



Music Week

For Everyone in the Business of Music

AUGUST 2 1997 £3.35

Casibusters face reprisals

by Paul Williams

Creation is appealing for retail support in its attempt to prevent sales leaks of its new Oasis album before the Thursday (August 21) release date.

Creation is asking retailers to sign a one-off contract before agreeing to deliver copies of *Be Here Now* to them the day before release. Those who refuse to sign will receive stocks on the day of release.

It is also ordering dealers not to sell copies of the album before 8am on the release date, ruling out any midnight opening sessions.

The company says it has been forced to take the action after several stores broke the strict new release embargo on the single *D'You Know What I Mean?*

Creation's action comes as Asda, which was caught breaching the Monday embargo on the recent Oasis single and Prodigy album, announced it was introducing a self-imposed, three-week ban from today (Monday) on receiving new releases early.

Creation marketing manager Emma Greengrass says, "We're concerned there's been a spate of early selling with the single and we want to make sure it doesn't happen with the album. We're trying to create a level playing field so every retailer will be treated the same."

Vital director Pete Thompson, whose company is handling physical distribution of the album which 3mv is selling into stores, says, "I hope retailers

realise a lot of this is being done in their best interests. We don't want supermarkets selling the record early, so the pressure is on them, the chains and the independents to respect the embargo. We feel this is the fairest way to ensure everyone starts at the same point."

Strong action will be taken against any retailer which signs the agreement and is then found to have broken the embargo, he says. An indefinite early deliveries ban will be imposed on all future new releases through Vital and 3mv's deals with Sony and Pinnacle.

The decision to call for the signed agreement has been given the backing of Bard, although chairman Richard Wootton adds, "The feeling among retailers is the 8am part is a bit of an overkill. It may take some of the excitement out by not being able to open at midnight to sell the product."

He welcomed the decision by Asda over new releases which the supermarket says it has introduced to try to reassure the industry how seriously it is treating the issue. Over the next three weeks it will upgrade its Epos system to block barcodes on new product until the official day of release.

Steve Gallant, category controller for entertainment, says, "The past two weeks have been quite embarrassing for us because it's not our intention to sell product early. We're doing everything we can in terms of our systems to make sure it doesn't happen again."

● 3mv sales conference, p5



EMI Europe president and CEO Rupert Perry received his CBE in a ceremony at Buckingham Palace on Wednesday (23). The EMI veteran and former BPI chairman, who was named in the New Year honours list, celebrated his investiture with a lunch for friends and family at Le Gavroche restaurant in London. He is pictured with his secretary of 10 years Marion Back.

THIS WEEK

4 Robbie waits on court verdict

5 Asda goes for lapsed buyers

6 Inside Sheffield's pop centre



7 The new man for Genesis

23 Vinyl makes a comeback



On-line music age dawns with Sony digital jukebox

Sony Music is to introduce a pay-per-play digital jukebox on the internet in what is being viewed as a precursor to the electronic delivery of music, writes Tracey Snel.

The on-line jukebox will be available in the autumn through the Sony Music web site which was launched last week in the US and is available worldwide via the net.

Hundreds of tracks by Sony artists will be offered through the service. Internet users will be able to pay for one play of their selections, but will be prevented from downloading tracks on to their computer, according to a source. Sony has yet to decide how it will charge for use of the jukebox, but it expects to set up an on-line credit card payment system.

The move is being interpreted as a first step towards delivering music elec-

tronically, an issue which is being investigated by all the major record companies. A number of companies have held discussions with French company Eurodat over a digital jukebox system it is developing.

The on-line delivery of music remains a highly sensitive subject because of the potential impact on traditional retailers and the issues surrounding royalties and copyrights.

Current technology remains primitive, however, with poor sound quality and the download time for a track remaining at 30 minutes. But computer industry insiders expect standards to improve over the next few years.

The real potential of electronic distribution lies with downloading to CD, which requires a recordable CD player. Philips has unveiled plans to launch a new, cheaper CD recorder this autumn.

EMI beats old rival in publishing stakes

EMI maintained its position as leading publisher in the second quarter of 1997 despite the resurgence of its long-term rival Warner Chappell.

EMI achieved a 21.6% market share for the period April to June. PolyGram, which was just 1% behind EMI in the first quarter, fell back to third with 13.4% with Warner Chappell taking second.

Ed Heine's WC team picked up a 17.4% share through the successes of Hanson, The Rembrandts and Eternal.

