CITY	Oasis	24	HARD TO SAY I'M SORRY	Red Hot Chili Peppers
5	ON YOUR OWN	Blair	25	SUN HITS THE SKY	Seagulls
6	I WANNA BE THE ONLY ONE	Del Amitri	26	CALL THE MAN	Chris Brown
7	FREE	Cher	27	WE TRYING TO STAY ALIVE	Red Hot Chili Peppers
8	MIRAGE	Las Vegas	28	LOVE ROLLERCOASTER	Real McCoy
9	GLINDING STAR	Cher	29	WHATEVER YOU WANT	Maroon 5
10	COCO JAMBO	Musical	30	BRAZEN (WEEP)	Shank
11	LOVEFOOL	Depeche Mode	31	BELLISSIMA	Quicksilver
12	CLOSER THAN CLOSE	Russ	32	TIME TO SAY GOODBYE	Del Amitri
13	YOU MIGHT NEED SOMEBODY	Shelby Area	33	A CHANGE WOULD DO YOU GOOD	Sheryl Crow
14	YOU'RE NOT ALONE	Cine	34	WALTZING ALONG	Marcus
15	MIDNIGHT IN CHILENA	Jon Bon Jovi	35	DON'T SPEAK	Ice Cube
16	WHERE ARE ALL THE COMBOS GONING	Paula Abdul	36	STAR PEOPLE	George Michael
17	YOU ARE THE UNIVERSE	Jon Bon Jovi	37	YOU SHOWED ME	Lightning Seeds
18	I'LL BE THERE FOR YOU	Perth	38	LOVE IS THE LAW	Seafret
19	NOT WHERE IT'S AT	Del Amitri	39	DON'T WANT TO	Tina Turner
20	I WANT YOU	George Gaden	40	HOW HIGH	Beggs

VIRGIN RADIO CHART

1	Title Artist	Label	1	Title Artist	Label
1	OK COMPUTER	Rushmore	21	BLUE LINES	Shirley Bassey
2	DESTINATION ANYWHERE	Jon Bon Jovi	22	FURTHER	Genesis
3	THE BEST OF	John Denver	23	ALISHA RAISES THE WORLD	Alisha's Attitude
4	STOOSH	Shank	24	POP	Blair
5	DO IT YOURSELF	Seagulls	25	WHAT'S THE STORY MORNING GLORY?	Blair
6	WHITE ON BLACK	Texans	26	PABLO HONEY	Marcus
7	REPUBLICA	Republica	27	RESTLESS HEART	David Gilmour & Whitesnake
8	TRAVELLING WITHOUT MOVING	Jay McInerney	28	JAGGED LITTLE PILL	Alanis Morissette
9	OSCAR DREAM	Light House Family	29	SHERYL CROW	Sheryl Crow
10	FLAMING PIE	Paul McCartney	30	ECYPTOLOG	Yvonne
11	TELLY STORIES	The Chieftains	31	BEAUTIFUL FREAK	Blair
12	OLDER	George Michael	32	THE COLOUR AND THE SHAPE	Joe Raposo
13	ALBUM OF THE YEAR	Fish	33	THE BENDS	Rushmore
14	MUSIC FOR PLEASURE	Classics	34	DIRECTION REACTION	Chris Wood
15	MOTHER NATURE CALLS	Marcus	35	UNION SEVEN	Shirley Bassey
16	BLUE IS THE COLOUR	The Beautiful South	36	OSGAY	Blair
17	EVERYTHING MUST GO	Music Direct	37	BRINGING DOWN THE HORSE	Blair
18	IN IT FOR THE MONEY	Seagulls	38	ULTRA	Depeche Mode
19	BLUR	Blair	39	THE WAR OF THE WORLDS	Jon Bon Jovi
20	BECOMING U	Seagulls	40	GLOW	Blair

R&B SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	743214891 (BMG)	
2	1	I WANNA BE THE ONLY ONE	Eternal featuring Bebe Winans	EMI	CD:COEM 472 (E)	
3	NEW	WE TRYING TO STAY ALIVE	Wyclef Jean/Rhettian/Alzaros	Columbia	CD:946815 (S)	
4	NEW	YOU ARE THE UNIVERSE	The Brand New Heavies	frf	BRNXX 4 (F)	
5	3	HARD TO SAY I'M SORRY	Az Yeti	LaFace/Arista	74321481481 (BMG)	
6	2	I'LL BE	Foxy Brown featuring Jay Z	Def Jam	5T10431 (F)	
7	5	WHATEVER	En Vogue	East West	E:36427 (W)	
8	7	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	CD:WEA 051/CD1 (V)	
9	4	NEVER, NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista	CD:74321490332 (BMG)	
10	10	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415 (F)	
11	12	I DON'T WANT TO	Tommy Brontton	LaFace	CD:74321468812 (BMG)	
12	NEW	DINAH	Blackness	Arista	74321479161 (S)	
13	13	WONDERFUL TONIGHT	Demage	Big Life	CD:BLRDA 134 (P)	
14	6	WHAT KIND OF MAN WOULD I BE	Mint Condition	Wild Card/Polystar	5T10471 (F)	
15	9	DON'T WANNA BE A PLAYER	Joe	Jive	JIVET 410 (F)	
16	11	DON'T LEAVE ME	Blackstreet	Interscope	INT 95334 (BMG)	
17	9	HEAD OVER HEELS	Allure featuring NAS	Epic	6645946 (S/M)	
18	15	NEXT LIFETIME	Erykah Badu	Universal	UNT 56132 (BMG)	
19	14	IT'S ALRIGHT	Dani Hines	Mushroom	T 1033 (3MV/IF)	
20	16	SMOKIN' ME OUT	Warren G featuring Ron Isley	Def Jam	5744431 (F)	
21	NEW	ON & ON	Erykah Badu	Universal	UNT 56117 (BMG)	
22	21	ALRIGHT	Jamiroquai	Sony	S2 8642056 (S/M)	
23	20	5 MILES TO EMPTY	Brownstone	MLJ/Epic	CD:6645932 (S/M)	
24	17	I FOUND SOMEONE	Billy & Sarah Gainsay	Expansion	EXPAND 27 (3MV/5M)	
25	25	IN MY BED	Dru Hill	Fourth & Broadway	CD:BRHC2 263 (F)	
26	28	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic	CD:664625 (S)	
27	NEW	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	74321466411 (BMG)	
28	NEW	WHEN YOU NEED MY LOVIN'	Richard Anthony Davis	Polygram	RHYTHM 12 (S/M/IF)	
29	23	ASCENSION DON'T EVER WONDER	Maxwell	Columbia	CD:6645932 (S/M)	
30	24	TELL ME DO U WANNA	Ginuwine	Epic	CD:6645972 (S/M)	
31	31	CAN WE	SWV	Jive	JIVET 423 (F)	
32	19	HEAVENLY DAUGHTER	Kwee	Sony	S2 6644676 (S/M)	
33	27	HOPELESS	Dionne Farris	Columbia	CD:6645192 (S/M)	
34	28	LOVE IS ALL WE NEED	Mary J Blige	Upstart/MCA	CD:MCST0 49035 (BMG)	
35	29	FOR YOU I WILL	Monica	Atlantic	A 5433T (W)	
36	23	REMEMBER ME	The BlueBoy	Pharm	12PHARM 1 (TRC/BMG)	
37	35	WANTED DEAD OR ALIVE	2 Pac and Snoop Doggy Dogg	Def Jam	5744651 (F)	
38	32	IF YOUR GIRL ONLY KNEW/ONE IN A MILLION	Adityan	Atlantic	A 5610T (W)	
39	36	SUGAR HONEY ICE TEA	Goodie/Tal	Wild Card/Polystar	5T10331 (F)	
40	22	STAY RIGHT HERE	Akin	WEA	WEA 1177 (W)	

