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BPI: 'unite for strong future'

by Paul Williams

The future of the music industry is under threat from short-term competitive policies, the BPI warned at its annual general meeting last week.

Outgoing chairman John Preston told the meeting at the Brit School in Croydon last Tuesday (1) that the competitive practices prevalent in the industry risked lowering the value of music in the eyes of record buyers.

"While it's absolutely vital that we maintain the health of our business by competing sensibly with each other, we must not devolve the quality of what we produce," he said.

Preston's views were echoed by Warner Music chairman Rob Dickens, who succeeds him as BPI chairman. He said the only way the industry could succeed was for all parts of it to unite.

"We have to face up to this. The industry is a bit of a wagon train and we need to circle the wagons. We have to come together," he said. "We saw what happened when the Conservatives split apart and when Labour pulled together. We have to be seen as one."

Dickens also urged independent companies to lobby council members to raise issues affecting them. "We can't guarantee results, but we can guarantee action," he said.

And, warning against short-termism, he said the people who most

needed protection were those just coming into the industry. "I've had a very good living and I intend to do it for some time yet, but the problems we face really take us into the next century," he said. "The future is further than next week's chart."

BPI director general John Deacon said the industry as a whole had a great future as long as it retained a unity of purpose. "Current trading circumstances, I know, are not easy," he said. "But every industry has its ups and downs and provided we have the right attitude, exciting music and adequate legislation, we have a bright future."

The agm saw the election to the BPI council of Mushroom/Infectious managing director Korda Marshall who replaces Derek Green, chairman of China Records.

Elected again to the council were Revolver Music managing director Paul Birch, Virgin Records president Paul Conroy, Pinnacle chairman Steve Mason and Beggars Banquet managing director Martin Mills.

The agm's guest speaker David Blunkett, secretary of state for education and employment, praised the achievements of the Brit School. "The industry recognises that the right education is the crucible for success. The BPI has contributed significantly to this unique school in financial terms and also importantly by offering relevant work placements," he said.



Warner Music chairman Rob Dickens highlighted at the BPI agm how far the industry had come in being recognised within government circles. Dickens, pictured (below) with BMG chairman John Preston

whom he succeeds as BPI chairman, said the current prime minister understood the value of music when at one time it was derided as "bang bang bang" in Parliament.

Creation accuses stations of abusing trust on Oasis

Creation Records is accusing Liverpool's City FM and Edinburgh's Forth FM of surreptitiously recording the new Oasis single 'D'You Know What I Mean?' to facilitate breaking the single's airdate embargo.

The label, which last week called in the police believing copies of the single to have been stolen, now says the radio stations made secret copies of the song when they were given a confidential preview of the track by Anglo Plugging.

An Anglo spokesman says, "These two stations were placed in a position of trust and given the privilege of hearing the Oasis single in advance. They have totally breached that trust."

Radio Forth's head of news David Johnston would not reveal how the station was able to play the single, which it aired twice before Radio One was shipped a copy. "My understanding is that there is a history of record compa-

nies trying to persuade radio stations to play their records," he says.

Johnston also claims Forth has received an assurance from Oasis's label that it will not be pursuing further action, despite Creation and Anglo saying they are in discussions with their legal team. City's programme director David Shearer would not comment.

But the stations' actions — if true — have been condemned by the industry. Appearing's Scott Piering says, "There needs to be trust between radio stations and pluggers, that is the only way this thing works. If you play something as a courtesy and it is taped it is a slap in the face."

● Creation has settled its dispute with The Sun over a poster using pictures taken by the newspaper at the Oasis gig. The Sun has agreed to pay an undisclosed contribution towards the label's costs.

Kyriacou quits RCA to manage Barlow

RCA marketing director Kristina Kyriacou is leaving the company to manage Gary Barlow.

Kyriacou, who has worked closely with the RCA artist for 18 months, first as head of press and latterly as marketing director, will become his worldwide business and creative manager at the end of next month. Barlow will continue to make all executive management decisions himself.

"The US market is wide open for him and that will be one of my primary concerns," says Kyriacou, who adds she will be opening a London management office and announcing a name for her company shortly.

BMG music division president Jeremy Marsh says, "Kristina will continue to work in close association with us and will now directly have an impact on the success of one of our biggest superstars."

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THIS WEEK

4 All change for annual conferences

5 IFPI hires top cop to fight pirates

6 Smith's brief to get RTI ahead



9 Edwyn Collins gets over that girl

35 Dooley: back to school days



▶▶▶▶▶ RETAILERS WARNED AFTER PRODIGY SLIPS OUT EARLY - p3 ▶▶▶▶▶

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GET AHEAD OF THE REST

Unsigne band Cuff helped launch the first transmission of MTV's UK service last Tuesday (1) with a five-song set at the company's studios in Camden, north London. The band were the personal choice of MTV UK head of programming and production Christine Boar, who wanted to illustrate how the 24-hour service will be more sympathetic to new bands. The specifically-tailored service was given wide support by the record industry. Vicky Harris, head of TV at pluggers Appearing, says: "This is going to make a huge audience for MTV because it is really targeted at what goes on in the UK." Nicki Kafalas, managing director of Out Promotion, is also a fan. "It reminded me of when I first saw MTV in the US," she says. "It had that excitement and the mix of videos is really good."



Retailers warned after Prodigy slips out early

by Paul Williams

Retailers are being warned about breaching embargoes on new releases after an Asda store was caught selling the new Prodigy album two days early.

Bard chairman Richard Wootton says dealers could lose the privilege of receiving new product ahead of release if the rule continues to be ignored.

"Bard has always maintained it is absolutely imperative release dates are kept to by all retailers," he says. "Dealers should contact Bard if they find they are being broken."

The latest breach came to light when independent retailer John Dyer, of Mix Music, was sold a copy of The Prodigy's *The Fat Of The Land* at an Asda store in Harrogate last Saturday (28). The sale was not registered on the store's Epos machine so it would not be detected by Millward Brown. Similar breaches are understood to have happened at a handful of Tesco stores.

Asda has taken disciplinary action against the employee concerned and the chain's entertainment controller Steve Gallant has assured Bard such breaches will not be tolerated. "It's been made

MIDNIGHT AT THE OASIS

HMV was preparing to throw open the doors of around 20 of its stores last night (6) for the release of the new Oasis single 'Do You Know What I Mean?' - the first time the retailer had staged midnight openings for a single.

HMV head of rock and pop Jonathan Rees says, "Stores have decided to open when there would be a strong demand. This is an exceptional step, but it just shows how much interest there is in it."

pretty clear to him that what he did was unacceptable," he says. "Selling a record in advance of its release date is as bad as selling an out-of-date pork pie."

Warner Music sales director Jeff Beard fears some retailers are regularly breaching the new release embargo.

"We've been informed by various dealers that there is a trend to sell new releases on the Saturday and Sunday prior to their street date without registering the barcode for chart collation to avoid detection by Millward Brown or the record companies," he says.

Sales of The Prodigy's album reached 222,000 units by the end of Thursday,

Virgin was planning to carry out a similar exercise at a handful of its stores, while Woolworths is putting up posters in-store to coincide with the single's release today (Monday), offering customers the chance to order copies of the album with a £1 deposit.

"Do You Know What I Mean?", the band's first single since *Don't Look Back In Anger* in February 1998, is believed to have shipped 600,000 copies last week.

already beating the year's previous first-week best of 152,000 units by U2's *Pop*.

Around 20 HMV and 32 Virgin stores opened at midnight last Sunday (29) to satisfy the huge demand. Dave Penke, assistant manager of HMV in York, says, "It's out-selling everything by 20 to one."

David Reynolds, owner of Reynolds in Ilkerton and Belper, says the album is boosting sales of other releases. "Quite a few people who are buying The Prodigy album are buying another album as well. I'm sure they wouldn't have come in if the album had not been out," he says.

Pinnacle awarded V2 distribution deal

Pinnacle has secured its second significant new contract in a fortnight by winning the distribution rights to V2 in the UK.

V2, currently distributed by Vital, will move to Pinnacle on July 14 in a deal covering the entire catalogue, including the labels Banana, Big Cat, Blue Dog, Blue Rose, Gee Street and Journeys By DJ.

The deal comes a week after it was announced Pinnacle had lured back Eitel UK, just four months after it switched from Finnacore to Detal.

V2's tie-up with Pinnacle, which already handles the company's German distribution, begins on July 21 with *The Hormones'* first single *This Is The Sound* and *Stony Sleep's* debut album *Musical* on Claretone.

Pinnacle managing director Tony Powell says, "V2 is going to play a very important part in the music market. Anything Richard Branson gets involved in he always wants to be a major player."

'Legendary' Glastonbury wins healthy TV ratings

Glastonbury pulled in a total TV audience of just under 6m viewers last weekend with its highest number of viewers - around 2.5m - tuning in for BBC2's Sunday lunchtime broadcast.

And with the midnight broadcast on Saturday attracting around 1.1m late night viewers, to watch headliners Radiohead, Glastonbury promoter Michael Eavis says the festival should "go down as one of the all-time legendary ones".

The atrocious conditions have added to the clean-up time and costs and Eavis estimates he has lost around £250,000 on supplying hardware and other materials to lay on the mud. He also says he wished he had taken out rain insurance. "Normally, we are back to normal now and I wouldn't do it again if I knew it was going to rain like that.

but it only happens about one year in 10," he says. "But I think everyone had a really good time, which is the important thing."

Eavis has also shed light on one of the mysteries of the festival: who was supposed to occupy the empty headline slot on Sunday night eventually filled by Kula Shaker? He says there were several possibilities, one of which was an ensemble group including one or more members of Oasis. "We had three definite suggestions for artists. One of them was Oasis, although it may have only been one of the boys playing with other musicians," he reveals. "But the mud situation got so bad none turned up."

However a Creation spokesman denies any member of Oasis ever had any intention of playing.

● See talent, p1011

IMF calls for 12-inch chart

The International Managers' Forum is calling for a separate 12-inch vinyl singles chart. It was proposed at last Wednesday's IMF meeting at London's Albert Hall looking at ways to reduce the workload on artists who are forced to make additional tracks across multiple formats. The IMF also plans to canvass managers on reducing formats eligible for the singles chart to two with a maximum of two tracks on each. Wildlife Entertainment's Ian McAndrew, who represents Travis and Brand New Heavies, says, "We want to move away from lots of remixes. The vinyl chart will take care of that and will also allow the dance community to flourish."

Vital secures two new deals

Vital distribution has won its first new business since merging with RTM last month. Domino Records, which has Pavement, Sebadoh and Damage Music among its acts, is moving from Pinnacle and Glasgow-based Chemical Underground will move to the distribution group from SRD on September 1. The first release from Domino is *The Pastels' Unfair Kind Of Fame* today (7).

Richmond departs from Zomba

Zomba Records general manager Andy Richmond has left the label after eight years. Managing director Steve Jenkins says Richmond's departure was mutually agreed. "He said he had got some ideas he wanted to pursue. I am delighted with the time he has served the company and wish him all the best."

K-Tel wins Flute case

K-Tel was granted a permanent injunction in the High Court last Monday (30) against Flute International in respect of 26 recordings from the Dominion Catalogue. Vice chancellor Sir Richard Scott ordered Flute to pay damages and K-Tel's costs.

Spice revival returns it to the top

Spice Girls' Spice returned to the top of the *Billboard* 200 album chart this week to give it a fifth week at number one in America. Mark Morrison's *Return Of The Mack* remains the UK's most successful single in the US, registering a ninth consecutive week inside the top five as it holds at number four.

Classic FM unveils label roster

Classic FM has announced that the first artists to be signed to its £15m joint venture label with BMG, also called Classic FM, include conductor Leonard Slatkin and pianist Shu-Ching Evelyn Chen. The label's first releases will come out in October.

Awards date changes

The date for the 1997 Women Of The Year Awards has been changed to November 25. The event will place at London's Hotel Intercontinental.

Eliot Kennedy

Songwriter Eliot Kennedy is managed by Martyn Barber and Keith Webb at Freedom Management and not Simon Fuller at 19 Management as stated in last week's *Music Week*.

Prodigy secure first-week platinum

The Prodigy's *The Fat Of The Land* was certified platinum in its first week of release last week by the BPI. Other platinum awards went to Radiohead's *OK Computer* and Skunk Anansie's *Stoosh*. The Best Of Bob Dylan and Paul Weller's *Heavy Soul* turned gold, while silver awards were earned by En Vogue's *EV3* and the compilations *The Best Disco Album In The World...Ever!* and *Kiss 100 Smooth Grooves*.

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HONG KONG POLICE CHIEF JOINS IFPI'S PIRACY PURGE - p5

Living off The Fat Of The Land

Irony of ironies. Just a couple of years after the industry was dragged over the coals for alleged price-fixing at the MMC inquiry, competition is threatening to tear it apart.

As was stressed by both the in-coming and out-going BPI chairman at last week's agm, fundamental damage is being done to the fabric of the music industry by the ever more feverish pursuit of next week's chart position.

But how to turn the warnings of John Preston and Rob Dickins from mere words, however heart-felt, into actions which will have a real effect?

The chances are labels will only stop to think when long-term theories start becoming short-term realities. Which is why, in a business mostly run by short-term thinking, the prospect of an unusually buoyant Summer may not be the good thing everyone thinks it is.

The enthusiasm for The Prodigy album is fantastic to see. For an uncompromising band like them to attract such widespread support (retailers report The Fat Of The Land is proving to be a disc for all the family) must be a first for the music industry.

Radiohead's latest (another record sticking to its musical promise) looks like fulfilling its considerable promise.

And as for Oasis? That's one which could easily go ballistic. Who knows, by the end of the 1997, sales figures may even be showing an upturn, despite the lethargic start to the year.

But, given the wider sales climate, it may be wise to err on the side of caution. The industry should not let a handful of successes dictate its thinking. As was highlighted at the BPI agm last week, there are some fundamental issues to be addressed concerning the way the industry is currently doing its business. It's time to be cool, calm – and collected.

Selina Webb

WEBBO

Breaking the rules

Here we go again. Record company up in arms about radio stations breaking the "embargo" on the new Oasis single. When I was running Virgin, I used to get similarly uptight when embargoes were broken, but in the end I realised two things.

First, radio stations and record companies need each other, so one is hardly going to instigate police action against the other. Artists may want to do it. When you are in Oasis's position you are probably rightly arrogant enough to do such a thing, but a record company has to go in with an unbroken act the next week and the one after that.

Second, in my experience it is almost certain that theft is not involved. Breach of trust may be – where a pluggler slips a cassette to a head of music on the understanding they won't play it. But when the latter hears about someone getting an exclusive of the same thing? Really it's only people in the industry who get their underwear knotted about such a thing – and what do we matter?

Meanwhile, CIN charts director Catharine Pusey states that the chart rules will have been "urgently considered" at last week's CSC meeting because of the Paul Weller incident. Why? The chart format rules are quite clear and unfortunately Island broke them. If you have to have rules (which record companies do, otherwise we'd be giving T-shirts away with singles again) then you have to have commensurate punishment. And the only just punishment is the removal of those "illegal" sales. End of story.

Finally, in reply to Richard Allen's letter last week where he states that money rules the chart – it doesn't. The chart is screwed up because the rules are. Bet none of them were sorted out at last week's CSC meeting – again.

Jon Webster's column is a personal view

EMI share price soars after Jobete coup

EMI's share price leapt by more than 44p last week on the strength of its publishing coup in acquiring a half share of the US's last big independent catalogue, Jobete Music Co and its sister company Stone Diamond Music Corporation.

The group's shares lifted above the £11 mark after gaining a stake in the 15,000 songs from the Motown era and finished on £11.23 at the end of trading on Thursday.

Many analysts applauded the \$132m deal, which means EMI

Music will help to market hit songs such as My Girl, I Heard It Through The Grapevine, Ain't No Mountain High Enough and Baby Love. In addition to owning 50% of the Jobete music publishing companies, EMI Music will begin administering the catalogue worldwide. "I'm tering the catalogue and it will definitely strengthen EMI and its publishing," says Merrill Lynch media analyst David Cherment. "It's very rare to be able to acquire such a large and quality publishing outfit."

EMI Music chairman and CEO Martin Bandier, who brokered the deal with Jobete's chairman Berry Gordy, says he believes Gordy wanted to sell to him because "there is a sort of sync between us".

"We are both song people with a great respect for songwriters," he says. "He knows we are aggressive in the market and will also serve a good taste and will treat it with reverence. We won't diminish its value for a fast buck."

Autumn sales meetings break from old formula

by Paul Williams

The sales conference season is being turned upside down this year, with an increasing number of companies abandoning the usual autumn get-together.

Pinnacle, Vital and Warner have all decided not to stage conferences this year, while BMG will be holding its annual event in the winter following its conference in Brighton this February.

Warner director of sales Jeff Beard says his company has been moving away from having big conferences, although it is looking to hold some sales and marketing meetings later this year.

"We used to present to the whole company at the conference, but now with better communications everybody already knows what's coming out months before and have heard it all," he says.

EMI is marking its centenary year by holding its conference in London and is planning to have more than 50 live acts. The conference will be preceded on September 2 with the launch of a charity album in aid of the centenary Music Sound Foundation featuring current artists performing classic EMI songs.

CONFERENCE PLANS

BMG – early next year

EMI – London conference, September 3-5

Pinnacle – no conference

Sony – details to be announced for multiple retailers September 3-7;

nationalwide roadshow for indie dealers

September 12 (Birmingham), 16

(Manchester), 17 (Glasgow), 19 (Bristol)

Sony – details to be announced shortly

Virgin – no decision yet

Vital – no conference

Warner – no conference

A trip to the Music 100 exhibition at London's Canary Wharf and a gig will follow when the conference opens on September 3, while label presentations will be taking place at London's Shepherd's Bush Empire on September 4 and 5. The conference will close with a Positive night at the Ministry Of Sound.

PolyGram is dividing its conference into three parts this year with a day of presentations aimed at multiple retailers, an internal get-together in Spain, and then a tour of the country for inde-

pendent dealers (see box).

Nigel Draper, PolyGram conference and display manager, says it decided to change the set-up to accommodate as many people as possible. "We've gone with the same formula for quite a number of years now during which time PolyGram has grown. We reached a stage we couldn't cram in the number of people and presentations we wanted in a comfortable situation," he says.

Vital commercial manager Andy Stephenson says the company will not be holding a conference this summer because of its recent tie-up with RTM. "We felt there was too much going on to concentrate on the conference, so we decided to postpone it," he says.

And Pinnacle sales director Chris Maskrey says efforts this year have been concentrated on restructuring the sales team rather than having a conference. "We've been putting all our resources into our sales team which we've increased from 17 to 22 people," he says.

Sony will be holding a sales meeting this summer, with details expected to be announced shortly, while Virgin has yet to decide whether to hold a conference.

Rights societies attack central licensing deal

A rift is opening between MCPS and two continental collection societies following criticism that the UK mechanical rights society's central licensing deal with PolyGram is failing.

The German society Gema and its French equivalent SDRM have complained that the MCPS, which collects overseas royalties before distributing them to continental societies, is not providing the necessary data for them to allocate money to local publishers accurately.

However, both MCPS and PolyGram dismiss suggestions that technical problems at MCPS are leading to delays in getting money to the rights owners.

Finance director Chris Martin says MCPS has received little or no co-operation from several societies since it struck the deal with PolyGram in July last year. "There has been unflagging and concerted opposition from some mechanical rights societies to the MCPS/PolyGram deal, particularly to the introduction of direct distribution," he says, adding that MCPS has paid all royalties due.

The timing of the criticism leads some sources to suggest there is a political element to the attack. Insiders believe Gema and SDRM were upset at the strike against accounting innovation and issued the society's direct MCPS prior to the signing of the Cannes Accord and the imminent expiry of other central licensing agreements.

Under the terms of the Cannes Accord, societies have agreed to reduce costs by up to 30% eventually. MCPS has also agreed to discontinue direct distribution.



Columbia is expecting to score one of its biggest hits of the summer with Men In Black, the title track from the soundtrack to the forthcoming film starring Will Smith (pictured, left). The song, to be released on July 28, is written and performed by Smith and marks his return to music after the TV series Fresh Prince Of Bel Air. The former member of rap duo Jazzy Jeff & The Fresh Prince has recently signed to Columbia and is working on his first solo album. Columbia product manager Nadir Contractor says, "We're already on about nine playlists, it's got a great video and then there is a fantastic blockbuster of a film to come as well."

Passion for all music ensures 'Radio One remains at the 'leading edge'

Jeff Smith is buzzing. As Radio One's newly-appointed head of music policy, the 35-year-old has landed the job he always wanted.

"This is the most exciting job I've ever had," he says. "I never had a particular aspiration to be controller, but to be in charge of the music here really is an ambition achieved."

When Smith rejoined Radio One three months ago after a two-year break, he took on a role unique in the 30-year history of the station.

While previous playlist chiefs have had control of the music output of the station's daytime output only, Smith is in charge of every hour of music in the station's schedule.

"It is a huge responsibility," he says. "This is not a regular job, because there's a real cultural importance about what we do. We can really shape the tastes of a huge number of people, the sort of people who are interested in new music. That is daunting. And I do worry about getting it right."

Since his return, though, Smith has proven to be quite a hit. Mark Goodier, a long-time colleague spanning The Evening Session to Smith's spell at Wise Buddha Music, says, "There are two people in this country who are outstanding music programmers. One is (Capital Radio's) Richard Park and the other is Jeff Smith."

"It's not just about spotting a hit record. It's about creating a cohesive station and, in the past eight weeks, Jeff has made Radio One much more together than it has been for a long time."

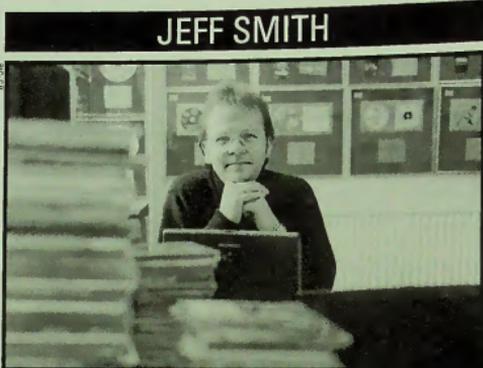
Renettion's Bob Workman, whose Rosie Gaines and The Blue Boy projects have been heavily supported by Radio One in recent months, says, "Jeff has been a breath of fresh air. There is now a degree of control at Radio One that was lacking before."

Such success is rooted in Smith's clear vision of what Radio One should be. It is not just a chart station, not simply a pop service, nor a service which puts audience figures above all else, he says.

"Radio One should be the home of new music," says Smith emphatically. "While I was away I could see new tracks by artists which had been important to Radio One being played first by other stations."

"If we are going to say we are the new music station, we have to be playing music earlier than anyone else."

That philosophy – allied with BBC



JEFF SMITH

THE INNOVATOR

Jeff Smith (b. December 24, 1960)

1982: after leaving North Cheshire College following his communications studies course, Smith joins BBC World Service as a studio manager

1985: becomes producer in the World Service pop music department, going on to work with Jimmy Saville and Dave Lee Travis

1988: joins the Metro Group's TFM Radio in Stockton-on-Tees as programme manager

1990: Smith rejoins the BBC on a short contract working on documentaries with Stuart Grundy, and is given the job of producing and devising the

Evening Session with Mark Goodier

1983: becomes executive producer for Simon

Mayo's morning show

1984: becomes editor, mainstream programmes,

and music manager for Radio One

June 1995: leaves BBC to become managing

director and director of programmes for Wise

Buddha Music, which produces RTI shows for Pete

Tong, Trevor Nelson and Stuart Maconie

February 1997: Smith is confirmed as Radio One's

first head of music policy reporting to deputy

controller Andy Parfitt, following the BBC split

between production and broadcast

radio controller Matthew Bannister's view that Radio One is, above all, a contemporary music station – goes some way towards explaining Smith's avowed policy to play tracks sooner, on higher rotation and, in most cases, drop them earlier, too.

Describing Radio One as a "leading edge" station – as opposed to the usual "cutting edge" label – Smith explains, "Radio One should be what other radio stations sound like a few months later. I don't want to compare us with commercial radio, but the music we are playing I hear them playing two or three weeks later. We are playing tracks up front and try to come off them earlier."

That approach represents a subtle change to the philosophy followed in the period after the purge of 1983 and 1984 when the station, under new controller Bannister, jettisoned DJs such as Simon Bates and Dave Lee Travis and began developing the new, alternative sound for which it is now acclaimed.

To Smith, the distinction is crucial. "In the past couple of years, we have been perceived as a little dangerous," he says. "We may have got ourselves a bit too cool and trendy for a while. But we have a very wide range of listeners. I don't think we are a cutting edge, dangerous station that sounds like the Evening Session all day long."

He dismisses the suggestion that Radio One may be hit by the arrival in London of Xfm. "We have got elements of Xfm that there was also have elements of Kiss FM," he says.

Smith dismisses critics, such as North & South manager Tom Watkins, who say the station does not play enough pop. Indeed, when it comes to identifying typical Radio One records, Smith demonstrates broad tastes, naming Ether ("distinctive vocals with melody and real attitude"), Kavana ("good pop music") and Code Red ("even if you didn't like boy bands, you might like it") among his favourites and

"Jeff has the skill to do that, and the station has a far more sophisticated, clever mix of music now."

Both Smith and Parfitt are clearly aware of the importance of continuing to evolve the station's sound, as the rest of radio moves closer to Radio One in music policy. "It's quite interesting to see how reactive commercial radio is being now," he says. "They can get on Cast now and James, and people accept that. It's more competitive for new music now because commercial radio has taken advantage of the new mainstream that we have developed."

These other challenges ahead for Smith, with the market set of Rajars expected to mark a further decline for Radio One's audience. In the past five years, the station has lost 5m listeners and another slip could see it below 10m listeners for the first time. Smith is aware that the twin policies of dropping tracks earlier and playing singles only if they are good enough – regardless of the artist concerned – will inevitably alienate some listeners and will not help audience.

"We have to attract people to the station," Smith says. The key, though, is not to slavishly pursue listeners, but to build a station which has a solid reputation and a resilient audience, he adds.

"The resilience of that audience has not yet been established fully, but Smith is determined that his formula for Radio One will give it the most loyal listeners it has yet had."

Martin Talbot

'Radio One should be the home of new music...If we are going to say we are the new music station, we have to be playing music earlier than anyone else' – Jeff Smith

stressing the importance of using Radio One's specialist DJs and producers to feed organically into daytime.

Smith has had an impact at Radio One before. Before his latest spell on the staff, Smith was best known for his launch of the alternative rock programme The Evening Session.

As its first producer in 1990, he helped define the show which became the basis of Bannister's blueprint for the Nineties.

But there is more to Smith than indie rock; at Goodier's Wise Buddha Music he oversaw the production of dance as well as the Evening Session.

"Jeff has got a great depth of knowledge about music, from rap and R&B to indie and rock, and his grasp of the details is very impressive," says Goodier.

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Making a net profit: the battle lines are drawn for on-line music retail

Large retailers are moving into position to challenge the dominance of entrepreneurs in selling product on the internet. But are the potential profits worth the investment?

In the early weeks of May, HMV invited several web production companies to pitch for the first phase of its long-awaited website.

The companies had all been given a detailed brief. The aim was to build a site that was simply a promotional vehicle for the retailer, not a sales outlet or a product. The proposed launch date for the site was mid-July. Phases two and three, the addition of an on-line sales facility, would come around a year later. Proposed budgets for this first phase of around £80,000 were said to be "about right".

The result of the HMV pitch is yet to be made public, although many of those pitching have already been told they have lost. But it seems clear that we should see something soon from the company - just don't expect to be able to buy a CD from it.

While HMV was going through this

process, the Internet Music Shop (www.music-shop.co.uk), which already offers around 150,000 different discs and videos for sale on-line, was not receiving pitches but making them, as its executives presented themselves to the City in preparation for the on-line music store's flotation. After a year in business, they needed capital to take their operation on to its next level.



All of this comes a year after this column last looked at on-line retail in the UK. Then, the IMS was a fledgling operation while HMV and Virgin Or Price had seemingly impressive operations "in development".

Then, the primary concern was about "security" on-line and tales of hackers stealing credit card details.

Twelve months on, the big retailers are still "in development", while IMS has just raised £730,000 in finance. Former Virgin Or Price operations

will arrive and swiftly shove them out the way and gorge themselves.

Judging from the on-line music retailing experience in the US, both of these arguments have their merits.

The leading entrepreneur is still CDNow, one of the most successful retail sites on the net. Jason Olim, one of its founders, has grown used to predictions of failure. "I can't tell you how many times people told me it wouldn't work", he says, "that someone would come along who was smarter, faster, better financed, and put me out of business." So far, they haven't. CDNow is making an operational profit.

But that doesn't mean it has been all plain sailing for on-line retailers. According to technology finance bible *Red Herring*, most retailers are losing money: on-line music sales reached a mere \$20m last year, and industry-wide gross profits were just \$200,000.

MCI, an American telephone company, last year closed its 1-800-Music-Now venture, which allowed people to order CDs on-line or by telephone, after it lost an estimated \$55m. Jupiter Communications, a New York consultancy,

predicts that on-line music sales will increase to \$166m by 2000. To an entrepreneur that's a decent amount of money to chase after; to a major retailer it is still less than 2% of the overall retail market. Given this fact, it is understandable that on-line sales might not be the top of a big retailer's priority list.

However, the majors will arrive, and the care currently being taken by HMV and Virgin suggests their offerings will be very good. The IMS is continuing to expand and managing director

Christopher Codrington gives two reasons why he is not overly worried by the arrival of the majors.

First, he feels they will "prove we're doing the right thing". This has a certain logic to it, but no business can honestly say it welcomes competition.

Second, he argues there are substantial swathes of the world where

the names HMV, Virgin and Tower are scarcely known, simply because they don't have stores there. Because of this,

an advantage of brand recognition will not apply universally and a company like IMS, which has already created strong customer loyalty (40% of customers come back), will be able to hold its own. IMS is also setting up a partnership operation that



will allow any site to allow on-line transactions of music and video from its site. This is particularly attractive to publishers (Miller Freeman's own dotmusic site has such a partnership) and helps build the franchise while riding on the back of other better-known brands.

This is a much more compelling argument. CDNow, for example, has an incredibly strong franchise on-line. Likewise, Firefly has created a music retail site (www.bigcity.com) that is much more than a database of products - it is a massive area, where people can write reviews, chat to each other and then buy. Sites such as these, which have mastered the medium, can feel reasonably secure.

The on-line market is not simply about buying and selling CDs. At the end of last year Richard Ames, who had spent his career in tour management, set up live-music.com (www.live-music.com) which acts as a European-wide ticket office for gigs.

His deal is simple: he offers venues and promoters a free kit to let them put their listings on-line, and then takes a small percentage of the booking fee. The site itself works well, although its European coverage is still patchy.

The instant problem is clearly one of profit. A small percentage of a relatively small turnover - the total number of tickets sold is in four figures, according to Ames - is not going to

make him a millionaire. So he is working on the launch of a merchandising site along with AMX Digital. He is also looking at integrating his ticket-selling service into a "music superstore", which will mean sponsorship revenue can add to the money



The sprawling network of computers that was once simply a geek's hangout is gradually becoming something you can really do business on. But there's no guarantee of success: it is likely that many more fortunes will be lost than made over the next two years.