In the singles rankings, EMI finished top with a 22.8% share, with Warner Chappell in second place on 18.6% and PolyGram in third with 13.0%.

EMI also retained its top position in the albums market with 19.5% followed by Warner Chappell on 15.2% and PolyGram on 14.8%.

● Full details next week

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V96 VOTED LIVE EUROPEAN FESTIVAL OF THE YEAR

Birkett regains control of OLI as Bonnar exits

By Robert Ashton

One Little Indian founder Derek Birkett has taken sole control of the company, buying out his partner Brian Bonnar after weeks of negotiations.

The move sees Birkett taking on Bonnar's 60% stake to take 100% of OLI for the first time since he founded the company in 1981.

It also severs Bonnar's links with the music industry, following the recent administration order placed on Bonnar's Mayking group. Negotiations are continuing over the sale of the manufacturer.

The deal follows a recent rift between the two partners over the group's future direction. While Birkett wanted to remain independent, Bonnar was planning to secure an injection of capital into the label by selling a stake to a major and flirted with plans to float it on the Alternative Investment Market. Birkett declined to comment on the

deal last week, while Bonnar was on holiday and unavailable for comment. But OLI managing director Angus Margerison says, "Birkett has secured his own artistic independence and that is the thing that matters most. He didn't want to report to anyone."

Although Birkett held the minority stake, his continuing involvement in OLI was crucial, Margerison says. "This is an industry of personalities and without the creative spearhead of the company, the whole company would have been lost," he says. "Even if they were contracted to the company, it would be hard to cajole artists like Bjork to work if they weren't happy."

It is understood that Birkett himself funded the £1m-plus deal; a source indicates that no venture capital companies were involved and no-one else has shares in OLI.

The group is now close to securing an international licensing deal which will provide further funding for developing

new acts, says Margerison. "To break an act, the economics don't work in a single territory; it has to be big in other territories," he says, stressing that the deal – which may not be concluded until the end of the summer – will secure income from the US, Europe and Japan.

While OLI's A&R policy, founded on leftfield acts such as the Sugarcubes, the Shamans and Bjork, will not change, Margerison says a new label may be added to the existing roster of Elemental, Clean Up and Rough Trade, and OLI may place more emphasis on dance.

Margerison dismissed suggestions that Skunk Anansie are to leave OLI. He admits there have been differences with the band, who have proved to be one of OLI's biggest successes in the past three years, but he is confident they will stay with the company.

The first single under the new ownership will be a Sneaker Pimps release on August 18.

Jamiroquai lead UK cast for MTV glory

Jamiroquai spearheaded a strong UK showing in this year's MTV Video Music Awards, which feature nominations for UK acts including Prodigy, Blur and Radiohead.

Jamiroquai are the most nominated act in the US awards, with 10 nominations for *Virtual Insanity* – which is directed by Jonathan Glazer and produced by The Work Group – including best video, breakthrough video and MTV Europe viewers' choice. The next most listed act is Beck, with seven nominations.

Sony S2's video commissioner, Mike O'Keefe, says, "We are thrilled. *Virtual Insanity's* success is down to Jonathan Glazer's brilliant direction and Jay's inspired idea. No other artist could have pulled this off because, like all ground-breaking videos, it was a high risk idea that might easily have ended in disaster."

The shortlist includes three nominations for Prodigy's *Breathe* and two each for Blur's *Song 2*, Radiohead's *Paranoid Android*, Chemical Brothers' *Setting Sun* and Black Rockin' Beats – and Spice Girls' *For Wannabe* and *Say You'll Be There*. Skunk Anansie also made the list with a nomination for *Hedonism*.

Alongside Glazer, UK promo director Sophie Muller also performs well, picking up four nominations for her work for *No Doubt* and *Blur*.

The awards ceremony takes place on September 4 at the Radio City Music Hall, New York.

Retail shift forces cutbacks

A series of sales force cutbacks revealed last week are being attributed to structural changes in the retail sector.

Sony has laid off 11 members of its sales force as part of a restructuring, while BMG is reducing the number of visits it makes to retailers. The news coincides with the decision by independent sales and promotions company Impulse to close.

BMG is dropping 100 of its visited retailers, while Sony is amalgamating its singles and albums sales forces with the resultant loss of staff – understood to make up less than a quarter of the major's total field sales team.

Sony spokesman Gary Farrow stresses that the change is no reflection of the current state of the market and that the

change has been planned for several months. The move reflects the changing retail market, which has seen a greater focus on the specialist chains over the past two years.

