

SUNAMON Weekend - COMPUTER, VIOLAPES (70,71)
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music week

For Everyone in the Business of Music

JULY 19 1997 £3.35

Universal splits labels and sets its 10% target

by Selina Webb

Universal Music is to split in two in a restructuring designed to ease its passage into the premier league of UK record companies.

From July 24, when the major moves from London's Piccadilly to new offices in Mandeville Place, just north of Oxford Street, it will operate two separate label set-ups, MCA/Geffen and Universal/Interscope.

Universal/Interscope will be headed by Mark Crossingham, 34, who has been promoted to the new position of general manager after nine months as marketing director of Universal Music.

MCA/Geffen meanwhile will be run by Matt Voss, another 34-year-old Brit who joins as general manager after two years at Caroline Records in New York. Voss's career includes a stint in management with Raymond Coffer Management as well as several years with Virgin in the UK in marketing and press.

The two labels will be overseen by Universal Music managing director Nick Phillips, with the major's sales, business affairs, international A&R, finance and production departments continuing to work across both labels. Director of promotions Damian Christian and director of press Ted Cummings will also work with both labels.

Phillips says the split, which mirrors the division of Warner Music into WEA and East West in 1990, is the best way of coping with the rapid expansion of the company. In the past year it has seen homegrown success from Ocean Colour Scene as well as breakthroughs for US acts including Erykah Badu, Beck and No Doubt. The latest market share figures for the second quarter (see right) indicate Universal has an albums share of 5.2% - nearly double the 2.4% share it had this time last year.

Phillips says that, as well as reflecting the structure of other UK majors, the split will encourage some healthy

competition internally. "Either you just lumber along getting bigger and bigger or you can cut down and specialise," he says. "This is something we've been thinking about doing for a year."

Phillips says he has set himself a target market share of 10% for the reshaped company, a slice of the market which, if achieved, would see Universal challenging the big six UK majors for the first time.

Both Voss and Crossingham identify developing their domestic rosters as priorities for their new label set-ups, although Voss adds one of the attractions of the job for him was the opportunity to use his expertise at breaking US repertoire in the UK. "But the key word is focus," he adds. "I want to make sure we have a clear raison d'être for every record we release and every artist, so we can maximise their potential."

Several key positions are still vacant across the reshaped company, among them a head of A&R for Universal and marketing manager for MCA.

Mercury bops Virgin off the top

Mercury has claimed the title of top singles company from Virgin after landing the second quarter's biggest-selling single with Hanson's MMBop.

The PolyGram company grabbed an 8.0% share, according to CIN figures, with Virgin dropping to second place on 7.3% and EMI UK moving up to third place with 6.2% thanks to the success of singles including I Wanna Be The Only One by Eternal featuring BeBe Winans.

PolyGram remains the largest corporate singles group with a 19.2% share ahead of EMI which leapfrogs BMG, Warner Music, Virgin and Sony Music to take second place on 12.4%. And EMI edged ahead of BMG and PolyGram to top distribution with 19.4%.

Virgin holds on to its status as biggest albums company, although by a reduced margin, and now leads the field by 3.6% with a 9.5% market share. Parlophone was second with a 5.9% share, with Columbia third on 5.3%.

PolyGram is still the biggest corporate group for albums with 22.2%, although its nearest rival changes from Sony Music to EMI which increased its share to 14.5%.

● Full details next week

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This month's restructuring of Universal Music sees the return to the UK of Matt Voss, the former Virgin international marketing director who, for the past two years, has been general manager of Caroline Records in New York, working with artists including Ben Folds Five, The Chemical Brothers and Future Sound Of London. He becomes general manager of MCA/Geffen and is pictured (right) at Universal's new central London offices with managing director Nick Phillips (centre) and newly-promoted Universal/Interscope general manager Mark Crossingham.



Prodigy join select band with US hit

The Prodigy have joined an exclusive group of acts by becoming only the eighth UK band in pop history to enter the US albums chart at number one.

The Fat Of The Land, released in the US on July 1, sold around 205,000 units in its first week to become only the 12th UK album to go straight into the top of the *Billboard* 200. The last British act to achieve the feat was Bush who hit the top with *Razorblade Suits* last year.

Coy Oudry, partner and head of A&R at the Prodigy's US label

Maverick, says the signs were there that the band's third album would deliver them huge success. "It's an incredible album, people are catching on live and they have been working their asses off to create a huge fanbase," he says.

Oudry plays down The Prodigy's role as trailblazers for a new musical genre - electronica - and says their live prowess and videos have probably helped them most in the US. "Usually they are fantastic, but this isn't some kind of fad. This is good quality and it transcends genres," he says.

However, Gene Sandbloom, deputy programme director at LA-based KROQ, says timing has played an important part in The Prodigy's success.

"Ever since grunge there hasn't really been anything to grab hold of and this dance rock underground sound is just about the biggest thing around at the moment," he says.

Joel Horner, manager of Tower Records in Austin, Texas, adds, "A lot of people around here were disappointed we didn't have a midnight sale. There has been a huge hype around the band."

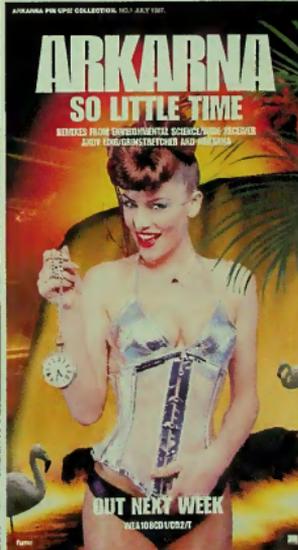
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SONY UNIVERSAL MUSIC ADVANCE GROUP



OUT NEXT WEEK
WEA 1000010037

IS THERE MUSIC ON MARS?



Jimi Hendrix
Electric Ladyland
BBC1: 23.20 July 21st
with special thanks to Experience Hendrix - MCA Records



Paul Simon
Graceland
BBC1: 23.20 July 28th
with special thanks to Warner Music



The Grateful Dead
Anthem To Beauty
BBC1: 23.20 August 4th
with special thanks to Warner Music



Stevie Wonder
Songs In The Key Of Life
BBC1: 23.20 August 11th
with special thanks to Motown Records



The Band
The Band
BBC1: 23.20 August 18th
with special thanks to EMI - Capitol Records



Fleetwood Mac
Rumours
BBC1: 23.20 September 1st
with special thanks to Warner Music

...THERE WILL BE.

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CLASSIC ALBUMS is produced by Isis Productions and Daniel Television, in co-production with the BBC, NCRV, VH-1 and Eagle Rock Entertainment.

The release of Oasis's *D'You Know What I Mean?* provided HMV with the best first day's business for a single in its history. Midnight openings at 20 stores saw sales reaching 3,000 before normal trading began last Monday (7). The day's total eventually reached 40,000. The success of *D'You Know What I Mean?* helped HMV pass the 1m sales mark for Oasis singles across the chain. The achievement was commemorated at the Manchester store last Thursday (10) with the presentation of a special award to customer Andy Wallace, 18, the buyer of the millionth single. HMV calculates its Manchester branch has now sold more Oasis singles than any other store in the world.



Oasis demand adds to healthy summer sales

by Paul Williams

Retailers have experienced their second mammoth sales week in a row as customers rushed to secure their copies of the new Oasis single.

Shops around the country say they were swamped by demand for *D'You Know What I Mean?*, which was set to go straight into the chart at number one yesterday (Sunday).

The Creation single was easily outselling the number two record by more than three copies to one and was on course to achieve the best first week sale by a single since Spaceman by Babylon Zoo sold 420,000 units in January last year. It had reached 275,000 copies as of the end of Thursday.

The Oasis success is a further boost to retailers who, a week ago, were enjoying a similar sales bonanza with Prodigy's album *The Fat Of The Land*.

"It's been phenomenal," says Peter Ward of Pulse in Leicester. "Our quietest time of the year is always the busiest week in July, but Monday was the second Monday we've had all year. It was all down to the Oasis single, which accounted for around 50% of our turnover."

Woolies woos music fans with new loyalty scheme

Woolworths is attempting to woo serious music buyers with a series of money-saving promotions.

A loyalty scheme launched last week forms part of a new strategy by the retailer to win over buyers who might not take it seriously as a music retailer.

Entertainment trading controller Tim Cole accepts Woolworths has not historically attracted serious music buyers, but he adds, "Over the past six months, it has started to change a bit and there are now lots of good promotional offers."

The loyalty scheme is being run in association with Virgin Radio, which is heavily promoting it on air for two weeks.

It offers customers up to £10 off music purchases, with one sticker awarded for every £10 spent on music with five stickers being

FAST MOVERS

| | |
|---|---------|
| Biggest first week single sales this year | |
| MMM&P - Hanson (Mercury) | 263,000 |
| Mama Who Do You Think You Are - Spice Girls (Virgin) | 248,000 |
| Don't Speak - No Doubt (Interscope) | 195,000 |
| I Wanna Be The Only One - Eternal feat. BeBe Winans (1st Avenue/EMI) | 155,000 |
| Discotheque - U2 (Island) | 125,000 |

HMV says it has been overwhelmed by the response after staging 20 midnight openings last Sunday, the first for a single.

Gary Porter, manager of HMV in Preston, says a section at his store was outstanding, with one fan queuing for 4pm.

"We weren't expecting a great deal as it was only our second ever midnight opening following Prodigy the week before. But we had 150 to 200 people queuing which, for a place like Preston, is unbelievable," he says.

Tower's Glasgow store, which usually opens only midnight seven days a week, was inundated with people desperate to buy the single on the stroke of midnight. "We weren't quite prepared

for the turnout," says manager Justin Ellery. "At around 11 o'clock, the store started to fill up and when we brought the rack out containing the singles at midnight we had to control the crowd. They were queuing twice around the ground floor."

Creation's marketing manager Emma Greengrass says demand for *D'You Know What I Mean?* suggests the band's popularity has grown since their last single, *Don't Look Back In Anger*, was released in February 1996.

"Nobody really knew what to expect," she says. "All we had to go by was what we had sold with the last single. It will be their biggest single to date."

Healthy sales for the Oasis single are increasing optimism among retailers who are expecting at least comparable demand for the band's album, which is due on August 18.

But Andy Mariner, manager of independent Sounds Good To Me in Bedford, adds a note of caution. He says, "People shouldn't be over optimistic. Even though it's the first summer in years there have been some high-profile new releases, if you take away the likes of Radiohead and Prodigy, sales are pretty dull."

Maskatiya named as Pusey's replacement

Former EUK chart and catalogue controller Omar Maskatiya has been named chart director-designate of chart compiler CIN, following the announcement by Catharina Dwyer that she is to leave for a job outside the industry.

Maskatiya, 31, joined CIN as chart operations manager from EUK two years ago. He will assume his new responsibilities when Pusey leaves at the end of August.

Pusey has been chart director of CIN for three-and-a-half years. Previously she was general manager of the company behind Music Master, Waterloo Information Services. It is thought her new job will see her return to the publishing industry in a senior role.

Maskatiya will have the job of managing the official UK charts through a period of transition.

The contract for the market research of the charts, currently undertaken by Millward Brown, is up for renewal over the next year. Six companies are understood to have been asked to tender.

Moyles moves to Radio One

Radio One has recruited presenter Chris Moyles, 23, from Capital FM to take over the daily 4-7am slot. He replaces Clive Walker, who is leaving to join Xfm. A new Sunday schedule features a 9pm show with Dave Pearce at 7pm, a documentary at 9pm and in Concert With Steve Lamacq at 10pm.

Mansfield becomes Capital chief

David Mansfield is being promoted to group chief executive of Capital Radio following the departure of Richard Eyr to take up the position of ITV chief executive. Mansfield has been with Capital for more than four years, most recently as group managing director with overall responsibility for the group's operations.

EMI shakes up media buying

EMI is consolidating its planning and media buying operation into TMO Carat. TMD, which already handles the company's £7m worth of TV and radio buying, is to take over the press and poster planning and buying business, currently with CIA.

Portishead plan New York launch

Portishead are unveiling their second album in New York on July 24. The Bristol-based band will play tracks from the self-titled album, backed by a 30-piece orchestra, at The Roseland. A Portishead website (www.portishead.co.uk) is being launched on July 23 to enable internet users to view rehearsals and gain virtual access to an international press conference on July 25. The album is released by Go! Beat/Polydor on September 28.

Bates takes HMV role

HMV has appointed Andrew Bates, formerly European property director for Gap Inc, to the new position of property manager. He will be responsible for managing the chain's UK property portfolio.

Silva Screen links with Koch

Silva Screen Records Group has signed a distribution deal with Koch International in the UK, switching from BMG Content. The deal covers labels including Silva Screen, Hip Hop and the newly-launched Silva Treasury mid-price series, but its recently-acquired German label CP will continue to be distributed by Grapevine and Silva.

Cliff to quit rumours denied

EMI is coaching reports that Sir Cliff Richard is about to terminate his recording career because his records are not getting radio airplay. A spokeswoman says Sir Cliff is working on his 33rd album and EMI is preparing to celebrate the singer's 40th anniversary as a recording artist next year. "Sir Cliff made some comments at an after-show party about the music industry, which were taken out of context," she says. "But he has no plans to stop and is in the studio right now."

Oasis pick up platinum prize

5 **11.7** *D'You Know What I Mean?* by Oasis was certified platinum in its first week of release by the BPI last week. The single which was set to replace an album one, I'll Be Missing You by Puff Daddy & Faith Evans, also went platinum, as did the album *Alisha Rules The World* by Alisha's Attic. Gold awards went to Club Mix 97 Vol 3, Kiss 100 FM Smooth Grooves and The Best Disco Album In The World...Ever!, with silver awards going to Lightning Seeds' *Sensa*, Primal Scream's *Vanishing Point*, Sugar Hits and The Best Scottish Album In The World...Ever!.

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▶▶▶ COMMERCIAL RADIO TOLD: BE BOLD WITH NEW MUSIC -p5 ▶▶▶▶▶

Time for a courageous Mercury

If the Mercury Prize was decided by industry pundits, this year's runaway winner – judging by our straw poll on pages eight and nine – would be Prodigy's *The Fat of The Land*.

If the public voted for their favourite – as they do, week in week out at the nation's checkouts – it would be Spice Girls.

But the 10 Mercury judges are much more fickle creatures than that and, as they are in a position to do what they like, I hope they don't go for the obvious this year.

It's great news for the industry that there is a whole batch of albums which would make worthy winners, fitting the bill of artistic merit and popularity – but how realistically are the judges supposed to make a fair choice between them? And what good would it do the likes of Radiohead or *The Prodigy* to win?

The most productive reason for having a Mercury Prize is surely to champion those records which might otherwise be overlooked. Giving this year's Mercury to Spice, however good a pop album it is, would be like giving the Booker to *Jilly Cooper*. It might add to Spice Girls' credibility, but what difference would it actually make to record sales? Past experience suggests that the best-known albums don't benefit all that much. Hand it out to a great album which hasn't got the recognition it deserves, however, and the endorsement of the prize could see its sales double or triple, as Norma Waterson discovered last year.

Of course if Mercury goes down this route, it would hardly be fair to call the winning album "The Album of Year", but the public would soon learn what a Mercury winner is all about.

If the prize is too predictable, it will end up as nothing better than a second-rate, and far less democratic, Brits. Which would be a pity.

Selina Webb

TILLY

Innovation increases home taping risk

Isn't the unveiling of Philips' CD recorder a blow to the music business? With piracy already costing £100m in the UK alone every year, this will add further millions to the lost revenue figures. Philips says the machine will retail at around £600 initially, blank "once only" discs will be about £3 and CD re-writable ones £12 but, like all new technological advances, these prices will quickly drop. I suppose it would be hypocritical to deny another generation the opportunity to while away the hours in their bedrooms recording from the radio and so forth, as previous ones did with tapes. However, I was a little surprised at the comments of Andy Clough of *What Hi-Fi?* who said, "We all buy CDs and want to make copies to give to friends and, if this means we can do that, it is very attractive." Excuse me? I know home taping is but a very small amount of the money lost compared with organised piracy, but surely someone in the hi fi business should be more aware of the law? And, yes, I also know that Philips has kindly incorporated a gizmo into the new blank CD which means a copy taken from the original cannot itself be copied from, but that doesn't stop the unscrupulous making multiple copies from the original disc. As with all piracy, the eventual loser is the public, as the pirates are denying the industry vast sums which could be invested in new artists.

On a brighter note, my heartiest congratulations to EMI's Richard Cottrell on his new promotion to the US. When Rich came over from the fizzy drinks brigade I thought "God, we've got accountants, lawyers, and now pop (as in lemondade) men".

But Richard is like a breath of fresh air and a genuine record business guy. Have a real move, pal – it never rains in Southern California, so keep up the tennis.

Tilly Rutherford's column is a personal view

Industry could shoulder police's drug code call

by Robert Ashton

Musicians, managers and drug agencies are united in dismissing comments by one of Britain's top police officers that the music industry should ban records which glorify drug use.

Keith Hellawell, chief constable of West Yorkshire, is advocating a self-regulating code of practice to stop the production of records whose lyrics glamourise or extol the benefits of drugs. He says, "The music industry is clearly churning out a lot of records, some of which glorify drug-taking, some of which tell young people how to prepare drugs and take them."

"In hoping we can develop with the music industry some protocols which they can self-police," he adds. However, Hellawell's remarks in an interview with *The Independent* have been dismissed by Robbie Williams' manager David Enthoven at IE Music, who describes them as "well intentioned, but misguided". "You will never eradicate drug problems through song lyrics," he says.

Mark Knopfler's manager Ed Bicknell is equally scathing of Hellawell's plans. Bicknell says references to drugs in pop have been present from the jazz on. "The idea that drugs will go away because people stop talking about them is not realistic," he says. "Drugs are part of pop culture, but the assumption in this is that people will listen to a record and go out and take drugs. That just doesn't happen."

Bicknell also believes a code of practice would infringe freedom of speech and says Hellawell's suggestions smack of censorship.

The Shamen's Colin Angus, whose ecstasy anthem Ebenezer Goods would have been censored under Hellawell's proposed code, also slams the initiative. "This would be just as impractical and ineffectual as any other drug war strategy," he says. "If the drug trade, now conservatively estimated at a staggering \$400bn, is simply the result of pop lyrics such as mine then naturally I would love to get my share of those kind of royalties."

Dennis Muirhead, manager and

chairman of national drugs agency Institute For The Study of Drug Dependence (ISDD), which provides a to Home Office drug prevention group investigation last year into music's impact on drugs, also dismisses Hellawell's comments. "There is no evidence to connect lyrics with the way people behave," he says.

The ISDD's Harry Shapiro, author of *Waiting For The Man: Story Of Drugs And Popular Music* adds, "Young people might aspire to become pop stars, but they don't aspire to drug use. That is to do with their social environment and nothing to do with pop songs."

Hellawell refused to comment further.

The Brit trust has donated £25,000 to ISDD to help develop the drug agency's educational work and its website, launched last week at the BPI to provide independent drugs information and research.

Muirhead says the donation links ISDD to the music industry. "This is a major commitment and if people need help then we can assist," he says.

'We're ready to listen' arts minister tells MPA

Arts minister Mark Fisher has further underlined the government's commitment to the music industry, declaring that he and heritage secretary Chris Smith have an "open door policy" towards people in the business.

Speaking at the Music Publishers' Association agm, Fisher emphasised how the government sees the music industry as playing a vital role in its new arts policy, which emphasises the economic as well as creative importance of culture. "We're not experts. We want to listen to you and understand you if we're to get this whole new approach to cultural policy right," he said. "You have never been on the political map before. We have got to get you there."

Fisher also hinted that there may be an overhaul of the 1988 Copyright and Patents Act during the life of the new Labour government. "I would have thought it's almost inevitable that anybody in power would need a major revision to the copyright act," he said.

Government responsibility for music is expected to switch from the Department of Trade & Industry to the Department of National Heritage.



US record industry bible *Billboard* faces a David & Goliath legal battle in its attempt to enter the London theme restaurant market. In order to pave the way for its move into casual dining, the publishing giant is taking legal action against London cafe owner Mohammad Neteghi – whose *Billboard Cafe* has traded in West Hampstead for the past 11 years – alleging copyright infringement. But *MV* reader Neteghi has pledged to fight the company's all way. "I'd never even heard of the magazine until this happened," he says.

TV duties come first as Ant & Dec leave Telstar

Ant & Dec are parting company with the Telstar label after nearly four years because of the pair's TV commitments.

The duo have enjoyed 13 Top 20 hits with Telstar, including Let's Get Ready with the label in December 1993, initially under the PJ & Duncan name.

But the label's marketing director Adam Hollywells says they risked becoming overexposed if they continued with their recording career alongside other media interests such as Channel Four's Ant and Dec Unzipped. They are really professional, but it is virtually impossible to run the two

things parallel with the pressures on their time. You need to do the music full on, but the TV commitments have impinged," he says.

Telstar, which signed the pair after they shot to fame in BBC children's drama *Byker Grove*, credits the pair's third album, the May-released *The Cult Of Ant & Dec*, has underperformed and contributed to the split.

"They've sold around 2m of their first two albums worldwide and we are currently running at around 30,000 sales for this one. We have shipped around 60,000 and those sales will eventually see through," Hollywells says.

CIN plans seminars to stress chart rules

CIN is planning a series of seminars for record company staff to prevent further breaches of the chart format rules.

Island's Paul Weller album *Heavy Soul* and Rascal's *Age Of Love* single became the latest releases to have sales deducted over packaging problems earlier this month.

Charts director Catharine Pusey believes similar mistakes can be averted if those responsible for releases are familiarised with the rules, which were updated on December 29. "We had virtually no problems until mid-May so either record companies are forgetting or six months down the line the people have changed," says Pusey.

The seminars are expected to be staged in September.

A Aimalt Stewart
Alexis Korner
Andy Williams
The Animals
Aretha Franklin
The Average White Band

B The Band
The Bangles
The Bar-Kays
Barry White
Betty Wright
Big Mountain
Billie Holiday
Billy Idol
Billie Jo Spears
Billy Ocean
Bing Crosby
Blackbox
The Blackbyrds
Blondie
The Blue Moonkeys
Bob Marley and The Wailers
Bobby Gentry
Bobby Vee
Bobby Vinton
Boney M
Bonnie Tyler
Brian Kennedy
Bruce Ruffin
Bryan Ferry
Buddy Guy
Buddy Holly
The Byrds

C Capercaille
Captain Beefheart and His Magic Band
The Cars
Chaka Demus and Pliers
Cher
Chuck Berry
Clannad
Crystal Gayle
The Cult
Culture Club
Curtis Lee
Cyndi Lauper

D The Delfonics
D-Train
D.C. Lee
Dandy Livingstone
Dave Swarbrick
Daanun Blue
Deniece Williams
Dennis Brown
Diamond Dwyer & The Aces
Diana Ross
Dinah Washington
Dionne Warwick
Don Williams
Donna Marie
Dorothy
The Doobie Brothers
Dr Hook
Dr John
The Dubliners

E Earth Wind & Fire
Eddie Reader
Eddy Grant
Edwin Starr
Edwyn Collins
Elkie Brooks
Ella Fitzgerald
Elmore James
ELO
Elvis Presley
Emmylou Harris
Ensey Orchard
Erasure
Eric Clapton
Eric James
Eurythmics
Evelyn Champagne King
The Everly Brothers

F Fairground Attraction
The Fine Sistas
Fleetwood Mac
Foreigner
The Four Tops
Freddie Notes and The Rudies
Fun Boy Three & Bananarama

G Gary Glitter
Gene Pitney
George McRae
Gerry Rafferty
Gil Scott Heron
Gladys Knight and The Pips
Glen Campbell

H Haircut 100
Hall & Oates
Harold Melvin and The BlueNotes
Heart
Huey Lewis and The News

I Inez & Charlie Fox
Inner Circle
Isaac Hayes

J The Jacksons
James and Bobby Purify
James Brown
Jeff Beck
Jeff Healey Band
Jennifer Rush
Jennifer Warnes
Jim Reeves
Jimi Hendrix
Jimmy Castor Bunch



RCA CD 210



RCA CD 220



RCA CD 208



RCA CD 204



RCA CD 221



GLO CD 29



RCA CD 211



GLO CD 3



RCA CD 201



RCA CD 202



RCA CD 218



RCA CD 213

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Lynd Skynrd

M
M People
Mahalia Jackson
Main Ingredient
Mauro Brennan
Mama Cass
Manfred Mann
Maria McKee
Matt Monro
Meatloaf
Melanie
Melodians
Morise Rush
Merle Haggard
Midnight Star
Mike Scott
Misty in Roots
The Moody Blues
The Move
Mr Mister
Muddy Waters

N
Nancy Griffiths
Nat King Cole
Neil Sedaka
Niamh Kavanagh
The Nice
Nicky Thomas
Nilsson

O
O' Jays
Odyssey

P
P.P. Arnold
Pat Benatar
Patsy Cline
Patti Smith
Paul Hardcastle
Paul Young
Pentangle
Peter Tosh
Phyllis Weston
The Pogues
The Pointer Sisters
Positive Force
The Proclaimers

R
Randy Crawford and The Crusaders
Ray Parker Jr
Regina Belle
The Righteous Brothers
Robert Palmer
Robertia Flack and Peabo Bryson
Robson and Jerome
Roy Music
Ruby Turner
Runrig

S
Shalamar
The Shangri-La's
Sheena Easton
The Shirelles
Shirley Bassey
The Showstoppers
Shriback
The Silencers
Sly & The Family Stone
Small Fears
Spandau Ballet
The Specials
The Staple Singers
Starship
Stephanie Mills
The Steve Miller Band
Stillskin
The Stranglers
The Sugarhill Gang
Suzie Cadogan
Susan Cadogan
Sweeney's Men
Sylvester

T
Tavares
Technetronic
Terence Trent D'arby
The 3 Degrees
Thomas Dolby
The Thompson Twins
Tom Robinson
Toots and The Maytals
Toto

W
The Waterboys
Waylon Jennings
The Whispers
Willie Nelson
Wizard

Y
Yazoo
Z
ZZ Top



Prodigy lead the Mercury monsters

The Mercury 10 are announced this week and the industry has never been in such agreement about who the winners should be

Every year since the Mercury Music Prize was launched in 1992, *MV* has conducted a straw poll of industry executives to discover their favourite 10 albums. This year we did the same, but never before has there been such a consensus among our unofficial 'judges'.

When the 10 Albums Of The Year are announced at London's Queen's Gate Terrace tomorrow (15), there will undoubtedly be industry eyebrows raised if the latest albums from Prodigy, Radiohead, Jamiroquai and Mansun are not included in the list.

And, looking further ahead to August 28 – the night the overall winner is announced – Prodigy look like being a good bet for the prize, after being named in the Top 10s of 13 of our 21 judges. For the buying team at Fopp, *The Fat Of The Land* sums up the current British musical landscape. "From Smack My Bitch Up to Fuel My Fire it's a history of rap, hip hop and dance melted into how the Nineties soundtrack should sound," they say.

Close behind in our straw poll were Radiohead with *OK Computer*, looking to set the record straight after *The Bends* was omitted from 1995's shortlist. Christine Boar, UK head of programming and production at MTV, is a big fan. "The most fantastic, innovative, awe-inspiring album," she says.