Simon Waldman

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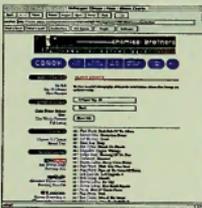
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THE BELLAMYS ARE ON **START**



The discussion now is not about whether you can do business on-line but how, and the upcoming battle is between the internet entrepreneurs and traditional retailers.

It is happening all over the net. The closest comparison is in the US book market, where the three-year-old on-line mega-store Amazon.com (www.amazon.com) has just raised \$30m, and is valued at £200m (although it is yet to make a profit). Meanwhile, the two largest retailers in the US, Barnes & Noble and Borders, have only just arrived on the net and the result is an unresolvable battle that has already involved legal action.

There are two sets of predictions of how the market will develop. First, that the entrepreneurs have managed to build an unassailable market share on-line and the slow behaviour of the major retailers is going to leave them lagging behind.

Second, that entrepreneurs such as IMS are simply stuffing themselves on the stars, that the main course is yet to come and, when it does, the big boys

A five-piece boy band of strangely familiar clones with sideburns go through a dance routine dressed in black MA-1 jackets, combat trousers and boots. One flips over the other's shoulders, inadvertently ripping off his arms in the process and leaving bleeding, severed stumps. Welcome to Edwyn Collins' witty video for The Magic Piper (Of Love), the opening salvo from I'm Not Following You, the follow-up album to the career-reviving set, Gorgious George.

Released two years ago, Gorgious George spawned the monster worldwide hit single A Girl Like You, which has sold 2m units and refuses to go away, regularly featuring on TV soundtracks and in an ad campaign for Revlon.

So unique was its sound that it overshadowed the vibrant, northern soul-inflected follow-up single, Keep The Fire Burning, to such an extent that it stalled at number 42. The inevitable suspicion, despite healthy sales for Gorgious George (now at the 1m mark) was that A Girl Like You was a one-off.

"We should have just left it at that because anything that followed it was inevitably going to be compared and it suffered," says Stentata managing director Keith Cullen. "That's why the video for Magic Piper is so important because it focuses people on the record and gets A Girl Like You out their minds."

The promotional video, directed by Nick Burgess Jones and choreographed by Take That adviser Kim Gordon, cost £100,000 to make, the most expensive in Collins' career and the label's history.

"A Girl Like You was a freak record, a bona fide independent hit," says Collins. "But if I've learnt any lessons from it, it's to follow my instincts and be more individual and more extreme if anything."

Hence the idiosyncratic first single, Magic Piper (Of Love) is a bizarre mix of kitsch Sixties flourishes, cool Hollywood psychedelia and De La Soul groove which, he maintains, "will stand and fall on its merits." The most important thing is to move on from his mega hit.



EDWYN COLLINS

GETTING OVER A GIRL LIKE YOU

"It's a different sound, the components are hackneyed, but it's audacious to put them all together. I wanted it to sound different on the radio, fresh," he says.

The response from stations has been encouraging. Radio One has Blasted the track and it is on Capital's playlist, too. TV has also jumped straight in.

The video has an ITV Chart Show exclusive lined up and an interview for BBC's O-Zone follows. An appearance on National Littery Live - with cloned boy band dancers in tow - the week before release should seal the single's success.

Just in case, Magic Piper also appears on the soundtrack to the Mike Myers movie hit, Austin Powers, after the actor demanded its inclusion.

I'm Not Following You follows in September after another, as yet unspecified, single, although there are no real soundalikes in what is an eclectic 12-track set of typically original songs featuring the odd cheesy rock number alongside ersatz Seventies

funk, reflective ballads and breezy, rolling acoustic strums. "I want to be confounded when I hear music," explains Collins, "and I want to

'If I've learnt any lessons, it's to follow my instincts and be more individual and more extreme if anything'

do the same thing to people. I love the surprise element."

Recorded in a three-month period and finished in February this year at his North London studio, I'm Not Following You is, like its predecessor, a DIY affair recorded for around £30,000.

Aside from occasional guest appearances like The Fall's Mark E Smith, Collins and engineer Sebastian Lewsey played most of the material themselves and employed a variety of studio trickery on the results, mixing old equipment - a Sixties Neve desk, old mics, a mini Moog - with new school technology like drum loops.

The result is a defiantly self-produced record full of deliberately uneven elements, but underpinned by Collins' cherishable song and lyric writing skill.

"I'd like to think this album will help Edwyn stand alone, which is what he wants," says Cullen. "He doesn't have any real peers and it proves that. He's moved on and carved out his own sound more."

Following the worldwide success of Gorgious George - which shifted 150,000 units in North America - Collins has an international profile far higher than most British acts, a fact that nearly caused him to sever his connection with Stentata until the label brokered a three-year worldwide

licensing deal with Sony. "The success of A Girl Like You stopped us thinking in ide terms," admits Cullen, who has seen his operation triple in size since Collins joined in a handshake deal in 1994.

"What I achieved totally changed our perspective. Before I had this Utopian idea in which you could just keep putting albums out and build on them, but you have to compete with singles and market them effectively. Epic is really behind the record in the States already and the Magic Piper video has helped."

For Collins, having his own studio and the ability to make records in the way he thinks fit remain paramount. "What I'm doing is to be myself, saying what I think and that annoys people in this business. I'm still up against it in a lot of ways," Mike Pattenden

Act: Edwyn Collins Project: single/album Label: Stentata Songwriter: Edwyn Collins Producer: artist Studio: own Publisher: Island Music Release: July 21/September

So let's get this straight: how many years have we been searching for the Young Soul Rebels? We've been looking everywhere and can't find them anywhere. And then, out of the blue, music with soul is back on the agenda. Or to put it more correctly, it's rock music that has started grasping soul again - and from a variety of different angles. Embrace and Primal Scream are two of the bands currently referencing back to old soul treasures. Not to mention, of course, Paul Weller back with his Heavy Soul... So I was thinking about this last week and then, in one of those odd moments of synchronicity, ended up at London's Water Rats watching Mover, who are a right old soul-pump. First signings to The Bluetones' Superior Quality label - but now at the centre of a publishing deal scramble judging by

Wednesday's crowd - the five-piece are like a bit of shrapnel, sent airborne after the Britpop bomb went off. To me, they represent one of the splinters of where Britpop might go next: taking some of the beat group influences of the past few years (which you can see in the likes of Cast and Dodgy), and then adding a bit of sharp guitar, uptight drums and tambourine. Mover are another Nineties take on besuited Sixties pop and their debut single Kick The Beam is like a contemporary Mod song, without the Mod baggage (the sort of song that should rhyme "dive" with "live" and reminds me of a brilliant old record by The Quads called There Must Be Thousands). Meanwhile, other bits of the set are almost Dexys like. Apparently, the demo has brass all over it and they're thinking of working with a couple of

backing singers, which should up the soul quotient even more. It's smart casual and sounds like it comes from Southend (but doesn't). Liked them, but don't take my word for it, etc... On a completely different note, nice to hear there's a growing interest in the Fuzz Townsend track which we've been hammering on the Evening Session over the past few weeks. Fuzz, a former member of Pop Will Eat Itself and now part of the Bentley Rhythm Ace live set-up, recorded Hello Darin' in four hours and then let some white labels float out. If you haven't heard it, it's like The Prodigy's Charly mened Big Beat with an old Radio One jingle sampled over it. Offers of licensing are starting to come in, I'm told...

One to WATCH

LANCE

Amazeban club disc and potential Band of the Year has collaborated with DJ/Beats' Jamie Perri and Brand New. Released producer Chris Bernard on club ticks due for release at the end of the year. No new yet so who gets the deal.

Whatever the survivors say, Glastonbury '97 won't go down as one of the festival's finest years. It wasn't just the mud, though you needed to be an endurance athlete to move from stage to stage through the quagmire; it was the fact that few acts did themselves justice, particularly those at the top of the bill.

Friday: things looked bad as Echo & The Bunnymen took to the Pyramid stage in similar conditions to their last appearance - 1985's Rivers of Mud. They contributed a balanced set of old and new material, but singer Ian McCulloch couldn't disguise his lack of appetite for "hippy" festivals. Fair enough - but don't play, then.

It was apparent too, that TV was proving ever more intrusive as thousands had their view obscured by a monstrous camera boom. The fact that those at home were watching the festival in comfort only added insult to injury.

Veterans **The Levellers** should have been in their element on the main stage, but their shocking Hawaiian shirts caused offence and the mud slinging began. Thank God for Beck who turned the day round with the weekend's first great set, screaming, testifying, body-popping and fainting his way through the best of Odeley and Mellow Gold.

Supergas definitely needed the sun to hit the sky to give some of the material from their second album a lift, but they caught Beck's wave and turned in an energetic show.

It was about this time that the spineless **Other Stage** finally cranked into gear. The whole bill for the first afternoon - 10 bands - had been lost due to the flooding that had transformed the area into a liquid mud-skating rink.

My Life Story should be the right gang he spirit with a swiftly organised and rather unlikely acoustic set. **Placebo** stuck gamely to their combination of bleak, thunderous chords with wimpy, mascara'd presentation, but left highlights like Nancy Boy a bit late.

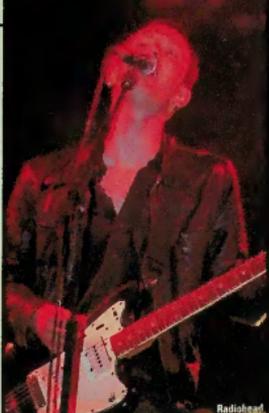
The Seahorses evidently hate their fans: a growing crowd sang along, although an increasing folkie tone cooled them off. However, the energetic, unabashed pop rock of **Ash** regained the mood, and **Tin Whizzer** demonstrated he has the moves and the weird taste in trousers to go with the precocious songwriting talent. By the time they finished with **Kung Fu**, most of the field was splashing about with them.

Finally, local **Lads Reef** gave it some serious weel, their old-fashioned rock sound confirming the prevailing tendency of the weekend towards tried-and-tested rock formulas.

It was a shame, though, that some misinformed **Smashing Pumpkins** gave a pagan wake. They took to the stage dressed as if they'd come straight from the **Batman** movie set, played with fearsome control and power - and bored for **Chicago**.

However, biggest disappointment of the day - even more disappointing than dropping your breakfast in the mud - was **The Prodigy**.

MC **Maxim** boasted that not even a hurricane could stop the band, moments before they were promptly blown away by Hurricane **Hitch**, resulting in a 20-minute break. The band never regained momentum and Keith and Maxim cursed their way through a set which fell short of 1995's epochal **Oasis**-eclipsing performance.



Radiohead



Primal Scream

Saturday. As another grey day rose over the second stage, we finally contemplated a full day's play. **Geneva** made the first real impression as singer **Andrew Montgomery** padded about barefoot and made us feel good with comments like "you should be clapping yourselves", but **Stereola's** wibbly, arty synth drone was as welcome as a herbal enema.

A static **Dubstar** followed, but they were crushed beneath the wheels of the

four-wheel drive truck that was **Neneh Cherry**. Forget **Virgin** transforming her into a coffee table diva, this was the **Buffalo Girl** as she's meant to sound - kicking ass in rubber waders.

Promising outfits **The Wannadies**, **Republica** and **Longpigs** were the opening bands on the main stage before they made way for **Ray Davies**. The old **Kink** picked widely from his songbook, not always successfully. For every great moment like **Days** there

HOW WAS IT?
Keith Wozencraft, head of Parlophone A&R - "I know what it was going to be so I picked up some wellyes and waterproofs on the way down. If the weather had been great, it would have been a classic Glastonbury after a year off. The high point for me was **Radiohead**. I came from the South West and I've been going to Glastonbury since the late **Seventies** and to have one of

your acts headline and be so brilliant was thrilling. It was also very pleased to find a seafood stall there this year, too."

Mike Smith, senior EMI Music A&R - "It may be tiring to say it, but the musical highlight was definitely **Radiohead**. They were a huge success and I don't think people realised the struggles they went through up there and came through brilliantly. I was also pleased for **Supergas**

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The Eighties was the decade of the duo - from Wham, through Soft Cell and the Style Council to the Pet Shop Boys. Go West lasted longer than most, coming back in 1990 after a lengthy spell out of the spotlight when The King Of Wishful Thinking made it onto the soundtrack of Julia Roberts' Pretty Woman and into the charts.

Now, three years after their dissolution, the band's singer and frontman Peter Cox is doing a spot of washing himself. And he's all too aware of how lucky he is to have a contract, of how lucky he is to have a contract, of how lucky he is to have a contract, of how lucky he is to have a contract, of how lucky he is to have a contract.

But Cox's path to a solo career has also been far from smooth, especially

when managing director Roy Eldridge left Chrysalis.

"The new regime weren't convinced about the direction I had taken", Cox says. "It was up to me to take the input on board and try to fulfil what the record company wanted without making compromises that made me uncomfortable."

EMI group A&R executive Chris Briggs says the process has resulted in a better album. "It's not Go West any more," he says. "Peter was looking for a direction and I feel that comes from the best songs. I couldn't hear the original five songs as the basis of an album - one or two were B-sides. Now we've got 10 great songs that fit in somewhere

near a Babyface album."

Cox, 41, who now lives in the US West Coast, admits he is in the label's hands. "When I come back to England and listen to the radio, I wonder where I fit in," he says. "I've made the best record that I could make - now it's a question of seeing if the public will accept it."

The eponymously-titled album, which is significantly more American-sounding than Go West, consists of seven co-writes with ex-Go West and Jethro Tull keyboardist Peter-John Vettese, plus two with Peter Lord and VJ Smith of the Family Sand.

The remaining track was penned with Gary Stephenson, who co-produced the first two Go West albums, and keyboard programmer Dave West. The tempo lead single, Ain't Gonna Cry Again, is likely to be followed by the lush ballad If You Walk Away.

The album's October release will be followed by four dates as support for an as yet unnamed major artist.

Cox is relishing the prospect. "You have time to rest and get the best performance you are capable of in the studio. Singing all 10 songs consecutively in a 40-minute spot is a whole different challenge," he says.

Cox is still on good terms with former collaborator Richard Drumming, who is now producing Lene Fiebig, but relies on the new album's "more personal" lyrics after years of collaboration and compromise.

Unlike Daryl Hall, who's reportedly shelved his solo plans, Cox is happy to be a soul alone.

Michael Heatley

Artist: Peter Cox Project/sing/album Label Chrysalis Writers: Cox/Vettese/Various Studios: various Publisher: EMI Music Released: July 21/October

TOUR '97

STRUGGLE TO WEATHER THE STORM

was a less fondly remembered recital.

Cast probably won't remember this *Glastonbury* showing too fondly either, misjudging the mood of the crowd and taking a mud shower as a consequence.

But for **Dodgy**, it may be considered their proper arrival in the big league. They moved from three-piece *Whoisms*, inviting back Ray Davies for *Tired Of Waiting For You*, then working up to a nine-piece as they demonstrated unequivocally that they were a binload of hits to their credit. They (almost) had the sun coming out. Over on the second stage the **Chemical Brothers** finally got the damp blue touchpaper to light and promptly detonated their big beat arsenal. At last, some full-on dance noise on one of the main stages.

Kula Shaker topped the bill but, given they were asked back on Sunday, they can't expect two reviews, which leaves space for a haul over to the horribly out-of-synch dance tent where **Primal Scream** were headlining. They promptly blew their chance to be the antidote to stadium rock with a soporific set of stoned, more drugged than dubbed vibes.

Over at the Pyramid stage, **Ocean Colour Scene** progressed through to a competent performance, inevitably



Beck

Kula Shaker

distinguished by Steve Cradock's incendiary guitar work but Mod in the mud was not universally well received.

Then, the main course. The 30,000 people who gathered to watch **Radiohead** were not disappointed. Their performance was confident, theatrical, witty, technically excellent and moving, largely thanks to Thom Yorke's characteristic mixture of anguish and irony. No Surprises was blessed with the perfect alignment of a

sudden firework display and the mud-encrusted crowd went wild for Creep, possibly identifying, even more than usual, with the lyric "What the hell am I doing here?"

Afterwards, on the Jazz stage, **David Byrne** proved himself a trooper by delighting his audience with a mixture of world music and old Talking Heads favourites.

Sunday: And on the seventh day...

were excellent. Geneva were stunningly good, and pulled a good audience in a fella. But I'm biased. And Beck was a cheery little twelfa."

Mark Lewis, head of A&R, London: "It was a bit of a nightmare for me in particular because we were trying to keep our 13-month-old daughter away. There was a big industry bale out early on, while many others didn't come at all. At least London had a good turn-out - one at point three

were eight of us huddled together. The high point was Beck and Radiohead, who controlled it superbly. And the Bynonny, who were very funny. I think Mac upset Michael Eavis a bit, but he was at his driest even if the weather wasn't."

Nick Goldsmith, video director, Hammer And Tongue: "The musical highlight was Radiohead and also The Wannadies. The workout was the backstage bar closing at about 11.30."

off or not."

Polydor A&R Simon Gavin adds, "I consider Howie to be the ultimate moving target. I don't imagine any two albums of his will ever sound the same."

Despite worldwide sales of only 30,000 for *Music For Babies*, Polydor remains committed to Howie B.

"No-one expected *Music For Babies* to sell well," says Gavin. "It received positive press and reviews and earned Howie a lot of respect from his peers, but it was always very much a music record. Turn *The Dark Offis*, albeit unintentionally, much more in step with what's happening on the cutting edge in the UK's right now."

It also is giving the album a simultaneous re-release in the US, where Howie is currently resident DJ on U2's *Popmart* tour.

He has also composed the soundtrack to forthcoming Wim Wenders film *The End Of Violence*, which features collaborations with *Ry Cooder*, and is due to produce and remix *Bjork's* new material.

Despite Howie B's high profile, Polydor still insists that sales are not of paramount importance at present.

"Because Howie doesn't fit into any one musical category, he's a difficult artist to break," says Gavin. "The bonus is that, when he does cross over, he will be massive because he is so unique and his records are timeless." Four or five albums down the line, when Howie has his own section in HMV or wherever, people who have discovered him through later LPs will be buying his back catalogue."

the bookers took a fag break on the main stage, leaving us with Sting, Van Morrison, Steve Winwood, Sheryl Crow and... a mysterious hole. Who was going to fill the gap? Oasis? The Stones? The Doors? Kula Shaker and Ash actually. At least we had **Billy Bragg** who's prepared to acknowledge the audience exists by exchanging social realist pleasantries with them. The boy done good.

Back over at the sticky mud wasteland that was stage two, highlights from Sunday included **Symposium's** provocative, mud-splattered performance and **The Supernaturals** in a white droog overalls.

Pavement's Steven Malkmus attempted to conjure the true *Glaxo* mood with some John Squire-like guitar work on *Time Slowly*, and **The Bluetones** rose above the cursed environs

with the final performance. Over on the Pyramid, the *Crow* woman turned up like a rock chick in red pants, cowboy hat and yellow-tinted specs and almost surprised us. Then she went and played a harmonica solo that smelt worse than the increasingly gaseous mud.

That left **Kula Shaker**, who rocked like a three-legged Krishna chariot. Elsewhere, dance fans gave a rapturous reception to **Daft Punk**, and **Beck** Orton supplied probably the most satisfying musical moment of the day in the Acoustic tent, confirming her status as one of the major breakthroughs of the year.

It wasn't all as grim as it sounds: The *Dunbars* spirit prevailed. A good time was there to be had and many took full advantage but, more so than ever, the bands were not the crucial element. See you next year, then...

Mike Pattenden and David Knight

MARK HAYES

after their UK tour had not been a great success, and Symposium were very entertaining. The topset was walking around at one mile an hour being totally miserable. I was waked on Friday and it was great. I was sober on Saturday and Sunday and it was sheer hell."

Dave Laurie, Node Records A&R manager: "Thoroughly enjoyable. Radiohead were great, but I did nip off to see *Primal Scream* and they

HOWIE B

COLLABORATOR SEEKS SOLO SUCCESS

With his second Polydor album, *Turn The Dark Off*, out on July 28, Glaswegian musician and DJ Howie B hopes to establish himself as an artist in his own right, after gaining fame as a collaborator with the likes of U2, Everything But The Girl and Bjork.

His new LP follows on last year's critically acclaimed, but uncommercial experimental ambient album *Music For Babies* and marks a return to the club-orientated environment from which Howie B has emerged in recent years.

The collection of richly-textured, beats-driven tracks was recorded in just 18 days at his own London studio in February. It contains last year's distorted hip hop excursion, *Butt Meat*, and the frenzied, FX-laden current single, *Angels Go Bald*. "No, which is being backed with a video by award-winning animator *Ron Wrake*."

There are also contributions from vocalist *Robbie Robertson* of *The Band* and musicians *Naked Lunch* and *Sie Me-day-Smith* from Howie B's *Pussyfoot* label.

"The album was born from the frustration of making music for other

people," says Howie. "It was recorded quickly and cheaply and I suppose served as some sort of pressure release. There are numerous reasons I returned to working with beats. I've been listening to a lot of club music and playing some of the *Skint* and *Wall Of Sound* singles when I DJ. I was also feeling pretty low when I made the album, so I wanted some songs to cheer

"The LP was born from the frustration of making music for other people"

me up.

"I know people were surprised by *Music For Babies*, but that's just the way I was in at the time. They wanted dance tracks, now they've got them. Of course, people are probably expecting something totally different again, which suits me fine. I'm in this business to produce music that's challenging, whether that fucks people



Act: Howie B Project: single/album Label: Polydor Songwriter: Howie B Studio: own Producer: self Publisher: BMG Music Released: out now July 28

Use to WATCH STRIKE I Saw The Future is a sight and sound of a bunch of people who grows from producers Just Carron and Andy Garsent, makers of the anthemic *Hi U.S. Go.* It has been deemed so good to add Fresh Records that it has been added for the Mercury Music Prize and other awards to argue?

CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



PAULA COLE - THIS FIRE

Record label: WEA. Media agency/executive: BMP/Adam Smith. Marketing manager: Mike Wilson. Creative concept: In House

WEA is backing *This Fire*, the debut album from Paula Cole, with a marketing campaign that aims to build on the interest sparked by her recent showcase gig and by radio play on Capital. The campaign will include radio advertising on Capital and BRMB, backed by press ads in *Time Out* and the *Evening Standard* plus co-op ads in *The Guardian* with MVC and *Mojo* with Virgin. Both retailers are featuring the release on listening posts and Virgin is including the album in its rock promotion.

ARTIST/TITLE/LABEL	RELEASE DATE	TV	RADIO	PRESS	CAMPAIGN
PAULA COLE <i>This Fire</i> (WEA)	July 14	●	●	●	Ads will run in <i>Time Out</i> , <i>Mojo</i> and <i>The Guardian</i> and there will be radio ads on Capital and BRMB.
DADDY RINGS <i>Stand Out</i> (GreenSleeves)	July 7	●	●	●	There will be promotion with local radio and the specialist press.
KATHLEEN FERRIER <i>Blow The Wind Southerly</i> (Decca)	July 14	●	●	●	Classic FM ads are backed by ads in the <i>Telegraph</i> , <i>Times</i> , <i>Sunday Times</i> , <i>Country Life</i> and <i>The Field</i> .
GERALD FINZI <i>Clarinet Concerto/Dies Natalis</i> (Phillips)	July 7	●	●	●	There will be advertising in <i>The Guardian</i> and <i>Gramophone</i> to support this release.
THE JACKSONS <i>Best Of The Jacksons</i> (PolyGram TV)	July 7	●	●	●	There will be regional ITV and national satellite advertising plus ads on Capital, Heart and BRMB.
JULIAN LLOYD WEBBER <i>Botanica</i> : Cello... (Phillips)	July 7	●	●	●	Ads will run in <i>Gramophone</i> and <i>The Guardian</i> to support this release.
MEGADETH <i>Cryptic Writing</i> (Parlophone)	July 14	●	●	●	Rock press ads and rock club promotion are backed by retail support from Virgin, HMV and Andy's.
PANAMA BEED <i>Remota Soul Modulations</i> (Internal Bass)	July 14	●	●	●	Ads will run in <i>Muzik</i> , <i>Blues & Soul</i> , <i>Straight No Chaser</i> and <i>Touch</i> . There will be a database mailout.
PACO PENA <i>Flamenco Passion</i> (Decca)	July 14	●	●	●	Ads will run on Classic and Heart FM with press ads in <i>The Guardian</i> and <i>Independent</i> .
LEE PERRY <i>Arkology</i> (Island)	July 14	●	●	●	This three-CD boxed set will be advertised in <i>Distant Drum</i> and the <i>Independent</i> with <i>Gur Price</i> .
PRIMAL SCREAM <i>Vanishing Point</i> (Creation)	July 7	●	●	●	Extensive music, national and style press ads will be backed by posters and displays with multiples.
TODD TERRY <i>Ready For A New Day</i> (Mercury)	July 14	●	●	●	Radio ads on Kiss are supported by press ads in <i>Echoes</i> and DJ and a street poster campaign.
VARIOUS <i>Brazilica 2</i> (Mercury)	July 14	●	●	●	Ads will run in <i>The Face</i> , <i>Straight No Chaser</i> and <i>Herb Garden</i> . There will also be a database mailout.
VARIOUS <i>Club Cuts 97 Vol. 2</i> (Telstar TV)	July 7	●	●	●	Ads on Channel Four and ITV are backed by slots on Kiss, Capital, BRMB, Piccadilly, Galaxy and Air.
VARIOUS <i>Drum & Bass Virtual DJ</i> (Breakdown)	July 14	●	●	●	There will be advertising on ILR stations with press ads in the specialist music press.
VARIOUS <i>Get On The Bus</i> (NCA)	July 14	●	●	●	The OST featuring the Neville Brothers and Stevie Wonder will be advertised in the specialist press.
VARIOUS <i>Long Live Tibet</i> (EMI)	July 14	●	●	●	Ads will run in <i>NME</i> , <i>Melody Maker</i> , <i>The Guardian</i> , <i>Mirror</i> and <i>Big Issue</i> backed by street posters.
VARIOUS <i>The Old Skool Reunion</i> (Global TV)	July 14	●	●	●	Ads will run on Channel Four ads in selected (ITV) regions backed by ads on Capital, Kiss and Choice.
VARIOUS <i>Return To The Source: Sacred Sites</i> (EMI)	July 14	●	●	●	There will be specialist press ads including co-op ads with HMV, Tower, Andy's, Menzies and Virgin.
VARIOUS <i>Talking Jazz 3</i> (Mercury)	July 14	●	●	●	Ads will run in <i>The Face</i> , <i>Straight No Chaser</i> and <i>Herb Garden</i> . There will also be a database mailout.

Compiled by Sue Sillitoe: 0181-767 2255

COMPILATION OF THE WEEK

THE OLD SKOOL REUNION



Record label: Global TV. Media agency/executive: MCS/Steve Chapman. Marketing manager: Mathew Stanford. Creative concept: Nic Moran

Global TV's double compilation *The Old Skool Reunion* is a follow-up to its *Old Skool* album which sold more than 100,000 copies earlier this year. Released next Monday and featuring 40 classic soul tracks from artists such as Chaka Khan, Chic, Sister Sledge and Marvin Gaye, the album will be advertised nationally on Channel Four and BSkyB and regionally on ITV. Radio ads will run on Capital, Kiss and Choice. There will also be displays with selected multiples and independents and a mailout.

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THE OFFICIAL UK CHARTS



Three years to the week after Prodigy's last album, Music For The Jilted Generation, debuted at number one, they return to the chart summit - and how.

Their long-awaited new album, The Fat Of The Land, sold nearly 317,000 copies last week, according to CIN figures. To get slightly technical, however, these figures represent the CIN universe and not all record shops in the UK. To compensate for that, CIN figures should be multiplied by 1.0897435 to establish their best estimate of total UK sales. Their projection for The Fat Of The Land is, therefore, 344,500, which is the third highest opening week ever achieved, narrowly trailing Oasis (What's The Story Morning Glory? (345,000) and Michael Jackson's Bad (350,000).

The Fat Of The Land, which includes the two number one hits Breathe and Pretexter, outsold the number two album - Radiohead's OK Computer - by more than eight to one last week, and sold twice as many copies as the rest of the Top 10 added together. It sold slightly more than the total for the rest of the albums in the Top 20. To put it another way, one in every six albums sold in the UK last week was The Fat Of The Land. Prodigy's two previous LPs were inaugurated too, with Music For The Jilted Generation moving 78-75 and Experience climbing 144-107.

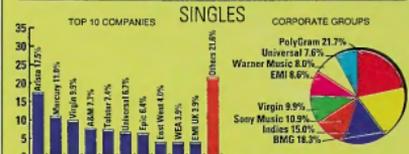
On the singles chart, **Puff Daddy, Faith Evans and 112's I'll Be Missing You** is showing formidable strength. In three weeks at retail, it has been a consistently comfortable chart champ, selling 109,000, 156,000 and, in the latest frame, 167,000 copies. Thanks to reader James Warburton of South Shields, who notes that the single replaced Hanson's Mmmbop at number one in both Britain and America, the first time we've had the same two number ones in a row on either side of the Atlantic since 1987. The Hanson single, incidentally, has now sold more than 630,000 here, making them the youngest act ever to go platinum in the UK.

Bur were the first act to register three Top 10 - and top five - hits this year, completing their hat-trick with **On Your Own** a fortnight ago. Blossoming Virgin boy band **911** are second to the target, having debuted at number three this week with **The Journey**.

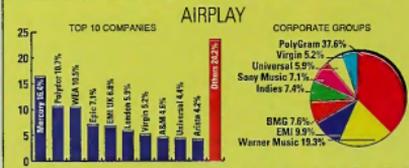
Meanwhile, the first act to have four hits in 1997 are far from being as well known. They are **Creation's 3 Colours Red**, who reached number 22 with **Nuclear Holiday** in January, 20 with **Sixty Mile Smiles** in March and 28 with **Pure in May**. They continue their hectic schedule by debuting this



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 combined 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.

week at 30 with **Copper Girl**. It's a fortnight shy of a year since the Poole sisters - **Alina & Attie** - made their chart debut, since when they have been a model of consistency with four hits of almost identical style. They started off with the number 14 hit **I Am I** Fall followed by a pair of number 12 hits, **Alina Rules The World** and **Indestructible**. They continue this week with their fourth and marginally biggest hit, **Air We Breathe**, debuting at number 11.

After re-entering the chart last week at number 15, the **New Power Generation's Good Life** single - which features vocals by **Tina Turner** -

pseudonym for the artist formerly known as **Prince** and now known as the artist - falls back to 31. It wouldn't have charted at all but for its popularity in **Lancashire**, where it has been a regional radio favourite for some time. Last week the North-west accounted for a staggering 89.5% of the disc's total sales.

Finally **No Doubt** follow **Spice Girls** to become the second act to sell a million singles in the UK this year although their latest, **Just A Girl**, is considerably less popular than the 610,000-selling **Don't Speak**, and declines 3-10 on its second week in the chart.

Alan Jones



After five weeks in the Top 10 of the singles chart, **Ultra Nate's Free overpowers Eternal's I Wanna Be**

The Only One to climb into pole position on the airplay chart. First it's not unknown for dance records to be airplay champs. Free is the first dance record to do so without first topping the sales list. It added 204 plays and nearly 6m extra audience impressions last week to pull nearly 20% ahead of its closest competitor, which is **I'll Be Missing You**, since Eternal's last of 13m listeners sent **I Wanna Be The Only One** spiralling down to number four.