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DANCE SINGLES

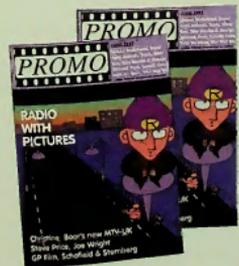
This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	CASUAL SUB (BURNING SPEAR)	ETA	East West	EW 110T (W)	
2	NEW	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	743214891 (BMG)	
3	NEW	YOU ARE THE UNIVERSE	The Brand New Heavies	frf	BRNXX 4 (F)	
4	NEW	INTOXICATION	React 2 Rhythm	Jackpot	WRN 014 (ADD)	
5	NEW	PEOPLE OF LOVE	AmenT UK	Feverpitch	12VR 18 (E)	
6	NEW	YA ROCKIN'/OPINION	S'wosh	Back 2 Basics	B2B 12046 (S/D)	
7	5	FREE	Ultra Nate	AMP/PM	525251 (F)	
8	NEW	THE WAY	Funky Green Dogs	Twisted UK	TW12 10025 (BMG)	
9	4	SHARE THE FALL	Reprazent/Ron Size	Talkin Loud	TLX 21 (F)	
10	7	SOMETHING GOING ON	Todd Terry	Logic	LOG 48213 (Import)	
11	8	CLOSER THAN CLOSE	Rosie Gaines	Big Bang	128BANG 1 (TRC/BMG)	
12	3	I'LL BE	Foxy Brown featuring Jay Z	Def Jam	5T10431 (F)	
13	NEW	BATTLE MASTER/TOTAL CONTROL	Prisoners Of Technology	Fresh Kutt	FK009 (S/D)	
14	2	AMOUR (C'MON)	Pam Kings	All Around The World	12L 026 127 (BMG)	
15	6	MINISTRY OF FOLLY	Hysterie Ego	WEA	WEA 294T (W)	
16	1	DEEP (I'M FALLING DEEPER)	Ariel	Wonderboy/ABM	WB501 305 (F)	
17	NEW	GET INTO LOVE/WHISTLE	DJ Honey/Sunset Regime	Essential	Platinum NEP 1 (ALP)	
18	9	WITH OR WITHOUT YOU	Mary Kari	Mercury	MERK 487 (F)	
19	NEW	VALVES	Neotich	Moving Shadow	SHAD0W 108 (S/D)	
20	NEW	IT'S ALRIGHT, I FEEL IT!	American Soul/featuring Jocelin Brown	Talkin Loud	TLX 21 (F)	
21	15	HEAD OVER HEELS	Allure featuring NAS	Epic	6645946 (S/M)	
22	NEW	BIG BABY	Kym Mazelle	Tommy	T10W008 (S/D)	
23	23	DON'T WANNA BE A PLAYER	Joe	Jive	JIVET 410 (F)	
24	20	TECHNOLOGY/NEUTRON	Ed Rush & Nico	No-U-Turn	UNT 0018 (S/D)	
25	19	RIPRODROE	Double 99	Satellit	74321485741 (BMG)	
26	16	WHATEVER	En Vogue	East West	E:36427 (W)	
27	14	HELP ME MAKE IT	Hifi & Puff	Sleazy	SKYW7 (F)	
28	NEW	THE PROPHET	CJ Bolland	frf	FX 300 (F)	
29	NEW	ENTA DA DRAGON	DJ Red	Trouble On Vinyl	TV12027 (S/D)	
30	11	SUNSTROKE	Chicano	Xtravaganza/Edel	00311 230 (TRC/BMG)	

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributor)
1	1	WU-TANG FOREVER	Wu-Tang Clan	World Circuit/Atlantic	0786336495 / 74321452684 (BMG)	
2	NEW	EV3	En Vogue	East West	759532029 (P/W)	
3	NEW	THE WAR REPORT	Capone & Matice	Healy Records/PW	3811 / R101592	
4	NEW	LOVE ALWAYS	K-Ci And JoJo	MCA/MCA	11613AMCC 11613 (Orion)	
5	3	ALL DAY ALL NIGHT	Changing Faces	Atlantic	759532024 (W)	
6	19	CLUB CLASSICS - VOLUME 3	Various	Fantasia	FRCC 3MC (MUS/SM)	
7	NEW	KOOL FM PRESENTS THE FEVER	Various Artists	Break Down	BD10R (P/W)	
8	NEW	LOVE, PEACE AND HAPPINESS	Lost Boyz	Universal	U 50074 (S/M)	
9	5	GARAGE PRESSURE	Various	Spit State	S0ULP4 B504 (MCA) (V)	
10	4	WORK AND NON WORK	Broadcast	Warp	WARP LP 5013 (MCA) (S)	

SPECIALIST CHARTS

28 JUNE 1997



PROMO is the definitive guide to all that's happening in music video both in the UK and beyond.

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MUSIC VIDEO

VIDEO

This	Last	Artist/Title	Label/Cat No
1	1	SPICE GIRLS: Spice Official Video Volume 1	Virgin VDCS14
2	2	MICHAEL JACKSON: History: The Videos - Volume III	SMV Epic 501382
3	4	MICHAEL FLYTLEIGH: Out Of The Dance	W.A. 40183
4	3	ORIGINAL CAST: Body+Body Holly Story	Video Collection VCG554
5	5	OASIS... There & Then	SMV 2001022
6	8	JOE SATRIAN, ERIC JOHNSON, STEVE VAIG: Live In Concert	SMV Columbia 501512
7	6	LIVE GARDEN: The Misables In Concert	Video Collection VCG528
8	7	BOYZONE: Live At Wembley	W.A. 43183
9	12	PETER ANDRE: Natural - The Video	Mushroom VCG1905
10	9	BILL WHELAN: Riverdance - New Show	Video Collection VCG565
11	11	BILL WHELAN: Riverdance - The Show	VCI VCG-54
12	14	BOYZONE: Soul And Love	W.A. 438300
13	13	MICHAEL BALL: The Musicals... & More	David Video 742142534
14	10	QUEEN: Made In Heaven - The Film	Warnerwood V1922525
15	17	WOODPECKERS: Embrace	BMG Video 742144253

This	Last	Artist/Title	Label/Cat No
16	16	TAKE THAT: Nobody Else - The Movie	BMG Video 742133225
17	17	BOYZONE: A Big Live	Visual VCI211
18	18	MICHAEL JACKSON: Video Greatest Hits - History	SMV Epic 501722
19	19	VARIOUS ARTISTS: Boys	SMV Columbia 220752
20	22	CROCKET: How Freshen'U To The World	Polygram Video 051463
21	20	BACKSTREET BOYS: Backstreet Boys	Live 24020
22	20	JUANJO CORTES: Jaquin Cortes	Buenos Vitas 0271552
23	25	OASIS: Live By The Sea	PMI/MNH 94773
24	24	BE BEES: The Complete Story	PolyGram Video 54310
25	25	FUGEES: The Score...Blasting Versus	W.A. 41720725
26	21	DANIEL O'DONNELL: The Classic Live Concert	Video Collection VCG263
27	28	PAUL WELLS: Movement - Live	Warner Music Video 75928434
28	26	REM: Road Movie	And A100024
29	28	VARIOUS ARTISTS: Karaoke - All The Party Favorites	And A100024
30	29	CELINE DION: The Colour Of My Love Concert	SMV Epic 220642

This	Last	Title	Label/Cat No
1	3	SPICE GIRLS: Spice - The Official Video - Volume 1	Virgin VDCS14
2	1	FROM DUSK TILL DAWN	Raymond Pictures 027180
3	4	FRENDS - SERIES 1 - EPISODES 1-5	Warner Home Video 570158
4	2	FRENDS - SERIES 1 - EPISODES 11-20	Warner Home Video 570161
5	5	FRENDS - SERIES 1 - EPISODES 21-26	Warner Home Video 570166
6	20	BANANERS - 3 IN A BOW (ONE TO GO)	Parade Home Ent 0480230
7	8	FRENDS - SERIES 1 - EPISODES 1-4	Warner Home Video 570155
8	6	FRENDS - SERIES 1 - EPISODES 5-8	Warner Home Video 570156
9	7	THE X-FILES - FILE 0 - TEMPUS FUGIT	Fox Video 41835
10	7	ONLY FOLKS & HORSES - STANLEY RELATIONS	BEC 080504
11	12	FRENDS - SERIES 1 - EPISODES 9-12	Warner Home Video 570157
12	10	A GOOPY MOVIE	Walt Disney 0216512
13	13	THE RESCUERS	Walt Disney 0204542
14	17	CHILDREN PLEASE! ON THE WHITES	Video Collection VCI 2473
15	21	BARNY - ONCE UPON A TIME	PolyGram Video 0412723

INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This	Last	Title	Artist
1	4	I BELIEVE I CAN FLY	R. Kelly
2	3	WONDERFUL TONIGHT	Primal Scream
3	15	YOWALK!	Placebo
4	11	BRUISE PRISTINE	Genova
5	10	TRANSLUCENT	Synposium
6	13	THE ANSWER TO WHY I HATE YOU	Sneaker Pimps
7	2	SIX UNDERGROUND	They Bourke/G. Michael
8	5	WALTZ AWAY DREAMING	Skunk Anansie
9	1	BRAZEN "WEEP"	Skunk Anansie
10	6	DON'T WANNA BE A PLAYER	Joe
11	7	FREEMAZER THE ATLANTIC	Cable
12	8	IT'S ALRIGHT	Deaf Hens
13	14	HOW HIGH	Charlatans
14	16	HELP ME MAKE IT	Huff + Puff
15	12	IS THIS FOR REAL	David Devant/Spink Wile
16	17	KOOL RICK BASS	Lo Fidelity Allstars
17	18	KILLTIME	Time Counting
18	19	GOOD SHIPS/FUNKY DAYS ARE...	Comershop
19	20	DO UNTO OTHERS	Luke Vibert
20	20	TO BE OR NOT TO BE	Richard E. Grant & Ophus