BMG sales director Richard Story says it changes are part of a review of the company's sales operations. The 100 stores will be served by BMG's telemarketing team in the future, he says.

Impulse managing director Shaun King blamed the closure of his 14-year-old company on the changing retail landscape and insufficient demand from independent record labels.

"The business has changed so much in recent years that we have been struggling to keep up," he says.



EMI UK vowed to make Michelle Gayle an international priority after signing the singer on Thursday (24). Pictured at a champagne reception in front of the press at its offices in Brook Green, west London, are (from left) EMI Records president/ceo Jean Francois Ceillon, Gayle and EMI UK MD Neil Ferris. Gayle – Ferris's first signing – is already writing and demoing material for a new album, due out in the new year. First Avenue MD Oliver Smallman, whose acts Eternal and Louise are also signed to EMI UK, says, "With Eternal, EMI have already proved they can be successful everywhere and Ken Berry's alterations to the US set up will take that even further." Gayle left RCA in June citing lack of international support.

Terry Shand hints at Castle buyback

Terry Shand has signalled his interest in taking back control of Castle Communications, the company he founded in 1983, sold last year and whose US parent Alliance Entertainment faces financial problems.

Alliance has filed for Chapter 11 bankruptcy protection and, although Castle is not included in that, sources suggest Alliance chairman and CEO Al Teller would be willing to sell. He is already said to be seeking a bidder for his Red Ant label.

Shand, who set up his new company Eagle Rock in April, would not reveal whether he had already made a bid. Castle MD Joe Colecki was unavailable for comment.

NEWSFILE

Hutton moves up at Virgin

Virgin Records' Mark Hutton has been promoted to general manager, marketing divisions. Hutton, who will report to joint managing director Ray Cooper, takes on the new role as part of further reorganisation at the label. Hutton will continue to oversee sales and marketing services, while promotions director Tony Barker and press director Robert Sandall will also report to him.

U2's Pop leads PolyGram big sellers

PolyGram increased its overall music sales by 9% in the first half of 1997 boosted by sales of albums by Hanson, U2 and Andrea Bocelli. Five of its biggest albums sold a total of 15m units, with U2's *Pop* selling 5m copies, Hanson's *Middle Of Nowhere* selling 3m and Bocelli selling 4.2m albums across two titles. The group posted music sales of £606m (NLG 2.0bn), in the six months to June 30.

Jive reshuffles top line-up

Jive Records has restructured its management team following the recent departure of general manager Andy Richmond. Jive managing director Steve Jenkins has created four departmental heads: Jane Austin, head of A&R; Adam Fisher, head of promotions; Peter Berry, head of press; and Hans Griffiths, head of sales and marketing. Kieron Fanning remains in control of Jive's international team while senior label manager Tina Wisby takes responsibility for all UK and US product.

Connolly lands new role at MCA

MCA Music managing director Paul Connolly is being promoted to the new position of vice president MCA Music International. Connolly, who retains his previous responsibilities as UK MD, says he will now be able to oversee A&R departments across the continent.

Rose-Morris opens door to the Vault

Rose-Morris has opened The Music Vault – the UK's largest sheet music library – as part of a £500,000 refit and expansion of its Denmark Street premises in London. The 75-year-old Rose-Morris, which holds 500,000 songs at the store, has increased its floor space by 50%.

Coopers & Lybrand in DMX wind-down

Coopers & Lybrand is to handle the liquidation of DMX Europe. Cooper's partner Steve Holgate says the group owes around £31m to about 100 creditors with the lion's share – around £22-£23m – owed to US group DMX Inc.

Managers forge new partnership

Menswear's former manager Doug Sturrock has teamed up with James Doran, who manages the band Brown, and former British Aerospace strategist Martin Bercott to form Purple One Management.

Derek Green

Derek Green is chairman of China Records and not managing director as indicated in last week's Talent section. Meanwhile, Argentine tenor Jose Cura's album will be released through Warner Classics in September and not as reported in *MW* July 12.

Prodigy LP hits double platinum

Prodigy's *The Fat Of The Land* and its 33rd compilation *Now That's What I Call Music! 37* were both certified double platinum by the BPI last week as *The Beautiful South's Blue Is The Colour* went five-times platinum. Divine Comedy's *Casanova*, *Primal Scream's Vanishing Point*, *In My Skin 97.3* and the singles *Free By Ultra* and *Excavator* by Sash! went gold. The Best Of Michael Jackson & The Jackson Five and the single *Free From Desire* by Gala turned silver.