Jamiroquai's *Travelling Without Moving* and Mansun's *Attack Of The Grey Lantern* also emerged as strong favourites. Bill Holland, divisional director, PolyGram Classics and Jazz, voted for both, describing Mansun's LP as "the most successful and accomplished marriage of classic and rock plus much more".

This year's prize has attracted a record 155 entries, roughly half of which come from the broad "pop/rock" category although Mercury Music Prize director David Wilkinson says the overall mix is as eclectic as ever. "There's a great body of wonderful work in every genre – not just the high-profile pop and rock but also jazz, classical and folk, and it's been an amazing year for dance," he says.

There are fewer new artists among the contenders than usual, with debut albums accounting for 29% of the entries compared with last year's bumper 40%. Instead, the familiar names are out in force, with Barry Adamson, Jah Wobble, U2, Dina Carroll, Gavin Bryars, Blur, Paul Weller, The Prodigy, Guy Barker, Supergrass, Tracy and Van Morrison among the previously shortlisted artists in with a shout this year, as well as previous winners Primal Scream and Sade. Wilkinson stresses previous success will not count against them, with chairman of judges Simon Prith stamping out any prejudice during the judging process.

Our straw poll suggests there are some dead certs for this year's list. What is more difficult to predict is which less exposed albums from the specialist genres will take their chance. To know the answer to that, the industry must wait until tomorrow. ■

Music Week's Top 10s

SELINA WEBB, editor, *Music Week*: Mansun – *Attack Of The Grey Lantern*; Lamb – *Lamb*; Lewis Taylor (pictured) – *Lewis Taylor*; Radiohead – *OK Computer*; Roni Size – *New Forms*; Texas – *White On Bond*; Jamiroquai – *Travelling Without Moving*; Prodigy – *The Fat Of The Land*; Gary Clouston – *Your Cool Mystery*; Spice Girls – *Spice*

MIKE PATTENDEN, acting A&R editor: Apollo 440 – *Electrograde In Blue*; Babybird – *Ugly Beautiful*; Barry Adamson – *Odious Schmeddigs*; D'Note – *D'Note*; Mansun – *Attack Of The Grey Lantern*; Radiohead – *OK Computer*; The Beautiful South – *Blue In The Colour*; The Chemical Brothers – *Dig Your Own Hole*; Prodigy – *The Fat Of The Land*; Contortis – *Way Beyond Blue*

CAROLINE MOSS, writer: Lewis Taylor – *Lewis Taylor*; Lamb – *Lamb*; Jamiroquai – *Travelling Without Moving*; Radiohead – *OK Computer*; Billy Sear – *Rising From The East*; Prodigy – *The Fat Of The Land*; Roni Size – *New Forms*; Mansun – *Attack Of The Grey Lantern*; Nina Sawney – *Displacing The Priest*; Apollo 440 – *Electrograde In Blue*

TONY FARSIDES, contributing editor, *RM*: Lewis Taylor – *Lewis Taylor*; Beth Orton – *Tales From Jamiroquai*; *Travelling Without Moving*; Radiohead – *OK Computer*; Lamb – *Lamb*; Prodigy – *The Fat Of The Land*; Roni Size – *New Forms*; Christy Moore – *Griffin Torques*; Blur – *Blur*; Spice Girls – *Spice*

STEVE REDMOND, editor-in-chief, *Music Week*: Apollo 440 – *Electrograde In Blue*; *The Beautiful South* – *Blue In The Colour*; Echo & The Bunnymen – *Evergreen*; Kula Shaker – *K*; Lamb – *Lamb*; Pet Shop Boys – *Bilingual*; Prodigy – *The Fat Of The Land*; Sneaker Pimps – *Becoming X*; Space – *Spiders*; Spice Girls – *Spice*



CHRIS BLACK

Director, Sony Classical and Jazz UK

Jamiroquai – *Travelling Without Moving*; Primal Scream – *Vanishing Point*; Cast – *Mother Nature Calls*; Prodigy – *The Fat Of The Land*; Muddy – *Jellylegs*; Supersax – *In It For The Money*; James – *Whiplash*; Reef – *Glow*; Mansun – *Attack Of The Grey Lantern*; Texas – *White On Blonde*

CHRISTINE BOAR

UK head of programming and production, MTV

Blur – *Blur*; Genesis – *Further*; Jamiroquai – *Travelling Without Moving*; Kula Shaker – *K*; Lamb – *Lamb*; Radiohead – *OK Computer*; Suede – *Coming Up*; Spice Girls – *Spice*; Texas – *White On Blonde*; The Charlatans – *Tellin' Stories*

JOHN CHUTER

General manager, Echo

Echo & The Bunnymen – *Evergreen*; James – *Whiplash*; Jamiroquai – *Travelling Without Moving*; Mansun – *Attack Of The Grey Lantern*; The Charlatans – *Tellin' Stories*; Primal Scream – *Vanishing Point*; Skunk Anansie – *Stoosh*; Suede – *Coming Up*; The Chemical Brothers – *Dig Your Own Hole*; The Geol Smith Band – *Black Flowers*

PAUL CONROY

President, Virgin Records UK/Brits chairman

Babybird – *Ugly Beautiful*; Barry Adamson – *Odious Schmeddigs*; Bentley Rhythm Ace – *Bentley Rhythm Ace*; Beth Orton – *Trailer Park*; Echo & The Bunnymen – *Evergreen*; Lewis Taylor – *Lewis Taylor*; Radiohead – *OK Computer*; Space – *Spiders*; Spiritualized – *Ladies And Gentlemen We Are Floating In Space*; The Divine Comedy – *A Short Album About Love*

CHRIS COWEY

Producer, Top Of The Pops

Alisha's Attic – *Alisha Reads The World*; Apollo 440 – *Electrograde In Blue*; Barry Adamson – *Odious Schmeddigs*; Blur – *Blur*; Jamiroquai – *Travelling Without Moving*; Lewis Taylor – *Lewis Taylor*; Spice Girls – *Spice*; The Chemical Brothers – *Dig Your Own Hole*; Prodigy – *The Fat Of The Land*; Skunk Anansie – *Stoosh*

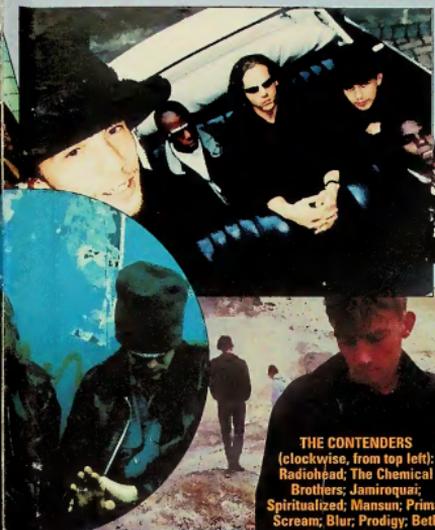
DAVID DAVIES

Editor, *Q*

Radiohead – *OK Computer*; Prodigy – *The Fat Of The Land*; The Chemical Brothers – *Dig Your Own Hole*; Blur – *Blur*; Spiritualized – *Ladies & Gentlemen We Are Floating In Space*; U2 – *Pop*; Beth Orton –



THE DREAM TEAMS



THE CONTENDERS
(clockwise, from top left):
Radiohead; **The Chemical Brothers**; **Jamiroquai**;
Spiritualized; **Mansuet**; **Primal Scream**; **Blur**; **Prodigy**; **Both Orton**; and **Suede**



STEVEN MILLER
Director, Solid Sounds
Prodigy - The Fat Of The Land; Radiohead - OK



LEWIS TAYLOR
Artist
Radiohead - OK Computer; Bee Gees - Still Waters; Beth Orton - Trailer Park; Blur - Blur; David Bowie - Earthling; David



- Coming Up; **Blur** - Blur; **Jamiroquai** - Travelling Without Moving; **Mansuet** - Attack Of The Grey Lantern; **Supergass** - In It For The Money

STEVE KINCAID
Produce director, Virgin Our Price
Primal Scream - Vanishing Point; **Lewis Taylor** - Lewis Taylor; **Bentley Rhythm Ace** - Bentley Rhythm Ace; **Suede** - Coming Up; **Sneaker Pimps** - Becoming X; **Prodigy** - The Fat Of The Land; **Lamb + Lamb**; **Paul Weller** - Heavy Soul; **Both Orton** - Trailer Park; **Audioweb** - Audioweb

JOHN LECKIE
Producer
Radiohead - OK Computer; Prodigy - The Fat Of The Land; Primal Scream - Vanishing Point; **Spiritualized** - Ladies & Gentlemen We Are Floating In Space; **Supergass** - In It For The Money; **Blur**; **The Chemical Brothers** - Dig Your Own Hole; **The Seahorses** - Do It Yourself!; **The Charlatans** - Tellin' Stories; **Van Morrison** - The Healing Game

ANDY DOWN
MD, Tower Records
Future Sound Of London - Dead Cities; **Mansuet** - Attack Of The Grey Lantern; **Mandy** - Jellylegs; **Olivia** - Extra Virgin; **Prifab Sprout** - Andromeda Heights; **Primal Scream** - Vanishing Point; **Spiritualized** - Ladies & Gentlemen We Are Floating In Space; **Prodigy** - The Fat Of The Land; **The Supernaturals** - It Doesn't Matter Anymore; **Theriacals** - Curtains

KORDA THRESHALL
MD, Mushroom
Bentley Rhythm Ace - Bentley Rhythm Ace; **Beth Orton** - Trailer Park; **Gorky's Zygotic Mynci** - Barkandis; **Jamiroquai** - Travelling Without Moving; **Mansuet** - Attack Of The Grey Lantern; **Paul Weller** - Heavy Soul; **Primal Scream** - Vanishing Point; **Skunk Anansie** - Stooch; **Spiritualized** - Ladies & Gentlemen We Are Floating In Space; **Prodigy** - The Fat Of The Land

Computer; **Blur** - Blur; **Beth Orton** - Trailer Park; **Gary Barlow** - Open Road; **Paul McCartney** - Farming Pie; **The Charlatans** - Tellin' Stories; **Kula Shaker** - K; **Mansuet** - Attack Of The Grey Lantern; **Reef** - Glow

CHERYL ROBSON
Head of A&R, Chrysalis Music
D*Note - D*Note; **Lewis Taylor** - Lewis Taylor; **Beth Orton** - Trailer Park; **Bush** - Razorblade Suitscase; **Superstar** - 18 Carat; **Prodigy** - The Fat Of The Land; **Radiohead** - OK Computer; **Jah Wobble** - The Inspiration Of William Blake; **The Divine Comedy** - A Short Album About Love; **Spice Girls** - Spice

MARCUS RUSSELL
Ignition Management
Blur - Blur; **Depeche Mode** - Ultra; **Sneaker Pimps** - Becoming X; **Spiritualized** - Ladies & Gentlemen We Are Floating In Space; **Supergass** - In It For The Money; **Teena Marie** - Songs From Northern Britain; **The Chemical Brothers** - Dig Your Own Hole; **Prodigy** - The Fat Of The Land; **U2** - Pop, World Party - Beautiful Dream

RICHARD RUSSELL
MD, XL Recordings
The Chemical Brothers - Dig Your Own Hole; **The Charlatans** - Tellin' Stories; **Jamiroquai** - Travelling Without Moving; **Radiohead** - OK Computer; **Roni Size** - New Forms; **Sneaker Pimps** - Becoming X; **Depeche Mode** - Ultra; **Supergass** - In It For The Money; **Primal Scream** - Vanishing Point; **Blur** - Blur

JOHN TAYLOR
Marketing director, HMV
Audioweb - Audioweb; **Echo & The Bunnymen** - Evergreen; **Lightning Seeds** - Dizzy Heights; **Mansuet** - Attack Of The Grey Lantern; **Paul Weller** - Heavy Soul; **Primal Scream** - Vanishing Point; **Radiohead** - OK Computer; **Silver Sun** - Silver Sun; **Teenage Fanclub** - Songs From Northern Britain; **Superstar** - 18 Carat

Trailer Park; **Jamiroquai** - Travelling Without Moving; **Kula Shaker** - K; **Echo & The Bunnymen** - Evergreen

BUYING TEAM, FOPP
Teenage Fanclub - Songs From Northern Britain; **Roni Size** - New Forms; **Lewis Taylor** - Lewis Taylor; **Mansuet** - Attack Of The Grey Lantern; **Prodigy** - The Fat Of The Land; **Suede** - Coming Up; **Superstar** - 18 Carat; **D*Note** - D*Note; **The Aphex Twin** - Richard D James Album; **Musiq** - Latic

LUCIAN GRAINGE
MD, Polydor
Jamiroquai - Travelling Without Moving; **Kula Shaker** - K; **Mansuet** - Attack Of The Grey Lantern; **Paul Weller** - Heavy Soul; **Skunk Anansie** - Stooch; **Spice Girls** - Spice; **Suede** - Coming Up; **The Chemical Brothers** - Dig Your Own Hole; **Prodigy** - The Fat Of The Land; **Sneaker Pimps** - Becoming X

BILL HOLLAND
Divisional director, PolyGram Classics and Jazz
Radiohead - OK Computer; **Primal Scream** - Vanishing Point; **Mary Black** - Shine; **U2** - Pop; **Prodigy** - The Fat Of The Land; **Suede**

TONY WADSWORTH
MD, Parlophone
Bentley Rhythm Ace - Bentley Rhythm Ace; **Beth Orton** - Trailer Park; **Brand New Heavies** - Shaliter; **Kathryn Tickell** - The Gathering; **Prifab Sprout** - Andromeda Heights; **Roni Size** - New Forms; **Spiritualized** - Ladies & Gentlemen We Are Floating In Space; **Suede** - Coming Up; **The Charlatans** - Tellin' Stories; **Tierdsticks** - Curtains

TREVOR WHITE
Head of music, Virgin Radio
Kula Shaker - K; **Reef** - Glow; **Radiohead** - OK Computer; **Skunk Anansie** - Stooch; **Bush** - Razorblade Suitscase; **Cast** - Mother Nature Calls; **Del Amiri** - Some Other Sucker's Paradise; **Fish** - Sunsets On Empire; **James** - Whiplash; **Manoac** - Music For Pleasure

THE FINAL COUNTDOWN?
PRODIGY - The Fat Of The Land
RADIOHEAD - OK Computer
JAMIROQUAI - Travelling Without Moving
MANSUET - Attack Of The Grey Lantern
BETH ORTON - Trailer Park
PRIMAL SCREAM - Vanishing Point
BLUR - Blur
SUEDE - Coming Up
SPIRITUALIZED - Ladies & Gentlemen We Are Floating In Space
THE CHEMICAL BROTHERS - Dig Your Own Hole

Compiled by Caroline Moss

CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



CLIFF RICHARD – THE ROCK AND ROLL YEARS
 Record label: EMI. Media agency/executive: TMD Carat, CIA/Gareth Jones. Product managers: Tracy Finch, Tony Harlow. Creative concept: Peacock/Tony Harlow

EMI is backing Cliff Richard's Rock And Roll Years with extensive TV advertising which will roll out to most ITV regions. The album, out next week, is a compilation of studio tracks rather than the rare tracks which were used on the earlier, mail-order-only, version. It will be nationally press advertised and radio advertised on London News, Melody, Talk and Country. In-store displays will run with multiples, independents and supermarkets.

COMPILATION OF THE WEEK

SUMMER OF LOVE

Record labels: PolyGram TV, Sony TV. Media agency/executive: The Media Business/Tina Digby. Product managers: Sandra Skiba, Lisa Buckler. Creative concept: In-house

Thirty years on from Woodstock, PolyGram TV and Sony TV have joined forces to release *The Summer Of Love*, a double CD featuring bands from the era. The album, due out next Monday, will be TV advertised on Channel Four and satellite stations with a regional ITV roll-out covering most areas. Press ads will run in *Mojo* and the nationals and there will be radio ads on Heart, Virgin and ILR gold stations.



ARTIST/TITLE/LABEL

| ARTIST/TITLE/LABEL | RELEASE DATE | TV | RADIO | PRINTS | CAMPAIGN |
|--|--------------|----|-------|--------|--|
| PAULA COLE <i>This Fire</i> (WEA) | July 14 | ● | ● | ● | Ads will run in <i>Time Out</i> , <i>Moj</i> and <i>The Guardian</i> and there will be radio ads on Capital and BRMB. |
| KATHLEEN FERRIER <i>Blow The Wind Southerly</i> (Decca) | July 14 | ● | ● | ● | Classic FM spots 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> . |
| LIMP BIZKIT <i>Three Dollar Bill Y'all</i> (MCA/Universal) | July 21 | ● | ● | ● | Rock press ads will include <i>NME</i> , <i>Metal Hammer</i> and <i>Kerrang!</i> and there will be a database mailout. |
| ZIGGY MARLEY <i>Fallen Is Babylon</i> (East West) | July 21 | ● | ● | ● | Advertising will run on radio stations and there will be nationwide posters. |
| PANAMA RED <i>Remote 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 PENIA <i>Fimica Passion</i> (Decca) | July 14 | ● | ● | ● | Ads on Classic and HeartFM will be backed by 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>Our Price</i> . |
| PRIMUM <i>The Brown Album</i> (MCA/Universal) | July 21 | ● | ● | ● | Ads will run in <i>Kerrang!</i> , <i>Metal Hammer</i> and <i>Selectwith Virgin</i> . There will be college promotion. |
| CLIFF RICHARD <i>The Rock And Roll Years</i> (EMI) | July 21 | ● | ● | ● | An all-media campaign including national TV and poster advertising will back this release. |
| TODD TERRY <i>Ready For A New Day</i> (Mercury) | July 14 | ● | ● | ● | Radio ads on Kiss are backed by press ads in <i>Echoes</i> and <i>DJ</i> and a street poster campaign. |
| VARIOUS <i>Brazilia</i> (Mercury) | July 14 | ● | ● | ● | Advertising will run on ILR stations supported by ads in the specialist music press. |
| VARIOUS <i>Drum & Bass Virtual DJ</i> (Breakdown) | July 14 | ● | ● | ● | This OST featuring the Neville Brothers and Stevie Wonder will be advertised in the specialist press. |
| VARIOUS <i>Get On The Bus</i> (MCA) | 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 posters. |
| VARIOUS <i>Long Live Tibet</i> (EMI) | July 14 | ● | ● | ● | TV and Channel Four South ads are backed by extensive radio and music press advertising. |
| VARIOUS <i>The Mother Of All Swing II</i> (Telstar TV) | July 21 | ● | ● | ● | TV ads will run on Channel Four and selected ITV regions backed by ads on Capital, Kiss and Choice. |
| VARIOUS <i>The Old Shad Reunion</i> (Global TV) | July 14 | ● | ● | ● | There will be specialist press ads including 20-00 ads with <i>HMV</i> , <i>Tower</i> , <i>Andy's</i> , <i>Mentees</i> and <i>Virgin</i> . |
| VARIOUS <i>Returns To The Source: Sacred Sites</i> (EMI) | July 14 | ● | ● | ● | There will be national TV ads including satellite channels and radio ads on Heart, Virgin and gold ILRs. |
| VARIOUS <i>Summer Of Love</i> (PolyGram TV/Sony TV) | July 21 | ● | ● | ● | Advertising will run on GMTV and ITV and there will be ads on all big ILR stations. |
| VARIOUS <i>100% Summer Mix 97</i> (Telstar TV) | 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>Talking Jazz 3</i> (Mercury) | July 14 | ● | ● | ● | |

Compiled by Sue Sillitoe: 0181-767 2255

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THE OFFICIAL UK CHARTS

CHART FOCUS



A massive result of the singles chart was inevitable this week, with five artists with previous number ones releasing singles last Monday. Of the five, no fewer than three — Oasis, Michael Jackson and R Kelly — topped the charts with their last single.

No prizes for guessing who came out on top — Oasis sold a massive 370,000 units of *You Know What I Mean?*, accounting for more than a fifth of the whole singles market. It's the highest weekly sale of the year, easily beating the 248,000 first week of the Spice Girls' *Mama Who Do You Think You Are* and the 260,000 opening of Hanson's *MMMBop*.

The last single to sell more copies in a week was the Spice Girls' *2 Become 1*, which sold 500,000 units in the week before Christmas. The only other singles ever to sell more in a seven-day cycle are Band Aid's *You Know It's Christmas* (750,000), *Whit's Last Christmas* (600,000) and *Babyfren Zoo's Spaceman* (418,000).

Although Oasis are a mainstream rock/pop act, the next 10 singles in the chart are urban/dance records, creating a new benchmark for these genres.

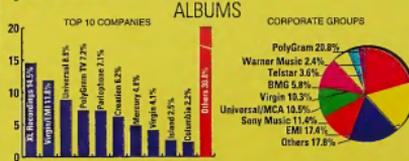
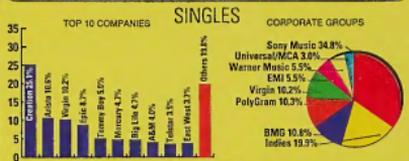
With *HiStory* debuting at number five, Michael Jackson registers his eighth consecutive top five single, the best sequence of his career. His latest hit was penned by Jacko with Jimmy Jam & Terry Lewis, who more usually provide hits for his sister Janet. Last month, we noted that Jam & Lewis had penned six 1997 hits already. That tally is now up to eight, with *HiStory* and *For Real's Like I Do*, which debuted last week. Each of these hits has been for a different act.

Oasis's success curtailed the three-week run at the summit of *Puff Daddy, Faith Evans & 112's I'll Be Missing You*, although it sold a further 153,000 units to bring its tally to date to 525,000. Another record which lost out, as seven new entries crowded into the Top 10 was *Ultra Nate's Free*, which had its best sales week yet, but still tumbled 4-8.

Due to erroneous information received, the *Prodigy's* album *The Fat Of The Land* was accidentally credited with 344,500 sales last week, when, in fact, the official CIN figure was 317,000. It was, therefore, the fourth biggest opening week in history, not the third, trailing Michael Jackson's *Bad* (350,000), *Whit's The Story*, *Morning Glory* by Oasis (345,000) and *112's Rattle & Hum* (325,000). *The Fat Of The Land* easily retains its position at the top of the chart, with a further 98,000 sales last week, 61,000 more than *Primal Scream's* *Vanishing Point*, which debuts at number two.



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

After consecutive number two hit singles, Sash's debut album *It's My Life* makes a disappointing debut at number 28, demonstrating how difficult it is for pure dance acts to succeed.

But *The Fun Lovin' Criminals'* more eclectic style is proving a winner. Their *Come Find Yourself* album has spent 22 weeks on the chart and has reached a new high this week, climbing 13-8. It has sold 170,000 units since being released almost a year ago and its latest upswing is due to the success of the reissued *Scooby Snacks* and TV advertising.

UB40's Guns In The Ghetto, which debuted at number seven last week, is

their first album of new material since 1993's chart-topping *Promises And Lies*. That LP also reached number six in America, so the group must be more than a little disappointed that *Guns In The Ghetto* debuts there at number 179 this week, after selling just 6,500 units, being comprehensively overshadowed by the *Prodigy's The Fat Of The Land*, which sold more than 201,000 units, and the *Spice Girls' Spice*, which tumbled 1-3, while increasing its sales significantly from 123,000 to 148,000. US album sales for the first half of 1997 reached 288m and *Spice* was the biggest success in that period with 2.7m copies sold.

Alan Jones



Three records were aired more times last week but none of them could match the 66,557,000 audience commanded by *Oasis's D'You Know What I Mean?*, which therefore moves into pole position.

The main reason for *D'You Know What I Mean's* surge to the top was renewed support from Radio One, where it declined from 31 plays to 18 a fortnight ago, but bounced back with 29 plays last week — although, here at least it is less popular than *Ultra Nate's Free*, which climbs to the top of the stack with 31 plays in the most recent frame and 90 in the past three weeks.

Once the most adventurous of programmers, Radio One continues to move closer to the safer, tried and tested territory inhabited by the commercial stations. Nine of its 10 most-played records last week were either in or have been in the Top 10 of the sales chart.

Among the records getting the bulk of their support from Radio One, however, are *Days Of Youth* by *Laurenz* (22 plays delivering 84% of its audience), *Mo Money Mo Problems* by the *Notorious B.I.G.* (23 plays, 76%) and *One Day Family* by *Embrace* (19 plays, 96%).

Still Britain's leading Alanis Morissette station (she has three tunes in its Top 50 even now), *Virgin* is nevertheless becoming fairly unpredictable. It has emerged as the main supporters of *Paul McCartney's The World Tonight*, spinning it 26 times last week, enough for it to rank ninth on its most-played list. It gave it 30% of its total UK audience last week.

But *Virgin* is also big supporters of *Robbie Williams*, with 22 plays for his new single *Lazy Days* and 13 for *Old Before I Die*, making him the only artist to have two records in the station's Top 30. Among core acts like *Ocean Colour Scene*, *Cast*, *Oasis* and *U2*, their support for *Robbie* is a little puzzling.

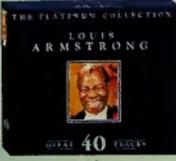
Spice Girls' Step To Me continues to struggle. It climbs 34-31 this week, with much of its audience being derived from its 21 plays on Radio One. There are many notable stations not playing it, however, and others are playing it sparingly, including *Capital Radio* and *Atlantic 252*, neither of which can play a place for it among their 50 most-played tracks.