This	Last	Title	Label (distributor)
1	20	FURTHER	Jive JIVE0415 (P)
2	26	BECOMING X	Big Life BLR0141A (P)
3	2	STOOSH	Creation CRESC0245 (M/V/V)
4	1	TELLIN' STORIES	Elevator Music FLOOR00X (V)
5	4	(WHAT'S THE STORY) MORNING...	Nada NU02041 (M/V/V)
6	3	FOREVER	Infectious INFECT020 (RTM/DC)
7	5	ULTRA	Clean Up CUP0300M (V)
8	6	SPIDERS	Aegean ACE001 (P)
9	7	PLACEBO	One Little Indian 19117CP1 (P)
10	8	COMING UP	Jive JIVE0415 (P)
11	12	DEFINITELY MAYBE	Infectious INFECT300 (RTM/DC)
12	9	BACEY ME	Mushroom 01550 (RTM/DC)
13	8	WORK AND NON WORK	Beggars Banquet BB03120 (RTM/DC)
14	10	BENTLEY RHYTHM ACE	Skyway SKYWAY14 (P)
15	10	SUNSETS ON EMPIRE	Rhythm King KING003 (P)
16	21	THE BOATMAN'S CALL	Skin SKIN1230 (M/V/V)
17	13	PURE	Eastern Bloc BL00000 (P)
18	17	PARANOID & SUNBURST	Waijii WJ1003 (RTM/DC)
19	18	THE COMPLETE	Mo Wax MW00710 (P)
20	15	SEVEN WAYS	AveX UK AVEK054 (P)

This	Last	Title	Artist
1	1	Nude NUDE010 (M/V/Via)	Genova
2	1	Clean Up CUP 0800 (V)	Sneaker Pimps
3	1	One Little Indian TPLP BCC0 (P)	Skunk Anansie
4	1	Creation CRE010 (RTM/DC)	Beggars Banquet BB000190 (RTM/DC)
5	1	Big Life BL0023 (P)	Creation CRE010 (RTM/DC)
6	1	Cat GUT10 (FLP)	Mute CDST00148 (RTM/DC)
7	1	Elevator Music CD0100X (V)	Get GUT10 (FLP)
8	1	Nude NUDE010 (P)	Elevator Music CD0100X (V)
9	1	Creation CRE010 (M/V/V)	Nude NUDE010 (P)
10	1	Indolent IDE008 (V)	Creation CRE010 (M/V/V)
11	1	Warp WARF005 (RTM/DC)	Indolent IDE008 (V)
12	1	Skint BRASS1000 (M/V/V)	Warp WARF005 (RTM/DC)
13	1	Dick BROS 0010000 (P)	Skint BRASS1000 (M/V/V)
14	1	Mute CDST001M142 (RTM/DC)	Dick BROS 0010000 (P)
15	1	Creation CRE02008 (M/V/V)	Mute CDST001M142 (RTM/DC)
16	1	One Little Indian TPLP 530 (P)	Creation CRE02008 (M/V/V)
17	1	Silverstone OREC0 530 (P)	One Little Indian TPLP 530 (P)
18	1	Deaf Hens DWH14000 (V)	Silverstone OREC0 530 (P)

COUNTRY

This	Conto	Title	Artist
1	3	SO LONG SO WRONG	Alison Krauss & Union Station
2	2	SONGS OF INSPIRATION	Daniel O'Donnell
3	4	WITH YOU IN MIND	Charlie Landsborough
4	1	BLUE ROSES FROM THE MOONS	Hanni Griffith
5	5	BLUE	Leann Rimes
6	7	IN PIECES	Garth Brooks
7	5	CARRYING YOUR LOVE WITH ME	George Strait
8	6	FRESH HORSES	Garth Brooks
9	8	MUSIC FOR ALL OCCASIONS	Mavericks
10	10	NO FENCES	Garth Brooks

This	Last	Title	Label (distributor)
11	11	SHADES OF BLUE	Rounder ROUD02095 (DIR)
12	12	EVERYWHERE	Ric R128000 (20) (P)
13	13	THE WOMAN IN ME	Ric R128000 (20) (P)
14	14	NASHVILLE	Bekina BEK020152 (M/V)
15	15	TIMELESS	Curb CURC0 8 (P)
16	16	STONES IN THE ROAD	Nashville MCD11212 (E)
17	18	A PLACE IN THE WORLD	MCA Nashville MCA01154 (BMG)
18	20	ROPI'N THE WIND	Capitol CDGB 1 (E)
19	17	EVERYBODY KNOWS	MCA MCD 11244 (BMG)
20	19	A CHANCE TO DANCE	Capitol CDGB 2136 (E)

This	Last	Title	Artist
1	1	Ric R128000 (20) (P)	Mary Duff
2	1	Curb CURC08209 (P)	Tim McGraw
3	1	Mercury 5239862 (P)	Shania Twain
4	1	Nonesuch 7559734152 (W)	Bill Brice
5	1	Ric R128000 (20) (P)	Daniel O'Donnell/Mary Duff
6	1	Capitol 4851242 (SM)	Mary Chapin Carpenter
7	1	Capitol CDST012162 (E)	Garth Brooks
8	1	MCA MCD 11512 (BMG)	Tootsie Yearwood
9	1	Milwain MTN000033 (P)	Dean Brothers

MID PRICE

This	Conto	Title	Artist
1	1	BLUE LINES	Massive Attack
2	2	PAOLO HONEY	Radioshack
3	3	MCMXIX A.D.	Enigma
4	4	STONE ROSES	Stone Roses
5	5	BROTHERS IN ARMS	Dixie Straits
6	6	A KICK UP THE EIGHTIES	Various
7	7	DISCO FEVER	Various
8	8	THE HEAT IS ON	Various
9	9	TOGETHER	Various
10	7	GOLD AGAINST THE SOUL	Manic Street Preachers

This	Last	Title	Label (distributor)
11	11	WILD BUNCH: WBRCD 1 (P)	Virgin International CD098 1 (P)
12	12	Paraphrase CDPCS 2300 (E)	Silverstone OREC0 592 (P)
13	13	Verlgo 824032 (P)	Verlgo 824032 (P)
14	14	Crimsun CRIM00035 (EUK)	Crimsun CRIM00035 (EUK)
15	15	Crimsun CRIM00035 (EUK)	Crimsun CRIM00035 (EUK)
16	16	Crimsun CRIM00035 (EUK)	Crimsun CRIM00035 (EUK)
17	17	Crimsun CRIM00035 (EUK)	Crimsun CRIM00035 (EUK)
18	18	Crimsun CRIM00035 (EUK)	Crimsun CRIM00035 (EUK)
19	19	Crimsun CRIM00035 (EUK)	Crimsun CRIM00035 (EUK)
20	20	Crimsun CRIM00035 (EUK)	Crimsun CRIM00035 (EUK)

This	Last	Title	Artist
1	1	Virgin CDVX 2253 (E)	Sacred Spirit
2	1	Elektra EKT4000 (V)	Tracy Chapman
3	1	Mercury 6381712 (P)	Texas
4	1	Arista 3008259072 (BMG)	Toni Braxton
5	1	HCB CDHU 27 (E)	The Nerve
6	1	RCA 7432132962 (BMG)	Robson & Jerome
7	1	Crimsun CRIM00021 (EUK)	Various
8	1	Crimsun CRIM00020 (EUK)	Various
9	1	Crimsun CRIM00020 (EUK)	Various
10	1	Crimsun CRIM00021 (EUK)	Various

ROCK

JAZZ & BLUES

This	Last	Title	Artist
1	1	ALBUM OF THE YEAR	Faith No More
2	1	STOOSH	Skunk Anansie
3	1	RESTLESS HEART	David Coverdale & Whitesnake
4	3	THE COLOUR AND THE SHAPE	Fox Fighters
5	4	TRAGIC KINGDOM	Fox Fighters
6	2	REMANUFACTURE - CLONING...	Reef
7	5	GLOW	Aerosmith
8	6	NINE LIVES	Aerosmith
9	7	ANTICHRIST SUPERSTAR	Manly Manson
10	8	NEVER MIND THE BOLLOCKS	Sex Pistols