Oasis's D'You Know What I Mean continues its rapid advance, surging from 859 to 1402 plays last week, a net gain of 533. Despite this, it was heard only 52.08m times compared to 53.19m times the week before. This dichotomy is explained by two words - **Radio One**. The record says 1-28 on the station's "most played" list after getting a meagre 17 spins last week, compared to 31 the week before.

Radio One also scaled down its support for **Spice Girls' Pepsi** single **Step To Me**, which it played 20 times last week. It was aired a total of 277 times across the Music Control panel. Its sluggish move (37-34) suggests that radio is not embracing it as **Pepsi** would have hoped. This may be because it is, by general consensus, not one of their best tracks, or it may have more to do with a spin for the record being perceived as a free plug for **Pepsi**, which has generated some bad publicity as a result of requiring no fewer than 20 special ring-mails from fans to obtain the disc. A previous **Pepsi** promotion for an exclusive **Michael Jackson** track - **Someone Had Your Hand Out** - was more widely welcomed by radio in 1992 and required far fewer purchases from eager punters.

Incidentally, this low level of support for **Spice Girls** keeps their record out of the **Pepsi Chart**. The **Pepsi Chart** has more listeners than **Radio One's** Top 40 show and combines sales and airplay, with no proviso that a record has to be commercially released.

And, while **Spice Girls** fell short of the new chart as announced on **Sunday (6)**, there was a record tally of four entries in the chart not then commercially released. These being the new singles from **Coyle, Michael Jackson, Gala** and **Boyzone**, although, of course, all of these four records will be released.

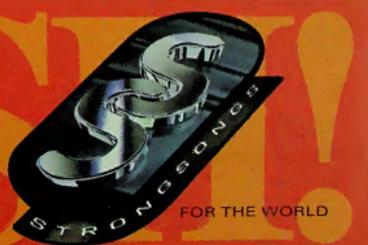
Finally, **Atlantic 252** is way out on a limb, with a chart-topping 64 plays last week for **Kym Marelle's Young Hearts Run Free**, which Music Control detected a mere nine times across the rest of the panel.

Alan Jones

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TOP 75 ALBUMS cin

12 JULY 1997

WEEKLY POSITION	THIS WEEK	TITLE	ARTIST	Label/CIN (Distributor)	Cass/Vinyl
1	NEW	THE FAT OF THE LAND *	The Prodigy (Novelist)	XL RECORDINGS (E) 484625 (IN) KMGD T210XLP 121	
2	1	DK COMPUTER *	Parlophone TDCP 5020A (E) Rudolph (C) Smith/Redhead	TCMDATA 420VCD37A 02	
3	2	VIRAL SOUL *	Go/Discs/Inland CDX 8688 (F) Paul Weller (Lynch/Weller)	ICT 9308 (F) 95 8218	
4	3	SPICE * *	Virgin CDV 2813 (E) Spice Girls (Absolute/Starand/Road)	5401354 2813	
5	4	BEFORE THE BELL *	1st Avenue/EMI CDH40 1103 (E) Eternal (Charlies/Wilson/Lawson/Dimitri)	TCMG2 1103-	
6	NEW	ONE OTHER SUCKER'S PARADE *	A&M 540752 (F) De Armit (Freepark)	5401354 540751	
7	NEW	GUNS IN THE GHETTO *	DEF International DEPT 5401354 (E) MCPEP 181/PDEP 16		
8	NEW	DESTINATION ANYWHERE *	Mercury PWR 130 (E) Jon Bon Jovi (Lionel/Starline)	5380114-	
9	10	STOSH *	One Little Lion/PTL 65DL (E) Skunk Anansie (Gogarth)	PTLP 65D/PTLP 85	
10	11	ROMANZA *	Philips Classics 4581562 (F) Andrea Bocelli (Malavasi/Torpedini)	4584564-	
11	12	ESSENTIALS	warners.asp/ive 554534082 (W) David Gates & Bread (Gates/Various)	954534084-	
12	13	TIMELESS *	Cosillion 0630191812 (W) Sarah Brightman (Peterson)	0630191814-	
13	14	COME FIND YOURSELF *	Chrysalis CDCHR 8119 (E) Fun/Loz Criminals (Fun/Loz Criminals)	TCDFR 8119/8119-013	
14	15	ALWAYS ON MY MIND - ULTIMATE LOVE SONGS *	Epic Presley (Various) RCA 743214988472 (E) 4321498944 (E) (BMG)		
15	16	THE BEST OF *	Columbia 50NVTY 28C0 (SM) SONY TV 28AC7		
16	17	MIDDLE OF NOWHERE *	Mercury 5360153 (F) Shannon (Lynch/De Star Brothers)	5360153-	
17	18	MOTHER NATURE CALLS *	Polygram 5375672 (F) Cast (Lackie)	5375674/5375671	
18	19	SHELTER *	IR 828892 (E) The Brand New Heavies (The Brand New Heavies)	828894/828891	
19	NEW	DRAG	Warner Bros 936346622 (W) Almg (Strong/Teigang)	936346624	
20	21	BLUR *	Food/Parlophone FODD00 19 (E) Blur (Street)	FOD00T 19/FOD00L 19	
21	22	DO IT YOURSELF *	Geffen GED 2534 (BMG) Seahorses (Vaccino)	GEC 2534/GEP 2534	
22	23	TELLIN' STORIES *	Bagdasarian 8800C 10 (E) (BMG) The Charlatans (The Charlatans/Darby)	8800C 10/8800LP 10	
23	24	TRAGIC KINGDOM *	Interscope INC 90003 (BMG) No Doubt (Wildier)	INC 90003-	
24	25	FLAMING PINK *	Parlophone CDPCSD 171 (E) Paul McCartney (McCartney/Lynne/Martin) TCCPSD	171/CD 171	
25	22	WHITE ON BLONDE *	Mercury 536153/536134 (F) Texas (Travis/Hopkins/Schwartz & Denton/Schulman/Borg)	536134/536135	

26	12	EV3 *	East West 7559620572 (E) En Vogue (Vogues/Nose/Marion/Fair/West)	755962076-
27	40	SHERYL CROW * 2	A&M 5406392 (F) Sheryl Crow (Crow)	5406394-
28	20	THE WAR OF THE WORLDS	Columbia 42C 6600 (SM) Jeff Wayne (Wayne)	426000/6620
29	43	TRAVELLING WITHOUT MOVING *	3 Sony 512 (E) Jamaican (Ray/Schwartz/Beal)	623999/623998/623991
30	69	FALLING INTO YOU * 6	Epic 4837322/4837394 (E) Geri Boonik (Boonik/Edgerton/Walton/Thomas/Scott/Heard)	
31	2	OPEN ROAD *	RCA 7432141213 (BMG) Gary Barlow (Various)	7432141204-
32	1	REPUBLICA *	Deconstruction 7432141213 (BMG) Republica (Republica)	7432141024-
33	7	OCEAN DRIVE *	Wild Card/Polydor 5237872 (F) Lighthouse Family (Pedler)	5237874-
34	11	IN IT FOR THE MONEY *	Parlophone CDPCS 7388 (E) Supercars (Supercars/Carroll/Walton)	TCPCS 7388/PCS 7388
35	17	LADIES & GENTLEMEN WE ARE FLOATING IN SPACE *	Decca 03AEDD 03AEDD04 (E) Spiritualized (Spaceam)	03AEDD04/03AEDD04 3
36	10	OLDER * 5	Virgin DVD 2813 (E) George Michael (Michael/Douglas)	TV DVD 2813 2812
37	54	SECRETS * 2	LaFace 7300820022 (BMG) Tom Brantley (Babyface/Various)	7300820017/7300820021
38	33	ALISHA RULES THE WORLD *	Mercury 5340272 (F) Alisha's A (Alicia Stewart)	5340274/5340271
39	1	BLOOD ON THE DANCE FLOOR *	Epic 487502 (E) Michael Jackson (Jackson/Lawrence/Tracy)	487500/487501
40	12	10 *	Precious Group (Lynch/Duffin) West West Wind (Clark/Duffin)	5345854/5345851
41	51	PABLO HONEY *	Parlophone PDP 7814092 (E) Badfinger (Gibson/Kolodner)	TCPCS 7289/PCS 7289
42	37	ODELAY *	Geffen GED 2468 (BMG) Boris (Dale/Brett/Burke/Rothrock/Schajch/Schajch)	GEC 2468/30 30
43	10	THE BENDS *	Parlophone CDPCS 7372 (E) Redhead (Lackie)	TCPCS 7372/PCS 7372
44	37	BLUE IS THE COLOUR * 4	GLORY 828454 (E) The Beautiful South (Kelly)	828454/828451
45	12	WHAT'S THE STORY MORNING GLORY? *	Capitol 02MMV 0212 (E) Mavis Cheung (Mavis/Cheung)	02MMV 0212/02MMV 0212
46	59	WU-TANG FOREVER *	Luca 7432145782 (BMG) Wu-Tang Clan (The RZA)	7432145780/7432145783/51
47	13	DIG YOUR OWN HOLE *	Virgin XDUSTO 2 (E) The Chemical Brothers (The Chemical Brothers/Quintus/2102/UST 2)	4833302 (E) 4833302/4833301
48	59	EVERYTHING MUST GO * 2	Epic 4833302 (E) Manic Street Preachers (Hedges/Hague/Eatings)	4833302/4833301
49	23	GLOW *	Sony 524889402 (E) Ruff (Drakou/Sa/Reel)	4889404/4889401
50	17	VERY BEST OF THE BEE GEES * 3	Parlophone 8472382 (F) Bee Gees (Gibb/Gibb/Gibb/Various)	8472382 (F) 8472384-
51	2	NEW FORMS	Talkin Loud X43332 (F) Ronnie Sex Reparat (Sex)	5395345/5395331

52	45	LISA STANSFIELD *	Arista 7432145812 (BMG) Lisa Stansfield (Devanney/Mekran)	7432145812 (E) 5382454/5382451
53	65	WHIPLASH *	Fortuna 524524 (F) James (Maguire)	524524/535241
54	95	JAGGED LITTLE PILL *	Maverick/Reprise 520458012 (E) Alice Merton (Merton/Barnard)	520458012 (E) 5302454/5302451
55	20	BADUZZI *	MCA UV 52077 (BMG) Enya (Buck/Budal)	52077 (E) 530271
56	65	MOSELEY SHOALS *	MCA MCD 60066 (BMG) Don Teller (Stone Lynch/Clayton/Groves)	MCD 60066 (BMG) MCD 60066A 8000
57	18	POP *	Island CD201 210 (F) Liz Phair (Howie/Bis/Dornal)	CD 201 210 (E)
58	NEW	GREATEST HITS	Virgin Bunch TV 5481592 (F) Chris (Simmons/Vanous)	5481592 (F) 531594-
59	54	BLUE LINES *	Wild Bunch WBRCO 1 (E) Massive Attack (Massive Attack/Dolow/WBRCM/WBRR1)	WBRCO 1 (E) WBRCO 1 (E)
60	17	STILL WATERS *	Polygram 537022 (E) Bee Gees (Bee Gees/Geoffrey/Martin/Draheim/Finlay)	537022 (E) 537022-
61	40	THE CARNIVAL *	Columbia 684422 (E) Weird Al (Weird Al/The Refugee Allstars/Wire)	684422/684423 (E)
62	4	BUENA VISTA SOCIAL CLUB *	World Circuit WDCO 050 (F) Ry Cooder (Cooder)	WDCO 050 (F) -
63	72	THE JOURNEY *	Virgin CDV 2813 (E) 911 (Kane/Smyth/Parry)	TV DVD 2813-
64	NEW	ENIV OF ANGELS	Virgin CDV 815 (E) Mutton Birds (Lions)	CDV 815 (E) MCDV 815-
65	RE K *	BEAUTIFUL FREAK *	Columbia SHAKER 120K (E) Shaker (Lackie/McSheep/Dodge)	120K (E) DTMCA 50000 (BMG)
66	21	THE COLOUR OF MY LOVE * 5	Epic 474742 (SM) Celine Dion (Luprano/Dion)	474742 (SM)
67	105	THE COLOUR OF MY LOVE * 5	Epic 474742 (SM) Celine Dion (Luprano/Dion)	474742 (SM)
68	43	BECOMING X *	Clean City CLIP 0202 (F) Snaker Pinks (Lynch of Sligh)	CLIP 0202/CLIP 0202 (F)
69	75	SHARE MY WORLD	MCA MCD 11618 (BMG) Mary J Blige (J)	MCD 11618 (E) MCD 11619-
70	3	KING OF POPS *	Furthest FURYPD 1 (F) Delirious? (Priest/Delirious?)	FURYPD 1 (F) FURYPD 1-
71	42	FORGIVEN, NOT FORGOTTEN *	Atlantic 78F028122 (W) The Cars (Foster/Carr)	78F028122 (W)
72	12	B-SIDES, SEASIDES & FREERIDES *	MCA MCD 6024 (BMG) Ocean Colour Scene (Lynch/Vanous/Ocean Colour Scene)	MCD 6024 (E) MCD 6024-
73	36	EVITA (OST) * 2	Warner Bros 838246232 (W) Various (Wright/Parker/Webber/Ladicks)	838246232 (W) 517007/4517007
74	RE	GOLD - GREATEST HITS * 3	Polygram 517007 (F) Abba (Anderson/Juvasus/Andersson)	517007/4517007
75	RE	MUSIC FOR THE JILTED GENERATION *	The Prodigy (Novelist/McLellan) XLCD 1143XMC 114XLP 114 (IN)	

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TOP COMPILATIONS

WEEKLY POSITION	THIS WEEK	TITLE	ARTIST	Label/CIN (Distributor)	Cass/Vinyl
1	NEW	THE BEST DISCO ALBUM IN THE WORLD...EVER!	Virgin/EMI VDMC 143V/TMCA 143V (E)		
2	1	THE BEST CLUB ANTHEMS...EVER!	Virgin/EMI VDMC 124V/TMCA 124V (E)		
3	2	KISS 100FM - SMOOTH GROOVES *	PolyGram TV 553341/2/553341/4 (F)		
4	4	THE BEST SUMMER ALBUM IN THE WORLD...EVER!	Virgin/EMI VDMC 140V/TMCA 140V (E)		
5	3	A DECADE OF IBIZA - 1987-1997	Telstar TV XTCD 2802/STAC 2802- (BMG)		
6	2	THE ULTIMATE SUMMER PARTY ALBUM	Global Television RADCO 63/RADMC 63 (BMG)		
7	5	CLUBLAND	Telstar TV TCD 2912/STAC 2912- (BMG)		
8	6	CLUB MIX 97 - VOLUME 3 *	PolyGram TV 553801/2/553819/4 (F)		
9	7	SMASH HITS - SUMMER 97 *	Virgin/EMI VDMC 144V/TMCA 144V (E)		

TOP 10 NEW RELEASES

10	15	ROMEO + JULIET (OST) *	Preliet Soundtracks PRM20/PRMOTC 20V (E)
11	NEW	SUGAR HITS!	PolyGram TV 553818/2/553818/4 (F)
12	9	WHAT A FEELING! *	Columbia 50NVTY 28C0/SNVTY 28C0 (SM) MCA 50NVTY 28C0
13	12	THE BEST SCOTTISH ALBUM IN THE WORLD...EVER!	Virgin/EMI VDMC 120V/TMCA 120V (E)
14	11	SIXTIES SUMMER MIX	Telstar TV TCD 2900/STAC 2900- (BMG)
15	10	MIXED EMOTIONS *	PolyGram TV 553818/2/553818/4 (F)
16	15	NOW THAT'S WHAT I CALL MUSIC 36 *	EMI/Virgin VDMC 1000/36VTC 36V 2 (E)
17	13	CLUB CLASSICS - VOLUME 3 *	Fantasia PHCC 30/PHCC 30 (E) Mercury 536153/536134 (F)
18	NEW	UNITED DANCE PRESENTS ANTHEM 2 - 88-92	United Dance LMD 04/UMC 1004MFL 04 (F)
19	NEW	THIS IS...CLUB NATION	Backwood BEACD2 138E/BOA 13V (E) (BMG) Virgin/EMI VDMC 144V/TMCA 144V (E)
20	17	SPICE GIRLS PRESENT THE BEST GLOBAL POWER ALBUM...EVER!	Virgin/EMI VDMC 122V/TMCA 122V (E)

ARTISTS A-Z

911	43	MASSIVE ATTACK	59
ABBA	74	MICHAEL GEORGE	73
ALISHA'S RULES THE WORLD	38	MARSHMALLOW	54
BADUZZI	20	MARSHMALLOW	54
BALLOON	31	MC CARTNEY	29
BEAUTIFUL SOUTH	34	NO DOUBT	23
BECK	42	ON THE BORDER	41
BE BEES	66	OCEAN COLOUR SCENE	56
BIGgles	19	PRESLEY	14
BLUR	20	PRINCE	17
BONELLI	48	RADIOHEAD	2, 2, 45
BRAND NEW HEAVES	18	REF	49
BRAXTON	37	REPUBLICA	3
BRIGHTMAN, Sarah	12	SEANONES	21
CASH	17	SIZE	10
CHARLHARTIS	72	SNAKERS PAPPAS	4
CHEMICAL BROTHERS	17	STANLEY CUBB	46
CODEE, Ry	62	SPRITUALIZED	35
COOPER, J	71	STANLEY CUBB	46
CROW, Sheryl	27	SUPERHERBS	34
DE LAARTE	18	TEXAS	57
DELIRIOUS?	70	THE	57
DIOR, Dolce	30, 67	THE	57
DYLAN, Bob	74	VARIOUS	73
EELS	56	WATKINS	46
EVANESCENCE	17	WATKINS	46
ETERNAL	5	WET WET WET	40
FUN LOVIN' CRIMINALS	13	WILLIAMS CLAM	46
GATES, David & Bread	11	WOLFEN JAW & THE REFUSIVE	61
HANSON	6	ALLSTARS	
JACKSON, Michael	31		
JARVIS	29		
JARVIS	29		
KISS	56		
LISA STANSFIELD	52		
LANG, Rod	39		
LIGHTHOUSE FAMILY	33		
MANIC STREET PREACHERS	48		

AIRPLAY CHART

STATION OF THE WEEK

The Scottish music festival T In The Park has once again provided the Student Radio Association with the perfect excuse to champion the cause of student radio.

in the park

Glasgow University is home to the festival's official radio station which began broadcasting across Glasgow and, for the first time, Edinburgh on June 28.

T In The Park Radio 105.4FM will be on air until July 25, including broadcasts during the festival from July 11-13, with live link-ups and pre-recorded interviews.

Head of music Matt Swan says, "The station will reflect what is happening at the festival, as well as the new music talent in Scotland, with sessions and unsigned bands. There will also be alternative music shows featuring various genres from trip hop to reggae."

Interviews will be aired during the festival with many of the artists due to play at the event, including Spearhead, Carl Cox, Dugout and Olive. Interviews and sessions from previous T In The Park festivals are also being broadcast.

The station is being run by students of the University of Glasgow radio station which, in addition to the restricted service licences it operates up to three times a year, also provides

T IN THE PARK TOP 10

- 1 **OK Computer** (Parlophone)
- 2 **Technoir Funk D'Void (Soma)**
- 3 **Flashback (Laborator Mix)** Laurent Garnier (F Communications)
- 4 **Sonic Meltdown EP** Pansel (Copper)
- 5 **Rise Of Spring System 7 (Big Life)**
- 6 **Moaner Underworld (Warner)**
- 7 **Mass Hysteria EP** Plasmus (Bolski)
- 8 **Acidbass '88-92** Various (United Discs)
- 9 **Heavy Soul (Part One)** Paul Waller (Island)
- 10 **Songs From Northern Britain** Tenorise (Fabric) (Creation)

the city's students with half an hour of music every week.

For T In The Park, the Glasgow site is providing Edinburgh with an overnight sustaining service between midnight and 8am when guest DJs from both of the two cities will present shows.

Swan says the response to T In The Park Radio from record companies has been mixed, adding that the support from some of the leading independent promotions companies has been particularly disappointing.

"Some refuse to put us through their mailing list for new product which is a shame considering what we are trying to do. It means we have to continually chase labels and pluggers for releases," says Swan. **Steve Hemley**

TRACK OF THE WEEK

CLOSER THAN CLOSE: ROSIE GAINES
The signing of Rosie Gaines, a former member of Prince's New Power Generation, was a significant coup for small Scottish label Big Bang. And it has culminated in a creditable record and sales hit with her track Closer Than Close.

The track, a re-mixed, re-mastered dance-orientated version of the song Gaines recorded for Motown, was promoted to regional and national radio by Intermedia. Plugger Bob Workman claims the key to the song's airplay success was winning Radio One's support eight weeks before release.

Radio One's head of music policy Jeff Smith was already aware of the track because he had heard the bootleg version on Kiss 100 in London. Closer Than Close received excellent advance airplay on the network and went on to hit the A list three weeks before May 19, says Workman.

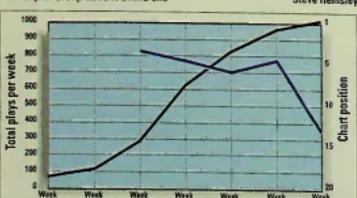
Kiss 100 was also serviced with an official 12-inch version of the song two months up front and was still playing Closer Than Close more than any other station - up to 30 times a week - in April. By this time, interest was growing among IRL stations nationally, with Capital Group stations BRMB and



Invicta FM particularly loyal, spinning the track nearly 50 times a week during May and June.

Closer Than Close entered the CIN sales chart at number four and sold more than 250,000 units in three weeks, helped by continued national and local radio support as well as three appearances on Top Of The Pops.

At the beginning of July, the track was still at number three on the Radio One airplay chart, with 27 plays, and at number 14 on the IRL turnover, with a weekly total of 655 spins.



radio 1 logo

RADIO 1

		No of plays	
		TW	FW
1	3 YOU ARE LOST	27	31
2	1 I'LL BE MISSING YOU	24	30
3	2 SOMETHING GOING ON	20	29
4	2 FREE URS KAZ (AMPM/AM)	26	28
5	4 NOTHING LASTS FOREVER	16	26
6	25 ECUADOR	23	26
7	5 SOMEWHERE	24	26
8	9 SCOOBY SNACKS	22	25
9	18 WALTZING STAR	26	25
10	16 BITTER SWEET SYMPHONY	13	24
11	10 HISTORY	11	23
12	11 JUST A GIRL	25	23
13	8 GUIDING STAR	21	23
14	21 A CHANGE WOULD DO YOU GOOD	23	20
15	12 YOU ARE THE UNIVERSE	16	20
16	18 C U WHEN U GET THERE	4	22
17	10 DAYS OF YOUTH	23	21
18	12 ON YOUR OWN	14	21
19	18 NO MORE TALK	23	20
20	17 STEP TO ME	11	19
21	22 LAZY DAYS	10	19
22	24 ONE BIG FAMILY	18	18
23	22 D'YOU KNOW WHAT I MEAN?	19	18
24	22 STAR	27	15
25	3 MMBOMB	4	15
26	5 PICTURE OF YOU	7	14
27	27 GOTTA GET UP	18	14
28	27 STAY YOUNG	18	14
29	22 ANGELS GO BALD	10	14
30	22 SUNDA SHINING	19	13
31	30 BLINDED BY THE SUN	3	13

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 29 June until 24:00 on Saturday 5 July 1997

		No of plays	
		TW	FW
1	1 I WANT TO BE THE ONLY ONE	1828	1810
2	3 FREE URS KAZ (AMPM/AM)	1448	1646
3	3 MMBOMB	1565	1459
4	4 YOU ARE THE UNIVERSE	1368	1343
5	5 I'LL BE MISSING YOU	1059	1337
6	17 D'YOU KNOW WHAT I MEAN?	777	1314
7	5 LOVEFOOL	1292	1163
8	7 YOU'RE NOT ALONE	1243	1112
9	8 GUIDING STAR	1085	1097
10	16 BITTER SWEET SYMPHONY	835	1046
11	6 YOU MIGHT NEED SOMEBODY	1270	1042
12	11 WHERE HAVE ALL THE COWBOYS GONE?	712	1031
13	21 A CHANGE WOULD DO YOU GOOD	647	891
14	18 WALTZING ALONG	802	835
15	18 I WANT YOU	971	795
16	14 CLOSER THAN CLOSE	855	773
17	13 MIDNIGHT IN CHELSEA	855	736
18	12 STRANGE	895	706
19	15 HALO	805	684
20	20 ECUADOR	358	656
21	21 I'LL BE THERE FOR YOU	640	621
22	22 SOMETHING GOING ON	432	612
23	23 CALL THE MAN	439	607
24	24 HISTORY	450	591
25	18 NOT WHERE IT'S AT	730	584
26	22 JUST A GIRL	311	575
27	27 NOTHING LASTS FOREVER	648	551
28	28 STAR PEOPLE	558	521
29	30 DON'T SPEAK	520	500
30	30 FREED FROM DESIRE	382	492

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00:00 on Sunday 29 June until 24:00 on Saturday 5 July 1997

VIRGIN

		No of plays	
		TW	FW
1	1 GUIDING STAR	40	40
2	2 BITTER SWEET SYMPHONY	28	28
3	3 NOT WHERE IT'S AT	38	38
4	4 WHERE HAVE ALL THE COWBOYS GONE?	38	37
5	5 LAST NIGHT ON EARTH	24	30
6	6 NOW HIGH	28	30
7	7 WALTZING ALONG	24	28
8	8 THE WORLD TONIGHT	24	28
9	9 NOTHING LASTS FOREVER	24	26
10	10 A CHANGE WOULD DO YOU GOOD	24	26
11	11 HUNDRED MILE HIGH CITY	24	26

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00:00 on Sunday 29 June until 24:00 on Saturday 5 July 1997

virgin logo

ATLANTIC 252

		No of plays	
		TW	FW
1	5 YOUNG HEARTS RUN FREE	45	64
2	1 ALRIGHT	54	61
3	3 I WANT TO BE THE ONLY ONE	45	62
4	3 YOU'RE NOT ALONE	57	58
5	5 YOU MIGHT NEED SOMEBODY	56	56
6	6 CLOSER THAN CLOSE	36	40
7	7 NEVER NEVER GONNA GIVE YOU UP	35	39
8	8 FREE URS KAZ (AMPM/AM)	38	38
9	9 YOU ARE THE UNIVERSE	31	38
10	10 ECUADOR	19	38
11	11 MMBOMB	34	38

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TOP 50 AIRPLAY HITS

12 JULY 1997



This Week Pos	Last Week's Pos	Wks on Chart	Title	Artist	Label	Total plays	Plays % or +	Total audience	Audience % or +
1			FREE	Ultra Nate	AM:PM/A&M	1809	+13	65.82	+9
2	7	18	I'LL BE MISSING YOU	Puff Daddy & Faith Evans (feat. 112)	Bad Boy/Arista	1495	+26	55.18	+18
3	4	30	D'YOU KNOW WHAT I MEAN?	Oasis	Creation	1402	+61	52.08	-2
4	1	2	I WANNA BE THE ONLY ONE	Eternal Featuring Bebe Winans	1st Avenue/EMI	1937	-1	51.41	-25
5	3	13	BITTER SWEET SYMPHONY	Verve	Hut	1184	+13	50.69	+11
6	5	8	YOU ARE THE UNIVERSE	Brand New Heavies	Ffr/London	1465	-1	48.44	+8
7	5	8	GUIDING STAR	Cast	Polydor	1224	+2	48.37	-3
8	3	18	MMMBOP	Hanson	Mercury	1537	-8	46.90	-25
9	12	35	A CHANGE WOULD DO YOU GOOD	Sheryl Crow	A&M	988	+38	46.72	+29
10	27	29	ECUADOR	Sash!l	Multiply	778	+75	43.79	+74
11	12	14	WALTZING ALONG	James	Mercury	920	+7	43.65	+21
12	14	23	SOMETHING GOING ON	Todd Terry	Manifesto/Mercury	709	+36	37.78	+12
HIGHEST CUMBER									
13	46	62	JUST A GIRL	No Doubt	Interscope/Trauma/Universal	675	+89	35.85	+141
14	16	25	NOTHING LASTS FOREVER	Echo And The Bunnymen	London	653	+24	35.32	+10
15	6	5	CLOSER THAN CLOSE	Rosie Gaines	Big Bang	902	-11	32.22	-51
16	18	21	WHERE HAVE ALL THE COWBOYS GONE?	Paula Cole	Warner Bros	1070	+42	30.53	+8
17	30	41	HISTORY	Michael Jackson	Epic	658	+35	30.61	+54
18	16	6	LOVEFOOL	Cardigans	Stockholm/Polydor	1243	-12	30.50	-20
19	38	102	C U WHEN U GET THERE	Coolio	Tommy Boy	393	+127	28.70	+64
20	68	21	PICTURE OF YOU	Boyzone	Polydor	443	+64	28.44	+147
21	16	18	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	1131	-22	28.43	-18
22	11	4	YOU'RE NOT ALONE	Olive	RCA	1209	-12	27.44	-33
23	30	87	LAZY DAYS	Robbie Williams	Chrysalis	302	+64	26.18	+58
24	21	11	CALL THE MAN	Celine Dion	Epic	664	+37	25.92	+29
25	20	5	SOMEWHERE	Pet Shop Boys	Parlophone	366	+50	23.75	+18
26	25	48	HUNDRED MILE HIGH CITY	Ocean Colour Scene	MCA	386	+2	21.68	-10
27	18	20	I WANT YOU	Savage Garden	Columbia	836	-25	21.38	-25
28	28	19	I'LL BE THERE FOR YOU	Rembrandts	Elektra	679	-2	21.28	-8
MOST ADDED									
29	16	59	GOTHAM CITY	R Kelly	Jive	341	+93	19.14	+78
30	43	63	SCOOBY SNACKS	Fun Lovin' Criminals	Silver Spotting/Chrysalis	170	+87	18.51	+25
31	27	4	STRANGE	Wet Wet Wet	Precious Organisation/Mercury	735	-26	18.55	-21
32	21	10	LOVE ROLLERCOASTER	Red Hot Chili Peppers	Geffen	343	-7	18.16	-41
33	37	125	PIECE OF MY HEART	Shaggy Feat. Marsha	Virgin	165	+50	17.90	+99
BIGGEST INCREASE IN PLAYS									
34	27	89	STEP TO ME	Spice Girls	Virgin	227	+337	17.40	+3
35	17	7	MIDNIGHT IN CHELSEA	Jon Bon Jovi	Mercury	801	-20	17.15	-69
36	12	56	NO MORE TALK	Dubstar	Food/EMI	317	+70	16.77	+51
37	11	43	ON YOUR OWN	Blur	Food/Parlophone	100	-127	15.53	-28
38	29	13	NOT WHERE IT'S AT	Del Amitri	A&M	650	-21	15.43	-33
39	100	257	JOURNEY	911	Ginga/Virgin	281	+82	15.08	+193
40	53	673	BITCH (NOTHING IN BETWEEN)	Meredith Brooks	Capitol	365	+99	15.02	+15
BIGGEST INCREASE IN AUDIENCE									
41	22	111	DAYS OF YOUTH	Lauraine	Yab Yum/Epic	107	+78	14.79	+510
42	26	30	SUNDAY SHINING	Finley Quayle	Epic	252	+11	14.15	-32
43	28	32	HALO	Texas	Mercury	708	-22	14.11	-53
44	51	57	FREED FROM DESIRE	Gala	Big Life	493	+28	14.01	+5
45	48	33	BRAZEN (WEEP)	Skunk Anansie	One Little Indian	466	-23	14.00	-17
46	24	15	WHATEVER	En Vogue	Warner Bros	527	-24	13.86	-73
47	28	28	COCO JAMBBOO	Mr.President	Club Culture/WEA	489	-29	13.68	-31
48	63	57	AIR WE BREATHE	Alisha's Attic	Mercury	475	-4	13.62	+25
49	42	23	DON'T SPEAK	No Doubt	MCA	520	-4	13.51	-19
50	52	46	ONE HEADLIGHT	Wallflowers	Interscope	187	-21	13.18	-7