Texas are the only act to have two number one airplay hits this year, reaching the summit first with *Say What You Want* and repeating the feat with *Funk*. Their *Motown* pastiche *Black Eyed Boy* looks like being another monster. It moves 72-23 this week, logging 411 plays. Alan Jones

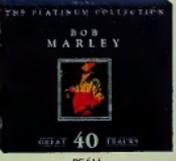
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START

TOP 75 SINGLES

19 JULY 1997

Label/Cd/Cass (Distributor)

TITLES A-Z

| Pos | Last | Title | Artist (Producer/Publisher/Writer) | Label/Cd/Cass (Distributor) |
|-----|------|---|--|-----------------------------|
| 1 | NEW | D'YOU KNOW WHAT I MEAN? * | CREATION CD/CD 25/60/CD 25 (BMG) Cass (Merita/Galaxy/Cas/Cover/Sony ATV (Gallagher) | 7712 |
| 2 | 1 | I'LL BE MISSING YOU * | Puff D'Uffry/Artsy (S) 2431499Q/02149104 (BMG) Puff D'Uffry & Faith Evans (Columbia/Sony J) (Gallagher) (S) (S) | 74212491/0000 |
| 3 | NEW | C U WHEN U GET THERE | Margaret Thy Music City 7857C 7785 (VIVISCI) Cass featuring 43 Thera (Rovell/McCormac/Stranger/Straight) (S) | 781017/0000 |
| 4 | NEW | FREED FROM DESIRE | Big Life BLR 1336/BLM 1336 (P) (P) Cass featuring 43 Thera (Rovell/McCormac/Stranger/Straight) (S) | 781017/0000 |
| 5 | NEW | HISTORY/GHOSTS | Epic 664762/664954 (A) (S) Savage Garden (Fisher) (EMI) (Hayes/Zones) | 664555 |
| 6 | 3 | EQUADOR | MUSIC COMPANY 23/CAMULTY 23 (TRICROM) Sash! featuring Rodriguez (Sash!) Strongopone (Aislinn/Kapone/mi/Japanese) (S) | 712EAC2100 |
| 7 | NEW | PIECE OF MY HEART | Virgin VOICE 1647/VS 1647 (E) Shawn featuring Marsha (Longstreet/Pizzarello) (E) (Raymond/Sony) (S) | 781017/0000 |
| 8 | NEW | FREE ○ | AM PM 5824/3258/2424 (P) Izma Nae (Sproston/Dalton) PolyGram/Jessica Michael (BMG) (S) | 782835 |
| 9 | NEW | GOTHAM CITY | JIVE JIVECD 428/JIVEC 428 (P) R Kelly/Kelly Rowland (Jive) (S) | 712EAC 408 |
| 10 | NEW | HOW COME HOW LONG | Epic 664623/266406 (A) (S) Deborah featuring Steve Wonder (Babyface) Sony AT&VI (EMI) (Babyface/Wonder) (S) | 781017/0000 |
| 11 | NEW | RISINSON | Circus WRX 84 (E) Massive Attack (Mercury/EMI) (Novels/Del/Ninja/Marshall) (S) | 749B7 8 |
| 12 | 6 | BITTER SWEET SYMPHONY | Hue/Virgin HUTCD 82/HUT 82 (E) The Notorious B.I.G. (The Notorious B.I.G.) (A&M) (Laguerre/Richards/Schmitt) (S) | 781017/0000 |
| 13 | 2 | SOMETHING GOIN' ON | Merilatese FERG 298/298 (S) Toni Terrell (Terry) (E) (Terry) (S) | 781017/0000 |
| 14 | 7 | MMMBOP * | MERCURY 91402/91402/4894 (F) Nanson (The Dust Brothers/Lionel Warner) Chappell (P) (Nanson/Hanson) (S) | 781017/0000 |
| 15 | 10 | JUST A GIRL | Intercomp INDC 3935X/IN 3935 (D) (D) No Doubt (Interscope) (S) | 781017/0000 |
| 16 | 8 | I WANNA BE THE ONLY ONE ○ | 1st Avenue/MC COM 412/COM 412 (E) Celine featuring Baha Men (A&M/Warner) (A&M) (S) | 781017/0000 |
| 17 | 3 | THE JOURNEY | Virgin VOICE 1645/VS 1645 (E) Kenny Rogers (Virgin) Windward Pacific (Mer/Laughlin/Bertrand) (S) | 781017/0000 |
| 18 | 13 | COCO JAMBO | WEA WEA 1100/WEA 1100 (W) E-90 (The Roots/Blackground/Warner) Chappell (Stiff/Hue/Metaxas/Rosen) (S) | 781017/0000 |
| 19 | NEW | FLAMING JUNE | Perfectio PERF 14231 (W) S1 (Transatlantic) (E) (Transatlantic) (S) | 781017/0000 |
| 20 | NEW | NO MORE TALK | Food/Parlophone CDFO90 987/CDFO 987 (D) (D) Dustan (Rugby) (EMI) (S) | 781017/0000 |
| 21 | NEW | ONE BIG FAMILY EP | Hue/Virgin HUTCD 86/HUT 86 (E) Enrique Iglesias/Confidence (EMI) (Hanna/McMahon) (S) | 781017/0000 |
| 22 | 4 | A CHANGE WOULD DO YOU GOOD | ARM 8822/8922 (E) Sheryl Crow (Warner) (Capitol) (S) | 781017/0000 |
| 23 | NEW | THE WORLD TONIGHT | Parlophone CDOR 6472 (E) Paul McCartney (McCartney/Syrene) MPL (McCartney) (S) | 781017/0000 |
| 24 | 15 | TIME TO SAY GOODBYE (CON TE PARTIRO) * | Casals CD 3400/CD 3400 (A) (S) Sasha Brown (Mercury) (Mercury) (S) | 781017/0000 |
| 25 | 16 | CLOSER THAN CLOSE ○ | Big Bang/Bang 11/CABBANG 11 (TRICROM) Boris Gjinari (Toshiba/Mercury/Cine) to be confirmed (EMI) (JAY/JAY) (712826) (A) | 781017/0000 |
| 26 | NEW | SLOW FLOW | Atlantic AT 00012/AT 0001 (W) The B-52s (Stewart/Ruff) Famous/Venus (Stewart/Ruff) (S) | 781017/0000 |
| 27 | 11 | ALL THAT I GOT IS YOU | Epic 664626/664844 (A) (S) Robbie Kliek (The RCA/MCA/Venus) (Columbia/Sony J) (S) | 781017/0000 |
| 28 | 14 | AIN'T NOBODY | The Brothers CDBRV 13/CABRV 13 (TRICROM) The Course (Kobayashi) (Windward Pacific) (Wolinski) (S) | 712829/0000 |
| 29 | 21 | I'LL BE THERE FOR YOU ○ | East West A 4390/CD A 4390 (W) The Notorious B.I.G. (Mercury) (Mercury) (S) | 781017/0000 |
| 30 | 18 | WHERE HAVE ALL THE GOODBOYS GONE | Warner Bros 0400/CA 0400 (W) Preston Copeland (Mercury) (S) | 781017/0000 |
| 31 | NEW | HUNDRED MILE HIGH CITY | MCA M1CST 40133/M1C 40133 (BMG) Ocean Colour Scene (1) Island (Mercury) (Mercury) (S) | 781017/0000 |
| 32 | 2 | AIR WE BREATHE | MERCURY AATCD 44/ATM 44 (F) Alisha & A-Lice (Columbia) (Mercury) (S) | 781017/0000 |
| 33 | 17 | I'M NOT IN LOVE/SO GOOD SNACKS | Chrysalis CDOS 5965/CD 5965 (E) Sally Timoney (Mercury) (Mercury) (S) | 781017/0000 |
| 34 | NEW | CALL THE MAN | Epic 664623/664824 (A) (S) Celine Dion (Sireman/Rinkoff/Rovell) Chrysalis/PolyGram (EMI) (S) | 781017/0000 |
| 35 | NEW | NOTHING LIES FOREVER | London LONDON 3366 (F) E-Love (Mercury) (Mercury) (S) | 781017/0000 |
| 36 | NEW | ANGELS GO BALD-TOU | Polydor 571167/2 (E) Lewie Boller (S) Sony ATV (Dove) (S) | 781017/0000 |
| 37 | NEW | ROSE HOLLOWCASTER | Deflon GFTSD 2218/GTSD 2218 (S) Red Hot Chili Peppers (Mercury) (Mercury) (S) | 781017/0000 |

| Pos | Last | Title | Artist (Producer/Publisher/Writer) | Label/Cd/Cass (Distributor) |
|-----|------|--------------------------------------|---|-----------------------------|
| 38 | 23 | SOMEWHERE | Parlophone CDOR 6470/CD 6470 (E) Phil Spector (S) (S) | 781017/0000 |
| 39 | NEW | HARD TO SAY I'M SORRY | Mercury MERC 488/MERAC 488 (F) As The Stylers/Rovell (BMG/Warner-Chappell) (Cetera) (S) | 781017/0000 |
| 40 | NEW | ABUSE ME | Murmu/Columbia 664795 (S) Stevie Nicks (S) | 664555 |
| 41 | 1 | THE GOOD LIFE | NPG 0061519/NPG0061519 NPG/0061519 NPG (P) The New Power Generation (The New Power Generation) (S) | 781017/0000 |
| 42 | 4 | GUIDING STAR | Polydor 571162/571124 (F) Lionel Richie (PolyGram) (S) | 664555 |
| 43 | 3 | I WANT YOU | Columbia 664545/664954 (A) (S) Savage Garden (Fisher) (EMI) (Hayes/Zones) | 664555 |
| 44 | 23 | THE AGE OF LOVE - THE REMIXES | Revel CD/ACT 100 (V) Age Of Love (S) | 712EAC2100 |
| 45 | 34 | SUNDAY SHINING | Epic 664455/664454 (S) First City (S) | 664555 |
| 46 | 5 | WALTZING ALONG | Fontana JIMCD 181 (F) James (Haggar) (EMI) (S) | 781017/0000 |
| 47 | 17 | AIN'T THAT ENOUGH | Creation CD/SCD 228 (S) James (Haggar) (EMI) (S) | 781017/0000 |
| 48 | 32 | WE TRYING TO STAY ALIVE | Columbia 664615/664614 (A) (S) Weird Al (S) | 664555 |
| 49 | 23 | GIVE ME LOVE | Feverpitch CD/PA 19/CP 19 (E) Diddy (Diddy) (London) (S) | 712829/0000 |
| 50 | 35 | ON YOUR OWN | Food/Parlophone CDFO90 981 (E) Dion (S) | 781017/0000 |
| 51 | NEW | THE THEME | Universal UN 58133 (BMG) Travis (S) | 781017/0000 |
| 52 | NEW | BRAIN | Gea Street GEE 5000/381 (F) Anita (S) | 781017/0000 |
| 53 | 18 | BELLISSIMA | Positive CD/TV 72/CTV 72 (E) Dion (S) | 781017/0000 |
| 54 | 10 | YOU'RE NOT ALONE | RCA 7422/7422/7422/43224 (BMG) Olivia (S) | 781017/0000 |
| 55 | 26 | DAYS OF YOUTH | Epic 664632/664634 (S) Lauryn (S) | 664555 |
| 56 | NEW | OYE COME VA | Nakulisa MCSD 40129 (S) Nakulisa (S) | 781017/0000 |
| 57 | 12 | LOVEFOOL | Stockholm 5715/27836 (P) The Cardigans (Mercury) (PolyGram) (S) | 781017/0000 |
| 58 | NEW | AFRAID | Elektra E536 CD (W) Morley (S) | 781017/0000 |
| 59 | RE | STAR PEOPLE '97 | Virgin VOICE 1641/VS 1641 (E) George Michael (Mercury) (S) | 781017/0000 |
| 60 | 49 | HIGH | Mercury MERC 3122/3122/3122/3122 (V) The Chantelles (Mercury) (S) | 781017/0000 |
| 61 | NEW | SKALFIS | Deceptive BLUFF 044/CD (W) Skriffrin (S) | 781017/0000 |
| 62 | 53 | YOU ARE THE UNIVERSE | BLUFF 044 (W) Skriffrin (S) | 781017/0000 |
| 63 | 11 | LOVE SHINE A LIGHT | Atlantic WEA 1080/WEA 1080 (W) Kattin (S) | 781017/0000 |
| 64 | 17 | IT MUST BE LOVE | Atlantic A 5596/CD A 5596 (W) Robin (S) | 781017/0000 |
| 65 | 6 | MIDNIGHT IN CHICAGO | Mercury MERC 488/MERAC 488 (F) Bon Jovi (S) | 781017/0000 |
| 66 | 2 | COPPER RIVER | Creation CD/SCD 229 (S) Celine (S) | 781017/0000 |
| 67 | 47 | HOME | Mute CD/DMG 21/CD/DMG 21 (V) Depeche Mode (S) | 781017/0000 |
| 68 | 3 | RAW POWER | Stalth/Sony SCSX 73/SX 73 (E) The Roots (S) | 781017/0000 |
| 69 | RE | OLD BEFORE I DIE | Chrysalis CDOS 5655/CD 5655 (E) Robbie Williams (Mercury) (PolyGram) (S) | 781017/0000 |
| 70 | 67 | I BELIEVE I CAN FLY * | JIVE JIVECD 415/JIVE 415 (P) R Kelly (S) | 781017/0000 |
| 71 | 38 | LOVE HAS PASSED AWAY | Food/Parlophone CDFO90 981/CDFO 981 (E) The System (S) | 781017/0000 |
| 72 | 61 | I'LL BE | Def Jam 571042/571042 (F) Jill Scott (S) | 781017/0000 |
| 73 | 64 | YOU MIGHT NEED SOMEBODY | Freemaster WEA 1092/WEA 1092 (W) Sho-Ara (S) | 781017/0000 |
| 74 | RE | STRANGE | Precious OPR/Mercury JIVECD 30/JIVE 30 (F) Weezer (S) | 781017/0000 |
| 75 | 2 | WEAR MY HAT | Face Value EV 113/CD/VEV 113 (W) Phil Collins (S) | 781017/0000 |

As used by Top Of The Pops and Radio One

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AIRPLAY PROFILE

STATION OF THE WEEK



Orchard FM's Bob McCreadie would do well in the circuits. The Taunton station's head of music is constantly taking risks and checking his playlist strategy as if he constantly walking a tightrope as Orchard attempts to appeal to the extraordinarily wide demographic of 24-55 year olds.

McCreadie has mastered the balancing act necessary to reach such a broad spectrum of the Somerset population by not playing anything too risky that might alienate his older listeners while still keeping his playlist up-to-date.

The most recent Rajar figures reveal that Orchard's listeners were tuning in for 14.6 hours at the end of 1998, up from 12 hours in a year.

The station's share of listening in its broadcast area of 308,000 adults also jumped from an already healthy 24.9% to 27.3%. One advantage Orchard has over most other ILR stations in the UK is that it's not competing directly with an AM local station.

One statistic the station was not prepared to give was the number of 15-24 year olds listening. Orchard had a 33.5% share of this sector in the final quarter of 1998 - significantly ahead of Radio One's 24.6% - despite not actively targeting the age group.

McCreadie was not afraid for all that period, but he says much of the station's success can be put down to

ORCHARD FM TOP 10

| Track/Artist (Label) | Plays |
|--|-------|
| 1 Free Ultra Nuts (AM/PMA/AM) | 30 |
| 2 Where Have All The Cowboys Gone? Paula Cole (Warner Bros) | 30 |
| 3 A Change Would Do You Good Sheryl Crow (A&M) | 29 |
| 4 I Wanna Be The Only One (Real Gone) Brian Williams (1st Avenue/EMI) | 29 |
| 5 Not Where It's At (Real Gone) (A&M) | 29 |
| 6 Electric Guitars Prefab Sprout (Columbia/Kitchen) | 28 |
| 7 Closer Than Close Rosie Gaines (Big Bang) | 24 |
| 7 Whatever It Takes (Warner Bros) | 24 |
| 9 Somebody Pet Shop Boys (Parlophone) | 22 |
| 9 Call The Man (Celine Dion) (Epic) | 22 |
| 9 Some More Details (see table 17/97) | 22 |

its refusal to "pigeon hole" listeners. "The variety of music we play means our older audience, for example, are introduced to new music. It is wrong to think people just want to listen to tracks from the decades they grew up in," he says.

Orchard's playlist covers the past 30 years, with 10% from the Sixties, 20% from each of the Seventies, Eighties and early Nineties, while 30% is awarded to current releases. "Yet we do not go with things too early because we do not want our audience to get sick of hearing a song," says McCreadie.

Orchard FM is owned by the independent group Orchard Media which also controls Wussex FM in Dorset and Devon stations Gemini and Lantern.

Steve Hensley

TRACK OF THE WEEK

ULTRA NUTS: FREE

After performing at London's Gay Pride last Saturday, Ultra Nuts celebrated reaching the top of the airplay chart on Sunday.

The house track by the Baltimore singer is still receiving significant airplay as a pleasant surprise for A&M which has seen regional radio support for the track surpass all its expectations.

"Local ILR is usually reluctant to go with a dance track, so we had to convince them that this was a song in its own right. Once they heard it, interest snowballed and Free was on 91 playlists at its peak," says Jo Bennett, head of A&M's regional radio promotions.

Among the local stations playing Free before it charted on June 14 were the Capital Group's BRMB, Invicta FM and Power FM. They have continued to be prolific supporters, with all three stations spinning the track more than 40 times weekly. Its peak on Power FM was 51 plays in one seven-day period.

Radio One and the dance stations Kiss and Galaxy have now been playing Free for more than nine weeks. Kiss launched the song on radio on



May 12, while Galaxy's support reached 48 spins in one week at the beginning of June.

The track secured itself firmly on to Radio One's B list, five weeks before release and, when it was promoted to the A list, it received more than 30 plays a week.

When the song topped the airplay chart, it was heard by a combined audience of nearly 66m people which helped push the single back up to the sales chart number four.

Steve Hensley



RADIO 1

| # | Track/Artist (Label) | Plays | ILR | TW |
|----|--|-------|-----|----|
| 1 | FREE Ultra Nuts (AM/PMA/AM) | 29 | 31 | 31 |
| 2 | I'LL BE MISSING YOU Pat Duddy & Faith Evans (Epic) | 31 | 30 | 30 |
| 3 | SOMETHING GOING ON Todd Terry (Manhattan/Mercury) | 30 | 29 | 29 |
| 4 | YOU KNOW WHAT I MEAN? Ozis (Grosbeak) | 18 | 29 | 29 |
| 5 | SOMEWHERE Pet Shop Boys (Parlophone) | 26 | 27 | 27 |
| 6 | HISTORY Michael Jackson (Epic) | 26 | 27 | 27 |
| 7 | ECUADOR (Real Gone) (A&M) | 25 | 26 | 26 |
| 8 | BITTER SWEET SYMPHONY Vena (Epic) | 28 | 25 | 25 |
| 9 | NOTHING LASTS FOREVER Echo & The Bunnymen (London) | 21 | 25 | 25 |
| 10 | NO MORE TALK (Real Gone) (A&M) | 23 | 24 | 24 |
| 11 | A CHANGE WOULD DO YOU GOOD Sheryl Crow (A&M) | 23 | 24 | 24 |
| 11 | JUST A GIRL No Doubt (Interscope/Torres/Universal) (A&M) | 26 | 24 | 24 |
| 11 | SCOOBY SNACKS Run-DMC (Globe/Sire/Scepter/Capitol) | 12 | 24 | 24 |
| 15 | C U WHEN U GET THERE Cooke (Tennay Boy) | 5 | 23 | 23 |
| 15 | MO MONEY MO PROBLEMS Inexpensive Big (Bad Boy/Arts) | 5 | 23 | 23 |
| 17 | DAYS OF YOUR LIFE Lauren (Real Gone) | 20 | 21 | 21 |
| 18 | STEP TO ME Spice Girls (Epic) | 19 | 21 | 21 |
| 18 | PIECE OF MY HEART Shaggy feat. Martha (Virgin) | 19 | 21 | 21 |
| 18 | LAZY DAYS Robbie Williams (Chrysalis) | 13 | 20 | 20 |
| 18 | WALTZING ALONG James (Mercury) | 25 | 21 | 21 |
| 22 | BLINDED BY THE SUN Seal (Geffen) | 18 | 19 | 19 |
| 23 | ONE OF THE FAMILY En Vogue (A&M) | 15 | 17 | 17 |
| 24 | PICTURE OF YOU System (Polygram) | 14 | 17 | 17 |
| 24 | THE GIMMICK CITY R. Kelly (A&M) | 10 | 16 | 16 |
| 26 | SURVIVAL JUNE Feist (Mercury) | 4 | 15 | 15 |
| 27 | WHAT A BEAUTIFUL DAY Lovebirds (Chet) | 9 | 15 | 15 |
| 27 | FLAMING JUNE (Epic) | 9 | 15 | 15 |
| 27 | G.H.E.T.T.O.U.T. Changing Faces (Big Beat/Mercury) | 2 | 15 | 15 |
| 30 | AIN'T THAT CHEVY (Tennay Boy) | 11 | 14 | 14 |
| 30 | HUNDRED MILE HIGH CITY Ocean Colour Scene (OCA) | 11 | 14 | 14 |

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| # | Track/Artist (Label) | Plays | ILR | TW |
|----|---|-------|------|------|
| 1 | I WANNA BE THE ONLY ONE (Real Gone) (A&M) | 1810 | 1732 | 1732 |
| 2 | I'LL BE MISSING YOU Pat Duddy & Faith Evans (Epic) | 1337 | 1630 | 1630 |
| 3 | FREE Ultra Nuts (AM/PMA/AM) | 1646 | 1631 | 1631 |
| 4 | O'YU KNOW WHAT I MEAN? Ozis (Grosbeak) | 1314 | 1499 | 1499 |
| 5 | A CHANGE WOULD DO YOU GOOD Sheryl Crow (A&M) | 831 | 1388 | 1388 |
| 6 | MMMGGOP Hanson (Mercury) | 1459 | 1205 | 1205 |
| 7 | YOU ARE THE UNIVERSE Brand New Heavies (Polygram) | 1343 | 1190 | 1190 |
| 8 | BITTER SWEET SYMPHONY Vena (Epic) | 1344 | 1148 | 1148 |
| 9 | GUIDING STAR (see previous) | 1057 | 1070 | 1070 |
| 10 | WHERE HAVE ALL THE COWBOYS GONE? Paula Cole (Warner Bros) | 1031 | 964 | 964 |
| 11 | SOMETHING GOING ON Todd Terry (Manhattan/Mercury) | 612 | 978 | 978 |
| 12 | LOVEFOL! Cardigans (Stockholm/Polygram) | 1163 | 838 | 838 |
| 13 | HISTORY Michael Jackson (Epic) | 591 | 837 | 837 |
| 14 | WALTZING ALONG James (Mercury) | 835 | 814 | 814 |
| 15 | YOU MIGHT NEED SOMEBODY Shola Ama (WEA) | 1042 | 802 | 802 |
| 16 | YOU'RE NOT ALONE (see ILR) | 1112 | 800 | 800 |
| 17 | I WANT YOU Savage Garden (Columbia) | 795 | 794 | 794 |
| 18 | CALL THE MAN (see ILR) | 607 | 770 | 770 |
| 19 | ECUADOR (Real Gone) (A&M) | 656 | 685 | 685 |
| 20 | PICTURE OF YOU (see previous) | 424 | 658 | 658 |
| 21 | JUST A GIRL No Doubt (Interscope/Torres/Universal) (A&M) | 575 | 660 | 660 |
| 22 | CLOSER THAN CLOSE Rosie Gaines (Big Sun) | 773 | 632 | 632 |
| 23 | FREED FROM DESIRE (see ILR) | 492 | 619 | 619 |
| 24 | BITCH (NOTHING IN BETWEEN) Meredith Brooks (Capitol) | 343 | 580 | 580 |
| 25 | HALO (see Mercury) | 684 | 575 | 575 |
| 26 | AIR AIR WE BREATHE (see ILR) (Mercury) | 466 | 567 | 567 |
| 27 | C U WHEN U GET THERE Cooke (Tennay Boy) | 341 | 539 | 539 |
| 28 | SO HELP ME GIRL Gary Barlow (JRC) | 281 | 534 | 534 |
| 29 | NO MORE TALK (Real Gone) (A&M) | 295 | 488 | 488 |
| 30 | I'LL BE THERE FOR YOU (see ILR) (Epic) | 621 | 487 | 487 |

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VIRGIN

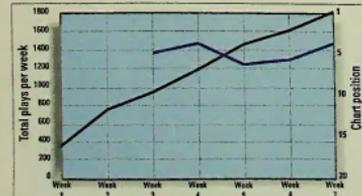


ATLANTIC 252



| # | Track/Artist (Label) | Plays | ILR | TW |
|----|---|-------|-----|----|
| 1 | GUIDING STAR (see previous) | 40 | 41 | 41 |
| 2 | O'YU KNOW WHAT I MEAN? Ozis (Grosbeak) | 40 | 40 | 40 |
| 3 | BITTER SWEET SYMPHONY Vena (Epic) | 38 | 38 | 38 |
| 4 | WHERE HAVE ALL THE COWBOYS GONE? Paula Cole (Warner Bros) | 37 | 31 | 31 |
| 5 | NOT WHERE IT'S AT (Real Gone) (A&M) | 38 | 31 | 31 |
| 6 | A CHANGE WOULD DO YOU GOOD Sheryl Crow (A&M) | 26 | 30 | 30 |
| 7 | WALTZING ALONG James (Mercury) | 28 | 29 | 29 |
| 8 | HUNDRED MILE HIGH CITY Ocean Colour Scene (OCA) | 26 | 28 | 28 |
| 9 | THE WORLD TONIGHT (see previous) | 26 | 26 | 26 |
| 10 | JUST A GIRL No Doubt (Interscope/Torres/Universal) (A&M) | 31 | 26 | 26 |
| 10 | BLACK EYED BOY (see previous) | 21 | 26 | 26 |
| 11 | YOU ARE THE UNIVERSE Brand New Heavies (Polygram) | 17 | 26 | 26 |
| 12 | THE ONLY ONE (Real Gone) (A&M) | 82 | 81 | 81 |
| 13 | ALRIGHT James (Mercury) | 42 | 41 | 41 |
| 14 | I'LL BE MISSING YOU Pat Duddy & Faith Evans (Epic) | 27 | 58 | 58 |
| 15 | BITTER SWEET SYMPHONY Vena (Epic) | 34 | 56 | 56 |
| 16 | CLOSER THAN CLOSE Rosie Gaines (Big Sun) | 40 | 55 | 55 |
| 17 | YOUNG HEARTS (see previous) | 64 | 43 | 43 |
| 18 | YOU'RE NOT ALONE (see ILR) | 58 | 41 | 41 |
| 19 | YOU MIGHT NEED SOMEBODY Shola Ama (WEA) | 56 | 40 | 40 |
| 20 | A CHANGE WOULD DO YOU GOOD Sheryl Crow (A&M) | 23 | 38 | 38 |
| 21 | LOVE IS THE LAW (see previous) | 37 | 38 | 38 |
| 22 | YOU ARE THE UNIVERSE Brand New Heavies (Polygram) | 38 | 36 | 36 |
| 23 | ECUADOR (Real Gone) (A&M) | 38 | 36 | 36 |

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music week

AS USED BY



TOTP

SINGLES

| Rank | Artist | Title | Label |
|------|-------------------|--------------------------------|----------------------------------|
| 1 | Oasis | D'YOU KNOW WHAT I MEAN? | Creation |
| 2 | Puff Daddy/Arista | I'LL BE MISSING YOU | Puff Daddy/Arista |
| 3 | Tommy Boy | C U WHEN U GET THERE | Coolio featuring 40 Theyz |
| 4 | Big Life | FREED FROM DESIRE | Gala |
| 5 | Epic | HISTORY/GHOSTS | Michael Jackson |
| 6 | Multiply | EQUADOR | Sashti featuring Rodriguez |
| 7 | Virgin | PIECE OF MY HEART | Shaggy featuring Marsha |
| 8 | AMP/PM | FREE | Ultra Nate |
| 9 | Jive | GOTHAM CITY | R Kelly |
| 10 | Epic | HOW COME, HOW LONG | Babyface featuring Stevie Wonder |
| 11 | Circa | RISINGSON | Massive Attack |
| 12 | Hut/Virgin | BITTER SWEET SYMPHONY | The Verve |
| 13 | Manifesto | SOMETHING GOIN' ON | Todd Terry |
| 14 | Mercury | MIMMOP | Hanson |
| 15 | Interscope | JUST A GIRL | No Doubt |
| 16 | 1st Avenue/EMI | I WANNA BE THE ONLY ONE | Eternal featuring Bebe Winans |
| 17 | Virgin | THE JOURNEY | 911 |
| 18 | WEA | COCO JAMBOO | Mr President |
| 19 | Parlophone | FLAMING JUNE BT | |
| 20 | Food/Parlophone | NO MORE TALK | Dubstar |
| 21 | Hut/Virgin | ONE BIG FAMILY | EP Embrace |
| 22 | A&M | A CHANGE WOULD DO YOU GOOD | Sheryl Crow |
| 23 | Parlophone | THE WORLD TONIGHT | Paul McCartney |

19-24: NEW TO CHARTS (COCO JAMBOO); 20-21: NEW TO CHARTS (NO MORE TALK); 22-23: NEW TO CHARTS (A CHANGE WOULD DO YOU GOOD); 24: NEW TO CHARTS (THE WORLD TONIGHT)

ALBUMS

| Rank | Artist | Title | Label |
|------|-------------------|----------------------------|--------------------------------|
| 1 | The Prodigy | THE FAT OF THE LAND | XL Recordings |
| 2 | Creation | VANISHING POINT | Primal Scream |
| 3 | Parlophone | OK COMPUTER | Radiohead |
| 4 | Go/Discs/Island | HEAVY SOUL | Paul Weller |
| 5 | Virgin | SPICE | Spice Girls |
| 6 | 1st Avenue/EMI | BEFORE THE RAIN | Eternal |
| 7 | PolyGram TV | THE BEST OF | Michael Jackson & Jackson Five |
| 8 | Chrysalis | COME FIND YOURSELF | Fun Lovin' Criminals |
| 9 | Interscope | TRAGIC KINGDOM | No Doubt |
| 10 | warner.esp./Jive | ESSENTIALS | David Gates & Bread |
| 11 | One Little Indian | SKUNK ANANSIE | Skunk Anansie |
| 12 | A&M | SHERYL CROW | Sheryl Crow |
| 13 | Geffen | DO IT YOURSELF | Seahorses |
| 14 | DEF International | GUNS IN THE GHETTO | UB40 |
| 15 | Mercury | WHITE ON BLONDE | Texas |
| 16 | Mercury | DESTINATION ANYWHERE | Jon Bon Jovi |
| 17 | Columbia | THE BEST OF | Bob Dylan |
| 18 | RCA | SHELTER | The Brand New Heavies |
| 19 | Coalition | OPEN ROAD | Gary Barlow |
| 20 | Epic | TIMELESS | Sarah Brightman |
| 21 | Mercury | BLOOD ON THE DANCE FLOOR | Michael Jackson |
| 22 | Mercury | MIDDLE OF NOWHERE | Hanson |
| 23 | A&M | SOME OTHER SUCKER'S PARADE | Dei Amittri |

19-24: NEW TO CHARTS (SOME OTHER SUCKER'S PARADE); 20-21: NEW TO CHARTS (MIDDLE OF NOWHERE); 22-23: NEW TO CHARTS (THE WORLD TONIGHT)

Bone Thugs-n-Harmony
LOOK INTO MY EYES

OUT NOW - 12" - CD - Cassette

Music adapted from the forthcoming album **THE ART OF WAR** and inspired by the **BATMAN & ROBIN** motion picture

19-24: NEW TO CHARTS (THE WORLD TONIGHT)

om

19 JULY 1997

Capital ups dance stakes as it lures Jeff Young from Kiss

The stakes have been raised in the battle for the Saturday night dance radio audience with the surprise move of radio veteran Jeff Young from Kiss 100 to London's leading ILR Capital.