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Time for a spot of realism

When success is as hard to come by as it is in the music industry, it can sometimes seem the smart thing is to be a pessimist.

Presented with a brand new sound, it's easy to dismiss it as a fad. Introduced to an unsigned band, it's easier to say they'll never happen than to put yourself on the line and say you believe in it.

As Jonathan King often points out, it is passion and positivity and talent that makes hits. It can be said conclusively that smart-arse cynicism has never broken a record.

Unfortunately, the industry's ingrained pessimism can lead to a lack of perspective about the business itself. Already this week three pieces of news - Sony's decision to restructure its sales force, BMG's trimming of sales calls and the closure of Impulse - are being cited as evidence of imminent disaster for the business. It's no such thing.

The changing face of the retail distribution of music makes such developments inevitable.

It is undoubtedly true that sales growth in 1997 continues to slow. There will certainly be some cutbacks and casualties.

But coming after three years in which the UK - already one of the most mature music markets in the world - boasted the highest growth in Europe, how realistically could it be otherwise?

Things are getting tougher. But anybody can be a genius in a growth market. The reality is that double-digit growth is not normal in any market.

What we are seeing now is not imminent disaster, but a return to normality.

If we learned one thing from the awful period that was 1990-1993 it ought to have been that it is all too easy to talk yourself deeper into problems.

Please don't let's do it again. *Steve Redmond*

WEBBO

Will today's stars survive the course

While holidaying in sunny Italy I began musing on the ephemeral nature of today's mega-selling albums. Will they be around in two years' time, let alone 32 as some Beatles records still are? I bought Tubular Bells on the day it was released, played it almost every day for about a year, but for the life of me I cannot remember the last time I dug it out to listen to. It's not a time thing either, as I can often be moved by other records that are evocative of the days I first bought a piece of vinyl.

Can it be fashion, then, that made 20-odd million people round the world shell out for Rumours, or Thriller, or Brothers In Arms? And do they play them to this day? Maybe they like the tracks when they hear them on recurrent radio, but do they go to their music system and conscientiously sit down and listen to them?

Or is it that indefinable "quality" that exists in some great records but not others? I think the Oasis albums will be around in 20 years. But however good Alanis Morissette and Spice Girls sound now, I have my doubts whether their albums will stay the course. Call me in 2017.

Fair play to Asda's embargo initiative

As with the chart rules that I mentioned in my last column, the sanction for breaking the rules about sales of early shipped product should be the same. Receiving stock early was, and is meant to be, a privilege. As far as I remember, it's not the first time that Asda have broken the embargo. Threat of dismissal of the relevant member of staff is not enough and is just passing the buck. There is only one punishment to fit the crime - suspension of early deliveries. It is therefore to its great credit that Asda has taken action to police itself by planning the introduction of an Epos system that prevents sales of product before the official release date. Let's hope others act similarly before the next problem occurs - not after.

Jon Webster's column is a personal view

Robbie faces long wait for High Court decision

by Robert Ashton

Take That supreme Nigel Martin-Smith and singer Robbie Williams may have to wait until October to hear the outcome of their legal battle, with the manager claiming around £200,000 in unpaid commission.

The case concluded in the High Court on Friday, with Judge Ferris indicating that he may not pass down a ruling for three months.

Williams faced claims that an option Martin Smith, his former manager, up to £200,000. The singer is now signed to Chrysalis Records. The sum comprises the manager's commission on Williams' Take That royalties until 2006, other earnings and around £90,000 that Williams waived as a get-out clause in his deal to exit BMG.

Williams claims his former manager was instrumental in telling the other band members to ask him to leave Take That at a band meeting in summer 1995, even though Williams says he was prepared to fulfil commitments on an upcoming tour.

He claims he was therefore dismissed and his management contract with Martin-Smith was breached and immediately repudiated.

In his evidence, Martin-Smith said he did not advise anyone to remove Williams.

During his final summation on Wednesday (23) Martin-Smith's counsel Richard Millett said his client had given the four members of Take That an option. "Ask him (Williams) if he wants to go and if he wants to, let him; release Robbie, not sack him," Millett said. "You could ask why didn't Williams go to Martin-Smith for advice, but we have no answer to that because he will not give evidence. You will find that Williams didn't want to because he was fed up of the advice, he did not want to feed 'Martin-Smith's job had been to mediate, he added.