© Music Control UK. Chart shows track based greatest increase in the number of plays. Audience increase + Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	D'YOU KNOW WHAT I MEAN? (Oasis) (Creation)	1402	533
2	ECUADOR (Sash!l) (Multiply)	778	333
3	JUST A GIRL (No Doubt) (Interscope/Trauma/Universal)	675	318
4	WHERE HAVE ALL THE COWBOYS GONE? (Paula Cole) (Warner Bros)	1070	315
5	I'LL BE MISSING YOU (Puff Daddy & Faith Evans (feat. 112)) (Bad Boy/Arista)	1495	305
6	A CHANGE WOULD DO YOU GOOD (Sheryl Crow) (A&M)	988	274
7	C U WHEN U GET THERE (Coolio) (Tommy Boy)	393	220
8	FREE Ultra Nate (AM:PM/A&M)	1809	204
9	PICTURE OF YOU (Boyzone) (Polydor)	443	202
10	SOMETHING GOING ON (Todd Terry) (Manifesto/Mercury)	709	188

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total plays	Stations + plays	Acts in week
1	D'YOU KNOW WHAT I MEAN? (R Kelly) (Jive)	341	38	28
2	STEP TO ME (Spice Girls) (Virgin)	227	33	20
3	BLACK EYED BOY (Texas) (Mercury)	26	11	7
4	SO HELP ME GIRL (Gary Barlow) (IRCA)	44	25	6
5	ALL ABOUT US (Peter And The Machine) (Mercury)	24	6	6
6	PICTURE OF YOU (Boyzone) (Polydor)	39	21	5
7	NO MORE TALK (Dubstar) (Food/EMI)	44	22	5
8	NARAYAN (Prodigy) (XL)	9	5	5
9	LAZY DAYS (Robbie Williams) (Chrysalis)	38	15	4
10	MEN IN BLACK (Will Smith) (Columbia)	26	10	4

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

AIRPLAY

Music Control UK
24 hours a day, 7 days a week. Also FM, ABC, 102.7, 104.9, 106.6, 107.9, 108.5, 109.1, 109.7, 110.3, 110.9, 111.5, 112.1, 112.7, 113.3, 113.9, 114.5, 115.1, 115.7, 116.3, 116.9, 117.5, 118.1, 118.7, 119.3, 119.9, 120.5, 121.1, 121.7, 122.3, 122.9, 123.5, 124.1, 124.7, 125.3, 125.9, 126.5, 127.1, 127.7, 128.3, 128.9, 129.5, 130.1, 130.7, 131.3, 131.9, 132.5, 133.1, 133.7, 134.3, 134.9, 135.5, 136.1, 136.7, 137.3, 137.9, 138.5, 139.1, 139.7, 140.3, 140.9, 141.5, 142.1, 142.7, 143.3, 143.9, 144.5, 145.1, 145.7, 146.3, 146.9, 147.5, 148.1, 148.7, 149.3, 149.9, 150.5, 151.1, 151.7, 152.3, 152.9, 153.5, 154.1, 154.7, 155.3, 155.9, 156.5, 157.1, 157.7, 158.3, 158.9, 159.5, 160.1, 160.7, 161.3, 161.9, 162.5, 163.1, 163.7, 164.3, 164.9, 165.5, 166.1, 166.7, 167.3, 167.9, 168.5, 169.1, 169.7, 170.3, 170.9, 171.5, 172.1, 172.7, 173.3, 173.9, 174.5, 175.1, 175.7, 176.3, 176.9, 177.5, 178.1, 178.7, 179.3, 179.9, 180.5, 181.1, 181.7, 182.3, 182.9, 183.5, 184.1, 184.7, 185.3, 185.9, 186.5, 187.1, 187.7, 188.3, 188.9, 189.5, 190.1, 190.7, 191.3, 191.9, 192.5, 193.1, 193.7, 194.3, 194.9, 195.5, 196.1, 196.7, 197.3, 197.9, 198.5, 199.1, 199.7, 200.3, 200.9, 201.5, 202.1, 202.7, 203.3, 203.9, 204.5, 205.1, 205.7, 206.3, 206.9, 207.5, 208.1, 208.7, 209.3, 209.9, 210.5, 211.1, 211.7, 212.3, 212.9, 213.5, 214.1, 214.7, 215.3, 215.9, 216.5, 217.1, 217.7, 218.3, 218.9, 219.5, 220.1, 220.7, 221.3, 221.9, 222.5, 223.1, 223.7, 224.3, 224.9, 225.5, 226.1, 226.7, 227.3, 227.9, 228.5, 229.1, 229.7, 230.3, 230.9, 231.5, 232.1, 232.7, 233.3, 233.9, 234.5, 235.1, 235.7, 236.3, 236.9, 237.5, 238.1, 238.7, 239.3, 239.9, 240.5, 241.1, 241.7, 242.3, 242.9, 243.5, 244.1, 244.7, 245.3, 245.9, 246.5, 247.1, 247.7, 248.3, 248.9, 249.5, 250.1, 250.7, 251.3, 251.9, 252.5, 253.1, 253.7, 254.3, 254.9, 255.5, 256.1, 256.7, 257.3, 257.9, 258.5, 259.1, 259.7, 260.3, 260.9, 261.5, 262.1, 262.7, 263.3, 263.9, 264.5, 265.1, 265.7, 266.3, 266.9, 267.5, 268.1, 268.7, 269.3, 269.9, 270.5, 271.1, 271.7, 272.3, 272.9, 273.5, 274.1, 274.7, 275.3, 275.9, 276.5, 277.1, 277.7, 278.3, 278.9, 279.5, 280.1, 280.7, 281.3, 281.9, 282.5, 283.1, 283.7, 284.3, 284.9, 285.5, 286.1, 286.7, 287.3, 287.9, 288.5, 289.1, 289.7, 290.3, 290.9, 291.5, 292.1, 292.7, 293.3, 293.9, 294.5, 295.1, 295.7, 296.3, 296.9, 297.5, 298.1, 298.7, 299.3, 299.9, 300.5, 301.1, 301.7, 302.3, 302.9, 303.5, 304.1, 304.7, 305.3, 305.9, 306.5, 307.1, 307.7, 308.3, 308.9, 309.5, 310.1, 310.7, 311.3, 311.9, 312.5, 313.1, 313.7, 314.3, 314.9, 315.5, 316.1, 316.7, 317.3, 317.9, 318.5, 319.1, 319.7, 320.3, 320.9, 321.5, 322.1, 322.7, 323.3, 323.9, 324.5, 325.1, 325.7, 326.3, 326.9, 327.5, 328.1, 328.7, 329.3, 329.9, 330.5, 331.1, 331.7, 332.3, 332.9, 333.5, 334.1, 334.7, 335.3, 335.9, 336.5, 337.1, 337.7, 338.3, 338.9, 339.5, 340.1, 340.7, 341.3, 341.9, 342.5, 343.1, 343.7, 344.3, 344.9, 345.5, 346.1, 346.7, 347.3, 347.9, 348.5, 349.1, 349.7, 350.3, 350.9, 351.5, 352.1, 352.7, 353.3, 353.9, 354.5, 355.1, 355.7, 356.3, 356.9, 357.5, 358.1, 358.7, 359.3, 359.9, 360.5, 361.1, 361.7, 362.3, 362.9, 363.5, 364.1, 364.7, 365.3, 365.9, 366.5, 367.1, 367.7, 368.3, 368.9, 369.5, 370.1, 370.7, 371.3, 371.9, 372.5, 373.1, 373.7, 374.3, 374.9, 375.5, 376.1, 376.7, 377.3, 377.9, 378.5, 379.1, 379.7, 380.3, 380.9, 381.5, 382.1, 382.7, 383.3, 383.9, 384.5, 385.1, 385.7, 386.3, 386.9, 387.5, 388.1, 388.7, 389.3, 389.9, 390.5, 391.1, 391.7, 392.3, 392.9, 393.5, 394.1, 394.7, 395.3, 395.9, 396.5, 397.1, 397.7, 398.3, 398.9, 399.5, 400.1, 400.7, 401.3, 401.9, 402.5, 403.1, 403.7, 404.3, 404.9, 405.5, 406.1, 406.7, 407.3, 407.9, 408.5, 409.1, 409.7, 410.3, 410.9, 411.5, 412.1, 412.7, 413.3, 413.9, 414.5, 415.1, 415.7, 416.3, 416.9, 417.5, 418.1, 418.7, 419.3, 419.9, 420.5, 421.1, 421.7, 422.3, 422.9, 423.5, 424.1, 424.7, 425.3, 425.9, 426.5, 427.1, 427.7, 428.3, 428.9, 429.5, 430.1, 430.7, 431.3, 431.9, 432.5, 433.1, 433.7, 434.3, 434.9, 435.5, 436.1, 436.7, 437.3, 437.9, 438.5, 439.1, 439.7, 440.3, 440.9, 441.5, 442.1, 442.7, 443.3, 443.9, 444.5, 445.1, 445.7, 446.3, 446.9, 447.5, 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THE OFFICIAL CHARTS - 12 JULY

music week
AS USED BY

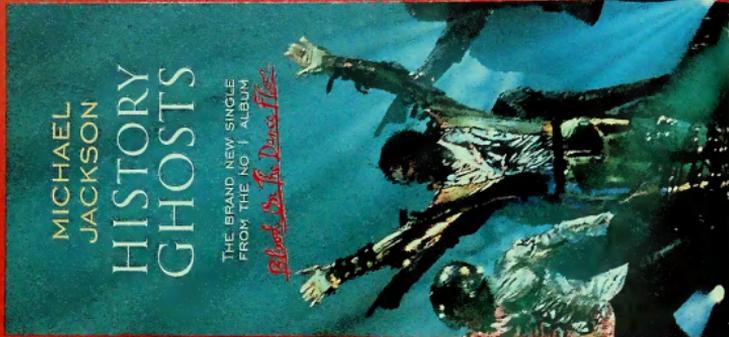


SINGLES

- | | | |
|----|------------------------------------|------------------------------------|
| 1 | I'LL BE MISSING YOU | Putt Daddy/Arista |
| 2 | ECUADOR | Sesh! featuring Rodriguez |
| 3 | THE JOURNEY 911 | Virgin |
| 4 | FREE Ultra Nate | AM/PM |
| 5 | SOMETHING GOIN' ON | Todd Terry |
| 6 | BITTER SWEET SYMPHONY | The Verve |
| 7 | MMMBOP | Hanson |
| 8 | A CHANGE WOULD DO YOU GOOD | Sheryl Crow |
| 9 | I WANNA BE THE ONLY ONE | Eternal featuring BeBe Winans |
| 10 | JUST A GIRL | No Doubt |
| 11 | ALL THAT I GOT IS YOU | Ghostface Killah |
| 12 | AIR WE BREATHE | Alisha's Attic |
| 13 | COCO JAMBOO | Mr President |
| 14 | AIN'T NOBODY | The Course |
| 15 | TIME TO SAY GOODBYE (DON'T PARTAY) | Sarah Brightman and Andrea Bocelli |
| 16 | CLOSER THAN CLOSE | Rosie Gaines |
| 17 | AIN'T THAT ENOUGH | Teenage Fanclub |
| 18 | HUNDRED MILE HIGH CITY | Ocean Colour Scene |
| 19 | NOTHING LASTS FOREVER | Echo & The Bunnymen |
| 20 | CALL THE MAN | Celine Dion |
| 21 | I'M NOT IN LOVE/SCOOBY SNACKS | Fun Lovin' Criminals |
| 22 | FLL BE THERE FOR YOU | The Rembrandts |
| 23 | GIVE ME LOVE | Diddy |
| 24 | WHERE HAVE ALL THE COMEDYS GONE? | Paula Cole |
| 25 | SOMIN' | Wentz Bros |

ALBUMS

- | | | | |
|----|---|-----------------------|-------------------|
| 1 | THE FAT OF THE LAND | The Prodigy | XL Recordings |
| 2 | OK COMPUTER | Radiohead | Parlophone |
| 3 | HEAVY SOUL | Paul Weller | Go! Discs/Island |
| 4 | SPICE | Spice Girls | Virgin |
| 5 | BEFORE THE RAIN | Eternal | 1st Avenue/EMI |
| 6 | SOME OTHER SUCKER'S PARADE | Del Amitri | A&M |
| 7 | GUNS IN THE GHETTO | UB40 | DEP International |
| 8 | DESTINATION ANYWHERE | Jon Bon Jovi | Mercury |
| 9 | STOODSH | Skunk Anansie | One Little Indian |
| 10 | ROMANZA | Andrea Bocelli | Philips Classics |
| 11 | ESSENTIALS | David Gates & Bread | wamerspy/live |
| 12 | TIMELESS | Sarah Brightman | Coalition |
| 13 | COME FIND YOURSELF | Fun Lovin' Criminals | Chrysalis |
| 14 | ALWAYS ON MY MIND - ULTIMATE LOVE SONGS | Elvis Presley | RCA |
| 15 | THE BEST OF BOB DYLAN | Hanson | Columbia |
| 16 | MIDDLE OF NOWHERE | Hanson | Mercury |
| 17 | MOTHER NATURE CALLS | Cast | Polydor |
| 18 | SHELTER | The Brand New Heavies | fir |
| 19 | DRAG kd lang | Blur | Warner Bros |
| 20 | DO IT YOURSELF | Seahorses | Food/Parlophone |
| 21 | TELLIN' STORIES | The Charlatans | Geffen |
| 22 | TRAGIC KINGDOM | No Doubt | Beggars Banquet |
| 23 | FLAMINGO | Paul McCartney | Interscope |
| 24 | FLAMINGO | Paul McCartney | Parlophone |



MICHAEL JACKSON HISTORY GHOSTS

THE BRAND NEW SINGLE
FROM THE NO. 1 ALBUM

Album by Michael Jackson

Rolling Stone

12 JULY 1997

Todd Terry will celebrate the entry of his latest single — "Something Goin' On" — into the sales Top 10 this week with the release of his first LP in four years. The album will feature further offerings from legendary diva Martha Wash and Jocelyn Brown, who are both on the current single, as well as tracks with famed New York vocalists Shannon and Bernard Fowler. Overall, the LP is quite song-oriented. "With this LP, I felt ready to do a lot more serious arrangements, more song-oriented work still with the same style but with real songs, strings, live music," says Terry. The LP features a variety of musical flavours besides house. "I made this record specifically for dance music lovers worldwide, for people to enjoy as songs or beats or however they want. Just to enjoy it," he says. Terry's "Ready For A New Day" is out on July 14.

Last week's sales chart confirmed the re-emergence of dance as a potent source of Top 10 hits and an increasing dominance by indie dance labels.

Both Multiplay Records and The Brothers Organisation followed earlier Top 10 hits with Sash! 's "Ecuador" (which reached number two) and The Course's "Ain't Nobody" (number eight) respectively. These joined other indie dance tracks such as Bang's "Closer Than Close" by Rosie Gaines and React's "Age Of Love" by Age Of Love in the Top 20.

The only recent major label dance hits to match these have been AM-PM's "Free" by Ultra Nate and Positiva's "Bellissima" by DJ Quicksilver, which sold more than 400,000 copies. Significantly, however, major dance imprints such as Hi-Life/Polydor, Perfecto/WEA and Satellite/3MV all failed to enter the Top 40 with dance releases last week.

At least one industry source ascribes the majors' lack of recent success with dance to an unwillingness to compete bullishly at retail level. "The majors sank a lot of money into dance but then did their sums and saw that they weren't making it back, even when they had hits. So I think a lot have stopped doing the type of retail deals

indie dance labels hit the big time

you have to do to have a Top 10 hit," he says.

Multiplay's A&R manager Scott MacLachlan agrees that the indies are benefiting from the fact that majors are diverting their attentions elsewhere. "Telstar looked at what we were doing and decided to prioritise it. Majors have such large release schedules and dance records are often just not a priority," he says.

Sash!'s debut LP, "It's My Life", is out today (7) while his third single "Stay" will be released in late August with Armand Van Helden mixes.

However, The Brothers Organisation once again faced problems with its act The Source at a media level. Like its predecessor "Ready Or Not", The Source's current single, "Ain't Nobody", was almost completely ignored by Radio One, the Kiss network and Top Of The Pops. "It's been frustrating. We've got history, we're following a top five hit. The Source are probably the first act to have their first two hits make the Top 10 and still not get an 'O'LP," says TBO's Ian Ritchner.



inside:

[2] SEVEN DAYS IN DANCE: ASHLEY BEEOLE reveals what caught his eyes and ears this week
[3] RADIO: the Top 40 Dance Airplay countdown;
PETE TONG's playlist

[4] Q&A: CLEVELAND WATKISS talks to Tony Farisdies
(6-10) HOT VINYL: all the tunes of the week... reviews and DJ Tips by GILLES PETERSON & TREVOR NELSON

[11] JOCK ON HIS BOX: ANDREW GALEA

buzz chart number ones

CLUB: "MOMENT OF MY LIFE" Bobby D'Ambrósio (MoS) p7
URBAN: "NO MONEY NO PROBLEM" Notorious B.I.G. (Bad Boy) p9
POP: "HISTORY/GHOSTS" Michael Jackson (Epic) p10
COOL CUTS: "YOUR FACE" Stacker (XL/Asada) p16



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38 LOVEY
39 BELLU
40 WALT

↑ Bullseye titles

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THE OFFICIAL CHARTS - 12 JULY

music week



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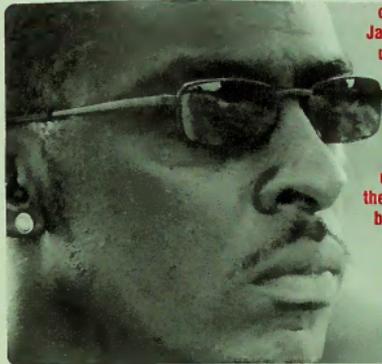
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q&a



clevelandwatkiss

YOU SEEM TO BE COMPLETELY AT HOME ON THE DRUM & BASS SCENE. YOU TOOK TO IT LIKE A DUCK TO WATER...

"To be involved with drum & bass is like being back where I came from at the start of my career with dub music. I grew up on dub and being around sound systems like Tubby's and Coxone, that's where a lot of drum & bass comes from. But I also have and will always have a mad passion for jazz from Louis Armstrong through to Dillinja. I'm just a musical sponge, I soak up whatever's around me. But at the moment I feel I'm really beginning to find myself with all the projects I'm doing because everything is coming together. I'm able to unify everything – I sing, I rap, I write songs and I DJ."

THERE ARE A LOT OF MCs IN THE DRUM & BASS SCENE BUT FEW VOCALISTS?

"I think things are moving more towards that. There are a lot of people like Roni Size experimenting with vocals at the moment. It's an interesting time for the music and I think in the next two years you'll hear more vocal work. Also, the more the hip hop fuses with drum & bass, that will bring the rap side through. It's going to happen."

HOW'S THE LIVE SIDE OF THINGS, THAT'S OBVIOUSLY WHERE YOU'VE REALLY BUILT YOUR REPUTATION?

"We haven't got there yet. We want to work with orchestras. We did a concert at the Queen Elizabeth Hall and everyone was saying, 'But you can't do that' – and we sold it out. We had people of all ages and cultures there. It crossed over in a genuine way and drum & bass is always going to do that because that's where it's from: a mixture of all different things, particularly now musicians are getting involved in it – there's its longevity. At the moment we're working with a violin player and a guitarist who are hell-bent on the music and are both still in their teens. It's 21st century music."

ON THE SUBJECT OF BEING INVOLVED IN DIFFERENT PROJECTS, YOU'RE ABOUT TO START AN INTERNET CLUB AREN'T YOU?

"It's called Club 23 and it will utilise the internet and ISDN

Cleveland Watkiss's name first came to prominence in the mid-Eighties when he became a favoured vocalist on the acid jazz scene. He had releases on labels such as Acid Jazz and eventually tied up a deal with Polydor Records. In 1993, Watkiss met drum & bass maestro Goldie and contributed to his LP 'Timeless', developing into one of the drum & bass scene's biggest live draws with his collective Project 23, who will be releasing a single 'Sugarize (Lost In a Dream)' on July 21

technology to link up our clubs with other clubs and cultures through websites.

We've put it together with a guy called Derek Richards and it will start at Smith's, Smithfield Market on August 5. I like that whole area of East London, around Smithfield and Hoxton Square. It's like an area for the future with lots of artists, so it feels good to be doing something around there. We're doing loads of projects at the moment. We're setting up a label of our own on which

we'll maybe put out some of the live jams we've been doing. I'm also involved in starting a band which will be drum & bass with rock guitars. We just want to be free to follow our hearts and minds."

[LABEL]

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HISTORY

At the tender age of 21, it hadn't crossed Tony Portelli's mind to start a label of his own until he won a DAT from US garage producer Kerri Chandler in a game of pool in New York. The DAT contained three garage tracks which Chandler had produced, and each sold around 4,000 copies on the label which Portelli quickly set up, 4 Liberty. Four years and more than 50 releases later, 4 Liberty has gained huge respect on both sides of the Atlantic and has stayed true to Portelli's view that big US vocalists would benefit from UK producers. A measure of the respect the label has gained Stateside is that Farley 'Jackmaster' Funk approached Portelli with a view to being signed. Other big names to follow included Evelyn 'Champagne' King, Marshall Jefferson and Timmi Magic, now part of the Dream Team. 4 Liberty's second album, the 'London Dream Team In Session', is released today and celebrates the 'Sunday scene' or speed garage. The label now boasts a publishing arm, 4 Liberty Music, run in conjunction with Notting Hill Music, and an artist agency, Liberty Management. The latter co-ordinated the Godfathers Of House tour earlier this year and is currently planning an autumn tour for React. The label also plans to launch a new imprint, Liberty Underground, for non-garage projects.

KEY STAFF:

Tony Portelli, label boss and head of A&R; Dave Norton, press and PR; David Suave, club promoters

SPECIALIST AREAS:

UK and US house

KEY ARTISTS:

Farley 'Jackmaster' Funk, Evelyn 'Champagne' King, London Dream Team

LAST THREE RELEASES:

Farley 'Jackmaster' Funk 'Love Can't Turn Around', Evelyn 'Champagne' King 'One More Time', London Dream Team 'In Session' album

COMING UP:

Connie Harvey & Junior Vasquez 'Lift Me Up', drum & bass mix compilation by DJ Fantasy, London Dream Team single

RETAILER'S VIEW:

"Everything they do is of a high standard and always sells well. The should do well with the Dream Team album and it will help the scene spread beyond London and the possibly the UK." – Jeremy Newell, Release The Grooves

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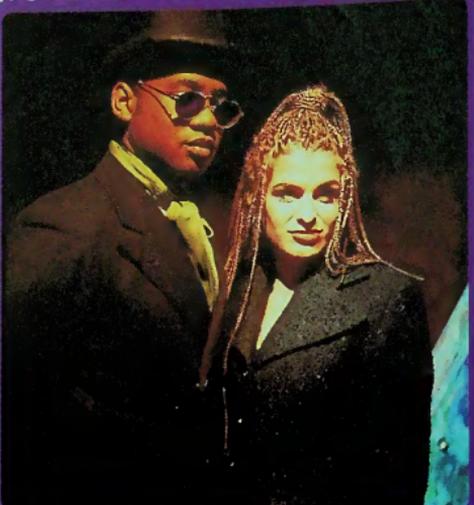
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TUNE OF THE WEEK



CAPPELLA 'BE MY BABY' (NUCLEUZ) (HOUSE)

Cappella return with a new vocalists, Allison Jordan (not that she has too much to do on this format), and it's really very good. There's no two dimensional rap to spoil the day, but instead a well-composed instrumental with sneaky samples and a main keyline hook from hell. It's aimed fair and square at the summer and it will excel without doubt. The dub plays on a piano loop from The Blues Brothers with a fierce beat backing which is sure to raise a smile or two. Far too good to be missed. ●●●●● CF



DAVE ANGEL
(featured in Jock On His Box
RM issue dated August 12, 1995)

dave angel's 10 steamin' tips for the week

- 1 'PHANTAZEE' Laidback Luke (Sub Space)
- 2 'PREFAB PLANET' Roland Klükenberg (Area Code C70)
- 3 'GLOBETROTTING' (album) Dave Angel (Island)
- 4 'DISCO WHATYON' (DAVE ANGEL & SPIN REMIXES) Billy Kandy (Tartart)
- 5 'CALYPSO EP' Ian Pooley (NRK Sound Division)
- 6 'PANIC ATTACK' i.Cube (white label)
- 7 'TECHNO SOUL NO 2' Samuel I Sessions (white label)
- 8 'BUM EP' Thomas Chroma (white label)
- 9 'IMAGE OF EXISTENCE' Jamie Anderson (white label)
- 10 REMIXES Bonemachine (Aspro)

JACOB'S OPTICAL STAIRWAY 'JACOB'S STORY' (R&B) (DRUM & BASS)

Mark and Dege are responsible for helping to shape the D&B sound as we know it and the duo again slide into their Jacob's lab coats for another round of experimental breakbeat pressure. On the title track, the duo tie down the harsh darkside fused with smooth underpinned filtered chords and eerie sounds. The drums come with thrashed-out snares complemented by an extremely messed up, distorted bassline and all done in complex workouts of intricate edits and studio manipulation. Dynamic and uncompromising. ●●●●● DM

DANNII MINOQUE 'ALL I WANNA DO' (WEA) (HOUSE)

Cautiously titled "9M" on one of the promo packages circulating, probably so as not to scare anybody off. Credit where it's due though, this is the most credible that Dannii's ever sounded. Three promo packages including mixes from Sharp, Trouser Enthusiasts, Quatara, Xenomania and D-Rop plus others. Trouser Enthusiasts do several mixes all based around a Grace-styled keyboard and, with or without Dannii, with much effervescence. D-Rop's synth-led charger cleverly runs a single vocal line over a high energy loop, and the mighty Quatara churms out a deep throbbing bass-rolled instrumental. A hit for all palates - I dare you not to be impressed. ●●●●● CF

TNT & TREND 'KARTOONS VOL 2' (KARTOONS) (DRUM & BASS)

This one comes from a brand new undercover label and is the B-side to the Degrees tune. It begins with tough Wu-Tang sounds and is spinechilling at its best. Then the breakdown comes and is left off with an almighty bass drop, proper boogie style. The breaks are as freestyle as you like: raw mill-business. ●●●●● NB

20:20 VISION 'THE FUTURE REMEMBRANCE EP' (SOMA) (HOUSE)

Ralph Lawson and the boys take some time out from the 20:20 Vision label to deliver a cool deep three-tracker of funk-up house for Scotland's finest. 'Future Remembrance' kicks off proceedings; one note strings and wispy key flutters lead into the kick drum, shortly followed by the killer bass hook. Very catchy and simple, but at the same time the track contains classy production and depth. A real early evening warm-up track to set off the party in style. 'Bob Hopefield' on the flip heads in the funk/disco direction with chopped-up bass and stabs, while track three is a slightly tougher version of the A. Superb. ●●●●● DM

GEMINI 'BEYOND GENE' (DISCO B) (TECHNO)

Spencer Kinsley makes his debut for Germany's dark horse Disco B with four tracks of mind-stressing beats and way-out noises of primetime floor-attracting material. If you are into the music



DANNII MINOQUE

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[commentary] 

by alan jones
 Despite a 10% clip in support, BOBBY D'AMBROSIO'S 'Moment Of My Life' completes an eight-week climb to the US Definity label, and started its challenge in earnest when promoted here by Ministry Of Sound. It's the third remake of a Salsoul record to top the chart in a year, following Todd Terry's 'Keep On Jumpin' and Nu'Rocion Soul's 'Runaway'. 'Moment Of My Life' was originally recorded in 1982 by Inner Life... Bobby D'Ambrosio is unlikely to retain leadership of the chart next week; STAXX's 'Joy' and STRETCH & VERNI's 'Get Up! Go Insane!' pose the greatest threat and are already dangerously close, the latter receding about a number three, and looking like debating the success of their previous 'Sax' mix, which has also spawned a generation of imitators, though none as successful... DANNI MINOQUE continues her comeback with a further improvement in fortunes. Her upcoming single 'All I Wanna Do' moves 9-6, having been newly promoted on a 10-inch with SHARP mixes to add to the two previous 12-inch doublepacks. Sharp's ability to get that extra mileage out of tracks is also being used to good effect by COBBA, whose 'Love Sweet Love' makes only a small decline (20-22) thanks to the belated injection of Sharp mixes. Paul Oakenfold's PERFECTO label is launching a sustained and diverse attack on the chart, and has five discs in this week's Top 60, four of them moving in the right direction. BT's 'Flaming June' (45-34) leads the way followed by TRANSA's 'Propose' (new at 41). QUIVER's 'Extra Time' (new at 47), CALIFORNIA SUNSHINE's 'Summer 89' (new at 57) and GRACE's 'Down To Earth' (40-59). It also secures its first over Urban Chart position - number 33 - courtesy of JIMI POLOR's much-admired and much previously reissued 'Express Yourself', which is actually on Perfecto Red, a new Perfecto imprint. Mousse T mixes of the track also make it a breaker in the upfront chart... Other breakers this week include: FIRST CHOICE, SEX-O-SOUIQUE, JULLY, LOVEBUZZ, SLACKER, LAURENIA, JUDY CHEEKS, JUNKHEAD, BIG DADDY DYNAMITE, CHOCOLATE FUDGE, DJ SNEAK, J COLUCCI, B-GEE, FRUIT LOOP, BOUNCE and SHARADA HOUSE GANG.