Young began broadcasting last Saturday and has immediately had his show extended by an hour with a regular slot between 7pm and 12am each week.

Jeff Young is one of the most respected dance broadcasters in the UK with more than a decade's experience on stations such as Radio One, Radio London, JFM and Kiss.

At the time of his move, Young had been presenting a Saturday afternoon oldies show on Kiss 100, as well as the station's top 40 on Sundays. Young says, "I certainly wasn't looking to leave Kiss but I felt it was an opportunity I shouldn't turn down," he says.

The Capital show will integrate new dance material of all types alongside dance records already on the Capital playlist. The show will also include mix and dance

classics. "I said I wanted to do it on a broad base covering a lot of different areas," says Young.

"The good thing for me is that the show will bring me back on to the front line without having to be a Pete Tong or a Danny Rampling. So it will be upfront but it won't be 40 acetates."

Richard Park, Capital's group director of programmes, says securing Young was key to the show being launched. "I didn't want a specialist dance show as such, I wanted Jeff Young. I've been chasing him for nearly a decade. We were originally going to sign him 10 years ago but the day he was meant to be coming to us Radio One nabbed him," he says.

The show will be Capital's first specialist programme since Tim Westwood and his rap show left for Radio One in 1995. Parks says that there are no plans for further specialist shows. "We're unashamedly a hits radio station but dance is mega popular with our listeners," he says.

Ironically, Young will be competing against himself, as it is his radio company, West End Radio Productions, that actually produces Danny Rampling's Love Groove Dance Party on Radio One at the same time as Capital's new show.



inside:

[2] SEVEN DAYS IN DANCE: APHEX TWIN reveals what caught his eyes and ears this week

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

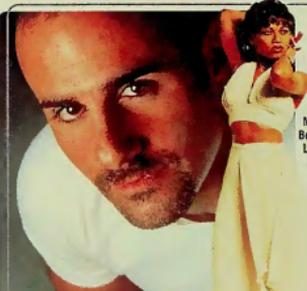
[4] Q&A: STARKY & HUTCH talk to Tony Farsides

[5] JOCK ON HIS BOX: JIM 'SHAFT' RYAN

[6-9] HOT VINYL: all the tunes of the week, reviews and DJ Tips by GILLES PETERSON & TREVOR NELSON

buzz chart number ones

| | | |
|------------|--|-----|
| CLUB: | 'PANTHER PARTY' Mad Moses (Hi-Line) | 97 |
| URBAN: | 'MO MONEY MO PROBLEM' Notorious B.I.G. (Bad Boy) | 98 |
| PDP: | 'HISTORY/GHOSTS' Michael Jackson (Epic) | 99 |
| COOL CUTS: | 'PLASTIC DREAMS' Jayce (R&S) | 112 |



Hoping to match the Top 10 successes of Rosie Gaines' 'Closer Than Close' and Ultra Nate's 'Free', a number of big garage singles are currently being lined up and aimed at the chart. Delirious is reissuing Tina Moore's 'Never Let You Go' on August 4 while the Ministry Of Sound plans to release Bobby D'Ambrosio's 'Moment Of My Life' next week. 'Never Let You Go' has a particularly strong pedigree: it was originally released on Scotti Brothers Records and has slowly been gaining a cult reputation. Eventually bootlegged on a 12 inch along with 'Closer Than Close' as well as being sampled by Double 99 for their dance hit 'RIP Groove', now the track is finally getting a release with a set of new

Tuff Jam mixes through Delirious. D'Ambrosio's 'Moment Of My Life' (out on July 21), meanwhile, is a remake of Inner Life's 1983 Salsoul disco classic and a number one on *RM's* Club Chart. Produced by D'Ambrosio, the track could be the one to give MOS its first substantial single success.

18 NOW THAT'S WHAT I CALL MUSIC! '36
15 MIXED EMOTIONS
20 TUFF JAM MIXES UNDERGROUND FREQUENCIES - 1
 20
 BA/Am/De/Son
 Produced by
 100%



VICTORIA WILSON JAMES REACH 4 THE MELODY

FORMATS: 12" AND CD
 OUT: 28TH JULY 1997
 FEATURES MIXES BY
 BORIS DLUGOSCH AND ALEX PARTY



TOUR
 (Watchout for CD two)
 RAGE
 AVEX UK

↑ Bullseye titles



rage
 AVEX UK

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- 31 40 ABL

AVAILABLE ON VIN, CD & CASSETTE - SUBSCRIBED BY MAIL/POSTAGE

R1 commits to dance as pearce gets new show

Dave Pearce will be presenting a new weekly Sunday night dance show on Radio One from next week. The show will be broadcast from 7pm to 9pm following the national Top 40 chart rundown.

The new show recognises the success which Pearce has had at Radio One with first his Sunday Recovery Session show and more recently with his late-night After Hours slot (and, since Chris Evans's departure, Pearce has also been hosting the weekend breakfast show).

Pearce says the show will be geared to carry over the Top 40 audience. "We'll be inheriting a massive audience from the chart so we'll be looking to keep them by playing the records that we think will be getting into the charts. Then as the show moves on it'll get more pumped," he says. Pearce adds that the show demonstrates Radio One's continued support for dance which looks set to be maintained by new head of music Jeff Smith.

"I'll be working closely with Jeff Smith - he has already been asking for my recommendations for potential playlist tracks. I am confident that this signifies a new commitment to dance by the station," he says.

Pearce is also hosting a series of beach parties over the next month. "The idea is we set up our sound system on the beach, invite some cool DJs to hang out and just go for it," he says.

[7 DAYS IN DANCE]

rachel h main source



Tuesday - had a meeting with NEIL EASTERY from Empire Management about ADAM P's 'Circles', which we'll be doing the club promotion for Positiva. Main Source has been going since last September with myself and partners VIKAS and ANTON and we specialise in drum & bass and promotion. That evening I went to SUBTERANIA in Ladbroke Grove to see the JUNGLE and BROTHERS who are my all-time favourite rag group. It's the first time I've seen them and they were excellent. Wednesday was a very big day for us because we found out that we'd got AQUASKY's 'Rough' on Kiss 100's playlist, which is excellent. It's a hip hop track that's going to be coming out on People's. Thursday, we had a meeting at SOHY 53 that evening with JAMIE MYERSON, who's the biggest American drum & bass producer. That evening about the SKRATCH CLUB in King's Cross to see my friend DJ SKITT play. He was

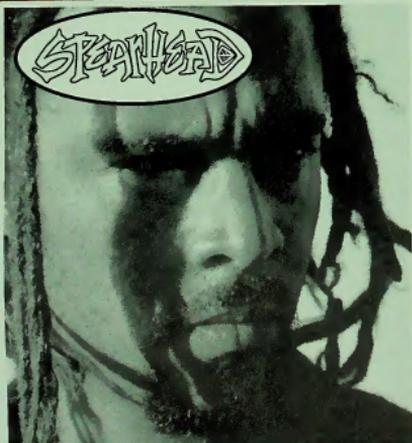
I went to the excellent and the club was really good. Friday, I went into town to meet RAY KEITH at BLACK MARKET and while I was there I handed out copies of SHANIE's 'You're Gonna Miss My Face'. Shanie used to sing for Alex Party but now has her own drum & bass label Syba. Then I went off to EPIC to meet MARION RAJA to discuss a mail-out of a wicked Jungle remix that's been done of GIMWINE's 'When Does Cry'. That evening I went to the LOADED magazine party at ADRENALIN VILLAGE which was alright. Saturday, I went to TROUBLE ON VINYL's studio during the day in Vauxhall and then, unusually for me, stayed in that night listening to promos. On Sunday, we moved upstairs to a bigger office space so I spent the day PACKING AND UNPACKING. In the evening, I popped into METALHEADZ. Monday, we had BT in and no phones so we got on with mail-outs. That afternoon I had a meeting with FULL CYCLE RECORDS. Roni Siz's label, and in the evening I popped into THAT'S HOW IT IS at Bar Rhumba.

D Rom is the name of a new monthly consumer CD-Rom aimed at the dance community. Sold through record shops, D Rom (aka Dance Rom) will provide dance fans with a disc containing excerpts from 50 new tracks a month covering the whole spectrum from commercial house to drum & bass.

"We're aiming at everyone in the dance community from punters to industry people who need to hear the new tunes. The idea is that you take home a listening post and can access things to hear what they're like," says Dave King, sales director for Fast Forward, which has produced D Rom.

The CD-Rom will allow fans to enter different rooms for different musical genres and then click on pictures to access individual tracks. This will trigger a 30-60 second excerpt and video where available. For those who don't have access to a computer, the disc will also work as a normal CD although King believes most dance fans will have access to a computer. "We did research and a massive proportion of 16 to 25 year olds have access to computers and they are your core dance fans as well," he says.

For those with computers D Rom will also offer features and interviews with leading DJs and artists. VC, XL, Spirit and RAS are among the labels that have tracks on the first edition, which will be available at Virgin, Our Price and HMV, as well as independent outlets distributed by Telstar from July 28 for £4.95.



U Can't Sing R Song
2XCD · 12" · Released July 21st
Includes mixes by Blacksmith, Prince Charles Alexander, The Mystro and jungle mixes of "Why Oh Why" by K.M.A.

SHOP TO plugged.bath

Plugged
72 Walcot Street, Bath BA15BD;
Tel/Fax: 01225 425376

Opened just a month ago at the height of Stardust by new owner Miva a Vinyl Plugged has quickly established itself as a favourite with the Bath dance fraternity. Located in the city centre, Plugged covers a wide selection of house, techno, hip hop and funky beats.

The top 10 tracks flying out of Plugged this week are:
PARK CENTRAL: Coco Steel and Love Bomb (Other) • 'EYE BITE BUBLES' EP Bong Bong (Yellow) • 'COUNTLESS' EP AJ Jazz (DIZ) Discs • 'DANCING IN OUTERSPACE' atmosphere (Disorder) • 'HIGH DRAMA (REMIX)' Mike Zoot (Guss Whylid) • 'WHATEVER' Obelisk (OH Shoot) • 'WE CAME HERE' Beatrix (white label) • 'GHETTO FUNK' Purple Gang (Rush) • 'PLUG' REMINISCENCE EP 20.20 Vision (Some) • 'A MOMENT OF SILENCE' Boom Boom Salviates (RAS)

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[BEATS&PIECES]

Next week sees the release of **MARK**'s new 'Underworld Connection' EP on Jazz Funk Records. Mark deserves a medal for his skill in weaving rare breaks and beats which he has placed on a series of excellent compilation LPs for BBE, Beechwood and others (Jean Jacques Perry's 'E.V.A.' being an example of his finds). His own records are similarly well received and well

worth checking out...On the subject of breakbeats, you will be able to download various breaks and beats free of charge if you access **TIMEWARP RECORDS'** new website at www.times.co.uk...**THE RELIEF AGENCY** is the name of a new DJ agency concentrating on DJs from the Liverpool area. Set up by Barry Fellows, who formerly promoted the Voyager nights in Stoke, his roster includes the likes of Pez Telleit, Dave Graham, Lee Butler, Dave Ralph, Paul Kane and Mark Simon. The Relief Agency can be contacted on: 0151-709 9905...There are two

more additions to the Radio One documentary series we mentioned last week - "Club Nation: Eebottebs", covering the history of the Ibiza club scene (August 10), and "Club Nation: The Family" (August 17), looking at the UK influence on the Berlin music scene...**SOUND & MESS** is updating the mailing list for its Club Masters imprint. All applications, including work details and a current dancefloor chart, should be sent to: Club Masters, Unit 3 Wells Place, Galtton Park Business Centre, New Battlebridge Lane, Redhill, Surrey, RH1 3DR.

on the airwaves

(by caroline moss)

Dance radio programming is going from strength to strength, as this week's announcements of new shows on Radio One and Capital FM prove. But the proliferation of dance shows on the non-specialists isn't necessarily good news for everyone.

Galaxy 101's programme controller Simon Dennis acknowledges that some of his listeners may keep their dials tuned to Radio One for Dave Pearce's show after the UK Top 40 on Sunday evenings, although he's not overly worried by the competition. "It's a reflection of the success of stations like Kiss and Galaxy in making dance a much more credible, accessible form of music for radio," he says. "Also, as the national chart has been boosted by dance music, so new ways of exploiting it must be found."

In the London area, which will receive both shows, Simon Sadler at Kiss 100 is also positive. "It reflects what we at Kiss have



known for the past seven years - that dance music is huge in London," he says. Turning to this week's Airplay 40, after a steady climb of 10 weeks En Vogue's 'Whatever' goes back up to number one after two weeks in second place. This week's high climber is 'Magic Carpet Ride' by **Mighty Dub Katz** which jumps 30-14, closely followed by the highest new entry at 17, 'Coolie's 'C U When U Get There'. Two of the other seven new entries are by artists with a track already in the Airplay 40. As predicted last week, **Prodigy's** 'Narayan' joins 'Mindfields', while **Michael Jackson's** 'Ghosts' goes in one slot below it at 32 as 'History' slides down to 27. **Choice FM** London base farewell to breakfast show presenter **Angie Greaves** on Friday. MD Patrick Berry says, "We would like to thank Angie for all her hard work and wish her the best for the future." The station is trying out new presenters over the next few weeks and expects to announce a replacement by mid-August.

danceairplayforty

THE UK WEEK END CHART

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q & a

Three years ago, Starsky & Hutch was the name of a Seventies night at Ronnie Scott's playing a diet of vintage soul, funk and disco to 300 punters. Now they have six nights running weekly around the UK and this week start a three-month residency in Cyprus. Current plans include a record label, videos and Starsky & Hutch bars. Tony Farsides talks to Starsky & Hutch's creator Andy Georgiou, who runs the enterprise with his brother Kristos



starsky & hutch

JUST WHO EXACTLY ARE YOUR CUSTOMERS?

"They're from all over the place and as diverse as you can imagine. Literally anybody between the ages of 18-45, from the man in the city to Joe Bloggs off the streets, students, everybody. It still surprises me. I always say that if you got on the tube and stopped 50 people from that age group then that's our audience."

DID YOU HAVE A MASTERPLAN OR HAS YOUR GROWTH JUST EXCEEDED YOUR EXPECTATIONS?

"Well, it might sound bizarre but we did have a plan. I'd been DJing and club promoting since 1980 as well as being an architect. I was a DJ in Cyprus between 1980 and 1987. Then I came back here in about 1990 and designed The Granaries in Vauxhall. I was resident DJ for six months but the scene went ga-ga and the music just went hardcore. There were no songs and I wasn't really into it so I got out of DJing. Then my architectural business folded. So I sat down and started to look for where there was an edge in clubs that I wouldn't find myself competing with every bedroom DJ, and it just grew from there."

IS IT RIGHT THAT YOU ACTUALLY OWN THE NAME STARSKY & HUTCH?

"Well we've gone through the procedure of applying for it and, fingers crossed, we will receive our certificate this week. It's very difficult getting a trademark like that as you can imagine. You have to be trading under the name and you have to be able to justify using it. Then in our case, you have to compete against the likes of Spelling & Goldberg, who produced the programme and held the original licence, and 20th Century Fox. But when we actually own the name we'll be reissuing the original theme tune. I asked Polydor about putting the James Taylor Quartet version out again but they weren't interested so I thought, right, I'll go into the studio and do a version of my own. So we did it with Roy Ayers' band Ubiquity and it's more horn-driven than the JTO version. There'll be four versions, one of which is a rap version featuring Antonio Fargas, who played Huggy Bear in the original

Starsky & Hutch show. We've been doing lots of work with him."

THE DANCE PRESS NEVER SEEMS TO WRITE ABOUT CLUBS LIKE YOURS, BUT YOU'RE OBVIOUSLY POPULAR. DOES THAT PISS YOU OFF?

"The fact that they don't feature us is because a lot of the time these magazines don't give a true reflection of clubbing today. A few years ago, it was nothing but Cream, Renaissance, Back To Basics, etc, etc; and it would be the same with all the awards as well. I used to watch it and think, well there's more to clubbing than just house. At the moment we do six weekly nights in the UK. In London alone, we have 3,000 punters a week, 12,000 a month. Now, if I was one of those house promoters and I was getting those figures I'd be hailed as some sort of genius. The fact is that a lot of the big house clubs have been struggling but we're still going strong."

[LABEL]

[FOCUS]

REPHEX
PO Box 2676, London N11 1AZ; Tel/fax:
0181-361 2811, tel: 0181-365 5903

HISTORY
Rephlex was started in 1991 by two Cornish schoolboys, Grant Wilson-Claridge and Richard D James, who would later be known as The Aphex Twin. Its first offering was a white label by Bradley Strider which sold 150 copies in a local shop. The next release, one of James' previous incarnations as Q-Chastic, did about the same. However, for the third release - with James this time as Caustic Window - Rephlex found itself a distributor, Great Asset, and 2,000 copies sold out in two days. Simultaneously, James released his first record as the Aphex Twin on Mighty Force which got picked up by R&S in Belgium the following week and his career took off. Although now signed to Warp as Aphex Twin, he also releases tracks on Rephlex as AFX and Caustic Window. Rephlex has now had 53 releases, including 35 albums, and things were progressing along fairly relaxed lines until this year. "We started selling so many records that I had to look at how we were structured, got proper computers and increase the staff from two to six in a matter of weeks," says Wilson-Claridge. However, he's at pains to point out that the ethos is still more about "providing solid club tunes and freaky stuff to listen to at home than colning in the cash". The label is about to embark on a busy summer season taking in a new club night at London's Soundshah, the Reading festival, and a European tour at the end of September.

KEY STAFF:

Grant, Richard, Nick, Matt, Mal* (p/w)
SPECIALIST AREAS:

"Music"

KEY ARTISTS:

AFX (Caustic Window), Squarepusher, Cylob/Kinesthesia, The Gentle People, U-Ziq, Kosmik Kommando/Chimera, Global Goon, Leo Anibalid

LAST THREE RELEASES:

DMX Krew 'You Cannot Hide Your Love' EP; Sam & Valley 'My Favourite Clinic' LP; Like-A-Tim remixes EP (of Cylob, Bochum Wait and DMX Krew)

COMING UP:

Kyoshi 'Lumi' 'Effect Rainbow' EP; DMX Krew 'Fressshih' EP; Jones 'Like Me, You're Like' EP

RETAILER'S VIEW:

"It's one of the few independents that's not afraid of experimenting in terms of music and the quality of the product." - Marco Lensi, Eukale Records

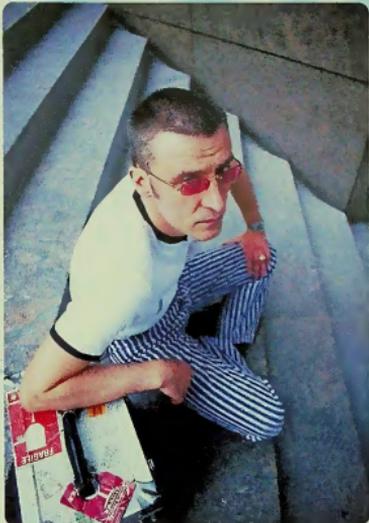
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Birmingham clubbers can thank Jim 'Shaft' Ryan for their city's best nights out. Ryan and his brothers are owners and promoters of two of the city's hottest, most flamboyant, club nights: Miss Money Penny's and Chuff Chuff. Both nights consistently score with DJs like Jeremy Healey and Mark Moore as their favourite places to play. Clubbers can be sure of a top night, both from the guests and from resident Ryan, who can match anyone in the DJing stakes

JOCK

jim 'shaft' ryan
ON HIS BOX

FC, CP



'STRAIGHT TO THE BANK' BILL SUMMERS (PRESTIGE)

"Classic jazz funk. When listening to it again it makes you realise how important the big band sound of the late

Seventies was. Everything from a musical point of view is covered - great bass line, disjointed horn section and a vocal harmony that is very hard to emulate."

'TG&V' SUBLIME (LIMBO)

"This came out in 1993 and it's a record with hidden depth and a lot of character. Dark, moody and very uncompromising, it slips along with excellent use of high hats and a gothic vocal loop to enhance the haunting feel."

'DO DO BASSBURGER DUB' UCC (PULSE 8)

"Deep analogue sounds make up this excellent, aggressive piece of music. Great use of a breakbeat that never fails to get a reaction. A record that always remains in my box."

'ATOM BOMB' FLUKE (CIRCA)

"Fluke never fails to provide interesting music. This is a perfect example of a record that would appeal to most tastes by taking the floor to another level."

'BASS STATION ZERO' BASS DOMINATOR (PANDISC)

"This came out in 1996 and it's an incredible montage of sound. Breakbeats interwoven with a deep bassline. A very intelligent fusion of different genres to provide the perfect dancefloor sound."

'WAR' GALAXY (MCA)

"Listening to this makes you wonder what happened to real ingenuity in dance music. There's a universality about this track that makes it as relevant now as it was when it first came out - funky as hell, it certainly makes you move."

'RAZE' BREAK 4 LOVE (CHAMPION)

"To this day - and it came out in 1988 - a track I wouldn't hesitate to play. It has all the ingredients that make up a classic tune. Great bassline, thumping rhythm section and a meaningful vocal."

[COMPILED BY SARAH DAVIS. TEL: 0181-948 2320]

top[10]

'DON'T TELL IT' JAMES BROWN (POLYGRAM)

"Classic, funky disco from 1976 with those winning James Brown elements that have been so

plagiarised over the years but never really attain the rawness that is acquired through the use of live instruments. A guitar riff that would keep any floor mesmerised."

'BODY MEDUSA' SUPEREAL (GUERRILLA)

"This came out in 1992 and is a great example of early progressive house. Guerrilla single-handedly moved British house music from its infancy towards maturity. An example of a record that will remain universally appealing."

JIM'S STEAMIN' 10

- 1 'FLASHBACK' Laurent Garner (F Communications)
- 2 'BROKEN' Killer Loop & DJ Szeak (The End)
- 3 'MOTION PICTURES EP' Big Screen (Pagan)
- 4 'F.U.N.K.' Zam (Pharm)
- 5 'GONNA GET' Forthright (Hoodown City)
- 6 'I CAN'T HELP MYSELF' Lucid (white label)
- 7 'CUT IT NICCE EP' Cut & Paste (Freshanova)
- 8 'MONOPOLY' Johnny Straker (Low Sense)
- 9 'WAS ALL I WANNA DO (SHARP MIXES)' DM (white label)
- 10 'RISINGSON' Massive Attack (Virgin)

'MOVE ON UP' CURTIS MAYFIELD (CURTOM)

"A horn section that sends shivers down your spine. Whenever I get the opportunity to play this at an alternative set I'll always drop it and it still rocks - rare groove at its finest."

BORN: Birmingham, April 9, 1959. **LIFE BEFORE DJING:** "English degree, computer operator, opened The Depot clothes shop. Played bass in various crap bands." **FIRST DJ GIG:** "West End bar, Birmingham, 1985. A friend of mine was DJing and couldn't do the night and asked me to do it." **MOST MEMORABLE GIG:** *Best* - "Most of the Chuff Chuff gigs - they are so theatrical; an eight-hour set I played in Queen, Paris about four years ago." *Worst* - "Being booked in places that are totally not into the music you play." **FAVOURITE CLUBS:** Miss Money Penny's, Birmingham; Venus, Nottingham; Boom Boom Rooms, Northern Ireland; Escape Club, Cardiff and Swansea; Lakota, Bristol; Nitky Luch, Newark; Temptation, Newmarket; The Cross, London; Alan 658, Tel Aviv. **NEXT THREE GIGS:** El Davino, Ibiza (July 15); BCM, Majorca (17); Hacienda, Manchester (18); Nice, Newcastle (19). **DJ TRADEMARK:** "Intelligent, dancefloor friendly, house music." **LIFE OUTSIDE DJING:** "Setting up and understanding my new studio; helping in the promotion and marketing of Miss Money Penny's and Chuff Chuff; one of the mixers/compiler of the 'Glamorous One' album on Miss Money Penny's; reading decent literature when I get the time; trying to fit in being a husband and father; writing for various local youth culture magazines."