Earlier in the week the court heard that Williams rebelled against Take That's clean cut image by developing a taste for alcohol and drugs.

Millett placed emphasis on the decision not to put Williams in the witness

box and give evidence.

Harbottle and Lewis music department partner Ann Harrison, representing Williams, says it was unnecessary for the singer to take the stand.

"We felt there was nothing further he could add that were not in documents the judge had or evidence given," she said outside of court.

"It is also somewhat of an ordeal and there was no point besides giving the tabloids more stories. Rob felt strongly that he didn't walk out and you wonder why Martin-Smith wasn't at the meeting because he was at every other important one."

In a twist to the case, it emerged that Martin-Smith's team dropped plans to call Gary Barlow and Jason Orange to the witness stand, despite securing subpoenas against the two former Take That members, who both now have solo deals with RCA.

Harrington says Clintons notified Harbottle and Lewis that the pair would not appear as prosecution witnesses on the Friday before the case opened on Monday (21).

MCI strikes \$2m deal for rock'n'roll classics

Music Collection International (MCI) has acquired the rights to approximately 1,000 masters from the Fifties and Sixties after buying the US-based Ace Records catalogue from veteran producer Johnny Vincent.

The \$2m deal, which sees Vincent retained as a consultant, gives MCI access to rock 'n' roll and R&B classics such as Jimmy Clinton's Venus In Blue Jeans and Earl King's Those Lonely, Lonely Nights. Much of the catalogue is largely unexploited on CD, but will now be re-packaged and released through MCI's new division Westside Records.

Westside Records, headed by Sequel Records founder and former Castle Communications managing director Bob Fisher, also has access to the Jamaican label Topdeck and will concentrate on high quality reissues at mid- and full-price. "The reissue market is considered to have levelled out but we are proving that there is a vast amount of exciting repertoire from the past 50 years still under exploited," says Fisher.

The UK's Ace Records Ltd stresses it has no connection with the US company and that the deal will have no impact on its business.



London is launching its new all-girl pop act All Saints next month with the release of their debut single I Know Where It's At. The four-piece, who were signed by London chairman Tracy Bennett and featured at a showcase for radio and TV on Thursday, comprise four London-based singers. The single, released on August 18, is to be followed in November by the band's debut album. Although the act has already drawn comparisons with Spice Girls, London managing director Collin Bell suggests they have more in common with En Vogue.

Powerful U2 silence the critics



"It's time we let the figures be our friends," said manager Paul McGuinness after more than 47,000 people braved torrential rain for the first European date of U2's Pop Mart tour at the Feyenoord stadium in Rotterdam on Friday (18) at Whitley.

Countering media reports that the opening US leg had been dogged by technical problems and poor attendances, U2 put in a powerfully persuasive performance featuring older favourites alongside tracks from the Pop album.

Behind them the three towering screens contributed to an audiovisual barrage of often epic proportions, mixing glitch-free live action

THE POPMART TOUR

Premier: Michael Kall's The Next

Adventure

Agent: Solo

UK Dates: Wembley Stadium London

(August 22-23), Leeds Roushaway Park (28), Dublin Lansdowne Road (30-31), Edinburgh Murrayfield (September 2)

film with cartoons and stunning computer graphics.

"This is how we spent the money you gave us," said Bono, in one of his rare asides to the crowd. As The Edge said afterwards, "If you're going to play big places, you have to justify it by giving the audience a big show."

Defending the decision to make Pop Mart a stadium-only tour,

McGuinness added, "Last time we mixed arenas and stadiums and lost money on all the indoor dates. Contrary to what many people believe, playing live is one of our most important sources of income, so it makes no sense to jeopardise it."

And the audience must clear their approval of a show broadcast live to 27 different territories.

Compared with the pretensions and excesses of the Zoopora tour, U2's lead singer played it straight. But there was still room for irony and humour as The Edge put down his guitar and walked out on to the catwalk alone to lead the crowd into a tongue in cheek karaoke-style version of Gary Glitter's I Love You Love.

Love This Records faces closure in UK

Mike Stock's Love This Records is facing liquidation after CD manufacturer Discronics served a winding-up petition against the company. A creditors meeting is due to take place on August 12 after which the label will close.

A spokesman for Love This, which Stock set up in April 1994 and which has scored a string of hits through John Alford and Nicki French, confirms the company is going into liquidation, but would not reveal the size of the claims.

He emphasises the action only affects the UK operating company and not the company's overseas interests.