Pos	Label	Title	Artist	
1	Capitol	MOMENT OF MY LIFE (MASCOTHE JONES/PRIME MIXES)	Bobby D'Ambrosio	
2	Capitol	JOY (MONDOGRAND LARCHEY MIXES)	Stax	
3	Capitol	GET UP GO INSANE (MIXES) Stretch & Verni		
4	Capitol	FATHER PARTY (DEX & JONES/EDDILLON & DICKINS/DON EDWARDS MIXES)	Mad Moses	
5	Capitol	SOMERINER GUN (DJ TERRAFORTH/MASTERS/VISSON & LORNER/LOU DA LOOP MIXES)	Toad Army feat. Wartha Wash & Jazzy Brown	
6	Capitol	ALL I WANNA DO (SHARP/ROUSER ENTHUSIASTS/GATTARAZZO/CZYKMAN/MANNO/BOF MIXES)	Danni Minogue	
7	Capitol	DISCOPHONIC (KLUBHEADS/ATLANTIC)	DECAVOT/BJO.N.S./BURGER QUEEN MIXES)	Klubbheads
8	Capitol	MAGIC CARPET RIDE (P.P. GROSS/STANDY W/MAT/PAF BOY/SUM/AFROGITS MIXES)	Mighty Dub Katz	
9	Capitol	DON'T BE AFRAID (T.O.P. PALL/OSTANT DREAM/ARTIST MIXES)	Mopman	
10	Capitol	THE FUNK PHENOMENA (COLLECTIVE BROTHERS/XP-PRESS 2 MIXES)	Amund Van Helden	
11	Capitol	PACIFIC MELODY (ORIGINAL/SENSON GOES AMSTERDAM MIXES)	Alicapac	
12	Capitol	LET THE BEAT HIM 'EM (DUNN & STINGLY/DERICK CARTER MIXES)	Sena featuring Byron Stingily	
13	Capitol	DOUBLE TROUBLE (MANKEY/MAGIC ALICATED/POK/CLUBHEADS/THE CHEMIST MIXES)	Mankey	
14	Capitol	HISTORY (MARK PICCHOTT/TOYOTA MOKHANA TRIBE CALLED QUEST MIXES/GHOSTS (MUSKEY T MIXES))	Michael Jackson	
15	Capitol	YOUR CARESS (ALL THE NEED) (DJ FLAVOURS/STACEY MISS/SON/OPEN ARMS/PORN KINGS MIXES)	DJ Flavours	
16	Capitol	HARVEST FOR THE WORLD (LGD/DANNY/DIM/THE ROBERTS MIXES)	Terry Hunter	
17	Capitol	BEACHBALL (MIXES) Nalin & Kane		
18	Capitol	ROLLERBLADE (CLUB 69/PATRICK PRINS/LS/GILSON & DICKENS MIXES)	Movin' Melodies	
19	Capitol	PUT YOUR FAITH IN ME (HYBRID/SPIRITS/COSA DOSTRA/BLUENA VENTURARI/SHADI MIXES)	Alison Limerick	
20	Capitol	DEEP IN YOU (CUTLIER & JOEL/VIN DYKLAND/M DHRG MIXES) B.T.		
21	Capitol	TRAPPED '97 (DJ TONKAL/FARRIS & ANDREW WOODEN/VER/ROB/STEL MIXES)	Colonel Abrams	
22	Capitol	LOVE SWEET LOVE (ICE T, MINNIE LIK/MAMA/SUBRA/SHARP MIXES)	Cobra	
23	Capitol	THE CYCLE OF LIFE (KLUBHEADS/W/ALPHABET IN ONE/DISCO DRODS MIXES)	Atlantic Ocean	
24	Capitol	ALL THIS LOVE THAT I'M GIVING (PART 2)	Indochina	
25	Capitol	SONHEIMER (FORTH/GH/ROUSER DUTCH/STAX MIXES) TO STEP ASIDE (BRITUAL, BRITUAL/RALPH ROSARIO/DAWSON/OSFIMA MIXES)	Pet Shop Boys	
26	Capitol	REACH THE MELODY (BRIAN BLOOM/CHALEX PARTY/ADRIAN & ALFARIZ MIXES)	Victoria Wilson James	
27	Capitol	LET ME LOVE YOU (TONY KING MIXES) The Incredible Bunch	WZ/Edel	
28	Capitol	THIS COULD BE OUR NIGHT (DIRTY ROTTEN SCOUNDRELS/GRINZ (MIXES))	Kinky Augustine	
29	Capitol	SO LITTLE TIME (AMY LI/NO/ENVIRONMENTAL SCIENCES/GRINZ/STRETCHER/WIDE RECEIVER MIXES)	Arkama	
30	Capitol	DON'T STOP THE LOVIN'	Roazla	
31	Capitol	SHAKE YOUR BODY (HUSTLERS CONVENTION/DISCO TEX/FULL INTENTION/SUNSHINE DADDY MIXES)	Full Intention	
32	Capitol	THE BIT GOES ON (MIXES) Soakable		
33	Capitol	BLACK EYED BOY (TRAILER/MIXES) Texas		
34	Capitol	FLAMING JUNE (PAUL VAN DYK/LAND/M DHRG MIXES) B.T.		
35	Capitol	THE GROUNDWAVE EP (LATINA ACYLA/CLASH/SHAKE IT ON UP HEAR (THE MUSIC))	Total	
36	Capitol	FREED FROM DESIRE (ALJSTAR WHITE/HEAD/DA LOOPS/MR JACK/GALVA/OP/EDDILLON & DICKENS MIXES)	Gala	
37	Capitol	SURWAY 26 (VINCENT DE MOOR/TYNO DE VIT MIXES) VTracks		
38	Capitol	18 ALWAYS (VISHNAD/STONEBRIDGE & NICE MIXES) MK		
39	Capitol	GET UP, STAND UP (TIN TIN OUT/LINK MIXES) Phony Phantoms		
40	Capitol	KALEIDOSCOPE SKIES (JAM & SPOON/COURSE MIXES) JAM PULLED A GUN (DJ QUICKSILVER MIX) Jam & Spoon		
41	Capitol	PROFANE (X-CABS/S.G. MIXES) Thraxx		
42	Capitol	TRANSIT/NO NEW STAR (PATES) P.M.A.T. DIRECTION/TCT ONSURFERS PARADISE MIXES)	North And South	
43	Capitol	WAITING HOPEFULLY (DEEP DISH/FACE ACTION/FOOTPRINTS MIXES) D'Malek	Dorado/CZ Recordings	
44	Capitol	ISN'T IT TIME (ALJSTAR WHITE/HEAD MIXES) Kava		
45	Capitol	HOME (CHAKRA/SPACE BROTHERS/SOLAR STONES/SALT TANK/ROB GREEN & DANWY HOWELLS MIXES)	Chakra	
46	Capitol	PEARL RIVER/MONOPOL Johnny Shaker		
47	Capitol	SUMMER/TIME UDD		
48	Capitol	EXTRA TIME (DAINTY/PLUDD/QUIV/ERK/SKANNI/STRETCH & VERNI/RENNIE PILGRIM MIXES)	Dalvier	
49	Capitol	DAYDREAMING (BLUNT/FUNKERS/DAVE RANDALL MIXES) Honeyclub		
50	Capitol	BLACK HILL (VINCENT DE MOOR/X-CABS MIXES) Little Jam		
51	Capitol	HYPONOTIC (MASTERS AT WORK/FUNKSTAR MIXES) D-Influence		
52	Capitol	ANSWER MY PRAYER (MOUNT RUSHMORE/EDDILLON/SHIVA MIXES) Danny Campbell		
53	Capitol	WORK IT OUT (RHYTHM MASTERS/MUFF/ELF/DAMON MENDIS & ANDY SPILLER MIXES) Tara		
54	Capitol	OUT OF MY HEAD '97 (TWINK/PORN KINGS/CLUBHEADS/STUFF M/JAMA/MARRADONNA MIXES)	Marradonna	
55	Capitol	A LITTLE BIT OF ESOTASY (SHARP/DEEPER PRODUCTIONS/BOOKER T MIXES) Jocelyn Enriquez		
56	Capitol	HYPERKUNZ (JULLAN NAPOLITANO/DEX/JONES/SEY MIXES) Funkitalia		
57	Capitol	SUMMER '89 (PAUL OAKENFOLD/SPANGLE FACTORY MIXES) California Sunshine		
58	Capitol	MR GORGEOUS (AND MISS CURVEAUSS) (HYPER/SPACE/MO'D II SWING MIXES) Smoke City		
59	Capitol	DOWN TO EARTH (JESSICA/SHARON D & COBBY/EX/GRACE/SPIRITUAL WITNESS/S/GRACE/EDD MIXES) NOT OVER YET (DAINTY/TONKAL/MY/SON/DON/SUM) JAZZY	Donna Price	
60	Capitol	GONNA GET (MIXES) Forthright		

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Bulletin titles a

alternative cuts

- D'NOTE' D'NOTE (VC)**
Album of the month. Pure muzik
- 'ALL SEEING EYE' SHERBET (EARTH)**
Gloria Lynne-esque with beats. Warm
- 'MY BEAT' BLAZE (SLIP 'N' SLIDE)**
It's been too long
- 'COMFY CLUB' P NU RIFF (HOLLISTIC)**
Model Modal. Time to waltz
- 'SPACED OUT' VARIOUS (MR BONGO)**
Top compilation. Check Raw Silk's 'Just In Time'. Rare shit
- 'BLIND' COMPANY FLOW**
Rap ain't dead, just independent, baby
- 'SERIEMENT VOTRE' VARIOUS (BMG)**
Featuring Mighty Bop's powerful Six Billion Dollar Man
- 'THE SWEETEST THING' REFUGEE CAMP FEAT. LAURYN HILL (COLUMBIA)**
Delicious. Now on plastic
- 'CAN'T LIVE WITHOUT YOUR LOVE' RON TRENT (GUIDANCE)**
Thousand-fingered house funk. Offbeat
- 'EVEN AFTER ALL' FINLAY QUAYE**
A sunshine picnic

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

he produces for Peacefrog and N.R.K. you will probably lap this up, although this EP is a bit more intense. You still get the funky bleeps and electronic blips, but as the groove goes, hard jacking is the order of the day on both 'Take Me Away' and 'Driven By Light'. Beyond gone you will be. ●●●● DM

SAVAS PASCALDINI 'SUGARLAND EXPRESS' (KURBEL) (TECHNO)
Number six on Munioli's hard-hitting imprint, Savas delivers four peaktime relentless assaults of the minimal kind. The first track builds with militant, metallic percussion and squelching acid on a roller coaster of velocity. Bypassing any sign of a breakdown whatsoever, it is non-stop and all systems go for the duration. Track two again lets rip with a dirty deranged synth and a pounding bass. On the flip, reverse stabs dominate track three while the final cut opts for a spaced-out reverb dubby affair. A solid EP not to be missed. ●●●● DM

FUNK TUNE OF THE WEEK
ZUM 'F.U.N.K.' (PHARM) (FUNK)
The Sure Is Pure crew deliver another floorfiller in the shape of this very old school P-funk groove. Background crowd noise, bold horns and George Clinton-style vocals provide the spice to the excellent chugging Seventies rhythm. Also included is an infectious and more housey Sure Is Pure mix, a very cool hip hop funk instrumental from Waxian and an electro funk version from Only Child. All four are eminently playable, making this a choice double 12-inch pack. ●●●● BB

BEYOND REALITY 'NEW MUSIC ATOM' REMIX (RUNNING) (DRUM & BASS)
This one is forthcoming on marvellous Kane's 'Full Velocity' album very soon. It begins with airy strings and rolling breaks, then a deep bass enters and is on the build all the time with layers of beats—rough. A proper roller. ●●●● NB

NOEL W SANGER 'NO GREATER LOVE' (US SFP) (HOUSE)
Nicole Henry graces the vocals for this quality house from across the sea. An almost trance-influenced

Holy Symphony mix plays topside with nice breaks and drives randomly influenced by a lesser vocal. The 23rd St Vocal mix is the saving version — very heavy on the percussion and synthed on the upbeat, resulting in a powerful mix indeed. There's a similar dub too, rounding off this package which is already receiving UK label interest — and rightly so. ●●●● CF

NALIN & KANE 'BEACHBALL' (HOOJ CHOONS)
Garman duo Nalin & Kane get a run of only 2,000 copies on this release from Hooj. Chill-out trance is a simple guide to this tune — it has moody electro influences but with a steady beat which gives this an amazing flexibility as to where and when it can be played. Sometimes minimal, sometimes drifty but always mesmerising in its four mixes. The *Slaslice* mix works best, though, featuring the greater of the hooks and probably appealing more to the mainstream than the others. Shame it's limited really. ●●●● CF

BREAKBEAT TUNE OF THE WEEK
SUPERCHARGER 'JIM'LL FIX IT/BOOMER' (BREAKBEAT) (INDOCHINA)
Possibly Supercharger's most mellow output to date is still screaming breakbeat verging on full-on old hardcore — and very tasty with it. As if handbag house had never existed it's back to rave with a vengeance in these two equally funky but scary tracks. ●●●● D&H

SILICON VALLEY DEF STARS 'BELIEVER' (THURSDAY CLUB RECORDINGS) (BREAKBEAT)
Rennie Pilgrem's dancefloor-blasting breakbeat/electro label releases another juicy noise experience. The A-side is the band's own version — reminiscent of many a Fluke/Prodigy night on the town. The real corker is the Thursday Club remix on the B — totally bouncing big sound frenzy material. ●●●● D&H

VARIOUS 'TRIP DO BRASIL' (RHYTHMIX FRANCE) (LATIN/FUNK)
Across two very colourful 12s, six remixer/DJs give a club sound to some distinctive Brazilian rhythms. First up is Professor Bubble who go for a shuffling samba house groove on 'Sao Paulo By Night'. Then comes Jose Padilla's flamenco bossa nova-styled 'Bossa Rosa' and

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[commentary]

by tony farrides



This week's Top 10 stands virtually unchanged but for the entry of **BOOT CAMP CLICK** with their 'For The People' LP. Perhaps the best news is this week's highest climber, which is the UK's own **D-INFLUENCE** with their new single 'Hypnotize' which jumps from 35 to 10. Many readers will have experienced first hand the street team-style promotion Echo has organised around the release of the group's new LP 'London', with promo tapes being handed out at gigs and clubs. I've been given at least four so far - good work. Elsewhere, the only other massive climber (38-14) is **THE BRAXTONS**' 'Slow Flow', a mid-tempo LP track at present unreleased on a promo. The flow of posthumous **TUPAC** product continues, with **MAKAVELL'S** 'Toss It Up' in at 28, while Tracey Lee and the Wu-Tang Clan come back from the dead as re-entries at 27 and 35. There were some good showcases last week. The increasingly popular **Loud/RCA** diva **ADRIANA EVANS** made her UK debut at London's Jazz Cafe backed by a 10-piece band last Friday while a few days earlier the **JUNGLE BROTHERS** put on an excellent show at Labroke Grove's Subterrania. The show smoothly intermingled tracks from their new 'Raw Deluxe' LP with classics like 'Jimbrowski' and 'Straight Out The Jungle'. Good luck to Destiny, Dezzie D and the rest of the boys with their specialist r&b/rap store **MAJOR FLAVAS**, which is now open at 94 Dean Street, London W1, tel: 0171-434 1406, fax: 0171-297 0766.

Wk	Wk On	Title	Artist	Label
1	5	MO MONEY MO PROBLEM	The Melonies R.I.G. featuring Pull Daddy & Mase	Bad Boy
2	4	I'LL BE MISSING YOU	Puff Daddy & Faith Evans (featuring 112)	Puff Daddy
3	6	G.H.E.T.T.O.U.T.	Changing Faces	Big Beat
4	3	LUCHINI KKA (THIS IS IT)	Campio	Mer
5	4	WHATEVER	En Vogue	Elektra
6	8	DAYS OF YOUTH	Laurance	Yah Yum/Epic
7	6	CRUSH ON YOU	Lil' Kim	Big Beat/Atlantic
8	10	BRING ME UP	KCi & JoJo	Universal
9	15	FOR THE PEOPLE (LP)	Scott Green Click	Dack Down/Priority
10	35	HYPNOTIZE	D-influence	Echo
11	7	Y'LL BE	Foxy Brown featuring Jay-Z	Def Jam
12	6	CIRCLES (GOING ROUND)	Funkii DL featuring M & Em	(Almost)
13	3	DEFINITION OF A BAND (LP)	John Conflin	Wild Card
14	38	SLOW FLOW	The Braxtons	Atlantic
15	9	HEAD OVER HEELS	Allure featuring Nas	Crowd
16	12	SEEN' IS BELIEVING	Adriana Evans	Lead
17	15	EVERYTHING IS YOU	Charlene Smith	Indochina
18	2	TONIGHT	Davech	Rhythm Series/Parlophone
19	20	WHO YOU WIT	Jay-Z	Qwest
20	16	NEXT LIFETIME	Erykah Badu	Kedar/Universal
21	21	STONE CRAZY LP	Boitnabs	Epic
22	NEW	WHATEVER MAN	Rodman	Def Jam
23	11	ANYTHING CAN HAPPEN	Wyclef Jean featuring The Refugee All Stars	Ruffhouse/Columbia
24	3	DON'T KNOW	Marlo Winans	Motown
25	3	JUST THE WAY YOU LIKE IT	Tasha Holiday	Universal
26	2	SAY NOTHING	Qwan featuring Ol' Dirty Bastard	RCA
27	NEW	THE THEME (IT'S A PARTY)	Tracey Lee	Universal
28	NEW	TOSS IT UP	ZPac/Makaveli	Universal
29	22	THE MESSAGE	Drummajor Flash & The Furious Five	Desperate
30	28	STOP BY	Rihanna Patterson	Universal
31	NEW	STRICTLY ROLLIN'	First Class	RCA
32	NEW	I LIKE THE WAY	Deni Hines	Nustroom
33	NEW	EXPRESS YOURSELF	Jani Palo	Perfetto Red
34	NEW	IN MY BED (REMIXES)	Dru Hill	Island
35	NEW	TRULUMP	Wu-Tang Clan	Lead
36	NEW	THE HISTORY	Michael Jackson	Epic
37	NEW	SAY YEAH DON'T WANNA FALL IN LOVE	Elisla Lavonne	A-Dept
38	26	LOVE, PEACE & HAPPINESS	Lust Boyz	Universal
39	NEW	CRAZY I'M NOT FEELING YOU	Vivette Michelle	Universal
40	NEW	SPIRIT (REMIXES)	Sevinis OI Blackness	Lead

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the **TOP CHART** [handbag]

Pos	Week	Artist	Label
1	NEW	HISTORY/GHOSTS	Epic
2	18	KALEIDOSCOPE SKIES	Epic
3	1	EDUARDO	Multiply
4	15	YOUR CARESS (ALL I NEED)	All Around The World
5	2	SOMEWHERE/2 STEP ASIDE	Parlophone
6	10	PUT YOUR FAITH IN ME	X-ecutioner
7	4	SNAKE YOUR BODY	Stress
8	12	SEARCHIN' '97	Infinity
9	17	JOY	Champion
10	3	PIANO MADNESS (HYPRESS/PIANO MADNESS I)	Supercat
11	13	OUT OF MY HEAD '97	Snap
12	2	ALL I WANNA DO	Stones
13	8	DON'T WORRY	Europe
14	7	THE MIND OF A MACHINE	Dominion
15	4	SOMETHING GOIN' ON	Manifesto
16	9	PIECE OF MY HEART	Virgin
17	35	DON'T STOP THE LOVIN'	RMR
18	NEW	MOMENT OF MY LIFE	Ministry Of Sound
19	21	FREE	AM-PM
20	NEW	FRIED FROM DESIRE	AM-PM
21	29	DISCHOPPING	SS
22	5	REACH 4 THE MELODY	Multiply
23	14	THE BIT GOES ON	Chase
24	6	CATWASH	Club Culture/Warner
25	20	TRAPPED '97	Almighty
26	22	LAY ALL YOUR LOVE ON ME	Intochina
27	NEW	ALL THIS LOVE THAT MY GIVING	Almighty
28	NEW	BODY ROCK	Delicious
29	NEW	THE JOURNEY	S11
30	NEW	DEEP IN YOU	Livin'Joy
31	7	GIVE ME LOVE	Diddy
32	3	DON'T BE AFRAID	Moonman
33	16	COCO JAMBOO	Mr. President
34	26	CLOSER THAN CLOSE	Ressie Gaines
35	11	HARVEST FOR THE WORLD	Ryly Hunter
36	30	THE CYCLE OF LIFE	Atlantic Ocean
37	37	OPEN YOUR EYES	Ko-Ko
38	28	LA ISLA BONITA	Who's That Girl
39	43	ALWAYS	Almighty
40	25	DANCE 2 DISCO	Activ
		Coma B	Top Banana

[commentary] by alan jones



MICHAEL JACKSON registers his third consecutive number one Pop Chart success, debuting in pole position with 'HiStory/Ghosts'. Jack's spent five weeks at number one with 'Stranger In Moscow' last October/November and returned to the summit for a three-week sojourn with 'Blood On The Dancefloor' in April. Although it's listed as a double 'A-side', 'Ghost' provided only 5% of points accrued by the record this week, reflecting the fact that it has only just been mailed to DJs, while three promos of 'HiStory' are already in wide currency. Prime among which is the one bearing the Tony Moran mixes, which are the most favoured by pop jocks... G.A.L.A.'s 'Free From Desire' resumes its Pop Chart career this week, re-entering the chart at 20. The record previously spent nine weeks in the chart, climbing as high as number three. It was accidentally excluded from last week's chart, when it should have been at number 17. Apologies to all concerned... After high debut last week at two and three, the PET SHOP BOYS and OUTER RHYTHM are pushed back in a very strong Top 10, among which the star performers - Jackson aside - are JAM & SPON, who are enjoying their usual high level of support among pop DJs and move 18-2 with 'Kaleidoscope Skies' and DJ FLOURISHES, whose 'Your Carress' single soars 15-4, both with support more than doubled. Slightly lesser gains move ALISON LIMERICK 10-6, HAZELL DEAM 12-9 and STAXX 17-8.

DJ Cam's beautiful 'Birds Also Sing For Anamaria', which marries birdsong with a mellow piano/hip groove. On the second 12, Magenta kicks things off with 'Un Cafe!', a rich, housey cut that uses some neat Latino vocal hooks. On the flip is the stomping trancey house sound of 'The Safety World Dance' by Farmakri and Bab And Rolando 808's skittering, breezy breakbeat take on 'Mas Que Nada'. All these should feature on a compilation album at some stage but getting hold of them now would be a sound investment. ●●●●● BB

ALTERNATIVE TUNE OF THE WEEK
GRANDMASTER FLASH 'THE MESSAGE' (WHITE) (ALTERNATIVE)
Seek out and obtain a copy of this little beastie. Chunky downtempo beats kick this into play, slowly building up with its "Like a jungle sometimes" vocal for the first part. After a couple of minutes, a warped reversed subsonic bass breaks its way in and it is advised you knock down some notches on the bass dial, as the rumbly will disturb your foundations. Before you know it, the Grandmaster's lyrics kick in with a two-verse rap and the party will be in full effect. Nine minutes of reminiscing - now where did I put that orange track suit? ●●●●● DM

MOKE 'I DREAM ABUSED' (DORADO) (HIP HOP/BREAKBEAT)
This was already a rock hip hop fusion before Environmental Science and Amalgamation Di Sound got hold of it and now it's even more of a soundblast. ES thread the vocals through an onslaught of warped noises, synths and sirens over a thick cut breakbeat while the Soundz, normally known for drum & bass, take a similar breakbeat tempo as their backdrop but deliver a much more stripped down mix that concentrates on the vocals and guitar. Both versions bring out the best in this track and should give it some legs. ●●●●● TJ

TH FEAT. HAPPY DEJAY 'DON'T LEAVE ME THIS WAY' (SIGNAL)
The Italian press release is curiously shy about who actually signs this so-called cover of Thelma Houston's disco classic so it could be fair to assume that it is actually Thelma herself hidden beneath the swishing hi-hats and swooping effects. Certainly the lo-fi production would suggest it. That said,

urban cuts

- 'MEN IN BLACK' VARIOUS (WEA)
If the film is better than the soundtrack, then it's a great film
 - 'EVERYBODY' DEVOX FEATURING ANGIE B STONE (ARISTA)
Track destined for Marj's current LP, somehow saved for the moment. Watch this space
 - 'FATHER, SON' CONNER REEVES (WILDSTAR)
Very Don-E-ish but not kebab-ish
 - 'SWEETEST THING (MAHOODNY REMIX)' LAURYN HILL (COLUMBIA)
Funky club remix of the coolest track on the 'Love Jones' soundtrack
 - 'REPRESENT' SOUL II SOUL (ISLAND)
Paul Johnson takes the lead and fully represents on the Funki Dreds' Island debut
 - 'SEXY CINDERELLA' LYNDEN DAVID HALL (COOLTEMPO)
This summer's infectious groove and lyrics to boot
 - 'SOMEONE' SWV (RCA)
Always safe. Always on the money
 - 'THIS IS REAL' MARSHA (JETSTAR)
She's a street soul sister
 - 'PRIVATE PARTY (BROOKLYN FUNK MIX)' AKIN (WEA)
Catchy new track from young duo who continue to build a fan base
 - 'DDM' YOU KNOW (WHAT IT TAKES) (E-SMOOVE MIX) ROBYN
This little Swede cooks
- Compiled by **trevor nelson**
and played on his Radio One show on Saturdays 3.30pm-6.30pm

this is useful disco cut-up very much in the style of Johnny Vicous with plentiful use of the filler, especially in the big swooping breakdowns that wobble away to just a bassline and then thunder back in. Well arranged and a useful DJ tool but it has been done before. ●●● TJ

1 I'll Pull Out

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

Andrew Galea was lucky enough to acquire some of his DJing skills in sunny Spain and some of his favourite tunes date from those heady days. Now he's been nominated for the London Club Awards for his sterling DJ sets at top house nights like Triptonite at The End, L'Amour at Aquarium and Freedom at Bagleys. When he's not DJing he's in the studio working on his own projects as Sol Brothers, Freestylers and Kameleon, or remixing the likes of Sandy B

LOCK

andrew galea
ON HIS BOX

PIG GP



top[10]

'TEARS (VOCAL CLUB MIX)' FRANKIE KNUCKLES (LONDON)

"One of the original house records with the classic, spine-tingling vocal which reminds me of playing out on the beach in Spain, everyone bouncing around in the sea with big smiles!"

'SHOCK THE BEAT (PIANO MIX)' ELECTRO CHOC (HI TECH)

"This came out in 1992 and it's one of my all-time favourites. It's got screaming vocals, it's a good-time lal piano screamer that always keeps the dancefloor hands in the air. It's a massive tune on the club circuit. I dropped it on Saturday night at The House in Nottingham and they went mad. I like to drop oldies, give them stuff they can relate to."

'DON'T STOP THE ROCK' FREESTYLE (MUSIC SPECIALISTS)

"An electro classic, quirky vocoded vocal that inspired us to form Freestylers and get everyone rocking in '97. Freestylers is me, Matt Cantor from Strike and Aston Harvey. We formed the group because we all like the old breakdancing days and we decided to go into the studio and try something on this tip and it's going down really well. Freestyle rockin' in the house tonight!"

'LISTEN TO THE DRUMMER' NATION 12 (RHYTHM KING)

"Early breakbeat, rougher than a camel's bottom. Original bad boy breaks. Storming! Come down my selector! You can drop it in earlier in the evening. When you arrive at your first club at 11pm you play a softer set to build up and you can drop it then."

GALEA'S STEAMIN' 10

- 1 'TURN TO SUGAR (SOL BROTHERS MIX)' Kathy Brown (London)
- 2 'FORGIVEN' Space Brothers (Manifesto acetate)
- 3 'HOM (SPACE BROTHERS REMIX)' Chaka (WEA acetate)
- 4 'KAMP (FREESTYLERS REMIX)' Outlander (R&S acetate)
- 5 'DOWN TO EARTH (ASCENSION DUB)' Gace (Perfecto acetate)
- 6 'TRASH' House Mission (white label)
- 7 'PACIFIC MELODY' Arescape (Extavaganza)
- 8 'FLAMING JUNE' B1 (Perfecto)
- 9 'GUTH HAVE HOPE' Backdoor (99 North)
- 10 'CASUAL SUB' E.T.A. (East West Dance)

'SOUND OF EDEN (SHADDE SIDE)' SHADES OF RHYTHM (ZTT)

"Always a fun one to drop as you watch all the gurners on the dancefloor attempting to sing along to the vocal. All-time top tune."

'PLANET ROCK' AFRIKA BAMBATAA AND THE SOUL SONIC FORCE (TOMMY BOY)

"A record from back in the days when me and the boys were body popping and spinning on our backs. What fun days they were! 808 body shock that when dropped still sounds as phat as current records. I'd play it early in a set or in another room, not the main room."

'TAKE ME AWAY (ROL MIX)' SWEET MERCY (TEN)

"Bassline drops, vocal rolls over and in comes the break. Enough said – music in the house is so soothing!"

'NOT FORGOTTEN (HARD HANDS MIX)' LEFTFIELD (QUALITY)

"Heavy basslines with a bouncy rhythm to keep them there on the dancefloor. It reminds me of brilliant times when I used to promote and DJ at Oscars in Marbella in 1990. It's one of my all-time favourites. I played it on Saturday night at The Cross. It was one of the last tunes and it dropped. I'll drop oldies at the end of the night that everyone will remember from the old days and it leaves them on a high."

'SO IN LOVE WITH YOU (FULL INTENTION MIX)' DUKE (PUKKA)

"Nice vocals, works every time. Reminds me of cheesy, sweaty bods on the dancefloor pulling elephant man faces. Wicked, all-time water-sharing monster tune."

'PAPUA NEW GUINEA (ORIGINAL MIX)' FUTURE SOUND OF LONDON (JUMPIN AND PUMPIN)

"Dreamy vocal, swingy strings over a rough break give this record more magic than the contents of Paul Danial's Y-fronts."

(COMPILED BY SARAH DAVIS. TEL: 0181-948 2330)

[cv]

BORN: Romford, August 16, 1968. **LIFE BEFORE DJING:** Breakdancing, estate agent in the UK and Spain. **FIRST DJ GIG:** "I had a friend who owned a bar near Marbella in Spain and I was asked if I would be interested in DJing. It was really good and the place got packed. Then I DJ'd all round Marbella and Richard Marbella in London for a while and asked me to play." **MOST MEMORABLE GIG:** Best – "Puerto Banus in 1992. There were 6,000 people and Ray Spencer from Raindance did a rave and asked me to play." **FAVOURITE CLUBS:** L'Amour, London; Triptonite, London; Liquid, Miami. **NEXT THREE GIGS:** Tour, Miami (June 29-July 15); L'Amour, Aquarium, London (July 29); Triptonite, The End, London (28). **DJ TRADEMARK:** "I dance as much as the people. I interact with the crowd, singing and dancing. I enjoy the music as much as everyone else and go for it in the booth." **LIFE OUTSIDE DJING:** Artist; member of Sol Brothers crowd, singing and dancing. ("That Elvis Track" out on Fresh, August 11), Kameleon and Freestylers (new Freestylers EP out soon on Freshanova); Remixer; mix album "Triptonite" (JDJ), Sandy B remix for Chameleon; set up Scratch City Records with Matt Cantor and Aston Harvey; go-kart racing, football, cinema, restaurants.

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Bullethead titles a

PHOTOGRAPH BY ANDREW GALEA

How did distributors, labels and retailers react to the news of the union between RTM and Vital last month? Peter Lyle gets the lowdown on the repercussions of that merger on the rest of the industry



standards of

damage

marriage of convenience

When the merger of distributors RTM and Vital was announced last month, it was received by the dance industry both as a marriage of convenience and as a union that will make real sense.

Between them the two companies already distribute an impressive array of high-profile dance labels such as Wall Of Sound, Mo Wax, F Communications, Hooj Choons, Junior Boy's Own and Tommy Boy. Consequently they have handled top selling tracks by The Propellerheads, Doctor Octagon, Laurent Garnier, Nalin & Kane, Fire Island and Coolio. The hope and expectation is that the new joint operation will be more than merely a sum of its parts.

Phil Holland, supervisor of telesales at Charged, Vital's dance division, says, "We were such close competitors but we were always very impressed with the labels RTM had. The two RTM telesales guys will join us to make a five-strong department, which should make ours just about the best dance division in the country."

Gary Gilroy, head of sales at RTM's dance branch Demix, echoes this enthusiasm. "At present we both have subtly different ways of doing things which should complement each other and make one big company which will be equipped to look after everybody," he says, pointing out how the particular strengths of RTM's on-the-road reps, who

prioritise specialist retailers in both the dance and indie rock areas, should benefit the new venture.