This	Last	Title	Label (distributor)
1	1	Sleash 829902 (F)	One Little Idol TPLP 850 (P)
2	2	EMI CD8M1104 (E)	EMI CD8M1104 (E)
3	3	Rosswell CDST2395 (E)	Rosswell CDST2395 (E)
4	4	Intercepter HD 99003 (BMG)	Intercepter HD 99003 (BMG)
5	5	Roadrunner RR8842 (P)	Roadrunner RR8842 (P)
6	6	Sony SD 488402 (SM)	Sony SD 488402 (SM)
7	7	Columbia 4843008 (SM)	Columbia 4843008 (SM)
8	8	Intercepter HD 99006 (BMG)	Intercepter HD 99006 (BMG)
9	9	Virgin VQIC 2206 (E)	Virgin VQIC 2206 (E)

This	Last	Title	Artist
1	1	Universal UMD 53027 (BMG)	Erykah Badu
2	2	Arista 0722185332 (EUK)	Kenny G
3	3	Crimsun CRIM00033 (EUK)	Glen Miller
4	4	Columbia 487632 (SM)	Tony Bennett
5	5	Music Club MCD0008 (D15C)	Louis Armstrong
6	6	Columbia 4606002 (EUK)	Miles Davis
7	7	Crimsun CRIM00059 (EUK)	Crimsun CRIM00059 (EUK)
8	8	Crimsun CRIM00059 (EUK)	Crimsun CRIM00059 (EUK)
9	9	Arista 0722184622 (EUK)	Kenny G
10	10	Talkin Loud 544602 (E)	Nuyorican Soul

When East West signed Rialto, it didn't attempt to hide the fact that the band's nucleus, Louis Eliot and Jonny Bull, once traded under the moniker **Kinky Machine**. But the company didn't promote it, either.

Even Republic's manager David Jaymes of Rice received just "one song without any explanation" after he mentioned to East West's head of A&R Ian Stanley that he was on the look out for a new act at last year's Phoenix Festival.

East West's evasiveness is understandable given the rough ride their charges received in the press in their previous incarnation.

However, the band has undergone a musical transformation since their name change, with Kinky Machine's muscular rock'n'roll usurped by a sophisticated pop sound, heard to full effect on their second, scarily catchy single, *Untouchable*, out on June 30.

"Pulp is one of the bands that gets mentioned quite a lot," says Jaymes. "While I don't like to make comparisons, they fit into that area quite nicely. To a certain extent it reminds me of Bryan Ferry's unrequited love songs — bittersweet with a very dark twist."

"We wanted to use instruments like John Barry, to be able to use dulcimers and not be afraid to be a little melodramatic, like in film music," says singer Eliot, "but we didn't want to be particularly ironic or tongue-in-cheek."

Hence, Rialto encompass the mystique of Roy Orbison, the production values of Phil Spector and Brian Wilson, and the cinematic veneer of Eric Morricone and Barry Adamson.

"What's nice is it's all clearly Louis's influences — French cinema and classic films — coming to fore," says Stanley. "When I signed them, I wasn't necessarily interested in Kinky



RIALTO BURYING THEIR KINKY PAST

Machine," he says. "I was more into Louis and Jonny, what they would do in the future. I've always had faith in them as stars and as songwriters."

Which is just as well, as Kinky Machine released one single on the label before staggering to a halt. Stanley reacted quickly and shrilly:

"They were struggling to carry the weight and history of the band, so when I suggested that they should abandon go away and come up with something

new, they were quite excited by the prospect."

East West gave them a 16-track home studio and left them to it.

"It was about six months before I heard something and about a year until we had a final set of songs," Stanley says. "What was brilliant was how

Jonny really came to the fore as a producer and arranger and how Louis was able to concentrate on writing songs that could be done by any sort of

group rather than within the connotations of a punk-pop guitar band."

Stanley and Jaymes are confident that the resulting album (mixed by Steve Harris, who worked on Kula Shaker's *K*) will provide half-a-dozen singles.

"I want people to see them as a great singles band," says Stanley, who is planning to put out four singles before the album's planned September release and another two after.

"That might seem over ambitious for a debut album, but the strength of the songs when played live justifies his faith, Eliot says. "We know how to read an audience. We were going for three years as Kinky Machine and we did hundreds of toilet gigs, so that gave me and Jonny a good apprenticeship."

As early as January, Rialto were playing with the confidence of a band who had been together for years. Eliot and Bull are joined by Eliot's old friend Julian Taylor, a former bass player with *Patent*, and two men recruited through a *Melody Maker* small ad — drummer Pete Cuthbert and keyboard player Toby Hounsham.

Summer festival dates and future support slots should ensure a rapid expansion of their fanbase, while early patronage by Radio One presenters-40 Whitley and Mark Radcliffe for *When We're Together*, Rialto's first single in April, will undoubtedly expand with the follow-up, *Untouchable*.

Stanley admits that although East West has fired well with its US imports, its established stars (Simply Red) and in the pop and dance market (D'Ream, the Perfecto Label), it has spent two years trying to sign a successful rock-based band.

Having missed out on Mansun and Placebe, he hopes Rialto will finally achieve it. **Shaan Phillips**

Act: Rialto Project: single Label: East West Songwriters: Eliot/Bull Producers: Eliot/Bull Publisher: PolyGram/Island Publishing Studio: Battery Released: June 30

PAULA COLE CAPITAL SPINS SPUR SUCCESS

Paula Cole could have been this month's best-kept secret if WEA had had its way.

With her single, *Where Have All The Cowboys Gone*, lodged firmly in the US Top 10, the British release was on hold until the former Peter Gabriel backing singer could come across to promote it in person. London's Capital Radio, however, had other ideas...

"Someone at the station went to the US and brought the single back with them," says Richard Park, Capital's group director of programming.

"It was just one of the most vibrant new songs I've heard this year; 10 out of 10 for originality and style. The first time we played it, we were overwhelmed with enquiries."

First A-listed by Capital on May 5, *Cowboys* checked up more than 300 plays in the following six weeks, forcing a swift re-think by Warners. "We wanted to release the single at the end of June when we could get Paula over to do a showcase," says Phil Strickland, director of international artist development. "But this success allows us to put a better plan together."

Cole is unlikely to be faced by such an immediate high profile live performance — her memorable U2 concert performance was playing 1994's *Giantsteps* with Gabriel. That was followed by *Homelands* with

first album on the now-defunct *Island* label.

"With a father who played in a polka band, Cole had been content to make her own music in a family that "expressed their emotions around the camp-fire circle" having finally opened her ears to

contemporary influences — she cites Anita Lennox, Rickie Lee Jones and Aretha Franklin as her favourites.

VH-1 screened the *Cowboys* video in its country slot, but Cole is by no means a country singer. Her album, *The Fire*, features some in-your-face adult rock on

tracks like *Throwing Stones* and has a heavily percussive emphasis, reflecting her work with Gabriel, who provides a guest vocal on *Hush, Hush, Hush*.

Indeed, Cole, an accomplished pianist who studied at Berklee's School of Music, has played many live gigs in the US accompanied only by drums.

This *Fire* also finds Cole contributing much exotic sounds as harmonium, clarinet, toy xylophone and didgeridoo to the mix. *Base Dates* on record are filled by fellow Gabriel band member *Toy Levin*, while guitarist Greg Lesiz was selected for his work with KD Lang.

Cole, who calls her albums "writing journals or diaries," accepts that not all her output is as airplay-friendly as her hit. "The lighter, more optimistic song seem to be the ones that make it on to the radio, perhaps because they are more typically pop," she says.

The LP was recorded in just a couple of weeks as Cole believes spontaneity brings the best results. "I wanted it to be an impassioned recording, in one or two takes," she says. *Homelands* took a year to put together, as Cole revivified in the artistic license Warners allowed her.

"Producing the LP myself enabled my vision to go straight to tape, which was a great freedom for me," she says.

Many parents thought *Jewel*, Cole's Warner Bros labelmate (though released here through East West), would be first to make the US chart, having scored two Top 10 US hits from a similar standing start. Yet it's Cole who's ridden to success with Capital spinning her on.