He blames its financial problems

on work being done to the extension to the Jubilee tube line, which backs onto the label's studio complex in south London. This has damaged the studio and made it unusable, he says. Love This is currently pursuing litigation against London Underground for compensation.

David Mackie, chief executive officer of Discronics, says, "Love This] owed us money and like any responsible company we requested payment on a number of occasions. The amount was not forthcoming and we, therefore, took the action available to us under the law."

According to a Department of Trade and Industry spokesman, the

official receiver is assessing the assets of Love This and will produce a report into the reasons behind the failure of the company.

"The petition would have been made after a statutory demand of money had been made," says the spokesman. "And the company is now in the process of being wound up."

Love This has had a mixed history since it was launched by Stock, a former member of Stock Aitken & Waterman. Although he scored a massive hit with Nicki French's number one hit Total Eclipse Of The Heart, Love This became embroiled in a chart fixing dispute over its Santa Maria release.

3m vinyl means the moves for retailers to full-price

by Martin Talbot

3m joint managing director Dave Trafford called for more sensible pricing of singles as he launched the company's inaugural sales conference last week-end.

Trafford paid tribute to BMG whose pricing of the Puff Daddy single - along with 3m's own "no deals" policy on Oasis's D'You Know What I Mean? - has shown that singles can be sold at full-price, he said.

The problems faced by independent labels have been exacerbated by the "free singles" policies pioneered by the major record companies, added Trafford.

"We have seen records being sold for less than £1.99," he said. "But BMG has paved the way for a return to full-price singles. We have proved with Oasis that we can sell singles at full-price."

Around 100 retail and label representatives attended the two-day conference at Brighton's Thistle Hotel, which concluded with a presentation by Creation of its plans for the new Oasis album. Be Here Now, and a playback of the next two Oasis singles - Stand By Me and All Around The World (see panel).

Trafford says 3m was keen to stage its first conference partly because of the company's strong autumn schedule - with albums due by Oasis, Peter Andre, Billy MacKenzie, Suede (b-sides),

OASIS: THE NEW SINGLES AND ALBUM

Creation used the 3m conference to unveil two new Oasis tracks, in advance of a teaser poster campaign which was launched on Friday last week.

A press and poster campaign, featuring a calendar referring to the release date and the title of the album (top), launched on Friday. A further poster image, showing a Rolls Royce in a swimming pool from the album sleeve, will feature as part of a campaign which will launch in mid-August. The previewed tracks are both marked as single releases this autumn. They are:

- Stand By Me, a more downbeat number than D'You Know What I Mean?, launching from a quiet, ballad-like opening into a wall

of sound, and

- All Round The World, an even more epic number, starting with a simple guitar chord and building to a crescendo and fade-out some 10 minutes later.

After the playback, 50 3m staff were presented with platinum discs in recognition of their work on the D'You Know What I Mean? single.



Geneva and The High Llamas - and the fact that its two main distributors, Virgin and Pinnacle, are not holding conferences.

The event centred on two afternoons of presentations from 12 labels including Creation, V2, Mushroom, Rhythm King and Heavenly. A Friday night showcase featured performances from Mushroom soul singer Deni Hines, V2's Stereophonics and Nude's Mainstream.

"We have had quarterly internal conferences and thought it would be a good idea to involve the retailers and give our labels the chance to meet each other," says Trafford.

"We have been going for seven years now and only turned from a strike force into a sales company four years ago," he adds.

3m currently handles sales for around 40 labels through distribution arrangements with Pinnacle, Vital and Sony, but Trafford says it will not be looking to expand its roster, stressing that the company places greater emphasis on service.

"We don't have an agenda to go out and sign more labels," Trafford says. "I would quite like to tailor some of our roster and get it down to around 30 so some point."

Asda plan aims to target lapsed buyers

Asda has hit back at claims it is simply price-cutting its way to marketshare by announcing a strategy which it says will increase sales across the industry.

The supermarket chain, which has come under criticism from rival retailers for a series of high-profile discount promotions, revealed to industry executives last Wednesday (23) a five-point marketing plan. Asda says the campaign will target lapsed music buyers, rather than just luring customers from other stores. The new Asda strategy will see the supermarket:

- aiming to double its share of first-week sales of new releases through the introduction of a new release bay at the front of the store and by announcing forthcoming releases to build up anticipation;
- looking to increase browsing time by

promoting its entertainment departments as "pleasure islands" within what it calls "the drudgery of the weekly shop";

- making better use of in-store media, including its own television and radio service, to advertise promotions;
- increased use of outside advertising, including billboard sites, to promote new releases; and
- improving the focus of its promotions, although it will repeat its VAT-free offer this autumn.