What repercussions the merger may have on the rest of the dance industry are as yet unknown. Reactions from other distributors, labels and retailers have been largely positive, a predictable response given that this is a sector accustomed to change, and one in which adaptability is the key to success.



laurent garnier

Rival distributors such as Arabesque and Amata Disco have taken the news of the RTM and Vital merger in their stride. "It should have little effect on us," claims Brian Horn, buyer and distribution manager at Arabesque. "The majority of our client labels specialise in small runs so we're unlikely to be in direct competition."

Meanwhile, Mario Howell, managing director of Amato Disco, points out that dance only represents a small proportion of a Vital business picture dominated by high-grossing rock acts such as Oasis. "They may now be so big they have to flush out labels that don't fit their business criteria. Which would be good news for those smaller distributors who can afford to take the trouble to target highly specialised areas," he says.

Tony Berry, general manager of the UK branch of German-based label and distributor ZYX - which licensed Armand Van Heiden's UK release *The Funk Phenomena* - also sees the logic of the merger. "Vital and RTM came up specialising," he says. "Their marketing came on in a particular style. Once there were two of them competing in very similar areas, it was probably inevitable that they would join forces."

Furthermore, Berry believes that the prospect of Pinnacle and the new Vital/RTM partnership going head-to-head on the High Street should have the effect of strengthening the independent sector by introducing new

professionalism. These will help the independents eat away at the major distributors' dominance of the overall market in the UK.

However, Ewan Grant, head of Pinnacle's dance division Spin, is quick to emphasise the differences between the two companies.

"What we do is quite separate from the Vital/RTM competition," he says. "We take records from the street and make them fully finished chart items. It's what we did with artists like Damage [Big Like], Full Intention [the Stress artist who recently hit big with 'Shake Your Body'] and labels like One Little Indian. We effectively A&R labels, assess their potential, then let them grow at retail and get respect there."

From many retailers' point of view, changes in distributor ownership and infrastructure are less important to their business than retaining the personal relationships built up with individual reps and telesales personnel.

"The best thing is when you get a guy who you can trust telling you straight down the line what's good and what's crap," says Andy Pyle, dance buyer at the HMV superstore in Leeds.

Danny Jones, product manager at ascending Brighton brassic beats label Skin, which has acts such as the Lo Fidelity All-Stars and Modified General on its roster, enthuses about the services provided by 3MIV. "What really matters is whether the distributors' label managers are into your product," he says. "You don't need a distributor who treats all dance product as if it's the same and who can't distinguish between what we put out and, say, Goa trance."

Jones also stresses the importance of flexibility. "Not all releases are aimed at the mass market. The merger will only be successful if the new operation can handle a limited run of 1,500 copies as sensibly as a single with chart potential."

Only then will labels and retailers know for certain whether big is automatically best in UK dance.



propellerheads

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breaking down the barriers

UK dance distributors have learned to discover market niches. Keep a constant watch on ever-shifting dance trends, and tailor their services to the distinct requirements of Britain's dance-buying public. As a result, many of the orthodox divisions between warehouses, distributors, van and telesales have been broken down.

"We handle labels on a range of scales," explains John Knight, managing director of SRD, an independent distributor which started in 1990 with a staff of six and now runs seven vans and employs 48 staff.

"Wholesalers are traditionally those companies which supply specialist dance music to the top independent

retailers, while distributors supply all the big High Street chains," he continues. "We do both, and will supply a record to both kinds of retailer on the same day. It means we haven't had to let labels like Full Circle, Moving Shadow and Reinforced, who all joined us when they were very small, go when they got to a certain size."

The most effective distributors are those who are aware not merely of the needs of individual labels but of the regional differences in demand for individual dance styles.

The South-east is still seen as the only real home of drum & bass buying, while the North favours harder house and techno variants,

and is the only place some distributors bother pushing the handbag end of the music.

But with dance music mutating faster than ever, and new regional

sub-genres such as London-based speed garage exploding out of nowhere and spawning Top 10 singles such as Rosie Gaines' "Closer Than Close" on Big Bang (distributed by Totia/BMG) in less than four months, distributors' reps are also expected to keep track of these shifts and monitor retailers' reaction. When it comes to dancehall and regga releases, distributors must be able to work even quicker to satisfy dealer demand.

"Dancehall has a very short lifespan," explains Paul Anthony, label manager and head of A&R at Jetstar. "A week after one version of a track is out, there can be a cover version by another artist or a new track on a different label by the same



rosie gaines

artist. It's because recording artists in Jamaica tend to get a flat fee for recording a track and aren't bound to one label."

It takes a standout track like Seanie Maré's "Romie (Shocking Vibes)," now on a CD of club-friendly remixes

and a former reggae chart number one, to defy this system. As dance continues to consolidate its presence in the pop charts, so many High Street shops are becoming more dance-aware and are gaining the respect of even the most resolutely underground distributors. HMV's Leeds store, for example, has installed three decks which, says dance buyer Andy Pye, are designed to allow customers to listen to a 12 inch wish. "We even label the tracks to explain what they're like," he says.

Such developments don't necessarily meet the approval of

'The High Street follows the underground shops. Without our lead they won't know which direction to go in'
— John Berry



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the import-ance of being speedy

One of the measures of a good specialist dance store has always been the quality and quantity of the imports it stocks. Yet this is rapidly becoming a treacherous area for both retailers and distributors.

Not only are US major labels and their subsidiaries issuing more hip hop and R&B records than ever, but an ever increasing proportion are getting UK releases within weeks of becoming available in America. As a result, the opportunities for UK importers have narrowed considerably.

A prime example is the chart-topping double CD, quadruple-vinyl album "Wu-Tang Forever" by the Wu-Tang Clan, which might not have performed so spectacularly had BMG not released it simultaneously on both sides of the Atlantic and effectively cut import sales out of the equation.

Not surprisingly, those distributors for whom imports represent a significant part of their business are having to operate ever more efficiently.

Ancy Marriot, dance buyer at importer and distributor Greyhound, stresses the speed at which new product reaches all stores in the country. "We receive white labels three weeks ahead of US release and do mail-outs, so the shops can be informed in advance and place their orders," he says.

"Once retail copies are available, they are shipped from the US at five or six in the evening, arrive in the UK at eight or nine the next morning, and are in the Next End by noon. Dealers outside London get the records the next day through Securior overnight delivery."

Although many US and European labels are still happy to cooperate with UK importers, many now regard licensing tracks and thus target labels rather than distributors or wholesalers ahead of domestic release.

"This can blow a huge hole in our business," says Phil Vernol, dance buyer at Pinnacle Imports in Kent. "Big imports used to do the rounds and give a song time to blossom. Only then would it then get licensed for the UK."

Vernol also questions the extent to which sales are increased when tracks are licensed at such an early stage. "It certainly means they have a shorter lifespan in the shops," he claims.

John Berry, manager of leading Manchester dance outlet Eastern Bloc, agrees. "When imports happen on the underground first, that effectively promotes the UK



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most specialist dance retailers, who see them as a further erosion of their traditional territory at a time when general trading conditions are far from ideal.

In order to help preserve a sector of the marketplace which is all too important to their business, many distributors are willing to offer customised deals to independent shops which aren't necessarily available to the major stores.

"In certain circumstances we try to help out small shops by giving them certain records exclusively," says Denise's Gary Sibley.

The goal, of course, is to maximise the business done on any specific release. But distributors realise that the

numbers can be added up in different ways and that, however welcome the big crossover hits may be, a homogenous dance market benefits nobody. And so every means possible is

john knight



taken to interest specialist retailers in tracks from new acts or little known labels.

These range from carrying the product on the vans to special mailshots.

Tracks are even played down telephone lines in order to secure business. It may mean extra work but it's invariably worth it in the end.

John Berry, manager of Eastern Bloc says, "The High Street follows the underground shops. Without our lead, they won't know which direction to go in."



release for you," he says.

Of course, there are still exceptions which prove the rule. Last year big US crossover dance hits such as Everything But The Girls' "Missing" on Armand Van Helden's mix of Tori Amos's "Professional Widow" on Atlantic sold spectacularly on import. Similarly

TVT's vinyl version of Underworld's "Born Slippy" shifted nearly 15,000 on import when UK label Junior Boy's Own postponed the release here.

1997 has also seen some notable import successes. Blueboy's "Remember Me", for example, started life as a US B-side on the Separate label and thrived in that form for several months before its UK success. Todd Terry's "Something Goin' On" also did good business as an import on Logic records in mid-June even though many major importers steered clear of a product they understood to be subject to an import ban.

Increasingly, however, UK importers are looking to maintain Europe as the source of exciting new product. "Encore Line Fata" by Sasha and DJ Quicksilver's "Belissima" are two recent UK hits that had import lives of many months, on Belgium's Bite and Germany's Do's Y Die labels respectively.

Richard Stewart, dance buyer at import/exporter Prime, is satisfied at the way business from EU labels is developing. Among the titles it is currently carrying on import is "Western Approaches" by Pako on the Netherlands' Majestic Music label.

"If the track has crossover potential a lot of specialist shops will still buy it on import even if they know there's a UK release planned," he says. "They know they're helping to lay the groundwork for future sales when it is officially out."

And as Tony Berry, general manager of ZYX, points out, there is still a stronger possibility that an importer might stumble across an undiscovered gem among European tracks than from US product.

"America is a very serious and sophisticated music nation, so the quality threshold and the awareness levels are both very high," he says. "In Europe there's a lot of good material and a lot of fodder and novelty records. Therefore, there's a greater chance that if you spend the time sitting through you will find something worthwhile which everybody else has missed."

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- 15 31 THE
- 18 32 WET
- 30 33 IWF
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- 22 35 ON
- 36 DAY
- 37 IT M
- 38 LOVE
- 33 39 BELLE
- 23 40 WALL

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- 9 **25** **SOMEWHERE** Pet Shop Boys Parlophone
 25 **26** **HARD TO SAY I'M SORRY** Az Yet LaFace/Arista
 27 **27** **LOVE ROLLERCOASTER** Red Hot Chili Peppers Geffen
 24 **28** **GUIDING STAR** Cast Polybor
 17 **29** **THE AGE OF LOVE - THE REMIXES** Age Of Love React
 30 **30** **COPPER GIRL 3** Colours Red Creation
 15 **31** **THE GOOD LIFE** The New Power Generation NPG
 18 **32** **WE TRYING TO STAY ALIVE** Wyclef Jean And The Refugee Allstars Columbia
 30 **33** **I WANT YOU** Savage Garden Columbia
 29 **34** **SUNDAY SHINING** Finley Quayle Epic
 22 **35** **ON YOUR OWN** Blur Food/Parlophone
 33 **36** **DAYS OF YOUTH** Laurnea Epic
 37 **37** **IT MUST BE LOVE** Robin S Atlantic
 38 **38** **LOVE HAS PASSED AWAY** The Suprematurals Food/Parlophone
 33 **39** **BELLISSIMA** DJ Quicksilver Positiva
 23 **40** **WALTZING ALONG** James Fontana

⚡ Bullseyed titles are those with the biggest sales gains over last week



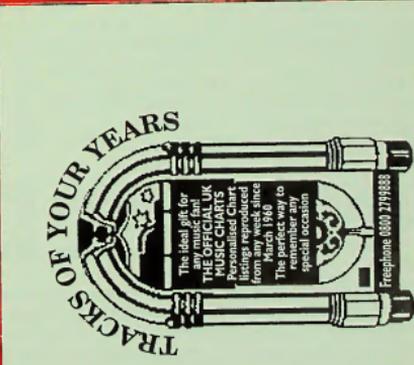
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TOP TWENTY COMPILATIONS

- 1** **THE BEST DISCO ALBUM IN THE WORLD...EVER!** Various Artists Vinyl/BM
 2 **THE BEST CLUB ANTHEMS...EVER!** Various Artists Polygram TV
 3 **KISS 100FM - SMOOTH GROOVES** Polygram TV
 4 **THE BEST SUMMER ALBUM IN THE WORLD...EVER!** Various Artists Vinyl/BM
 5 **A DECADE OF IBIZA - 1987-1997** Various Artists Global Release
 6 **THE ULTIMATE SUMMER PARTY ANNUAL** Various Artists Global Release
 7 **CLUBLAND** Various Artists Virgin TV
 8 **CLUB MIX 97 - VOLUME 3** Polygram TV
 9 **SMASH HITS - SUMMER 97** Virgin/BM
 10 **ROCKED - JULY (OST)** Parlophone
 11 **SUGAR HITS!** Polygram TV
 9 **12** **WHAT A FEELING!** Various Artists Comedia
 12 **BEST SCOTTISH ALBUM IN THE WORLD...EVER!** Various Artists Virgin/BM
 13 **SIXTIES SUMMER MIX** Various Artists Virgin TV
 10 **15** **MIXED EMOTIONS** Polygram TV
 15 **16** **NOW THAT'S WHAT I CALL MUSIC! 26** Various Artists EMI/Parlophone
 13 **17** **CLUB CLASSICS - VOLUME 3** Various Artists EMI
 18 **18** **UNITED DANCE PRESENTS ANTHEMS 2 - 88-92** United Dance Various Artists
 19 **19** **THIS IS...CLUB NATION** Various Artists EMI
 17 **20** **SPEX GIRLS PRESENT THE BEST OF THE VIDEO ALBUM...EX** Various Artists Virgin/BM

- 18 **25** **WHITE ON BLONDE** Texas Mercury
 12 **26** **EV3** En Vogue East West
 39 **27** **SHERYL CROW** Sheryl Crow A&M
 23 **28** **THE WAR OF THE WORLDS** Jeff Wayne Columbia
 20 **29** **TRAVELLING WITHOUT MOVING** Jamiroquai Sony SZ
 27 **30** **FALLING INTO YOU** Celine Dion Epic
 22 **31** **OPEN ROAD** Gary Barlow RCA
 21 **32** **REPUBLICA** Republica Deconstruction
 30 **33** **OCEAN DRIVE** Lighthouse Family Wild Card/Polydor
 25 **34** **IN IT FOR THE MONEY** Supergrass Parlophone
 17 **35** **LADIES & GENTLEMEN WE ARE FLOATING IN...** Spiritualized Deadbeat
 31 **36** **OLDER** George Michael Virgin
 29 **37** **SECRETS** Toni Braxton LaFace
 33 **38** **ALISHA RULES THE WORLD** Alisha's Attic Mercury
 33 **39** **BLOOD ON THE DANCE FLOOR** Michael Jackson Epic
 32 **40** **10 Wet Wet Wet** Various Artists Precious Org./Mercury
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INTERNATIONAL FOCUS

US CHARTWATCH

Spice Girls' Spice does what no other UK album has done for more than seven years this week by recapturing the number one slot across the Atlantic. Having the previous week mounted a recovery from fourth to two, the quintet's debut album now holds off a strong challenge from Hanson whose Middle Of Nowhere leaps three places to two.

Spice sold 123,000 units last week, up 2,000 from the week before, with Hanson on 88,000. Spice has now spent five weeks at number one this year, a total bettered only by No Doubt's Tragic Kingdom, and has the longest run by a UK album since Five Kingdoms achieved seven straight weeks in 1989 with The Raw And The Cooked. It is the first album by a UK act to return to the top since Phil Collins pulled off the trick in January 1993 with... But Seriously.

Besides the album now reaching triple platinum status in America, one of Spice's most remarkable achievements has been its incredible consistency. It has never been lower than seven during any of its 21 weeks on the chart, the best staying power by a UK album since Eric Clapton's Unplugged managed 38 consecutive weeks between 1992 and May 1993. Spice is set to be around for many more weeks yet with Z Become 1 currently scheduled for release in the US on July 29. The album could well be joined in the chart by two other UK albums next week because both Radiohead's OK Computer and Pirella's The Fat Of The Land were released last Tuesday.

Mark Morrison's Return Of



The Mack is showing similar consistency on the Hot 100. Now on the chart for 20 weeks, it has spent nine of those inside the top five and this week holds its position at four behind five-week chart-topping TI's Be Missing You by Puff Daddy, Faith Evans and 112. Bitch by Meredith Brooks and MIMMBop by Hanson. The rest of the UK and US-signed contingent are Spice Girls (#7), Be Gees (#3-2), White Town (#3-34), Gina G (#4-46), Depeche Mode (#9-50), Sneaker Pimps (#5-55), U2 (#1-73), Paul McCartney (#7-76), Damage (#3-82), Faithless (#8-50) and Erasure (#9-58).

They are by no means the first act from these shores to have to amend their name for the US market, but The Charlatans aren't suffering any consequences as a result. Known as The Charlatans UK in the US, the Mancunian band see their album Tellin' Stories hold its position of two on the week on Gavin's college chart. The same chart welcomes The Seahorses' album debut Do It Yourself which is set at 44.

Having gradually built up their international profile, Alpha 1 are now having their eyes on the US where Gavin reports increasing radio plays for I Am, I Feel. Paul Williams

UK WORLD HITS

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

NETHERLANDS

1	1	I WANNA BE THE ONLY ONE	Destiny	EMI
2	10	LOVE SHINE A LIGHT	Kayna & The Waves	WEA
3	100	YOU MIGHT NEED SOMEBODY	Sheela Ann	WEA
4	101	MAMAWHODO YOU THINK YOU'RE	Sheela Ann	WEA
5	102	HEMELIN	Shak Amara	Virgin

Source: Sijcking/Mega Top 100

ISRAEL

1	1	LOVE SHINE A LIGHT	Kayna & The Waves	WEA
2	2	OUT-OF-MY-MIND	Duran Duran	Virgin
3	3	TIAMO	Sheela Ann	WEA
4	1	I WANNA BE THE ONLY ONE	Destiny	EMI
5	10	THIS IS TO MOTHER YOU	Sheela Ann	WEA

Source: GIK

CANADA

1	1	BREATHE	Prodigy	XL
2	1	FIRESTARTER	Prodigy	XL
3	1	RETURN OF THE MACK	Mark Morrison	Atlantic
4	10	INSOMNIA	Faithless	Arista
5	10	IT'S IN GOOD	Depeche Mode	Reprise

Source: Sijcking

DENMARK

1	1	YOU'RE NOT ALONE	Olaf	BMG
2	10	STAY PEOPLE '97	George Michael	Virgin
3	10	MEMORIAM	The Blue Boy	Mega
4	-	-	-	-
5	-	-	-	-

Source: IPR

SWEDEN

1	1	LOVE SHINE A LIGHT	Kayna & The Waves	WEA
2	10	HEMEL	Wiggle	Musa
3	10	YOU'RE NOT ALONE	Olaf	BMG
4	10	I WANNA BE THE ONLY ONE	Destiny	EMI
5	10	YOU MIGHT NEED SOMEBODY	Sheela Ann	WEA

Source: Sijcking

AUSTRIA

1	1	LOVE SHINE A LIGHT	Kayna & The Waves	WEA
2	10	TIME TO SAY GOODBYE	Sarah Brightman/Boyz II Men	East West
3	10	MEMORIAM	The Blue Boy	Rough
4	10	YOU'RE NOT ALONE	Olaf	BMG
5	10	LET'S GET TOGETHER	M.R.	EMI

Source: IPR

ARTIST PROFILE: RADIOHEAD

Radiohead's previous album The Bends took almost a year before it started reaching its full sales potential around the world.

But there has now so much wait for the follow-up, OK Computer, which has already made a huge chart impact in most territories across Europe, South East Asia and Australasia after only being available for around a week.

The album has debuted at one in Belgium, Ireland and New Zealand, two in Canada, three in Sweden, reached the top 10 in its first week in Australia, Denmark, Italy, Norway and Portugal, and peaked at three in Japan's international chart following its release there in May.

Its success so far represents further important support towards the Oxford band becoming truly international superstars, although Parlophone's senior international markets manager Carol Baxter adds a note of caution: "They're not at the REM status yet, but this is only their third album. It's another step along the way and so far sales are exceeding all expectations," she says.

Three warm-up gigs in Portugal in May paved the way for the album's official launch in Barcelona. And, ahead of a tour in the UK and Canada at the end of the month, they have already played several dates in America this year as part of the promotional visit, while a series of festival and other live appearances has seen them in Belgium, France, Germany, the Netherlands and Ireland.

But it is America which remains the real target for the band. Despite strong college



radio support helping to send both Creep and their first album Pablo Honey into the US top 40 in 1993, months before the same happened in the UK, the group haven't managed to replicate that initial form. "Creep became a hindrance because when The Bends came out everybody expected another Creep," says Baxter.

So bad did the association become that at one stage Radiohead declared they would not be playing the song live again, though it was featured at Glastonbury and in some other recent performances. However, those problems are all now in the past with the band's US profile being raised again with the album cut Exit Music (featured on the Romeo & Juliet soundtrack and, more significantly, Paranoiac Android winning Buzzin' around the past two weeks on MTV. With their album released in the US last Tuesday (July 1), their move could finally have come.

Paul Williams

TRACKWATCH: RADIOHEAD

- OK Computer one in Belgium, New Zealand, Ireland
- Top five in Canada and Sweden
- Top 10 in Australia, Denmark, Norway, Italy and Portugal

THE PEPSI CHART

#	Title	Artist	#	Title	Artist		
1	1	ILL BE MISSING YOU	Paula Abdul	21	1	ILL BE THERE FOR YOU	Real Gone
2	2	ECUADOR	Real Gone	22	13	NOTHING LAYS FOREVER	Real Gone
3	3	JOURNEY	Real Gone	23	2	AIR WE BREATHE	Alaska
4	4	FREE	Real Gone	24	22	HUNDRED MILE HIGH CITY	Real Gone
5	5	SOMETHING GOOD ON	Real Gone	25	8	AINT NOBODY	Real Gone
6	6	BITTER SWEET SYMPHONY	Real Gone	26	1	I WANT YOU	Seunge Carter
7	7	MIMBOP	Real Gone	27	22	CALL THE MAN	Real Gone
8	8	A CHANGE WOULD DO YOU GOOD	Real Gone	28	23	MIDNIGHT IN CHELSEA	Real Gone
9	9	I WANNA BE THE ONLY ONE	Real Gone	29	18	STRANGE	Real Gone
10	3	JUST A GIRL	Real Gone	30	24	WHERE IT'S AT	Real Gone
11	19	D'YOU KNOW WHAT I MEAN?	Real Gone	31	10	ALL THAT GETS YOU	Real Gone
12	11	GUIDING STAR	Real Gone	32	3	LOVE ROLLERCOASTER	Real Gone
13	12	CLOSER THAN CLOSE	Real Gone	33	25	BRAZEN (WELP)	Real Gone
14	10	YOU ARE THE ULTIMATE	Real Gone	34	10	C U WHEN U GET THERE	Real Gone
15	17	WHERE HAVE ALL THE CONVERSATIONS GONE?	Real Gone	35	10	HISTORY	Real Gone
16	13	LOVEFOOL	Real Gone	36	14	NEVER NEVER Gonna Give You Up	Real Gone
17	14	YOU'RE NOT ALONE	Real Gone	37	10	FREED FROM DESIRE	Real Gone
18	15	YOU MIGHT NEED SOMEBODY	Real Gone	38	10	PICTURE OF YOU	Real Gone
19	18	WALTZING ALONE	Real Gone	39	3	STAR PEOPLE	Real Gone
20	19	COCD JAMBOO	Real Gone	40	3	DON'T SPEAK TO ME	Real Gone

VIRGIN RADIO CHART

#	Title	Artist	#	Title	Artist		
1	1	OK COMPUTER	Radiohead	21	15	OLDER	George Michael
2	2	HEAVY SOUL	Paul Weller	22	26	SHERYL CRANE	Sheryl Crowe
3	3	DESTINATION ANYWHERE	Joe Bon Jovi	23	10	DRAG ME	Long
4	5	STOOSH	Shak Amara	24	29	BLUE IS THE COLOUR	The Beautiful South
5	4	THE BEST OF	Bob Dylan	25	22	WHAT'S YOUR STORY, MORNING GLORY?	De La Soul
6	18	FLAMING PIE	Paul McCartney	26	17	PABLO HONEY	Radiohead
7	17	BLUR	Blur	27	31	THE BENDS	Radiohead
8	6	SOME OTHER SUCKER'S PARADE	Del Amitri	28	24	EVERYTHING MUST GO	Music Direct
9	15	COME FIND YOURSELF	Paul Carrack	29	30	COLEAT	Back
10	13	MOTHER NATURE CALLS	Car	30	29	JAGGED LITTLE PILL	Alvin Martin
11	6	TELLIN' STORIES	The Charlatans	31	30	POP	Real Gone
12	7	WHITE ON RIMONE	Real Gone	32	30	GLOW	Real Gone
13	10	GUNS IN THE GRETTO	Real Gone	33	23	BECOMING U	Shane
14	11	THE WAR OF THE WORLDS	Julie Walters	34	28	BLUE LINES	Massive Attack
15	10	DO IT YOURSELF	Seunge Carter	35	32	FORGIVEN, NOT FORGOTTEN	George Michael
16	8	REPUBLIC	Real Gone	36	26	MOSELEY SHOALS	Seunge Carter
17	17	TRAVELLING WITHOUT MOVING	Real Gone	37	28	WHIPSLASH	James
18	11	IN IT FOR THE MONEY	Seunge Carter	38	31	ALBUM OF THE YEAR	Paul Weller
19	14	OCEAN DRIVE	Light House Family	39	24	BEAUTIFUL FREAK	Real Gone
20	16	ALISHA RULES THE WORLD	Alisha Akin	40	25	MUSIC FOR PLEASURE	Real Gone

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	143248940	(BMG)
2	NEW	ALL THAT I GOT IS YOU	Ghooftace Kilah	Epic	6949846	(SM)
3	2	I WANNA BE THE ONLY ONE	Eternal featuring BeBe Winans	EMI	CD.CDEM.472	(E)
4	NEW	DAYS OF YOUTH	Laurnea	Epic	6949838	(SM)
5	6	WE TRYING TO STAY ALIVE	Wyclef Jean/Ridge Jattars	Columbia	CD 6064615	(SM)
6	3	HEY DJ! (PLAY THAT SONG)	N-Tyce	Telstar	CD.CD5TAS 2885	(BMG)
7	7	HARD TO SAY I'M SORRY	Az Yet	Arista/Arista	743214811	(BMG)
8	NEW	LIKE I DO	For Real	Rowdy	7432148581	(BMG)
9	6	CRUSH ON YOU	Lil' Kim	Atlantic	AT700 27	(W)
10	4	GAME OVER	Scarface	Virgin	VUST 121	(E)
11	8	YOU ARE THE UNIVERSE	The Brand New Heavies	HR	BNH-X 9	(F)
12	NEW	LOVE, PEACE & HAPPINESS	Lost Boys	Universal	UNT 56131	(BMG)
13	9	I'LL BE	Foxy Brown featuring Jay-Z	Def Jam	5710431	(F)
14	12	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415	(F)
15	11	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	CD.WEA 693CD1	(W)
16	10	LIKE THIS AND LIKE THAT	Lakisha Berni	Adept	ADPTT 7	(F)
17	14	I DON'T WANT TO	Toni Braxton	LaFace	CD-7432148612	(BMG)
18	13	WHATEVER	En Vogue	East West	E35427	(W)
19	16	DON'T WANNA BE A PLAYER	Jive	Jive	JIVET 410	(F)
20	17	DON'T LEAVE ME	Blackstreet	Interscope	INT 95534	(D)
21	15	NEVER, NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista	CD-7432148392	(BMG)
22	21	ON & ON	Erykah Badu	Universal	UNT 56117	(BMG)
23	18	WONDERFUL TONIGHT	Damage	Big Life	CD-BLSDA 134	(F)
24	20	NEXT LIFETIME	Erykah Badu	Universal	UNT 56132	(BMG)
25	19	HEAD OVER HEELS	Allure featuring NAS	Epic	6949594	(SM)
26	26	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	74321486411	(BMG)
27	27	IN MY BED	Dru Hill	Fourth & Broadway	CD-BRCD 352	(F)
28	22	IT'S ALRIGHT	Deni Hines	Mushroom	T 1553	(MVP)
29	23	DINAH	Blackstreet	Arista	74321479761	(BMG)
30	28	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic	CD.6644625	(SM)
31	34	WHAT KIND OF MAN WOULD I BE	Mint Condition	Wild Card/PolyGram	5710471	(F)
32	29	ALRIGHT	Jamiroquai	Sony	52 864256	(SM)
33	31	REMEMBER ME	The Blueboy	Pharm 12PHARM 1	(TRIC/BMG)	
34	25	SMOKIN' ME OUT	Warren G featuring Ron Isley	Def Jam	5714431	(F)
35	30	5 MILES TO EMPTY	Brownstone	MUJ	Epic CD.8642662	(SM)
36	NEW	TWISTED	Keith Sweat	Eletora	EKR 227	(W)
37	37	LOVE IS ALL WE NEED	Mary J Blige	Uptown/MCA	CD.MCSTO 49035	(BMG)
38	33	FOR YOU I WILL	Monie	Atlantic	A 54377	(W)
39	32	TELL ME DO U WANNA	Ginaune	Epic	6645272	(SM)
40	36	IF YOUR GIRL ONLY KNEW/ONE IN A MILLION	Aiyah	Atlantic	A 56107	(W)

© CIN. Compiled from data from a panel of independents and specialist multiples.