[cv]

18 NOW THAT'S WHAT I CALL MUSIC! '36
15 MIXED EMOTIONS
20 THE JAM! ITS UNDERGROUND FREQUENCIES - 1

TOUTR

(Watchout for CD two)



rage

Bulleted titles



- 16 25 CLOS
- 17 26 SLOW
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- 31 40 ABU

hot vinyl

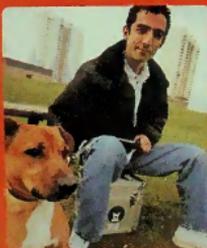
(on the decks: james hyman, nicky black market, daisy & havoc, brad beatnik, andy beavers, jim jeffery, chris finan, danny mcmillan, sarah davis)

TUNE OF THE WEEK



REFUGEE CAMP ALLSTARS FEATURING LAURYN HILL 'SWEETEST THING' (RUFF HOUSE/COLUMBIA) (R&B)

First a soundtrack LP ('Love Jones') cut, then a promo-only 12 inch and now thankfully confirmed as a commercial release, 'Sweetest Thing' is Fugee vocalist Lauryn Hill's debut solo release in all but name. Produced originally by herself and Fugee main man Wyclef, the track was a vibey guitar-laden downtempo number pulled together more by Hill's gorgeous voice rather than any discernible song structure. In its remixed form it has been produced by long-standing Fugee collaborator Salaam Remi and Ed Edison Electric who have, by the nifty insertion of a classic hip hop break (Rhythm Heritage's 'Theme From S.W.A.T.'), turned it into irresistible dancefloor fodder. Already a floorfiller in the r&b clubs, surely 'Sweetest Thing' will now follow every other piece of Fugees-related product into the charts. ●●●●● TF



DJ HYPE (featured in Jack On His Box RM issue dated April 15, 1995)

dj hype's

10 tips for the week

- 1 SHIMON & ANDY C (Ram)
- 2 'FAVOURS' Pascal (Frontline)
- 3 HOPPA & BONES (Outery)
- 4 'PEACE LOVE & UNITY' (REMIX) DJ Hype feat. MC McFalls (True Playaz)
- 5 'THE ONE' DJ Swift (Charge)
- 6 'THE TRACK OF TECHNOLOGY' (REMIX) MagJa & FMS (Fresh Cats)
- 7 'TIGHTEN UP' DJ Zinc (True Playaz)
- 8 'NO MISTAKE' Concept 2 (Ram)
- 9 'FUTURE PROOF' Bla Mar Ten (Good Looking)
- 10 'GONE ARE THE DAYS' (3 MINUTE HYPE MIX) Danja Kru (Parasite)

DJ PHATS AND DJ TEE 'OUT DA DOOR' (PHAT TRAX) (HOUSE)

The latest release on this small south coast label is a pleasant swinging house instrumental that's chock full of keyboard riffs and solos, sax, piano and more. A bit too full in fact - the track would have benefited from a more spacious arrangement, but it's still an uplifting groove from two ex-members of the Deorro. ●●● TJ

THE BLUE BOY 'SANDMAN' (SIDEWALK MUSIC) (HOUSE)

Shock horror - no, on the Pharm label? Yes, it seems a little moonlighting has been going on and the 'Remember Me' stars reappear on this other indie. Once again, there's a distinctive female vocal loop running through the track. It has to be said though that the original version, with its fairly pedestrian house beat and guitar licks, is nowhere near as immediate as their last huge hit but the addition of two Fire Island mixes - long, repetitious organ grooves - add a nice summery touch. There's also a Sol Brothers mix that takes the track into hip hop territory with great success. Excellent mixing tracks then, but not the monster that you might expect. ●●● BB

ESPIRITU 'YOU DON'T GET ME' (HEAVENLY) (DRUM & BASS)

As usual Espiritu go for the remix option big style and this time choose particularly well by going for Mickey Finn and Aphrodite's Urban Takeover and sticking their power-crazed bass attack on the A-side where it belongs. On the B, there's a good moody Original and a remix by Ice in a much lighter drum & bass vein. ●●●●● D&H

HOUSE TUNE OF THE WEEK

DANNY CAMPBELL 'ANSWER MY PRAYER' (JACKPOT) (HOUSE)

Released last year on 7PM's Red Route label, this is a slight change from Jackpot's usual style. It incorporates the excellent vocal talent of Danny Campbell producing a great song. It's mildly party and immensely warming and feel-good in its original Shiva mix, perfect for the end of the evening. More versions have been added to this package by Evolution, who adhere more to Jackpot's usual image, plus Mount Rushmore, who file out two sound deep garage mixes. It's the original, however, that makes this the best all-rounder from Jackpot so far. Lovely. ●●●●● CF

SOL BROTHERS 'THAT ELVIS TRACK' (HIP HOP) (FRESH)

Previously featured on a couple of big beat compilations and on the tip of a previous single, this old school cut-up funky hip hop track gets a full release. Alongside the sample-happy original is the more stripped-down Master Blaster hip hop version, the bouncing disco house DC Remix and the arctic, bass heavy Dark Sky mix. A unique track in its own right, this package can only reaffirm its classic status. ●●●●● BB

BUCKFUNK 3000 'IN IS IN' (LANGUAGE) (ALTERNATIVE)

Si Begg is the man behind this crazy Buckfunk, 'freaked out hybrid. You may remember his recent 'Systematic' two-tracker a couple of months back. Well, nothing has changed except it's even more outrageous. The title track 'In Is In' combines electro, house, techno and a smidgen of disco. The four-four kick holds the whole lot together

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the ALBAN CHART

19.07.97

[commentary] by Tony Faraday



(Compiled by Alan Jones from a sample of about 980 DJ returns - tel. 011 923 2011)

| UK | LP | Who | Title | Artist |
|----|-----|-----|--|--|
| 1 | 1 | M | NO MONEY MO PROBLEM | The Notorious B.I.G. featuring Puff Daddy & Mase |
| 2 | 8 | 7 | YOU BRING ME UP | K.C.I. & JoJo |
| 3 | NEW | | MY WORLD | D.C. |
| 4 | 3 | 9 | G.I.E.T.I.L.L.T. | Changing Faces |
| 5 | 4 | | LUCHINI AKA (THIS IS IT) | Campio |
| 6 | 5 | | DAYS OF YOUTH | Laurena |
| 7 | 2 | 5 | I'LL BE MISSING YOU | Puff Daddy & Faith Evans (featuring 112) |
| 8 | 10 | 3 | HYMNODE | B-Influence |
| 9 | 19 | 9 | WHO YOU WIT | Jay-Z |
| 10 | 13 | | TONIGHT | Denash |
| 11 | 7 | | CRUSH ON YOU | Lil' Kim |
| 12 | NEW | | EVERYTHING | Mony J, Bilge |
| 13 | NEW | | MEN IN BLACK (LP) | Original Soundtrack |
| 14 | 5 | | WHATEVER | En Vogue |
| 15 | 22 | | WHATEVER MAN | Redman |
| 16 | NEW | | YOU'RE THE ONE I LOVE | Shola Ama |
| 17 | NEW | | CRACKY/M NOT FEELING YOU | Yvette Michelle |
| 18 | NEW | | 4 PAGE LETTER/ONE IN A MILLION/DEATH OF A LEADER | Aaliyah |
| 19 | 15 | 20 | HEAD OVER HEELS | Allure featuring Nas |
| 20 | 25 | | SAY NOTHING | Qaar featuring DJ Dirty Bastard |
| 21 | 28 | | TOSS IT UP | 2Pac/Makaveli |
| 22 | NEW | | NOT TONIGHT | Lil' Kim |
| 23 | NEW | | CRUSH | Zhane |
| 24 | 13 | | DEFINITION OF A BAND (LP): | Mint Condition |
| 25 | 8 | | FOR THE PEOPLE (LP) | Boyz Camp Click |
| 26 | 24 | | DON'T KNOW | Mario Winans |
| 27 | 25 | 4 | JUST THE WAY YOU LIKE IT | Tasha Holiday |
| 28 | 14 | | SLOW FLOW | The Brantons |
| 29 | 17 | | CIRCLES (GOING ROUND) | Funky DL featuring M & Em |
| 30 | 32 | | I LIKE THE WAY | Deni Hines |
| 31 | 37 | | SAY 'YEAR/DON'T WANNA FALL IN LOVE | Eisoba Laverne |
| 32 | 36 | | THE HISTORY | Michael Jackson |
| 33 | 35 | | TRUMPET | Wu-Tang Clan |
| 34 | 16 | | SEEN' IS BELIEVING | Adriana Evans |
| 35 | 17 | | EVERYTHING IS YOU | Chelsea Smith |
| 36 | NEW | | KEEP YOUR LOVE | Big Bull |
| 37 | NEW | | THE SWEETEST THING | Refugee Camp All-Stars featuring Lauryl Hill |
| 38 | NEW | | JUST A LITTLE BIT OF LOVE | Krisi Mayfield |
| 39 | 11 | 10 | I'LL BE | Del Jam |
| 40 | 29 | 3 | THE MESSAGE | Grandmaster Flash & The Furious Five |

K.C.I. & JOJO's 'You Bring Me Up' rises to two helped by Mr. Datini's club-friendly remix featuring Snoop, Meanwhile, straight to us there is rapper G.C. with the Irresistible 'My World', perhaps giving the hit that always eluded him at his previous label, Wild Puff. G.C. adds to an impressive rap roster at first joining Jeru's Camp. JAY-Z moves into the 10 with 'Who You Wit' and will have a new LP in the autumn. Good to see the UK's DENASH at 10 and SHOLA AMA at 16 with the club-friendly 'You're The One I Love...MARRY ME'. BLIGE will be the young R&B world's representative at a meeting of vocal megastars at Carlsberg's SONGS & VISIONS 97 at Wembley Stadium on August 16. Many will join the likes of TOMI BRANTON, CHAKA KHAN, SEAL, KO LANG, ROD STEWART, STEVE WINWOOD, RON JON JOY and ROBERT PALMER. They will all be pairing up and forming trios to sing classic songs from the past 40 years. So Rod Stewart and Mary J - now there's a thought... Back on planet earth, Mercury is reissuing REDMAN's 1992 debut set 'What? The Album' which is well worth nabbing if you missed it first time. Although it was really going to do so, it favours it would put out the classic 'Tonight's Da Night', which featured on the LP but only ever got issued as a US promo on single. East West has collected all the remixes of BUSTA RHYMES' recent singles such as 'Woo-Habill' and 'It's A Party' together for an LP: 'Busta Rhymes/Filmcore Remixes'.

music week

while each style overlaps and pulsates in harmony. 'Futurerock' invites the drum & bass and electro genre to do battle with sound effects that you would normally find on something like a beginners keyboard from Toys R Us but, believe me, it seriously works. Love the concept. ●●●● DM

JAMIE ANDERSON 'IMAGE OF EXISTENCE EP' (ARTFORM) (TECHNO)
Bristol-based Jamie delivers his second release for his Artform imprint, not only is it better than his debut, it is far more expressive. There are four tracks of sublime beats and funky overlaid synths. He pumps the machines with magical dancefloor appeal while keeping the game plan simple. 'Dolphin' kicks off on a Detroit groove with skippy stop-start jerky drums and melodic textures. 'Mirage' and 'Funk Hoodlum' keep to the same vein on the flip. Dynamic forward thinking funk. Reserve your copy now. ●●●● DM



ESPIRITU

loops, presumably culled from other records. It's another highly original Harvey production and in the unlikely event that his mix doesn't grab you, check the superb NY old school mix by Milan with his old Star Wars-type noises. Fantastic. ●●●● TJ

MICHAEL JACKSON 'HISTORY (MIXES)' (EPIC) (PDP)
Tony Moran beats up 'History' with two mixes, the latter a slightly shorter dub. Mark Picchiotti does the same with a Philly Vocal and Future Dub. Ummah of Tribe Called Quest fame provides three mixes on the third promo with a Tony Moran seven-inch edit also included. On the final promo, Mousse T delivers two mixes of 'Ghosts', a brand new song from 'Blood On The Dancefloor'. ●●●● JH

alternative cuts

- 1** **DA'RON 'EVEN IF I HAVE TO DREAM' (JUNCTION 14)(HOUSE)**
Excellent sunny gospel song that sounds a little uncomfortable over the simple house rhythm on the A-side but flip over to the Moore Hava Mix, which is a very sparse and minimal funk version, and the vocal seems to come alive. It still sounds a little too much like a demo but it's a track with potential that with some flair and imagination could be much more. ●●● TJ
- 2** **DJ HARVEY & FRANK MILAN 'REHASH'**
A splendidly off-the-wall track that just can't be categorised. Millempo, tribal percussion sets the pace, a fuzzy but powerful rumbling bassline sets the groove and the rest is a collection of strange noises and

urban cuts

- 1** **'SWEETEST THING' LAURYN HILL (COLUMBIA)**
Funky old remix of the greatest track on the 'Love Jones' soundtrack
- 2** **'FUNKY DAVE' DEVIN FEATURING ANGE & STONE (ARISTA)**
Track destined for Mary J's career LP, somehow saved at the last moment. Worth this one
- 3** **'ALL ABOUT THE BENDAWAY' PUFF DADDY (BAD BOY)**
Much better than you'd expect from the soundtrack. Another hit!
- 4** **'SOMEBODY SAVE ME (PART 1)'**
Always save. Always at the mercy
- 5** **'FATHER, SON' COMBEE REEVES (WILDSTORY)**
Very nice - but not too far out
- 6** **'ANGROUS MEN IN BLACK (GOT (W&A))'**
If it fits in better than the soundtrack, then it's a great film
- 7** **'JUST A LITTLE BIT OF LOVE' CURTIS MAYFIELD (VESA)**
The album shows how well it's done with full new remixes
- 8** **'GET ON THE BUS (GOT) VARIOUS (AR ACE) & (W&A)**
Tina Turner, Boyz n the Hood, Curtis... need I say more?
- 9** **'FELLIN' YOU' ALL (W&A)**
Classic UK rap duo (re-master) from the Wildcard career
- 10** **'CRIMINAL MINDS' (ORIGINAL FUNK MIX) JAMIE HILL**
Catch your track from the new album before it's sold a thousand times

Compiled by Trevor Norrish
and played on his Radio One show on Saturdays 3.30pm-9.30pm

Compiled by Gilles Peterson
and played on his Worldwide radio show, Sunday 10pm-12am, Kiss 100FM

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the TOP CHART 19.07.97

(handbag)

| WEEK | NEW | WEEKS IN | TITLE | ARTIST | LABEL |
|------|-----|----------|---|--|---------------------------|
| 1 | | 1 | HISTORY/GHOSTS | Michael Jackson | Epic |
| 2 | 12 | 3 | ALL I WANNA DO | Dani Mitrango | Mercury |
| 3 | 9 | 9 | ECUADOR | Sash! featuring Rodriguez | Epic |
| 4 | 2 | 3 | KALIDOSCOPE SKIES | Jan & Spon | Epic |
| 5 | 4 | 3 | YOUR CARESS (ALL I NEED) | DJ Flavours | All Around The World |
| 6 | 9 | 3 | DEEP IN YOU | Line'n' Jay | Undiscovers/MCA |
| 7 | 9 | 3 | JOMY | Stax | Champion |
| 8 | 5 | 3 | SOMEWHERE TO STEP ASIDE | Pet Shop Boys | Parlophone |
| 9 | 28 | 2 | BODY ROCK | Delicious | Almighty |
| 10 | 8 | 4 | SEARCHIN' '97 | Havasi Dean | Infinity |
| 11 | 7 | 5 | SHAKE YOUR BODY | Fat Intention | Stress |
| 12 | 5 | 5 | SOMETHING GON' ON | Todd Terry featuring Martha Wash & Jocelyn Brown | Manitoba |
| 13 | 4 | 6 | DON'T WORRY | Newton | Dominion |
| 14 | 6 | 3 | PUT YOUR FAITH IN ME | Allison Limerick | X-es/Jammin' |
| 15 | 19 | 7 | FREE | Ultra Note | AM-FM |
| 16 | 21 | 3 | DISCOPPOPPING | Klubheads | AM-FM |
| 17 | NEW | 1 | LOVE COME RESCUE ME | Lovestation | Fresh |
| 18 | 27 | 2 | ALL THIS LOVE THAT I'M GIVING | United State | Indochina |
| 19 | 18 | 2 | MOMENT OF MY LIFE | Bobby D'Ambrasio featuring Michelle Weeks | Ministry Of Sound |
| 20 | NEW | 1 | BAMBA (BIZI) | Planet Groove | Chase |
| 21 | 14 | 4 | THE MIND OF A MACHINE | N-Trance | All Around The World |
| 22 | NEW | 1 | THE THEME (OF PROGRESSIVE ATTACK) | Brooklyn Grove | Club Teles/Estel |
| 23 | 12 | 4 | REACH 4 THE MELODY | Victoria Wilson James | SS |
| 24 | 5 | 5 | CARWASH | Phat 'N' Funky | Chase |
| 25 | 39 | 1 | COCO JAMBO | Mr. President | WEA |
| 26 | 11 | 6 | OUT OF MY HEAD '97 | Mamadoma | Sespa |
| 27 | 4 | 4 | DON'T BE AFRAID | Hoopman | Heat |
| 28 | 31 | 3 | GIVE ME LOVE | Diddy | Feverpitch |
| 29 | 25 | 3 | TRAPPED '97 | Colonel Abrams | Club Culture/Warner Music |
| 30 | NEW | 1 | DON'T GO AWAY | Rock | Power Station |
| 31 | 7 | 3 | DON'T STOP THE LOVIN' | Rozalla | EMR |
| 32 | NEW | 1 | HOME | Chakra | WEA |
| 33 | 12 | 4 | WHERE IS THE LOVE | Adeva | Distinctive |
| 34 | 20 | 11 | FRED FROM DESIRE | Gala | Big Life |
| 35 | 34 | 6 | CLOSER THAN CLOSE | Rocio Galnes | Big Bang |
| 36 | 10 | 3 | PIANO MADNESS (PROGRESSIVE PIANO MADNESS I) | Outer Rhythm J.C. | Step'n' Out |
| 37 | NEW | 1 | CALLING OCCUPANTS OF INTERPLANETARY CRAFT | Juste | Cuckoo Land |
| 38 | NEW | 1 | THE PASSAGE | DJ Scott | Step'n' Out |
| 39 | NEW | 1 | TINSELYOWN IN THE RAIN | DJ Scott | Step'n' Out |
| 40 | 35 | 3 | THE CYCLE OF LIFE | Atlantio Ocean | Eastern Bloc |

(commentary)
by alan jones



A strangely becalmed Pop Chart is once again ruled by MICHAEL JACKSON, with 'History' accelerating, although not nearly as much as DANIEL MINKOUES' 'All I Wanna Do', which pulls right up to Jack's bumper, and could overtake it next week. The highest new entry is a much loved track, LOVESTATION'S 'Love Come Rescue Me', which appeared on the second ever Pop Chart in January 1995, and subsequently rose to number three. It fared less well on the sales chart, peaking tantalisingly two places short of the Top 40. Fresh has decided to give it another outing and, with newly-commissioned mixes by Sol Brothers and Northstar, it debuts at 17... OUTER RHYTHM'S self-defining 'Piano Madness II' debuts at number three a fortnight ago, but has since tumbled, first to 10 and now to 36. Its main problem is competition from another Outer Rhythm single, 'The Passage', which debuts this week at 38. The former is on Step'n' Out, the latter on Cuckoo Land—but if the second is drawing attention away from the first it's a self-imposed spoiler, since Cuckoo Land is the new imprint of Step'n' Out. Meanwhile, another Step'n' Out record, DJ SCOTT'S 'Tinseltown In The Rain', re-enters the chart at 39 buoyed by support for new mixes... SASH'S 'Ecuador' enjoys a ninth week in the top three, beating the record for most weeks herein. The mailing list DJs deserting the record are being replaced by those who have bought it, thus cushioning its decline.

AVAILABLE ON CD, CASSETTE & DIGITAL

BEST OF THE ALBUMS

VARIOUS 'UNTOUCHABLE OUTCAST BEATS' (OUTCASTE) (ALTERNATIVE)

This is the best way to sample those Indian vibes, both old and new. Travel back to 1969 for the Dave Pike Set's extra funky 'Methal' and Wangang Danner's sublime summer gem 'Take Off Your Clothes To Feel The Setting Sun', then amaze your friends by revealing that these sitar-drenched anthems were recorded in the Black Forest rather than Bombay. Sticking with the oldies, Ananda Shankar serves up the Moogy 'Street of Calcutta', while his jazz scene favourite 'Dancing Drums' gets an effective drum & bass makeover from Shri & Badmarsh, both of whom deliver strong tunes of their own. Label-mate Nitin Sawhney is represented with the haunting 'Bengali Song', while Pressure Drop and Up, Bustle & Out also get a piece of the Asian action. ●●●● AB

VARIOUS 'OLD SCHOOL NEED TO LEARN 'O PLOP II' (GREENS INTERNATIONAL) (HIP HOP)

Former DMC world mixing champion DJ Cash \$ gives Funkmaster Flex's 'Mix Tape' compilations a run for their money with a 26-tracker focusing on the old school of rap with the likes of EPMD, Public Enemy, Eric B, UTFO and NWA. Cash also provides his intro/outro, the bonus track 'Nima' as well as Cash live in Sweden. ●●●● JH

VARIOUS 'SOUNDS LIKE PARIS' (PAN PRODUCTIONS)

First in a series of musical trips to various cities (Glasgow's up next), this Play It Again Sam label features some fine French delights. As well as Molabass ('Flying Fingers'), Daphnephunkateer (remixing and vs Aleph) and St Germain ('Soul Salsa Soul') there's the magnificent Melaeaz cover of 'No No No' (in French, of course) and the brilliant Funk Mob - '357 Magnum Force'. Whether it's all your Francais faves or not, it's a fine collection. ●●●● DH

HEADRILLAZ 'COLDHARBOUR ROCKS' (PUSSYFOOT) (ALTERNATIVE)

Headrillaz are currently one of the coolest acts on the chemical beat scene. Here, they place their best track in the middle of the album. 'Trepanting' is a monster of a tune with a massive bass drum sound, a heavy, huffy dubby bass line, gun shots, and some hip hoppy noises. Inspired - pity the rest of the album doesn't quite match up. ●●●● SD

SYBIL
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release date 14th July

available on CD/12"/MC

RM club chart no.2/ RM Pop no.7/ Mixmag no.4/ DJ no.7/ Mixology no.3

TOUR (Watchout for CD two)

ave x UK

| WEEK | TITLE | ARTIST |
|------|-------|--------|
| 16 | 25 | CLOS |
| H | 26 | SLOW |
| 11 | 27 | ALL |
| 14 | 28 | AIN' |
| 22 | 29 | FILLE |
| 24 | 30 | WHE |
| 18 | 31 | HUN |
| 12 | 32 | AIR |
| 21 | 33 | FMN |
| 20 | 34 | CALL |
| 19 | 35 | NOT |
| H | 36 | ANG |
| 27 | 37 | LOW |
| 25 | 38 | SOM |
| 26 | 39 | HAR |
| H | 40 | ABU |



specialises in techno, avant garde electronic, jungle and drum & bass, and also has a UK-based label, La Pazza. Naples-based house labels include The Dub (run by Claudio Coccoluto, one of Italy's most respected DJs), Suntime and UMM, while UMO are sited in Milan. Export forms a large part of labels' total business and brings in lucrative returns. Media Records' string of internationally successful acts reached its zenith with Capoeira and the 49ers, who enjoyed global chart success. Energy was responsible for licensing Whyfield's 'Saturday Night' which achieved worldwide sales of over 1m units.

The domestic singles market itself, however, is at a low ebb with around 10,000-15,000 sales required to reach number one in any of the Italy's three main charts. These are compiled by the ARI (Italian Record Association) which produces a sales-based chart through returns from approximately 150 major record shops. Leading market research company Nielsen organises another sales chart of singles and albums which is published in the magazine TV Sorrisi e Canzoni.

TOP 10 - ITALIAN DANCE CHART

- (As of 24.04.01)
- 1 **Water & Like A Man?** - Simone Jay (VCI)
 - 2 **'Coming Back'** - Melodia & Phil Jay (Time)
 - 3 **'Workin' It'** - DJ David (Time)
 - 4 **'Blasphemous'** - Chase (Deep Blaise)
 - 5 **The Sign** - Oatara (Time)
 - 6 **'Toca Fever'** - Carl (DJ Movement)
 - 7 **'Yes'** - Ultra Nate (Airplane)
 - 8 **'Tallie'** & **Out Of Love** - Bob Marley (Dance Factory)
 - 9 **'Day By Day'** - Regina (Do It Yourself)
 - 10 **'Music & Disco, Ah'**

Dance singles are released primarily on vinyl, and only move on to CD in the event of a pop crossover. The relatively high price of CD singles is felt to be one of the reasons why Italians are reluctant to purchase them.

The single market, especially for dance releases, is also a direct result of the domination of compilations, many releases carrying the same tracks.

breaking a tune

The place to promote an Italian dance single is first and foremost on the dancefloor. North eastern clubs are particularly important tastemakers, with clubs such as Echoes, Prince, EDU, Paradiso, Cocorico and Peter Pan regularly attracting a wealth of global DJ talent.

Although record pluggers and promotion companies do exist, larger labels tend to handle their own promotion. Mailouts are still regarded as the most effective pre-release marketing tool.

Nevertheless some labels, such as Roncadella-based Media Records, recognise the importance of promoting releases right across the media spectrum.

"From radio to various DJ pools to trade magazines such as *Trend Discotec* and our very own Media Records hotline this is used to inform all the specialist DJ shops, everything is calculated to make sure the track is given the best possibility to be heard," says Media Records president Gianfranco Bertolotti.

Despite having been broadcasting for only a year in the territory, MTV Europe is regarded as the most influential TV broadcaster, although dance music can often be hard to place there.

"On TV there are some video playback shows but it's very difficult to get exposure on

them," says Pierfrancesco Pacoda, press officer and co-ordinator of international projects at Irma Records. "To break a track the most important thing is the support of a national radio network," he says.

Of the radio networks, Radio DJ, Italia Network, 105 Network and RDS dominate the airwaves. Largely due to poor single sales, the use of promotional tools such as pre-releases and white labels has declined, but has not been completely abandoned.

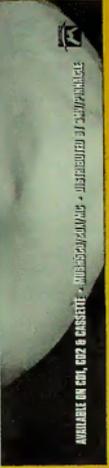
"At one time they were very important," says Bertolotti. "I believe that white labels are a useful tool for evaluating a product's commercial potential. Normally, we release white labels to our own DJ pools in order to get feedback on the track's potential before putting it out on the market."

Alvaro Ugolini, head of A&R at Energy Productions, has a different view. "The use of white labels isn't standard practice but we do use them in some cases if we want to create a buzz about a particular track." Specialist dance shops, such as Disco Pio (Riccione), Disco Inn (Modena and Riccione), Remix (Rome), DJ Doc (Pisa), Mariposa (Milan) and Top Disco (Naples) are growing in importance despite the widespread emphasis on albums and compilations.