Michael Heatley

CHART
BREAKER

Act: Paula Cole Label: WEA Project: album Songwriter: Cole Producer: Cole Studio: Magic Shop, New York Publisher: Famous Music Released: July 14

One to WATCH
THE
CODEWAVE
QUARTET
This pair (and four more) have recorded their own album, the rather excellently titled *You're So Deep*. You need *Fring* in with help from local mates *Fa*, *Bravala*, *Melville*, some acoustic tunes and witty lyrics. Details: *Wile* Recordings PO Box 582 Haul MS 510

SINGLES

MASSIVE ATTACK: Risingon (Circa WBRX). Moody, dark atmospherics with prowling bass and gruff riffs that suggests a darker approach for the Bristol trio's third LP. **□□□**

EMBRACE: One Big Family EP (HUTCD8). Huddersfield's hopefuls display growing maturity from the noisy assault of the title track to the standstill, brain-driven rouser, 'You've Only Got To Stop To Get Better.' **□□□**

LINOLEUM: Marquis (Lino Vinyl/Dedicated LINO 4CD). The world-weary older sisters of the current crop of guitar bands unleash huge hooky riffs smeared across a tale of habitual excess. 'Rockin' **□□□**

SUPERCARGER: Boomer/Lim 'I'll Fix It (Jedechon 10601T). From the subtler side of the black rockin' beats fraternity, these tracks showcase the dynamic duo's inventive sonic samples and breakbeat renaissance. **□□□**

SILVERCHAIR: Abuse Me (Murmur XP0CB084). More post-Nirvana riffarama from these angst-ridden Antipodeans. It will appeal to Bush/Skunk Anansie fans, but Foster do it much better. **□□□**

REF: Yer Old (SONY Z2 CD2168A). More revamped, bombastic Seventies rock with erate blues hollering. A frustrating follow-up to the endearing *Consideration*. **□□**

BARRY GROOM: Stead And Deliver (MCSD 40124). A summer reggae classic with a lively interlude, which comes with a separate drum & bass mix from Darren Jay. **□□**

MICHAEL JACKSON: HIStory (Epic XP02173). Coinciding with Jacko's UK dates from July 7-17, Epic releases the title track from his chart-topping LP. It's dramatic, but lacks the killer hook of some of his best hits. **□□**

ULTRASOUND: Same Band (Fierce Panda NING35). This heavyweight quartet's debut *Fierce Panda* singing is a live favourite, containing a keening chorus and false endings. Big. **□□□**

LUCKY 13: Colour Code White (Blow Up BU008). Quirky but nonetheless satisfying easy/dance sounds from the London-based trio who feature Japanese-born Cockney vocalist Yoshiko. **□□**

JUNGLE BROTHERS: Brain (V2 CD1GEE 500038). The Brothers capitalise on their triumphant Essential Festival return with a jazzy flavo to reanimate them as hip hop pioneers. **□□□**

ESPIRITU: You Don't Get Me (Heavenly HWN74). Another lush live expedition from the exotic Vanessa, acting as a intriguing trailer for forthcoming album *Another Life*. **□□**

COOLIO: I'm What U Get There (Tommy Boy TBCD785). Coolio goes all laid-back on this comforting, torch-like song as live comes complete with an uplifting, harmony chorus. **□□□**

TEXAS: Black Eyed Boy (Mercury 5747032). Texas immerse themselves in Motown



MASSIVE ATTACK: DARK AND MOODY

on this thumping catchy Supremes-sounding groove, conjuring up a perfect summer gift for radio. **□□□**

SHAGGY: Piece Of My Heart (Virgin VSCD1647). Shaggy's fast-paced vocals get somewhat overshadowed by the smooth, silky presence of Marsha on this undramatic remake of the Erma Franklin hit. **□□**

TITO PUENTE: JNR featuring INDIA: Oye Como Va (Noklez WMCST40120). Tito Jrn dusts off his dad's 1962 smash hit and gives it the dance treatment via a slew of remixes, the main one being by Joey Musaphia. Destined to be a big authentic tune. **□□**

KENICKIE: Punka (EMI CD05007). A reissue of Kenickie's finest moment, a delightfully trashy stamp with an outgunning cheeky Seventies guitar solo. **□□□**

LIONRICK: She's On The Train (Deconstruction 42314987/2). MC Baz B lays down a laconic waltz on this funky track, while Justin Robertson and Roger Lyons dish up seriously groovy house mixes. **□□□**

SINGLE OF THE WEEK

OASIS: D'You Know What I Mean (Creation CRE026). Typically anthemic and catchy, but with a fuller, more layered production than they've previously offered. A number one, possibly the biggest of the year. **□□□□**

ALBUMS

PRIMAL SCREAM: Vanishing Point (Creation CRE0178). Apart from the strong singles, this collection of electro dub and predictable rockers shows a band whose aurore seems to have effectively been superseded by the likes of Spiritualized, The Verve and The Chemical Brothers. **□□**

BANCO DE GALIA: Big Man City (Planet Dog BANC0025). Not up to the heady standards of *Last Train To Lhasa*, but there are Floyd-to-Eno ambient collages appealing for fans and those seeking a chill-out soundtrack. **□□**

MARBREK: Come And See (One Little Indian TPLP84). From the thrusting pop of opener *Ready Or Not*, this Liverpoolian outfit show all the right signs – strong songs, plenty of hooks and an ear for a melody. Top stuff. **□□□□**

MR PRESIDENT: We See The Same Sun (WEA 9630-14966-2). Ozco Jambo's belated success on the UK singles chart should help spur sales of the German Eurotop trio's sunny, sparky debut album. **□□□**

ALEM: Sound Session (Pro-Zak TX 42221AB/CD). First there was Daft Punk, now obscure French duo Alem come up with a masterful, original take on house and dub. Spoutchy basslines underpin sparkling tunes brimming with ideas. Outstanding. **□□□□**

SPOOKY RUBY: Modes Of Transport (Vul 1 EMI CD0E03751). Despite the Beach Boys-style ambience, this isn't easy listening. The Canadian's songs meander wildly, resulting in an album of intriguing complexities. **□□□□**

MC SOLAAR: Paradoxisse (Talkin' Loud 5337892). France's finest rapper delivers a lyrically exotic, musically infectious

album that uses Sixties samples to add charm to his sophisticated, bassline-powered groove. **□□□□**

VARIOUS: Time And Love (New Note TCD 4007). This tribute to the late Laura Nyro has an all female cast including Suzanne Vega, Jill Sobule and Holly Cole covering songs by one of the Seventies' most provocative, reclusive but successful songwriters. **□□□□**

DADDY RINGS: Stand Out (Greensleeves GRELO 237). This smart, youthful 'sing-jay' contender adds melody and class to the established toaster style. **□□□□**

KATEL KEENE: Mother's Map (Elektra TCD 4007). Ethereal and potent by turns, the Welsh/American singer's distinctive voice and songs cross genre boundaries with ease. **□□□□**

ROBERT EARL KEENE: Picnic (Alligator ALC0 4852). The charismatic Austin-based songsmith's major label debut adds production savvy to original writing and road band delight. A country-rock crossover delight. **□□□□**

VARIOUS: The London Dream Team In Session (Liberty Records LUT 12002). A musical excursion into deep house territory seamlessly and creatively mixed by The Dream Team. On a more playful note, this will please your more discerning house-head. **□□□□**

BABYBIRD: Dying Happy (Baby Bird Recordings CD5). The fifth in the series of home grown, DIY albums from Stephen Jones is an abstruse, quasi-epic sound of 12 tracks. No instant pop tunes here for new converts, though. **□□□□**

ALBUM OF THE WEEK

ECHO AND THE BUNNYMEN: Evergreen (London 828905/2). The first Bunnymen album in a decade finds the Liverpool legends in amazing form. Lush, moody and magnificent, it's like they've never been away. **□□□□□**

This week's reviewers: Simon Abbott, Piers Akter, Sarah Davis, Tom FitzGerald, Paul Gorman, David Knight, Sophie Moss, Ian Nicolson, Mike Pattenden, Martin Talbot, Paul Vaughan and Paul Williams



SHAGGY: FAST-PACED REMAKE

ALAN JONES TALKING MUSIC

The **Backstreet Boys** state the obvious in *Everybody* (Backstreet's Back), the first single from their upcoming album, but they do it with a certain amount of style. The mid-tempo piece is instantly assimilated and well-sung, primarily as a group effort. Another major hit is guaranteed...**Ditto The Pet Shop Boys**, whose extremely overblown version of *Somewhere from West Side Story* turns it from an emotional tour-de-force into a camp disco celebration, where its subtleties are completely lost. Working with such a melodic and powerful song they can't help but succeed, however...**With Rollo on board as writer, producer et al,**

Kristine W's Land Of The Living proves to be rather more than a one-dimensional dance album. The dancefloor monsters *Land Of The Living* and *Feel What U Want* are joined by material of a lot more depth. A splendid album ideally suited to exploiting the renewed success of *Feel What U Want*...An excellent debut by **Code Red** last year, *I Gave You Everything* has been covered by America's **4PM**, in similar but slightly looser and more rhythmic style. However, the odds are that having passed on it when *Code Red* recorded it as a Eurovision prospect, UK audiences will quietly pass by this lower-profile cover – their

loss...**Kiss Mouth Grooves** features tasteful, upmarket urban vignettes ranging from tumbly demi-raps to folksy ballads to flat-out R&B posturings, all seamlessly wedged to make a smooth and fulfilling whole for mellowing out. Very tasty...**Energetic** guitar rock of the highest calibre, **Ruth's Fear Of Flying** moves along at a cracking pace, soaring towards the tide line with a melodic surge. It's never too subtle, although it keeps their heavier side nicely in check. It's been out before, but could make it this time with support from radio.