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	SOMETHING GOIN' ON	Todd Terry	Manifest	FESX 25	(F)
2	NEW	GIVE ME LOVE	Diddy	Feverpitch	12PVR 19	(E)
3	NEW	ALL THAT I GOT IS YOU	Ghooftace Kilah	Epic	6949846	(SM)
4	NEW	THE AWAKENING	Peb featuring X-Avia	Philips	PLAT 31	(SRD)
5	NEW	WAITING HOPEFULLY	D'nate	VC Records	VCRT 21	(E)
6	NEW	SET IN STONE/FORBIDDEN ZONE	Bedrock	Stress	12STR 90	(F)
7	1	THE AGE OF LOVE - THE REMIXES	Age Of Love	React	2REACT 100	(V)
8	NEW	IT MUST BE LOVE	Robin S	Lafayette	A 55967	(E)
9	6	CASUAL SUB (BURNING SPEAR)	ETA	East West	EW 1107	(W)
10	4	STAY	Isha-D	Sawelle/Beat	74321493211	(BMG)
11	NEW	LIKE I DO	For Real	Rowdy	7432148581	(BMG)
12	10	TESTIFY	USP presents Jay Williams	Diffusion/AM/PM	562269	(F)
13	5	FEEL WHAT YOU WANT	Kristine W	Champion	CHAMP12 329	(M/VB)
14	NEW	REACH OUT FOR LOVE	Claudia Chin	Sony	5641576	(SM)
15	NEW	THAT'S IT	Ruhis feat Drake Khan	Higher State	12HS 20	(ES/SB)
16	NEW	DAYS OF YOUTH	Laurnea	Epic	6949838	(SM)
17	NEW	BITS & PIECES	Artemesia	Top Bonans	TOP 07	(RM/D/S)
18	15	LIKE THIS AND LIKE THAT	Lakisha Berni	Adept	ADPTT 7	(F)
19	14	THE GOOD LIFE	The New Power Generation	NPG	0051150	NPG (F)
20	3	SOMEONE	Ascension	Perfecto	PERF 1417	(W)
21	2	JUST BE TONIGHT	BBG featuring Eric	Hi-Life/PolyGram	5728971	(F)
22	7	CRUSH ON YOU	Lil' Kim	Atlantic	AT700 27	(W)
23	19	SHARE THE FALL	Repräsent/Roni Size	Talkin Loud	TLX 21	(F)
24	13	GAME OVER	Scarface	Virgin	VUST 121	(E)
25	NEW	PARADISE	Capone	Hard Leaders	HL 014	(SRD)
26	18	INTOXICATION	Reast 2 Rhythim	Jockey/WIN	014	(ADD)
27	17	YA ROCKIN' OPINION	Swoosh	Back 2 Basics	B2B 1296	(SRD)
28	8	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	7432149391	(BMG)
29	NEW	TOP OF THE WORLD	Cuddehella ft. Shely Nelson	Universal	MCST 40121	(BMG)
30	29	MINISTRY OF LOVE	Hyunatic Ego	WEA	WEA 047	(W)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	THE FAT OF THE LAND	The Prodigy	XL Recordings	XLLP 1220	(M/C)
2	1	NEW FORMS	Roni Size Repräsent	Talkin Loud	528353	(S/RB)
3	NEW	UNITED DANCE PRESENTS ANTHEMS 2 - 20	Various	United Dance	UIMP 0241	(M/MC)
4	2	WU-TANG FOREVER	Wu-Tang Clan	Luca	CDNG020951	(V)
5	NEW	3RD PERSPECTIVE	United Force Organisation	Talkin Loud	5283874	(F)
6	3	KISS 100FM - SMOOTH GROOVES	Various	PolyGram	TV 55234	(F)
7	NEW	MEN IN BLACK - THE ALBUM (OST)	Various	Columbia	4881221	(M/R)
8	NEW	DIG YOUR OWN HOLE	The Chemical Brothers	Virgin	XOUSTUP 2002USTM 2	(E)
9	4	EV3	En Vogue	East West	075692674	(W)
10	7	ALL DAY ALL NIGHT	Changing Faces	Atlantic	0756927284	(W)

SPECIALIST CHARTS

12 JULY 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	16 17	QUEEN Made In Heaven - The Films	Warnerworld WNRV0095	1 4	INDEPENDENT DAY	Label Cat No
1	SPICE GIRLS Spice Girls in Concert <td>Vine V10234</td> <td>17</td> <td>MICHAEL SMITH - Musicals & More <td>BMG Video V423180213</td> <td>2</td> <td>SPICE GIRLS Spice - The Official Video - Volume 1 <td>Vega Video V137189</td> </td></td>	Vine V10234	17	MICHAEL SMITH - Musicals & More <td>BMG Video V423180213</td> <td>2</td> <td>SPICE GIRLS Spice - The Official Video - Volume 1 <td>Vega Video V137189</td> </td>	BMG Video V423180213	2	SPICE GIRLS Spice - The Official Video - Volume 1 <td>Vega Video V137189</td>	Vega Video V137189
2	BACKSTREET BOYS Live in Concert <td>Vine ZV101</td> <td>18</td> <td>TINA TURNER Wildcat Dream Train <td>Feedback Fusion F0088</td> <td>3</td> <td>FROM DUSK TILL DAWN <td>Hollywood Pictures V57189</td> </td></td>	Vine ZV101	18	TINA TURNER Wildcat Dream Train <td>Feedback Fusion F0088</td> <td>3</td> <td>FROM DUSK TILL DAWN <td>Hollywood Pictures V57189</td> </td>	Feedback Fusion F0088	3	FROM DUSK TILL DAWN <td>Hollywood Pictures V57189</td>	Hollywood Pictures V57189
3	JOHNNY B. Go! Destination Anywhere <td>PolyGram Video V66603</td> <td>19</td> <td>LUCIANO PANAROTI The Official Story Of Panaroti <td>Feedback Fusion F0088</td> <td>4</td> <td>FRENCH SERIES 1 - EPISODES 1-16 <td>Warner Home Video V57189</td> </td></td>	PolyGram Video V66603	19	LUCIANO PANAROTI The Official Story Of Panaroti <td>Feedback Fusion F0088</td> <td>4</td> <td>FRENCH SERIES 1 - EPISODES 1-16 <td>Warner Home Video V57189</td> </td>	Feedback Fusion F0088	4	FRENCH SERIES 1 - EPISODES 1-16 <td>Warner Home Video V57189</td>	Warner Home Video V57189
4	MICHAEL JACKSON History On Film - Volume II <td>SMV Epic S01302</td> <td>20</td> <td>BOYZONE Said And Done <td>WVA J00103</td> <td>5</td> <td>CHILDREN PLAY SCHOOL FACILITATES <td>Video Collection V1403</td> </td></td>	SMV Epic S01302	20	BOYZONE Said And Done <td>WVA J00103</td> <td>5</td> <td>CHILDREN PLAY SCHOOL FACILITATES <td>Video Collection V1403</td> </td>	WVA J00103	5	CHILDREN PLAY SCHOOL FACILITATES <td>Video Collection V1403</td>	Video Collection V1403
5	SHERYL CROW Live From The Palladium <td>WVA J00103</td> <td>21</td> <td>BACKSTREET BOYS Backstreet Boys <td>Vine ZV101</td> <td>6</td> <td>CHILDREN PLAY SCHOOL FACILITATES <td>Warner Home Video V57189</td> </td></td>	WVA J00103	21	BACKSTREET BOYS Backstreet Boys <td>Vine ZV101</td> <td>6</td> <td>CHILDREN PLAY SCHOOL FACILITATES <td>Warner Home Video V57189</td> </td>	Vine ZV101	6	CHILDREN PLAY SCHOOL FACILITATES <td>Warner Home Video V57189</td>	Warner Home Video V57189
6	OASIS - There & Then <td>SMV ZV1022</td> <td>22</td> <td>JOE SATRIANI, ERIC JOHNSON, STEVE WALZ Live In Concert <td>SMV Columbia V01302</td> <td>7</td> <td>FRENCH SERIES 1 - EPISODES 17-20 <td>Warner Home Video V57189</td> </td></td>	SMV ZV1022	22	JOE SATRIANI, ERIC JOHNSON, STEVE WALZ Live In Concert <td>SMV Columbia V01302</td> <td>7</td> <td>FRENCH SERIES 1 - EPISODES 17-20 <td>Warner Home Video V57189</td> </td>	SMV Columbia V01302	7	FRENCH SERIES 1 - EPISODES 17-20 <td>Warner Home Video V57189</td>	Warner Home Video V57189
7	MICHAEL FLATLEY Live At The Dance <td>WVA J13183</td> <td>23</td> <td>REM-SD Movie <td>Warner Music Video V56930343</td> <td>8</td> <td>BARBOLAN - VOLUME 2 <td>Warner Home Video V57189</td> </td></td>	WVA J13183	23	REM-SD Movie <td>Warner Music Video V56930343</td> <td>8</td> <td>BARBOLAN - VOLUME 2 <td>Warner Home Video V57189</td> </td>	Warner Music Video V56930343	8	BARBOLAN - VOLUME 2 <td>Warner Home Video V57189</td>	Warner Home Video V57189
8	LIVE LAST RECORDING Les Miserables in Concert <td>Video Collection V10256 <td>24</td> <td>MICHAEL JACKSON Video Greatest Hits - History <td>SMV Epic S01302</td> <td>9</td> <td>FRENCH SERIES 1 - EPISODES 21-24 <td>Warner Home Video V57189</td> </td></td></td>	Video Collection V10256 <td>24</td> <td>MICHAEL JACKSON Video Greatest Hits - History <td>SMV Epic S01302</td> <td>9</td> <td>FRENCH SERIES 1 - EPISODES 21-24 <td>Warner Home Video V57189</td> </td></td>	24	MICHAEL JACKSON Video Greatest Hits - History <td>SMV Epic S01302</td> <td>9</td> <td>FRENCH SERIES 1 - EPISODES 21-24 <td>Warner Home Video V57189</td> </td>	SMV Epic S01302	9	FRENCH SERIES 1 - EPISODES 21-24 <td>Warner Home Video V57189</td>	Warner Home Video V57189
9	PETER ANDERSON - The Video <td>Mushroom XG107 <td>25</td> <td>DANIEL O'DONNELL Christmas Hits <td>RMZ J1281789 <td>10</td> <td>SPYGLASS <td>EMV E01214</td> </td></td></td></td>	Mushroom XG107 <td>25</td> <td>DANIEL O'DONNELL Christmas Hits <td>RMZ J1281789 <td>10</td> <td>SPYGLASS <td>EMV E01214</td> </td></td></td>	25	DANIEL O'DONNELL Christmas Hits <td>RMZ J1281789 <td>10</td> <td>SPYGLASS <td>EMV E01214</td> </td></td>	RMZ J1281789 <td>10</td> <td>SPYGLASS <td>EMV E01214</td> </td>	10	SPYGLASS <td>EMV E01214</td>	EMV E01214
10	THE PRODIGE Electronic Punks <td>XL Recordings XG107 <td>26</td> <td>OASIS Live By The Sea <td>RMZ J1281789 <td>11</td> <td>FRENCH SERIES 1 - EPISODES 25-28 <td>Warner Home Video V57189</td> </td></td></td></td>	XL Recordings XG107 <td>26</td> <td>OASIS Live By The Sea <td>RMZ J1281789 <td>11</td> <td>FRENCH SERIES 1 - EPISODES 25-28 <td>Warner Home Video V57189</td> </td></td></td>	26	OASIS Live By The Sea <td>RMZ J1281789 <td>11</td> <td>FRENCH SERIES 1 - EPISODES 25-28 <td>Warner Home Video V57189</td> </td></td>	RMZ J1281789 <td>11</td> <td>FRENCH SERIES 1 - EPISODES 25-28 <td>Warner Home Video V57189</td> </td>	11	FRENCH SERIES 1 - EPISODES 25-28 <td>Warner Home Video V57189</td>	Warner Home Video V57189
11	TAKE THAT Nobody Else - The Movie <td>BMG Video V42310223</td> <td>27</td> <td>FOGEL'S Live Screen...Jazzing Versions <td>SMV Columbia V01472</td> <td>12</td> <td>FRENCH SERIES 1 - EPISODES 29-31 <td>Warner Home Video V57189</td> </td></td>	BMG Video V42310223	27	FOGEL'S Live Screen...Jazzing Versions <td>SMV Columbia V01472</td> <td>12</td> <td>FRENCH SERIES 1 - EPISODES 29-31 <td>Warner Home Video V57189</td> </td>	SMV Columbia V01472	12	FRENCH SERIES 1 - EPISODES 29-31 <td>Warner Home Video V57189</td>	Warner Home Video V57189
12	ORIGINAL CAST Buddy Buddy Holly Story <td>Video Collection V10256 <td>28</td> <td>BOYZONE'S A Boyz Live <td>WVA J00103</td> <td>13</td> <td>STARBUCK <td>PolyGram Video V57189</td> </td></td></td>	Video Collection V10256 <td>28</td> <td>BOYZONE'S A Boyz Live <td>WVA J00103</td> <td>13</td> <td>STARBUCK <td>PolyGram Video V57189</td> </td></td>	28	BOYZONE'S A Boyz Live <td>WVA J00103</td> <td>13</td> <td>STARBUCK <td>PolyGram Video V57189</td> </td>	WVA J00103	13	STARBUCK <td>PolyGram Video V57189</td>	PolyGram Video V57189
13	BILL WHELAN: Reelance-The Show <td>WVA J13183</td> <td>29</td> <td>VARIOUS ARTISTS Rolling Stones Rock 'n' Roll Circus <td>PolyGram Video V57189</td> <td>14</td> <td>STAR TREK VOYAGER - VOL. 3 <td>Warner Home Video V57189</td> </td></td>	WVA J13183	29	VARIOUS ARTISTS Rolling Stones Rock 'n' Roll Circus <td>PolyGram Video V57189</td> <td>14</td> <td>STAR TREK VOYAGER - VOL. 3 <td>Warner Home Video V57189</td> </td>	PolyGram Video V57189	14	STAR TREK VOYAGER - VOL. 3 <td>Warner Home Video V57189</td>	Warner Home Video V57189
14	BILL WHELAN: Reelance-New Show <td>Video Collection V10256 <td>30</td> <td>VARIOUS ARTISTS Eyes <td>SMV Columbia V01302</td> <td>15</td> <td>THE RESCUERS <td>Warner Home Video V57189</td> </td></td></td>	Video Collection V10256 <td>30</td> <td>VARIOUS ARTISTS Eyes <td>SMV Columbia V01302</td> <td>15</td> <td>THE RESCUERS <td>Warner Home Video V57189</td> </td></td>	30	VARIOUS ARTISTS Eyes <td>SMV Columbia V01302</td> <td>15</td> <td>THE RESCUERS <td>Warner Home Video V57189</td> </td>	SMV Columbia V01302	15	THE RESCUERS <td>Warner Home Video V57189</td>	Warner Home Video V57189
15	BOYZONE Live & Wembley <td>WVA J13183</td> <td>© DIN</td> <td></td> <td></td> <td></td> <td></td> <td></td>	WVA J13183	© DIN					

INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	THE AGE OF LOVE - THE REMIXES	React CDREACT101 (V)	React CDREACT101 (V)
2	HOME	Mute CD008727 (RTM) (DC)	Mute CD008727 (RTM) (DC)
3	JUST ANOTHER ILLUSION	Creation CRESC0046 (DMV)	Creation CRESC0046 (DMV)
4	SHORTY	Indolent DIE10021 (V)	Indolent DIE10021 (V)
5	BRAZEN WEEP	Sunk Anamie	One Little Indian S197PC01 (P)
6	HIGH HOW	Charlatans	Beggars Creation BB0312CD (RTM) (DC)
7	STAR	General Stream	Creation CRESC0283 (MMV)
8	I LIKE CAN I CAN FLY	R. Kelly	Jive JIVECD415 (P)
9	THIS IS THE ONLY LIFE THAT	Lakisha Beni	Adept ADPTCD7 (P)
10	SIX UNDERGROUND	Sneaker Pimps	Clea Up CUP0050 (DMV)
11	WONDERFUL TONIGHT	Damage	Big Life BLR01414 (P)
12	SAY JUST WORDS	Paradise Lost	CDKUT14 (Pinnacle)
13	WALK AWAY DREAMING	Toby Bourke/George Michael	Aegion AEGCD19 (P)
14	HELP ME MAKE IT	Hull & Puff	Skyway SKYWC15 (P)
15	DON'T WANNA BE A PLAYER	Jay	Jive JIVECD415 (P)
16	FAKE FUR	Unltd Yatsura	Chk CHEKCD (SR)
17	IT'S ALRIGHT	Dini Hines	Mushroom D1953 (RTM) (DC)
18	INTOXICATION	React 2 Rhythm	Jackpot JWP046 (ADD)
19	RITE OF SPRING	System 7	Dragonfly DRFD42 (P)
20	POWER OF LOVE '97	Q-Tex	2nd Precinct THIR02CD (P)

This Last	Title	Artist	Label (distributor)
1	LADIES & GENTLEMEN WE ARE ...	Spiritualized	Dedicated DEEDCD04 (V)
2	STOSH	Skunk Anamie	One Little Indian TPLP BSCD (P)
3	TELLIN' STORIES	Charlatans	Beggars Banquet BB030180 (RTM) (DC)
4	BECOMING X	Sneaker Pimps	Clea Up CUP 0050 (V)
5	WHAT'S THE STORY MORNING...	Oasis	Creation CRECO 189 (MMV)
6	ULTRA	Depache Mode	Mute CDUT0MM148 (RTM) (DC)
7	FURTHER	Genex	Mute NUDE07CD (MMV) (DC)
8	KING OF FOOLS	Delicious?	Future 7 FURV0121 (TP)
9	FOREVER	Damage	Big Life BLR0203 (P)
10	WORK, LOVE/LIFE, MISCELLANEOUS	David Devan/Spirit Wife	Rhythm King KINC021 (DMV)
11	BUENA VISTA STYLE	Ry Cooder	World Circuit WC0059 (P)
12	DEFINITELY MAYBE	Clash	Creation CRECO 169 (MMV)
13	SPICES	Spice	Cat Gut CD (TLP)
14	BAGSY ME	Wannadies	Indolent DIECD008 (V)
15	PLACED	Elevator Music CDPL00R2 (V)	
16	COMING UP	Suede	Nude NUDE CD2 (V)
17	BLOKE ON BLOKE	Billy Bragg	Cooking Vinyl COOKCD127 (V)
18	BACKSTREET BOYS	Jive Chip 169 (P)	
19	BENTLEY RHYTHM ACE	Bentley Rhythm Ace	Skin BRASSI05CD (MMV)
20	THE COMPLETE	Stone Roses	Silverstone ORECD 535 (P)

COUNTRY

This Comb	Title	Artist	Label (distributor)
1	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz RITZCD 769 (P)
2	WITH YOU IN MIND	Charlie Lawrence	Ritz RITZCD 769 (P)
3	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 476762 (SR)
4	BLUE ROSES FROM THE MOONS	Nanci Griffith	Elektra 758626152 (V)
5	SO LONG SO WRONG	Ronnie Kravis & Union Sn	Rounder R0103063 (DIR)
6	EVERYWHERE	Tim McGraw	Curb CURCD039 (F)
7	IN PIECES	Garth Brooks	Liberty CDST 2212 (E)
8	CARRYING YOUR LOVE WITH ME	George Strait	MCA Nashville MCAD11594 (BMG)
9	BLUE	LeAnn Rimes	Hit Label CURCD0028 (F)
10	FRESH HORSES	Garth Brooks	Capitol CDG6 1 (E)

This Last	Title	Artist	Label (distributor)
1	NO FENCES	Garth Brooks	Capitol CDST 2136 (E)
2	MUSIC FOR ALL OCCASIONS	Maverick	MCA MCD 11344 (BMG)
3	THE WOMAN IN ME	Shabaz Twain	Mercury 522862 (P)
4	NASHVILLE	Bill Frisell	Nonesuch 755978152 (CD)
5	TIMELESS	Daniel O'Donnell/Mary Duff	Ritz RITZCD 769 (P)
6	THREE CHORDS AND THE TRUTH	Sara Evans	RCA 7432148252 (BMG)
7	ROPIN THE WIND	Garth Brooks	Capitol CDSTU 2162 (E)
8	SHADES OF BLUE	Mary Duff	Ritz RITZCD 709 (P)
9	A PLACE IN THE WORLD	Mary Chapin Carpenter	Columbia 485182 (CD)
10	A CHANCE TO DANCE	Dean Brothers	Miltown MTNCD03 (F)

MID PRICE

This Comb	Title	Artist	Label (distributor)
1	BLUE LINES	Massive Attack	Wild Beatz WBRC2 (P)
2	PARLO HONEY	Radiohead	Parlophone CDPCS 7368 (E)
3	CDMXIC A.D.	Enigma	Virgin International CDVIR 1 (F)
4	THE PIANO - GST	Michael Nyman	Virgin CDVX319 (F)
5	STONE ROSES	Stone Roses	Silverstone ORECD 502 (P)
6	CRANKS AND DANCES OF THE NATIVE AMERICAN	Sacred Spirit	Virgin CDVX 2753 (E)
7	BROTHERS IN ARMS	Dino Strati	Vergo 9244932 (F)
8	TUBULAR BELLS	Mike Oldfield	Virgin CDV 2001 (F)
9	A NORTHERN SOUL	The Veve	Hut CDHUT 27 (E)
10	LADIES & GENTLEMEN WE ARE FLOATING...	Spiritualized	Dedicated DEEDCD04 (V)

This Last	Title	Artist	Label (distributor)
1	SOFTSIDE	Texas	Mercury 6381712 (F)
2	WHAT COLOUR IS THE WIND	Chris Landsborough	Ritz RCD 542 (P)
3	TINA TURNER	Tina Turner	Arista 300829074 (BMG)
4	MY SORRY & JEROME	Robson & Jerome	RCA 742132290 (BMG)
5	A KICK UP THE EIGHTIES	Tracy Chapman	Crimson CRIMCD05 (EUK)
6	TRACY CHAPMAN	Tracy Chapman	Elektra EXTACD (EUK)
7	TOGETHER	Various	Crimson CRIMCD03 (EUK)
8	DISCO FEVER	Various	Crimson CRIMCD05 (EUK)
9	EXILE ON MAIN STREET	Rolling Stones	Columbia 489194 (SM)
10	THE HEAT IS ON	Various	Crimson CRIMCD06 (EUK)

ROCK

This Last	Title	Artist	Label (distributor)
1	DESTINATION ANYWHERE	Jon Bon Jovi	Mercury 536112 (F)
2	STOSH	Skunk Anamie	One Little Ind! TPLP BSCD (P)
3	TRACIC KINGDOM	No Doubt	Interscope IND 50963 (BMG)
4	ALBUM OF THE YEAR	Faith No More	Slash S209212 (F)
5	THE COLOUR AND THE SHAPE	Foo Fighters	Roswell EMI CDMD1104 (E)
6	RESTLESS HEART	Fred Durand/Coverdale & Whitesnake	Virgin 52 486242 (SM)
7	GLOW	Reef	Celebrity CDK0331 (P)
8	A FISTFUL OF ALICE	Alice Cooper	Columbia 484206 (BM)
9	NINE LIVES	Aeromach	Elektra 755019012 (V)
10	GENERATION SWINE	Motley Crew	

SPOKEN WORD

This Last	Title	Artist	Label (distributor)
1	THE CLOWN JEWELS	Various	BBC ZBBC 1752 (P)
2	MY SORRY & HAVEN'T A CLUE 3	Original Radic 4 Cast	BBC ZBBC 1888 (P)
3	SIR LES PATTERSON LIVE	Barry Humphries	Music Collection International GAOCD05 (BMG)
4	BARNEY'S JUST IMAGINE	Original Cast Recording	Tempo 221262 (DSD)
5	THE X FILES - SQUEAZE	Kerry Shale	Harper Collins HCA043 (TRC)
6	DAD'S ARMY VOLUME 7: DON'T FORGET...	Original TV Cast	BBC ZBBC 1877 (P)
7	THE FAST SHOW	Original TV Cast	BBC ZBBC 1937 (P)
8	HOW WAS IT FOR YOU?	Original TV Cast	BBC ZBBC 1931 (P)
9	THE NEW UNOFFICIAL...4-FILES...	Bob Sherman	Macmillan MAB18 (TRC)
10	BARNEY'S FAVOURITES	Original Cast Recording	Tempo 221265 (DSD)

SINGLES

BOYZONE: A Picture Of You (Polydor 571313/2). This catchy pop/soul song, co-written by Elliot "Spice" Kennedy, comes from the forthcoming Mr. Bean movie and is coupled with the boys' Eurovision anthem Let The Message Run Free. It cannot fail. **□□□□**

TEAR HUNTER: Harvest For The World (Delaware/RCA CD3716). An upbeat take on the Joleys' classic by the Chicago DJ. Already getting a good club reaction, thanks to a myriad mixes. **□□□□**

THE DRIVEN: Secret Police (Polydor 571313/1). The Irish band's mix of memorable choruses and red-blooded rock energy is showcased impressively on their second single, which sets them up well for their UK tour and the release of their debut album. **□□□□**

PETER COX: Ain't Gonna Cry Again (Chrysalis CD051555). The Go West man's distinctive, throaty voice turns this solid single into a winner, but Chrysalis may struggle to find its audience. **□□□□**

C-NATION: Feel The Need (Comptelpe 12SD01327). From the Nu Classic Soul album, this is a smooth and silky cover of the Detroit Emeralds smash. Remixer includes D-Influence and Cutfather & Joe. **□□□□**

SCOTTER: Fire (Remixes) (Edel 0035655LUD). Klubheads and DONs get their remixing mitts on the German outfit's big beat/techno epic, sending the temperature even higher. **□□□□**

DAVE ANGEL: Tokyo Stealth Fighter (Fourth & Broadway BRCD395). Musical innovator, Angel has come up with another of his trademark crossover, hypnotic grooves. The pulsing beat and sparse arrangement will appeal to all sorts of electronic music fans. **□□□□**

UNIVERSAL: Rock Me Good (London LONCD37). Exposure on last week's National Territory Live will have done a power of good for this trio's lively debut, an irresistible dose of summery pop reggae, produced by Ray Hedley. **□□□□**

OMAR: Say Nothin' (RCA 7432102862). Omar has rarely sounded better than on this seductively mellow single which has all the hallmarks of classic soul, while remaining utterly fresh. **□□□□**

VERONICA MCKNAUGHTON: The Diver (M17 M17CD047). The Lincoln-born singer displays a mature writing style on this polished first single, using her obvious folk influences (Jonis Mitchell/Suzanne Vega) to produce a melodic pop tune of real merit. **□□□□**

THE LEVELERS: What A Beautiful Day (China WOXCD0268). The Brighton band are in familiar musical territory on this rousing single, which contains the usual uplifting, singalong chorus. **□□□□**

KITACHI: Spirit (Remixes) (Dope On Plastic/React 12D0906). Kitachi's dubby vibe gets the treatment, notably an

OMAR: SOUNDING SEDUCTIVELY MELLOW

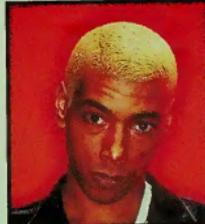
atmospheric drum & bass mix by Roni Size, funky yet hard, uplifting yet dark, which betters the rest. **□□□□**

STRETCH & VERN: Get Up (Iffr FC030). The follow-up to the alarmingly infectious 'I'm Alive' employs similar breakdovns/crowd responses, but uses lots of samples House Of Pain fans will recognise. **□□□□**

NORTH & SOUTH: Tarantina's New Star (RCA 7432150142/252). This follow-up to the Top 10 smash 'I'm A Man, Not A Boy' skates a bit close to a Zola's Only You at times, but this is a pulsating pop number, full of youthful vigour, daft lyrics and production trickery. **□□□□**

D*NOTE: Waiting Hopefully (Virgin CDVCR2). Matt Wynn's cool post-acid jazz comedown vibe has struck paydirt on this soulful and emotive club groove. **□□□□**

WUBBLE-U: Smoking Pot (Inland D0E068). The south Londoners serve up one of the catchiest hooks of the year, combining a thumping techno beat, echoes of Pump Up The Volume and novelty twists. **□□□□**



DAVE ANGEL: HYPNOTIC GROOVES

ASWAD: One Shot Child (CDGUT). Apache Indian adds a ragamuffin twist to Aswad's laid-back roots style. Another enjoyable song and potentially a big hit for the band. **□□□□**

LUNATIC CLAN: Leave You Far Behind (MCA MCSTD4013). A chunky breakfast-driven rocker with hysterical, distorted vocals. Should appeal to The Prodigy/Chemical Brothers fans, especially the 10-minute, eerily twisted Lunatics Soundscape mix. **□□□□**

WU-JANG CLAN: Triumph/Loud (RCA CD74321496782/5182121). The Wu fire a typically masterful and moody shot straight from their chart-topping Wu-Tang Forever album. One for the fans rather than crossover hit. **□□□□**

SINGLE OF THE WEEK

SPIRITUALIZED: Electricity (Dedicated Spirit 012 CD1). This track combines magnificent melodies with Spiritualized's unique wall of sound, backed with some strong live and instrumental tracks. An essential listen. **□□□□□**



D*NOTE: SOULFUL AND EMOTIVE

ALBUMS

TEENAGE FANCLUB: Songs From Northern Britain (Creation CRECD196). Another set of pristine country rock songs crammed with the sort of harmonies that soothe the soul. The downside is that it tails close to being samey. **□□□□**

DODGY: The Doggy Album (The Singles Collection ABMS228252): Homegrown (The Singles Collection ABMS228252): Free Peace Sweet (The Singles Collection ABMS228252). Coinciding with their traditional festival activity, Doggy re-release boxed sets of all their singles, grouped under the relevant albums. If buyers can only afford one, steer them towards the Homegrown selection. **□□□□**

THE BALLISTIC BROTHERS: Rude System (Sendboy SBED1). Rude System again shows the Brothers in great form. Trip hop, acid jazz, blues and funk are all mixed up together with the reworking of the classic Blacker. **□□□□**

ZIGGY MARLEY & THE MELODY MAKERS: Fallen Is Babylon (East West WCD1912). This pop reggae album concentrates on spiritualism and includes a rap on Everyone Wants To Be By Wycked and Stephen Marley. Has a significant progression. **□□□□**

CARMEN LUNDY: Old Devil Man (JVC 9015). The stunning old school jazz and blues interpreter keeps pace with current R&B styles while challenging the Fifties greats. A class act with a strong release. **□□□□**

LEE ANN WOMACK: Lee Ann Womack (MCA MCD 11585). The New Country backlash headed by LeAnn Rimes sets acts like Womack getting the Nashville nod: a Dolly vocal sound, Martina McBride look, pop drums and not a Stetson in sight. **□□□□**

THE APARTMENTS: Apart (HOT 1063). Post-punk songwriter Peter Spiller's latest will appeal to Go-Beats or Eds and Cokes fans without spilling over into formula pop. **□□□□**

GODFRESH: Love And Hate In Dub (Farache Mesh 178). Industrial terrorists Godfresh sold 120,000 units of the original album. Now it has been catechismally remixed by Justin Broadrick, who has ripped out the vocals, added hip hop rhythms and an edge of groove. **□□□□**

ALBUM OF THE WEEK

LEE PERRY: Arkology (Island Jamaica CRNCD1). Truly seminal recordings demanded this superb three-CD compilation of late Seventies gems. Packaging, liner notes and content all point to strong sales way past Christmas. **□□□□□**

This week's reviewers: Simon Abbott, Ben Oring, Duncan Halliday, Sam Mitchell, Ian Nicholson, Mike Pattenden, Alex Scott, Paul Vaughan, Selina Webb and Paul Williams



ALAN JONES TALKING MUSIC

Damage are well on their way to becoming Britain's premier male R&B band and they have plucked a fifth single from their silver album Forever in the form of Love Lady. It's a very pleasant, summery ballad but ultimately rather bland, giving the group few chances to shine. Although their performance is slick and workmanlike, it won't go down as their finest piece of work... Those who thought Coolio's massive hit Gangsta's Paradise was a one-off should think again: his latest single C.U. When U Get There is an absolute smash. Lifted from the hip-hop heavy soundtrack to the movie Nothing To Lose, it weaves a strong rap into a tapestry that also comprises Pachelbel's Canon and a sweetly singing gospel ensemble. The end result is magic and a substantial

hit... To these ears, Kate Bush has never quite matched the magnificence of her debut album The Kick Inside. But she came closest with Hounds Of Love, which has now been remastered, repackaged and re-released as part of EMI's 100th birthday celebrations. Split into two, The Hounds Of Love - containing the LP's four hit singles - and The Ninth Wave, it also now includes half a dozen bonus tracks including the classic Running Up That Hill 12-inch mix, a heavily reinforced percussive juggernaut which stands as one of her finest. Also included is her breathtakingly beautiful version of the old traditional song My Langan Lure: Song passionately and a capella... Laura Nyro: Time And Love is a timely tribute to the late songwriter which was completed just

before her recent death. An all-female effort, it's an obvious labour of love and includes Jill Sobule's sweet take on Stoned Soul Picnic, Beth Neilsen Chapman's more assertive Stony End and The Roches' folksy Wedding Bell Blues, which lacks the elaborate harmonies of The Fifth Dimension's versions, but is a joy nevertheless. The highlight for me, though, is the return of the wonderful Phoebe Snow, whose idiosyncratic style perfectly suits Time And Love. Snow isn't heard often enough these days - although, tantalisingly, she did perform a magnificent capella version of the show's theme on the last ever Roseanne show recently.