Club PAs are generally thought to make little difference to initial sales. Ugolini says, "The product usually speaks for itself. If the track is successful then people will want to see the act perform live, but not before the track is successful."



bertolotti



ARMANDO IN GIRA. FOTO & CASSETTE - PUBBLICITÀ/EMILIA - JOURNALISM/CLIP/PAULICE



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- 18 **HOW THAT'S WHAT I CALL MUSIC!** 35 **BYRON BROWN**
- 19 **MIXED EMOTIONS** **BYRON BROWN**
- 20 **TUFF JAM! PT5 UNDERGROUND FREQUENCIES - 1** **SAVING MR**

TOUR (Without for CD two)

| | | |
|----|----|------|
| 16 | 25 | CLOS |
| 17 | 26 | SLOW |
| 18 | 27 | ALL |
| 19 | 28 | AIN' |
| 20 | 29 | TILL |
| 21 | 30 | WHE |
| 22 | 31 | HUN |
| 23 | 32 | AIR |
| 24 | 33 | IMN |
| 25 | 34 | CALL |
| 26 | 35 | NOTI |
| 27 | 36 | ANG |
| 28 | 37 | LOW |
| 29 | 38 | SOM |
| 30 | 39 | HAR |
| 31 | 40 | ABU |



| | | | | |
|----|-----------|----------------------------------|------------------------------------|-------------------|
| 16 | 25 | CLOSER THAN CLOSE | Rosie Gaines | Big Bang Atlantic |
| 17 | 26 | SLOW FLOW | The Braxtons | Epic |
| 18 | 27 | ALL THAT I GOT IS YOU | Ghostface Killah | The Brothers |
| 19 | 28 | AIN'T NOBODY | The Course | East West |
| 20 | 29 | I'LL BE THERE FOR YOU | The Rembrandts | Warner Bros |
| 21 | 30 | WHERE HAVE ALL THE COWBOYS GONE? | Paula Cole | MCA |
| 22 | 31 | HUNDRED MILE HIGH CITY | Ocean Colour Scene | Mercury |
| 23 | 32 | AIR WE BREATHE | Alisha's Attic | Mercury |
| 24 | 33 | I'M NOT IN LOVE | SCOOBY SNACKS Fun Lovin' Criminals | Chrysalis |
| 25 | 34 | CALL THE MAN | Celine Dion | Epic |
| 26 | 35 | NOTHING LASTS FOREVER | Echo & The Bunnymen | London |
| 27 | 36 | ANGELS GO BALD: TOO HOWIE B | Howie B | Polydor |
| 28 | 37 | LOVE ROLLERCOASTER | Red Hot Chili Peppers | Geffen |
| 29 | 38 | SOMEWHERE | Pat Shop Boys | Parlophone |
| 30 | 39 | HARD TO SAY I'M SORRY | Az Yet | LeafAxe/Atista |
| 31 | 40 | ABUSE ME | Silverchair | Murmur/Columbia |

⚡ Bullrated 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

| | | | |
|----|---|-----------------|------------|
| 2 | CLUB CUTS 97 - VOLUME 2 | Various Artists | Parlophone |
| 3 | THE BEST SUMMER ALBUM IN THE WORLD... EVER! | Various Artists | Parlophone |
| 4 | KISS 10FM - SMOOTH GROOVES | Various Artists | Parlophone |
| 5 | THE BEST CLUB ANTHEMS... EVER! | Various Artists | Parlophone |
| 6 | A DECADE OF BRITZ - 1987-1997 | Various Artists | Parlophone |
| 7 | THE ULTIMATE SUMMER PARTY ANNUAL | Various Artists | Parlophone |
| 8 | THE BEST ALBUM IN THE WORLD... EVER 6 | Various Artists | Parlophone |
| 9 | SUGAR HITS! | Various Artists | Parlophone |
| 10 | CLUBLAND | Various Artists | Parlophone |
| 11 | WHAT A FEELING! | Various Artists | Parlophone |
| 12 | SMASH HITS - SUMMER 97 | Various Artists | Parlophone |
| 13 | SIXTIES SUMMER MIX | Various Artists | Parlophone |
| 14 | CLUB MIX 97 - VOLUME 3 | Various Artists | Parlophone |
| 15 | ROCKED + JULET (OST) | Various Artists | Parlophone |
| 16 | BEST SCOTTISH ALBUM IN THE WORLD... EVER! | Various Artists | Parlophone |
| 17 | UNITED DANCE PRESENTS ANTHEMS 2 - 96-97 | Various Artists | Parlophone |
| 18 | HOW THAT'S WHAT I CALL MUSIC! 36 | Various Artists | Parlophone |
| 19 | MIXED EMOTIONS | Various Artists | Parlophone |
| 20 | TUFF-JAN! PT5 UNDERGROUND FREQUENCIES - 1 | Various Artists | Parlophone |

| | | | | |
|----|-----------|---------------------------------|-------------------|------------------|
| 20 | 25 | BLUR BLUR | Blur | Parlophone |
| 21 | 26 | ALISHA RULES THE WORLD | Alisha's Attic | Mercury |
| 22 | 27 | MOTHER NATURE CALLS | Oest | Polydor |
| 23 | 28 | IT'S MY LIFE - THE ALBUM | Sash! | Multiple |
| 24 | 29 | ROMANZA | Andrea Bocelli | Philips Classics |
| 25 | 30 | TRAVELLING WITHOUT MOVING | Jamiroquai | Sony SZ |
| 26 | 31 | FALLING INTO YOU | Celine Dion | Epic |
| 27 | 32 | BILINGUAL | Pet Shop Boys | Parlophone |
| 28 | 33 | FLAMING PIE | Paul McCartney | Parlophone |
| 29 | 34 | OCEAN DRIVE | Lighthouse Family | Wild Cat/Polydor |
| 30 | 35 | WHAT'S THE STORY MORNING GLORY? | Oasis | Creation |
| 31 | 36 | THE WAR OF THE WORLDS | Jeff Wayne | Columbia |
| 32 | 37 | TELLIN' STORIES | The Charlatans | Beggars Banquet |
| 33 | 38 | CRYPTIC WRITINGS | Megadeth | Capitol |
| 34 | 39 | REPUBLICA | Republica | Deconstruction |
| 35 | 40 | ODELAY | Beck | Geffen |

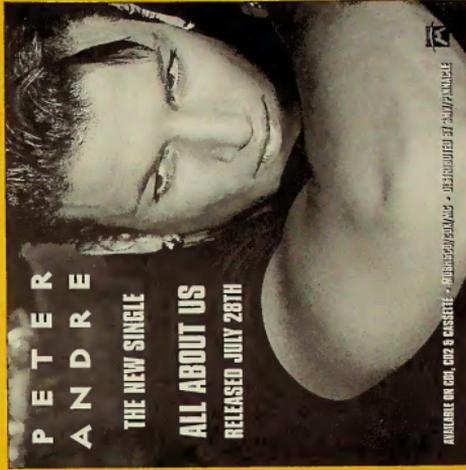
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INTERNATIONAL FOCUS

US CHARTWATCH

Prodigy's US album chart career resumes in spectacular fashion this week as the group dramatically crash (at number one with *The Fat Of The Land*). "It makes them just the eighth UK act in US chart history to debut at the top, but, unlike the previous acts, Prodigy can claim to have had no major album chart success prior to their current release.

Elton John, the first act of any nationality to enter at one, Def Leppard, Pink Floyd, Eric Clapton and The Beatles had already achieved one or more number ones before debuting at the top. And both Depeche Mode and Bush—whose album *Razorblade Suitcase* last December became last UK release to go in at one before the Fat Of The Land—had enjoyed top 10 hits before landing the big one.

But Prodigy managed just a previous best peak of 138, and that was only achieved earlier this year with 1994's *Music For The Sillied Generation* on the back of the success of the gold-selling single *Firestarter*.

The Fat Of The Land clocked up 205,000 unit sales across the country in its first week, replacing Spice Girls' *Spice* which drops to three as the soundtrack to *Men In Black* enters at two. By knocking Spice Girls from the number one spot, Prodigy give the UK its first consecutive album chart toppers in America for nearly 12 years. The last time it happened was in August 1985 when Dire Straits' *Romantic In Arms* began a nine-week run at the top by rising—song from the Big Chair and Tears For Fears. Meanwhile, *Spice Girls* shouldn't feel too downhearted, they've



lost their crown but their third single *2 Become 1* is a new entry at 30 on the *Gavin Top 40*.

Radiohead also achieve their highest US chart placing to date as *OK Computer* enters the chart at 21. Their previous best was back in August 1993 when *Pablo Honey* reached 32, several months before the band had enjoyed any major success back home. The album chart also welcomes back *Red Stewart's* *I We Fall In Love Tonight*, which re-enters at 57 having previously reached number 19 last year.

Over on the Hot 100, *I'll Be Missing You* by Puff Daddy, Faith Evans and 112 holds its place at one for a sixth week with Meredith Brooks' *Bitch* holding at two and Mark Morrison's *Return Of The Mack* back up again to three. *102.5 Last Night On Earth* enters at number 57 while *Staring At The Sun* slides 15 places to 88, making them the only UK-signed act to have two hits on the current Hot 100.

Elsewhere the UK and US signed acts are represented by Spice Girls (8-7), *Bees Gone* (23-32), *White Town* (34-41), *Gina* (46-53), *Sneaker Pimps* (55-55) *Depeche Mode* (50-58), *Paul McCartney* (76-52), *Damage* (82-55) and *Faithless* (50-57).
Paul Williams

UK WORLD HITS

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

NETHERLANDS

- 1 **I WANNA BE THE ONLY ONE** Enigma EMI
- 2 **YOU MIGHT NEED SOMEBODY** Shara Nova WEA
- 3 **LOVE GIVE A LIGHT** Koona & The Waves WEA
- 4 **YOU'RE NOT ALONE** Olivia RCA
- 5 **MAMA! WHO DO YOU THINK YOU ARE?** Spice Girls Virgin

Source: Dutch Top 100

AUSTRALIA

- 1 **LOVE SHINE A LIGHT** Koona & The Waves WEA
- 2 **YOU'RE NOT ALONE** Olivia RCA
- 3 **YOU MAMA! WHO DO YOU THINK YOU ARE?** Spice Girls Virgin
- 4 **WHILE YOU WAIT** Whitesnake EMI
- 5 **ONLINE** Bee Gees Polydor
- 6 **WALK AWAY** Prodigy XL

Source: ARIA

CANADA

- 1 **BREATHE** Prodigy XL
- 2 **PRESTARIAT** Prodigy XL
- 3 **RETURN OF THE MACK** Mark Morrison Atlantic
- 4 **INOMINIA** Fallahs Arista
- 5 **IT'S NOT GOOD** Depeche Mode Reprise

Source: SoundScan

FRANCE

- 1 **WHO DO YOU THINK YOU ARE?** Spice Girls Virgin
- 2 **BE GONE** All Saints PolyStar
- 3 **JUST BECAUSE YOU FEEL** Dunk Anamie Virgin
- 4 **REMEMBER ME** The Blue Boy Mascotte
- 5 **IF I NEVER SEE YOU AGAIN** WarWe Wet Mercury

Source: IFPI

SWEDEN

- 1 **LOVE SHINE A LIGHT** Koona & The Waves WEA
- 2 **YOU'RE NOT ALONE** Olivia RCA
- 3 **I WANNA BE THE ONLY ONE** Enigma EMI
- 4 **NOMI** Depeche Mode EMI
- 5 **MAKE SOMEbody** Paul Shop Boys Parlophone

Source: GJ:99

GERMANY

- 1 **TIME TO SAY GOODBYE** Sarah Brightman/Boyz East West
- 2 **INDIGNUM** Dunk Anamie Virgin
- 3 **HOME** Depeche Mode Mute
- 4 **REMEMBER ME** The Blue Boy Jive
- 5 **YOU'RE NOT ALONE** Olivia RCA

Source: Media Control

ARTIST PROFILE: PRODIGY

Where once it was music for the jittered generation, Prodigy can now say with confidence they are creating music for the entire globe.

The group have set the world on fire with their long-awaited new album, *The Fat Of The Land*, which has smacked the record books for an independent release by toping the chart simultaneously in 24 countries. "Besides crashing into the US chart at number one, the album currently tops the charts across most of Europe, including Germany, The Netherlands, Spain and Sweden, and has also made it to number one in Australia, Canada, Hong Kong and New Zealand.

"It's absolutely phenomenal," says XL Recording's international director Paul Redding. "We always had confidence it was going to be a worldwide smash, but first week sales have exceeded our expectations."

As stunning as the album's early sales performance is, Redding points to the fact it is the culmination of years of hard work by the band. "They haven't just concentrated on the UK or any other country," he says. "They've concentrated worldwide, especially through their live performances, resulting in phenomenal success for *Firestarter* and *Breathe*."

In the run up to its success, XL has been careful to hand-pick licensees and distributors to suit Prodigy's particular needs in each country. These included Madonna's record label Maverick, which was selected from around 20 companies wanting to sign the act for America.



However, despite the international deals, every aspect of the release has been handled with care. London offices which put out the album worldwide just five weeks after receiving the masters. "It would have been ideal if we had had three months to set it up, but we've achieved 23 number ones and it shows what an independent record company can do," Redding says.

The group are off to America next month for two parts of the Lollapalooza tour. In between, they will be off to Japan on July 27 to play the first Mount Fuji Festival. Then will follow another single from the album in September as well as a series of live European dates.

"It's a fantastic achievement and will be fascinating to see what happens next because their music is always changing and constantly developing. It's not finished yet," says Redding.
Paul Williams

TRACKWATCH: PRODIGY

- Only 12th UK album to debut at one in US
- Number one in 23 countries
- XL estimates more than 3m worldwide sales for LP
- Worldwide release for next single due in September

THE PEPSI CHART

| Title | Artist | Label | Title | Artist | Label |
|-------|--------------------------------|------------|-------|--------------------------|------------|
| 1 | D'YOU KNOW WHAT I MEAN? | Decca | 21 | LOVEFOOL | Candy tone |
| 2 | I'LL BE MISSING YOU | Parlophone | 22 | YOU MIGHT NEED SOMEBODY | WEA |
| 3 | CU WHEN U GO | Cherry Red | 23 | COO JAMBOO | Meridian |
| 4 | FREED FROM DESIRE | Cuba | 24 | THE JOURNEY | BMG |
| 5 | EVANOUR | Meridian | 25 | NO MORE TALK | Parlophone |
| 6 | HISTORY | Meridian | 26 | I'LL BE THERE FOR YOU | Meridian |
| 7 | PIECE OF MY HEART | Meridian | 27 | PICTURE OF YOU | Meridian |
| 8 | FREE | Meridian | 28 | RISINGSON | Meridian |
| 9 | GOTHAM CITY | Meridian | 29 | I WANNA CITY | Meridian |
| 10 | HOW COME, HOW LONG | Meridian | 30 | WALTZING ALONG | Meridian |
| 11 | I WANNA BE THE ONLY ONE | Meridian | 31 | HUNDRED MILE HIGH CITY | Meridian |
| 12 | BITTER SWEET SYMPHONY | Meridian | 32 | YOU'RE NOT ALONE | Meridian |
| 13 | A CHANGE WOULD DO YOU GOOD | Meridian | 33 | AIR WALK BEATIE | Meridian |
| 14 | SOMETHING GOING ON | Meridian | 34 | BLUE BREAD | Meridian |
| 15 | MIMBOP | Meridian | 35 | NOTHING LASTS FOREVER | Meridian |
| 16 | GUIDING STAR | Meridian | 36 | BITCH NOTHING IN BETWEEN | Meridian |
| 17 | JUST A GIRL | Meridian | 37 | CALL THE MAN | Meridian |
| 18 | WHEKEHAVE ALL THE GOWDYS GONE? | Meridian | 38 | LAZY DAYS | Meridian |
| 19 | CLOSER THAN CLOSE | Meridian | 39 | LOVE ROLLERCOASTER | Meridian |
| 20 | YOU ARE THE UNIVERSE | Meridian | 40 | ANY NOBODY | Meridian |

VIRGIN RADIO CHART

| Title | Artist | Label | Title | Artist | Label |
|-------|----------------------------|------------|-------|---------------------|----------|
| 1 | VANISHING POINT | Parlophone | 21 | REPUBLICA | Meridian |
| 2 | OK COMPUTER | Parlophone | 22 | DRAG ME | Meridian |
| 3 | HEAVY SOUL | Meridian | 23 | OLDER | Meridian |
| 4 | COME FIND YOURSELF | Meridian | 24 | WHAT'S THE STORY | Meridian |
| 5 | STANK STANK | Meridian | 25 | DREARY | Meridian |
| 6 | GUNS IN THE GHETTO | Meridian | 26 | IN IT FOR THE MONEY | Meridian |
| 7 | DESTINATION ANYWHERE | Meridian | 27 | BLUE IS THE COLOUR | Meridian |
| 8 | THE BEST OF BUCKY | Meridian | 28 | PABLO HONEY | Meridian |
| 9 | SOME OTHER Sucker's PARADE | Meridian | 29 | WHIPPLASH | Meridian |
| 10 | SHERLY CROW | Meridian | 30 | GLW | Meridian |
| 11 | GO TO YOURSELF | Meridian | 31 | THE BENDS | Meridian |
| 12 | WHITE ON BLONDE | Meridian | 32 | EVERYTHING MUST GO | Meridian |
| 13 | MOTHER NATURE CALLS | Meridian | 33 | MOSELEY SHOALS | Meridian |
| 14 | BLUR | Meridian | 34 | BLUE LINES | Meridian |
| 15 | TRAVELLING WITHOUT MOVING | Meridian | 35 | JACGED TITTLE PILL | Meridian |
| 16 | THE WAR OF THE WORLDS | Meridian | 36 | POP | Meridian |
| 17 | FLAMING PIE | Meridian | 37 | GREATFUL FREAK | Meridian |
| 18 | TELLIN' STORIES | Meridian | 38 | GREATEST HITS | Meridian |
| 19 | OCEAN DRIVE | Meridian | 39 | DEFINITELY MAYBE | Meridian |
| 20 | ALISHA RULES THE WORLD | Meridian | 40 | Kiss | Meridian |

R&B SINGLES

| Pos | Last | Title | Artist | Label | Cat. No. | (Distributor) |
|-----|------|--------------------------------|--|-------------------|-----------------------|---------------|
| 1 | 1 | I'LL BE MISSING YOU | Puff Daddy & Faith Evans | Puff Daddy/Arista | 742749201 (BMG) | |
| 2 | NEW | C U WHEN U GET THERE | Geoff featuring 40 Thevz | Tony Bay CD/TB30 | 785 (VIVISOC) | |
| 3 | NEW | HISTORY/GHOSTS | Michael Jackson | Epic | 6647962 (SM) | |
| 4 | NEW | GOTHAM CITY | R Kelly | Jive | JIVET 423 (P) | |
| 5 | NEW | HOW COME, HOW LONG | Boyz n the Bay featuring Stevie Wonder | Epic | 6648202 (SM) | |
| 6 | 3 | I WANNA BE THE ONLY ONE | Eternal featuring BeBe Winans | EMI | CD-CD4EM 472 (E) | |
| 7 | NEW | SLOW FLOW | The Brantons | Atlantic | AT 0017 (W) | |
| 8 | 2 | ALL THAT I GOT IS YOU | Ghostface Killah | Epic | 6648946 (SM) | |
| 9 | 7 | HARD TO SAY I'M SORRY | Az Yet | LaFace/Arista | 74321481481 (BMG) | |
| 10 | NEW | THE THEME | Tracey Lee | Universal | UNT 56133 (BMG) | |
| 11 | NEW | BRAIN | Jungle Brothers | GEE | 6002386 (JMW) | |
| 12 | 5 | WE TRYING TO STAY ALIVE | Wyclef Jean/Refugee Allstars | Columbia | CD 6648131 (SM) | |
| 13 | 4 | DAYS OF YOUTH | Lauriea | Epic | 6648938 (SM) | |
| 14 | 11 | YOU ARE THE UNIVERSE | The Brand New Heavies | Mer | BHXV 9 (F) | |
| 15 | 6 | HEY DJ! (PLAY THAT SONG) | N-Ty | Telstar | CD-CD2AS 2885 (BMG) | |
| 16 | 8 | LIKE I DO | Roy-Real | Rowdy | 7432148581 (BMG) | |
| 17 | 14 | I BELIEVE I CAN FLY | R Kelly | Jive | JIVET 415 (P) | |
| 18 | 9 | CRUSH ON YOU | Lil' Kim | Arista | AT000 27 (W) | |
| 19 | 15 | YOU MIGHT NEED SOMEBODY | Shola Ama | WEA | CD-WEA 097/CD1 (W) | |
| 20 | 10 | GAME OVER | Scarface | Wegiv | VJST 121 (E) | |
| 21 | 13 | I'LL BE | Foxy Brown featuring Jay Z | Def Jam | 5710431 (F) | |
| 22 | 17 | I DON'T WANT TO | Toni Braxton | LaFace | CD-3421488612 (BMG) | |
| 23 | 18 | WHATEVER | En Vogue | East West | E 38427 (W) | |
| 24 | 12 | LOVE, PEACE & HAPPINESS | Lost Boys | Universal | UNT 56131 (BMG) | |
| 25 | 20 | DON'T LEAVE ME | | | INT 95534 (0) | |
| 26 | 21 | NEVER, NEVER GONNA GIVE YOU UP | Lisa Stansfield | Arista | CD-74321483262 (BMG) | |
| 27 | 27 | IN MY BED | Dru Hill | Fourth & Broadway | CD BRCD 353 (F) | |
| 28 | 16 | LIKE THIS AND LIKE THAT | Lakisha Berni | Adapt | ADPT77 (P) | |
| 29 | 22 | ON & ON | Erykah Badu | Universal | UNT 56117 (BMG) | |
| 30 | 19 | DON'T WANNA BE A PLAYER | Joe | Jive | JIVET 410 (P) | |
| 31 | 25 | HYPNOTIZE | The Notorious B.I.G. | Puff Daddy/Arista | 74301466111 (BMG) | |
| 32 | NEW | AIN'T NOBODY | LL Cool J | Geffen | GFST 22135 (BMG) | |
| 33 | 23 | WONDERFUL TONIGHT | Damage | Big Life | CD BLRDA 134 (P) | |
| 34 | 20 | BLOOD ON THE DANCE FLOOR | Michael Jackson | Epic | CD 6648426 (SM) | |
| 35 | 26 | HEAD OVER HEELS | Allure featuring NAS | Epic | 6648596 (SM) | |
| 36 | 24 | NEXT LIFETIME | Erykah Badu | Universal | UNT 56132 (BMG) | |
| 37 | NEW | FOR YOU I WILL | Monica | Atlantic | A 54377 (P) | |
| 38 | 33 | REMEMBER ME | The BlueBoy | Pharm | 12P9A9M 1 (TRG) (BMG) | |
| 39 | NEW | CAN WE | SWV | Jive | JIVET 423 (P) | |
| 40 | 35 | 5 MILES TO EMPTY | Brownstone | M.U.I. | CD 6649062 (SM) | |

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DANCE SINGLES

| Pos | Last | Title | Artist | Label | Cat. No. | (Distributor) |
|-----|------|-------------------------------|---------------------------------------|-------------------|----------------------|---------------|
| 1 | NEW | FLAMINGO | Massive Attack | Circus | WBRT 8 (E) | |
| 2 | NEW | RISING JUNE | BT | Perfecto | PERF 147 (E) | |
| 3 | 1 | SOMETHING GOIN' ON | Todd Terry | Manifesto | FESX 25 (F) | |
| 4 | NEW | FREED FROM DESIRE | Gala | Big Life | BLRT 126 (P) | |
| 5 | NEW | HERE COMES TROUBLE - VOLUME 6 | ID Collective/DJ Red | Trouble On Vinyl | TV012028 (SND) | |
| 6 | NEW | BRAIN | Jungle Brothers | Gee Street | GEE 5002386 (JMW/W) | |
| 7 | NEW | OYE COMO VA | Tommy & The Latin Rhythmic Percussion | Latin | WST 4024 (E) | |
| 8 | NEW | REINCARNATED/ACHILLES HEEL | DJ Die | Full Cycle | FDY013 (SFD) | |
| 9 | NEW | ANGELS GO BALD: TOO | Howie B | Polydor | 5711671 (F) | |
| 10 | 2 | GIVE ME LOVE | Diddy | Feverpitch | 12VR 19 (E) | |
| 11 | NEW | THE THEME | Tracey Lee | Universal | UNT 56133 (BMG) | |
| 12 | 3 | ALL THAT I GOT IS YOU | Ghostface Killah | Epic | 6648946 (SM) | |
| 13 | NEW | LOVE, PEACE & HAPPINESS | Lost Boys | Universal | UNT 56131 (BMG) | |
| 14 | NEW | PSYCHOPATH | Hardcore | Skat | SKMT25 (0) | |
| 15 | 7 | THE AGE OF LOVE - THE REMIXES | Age Of Love | React | 12N6ACT 100 (V) | |
| 16 | 5 | WAITING HOPEFULLY | D'Inca | VC Recordings | VCRT 21 (E) | |
| 17 | NEW | SLOW FLOW | The Brantons | Atlantic | AT 0017 (W) | |
| 18 | 15 | THAT'S IT | RuPaul feat. Dak Khan | Higher State | 13HSD 31 (ESS) (BMG) | |
| 19 | 6 | SET IN STONE/FORBIDDEN ZONE | Bedstuck | Stress | 12STR 80 (P) | |
| 20 | 21 | JUST BE TONIGHT | BBG featuring Erin | Hi-Low/Polydor | 573831 (F) | |
| 21 | 12 | TESTIFY | USP presents Jay Williams | D'Inca/AMPM | 582391 (F) | |
| 22 | 4 | THE AWAKENING | Peb featuring X-Avia | Platipus | PLAT 31 (SND) | |
| 23 | NEW | FREE | Ultra Nata | AMPM | 582451 (F) | |
| 24 | 15 | DAYS OF YOUTH | Lauriea | Epic | 6648938 (SM) | |
| 25 | NEW | RITE OF SPRING | System 7 | Dragonfly | BRFLT 42 (P) | |
| 26 | NEW | TECHNOLOGY/NEUTRON | Ed Rush & Nico | No-U-Turn | NUT 0018 (SND) | |
| 27 | NEW | PARTY FEELING | B-crow | Strictly Rhythm | SR1250 (F) | |
| 28 | 28 | I'LL BE MISSING YOU | Puff Daddy & Faith Evans | Puff Daddy/Arista | 74321481481 (BMG) | |
| 29 | NEW | FLASHBACK | Laurent Garnier | F Comm | FOEBCD (V) | |
| 30 | NEW | RIPGROOVE | Double 99 | Satelite | 74321483741 (BMG) | |

DANCE ALBUMS

| Pos | Last | Title | Artist | Label | Cat. No. | (Distributor) |
|-----|------|--|---------------------|---------------|-------------------------------|---------------|
| 1 | 1 | THE FAT OF THE LAND | The Prodigy | XL Recordings | XLLP 121 (XL) (MC 121 (W)) | |
| 2 | NEW | TUFF JAM PITS UNDERGROUND FREQUENCIES-1 | Various | Satelite | 74321484671/74321484654 (BMG) | |
| 3 | 3 | UNITED DANCE PRESENTS ANTHEMS 2 - 10-30 | Various | United Dance | UMLP 004 (UMMC 004 (P)) | |
| 4 | 2 | NEW FORMS | Roni Size Reprazent | Talkin Loud | 534531/5345334 (F) | |
| 5 | 4 | WU-TANG FOREVER | Wu-Tang Clan | World Circuit | 74321481894 (BMG) | |
| 6 | 7 | MEN IN BLACK - THE ALBUM (OST) | Various | Columbia | 4881221/4881224 (SM) | |
| 7 | 10 | ALL DAY ALL NIGHT | Changing Faces | Atlantic | 7567697204 (W) | |
| 8 | 9 | KISS 100FM - SMOOTH GROOVES | Various | PolyGram | TV -553264 (F) | |
| 9 | NEW | THE BEST DISCO ALBUM IN THE WORLD... EVER! | Various | Virgin | ATDMIC 140 (E) | |
| 10 | 3 | EV3 | En Vogue | East West | 75593620974 (W) | |