FRONTLINE

BEHIND THE COUNTER

CHRIS PARSONS, Rhythm & Rhyme, Launceston

"Surprise, surprise, Radiohead's new album has been our best seller this week, while on the singles front we've sold a lot of Cast, Blur and Puff Daddy. Last week was busy because of Father's Day, but this week was quieter although we are getting plenty of enquiries for the new Paul Weller and Fear Factory albums. We've got Fear Factory in the window which helps create awareness and we've done well with Sneaker Pimps which is on our listening posts. In a small town like Launceston, it's a battle doing enough business to attract big record company promotions, but we have recently been picked up by Vital and Pinnacle which means we now see more reps. We are also supporting local talent and are running an in-store PA for Syrup's mini album which is due out in August."

ON THE ROAD

DAVE NASH, Pinnacle strike force, W Midlands

"It's the start of a very good four-week period with Radiohead this week, Paul Weller next week, then The Prodigy and finally the Oasis single. On singles, Puff Daddy looks like storming in high, with close competition from The Verve and The Bunnenys which are two of my favourite singles this week. We're pre-selling the System 7 album which is being helped by an excellent reaction to the single.

We're also pre-selling two singles by debut acts, one of which is Manbrak. It's got a real strong video which is arousing interest on the ITV Chart Show and MTV. There's also a single by a band called Libido, a Norwegian power pop trio who are in the style of Silver Sun and Grass Show, and an album by Supercharger, who are very much part of the Big Beat boom, very Chemical Brothers."

IN THE SHOPS THIS WEEK

NEW RELEASES

The Radiohead album was easily the week's best seller, with Jon Bon Jovi, En Vogue and Club Mix 97 Vol 3 also keeping retailers happy. On the singles front, Blur and Puff Daddy did well with The Verve, Cast, Wyclef, Ocean Colour Scene, Echo & The Bunnymen, Depeche Mode and Celine Dion also shifting.

PRE-RELEASE ENQUIRIES

Singles - Oasis, UB40, Sash, Frankie Oliver, Lincoln, Nakatomi; Albums - The Prodigy, Oasis, Fluke, Paul Weller, Fear Factory, UB40, Garth Brooks, Jr Coolee, Lee Perry

ADDITIONAL FORMATS

Blur seven-inch single, Spice Girls heart-shaped CD, Disco Hoppin' 12-inch, Az Yet import single, Curtis Mayfield three-CD boxed set, Wyclef CD with poster, Na Mercy CD with poster

IN-STORE

Windows - Radiohead, Wyclef, Lisa Stansfield, Gary Barlow, Fear Factory, The Prodigy, Paul Weller, Blur, En Vogue; In-store - Radiohead, Front Scream, Sneaker Pimps, Geneva, Monaco, Finley Guayre, Enyah Badu, Keith Jarrett, Wyclef, Lisa Stansfield

MULTIPLE CAMPAIGNS



Radio single - Kenickie; Windows - Paul Weller; In-store and press ads - '97 Michael, Spiritualized, World Party, Fun Lovin' Criminals, Ether, Age Of Love, Sony Rewind promotion, Wyclef, Wynton Marsalis, Midnight Moods, Heltar Skeltar, Masters At Work, Masterclass Diva and Tosca, Kenickie, Deep Purple, Mint, Bob Dylan catalogue campaign, Hugh Cornwell, Foundations OY Music



Single - No Doubt; Album - Decade Of Ibiza; In-store - EMI full-and mid-price promotion, Family Films for £7.99, Sony TV albums for £9.99, comedy videos for £7.99, Fox videos for £5.99, Barney at £5.99



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, Etila, Cinema Choral Classics, Voices From Heaven, Anthony Wax, Montserrat Caballe, Friends promotion, selected videos for £5.99.



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



Singles - Apollo 440, Pet Shop Boys, No Doubt, Hurricane 1, Silver Sun, Fun Lovin' Criminals, The Course, Sash, Age Of Love; Windows - Paul Weller, MCM Classics, Wyclef, Lisa Stansfield, Ultimate Summer Party; Press ads - Megadeth, Napalm Death, Alice Cooper

MENZIES

Singles - No Doubt, Hurricane 1, Sash, Age Of Love; Albums - Bread, Mary Jane; Windows - Decade Of Ibiza, two CDs for £22 offer; In-store - Paul Weller, Decade Of Ibiza, Kiss Smooth Grooves, Skunk Anansie, Batman & Robin, A-Z greatest hits promotion

NOW

In-store - Bliss, Cheq Trick, David Devant & His Spirit Wife, Jhalisa, Sharks, Unsupplicates; Selecting tickets - Totally Loved Up, Paradise Lost, Alien Mutation, Testament.

NOW

Single - No Doubt; Albums - Del Amiri, KD Lang, Kiss Greatest Hits, Lon World, Sash, UB40, Best Disco Album Ever, Sugar Hits, United Dance Anthems 2; Videos - Sergeant Biko, Star Trek Deep Space 9 Vol 2-7; Star Trek Voyager 3-8; Backstreet Boys, Bon Jovi, Big Country, Ghosts Of Scoria, Diabolique

OURPRICE

Singles - Sash, Fun Lovin' Criminals, Pet Shop Boys, No Doubt, The Course, N-Type, Silver Sun, Wannadies; Albums - Rami Size! Reprasant, Ani Difranco, David Devant & His Spirit Wife, History Of France, Elton Carthy, Spiritualized, Piano Dreams, John Hiatt, Neil Young & Crazy Horse, Mark Eitzel, Counter Culture; Press - Skunk Anansie, The Charlatans

TOWER

RECORDS

Singles - Fun Lovin' Criminals, D'Note, Li Kim, Kenickie, Apollo 440; Windows - Gary Numan, Radiohead, Batman & Robin, Paul Weller, Aerosmith, Virgin sale, Fox World Cinema campaign

MEGASTORES

In-store - Virgin sale, Summer Holiday promotion, Paul Weller; Press ads - Erasure, Del Amiri, Batman & Robin

W H SMITH

Single - Phil Collins; Album - Wyclef; Windows - Wyclef, Batman & Robin; In-store - Bread, Video - Skunk Anansie

WOOLWORTHS

Singles - Sash, No Doubt; Album - Best Summer Ever; Windows - Bon Jovi; In-store - Bon Jovi promotion, En Vogue promotion, The Charlatans two for £20 promotion.

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's (Bolton), Bailey's (Birmingham), Decoy (Manchester), HMV (Telford), More Than Music (Newport), Our Prices (Exeter), Rhythm & Rhyme Records (Launceston), Trump Records (Epsom), Virgin (Cambridge). To contribute, telephone Karen Faux 0181-543 4830

EXPOSURE

TELEVISION

27.6.97

VH-11 Featuring music by The Artist, VH-1: 5.30-6pm

28.6.97

National Lottery Live featuring Gary Barlow who will present the show, BBC1: 7.45-8.05pm
Local Special featuring Paul Weller, VH-1: 2.45-3pm

29.6.97

Fully Booked featuring 911, BBC2: 9.30am-noon
The Bee Gees Live in Australia, VH-1: 4-5pm
Planet Rock Profiles featuring Neneh Cherry, VH-1: 8.30-10pm

30.6.97

Turner Round The World with special guest Gary Barlow, ITV: 8.30-9pm
Videochat Special featuring Eternal, Skunk Anansie, Ocean Colour Scene, Cast and Travis, Carlton: 10.40-11.40pm

1.7.97

Paul Weller In Concert, Channel 4: 11.30pm-midnight

2.7.97

The Jack Decherty show featuring Alice Cooper, Channel Five: 10.50-11.55pm
MTV Unplugged: George Michael, MTV: 10.15pm-1am

27.6.97

Glastonbury 97: Mark Radcliffe featuring the

Shine Horns, Radio One: 7-9am

28.6.97

The Beautiful South in Concert, Radio Two: 5.30-6.30pm

The Royal Opera Verdi Festival: Overton, Radio Three: 6.30-9.10pm

Tan Westwood featuring a live session from The Beatnuts, Radio One: Midnight-3am

29.6.97

Cool Kala Coolest documentary on Kula Shaker, Radio One: 7-8pm

Byrn Terrell performing in concert at La Scala,

Radio Two: 11.00pm-midnight

30.6.97

Andy Kerahaw featuring Kathryn Tickell in concert, Radio One: 8.40-10.30pm

1.7.97

Simon Mayo featuring The Supernaturals live in concert, Radio One: 9am-noon

John Peel featuring Secret Goldfish in session, Radio One: 8.40-10.30pm

2.7.97

John Peel with Melys, Radio One: 8.40-10.30pm

3.7.97

John Peel featuring Crocodile God in session, Radio One: 8.40-10.30pm

RADIO



Soundtrack spin-offs: LoveFool by The Cardigans (left) benefited from its inclusion in *Romeo & Juliet*, while The Saint propelled Sneaker Pimps (right) into the Top 10

Successful films are spawning a growing number of successful singles

Last September, The Cardigans' sinuous single LoveFool made a mediocre impact on the charts, peaking at number 21. But, reissued seven months later, it not only hit the number two spot on the singles chart, but also held pole position on the Airplay Top 50 for two weeks, scoring a total of 1,616 plays in the last week of May.