putting CD on the shelves

Supermarket shoppers are now being encouraged to buy some Radiohead with their Ready Brek, Posh

Customers walking into UK supermarkets are more likely to have baked beans or bread on their mind than the new Radiohead or Paul Weller CDs. But that is changing rapidly. According to figures compiled by retail consultancy Corporate Intelligence, supermarkets such as Tesco, Asda, Sainsbury's and Safeway already control a 15% share of the UK retail market for music, a figure achieved thanks to meticulous planning and logistical dexterity. At the outset, a number of fundamental problems needed to be addressed. For example, customers have to be made aware of the new product area without upsetting the natural order of the store. There is also the question of perception. Many people remain wary about buying music where frozen peas are also on sale. Marketing initiatives and special promotions help, but presentation and racking of the product is equally important. All the major multiples – Asda, Safeway, Sainsbury's and Tesco – have in-house designers, who have worked hard to avoid presenting CDs and cassettes in much the same way as they might display sausages or sugar. "We certainly don't sell our music off grocery racking," says Steve Gallant, music category controller for Asda. "We

have put a lot of thought into the way we rack music and, over the past three years, have gone through a number of redesigns. Now we use bespoke fixtures for music." Indeed, following a decision in 1994 to cease stocking vinyl, Gallant and his team completely restyled Asda's entire entertainment and department fixtures, including the service desk and chart fixtures. It has a minimum of 15-20 entertainment bays in its smaller stores and a separate department in its hypermarkets. Tesco, meanwhile, relaunched its music department last September when the supermarket chain was added to the charts panel, reporting its sales for inclusion in the CIN charts. Janet Deacon, Tesco's buying controller for entertainment, says, "In the past six to nine months we have taken music very seriously." Tesco's new music racking was designed to boost customer awareness and create impact. The new racks comprise two basic bays designed to accommodate the Top 75 for use in its smaller stores. Larger stores have extra

space for chart music, best-sellers, catalogue and promotional CDs. Safeway, which uses 4ft fixtures to rack the Top 40 and 6ft fixtures for the Top 75, has negotiated a deal with Kingfisher-owned Entertainment UK to supply its music product. Boots has all its racks made in-house for use in 200 of its 1,200 stores. Sainsbury's, whose foray into music and a half year ago, uses a separate kiosk area usually near the entrance or exit where music is displayed with books and newspapers. Experts feel this kind of "culture department" approach is the direction most likely to find favour with the multiples in the future. Sainsbury's in-house design department was assisted by merchandising and display specialist i:SYS, which has considerable experience of refitting music stores in Hungary, Portugal, Greece and Scandinavia. LIT, whose head office is in Vienna, Austria, also has a strong presence in the multiples of Europe and has been in discussion with several multiples in the UK. It has fully outfitted music departments

for French giant Carrefour, which, at sizes of 100sqm to 300sq sqm, are larger than most other Price outlets. Another problem for the non-specialist retailer is how to attract customers to the music section. Tesco goes for what Deacon calls "musical signage" above and within the fixtures and various PoS material to help push its album of the week and price promise promotions. Asda uses a different colour scheme and a departmental logo. "We are not trying to close it off with a door and make it a store within a store, but we feel there is a need for this department to be distinct," explains Gallant. It has also floor-tested promotional towers, measuring 2x1.5m, in 50 of its stores. Among other striking features in its newly-designed stores are nine-screen video boards installed by ADI as well as one sqm blow-ups of album sleeves hanging above the fixtures and visible across the store. Inside the department, the headers are pretty straightforward: chart, kids' chart, Disney, rock/pop, back catalogue, A-Z. Gallant explains, "We realise our typical customer doesn't dedicate half an hour or more to browsing in our stores as they would on a Saturday in a specialist retailer, so we have to keep it simple." *Tinka Adegoke*

"Our typical customer doesn't dedicate half an hour or more to browsing as they would on a Saturday in a specialist retailer, so we have to keep it simple,"

Steve Gallant, Asda

STORES SEEK COMPUTER SOLUTIONS

The casual observer might be tempted to take computerisation in music stores for granted. After all, it is commonplace in most other sectors of UK retailing. But with a vast, fast-moving and ever-changing product mix to contend with – plus the responsibility for logging every separate sale for inclusion in the CIN charts – the demand from music retailers is for customised, flexible systems, which can handle stock control and ordering and are fully approved by chart data collectors Millward Brown. There are currently three software/hardware packages available which meet these requirements. They are supplied by Retail Management Solutions (RMS), Automated Programming Techniques (APT) and Ranger Computers. RMS worked in conjunction with computer giant IBM and consulted a number of different retailers to create the RMS1000 MusicMaster EPOS System, driven by a Pentium PC. It automatically collects sales information through the till, which is picked up overnight for chart information. It has the standard functions of sales, enabling it to deal with purchase orders, special orders, sales and stock, customer account information and comprehensive management reporting. "One of its exceptional features is its ability to handle special orders," says Lindsay Spalding, RMS director of marketing. "It allows dealers to take details of a release from a customer and reliably place an order for it, even if it's a product which hasn't been previously been stocked. It's like having a catalogue on the till." But RMS isn't just for single stores. Caroline Records, Northern Ireland's expanding independent chain, chose the system to help it centralise its buying.

"Previously, we had eight shops with greatly varying gross margins and we needed to bring them all under control," says company accountant Jason Quinn. "Our main criteria was how robust the software was, how easily it could deal with varying scenarios and what did it cost?" Quinn believes the investment will save 3.5% in gross terms this year and be a profit earner next.



The MusicKeeper software, created by APT developer Mick Dollimore, can convert a PC into a till and can connect to a receipt printer, a credit card swipe, a barcode scanner and customer displays. Alongside standard stock control features, it can also export to, and read, the Eros catalogue directly. APT also has a back-office multi-shop module for centralising ordering and sales analysis. APT can provide complete hardware packages at a cost of around £4,000 for those retailers who don't wish to use their existing tills and computers. Otherwise The MusicKeeper licence from APT starts at £695 with a secondary licence costing £495 for each till. Among specialists already using the MusicKeeper system are London's Mr Bonga, Track in York and Classical Rock in Harpenden.

Meanwhile, Ranger Computer's managing director David Viewing claims it has installed more systems this year than all its competitors put together. Ranger's software, AOS (pictured) has been designed specifically for independent retailers and is supplied as a complete package. Prices start at around £3,000, including Ranger hardware. "EPOS is not a hobby for us; it is a serious business tool," says Viewing. "We take responsibility if anything goes wrong and we can expand it if necessary since we guarantee that our PCs are interchangeable." Most of the larger chains use software designed in-house to run their EPOS systems. Tower Records, for example, has adapted Bonafide software from its US offices in each of its seven stores to be run on RS68000 servers. Sales information is linked to head office and used for Millward Brown charts, but it does not operate a central buying system. HMV's UK system software, Track, was introduced in 1991 and most of its 150 stores were converted between 1992 and 1995. According to Chris Hughes, Track coordinator at HMV, the system was chosen to replace the manual card system because of the size of the company's back catalogue plus the need for comprehensive stock and order supply information. Track is linked to suppliers via Eros and, very soon, will be linked by electronic data information (EDI). Although most buying is not centralised, sales information from each store is automatically retrieved, each night by the head office server, from where it is sent to Millward Brown. *YA*

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Asda: keeping it simple – but effective

KEEPING THE CUSTOMERS POSTED

Britain's first listening post was set up in Virgin's Edinburgh branch in May 1990. Now, there are almost 8,000 units installed in UK record stores.

There is nothing new in the idea of customers being allowed to hear new releases in-store before buying. But listening stations are now increasingly used as a marketing tool.

Not only can High Street chains receive discounts in return for including specific releases on their stations, but joint advertising deals between multiples and record companies promise customers the chance to listen to new releases if they come into the store.

Chrysalis Entertainment is now developing the next generation of listening posts, which it claims will offer more titles as well as acting as a dynamic marketing tool and source of customer information.

Elektron pioneered the listening station concept, but in the past seven years it has been joined in the market by companies such as Micro Video, Black Box, ADI Business & Leisure Systems, Lift and Chrysalis.

Understandably the multiples have been the keenest to install the units designed to transform the retail environment into an entertainment centre.

Consequently, Virgin now boasts more than 1,000 stations supplied by a combination of Micro Video and Black Box, while its sister company Our Price's smaller stores are served by Chrysalis. And ADI has installed

1,000 listening posts into HMV's 103 UK stores.

Spurred in part by investment from companies such as Pinnacle and EMI, the concept has expanded rapidly into the independent sector, too.

Pinnacle Records supplies the Pinnacle Network Selecta listening stations to independent

retailers. Marketing manager Simon Holland says the £250 investment Pinnacle made in the project just over a year ago has been good business. "It has been the most effective PoS item we have found," he says.

The UK's largest independent retailer, Adrian's in Essex, has nearly 20 listening stations. Owner Adrian Rondeau is reserving his judgement. "They do work very well, but only if you've got traffic going through the store. The distributors only use stations to promote new artists. But if people aren't passing through for the latest hits, they won't find out about the new ones."

While ADI has dominated the multiple sector until now, Lift has done well with the independents. Both claim around 2,000 units installed in the UK and are eyeing each other's markets. Lift supplies Pinnacle's 115 and EMI's 150 listening posts, using the popular Hit 5 model (pictured), which carries five CDs.

Listening stations don't come cheap, however. Pinnacle, which doesn't charge retailers, has a long waiting list. The Hit 5 can be leased or bought for £1,599, which includes the first year's maintenance. I:SYS/Elektron models start from £450, while ADI's new model starts at £700. But retailers considering installing a listening station should heed Adrian Rondeau's warning. "Don't put the Spice Girls or Gary Barlow on. The kids will break it jumping up and down," he says. YA



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BEHIND THE COUNTER

CONAN WOODLIFE, Spillers Records, Cardiff
 "This week has been just great with the release of The Prodigy's long-awaited album. People can't get hold of it fast enough and we're expecting another rush of demand at the weekend. Albums from Radiohead and Paul Weller are also still steaming out, while The Verve seem to have cracked it with their current single. Our ticket sales for the Phoenix Festival are going well and hopefully the event should bring a lot of customers back to the shop. At the moment, it's impossible to gauge which acts will benefit as so many seem to cancel their appearances at the last minute. There's a lot of interest in the forthcoming album from Paradise Lost and we've had stacks of pre-orders for the first day stamped edition. What with this and next week's Oasis single, it looks as if sales are on the upswing at last."

IN THE SHOPS THIS WEEK

NEW RELEASES

"Unbelievable" was the unanimous verdict on the performance of The Prodigy's album, with strong in-store support helping independents to take their fair share of the business. On the singles racks, there was strong competition between Tina Turner, Sash, Sheryl Crow, 811, Stiff Little Fingers, Fun Lovin' Criminals and No Doubt, while Todd Terry was in the ascendance as the weekend approach.

PRE-RELEASE ENQUIRIES

Singles - Oasis, Underworld, BT, Universal, Shaggy, Gary Barlow, Dubstar; Albums - Now! 37, Paradise Lost, Oasis, Todd Terry, The Seahorses, Primal Scream

ADDITIONAL FORMATS

Live limited-edition numbered seven-inch single, 3 Colours Red picture seven-inch single, Subtronic picture disc, Sheryl Crow limited single with records, Alisha's Attic limited CD single in Digipak, 811 limited CD single with poster

IN-STORE

Windows - Primal Scream, Oasis, Dubstar, Best Album In The World...Ever 6, R Kelly, In-store - Oasis, Coolio, Muttin Birds, Bobby McFerrin, Eric, Abduction 2, Massive Attack, Michael Jackson, R Kelly, BT, Embrace, Silverchair

MULTIPLE CAMPAIGNS

Andys Records

Radio single - Dubstar, Windows - Oasis, Primal Scream; In-store and press ads - Abduction 2, Eric, Muttin Birds, Paul McCartney, Madame Butterfly, Bobby McFerrin, Tan, Don, Deep Purple, EMI Mini Classics, U2 back catalogue promotion, Sony Rewind promotion

ASDA

Single - R Kelly, Album - Best Disco Album In The World...Ever; In-store - Oasis, Michael Jackson, Coolio, Gala, Shaggy, Babyface & Stevie Wonder, Dubstar, Primal Scream, Best Album In The World...Ever 6, Club Cuts 97, Best Of Michael Jackson & The Jackson Five, Diana Ross, Brand New Heavies, full-to-mid-price promotion, budget promotion with CDs for £3.99 each or three for £12

Boots

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, EMI, Cinema Choral Classics, Voices From Heaven, Anthony Way, Montserrat Caballe, Goofy Movie, selected videos for £5.99

FARRINGTONS

Windows - Illuminations, By Coode, Andrea Bocelli, David Helfgott; In-store - EMI All Time Greats, Musicians Of The Globe, Maria Callas, Piano Dreams, Collins Classics

HMV

Singles - Coolio, Massive Attack, BT, Dubstar, Embrace, Silverchair, Michael Jackson, R Kelly, Oasis; **Windows** - In-store - Primal Scream, Barry Manilow, Press ads - Earth, Wind & Fire, Return To The Source, Pet Shop Boys, sale, Original Jazz Classics

MENZIES

Singles - Oasis, Shaggy, R Kelly, Michael Jackson; **Windows** - Primal Scream, Oasis; In-store - Pet Shop Boys, Sugar Hits

NETWORK

In-store - Banco De Gaia, R Kelly, System 7; **Selects** listening posts - Cheap Trick, Skunk Anansie, Paradise Lost, United Dance Anthems 2

"NOW"

Singles - Oasis, Shaggy, R Kelly, Michael Jackson, Alisha's Attic, D'Nasty, Sheryl Crow, Primal Scream, Megadeth; **Albums** - Echo & The Bunnymen, Todd Terry, 100% Summer Mix 97, Ministry Of Sound Sessions 8, Now! 37, Old Skool Reunion; **Videos** - How To Make An American Quilt, Primal Fear

our price

Singles - Shaggy, Michael Jackson, Coolio, R Kelly, Embrace, Gala, Dubstar; **Windows** - KD Lang, Brand New Heavies, The Prodigy, Primal Scream, Shaggy, Michael Jackson, Oasis, Wyclef Jean; In-store - Oasis, Michael Jackson, United Dance Anthems 2, Best Disco Album In The World...Ever, Pet Shop Boys, Smooth Grooves, MCI World; **Press ads** - Banco De Gaia, Inside Edge

TOWER
NEVER-SEEN VIDEOS

Singles - Embrace, Shaggy, Dubstar, R Kelly, BT; **Windows** - Foo Fighters, KD Lang, Michael Jackson, Eliza McCarthy, UB40, The Prodigy; In-store - three Sony CDs for £21, The Prodigy; **Radio ads** - A-Z Yet; **Press ads** - Hanson, Primal Scream, Michael Jackson

MEGASTORES

Albums - Jewel, Banco De Gaia, System 7, Mint Condition, Return To The Source, Del Amiri, Muttin Birds; **Windows** - Oasis, Primal Scream, Dungenon Keeper, Collins Classics; In-store - Primal Scream, Echo & The Bunnymen, Michael Jackson, Best Album In The World...Ever 6, Killer Instinct; **Press ads** - Charlatans, Skunk Anansie, Despeche Mode, United Dance Anthems 2, Diana Ross

W H SMITH

Singles - Oasis, Shaggy, Embrace, Michael Jackson, Babyface, Gala; **Albums** - Wyclef, Club Cuts Vol. 2

WOOLWORTHS

Singles - Coolio, R Kelly, Album - Primal Scream; **Windows** - Oasis; In-store - Michael Jackson back catalogue, selected chart albums for £12.99 or two for £22, sale with CDs from £2.99 and cassettes from £1.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Loughborough), HMV (Dudley), Tower (Piscineville), Music Mania (Glasgow), Omega Music (Northwich), Our Price (Southampton), Spillers Records (Glasgow), Spiradiscs (Coventry), Sounds Good To Me (Northampton) and Virgin (Woking). If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

12.7.97
 Mashed, featuring Universal, ITV, 8:25-11:30am
 The O Zone: Spice Girls special, BBC1: 4:40-5:10pm
 National Lottery Live, with Chaka Khan, BBC1: 7:45-8:30pm
13.7.97
 Fully Booked, featuring Peter Andre and North & South, BBC2: 8:30-noon
14.7.97
 The Fairwell Gala: Live From The Royal Opera, Covent Garden, featuring Placido Domingo, BBC2: 3:30-10:10pm

York Early Music Festival, kicks off with the Rose Consort Of Viols performing works by John Dowland, Channel Four: 7:50-9pm
16.7.97
 Bon Jovi Live 'W' Direct, MTV: 7-8pm
 National Lottery Live, with Boyzone, BBC1: 8-8:15pm
17.7.97
 Videotext, features Gene, Carlton: 6:30-7pm
18.7.97
 Happy Hour, with Simply Red, VH-1: 6-7pm
 Present 97, first night featuring soprano Karita Mattila and mezzo-soprano Cathryn Wyn-Rogers, BBC2: 7:30-8:05pm

12.7.97
 Joni Baez In Concert, Radio Two: 5:30-6:30pm
13.7.97
 In The Psychiatrist's Chair: Nigel Kennedy, Radio Four: 12:15-12:55pm
 Cheltenham Festival, featuring pianist Arthur Schnitger, Radio Three: 3:50-5:45pm
 Rappin' For Islam - Hysteresis, documentary about Tupac Shakur and Notorious B.I.G., Radio One: 7-8pm
 In Concert - T in the Park, featuring Monaco, Gorky's Zygotic Myncel, Urasus Yonaka, Bennet, Speedy and Arnold, Radio One: 8-9pm

16.7.97
 Ralph McTell from the Isle of Music Festival with Capercaille, La Bottine Souriante and Sharon Shannon, Radio Two: 8:03-9pm
17.7.97
 Deniece Williams Show featuring Sam Cooke and the Soul Sisters, Radio Two: 9-9:30pm
18.7.97
 U2 - Launchtime Live in Rotterdam, Radio One: 12:30-3:30pm
 Phoenix Lives - The Essential Selection featuring Blue Anemon, Joels Holland and Way Out West, Radio One: 8:30-10pm

RADIO



David Essex

The evergreen pop singer is still proving to be a big attraction

Next year, David Essex will celebrate the 25th anniversary of his debut chart hit Rock On. The hit singles—which included chart toppers *Gonna Make You A Star* and *Hold Me Close*—may have dried up, but the past six years have seen Essex satisfy his fans with a series of PolyGram TV-released albums.

The most recent, *A Night At The Movies*, peaked at number 14 on the *CIN* albums chart, supported by a 48-city UK tour which saw the singer playing to more than 250,000 people during May and June.

Manager Mel Bush and PolyGram TV managing director Brian Berg have been the driving forces behind Essex's continuing success. Bush says his client's wide appeal is due to a multifaceted career: "He came to fame through music, through *Godspell* and through movies like *That'll Be The Day* and *Starburst*, so he had a much bigger fanbase than people at the time gave him credit for. That's one of the reasons why he has stayed the course."

Producer Mike Batt was recruited to add sparkle to *A Night At The Movies* which featured material which had been selected through market research. The final choice, however, remained with Essex himself.

"The record company suggest things, but they don't manipulate me," says Essex, who points out that it was his decision to include songs such as *Sea Of Love* and *Girl You'll Be A Woman Soon*—two of the stand-out tracks on the album alongside his own hits like *On What A Circus* and *Stars*. "Surprisingly, though, *Love Is All Around* from *Four Weddings And A Funeral* was among the songs he rejected."

There are no firm plans for next year's celebrations of Essex's quarter of a century in the charts, but Bush says, "We find Brian Berg very inspirational and I expect he and John Kavanagh, who works with him at PolyGram TV, will come up with some good ideas." **MH**

ARTIST: David Essex
PROJECT: album (*A Night At The Movies*)
LABEL: PolyGram TV (5376082)
PRODUCER: Mike Batt
PUBLISHERS: various
RELEASE DATE: out now

Growing media interest in easy listening artists has led to some big-selling

The terms "middle of the road" and "easy listening" have often been disparagingly applied to artists who toe a sweetly melodic line far from the cutting edge of contemporary rock.

But the combination of a maturing pop audience and a new critical interest in the firm and TV-derived lounge styles of the Sixties and Seventies has led to a significant shift in public attitude towards the genre.

And easy listening artists have also benefited from Radio 2's bid to capture a younger audience by playlisting artists such as Gina G, Tom Braxton and Gary Barlow. "Familiarity is still one of our bywords," says head of music Geoff Mann, refusing suggestions that the station has "gone trendy." "It's just people's perception. We may play the new Paul McCartney, Gary Barlow and Prefab Sprout, but we've also got Tony Bennett's new album," he says.

So traditional MoR artists such as Shirley Bassey, this year celebrating the 40th anniversary of her first chart hit, and Michael Ball continue to attract radio support.

Both of them recently enjoyed hit albums through PolyGram TV, but what is visible in chart terms is the tip of a sizeable sales iceberg. "If you can get on the National Lottery Live on BBC1 and

BONNIE TYLER: *The Love Connection* (Recall SMDCD104). Out now. The Welsh chanteuse's early hits such as *Lost In France* and *The World Is Full Of Married Men*.

ALAN LORBER ORCHESTRA: *The Lotus Palace* (Big Beat CDWIKD172). Out now. The first CD release of the classic 1967 easy listening album, including versions of *Lucy In The Sky With Diamonds* and *The Look Of Love*.

SALLY OLDFIELD: *Morning Of My Life* (Recall SMDCD198). Out now. Mike's sister shows she's inherited the family's musical tradition. Comprises one disc of singles (including her biggest hit *Mirror*) plus a second album with live tracks.

THE EVERLY BROTHERS: *All I Have To Do Is Dream* (Carlton Sounds 30360 00832). Out now. Coinciding with their current UK tour, this mid-price release includes original hits and rarities, including the US hit version of *Poor Jerry*.

VARIOUS: *World War II Memories* (Carlton Sounds 30360 00942). Out now. Top military bands unite on four discs of anthems such as *Rule Britannia* and popular songs like *White Cliffs Of Dover*.

DAVID GATES & BREAD: *Essentials* (Live 9540354083). Out now. Live now has the rights to the band's biggest successes, such as *If I Make It With You*, and they all appear on this compilation.

CRYSTAL GAYLE: *Caged Songbird/ Nobody Wants To Be Alone* (Essential ESPCD 553). Straight. *To The Heart/ Nobody's Angel* (ESMO 554). Out now. Two mid-price "two-on-ones" from the artist who became the first country singer to sell a million albums before crossing over into MoR.

DONOVAN: *Mellon* (Recall SMDCD 1158). July 7. The perennial Sixties troubadour's first two Pye albums repack-

aged with bonus tracks and exhaustive sleeve notes.

VARIOUS: *Timeless Memories Vol 1&2* (EMI CDMCDS00501). July 7. The EMI archives are the source for these albums containing 20 songs from the likes of Patsy Cline, Bobby Vee, Peggy Lee and Matt Monro.

SHIRLEY BASSEY: *Shirley* (EMODRP 101) July 7. The first of a batch of Sixties

albums from EMI whose Digipak packaging recreates the artwork of the original release.

ELVIS PRESLEY: *Elvis Platinum - A Life In Music* (RCA 07863 674692) July 14. The King's life and work is celebrated on the 20th anniversary of his death with a deluxe four-CD boxed set.

ANDY WILLIAMS: *Butterfly: His Greatest Hits 1956/61* (Carlton Sounds 30360 00652) July 14. The first time Williams' early material for the Cadogan label has appeared on CD. The 20 tracks include *Unchained Melody* and *Butterfly*.

PEABO BRYAN: *I'm So Into You* (EMI CMTMCD326) July 21. More melow sounds from the US balladeer, including a duet with Natalie Cole, and Tonight I

other prime-time TV shows mixed in with GMTV and a TV ad campaign, then you can get a result," says PolyGram TV managing director Brian Berg.

Nowhere is the importance of TV exposure in this sector better recognised than at London-based Irish music specialists Filz Records.

It has snapped up Ireland's 1997 Eurovision Song Contest entrant Marc Roberts and lined him up alongside Daniel O'Donnell, Charlie Landsborough and Dominic Kiernan for September slots on BBC1's *Songs Of Praise*. "Gold just couldn't buy that exposure," admits A&R manager Gary Crowley.

Otherwise many of the newest and hottest names in MoR come from non-UK territories where audience attitudes are more relaxed and it is easier for artists to straddle styles.

Thus, Italian star Zucchero (pictured), who duetted with Paul Young on his 1991 hit *Sanza Lei*, and Domna, who has enough rock credibility to appear on VH-1, will be joined on stage by Young and Queen's Brian May at a recent London concert and gain a place on Radio Two's playlist for his new *Polydor* single.

Won't Be Lonely Tonight. It coincides with the release of a best of package which has sold more than 1m units across Europe.

Instrumental music artists such as James Last and Hank Marvin also consistently enjoy large sales. Both received gold sales awards for releases in 1995.

This year, Virgin hopes to lay the groundwork for a long overdue UK breakthrough for Yanni, the charismatic Greek multi-instrumentalist whose 10 albums have sold 13m units worldwide and whose 1995 US tour outgrossed even Elton John.

A new album is not expected until next February, but Virgin's joint managing director Ray Cooper believes there is a market for his "powerful instrumental music...spiritual, melodic and spectacularly presented."

Virgin Retail's megastores trendier lounge-core-style releases from Revlon and Ultra Lounge.

Although Oxford Street MoR buyer Dominic Appleton also cites the influence of Melody FM in encouraging sales of Doris Day, Andy Williams and July Garland.

His big early-summer success has been Frank Sinatra, whose back catalogue is currently reappearing on Reprise. Likewise BMG's multi-tiered Elvis Presley re-issue campaign was given a fillip by BT's use of *Always On My Mind* in a TV ad campaign, while EMI is to release a series of specially Digipacked albums by key early Sixties acts such as Manfred Mann, the

Beatles, The Rolling Stones, The Who and The Yardbirds.

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STOCK taking

Michael Heatley reviews the latest MoR releases

aged with bonus tracks and exhaustive sleeve notes.



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Celebrate My Love, his hit collaboration with Roberta Flack.

LOU RAWLS: *Love Is A Hurting Thing* (EMI CDMCDD329). July 21. The veteran US singer performs covers of Sam Cooke (*Bring It On Home*, *Another Saturday Night*) and more yellow fare.

RPO: Magical Movie Themes (Music Club MCD0213). Sept 8. All the Disney hits, including *Beauty & The Beast* and *I Wanna Be Like You*, get the Royal Philharmonic treatment.

NINA SIMONE: *The Great* (Music Club MCDG312). Sept 8. Simone's best-known tracks - *My Baby Just Cared For Me*, *Love Me And Leave Me*, etc. - show up here alongside a stunning live version of *Amn' Got No, I Got Life*.

GRACIE FIELDS: *The Best Of* (Emporio EMPRC0753). Sept 8. Rochdale's original Miss Stansfield offers Sally, Danny Boy, *No, No, No* - show up here alongside a stunning live version of *Amn' Got No, I Got Life*.

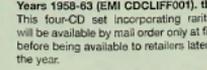
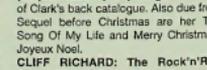
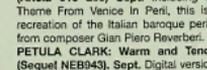
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ess

releases from the genre

shadows. The Hollies and Gerry & The Pacemakers.

The demand for vintage material is most keenly felt at lower price points. Sales of Connoisseur's six-year-old mid-priced Bacharach & David Songbook have shot up since Burt Bacharach was cited as a formative influence by Oasis' Noel Gallagher. And the evergreen Everly Brothers are currently on tour in the UK supporting Carlton's new low-price compilation All I Have To Do Is Dream, featuring hits and rare US-only tracks.

The debut album by Robson & Jerome (pictured) on BMG is enjoying a new lease of life at mid-price, while MCA/Universal is launching a new label, Half Moon, with mid-price compilations of catalogue artists such as Richard Harris, Jack Jones and The Inkspots. But some lynchpins of the MoR scene are now taking new routes to success.

Soukeny-clean Fifties crooner Pat Boone recently went heavy metal. Michael Bolton is considering recording an opera, while Engelbert Humperdinck has just enjoyed a Top 10 single, with Lesbian Seagull from the Beavis & Butt-head film soundtrack, which appeared on a double A-side with the Red Hot Chili Peppers' Love Rollercoaster.

Sir Cliff Richard, whose current boxed set recalls his Rock'n'Roll Years, would surely disapprove... Michael Heatley

sarah brightman

Powerful partnerships have kept the Timeless star in the spotlight

For someone who lost her heart to a starchy trooper back in 1978, Sarah Brightman has lasted the course surprisingly well.

Her most recent chart single - Time To Say Goodbye (Con Te Partiro), performed with Italian tenor Andrea Bocelli - continues a series of hit duets that began in 1985 with Pie Jesu with Paul Miles-Kington and continued with All I Ask: Of You with Cliff Richard (1986), The Phantom Of The Opera with Slave Harley (1987) and Amigos Para Siempre with José Carreras (1992).

Last month, she made her solo album debut. Timeless on Coalition, the former PWL imprint, now wholly-owned by WEA. It was launched with a heavyweight TV campaign, which, says general manager Tim Tuer, targeted female daytime TV viewers at a cost of around £50,000 a week. Although Coalition was rewarded with a number two chart placing, the label is working to a game plan which, it is hoped, will keep the album in the charts until Christmas.

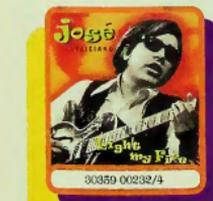
The next single, a cover of Queen's Who Wants To Live Forever, is scheduled for the end of this month and will be promoted by a 20-second TV ad featuring both tracks.

A nationwide tour in September will be accompanied by more TV ads and a third single, Just Show Me How To Love You, which features Argentine tenor José Cura, whose own album will appear on Philips Classics the same month. "José will be around for promotions and the idea is to hook them both up to perform the song live," says Tuer.

As demonstrated by the first two singles, Timeless is deliberately eclectic in its choice of material and Brightman performs with the London Symphony Orchestra in four languages - English, Italian, Hebrew and Spanish.

And although Andrea Bocelli may be better known on the Continent, it's Brightman who holds sway here: her album eclipsed Bocelli's Romanza in its first week on sale and continues to hold its own in the *Q*N Top 10 a month later. **MH**

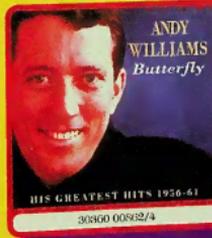
ARTIST: Sarah Brightman **PROJECT:** album (Timeless)
LABEL: Coalition (0630191812) **PRODUCER:** Frank Petersen **RELEASE DATE:** out now



30359 00282/4

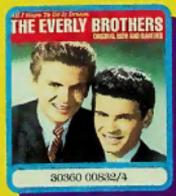


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- iii. understanding and preferably experience of the music industry

These vacancies may suit candidates with a retail or radio background as much as those with journalistic experience.

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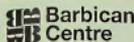
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For further details and an application form, please send a large s.a.e. to: The Assistant Personnel Manager, Ref: POM, Barbican Centre, Silk Street, London EC2Y 8DS. (No phone requests please).

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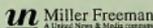
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No. 9 of 20

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