SPECIALIST CHARTS

19 JULY 1997

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VIDEO

| This | Last | Artist | Title |
|------|------|-------------------------------------|---------------------------------------|
| 1 | 2 | SPICE GIRLS | Spice - The Official Video - Volume 1 |
| 2 | 1 | INDEPENDENCE DAY | |
| 3 | 5 | CHILDREN'S PLAY SCHOOL | FAVOURITES |
| 4 | 10 | SEVEN | |
| 5 | 3 | FROM DUSK TILL DAWN | |
| 6 | 4 | FRIENDS - SERIES 1 - EPISODES 13-16 | |
| 7 | 7 | FRIENDS - SERIES 1 - EPISODES 14-16 | |
| 8 | 6 | FRIENDS - SERIES 1 - EPISODES 17-20 | |
| 9 | 16 | THE SHAWSHANK REDEMPTION | |
| 10 | 8 | FRIENDS - SERIES 1 - EPISODES 21-24 | |
| 11 | 11 | FRIENDS - SERIES 1 - EPISODES 2-8 | |
| 12 | 13 | STANAGATE | |
| 13 | 12 | FRIENDS - SERIES 1 - EPISODES 9-12 | |
| 14 | 14 | PRIDE AND PREJUDICE | |
| 15 | 15 | THE RESCUERS | |

| Label/Cat No | 18 | 18 | THE HUNCHBACK OF NOTRE DAME |
|----------------------------|----|----|--|
| Virgin VCD204 | 17 | 24 | MARY SHELLY'S FRANKENSTEIN |
| For Video 414W | 19 | 10 | PULFINGTON |
| Video Collection VCD440 | 19 | 10 | WOLF |
| EV 595724 | 20 | 20 | ONE OF US! FOLKS & HORSES - STRAINED RELATIONS |
| Rollywood Pictures VHS1980 | 21 | 26 | JURASSIC PARK |
| Warner Home Video CD15078 | 22 | 23 | TRANSPOTTING |
| Warner Home Video CD15075 | 23 | 19 | A GOOFY MOVIE |
| Warner Home Video CD15076 | 24 | 26 | MIKE JACKSON'S HISTORY OF FUNK - Volume II |
| Video Collection VCD471 | 25 | 26 | THE MANY ADVENTURES OF WINNIE THE POOH |
| Warner Home Video CD15070 | 25 | 21 | THE RESCUERS DOWN UNDER |
| Warner Home Video VHS1980 | 27 | 27 | THE MASK |
| For Video Video CD15132 | 28 | 22 | THE TILES - FILE 8 - TEMPUS FUIT |
| Warner Home Video CD15077 | 29 | 20 | TOY STORY |
| BBC RCD1023 | 30 | 29 | HEAT |
| Walt Disney CD12462 | | | © CIN |

| This | Last | Title | Label/Cat No |
|------|------|--|------------------------|
| 1 | 1 | SPICE GIRLS: Spice-Official Video Volume 1 | Virgin VCD204 |
| 2 | 4 | MICHAEL JACKSON: History Of Funk - Volume II | SWA EV 59572 |
| 3 | 2 | BACKSTREET BOYS: Live In Concert | SWA EV 59102 |
| 4 | 3 | JON BON JOVI: Dedicated Anywhere | PolyGram Video DVD8282 |
| 5 | 6 | DAISY...Then & Now | SMV DVD1027 |
| 6 | 9 | PETER ANDRE: Natural - The Video | MusicBrain VCD005 |
| 7 | 7 | MICHAEL FLYNN: Lord Of The Dance | VAL CD182 |
| 8 | 8 | LEAHY: REZONANCE: Michael's Decent | WaxCollection VCD53 |
| 9 | 5 | SHERY: CROWN: Live From The Palladium | VAL CD588 |
| 10 | 13 | BILL WHELAN: Renaissance - The Show | VAL VCD84 |
| 11 | 10 | TINA TURNER: Music...& More | Feedback Video DVD16 |
| 12 | 17 | MICHAEL BALLER: Music...& More | RMG Video VCD1603 |
| 13 | 10 | THE PRODIGY: Electronic Punks | VAL Recordings VCD17 |
| 14 | 16 | QUEEN: Made In Heaven - The Film | Virgin Video VCD102 |
| 15 | 19 | LUIGI: FANTASIA: The 9th Annual CD Award | Feedback Video DVD16 |
| | | | © CIN |

INDEPENDENT SINGLES

| This | Last | Title | Artist |
|------|------|-------------------------------|-------------------|
| 1 | 1 | AIN'T THAT ENOUGH | TeaDogs Feat. Bob |
| 2 | 2 | COPPER GIRL | 3 Calaris Red |
| 3 | 1 | THE AGE OF LOVE - THE REMIXES | Age Of Love |
| 4 | 2 | HOME | Depeche Mode |
| 5 | 3 | JUST ANOTHER ILLUSION | Hurricane #1 |
| 6 | 4 | 8CD | Cherishes |
| 7 | 6 | HOW HIGH | Delcians |
| 8 | 5 | BRAZEN WEEP | Stank Ananias |
| 9 | 4 | SHORTY | Wanadads |
| 10 | 7 | STAR | Primal Screem |
| 11 | 8 | I BELIEVE I CAN FLY | Rikky |
| 12 | 10 | MADRID | Leclitrus |
| 13 | 12 | GET IN STONE/FOREIGN ZONE | Budrock |
| 14 | 11 | LIKE THIS AND LIKE THAT | Laiukha Beni |
| 15 | 10 | SIX UNDERGROUND | Sneaker Pimps |
| 16 | 11 | WONDERFUL TONIGHT | Danage |
| 17 | 10 | THE AWAKENING | Pop R-X-Asia |
| 18 | 10 | BITS & PIECES | Armonia |
| 19 | 15 | DON'T WANNA BE A PLAYER | Joe |
| 20 | 16 | LOVE ALL OVER AGAIN | New Creation |
| | | | © CIN |

| Label (distributor) | 18 | 18 | Creation CREASION228 (BMG) |
|-------------------------------------|----|----|--------------------------------|
| Creation CREASION228 (BMG) | 19 | 19 | Creation CREASION228 (BMG) |
| Reed CREACTX100 (V) | 2 | 1 | Mare CREONG 27 (RTM/Disc) |
| Creation CREASION228 (BMG) | 4 | 5 | Echo ECHOCD4 (V) |
| Beggars Banquet BBD12122 (RTM/Disc) | 7 | 15 | Creation CREASION228 (BMG) |
| One Little Indian 19197CD1 (V) | 8 | 6 | Indolent IND93CD1 (V) |
| Creation CREASION228 (BMG) | 9 | 7 | One Little Indian 19197CD1 (V) |
| Leo Vinyl JIVECD415 (V) | 11 | 12 | Leo Vinyl JIVECD415 (V) |
| Smart CDDT307 (V) | 12 | 14 | Adapt ADPT27 (V) |
| Clear Up CUPNCDM (V) | 13 | 9 | Clear Up CUPNCDM (V) |
| Big Life BILFCD134 (V) | 14 | 13 | Big Life BILFCD134 (V) |
| Platypus PLATCD1 (SRO) | 15 | 10 | Platypus PLATCD1 (SRO) |
| Top Records BPTCD07 (RTM/Disc) | 16 | 16 | Top Records BPTCD07 (RTM/Disc) |
| Leo Vinyl JIVECD415 (V) | 17 | 22 | Leo Vinyl JIVECD415 (V) |
| Tamco 57302 (DGC) | 18 | 21 | Tamco 57302 (DGC) |
| | | | © CIN |

| This | Last | Title | Artist |
|------|------|---------------------------------|--------------------------|
| 1 | 2 | STOOSH | Stank Ananias |
| 2 | 1 | LADIES & GENTLEMEN WE ARE ... | Spiritualized |
| 3 | 3 | TILLER! STORIES | Christians |
| 4 | 5 | (WHAT'S THE STORY) MORNING... | Oasis |
| 5 | 4 | BECOMING X | Sneaker Pimps |
| 6 | 8 | KING OF FOOLS | Dillifox? |
| 7 | 15 | PLACEBO | Placebo |
| 8 | 6 | ULTRA | Depeche Mode |
| 9 | 7 | FURTHER | Genevieve |
| 10 | 12 | DEFINITELY MAYBE | Oasis |
| 11 | 11 | BIENA VISTA SOCIAL CLUB | Ry Cooder |
| 12 | 14 | BAGSY ME | Wannadies |
| 13 | 9 | FOREVER | Danage |
| 14 | 13 | SPIEDERS | Space |
| 15 | 10 | WORK, LOVE, LIFE, MISCELLANEOUS | David Devoan/Spirit Wife |
| 16 | 16 | COMING UP | Suede |
| 17 | 22 | Stone Roses | Stone Roses |
| 18 | 21 | PARANOID & SUNBURNT | Stank Ananias |
| 19 | 19 | BENTLEY RHYTHM ACE | Bentley Rhythm Ace |
| 20 | 20 | BACKSTREET BOYS | Backstreet Boys |
| | | | © CIN |

| Label (distributor) | 18 | 18 | One Little Indian TPLP 85CD (V) |
|-------------------------------------|----|----|-------------------------------------|
| Dedicated DEDCD034 (V) | 1 | 2 | Dedicated DEDCD034 (V) |
| Beggars Banquet BBD10030 (RTM/Disc) | 2 | 1 | Beggars Banquet BBD10030 (RTM/Disc) |
| Creation CRECD 189 (BMG) | 3 | 3 | Creation CRECD 189 (BMG) |
| Clear Up CUP 00CD (V) | 4 | 5 | Clear Up CUP 00CD (V) |
| Furyus? FURYCD1 (TP) | 5 | 4 | Furyus? FURYCD1 (TP) |
| Elevator Music DVDLOKX 2 (V) | 6 | 8 | Elevator Music DVDLOKX 2 (V) |
| Metacost CSTM1418 (RTM/Disc) | 7 | 15 | Metacost CSTM1418 (RTM/Disc) |
| Nude NUDEFCD (V) | 8 | 6 | Nude NUDEFCD (V) |
| Creation CRECD 189 (BMG) | 9 | 7 | Creation CRECD 189 (BMG) |
| World Circuit DVD050 (V) | 10 | 11 | World Circuit DVD050 (V) |
| Indolent IND93CD1 (V) | 11 | 12 | Indolent IND93CD1 (V) |
| Big Life BILFCD131 (V) | 12 | 14 | Big Life BILFCD131 (V) |
| Get GUTCD1 (TP) | 13 | 9 | Get GUTCD1 (TP) |
| Rhythm King KINCD03 (3MV) | 14 | 13 | Rhythm King KINCD03 (3MV) |
| Nude NUDE CD (V) | 15 | 10 | Nude NUDE CD (V) |
| Silverstone ORECD 542 (V) | 16 | 22 | Silverstone ORECD 542 (V) |
| One Little Indian TPLP 55CD (TP) | 17 | 21 | One Little Indian TPLP 55CD (TP) |
| Skiat BRASS15CD (3MV) | 18 | 20 | Skiat BRASS15CD (3MV) |
| Jive CHM 169 (V) | 19 | 19 | Jive CHM 169 (V) |
| | | | © CIN |

CLASSICAL SPECIALIST

| This | Last | Title | Artist |
|------|------|--------------------------------|-----------------------------------|
| 1 | 18 | SOLE A AMORE - PUCCINI ARIAS | Kanawake/Jan Opatka Or/Nagano |
| 2 | 20 | ACQUIS DEI | Chor. Cefalo/Higginbottom |
| 3 | 29 | DELIUS/FOUR VIOLIN SONATAS | Tasmin Little/Peter Lane |
| 4 | 35 | BELLISSIMO | David Helfgott |
| 5 | 36 | THE CLASSICAL ALBUM 1 | Vanessa-Mae |
| 6 | 39 | SOPRANO IN A DRESS | Lesley Garrett |
| 7 | 41 | WINGS OF AN ROVE | Anthony Way |
| 8 | 46 | PART/FRATRES | Benedek/Hungarian State Orchestra |
| 9 | 50 | 10TH ANNIVERSARY COMMEMORATION | RPO/Philharmonia TRP888 (TRING) |
| 10 | - | CLASSICAL DEVOTIONS | James Galway |

| Label (distributor) | 18 | 18 | Erato 063017012 (W) |
|----------------------------------|----|----|----------------------------------|
| Erato 063017012 (W) | 19 | 12 | Erato 063017012 (W) |
| Centar Classics 7505515152 (BMG) | 13 | 13 | Centar Classics 7505515152 (BMG) |
| RED SEAL (BMG) | 15 | 16 | RED SEAL (BMG) |
| EMI Classics CDC 4553952 (E) | 16 | 15 | EMI Classics CDC 4553952 (E) |
| Silva Classics SILKTCV10 (COM/S) | 17 | 17 | Silva Classics SILKTCV10 (COM/S) |
| Decca 4462952 (F) | 18 | 18 | Decca 4462952 (F) |
| NAXOS 8553750 (S) | 19 | 19 | NAXOS 8553750 (S) |
| RPO/Philharmonia TRP888 (TRING) | 20 | 20 | RPO/Philharmonia TRP888 (TRING) |
| RCA Victor 7432137312 (BMG) | | | © CIN |

| 11 | 11 | MCGARTHORN CONCERTOS <th>Pye/Asil/Mariner</th> | Pye/Asil/Mariner |
|----|----|--|------------------------------|
| 12 | 12 | ELGAR: DREAM OF GERONTIUS | Pye/Orlando/Bournemouth SO |
| 13 | 13 | OFFICINIUM | Jan Garbarek/Vikard Ensemble |
| 14 | 14 | FAURE: REQUIEM | Oxford Camerata/Summerly |
| 15 | 15 | VIVALDI/FOUR SEASONS | Nigel Kennedy |
| 16 | 16 | THE ULTIMATE LAST NIGHT AT THE PROMS | Cooker/RPO/BBC/RSC |
| 17 | 17 | LIST/COMPLETE PIANO MUSIC - VOLUME 2 | Jeno Jando |
| 18 | 18 | HOLST: THE PLANETS/WALTON/FACADE | Peter Dinklage |
| 19 | 19 | SHAKESPEARE'S MUSIC | Globe Musicians/Pickett |
| 20 | 20 | SATIE/PIANO WORKS | Klara Kormentz |
| | | | © CIN |

| Erato 063017012 (W) | 18 | 18 | Erato 063017012 (W) |
|----------------------------------|----|----|----------------------------------|
| NAXOS 8553958 (E) | 19 | 19 | NAXOS 8553958 (E) |
| ECM 4453650 (P) | 13 | 13 | ECM 4453650 (P) |
| NAXOS 8553751 (S) | 14 | 14 | NAXOS 8553751 (S) |
| EMI Classics CDC 4429552 (E) | 15 | 15 | EMI Classics CDC 4429552 (E) |
| Royal Philharmonic TRP95 (TRING) | 16 | 16 | Royal Philharmonic TRP95 (TRING) |
| NAXOS 8553151 (S) | 17 | 17 | NAXOS 8553151 (S) |
| SRN62450 (BMG) | 18 | 18 | SRN62450 (BMG) |
| Philips 4468072 (P) | 19 | 19 | Philips 4468072 (P) |
| NAXOS 8553263 (S) | 20 | 20 | NAXOS 8553263 (S) |
| | | | © CIN |

CLASSICAL CROSSOVER

| This | Last | Title | Artist |
|------|------|-------------------------------------|---------------------|
| 1 | 1 | SONGS OF SANCTUARY | Ademius |
| 2 | 2 | PIANO FLOWERS - THE ERIK SATIE... | Pascal Rogier |
| 3 | 3 | DELUBES/THE FLOWER DUET | Various |
| 4 | 5 | THE PIANO - OST | Michael Nyman |
| 5 | 4 | THE ENGLISH PATIENT | Original Soundtrack |
| 6 | 6 | ADIEMUS II - CANTATA MONDI | Ademius |
| 7 | 7 | BRAVEHEART - OST | LSO/Henson |
| 8 | 8 | DIES IRAE - THE ESSENTIAL CHORAL... | Various |
| 9 | 9 | DISCOVER THE CLASSICS - VOLUME 2 | Various |
| 10 | 10 | 100 POPULAR CLASSICS | Various |

| Label (distributor) | 18 | 18 | Venture CDVE 825 (E) |
|---------------------------------|----|----|---------------------------------|
| Venture CDVE 825 (E) | 19 | 19 | Venture CDVE 825 (E) |
| Mini Classics MCD8839162 (E) | 13 | 13 | Mini Classics MCD8839162 (E) |
| Venture CDVEX315 (E) | 14 | 14 | Venture CDVEX315 (E) |
| Fantasy FCD 16001 (P) | 15 | 15 | Fantasy FCD 16001 (P) |
| Venture CDVE 825 (E) | 16 | 16 | Venture CDVE 825 (E) |
| Deutsche Grammophon 4570712 (F) | 17 | 17 | Deutsche Grammophon 4570712 (F) |
| NAXOS 85542647 (S) | 20 | 20 | NAXOS 85542647 (S) |
| Castic Classics MBS05211 (BMG) | | | © CIN |

| 11 | 11 | BIZET/THE PEARL FISHERS DUET | Various |
|----|----|--------------------------------------|---------------------------|
| 12 | 12 | THE BEST OPERA ALBUM | Various |
| 13 | 13 | HAND/IT/ THE ARRIVAL OF THE QUEEN... | Various |
| 14 | 14 | VIVALDI/THE FOUR SEASONS | Various |
| 15 | 15 | PUCCINI/NITSUNO DORMA | Various |
| 16 | 16 | CLASSIC HITS | Various |
| 17 | 17 | MIDNIGHT MOODS | Various |
| 18 | 18 | VIVALDI/THE FOUR SEASONS | Louise/Charbonnier/Argino |
| 19 | 19 | THE VOICE | Luciano Pavarotti |
| 20 | 20 | BRASSD OFF - OST | Grimephore Colliery Band |
| | | | © CIN |

| Label (distributor) | 18 | 18 | Mini Classics MCD8839162 (E) |
|------------------------------|----|----|------------------------------|
| Mini Classics MCD8839162 (E) | 19 | 19 | Mini Classics MCD8839162 (E) |
| NAXOS 85424647 (S) | 13 | 13 | NAXOS 85424647 (S) |
| Camden 74321476812 (BMG) | 14 | 14 | Camden 74321476812 (BMG) |
| Camden 74321476812 (BMG) | 15 | 15 | Camden 74321476812 (BMG) |
| Camden 74321476812 (BMG) | 16 | 16 | Camden 74321476812 (BMG) |
| Hallmark 305932 (BMG) | 17 | 17 | Hallmark 305932 (BMG) |
| Mini Classics MCD8839162 (E) | 18 | 18 | Mini Classics MCD8839162 (E) |
| Camden 74321446752 (BMG) | 19 | 19 | Camden 74321446752 (BMG) |
| Spectrum 551192 (F) | 20 | 20 | Spectrum 551192 (F) |
| Camden 74321446242 (BMG) | | | © CIN |

ROCK

| This | Last | Title | Artist |
|------|------|--------------------------|----------------------|
| 1 | 2 | STOOSH | Stank Ananias |
| 2 | 1 | DESTINATION ANYWHERE | Jon Bon Jovi |
| 3 | 3 | TRAGIC KINGDOM | No Doubt |
| 4 | 4 | GREATEST HITS | Kiss |
| 5 | 7 | GLOW | Beef |
| 6 | 4 | ALBUM OF THE YEAR | Faith No More |
| 7 | 5 | THE COLOUR AND THE SHAPE | For Fighters |
| 8 | 10 | NEVERMIND | Nirvana |
| 9 | 5 | RESTLESS HEART | Coverdale/Whitesnake |
| 10 | 9 | NINE LIVES | Aerosmith |
| | | | © CIN |

| Label (distributor) | 18 | 18 | One Little Indian TPLP 85CD (V) |
|---------------------------------|----|----|---------------------------------|
| One Little Indian TPLP 85CD (V) | 19 | 19 | One Little Indian TPLP 85CD (V) |
| Mercury 53601712 (F) | 2 | 3 | Mercury 53601712 (F) |
| Interphase IND 9060 (BMG) | 3 | 5 | Interphase IND 9060 (BMG) |
| PolyGram VCD 5315192 (F) | 4 | 1 | PolyGram VCD 5315192 (F) |
| Sony 52 4696402 (SM) | 5 | 4 | Sony 52 4696402 (SM) |

SINGLES

ECHOBELLY: The World Is Flat (Epic 664815Z). A switch of labels aside, the first single from Echobelly's forthcoming album features no major changes to their full-on indie rock sound. **CD**

WILSON JAMES: Reach For The Victory (S3VWJPCD1). The former Soul II Soul and Shamen vocalist steps out on her own with a sun-drenched house anthem. **CD**

PAUL WELLER: Crushed EP (Island CID666). Four different sides of the Modfather here — shame, then, that the title track showcases Delicieux Weller. **CD**

GENE: Speak To Me Someone (Polydor C057CD10). One of the stand-out tracks from *Drawn At The Deep End*, with Martin Rossiter giving a stops-out vocal performance. **CD**

THE DANYS: Dirty Weekend (Artificial ATFJZ). A catchy little number, but the Blue-trax-1994 sound tests the patience. **CD**

CHINA DRUM: Fission Of Life (Mantra MNT 21). The boisterous Georgian who blazed a trail for Ash and Symposium are back with a darker yet radio-friendly slice of pop punk, already a Mark & Lord record of the week. **CD**

BELLE & SEBASTIAN: Lazy Line Painter Jane (Jepster JPRCD02). Another gorgeous collection of four songs from the Scots. The lead track has writer Stuart Murdoch and guest vocalist Monica co-sensuring across a pulsating Velvet-style maelstrom. **CD**

NOTORIOUS B.I.G.: Mo Money Mo Problems (Bad Boy/Arista 74321492 432). Borrowing heavily from Diana Ross's "La Cage En Paradis" on this humorous release, does he have the crossover appeal of other recent rap 10ers, despite the presence of Puff Daddy and Mase. **CD**

B-FLUENCE: Hypnotize (Epic ECSD41). Funky as ever, the London foursome say they have lost none of their edge with a groove that takes all at times to bring straight into the future. **CD**

BOE CARLISLE: Butterfly Kisses (Jive JIVEC 42). Carlisle, who recently de-throned the Spice Girls from the top of the US album chart, has followed the same route as Michael Bolton from season singer to solo success and occupies a similar "soulful" ballad territory. **CD**

DUNCAN SHEIK: She Runs Away (Atlantic 156185222). This US singer/songwriter has a velvet voice and a melancholy mood, which puts one in mind of Seal and Gerry Rafferty at their most introspective. **CD**

DAVE MCALMONT: Look At Yourself (Hat HUTCD67). Two years down the line from his success with Bernard Butler, McAlmont produces a northern soul-style stomper, which is already nearing healthy airplay. **CD**

DAVID HOLMES: Gritty Shaker (Go! Beat G0BPR80 2). The first track from Holmes'



CODE RED: GENTLE AND SOULFUL



FEEDER: ENERGETIC AND MELODIC

forthcoming album is a floating Sixties-style jazz techno groove not a million miles away from Howie B. **CD**

SHENA: Let The Beat Hit 'Em (VC Records VCRD24). The big-voiced soul diva sings her heart out over a rather restrained backing on this polished version of the Lisa Lisa hit. **CD**

RICHIE STEPHENS: Let. GENERAL DEGREE: Come Give Me Your Love (Generals 74321 45044 2). The Chaka Demus & Pliers' take on 'Twist And Shout' is clearly the inspiration for this uplifting pop/reggae groove, which has all the ingredients of a hot summer hit. **CD**

FEDER: Crash (Epic ECSD42/CDX42). Melodic, energetic riffmania from the superb live band, taken from their impressive debut album *Polychrome*. The insistent main track and alternative version of *Swim* will appeal to Pumpkins and Bush fans. **CD**

SMAZZY: I'm Your Destiny (Game COMS 000328). A Baroque blast with some ethereal touches from Belgian producer Filip Vanderputte. Should win over UK club crowds. **CD**

WILL SMITH: Men In Black (Columbia 488122). Smith raps some rather stodgey sci-fi stuff over Patrice Rushen's *Forget Me Not* riff. It will be huge, like the film. And the video is a hope. **CD**

CODE RED: Is There Someone Out There (Polydor 5714652). A gentle, mid-tempo soul number that could provide the south London foursome with a second Top 40 appearance. **CD**

PETER ANDRE: All About Us (Mushroom MUSH9CD). Accompanying his UK tour, Andre delivers a sophisticated, slick and soulful track, featuring a well-earned contribution from US rapper Little Bo Peep. A Top 10 certainty. **CD**

TEXAS: Black-Eyed Boy (Mercury 5747032). Shaheen plays Diana Ross on the stand-out track from *White On Blonde*,

its Motownlike euphoria pumped up even further in this single version. Will send the album shooting back up the chart. **CD**

ALBUMS

HOWIE B: Tura The Dark (Polydor 5375342). The affable Glaswegian's raised profile should ensure a much greater response to this dancefloor-orientated project than he achieved with his more ambient material. **CD**

JOE: All That I Am (Jive CHIP183). A smooth, soulful and evocative album. Hit singles such as *Don't Wanna Be a Playa* and *All That I Am* puts Joe in with a good chance of reaching the Top 20. **CD**

MIND OVER RHYTHM: Winter Sun (Pinnacle RUMBLE152). Downbeat and chilled out future beats from AC Hill. Works well as a wind-down from furious drum & bass sessions. **CD**

THE JAM: Greatest Hits (Polydor 537423-2). Headlining the mid-price release of The Jam's entire back catalogue, this is well timed to pick up on Weller's current high profile and reveals that time has been kind to a band who perhaps inspired more than he influenced. **CD**

CLIFF RICHARD: The Rock And Roll Years (EMLCDM1019). A single CD release to complement the recently-released multi-boxed set featuring 26 of Cliff's "hardest rockin' hits." EMV's extensive market research has convinced it this is a winner. **CD**

VARIOUS: The Silver Planet Collection Vol. 1 (Silver Planet Silver ZCD). DJ Jody, half of *Way Out West*, mixes 17 pumping trance tracks, mostly culled from the Silver Planet label, with a few breakbeats thrown in for extra effect. **CD**

CRUSTATION: Bloom (Jive CHIP 184). Relaxed trip hop beats from Bristol meet dreamy Irish vocals with pleasantly trancy, grooveless results.