Steve Gallant, category controller for entertainment, says, "We've announced this to reassure people in the industry, who are spending money with us, that we're not just moving share around."

"We believe we reach a different audience to other retailers, these 25-

plus customers with families who are lapsed music buyers and don't wander around HMV or Virgin - or probably Woolworths for that matter."

The chain, which estimates its music sales will rise by 20% over the year, is linking with EMI for a series of 12 exclusive compilation CDs, which go on sale from September 1.

It follows similar campaigns carried out over the past year with BMG and Universal.

Meanwhile, the supermarket's music range is set to feature heavily in its Christmas catalogue which will have a 5m print run.

Gallant says, "The most important thing this year is value. We've been the most competitively priced in the market for well over three years now and we aim to maintain that."

John Menzies profits down 15%
Poor Christmas trade, competition from supermarkets and a shortage of strong music and video releases were raised as the reasons for the dramatic decline in John Menzies retail profits. Pre-tax profits fell from £35.5m to £30.6m for the year to May 3, while retail profits tumbled from £11.5m to £4.7m - a fall attributed equally to John Menzies chains and the sister chain, Early Learning Centre.

Knopfler up for country award

Mark Knopfler, Charlie Landsborough and Sarah Jory are among the UK artists nominated in the third Great British Country Music Awards which take place in Birmingham on November 16. UK acts nominated in the album section include Cheap Seats for Call It What You Will, Adam Coulwell for Paint A Bigger Picture, Coyotes for their self-titled album and Sue James for Five Stars.

International nominations include Garth Brooks, Alison Krauss, Trisha Yearwood and LeAnn Rimes.

Analysis reveals profitable industry

Record companies and publishers achieved an average increase in turnover of 9.4% over the past year, according to the new Pinnacle Portfolio Analysis on music. The report indicates that nearly half of all UK music industry companies are experiencing financial problems, however. Around 44% of the 1,830 industry companies examined, including 38% of companies with a turnover of more than £10m, were financially weak and required restructuring, the report says.

The Bay appoints new MD

Local radio station The Bay, which serves north Lancashire and south Cumbria, has appointed Kenni James as its new managing director. James joined the station in 1993 as a launch presenter and has since held the positions of head of music and programme director.

New popular music centre aims for national appeal

Right now it's just a hole in the ground, but in 18 months' time Sheffield's National Centre for Popular Music will stand as a unique tribute to the music business.

The new centre, which is due to open its doors at the end of 1998 housed in four futuristic-looking domes, will give a detailed insight into every aspect of the industry.

Stuart Rogers, chief executive of Music Heritage – the charitable trust which has been formed to set up and run the centre – says, "It's a celebration of popular music, but there's a lot more to it than that. We're building something that's never existed before."

The project's foundations can be traced back to Sheffield's early Eighties pop heyday, when acts including ABC, Heaven 17 and The Human League put the city on the musical map. In a bid to capitalise on such achievements, the city council turned part of Sheffield city centre into a cultural quarter and facilitated a host of musical projects, including Red Tapo Studio which was established in 1986 and remains the country's only municipal rehearsal and recording studio.

Continuing discussions over the next decade between labels, retailers, musicians and the council resulted in the idea of a popular music centre. The proposal was initially presented to the music industry at Sheffield Sound City in 1993, before finally securing £11m in National Lottery funding last year. The remainder of the costs are being met by grants from the European Regional Development Fund (£1.9m), English Partnerships (£1m) and sponsorship.

Rogers insists this will not be a backward-looking monument. The word "museum" is banned at Music Heritage,

with the emphasis firmly on informing the public about the workings of the business and, hopefully, widening knowledge of and interest in music.

"A museum in essence is a dated thing celebrating the past," Rogers says. "We're about celebrating popular music as a living art form and not as a collection of famous guitars and costumes. It's more than that."

The four domes which make up the centre will each focus on a distinct theme. One will be dedicated to the history and development of popular music, while another will examine how music is created, recorded and distributed, allowing visitors to try out multi-track recording and presenting a radio programme.

Stressing the project's emphasis on new technology, a third dome will comprise a 3D surround-sound auditorium, while a fourth dome will house special events, including live performances, product launches and promotions, exhibitions and film and talk shows.