Similarly, the trip-hoppy track Six Underground by Clean Up's Sneaker Pimps, which reached number 15 last October, re-entered the chart at number nine on June 1.

The key to the revival of both singles has been their inclusion on soundtracks for happening movies. LoveFool appears in *Romeo & Juliet*, while Six Underground is used in the film version of *The Saint*, which also spawned a hit for Orbital's techno take on the Sixties TV theme.

Top 10 places have also been

movie AGC

achieved recently by I Believe I Can Fly by R Kelly (theme song to *Space Jam*), Love Rollercoaster by Red Hot Chili Peppers (Bowie & Bushed *Do America!*), The End Is The Beginning (The End by Smashing Pumpkins (Batman & Robin) and Rumble in the Jungle by Fugees (When We Were Kings).

Strong evidence of the way a successful single can drive the sales of soundtrack albums can be seen from the performance of the *Romeo & Juliet* OST which achieved gold status as LoveFool peaked in the singles chart.

The potential sales benefits of alliances between film and music are well established and account for multi-million OST sellers dating back to Saturday Night Fever through Dirty Dancing to *The Bodyguard*.

But the nature of soundtrack compilation and marketing has changed substantially over recent years – and boosted sales significantly. "As a genre, film soundtracks are on the up," says Virgin Retail soundtracks product manager David Shooter.

Director Quentin Tarantino led the way in the early Nineties. The soundtrack of his *Reservoir Dogs* film sold 285,000 units in the UK, while the *Pulp Fiction* OST sold 960,000 and also spawned a hit single, Girl You'll Be A Woman Soon by Urge Overkill.

Most film projects emanate from the US, where soundtracks are the main focus of compilation activity and are often used to break block and alternative artists into the mainstream.

But UK-sourced OST albums such as *Trainspotting*, which was compiled for EMI Premier by Tim Pennin, now director of EMI/Disc, helped drive interest in soundtracks by collecting cutting-edge sounds and classic cuts to inform the seductively dark subject matter of Danny Boyle's junkie fable. It has sold more

than 2.5m units around the world (850,000 in the UK) and also reawakened interest in Underworld's landmark techno track Born Slippy.

Although other UK movie-based releases such as A&M's *Twin Town* soundtrack and Warner's *Fever Pitch* have not fared as well, opportunities for British contributions to soundtrack compilations are opening up.

Jane Venton, head of A&R administration at Virgin, says the UK record company lobbied hard for acts to be included on *The Saint* soundtrack. "Our input resulted in acts like Fluke, The Chemical Brothers and Dreadzone getting on the album," she says, adding that the inclusion of Poloric Millennium by new Virgin signing Superior marks the first release by the fledgling act anywhere.

Of course, modern movie soundtracks focus on more than just current pop styles. Classical repertoire has driven sales of Philips' OSTs while Ace, more usually associated with blues releases, reports sales of around 30,000 units for Gabriel Yared's score to another Oscar winner *The English Patient*.

But the respectability of sales figures for traditional scores is outstripped by the multi-million potential provided by the combination of the right song, an astutely packaged and compiled soundtrack and a visually appealing film. All of which augurs well for Spice, the biopic of the Spice Girls which started shooting this month. It is due for release at Christmas with an all-star cast supporting the antics of the feisty five.

And so, having conquered singles and albums charts around the world, girl power looks set to take on the likes of Tarantino and *Trainspotting* to ring the changes in the increasingly diverse and risky world of soundtracks. Paul Gorman

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STOCK taking

Key releases reviewed

by Paul Gorman

BEAVIS & BUTHLED DO AMERICA (Geffen/MCA GED25002). Out now.

LL Cool J, Red Hot Chili Peppers, Ice Cube, Jay-Z, Ozzy Osbourne

and Engelbert Humperdinck line up behind the snickering dudes.

BATMAN & ROBIN (Warner 9362-46260-2). Out now. This summer's major soundtrack gathers together heavyweight/terrific/urban cast from Smashing Pumpkins and Goo Goo Dolls to R Kelly to support the fifth Caped Crusader epic.

THE FIFTH ELEMENT (Virgin CDVWRX63). Out now. French composer Eric Serra's classy score for the futuristic thriller starring Bruce Willis and directed by Luc Besson.

KILL THE MOONLIGHT (Sympathy For The Record Industry SPT11482CD).

Out now. Indie distributor PHD is handing the OST to John Michael McCarthy's latest underground sleazehunt which includes exclusive tracks by alternative kid Beck.

THE LOST WORLD: JURASSIC PARK (Universal MCD11628). Out now.

A lush score by soundtrack maestro John Williams draws what promises to be the box office hit of the summer.

KOLYA (Philips 456432-2). Out now. Jan Svěrák's Oscar-winning soundtrack mixes original music composed by Ondrej Soukup with Dvorak favourites.

THE LEADING MAN (Prestige Soundtracks 549412). Out now. Gary Barlow, Dubstar and Gerry & The Pacemakers provide a restrained accompaniment to a love story starring Thandie Newton and Jon Bon Jovi.

GET ON THE BUS (Interscope/MCA IND90089). June 30. Spice Les chooses a classy soul/R&B selection including Stevie Wonder, D'Angelo, A Tribe Called Quest and Curtis Mayfield.

MEN IN BLACK (Columbia 4881221/4/2). June 30. Will Smith and Tommy Lee Jones' extraterrestrial buddy movie features urban tracks by Smith himself, The Roots, Ginuwine and Snoop

Dogg. **SUBURBIA** (Geffen/MCA GED25121). Out now. Chris "Stacker" Linklater's latest Gen X movie includes an exclusive collaboration between Elastica and Pavement's Stephen Malkmus.

SPEED 2 - CRUISE CONTROL (Virgin CDVUS129). September 1. Reggae and urban pop from UB40, Shaggy and Mark Morrison support the sequel to the action-packed blockbuster.

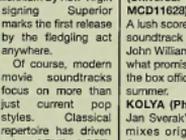
TRAVELLER (East West/Asylum 7559-62030-2). Out now. A country-based OST for the film starring Bill Paxton and Keith "Mucky" Marshall.

LOST HIGHWAY (Interscope/MCA IND90090). Out now. David Lynch's new movie features a soundtrack compiled by Nine Inch Nails' Trent Reznor, which includes tracks by David Bowie and Marilyn Manson.

LOST HIGHWAY



The English Patient



signing Superior



The (Lost) World

REWARDS AT RETAIL

"A flop at the box office is like a compilation without TV advertising. It just won't sell records." So says Andy Gray, managing director of the 36-strong A&R's Records chain. Gray has long been a supporter of granting soundtracks retail space on the basis that they represent steady catalogue product which has an enduring shelf-life as films go from cinema to video to satellite TV to terrestrial TV.

His stores all regularly stock 500 different OST titles. But he is not in favour of in-store promotional overkill. "Point-of-sale material does help link the album to the film, but often it is enough to rack soundtracks in their own section," he says. "There is usually enough media coverage and marketing surrounding film releases to attract consumers to the particular soundtrack they are after."

Andy's approach is similar to that of High Street multiples such as Virgin, which uses end panels to feature new releases. "While stocking the range is important, we find a lot of the turnover comes from around 20 titles," says David Shooter, Virgin Retail soundtracks product manager. Virgin's megastores carry around 1,000 titles in soundtrack sections, a figure dwarfed by the 5,000-plus film titles stocked by Tower Piccadilly. "We do very well with foreign and left-field titles that you just can't get anywhere else," says soundtrack buyer Barnaby Edwards.

CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



PRODIGY - THE FAT OF THE LAND

Record label: XL Recordings. Media agency/executive: CIA/Jo Young. Director of marketing: John Holborow. Creative concept: Alex Jenkins XL Recordings is backing the new Prodigy album

with an extensive press, retail and poster campaign. From release next Monday there will be nationwide posters including Megascites, Adshels, billboards, BR and roadside posters. Ads will run in the music, style, national and regional press. Window displays will run with Tower, Virgin, Our Price, Sam Goody, Andy's and Woolworths and there will be midnight openings with Tower, Virgin and selected independents.