Nice for that post party comedown. **CD**

BURNING SPEAR: Appointment With His Majesty (Heartbeat HBEC 20605). Songs about dancing, love, music, Jerry Garcia and Marcus Garvey wrapped up in velvet balladry. Anywhere in the sun shines this will sell. **CD**

PORT FRIENDLY: Welcome To Port Friendly (Cloudland RAIN1602). Hailing from Denmark, but now UK-based, this duo's debut ploughs a semi-acoustic furrow, but never quite delivers the big melodies needed to make it come alive. **CD**

LINEUM: Dissent (Linn Vinyl LINO05CD). The debut album from the Camden four-piece features urban tales underpinned by haunting guitar attacks, produced by East Coast sound wizards Slade & Kolderie (Radiohead, Dinosaur Jr, Lemonheads). **CD**

DREADZON: Biological Race (Virgin 7243 8 4408 2 /UCV 2808). Thumping beats combine with uplifting strings, choral vocals and offset samples in a second album which raises Dreadzons' style a notch or two. **CD**

THIRD EYE BLIND: Third Eye Blind (Elektra 62012). Ben Folds Five and The Roots prove the UK market likes smart US bands again. This outfit produces short, witty songs, simple backings, complex arrangements and loud pop/rock guitar solos. **CD**

ALBUM OF THE WEEK

JUNE TAYLOR: Aleya (Topic TSCD 400). A stunning solo set from a national treasure that will win raves and airplay far further than its folk origins. A Mercury prize nomination would boost its appeal. **Revised reproach.** **CD**

This week's reviewers: Simon Abbott, Duguid Baird, Vaughn Champ, David Knight, Ian Nicholson, Mike Pattenden, Ajax Scott, Paul Vanehan, Selina Webb and Paul Williams



ALAN JONES TALKING MUSIC

Sampling is endemic in the world of urban music and the three acts most frequently providing unwitting assistance with beats, grooves and the like are James Brown, Funkadelic and the Isley Brothers. The latter act's appeal is timeless — Summer Breeze is currently used in a TV ad for sun cream and Ronald Isley appeared on Warren G's recent single. So Sony's mid-priced reissue of four of the group's excellent Seventies albums originally released on their own T-Neck label is very welcome. The Brothers Isley, *Get Into Something*, *Given 'It Back* and *Brother Brother* demonstrate the whole gamut of Isley Brothers styles, from hard-edged fun to sweet pop covers via plaintive "right on" pleas for

individual freedom, old school soul and much more...Hot on the heels of Coolio's *CU When U Get There*, the *Nothing To Lose* soundtrack contains nothing that quite measures up, but nevertheless includes many worthy offerings from a formidable array of contemporary black talent. Coolio aside, the most likely hit is *Not Tonight* by Lil Kim, who enlists help from TLC to provide the sugar to balance her spicy rap. *Oran Juice* Jones makes a welcome return and another highlight of an otherwise all-American effort is Des'ree's *Crazy Maze*, a warming, piano-based mid-tempo track which places her folksy style inside a gently percolating and highly commercial pop shell. Her vocals are excellent, too, and the song deserves to be a

hit...After attaining chart respectability with *Young Boy*, Paul McCartney tries again with *The World Tonight*. It's a pleasant but unexceptional song, although producer Jeff Lynne has drawn an excellent vocal from Macca. The inclusion of 26 minutes of exclusive material across two CDs should attract the faithful fanbase who made *Flaming Pie* a number two album...Following up a massive hit like *You're Not Alone* is a daunting prospect but one which Olive have risen to. Their new single *Outlaw* is quite different, and quite charming, with the most subdued drum & beats fused to a probing bassline overlaid with Ruth-Anne's sweet vocals.

FELINE

THE 'NEU GOth' ACT WITH A GLOBAL SOUND

Cats, as everyone knows, are noted for their grace, style and independence, so when money-loving singer/bassist Grog was casting around for a name for her new band Feline seemed to fit the bill exactly.

"They are very cool animals, very self-possessed and they've been potent mystical symbols throughout time, which we thought reflected the power of this band," says Grog, who sports a tattoo of the band's silhouette cat logo on her shoulder.

One listen to the band's debut single for Chrysalis, *Just As You Are*, would appear to confirm her appraisal - it is a supercharged rock song with a savagely addictive chorus. Chrysalis head of A&R Chris Biggins says, "Their album has many potential singles, but *Just As You Are* was a natural choice because it summed up the passion, power, aggression, style and melodies this band possess."

This is confirmed by the glossy video from Soundgarden director Howard Greenhalgh, featuring the band morphing into insects and animals and now finding favour with MTV.

Feline represents a second shot at stardom for Grog. Her first band, indie act Finch, won the now acts contest at *In The City* in 1994.

The band released five singles - three on Vinyl Solution offshoot Dila - before collapsing through work

maintains was lack of commitment and direction. "I don't think we entered into Finch with the right frame of mind, we weren't focused on our roles, whereas this is straightforward - I write the songs and front the band," she says.

Former Finch manager Drew Richards found himself "demoted to guitarist," as he puts it, as the pair began to write material for a Grog solo project. Soon the arrangement gelled so well that they had a band again with second guitarist Ted Garcia and drummer Steve Drew. A set of demos soon followed and gained an immediate response from several labels.

In fact, the band became the first signing by Biggins last June when he took over at Chrysalis. He had first

came across them while acting as A&R consultant to Columbia.

"I saw Finch and I really liked Grog. We had some discussions then, but when I saw her again with Feline their set up really impressed me. She dominated the stage with real conviction. I also really like the band set up, the way the two lead guitars worked with each other. They rocked, but they had real songs."

The band went into the studio in December with David M Allen (who oversaw *Disintegration* and *Wish for the Cure*), producing and completing their debut 10-track album, *Save Your Face*, in just three weeks.

"We arrived at David Allen's last moment, because we didn't want to

sound like our influences, but we met him and realised he would be perfect," says Richards. "His plan was not to do too many overdubs - bass and drums on left, guitars on right - basically the way you'd see us live. If something was needed it was up to us. He was very sympathetic that way, he let us get on with it, as did the label."

Tracks like the spiralling *Sun In My Eyes* and the paean to excess *Can't Help Myself* combine elements of early Eighties post-punk bands like *The Run-DMC* and *The Cure* with contemporary American acts such as *The Smashing Pumpkins*. *Neu Goth* would best describe them, although Richards is loath to print out "you won't catch us lying around on gravestones."

Biggins adds, "I think they have a global sound. I don't want to sign bands just for the domestic market. They rock, they have great songs and style, they work in a small club and they'll work in a big stadium."

Several territories have already shown interest including France, Germany and Japan. An American deal was being inked, but fell through when the chosen label, EMI, closed its New York office recently. The band is confident, however, that the album will appear in the US this year.

Meanwhile, Feline are already demonstrating all the hunger for hard work necessary for worldwide success. They have a new drummer, Mig, and fresh management in the shape of rock specialists Sanctuary.

"This is a long-term thing for us," says Grog. "We've been getting everything in place, waiting for people who are committed to the band full time. Now it's all in place and we can tour till we drop."

With determination and the right breaks, Feline will be the cat's whiskers. **Mike Pattenden**

Act: Feline Project; album Label: Chrysalis; Songwriter: Grog; Studio: Olympia; Producer: Dave Allen; Publisher: MCA Music Publishing; Released: August 4/September 1

D*NOTE
DANCE ACT SHOWS
CROSSOVER POTENTIAL

When Virgin offshoot VC Recordings signed experimental dance act D*Note, the label knew it wouldn't be worth planning a conventional marketing campaign.

Two critically-acclaimed albums had already established Matt Winn (the man behind D*Note) among a cross-section of the club community. D*Note's debut, *Babel*, grew out of London's rare groove and jazz scene, follow-up *Criminal Justice* delved into drum and bass, while hit singles such as *Devotion* (a collaboration with Ceri Burns) and *Garden Of Earthly Delights* (remixed by X-Fusion) became house classics.

In an attempt to focus D*Note's diverse audience, Virgin and publisher Chrysalis agreed to co-finance a short film for the first single, *Waiting Hopefully*, rather than produce a regular video. Directed by Winn and scripted by his co-lyricist Dean Ellis Freeman, the half-hour film, called *Coming Down*, focuses on a group of twentysomething clubbers returning home after a night on the tiles.

"I wanted to offer people something more stimulating than the usual video," says Winn, who has previously worked in commercials and TV. "Those formula, three-minute, chicks-by-the-pool clips are no longer of interest to anyone."



The film was so successful that Winn decided to write a specific soundtrack, rather than use songs from the act's eponymous third album.

"The style of the soundtrack is similar to the new album, but more tightly-composed to suit specific scenes," he explains.

D*Note A&R Andy Thompson is delighted with the reception the film enjoyed. "It was universally acclaimed across the board of dance music and style publications, from *Mixmag* to *The Face*," he says. "It turned out to be a

real event, not just a diverse way of attracting people's attention."

Virgin released a limited-edition CD of the soundtrack in May, which earned significant club play and sold around 3,000 units. MTV screened the film at the end of June to coincide with the release of *Waiting Hopefully* and *Channel Four* will do the same later this year.

Second single, *Lost And Found*, scheduled for September, features on both the album and the film soundtrack.

"I have been a huge fan of Matt's music since *Babel*," says Thompson. "And I think the time is right for him in terms of

commercial success. D*Note are a unique act and extremely difficult to pigeonhole, but that's what really excites us. We have a great track record in breaking experimental dance acts like *The Chemical Brothers*, *Future Sound Of London* and *Daft Punk*."

Thompson struck a deal with Ollie Blackwell at *Dorado*, D*Note's long-term label, to bring Winn to Virgin.

Thompson says, "For two weeks, we will be working with *Dorado*, who still license the band in five or six territories around the world. The current product

carries the *Dorado* logo because, without Ollie's co-operation, the deal could never have happened."

The first fruits of Virgin's financial input were big-name remixes of *Waiting Hopefully* by the likes of *Deep Dish*, *Lil' Louis*, *4 Hero* and *Faze Action*. It became an *RM Club Chart* number one and reached the *GEN Top 50*.

The uptempo ballad, backed by mellow breakbeats and featuring frequent D*Note vocalist *Pamela Anderson*, is indicative of D*Note's evolving sound.

Winn, who wrote the album over 18 months at various studios in London, is a classically-trained musician who cites his principal influences as Miles Davis and minimalist composers *Arvo Part* and *Steve Reich*.

"The new album has a strong ambient feel, but with a lot of harmony and emphasis on the lyrics," says Winn. "Pamela was perfect because she has a very clear soprano. She can also hit some strange notes that I write into the music, which a lot of singers would have difficulty with."

VC Recordings is clearly committed to D*Note for the long-term. Winn does not want to take the act on the road in the immediate future, but the label is prepared to wait.

"Matt is someone who has the ability to write challenging, exciting, eclectic music which can be played on the radio," says Winn.

"That's a very rare talent. When he is ready to play live, the show will be astonishing. I can see D*Note at the Royal Albert Hall, with Matt conducting an orchestra and creating the visual. The sky really is the limit with him." **Lisa Vertice**

Use to
GATEWAY
PASSION
STAR
The first single from the bright, young Melbourne quartet found its way to the soundtrack for *Strongarm* film. Their sunny, key, second release through *Groove*, *Learning*, *Rock*, could be the theme to concert those mad kids' crazy culture, growing colour.

Act: D*Note Project; album Label: VC Recordings; Songwriter: Matt Winn; Studio: various; Producer: artist; Publisher: Chrysalis Publishing; Released: July 21

Sonya Madan's favourite track on Echobelly's last album was Dark Therapy, but little was she to know when she wrote it that she and her band were due to enter a very precarious phase in their existence.

Now, following a personal hiatus and a switch of labels, Madan and Echobelly return with *The World Is Flat*, a typically strident example of their individual style.

Indeed, the band's singer proclaims, "The single is an out-and-out Echobelly song. It's got the arrogance, it's got the chorus, it says we're back."

Rob Stringer, managing director of Epic, the band's new label, agrees, "The World Is Flat reaffirms what a fine act they are."

Until last year, Echobelly's career had followed a smooth, upward curve, but they found themselves in the middle of a dogfight between two record companies.

'The single is an out-and-out Echobelly song. It's got the arrogance, it's got the chorus, it says we're back'
— Sonya Aurora Madan

Following their debut EP *Bellyache* on the indie Pandemonium at the end of 1993, the band signed to Rhythm King for their next two albums, 1994's *Everyone's Got One*, which sold 80,000 units in the UK, and *On*, which has sold more than 150,000 since its release in September 1996.

Three Top 20 singles were lifted from *On*, but Madan believes the album's life was shortened when Rhythm King began to "fall out" with its global distributors, Sony.

"It caused problems for us," she says. "If the two sides aren't getting on, it's going to affect us."

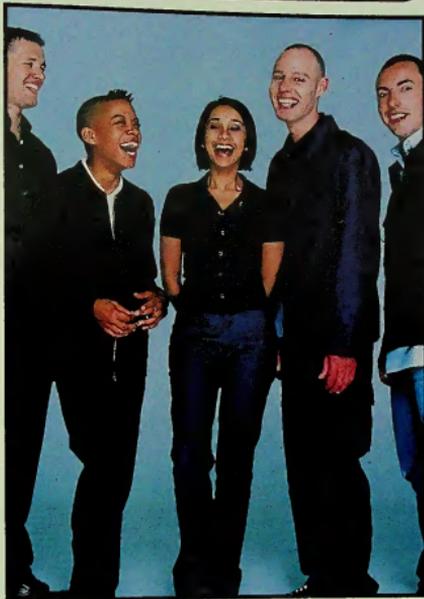
The situation deteriorated as Rhythm King boss Martin Heath took his label to Ariola, fully expecting Echobelly to be part of the deal. "They were definitely the jewel in Rhythm King's crown," says Stringer.

The band had talks with Ariola, but after a meeting with Stringer, they resolved to stay within the Sony organisation as part of Epic.

He says, "I was very involved in the signing. I went to see them play live at the Brighton Music Festival last year and I was completely taken back at

ECHOBELLY

BEGINNING AN EPIC ADVENTURE



how good they were. They've already sold a lot of records, but Epic's talent is to take people up to the next level."

Madan concedes that the band underachieved at Rhythm King. "Things became extremely complicated," she says.

"We were pawns in a game between record companies and their lawyers. Until it was resolved, we didn't have a

recording budget and we couldn't go into a studio because there might be a question of ownership, so it was better to wait. In the end, I had a temper tantrum at dinner with Martin Heath and threatened to split the band unless the situation was resolved."

To make matters worse, a former associate brought an unsuccessful three-month court case against them

and Madan developed a serious illness. By the end of the band's world tour in early 1998, her weight had dropped to six-and-a-half stone.

"It was a thyroid problem, which is something that a lot of young women get and it's on the increase," she explains. "I was told I was a no-hopie case. They would have to cut my throat and take my thyroid out and I would be on medication for the rest of my life."

'A lot of material on the album is very dark. Echobelly have made a much more mature record'
— Rob Stringer

Either that or I could have a radioactive iodine drink, which would make me infertile. It was very scary. I think my stubbornness helped me through it because I'm OK now. My motto for last year was, what doesn't kill you makes you stronger."

After Madan contributed vocals to a club track, *Ride A Rocket* by Lithium as a one-off distraction from her problems, the band finally started work in earnest on their third album, *Lustre*, as the start of this year, with producer Gil Norton.

Recorded at Air and Master Rock, the album is due out in the autumn and will coincide with a full UK tour.

"On *Lustre*, we've brought out the darker side," says Madan. "Bulldog Baby is my favourite track at the moment. A couple of days ago we went into Angel, a big studio for orchestras, and we got in a 20-piece orchestra. To me, *Bulldog Baby* is verging on James Bond territory. It's ominous, it's dark and it's got that side of Echobelly I've always wanted to bring out. I dearly want to release that as a single because it's heavy, shiny and dark."

Stringer agrees that the Echobelly sound has moved on. "The single before the album will be very different," he says. "It will help create a different atmosphere around the band. A lot of material on the album is very dark and we will definitely be looking to release at least one of those songs as a single."

"We were obviously very concerned about the time passing by, which is why Echobelly have made a much more mature record. It reflects the fact it's not 1994 and we've all moved on from Britpop."

Steve Malins

Act: Echobelly Project; single/album label: Epic; Songwriter: Madan/Johansson; Producer: Gil Norton; Studio: Air and Master Rock; Publisher: PolyGram Music Publishing; Released: July 28/September

STEVE LAMACQ ON A&R

"Bloody hell," as Leonard Rossiter used to say in *Rising Damp*. So this is what all the fuss is about. Having finally seen them live, I'm starting to understand the levels of nervous energy which have gone into the race to sign **Ultrasound** (although race is probably not the right word – it's probably more like "wrestle" or "scrum" or like three months spent playing killer pool). I mean the recorded stuff is good, but the live set is bolder and more varied than I'd expected. Sure it has its Seventies rock leanings, but there is all sorts of other stuff going on, not least when they start conjuring up 60s-era Sonic Youth or even a wired-sounding Smashing Pumpkins and, for extra effect, Neil Young's *Like A Hurricane*. It's a huge sound. It's got rock and soul. It's bloody odd in places. But **Ultrasound** have great stage presence in an almost rockist type way – that

sort of devil-may-care mixture of slackness and unaffected guitar posturing. I suspect they are going to be a band who will divide audiences' opinions first time out, but they could have genuinely committed bunch of followers within a year. Whoever finally signs (or has signed) them will have a challenge on their hands. From what I hear, there are three labels left in the picture, all of whom have strong personalities in A&R. The band, meanwhile, announced on stage at their last gig that they would be deciding on a deal soon (so expect action any day, if it hasn't happened already in between writing this and going to press)...**Ultrasound**, I have to say, do feel like they're coming in on a new tide, while the old Britpop wave disappears out to sea. It will be interesting to see how some of last year's signings fare as tastes continue to change –

and how many will have their deals cancelled by the end of this year. One surprise, however, is the return to favour of a heavy rock-rap sound, with the UK leading the way. While the allure of Rage Against The Machine and their ilk seems to have waned here, the rock-funk sound has held steady across the Atlantic with a few interesting breakthroughs. For instance have you noticed the rave reviews for **Manbreak** in the American press, including one blistering review in *Rolling Stone*? And that since moving to America, former Londoners **Fat** have suddenly started making an impact on the New York scene? Is there something starting over there?

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



TALENT

LOOK TO WATCH

SUPER 8

Leads-based

four-piece

Guyton & signed

to Nonesuch

Platters

belonging one

self-released

singles. Their first

for the new

label, First

Female

Abstract, is a

baroque, melodic slice of

radio rock with a

BEHIND THE COUNTER

GARY WILLIAMSON, HMV, Manchester

"Massive pre-release interest in Oasis's 'You Know What I Mean?' prompted us to do our first midnight opening for a single and it was a roaring success. People queued outside from about 7pm, which I guess had a lot to do with it being a particular Mancunian thing. On the albums front, Primal Scream got off to a very good start and there has been no slow down in The Prodigy's sales. It has also been a good week for books, with people going ballistic over the Tupac Shaker biography Rebel For The Hell Of It. What's really encouraging at the moment is that artists such as The Prodigy and Oasis generate so much in add-on sales. Prodigy posters, calendars and T-shirts are flying out and we've had loads of requests for the new Oasis poster."

ON THE ROAD

GARETH EVANS, LMR rep, South Wales and the West

"The Oasis single is just huge this week with a lot of places opening early for it. Independents are saying it's the best summer they've ever had and they are having their busiest month since December. The Prodigy album is continuing to sell and Primal Scream is doing well."

"We're pre-selling the Faith No More single, which is practically a greatest hits package across three CDs. We're working on a new act called Life's Addiction, who are like a blend of Portishead, Lamb and Skunk Anansie. We've got a couple of new albums next week, Echo & The Bunnymen and Todd Terry, and both are getting strong reviews. I had more inquiries from dealers and reps before the Bunnymen single came out than for any other release in the past six months."

IN THE SHOPS THIS WEEK

NEW RELEASES

While the Oasis single shifted bucketloads in every area, other releases still got a look in, including those by Dubstar, Massive Attack, 511, Embrace, Shaggy, Gala and Coolio. The Prodigy topped all album newcomers, although Primal Scream and The Best Indie Album in the World... Ever's were kicking in towards the end of the week.

PRE-RELEASE ENQUIRIES

Singles - Gary Barlow, Robbie Williams, Reef, Da Mighty Dubcats, Fountains of Wayne, Gary Barlow - Oasis, Ocean Colour Scene, The Seahorses, Hardcore Heaven, Dreamscape Vol 1, Now! 37, Echo & The Bunnymen

ADDITIONAL FORMATS

Massive Attack limited 12-inch single, Portishead limited 12-inch single, A Decade Of Ibiza in limited collectors' packaging, Pet Shop Boys double CD album pack with remix disc

IN-STORE

Windows - Oasis, Echo & The Bunnymen, Now! 37, Radiohead, 100% Summer Mix 97, Gary Barlow, In-store - The Prodigy, Robbie Williams, Deep Purple, Now! 37, The Seahorses, Ministry Of Sound Sessions Vol 8, Dreamscape Vol 1, Supernaturals, Paradise Lost, Bonez Thugs 'N Harmony, Universal, Fountains of Wayne, Backstreet Boys, Adeva

MULTIPLE CAMPAIGNS



Radio single - Robbie Williams, Windows - Echo & The Bunnymen, three CDs for £21, £4 off T-shirts, discounted box sets; In-store and press ads - Bobby McFerrin, Madame Butterfly, Digg'n' Deeper 1 and 2, Isley Brothers, Return To The Source, Earth Wind & Fire, Dreamscape Vol 1, Strangelove, Tan Dun, Deep Purple,EMI Mirai Classics, U2 back catalogue promotion



Single - Gary Barlow, Album - Now! 37; In-store - Robbie Williams, The Seahorses, Bonez Thugs 'N Harmony, Changing Faces, Old Skool Reunion, 100% Summer Mix, Ministry Of Sound Sessions 8, Echo & The Bunnymen, Sheryl Crow, Romeo & Juliet



In-store - The Prodigy, Jackson Five, Essential Bread, Royal Pageant Of The Horse, Sarah Brightman, Classic FM Midnight Moods, Evita, Cinema Choral Classics, Voices From Heaven, Friends, The Bridgeage, The Rescuers, Barney, Mr Bean



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



Singles - Bonez Thugs 'N Harmony, Robbie Williams, Strangelove, The Seahorses, Super Furry Animals, Fountains Of Wayne, Gary Barlow, Backstreet Boys, Cassie, Press ads - Death In Vegas, Elate, Bobby D'Ambracio, Men In Black, Geezer, Paradise Lost, Maxwell



Singles - Universal, The Seahorses, Albums - Now! 37, Echo & The Bunnymen, O'Jays; Windows - Now! 37, sale; In-store - Paradise Lost, Supernaturals, now!



In-store - Adeva, Delicious, Tongue, Dream Team; Selecta listening posts - Supercharger, Skunk Anansie, Paradise Lost, The Levellers



Singles - Bonez Thugs 'N Harmony, Gary Barlow, Robbie Williams; Albums - Echo & The Bunnymen, Todd Terry, 100% Summer Mix 97, Ministry Of Sound Sessions 8, Now! 37, Old Skool Reunion; Videos - Moonlight And Valentino, Heaven's Prisoners, Executive Decision, Sharpe's Justice, Last Man Standing, Friends, Roof Of The Lions



Singles - The Seahorses, Super Furry Animals, Changing Faces, Robbie Williams, Strangelove; Windows - Echo & The Bunnymen, The Prodigy, Primal Scream, The Seahorses, Changing Faces, Robbie Williams; In-store - Now! 37, Best Disco Album In The World... Ever, Robbie Williams, mid-price and singles promotions



Singles - Strangelove, Robbie Williams, Fountains Of Wayne; Windows - The Prodigy, Radiohead, Blur, Supernaturals; Supergraz; In-store - Three Solo CDs for £21, The Prodigy, Fox World Cinema campaign; Radio Ads - A2 Yet



Singles - Robbie Williams, Bonez Thugs 'N Harmony, The Seahorses, Delicious, Fountains Of Wayne, Changing Faces, Bobby D'Ambracio; Windows - New Artists promotion, Teenage Gangbly, Collins Classics; In-store - three singles for £10, MCI World Sampler, Morrissey, EMI Classics, U2; Press ads - New Artists promotion, Nexos Jazz, Pet Shop Boys, The Charlatans, Skunk Anansie, Depeche Mode



Album - Now! 37; Windows - Echo & The Bunnymen; In-store - Jackson Five, UB40



Singles - Changing Faces, Gary Barlow; Album - 100% Summer Mix 97; Windows - Radiohead; In-store - selected CDs at £9.99, selected chart CDs and videos at £12.99 each or two for £22, cassette and CD sale

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Kings Lynn), Blaze (Cramlington), HMV (Manchester), Tower (Cardiff), Music Options (Pembrake), Or Price (Sheffield), Play (Matlock), Sundown Records (Walsall), Soundcheck (Taunton) and Virgin (Harrow). If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

RADIO

TELEVISION

19.7.97
T In The Park Weekend, kicks off with Paul Weller, Texas and Ocean Colour Scene, MTV, 9-10am
The O Zone, featuring Michael Jackson, BBC1, 10.25-11am
National Lottery Live, featuring Edwyn Collins, BBC1, 7.45-8.05pm
20.7.97
Fully Booked, featuring Boyzone, BBC2, 9.30-10pm
Skazsh, with Rooftops, ITV, 10.15-10.45am
Planet Rock Presents: The Chieftains, VH-1, 8.30-9pm

Classic Albums: Jimi Hendrix's Electric Ladyland, BBC1 11.20-12.20am
22.7.97
Cafe VH-1, featuring Sheryl Crow, VH-1, 9am-noon
The O Zone, with U2, Noel Gallagher and the Baseline Boys, BBC2 7.10-7.30pm
23.7.97
GMTV Features Adeva, ITV, 8.30-9am
Aerosmith Live 'N Direct, MTV, 7.7-7.30pm
National Lottery Live features former Go Ahead Litter Club, BBC1, 8.45-9.15pm
West singer Peter Cox, BBC1, 8.45-9.15pm
24.7.97
Videotech, with Gene, Carlton, 6.30-7pm

19.7.97
Mark Knopfler In Concert, Radio Two: 5.30-6.50pm
Phoenix Festival - Steve Lamacq presents The Charlatans and Fun Lovin' Criminals, Radio One: 3.30-6.30pm
Phoenix Live - The Essential Mix, with Bentley Rhythm Army and Orbital, Radio One: midnight-4am
20.7.97
Superclubs, featuring Cream and The Ministry Of Sound, Radio One: 7-8pm
22.7.97
Radio One Roadshow, features North &

South, followed by Code Red and Olive (23.7.97), Damage (24.7), Gene and Sash (25.7), Radio One: 11.30am-12.30pm
23.7.97
Ralph McTell, with a session from the Oyster Band, Radio Two: 8.03-9pm
24.7.97
BBC Proms 97, with the London premiere of Erich Wolfgang Korngold's opera Violanta, Radio Three: 7.30-10pm
Paul Jones, presents bass player Big Joe Turner, Radio Two: 8.03-9pm
The Deniece Williams Show, featuring Candi Staton, Radio Two: 9.03-9.30pm

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