COMPILATION OF THE WEEK

SUGAR HITS



Record label: PolyGram TV

Media agency/executive: The Media Business/Tina Digby. Product manager: Stan Roche Creative concept: Stan Roche

PolyGram TV has teamed up with teen mag *Sugar* to release Sugar Hits, due out next Monday and featuring current teen idols such as Boyzone and 911. There will be national Channel Four and satellite ads plus regional ITV ads for two weeks. Radio ads will run on the Pepsi Chart Show, Capital and Atlantic 252 and there will be extensive teen press ads including promotion through *Sugar*. In-store displays will run with multiples and independents.

ARTIST/TITLE/LABEL

RELEASE DATE

TV

RADIO

PRESS

CAMPAIGN

JOSEPH ARTHUR Big City Secrets (Real World)	June 23				● Ads will run in <i>NME</i> , <i>Q</i> , <i>Guardian</i> and <i>Funk Roots</i> and will include some retailer co-ops.
AZ YET Az Yet (Arista)	June 30	●	●	●	● Co-op radio ads will run with <i>Tower</i> on Choice and there will be music press ads and regional posters.
BLUES TRAVELLER Straight To The Morning (A&M)	June 30				● Ads will run in <i>Q</i> and <i>Mojito</i> to support this release.
DEL AMITRI Some Other Sucker's Parade (A&M)	June 30				● Music, national and Scottish press ads are backed by regional posters plus displays with multiples.
JOHN LYDON Psycho's Path (Virgin)	June 30				● Press ads will run in <i>NME</i> , <i>Melody Maker</i> and <i>Q</i> and there will be nationwide street posters.
MUTTON BIRDS Envy Of Angels (Virgin)	June 30				● Ads will run in <i>TNT</i> , <i>New Zealand News</i> , <i>Southern Cross</i> , <i>Time Out</i> and <i>Mojito</i> backed by displays.
PRODIGY The Fat of The Land (XL Recordings)	June 30				● There will be extensive press and poster advertising including <i>Megascites</i> , BR and street posters.
UB40 Gums In The Streets (Virgin)	June 30				● Ads will run in <i>Q</i> , <i>Big Issue</i> and <i>Time Out</i> . There will be posters and extensive retail displays.
UFO Third Perspective (Mercury)	June 30				● Ads will run in <i>The Face</i> and <i>Herb Garden</i> and there will be a database mailout.
PAUL WELLER Heavy Soul (Island)	June 23				● Ads will run in <i>Q</i> , <i>Mojito</i> , <i>Big Issue</i> , <i>NME</i> and <i>Select</i> and there will be an extensive poster campaign.
WYCLEF JEAN The Carnival (Columbia)	June 23	●	●	●	● Displays will run with multiples and independents backed by extensive press, radio and poster ads.
VARIOUS Batman & Robin Music From... (WEA)	out now	●	●	●	● The campaign will tie in with film advertising which includes TV, posters and extensive press.
VARIOUS Best Summer Album... (Virgin/EMI)	June 23	●	●	●	● There will be national TV and radio advertising to support this compilation.
VARIOUS Club Mix 97 Vol. 3 (PolyGram TV)	out now	●	●	●	● 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 ads on Capital, Kiss and Galaxy.
VARIOUS Kiss Smooth Grooves (PolyGram TV)	June 30	●	●	●	● There will be national satellite ads and regional ITV and Channel Four ads to support this release.
VARIOUS Kiss Greatest Hits (PolyGram TV)	June 23	●	●	●	● TV ads will run on Channel 4 and selected ITV regions. There will be radio ads on Choice and Kiss.
VARIOUS Knight Of The Blues Talent (Viceroy)	June 30	●	●	●	● Ads will run in <i>The Guardian</i> , <i>Steppin' Out</i> , <i>Record Collector</i> and <i>Juke Box</i> .
VARIOUS Men In Black (Columbia)	June 30	●	●	●	● Press ads will initially support this OST with more marketing planned for the film release in August.
VARIOUS Sugar Hits (PolyGram TV)	June 30	●	●	●	● An all-media campaign will run for this compilation, which is released with <i>Sugar</i> magazine.

Compiled by Sue Sillitoe: 0181-767 2255

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DOOLEY'S DIARY

Remember where you heard it: Take a good look at the current copy of grown-ups' comic *Viz*, which runs its own cartoon version of the *Spice* story, summarised in just three pages and featuring two rather smooth-looking record company execs. The newly-promoted **Ray Cooper** reckons he can clock a resemblance – in other words, him and **Ashley Newton** – but Dooley's not so sure. It looks more like **Paul Conroy** and **Jimmy Hill**...EMI Music Publishing's corporate communications supremo **Caryn Tomlinson** never imagined she would end up on page three, but when her friend from London's *Evening Standard* called up looking for willing models for a "hats at Ascot" article she just had to say yes. "I love that Jackie O look – it is smart but comfortable," she tells the *Standard*. Hmm, thank you... Deviant Records MD **Rob Deacon's** cat **Pebbles** came to the rescue early last Wednesday (18) after a burglar tried to pinch a lap-top computer from the company's new Chelsea premises. Deacon, who lives below the office, investigated after a disturbed **Pebbles** made a noise, and caught the intruder red-handed... That In The City bunch are not losing their touch. Among the events already planned for this year is a "juke box jury"-style session at



Carlton Home Entertainment managing director Gerry Donohoe mixes in some raffish company these days. Here he is spotted outside *Back House* and not using the tradesman's entrance either. Donohoe and his smartly-dressed pal **Major Michael Parker** presented the Queen and Duke of Edinburgh with the first copy of music from *The Royal Pageant Of The Horse*, which is being staged at Windsor on July 5 to celebrate the golden wedding anniversary of the monarchs and couple. By royal approval Donohoe and the boys and girls at Carlton have provided the soundtrack to the evening, which will be available in all good record stores from June 23. From left Donohoe, *The Queen* (in room 232) and **Parker**.

which a tarot reader, a tea leaf reader, a soothsayer and a water diviner will judge which tracks will become hits. The panel is being staged especially for **Tommy Boy** and former NMS honcho **Tom Silverman**, says **Tony Wilson**. "Tom has this theory that they'll have as much of an idea what will be hits as the rest of us," he explains... For the hi-fi buffs out there, **EMI Records** has got together with **Comet** and **What Hi-Fi** to discover the best five tracks for punters wanting to road test a stereo. An in-store test CD has been produced featuring **Tchaikovsky's 1812 Overture**, **Trash by Suede**, **Not So Manic Now by Dubstar**, **The Bomb!** by **The Bucketheads** and **Stupid Girl by Garbage**...A further £300,000 was raised for **Nordoff Robbins** as the industry brought their wallets together for the annual **Silver Clef lunch** on Friday. In the traditional auction, the biggest bids included £23,000 paid by the **Beatles Story Museum** in Liverpool for a statue of **John Lennon**. Other big spenders included **Bill Wyman**, who stumped up £20,000 for a signed Gibson

guitar and **Ed Bicknell** who shelled out £3,000 for a **Jeroboam** of champers. Oh, and look out for the **HMV** race at **Newbury** in September, after head honcho **Brian McLaughlin** splashed out £5,500 for sponsorship...The award winners on the day were **Chris Barber** (special achievement), **Vanessa Mae** (international award), **Kula Shaker** (original talent award) and **Elvis Costello** (**Silver Clef** award). Stars of the afternoon, though, were probably **Yoko Ono** and **Sean Lennon** who were in the house to pick up a special award for the great **Beatle**...It's the time of the year for weddings again, so hearty congratulations to (deep breath): **East West** director of **International Ian Grenfell** and **PR**



It's a fair bet **Hanson** will be seeing a lot of these little awards over the next few months. The schoolboy trio took a break from homework to pick up a gold disc for the 400,000 sales of their debut single *MmmBop* a few days back while in the UK to record the video for their next single, *Where's the Love* (out on August 25), at London's **Battersea Power Station**. Pictured are (from left) Taylor, the band's manager **Christopher Sabec**, **Mercury Nv** of **A&R Steve Greenberg** – the smart guy who signed **Hanson** – **Zak**, **Mercury MD Howard Berman** and **Isaac**.

Lee Lechasin; **Warner Chappell A&R** manager **Mike Sault** on his marriage to **Liz**; and **EMI Music Publishing's Deborah Harris** and **Paul Miller**, who were last seen cruising round the **British Virgin Islands** after their big day on **Cooper Island**...And finally, farewell **Pensord Press**, which has printed what you're looking at for the past 28 years and helped us out of more pickles than you could shake a jar of **Branston's**. At their unflinching good humour, patience and expertise has always been appreciated.....

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