SHEFFIELD CENTRE



STRICKLAND (LEFT) AND ROGERS

Although industry associations such as the BPI have been involved in planning the project in an advisory capacity through Sheffield Sound City, the music business has not yet played a significant role in the project. That has been deliberate, as Music Heritage has aimed to secure funding for

the centre, says Rogers. "The philosophy of the centre is arts and education so a degree of independence was important to us," he says. "It would have been almost impossible to have got £11m Lottery money if it had been seen as a music industry project."

That situation is set to change, however, as Music Heritage looks to bring the music business on board.

BPI director general John Deacon says he is looking forward to developing the BPI's relationship with the project, particularly in helping with exhibitions and sourcing and clearing materials. "We have an important role to play in

helping the National Centre for Popular Music to fulfil its aim to be both an education resource and a vibrant and contemporary showcase for all that is great in the UK music scene," he says.

BMG music division president Jeremy Marsh believes the project opens up countless possibilities. "There are opportunities relating to lectures, seminars, exhibitions and just about anything that involves music," he says. "After London Music Week you could have Sheffield Music Week and that would be held at the centre."

"It's got a fantastic intent and the rest is now down to delivery," he adds. "If we can provide the right support it will do very well indeed."

Sheffield-born Ray Cooper, joint managing director of VIVA Records, is delighted to see such a complex going up outside London. "Our natural inclination is to see the heart of the record industry in London, but that's mainly because it's the capital," he says. "If a facility like this is available in Sheffield, it is up to record companies to go and use it and get involved."

Rogers stresses the project's potential for the music business. "It can offer the music industry a public face in which the industry can celebrate its commercial success as well as its success in creating a fast evolving art form," he says.

Last month's House Of Commons launch by secretary for culture, media and sport Chris Smith underlines the seriousness with which the centre is being treated by government.

With an estimated 100,000 music fans expected to visit the centre each year, the industry will be keen to get involved before the centre finally opens its doors. **Paul Williams**

OFFICIAL ANNOUNCEMENT



Castle Communications Appoints New Management; Company Also Reiterates Its Exclusion from Alliance Chapter 11 Filing

London - July 22nd 1997 - Castle Communications PLC, a subsidiary of Alliance Entertainment Inc. (NYSE:COE), announced today that Managing Director Joe Cokell has installed a new management team.

Castle also reiterated that it was excluded from Alliance's voluntary filing to reorganize under chapter 11 of the U.S. Bankruptcy Code on Monday, July 14, 1997. Castle will continue to trade uninterrupted.

Roger Semon has been appointed Director, Audio Division, and will be responsible for catalogue development, licensing and acquisitions. Semon joins Ed Cook, Finance Director, and Judi O'Brien, Head of Legal Affairs.

Cokell said: "Castle Communications UK is being reengineered to face the challenges provided by an ever-evolving global marketplace. To remain competitive, it's important to have pro-active executives who value the importance of Castle's vast and varied music heritage."

"Castle Communications is primarily a catalogue and re-issue label specialising in exploiting repertoire from legendary artists such as The Kinks, Black Sabbath, Motörhead, The Small Faces and Curtis Mayfield. Castle, together with Alliance subsidiary The St. Clair Entertainment Group of Canada, is also engaged in the creation of budget product using both Alliance's owned repertoire and rights licensed from others.

When the Mercury Prize shortlist was unveiled a fortnight ago, the spotlight fell immediately on the 10 albums selected.

"Why the Spice Girls? Why not Mansun?" were among the questions muttered by executives at the launch at London's Queen's Gate Terrace.

But to many in the industry, an equally pertinent question raised its head – just who decided on the 10? And how did they arrive at their conclusion?

Overseen for each of its six years by academic and writer Simon Frith, the album has developed a standard formula centring on three judges from radio and TV, three from a musical background and three music writers, as well as Frith.

It is a policy which shines through from an examination of this year's list of judges, with media pundits sitting alongside musicians such as film soundtrack composer Trevor Jones.

The key is to find a time not only capable to spare the time required, but capable of judging albums ranging from obscure jazz or folk to the most popular of pop music.

Wikinson also stresses the importance of securing people who have had no connection with any of the albums under consideration – a pretty tall order when 150 are submitted, as they were this year.

It is this fact which limits the judges who can be selected, excluding in one step most executives working full time in the music industry. Former judge and

THIS YEAR'S PANEL

SIMON FRITH, author and professor of cultural studies at Strathclyde University (judges' panel chairman)

DAVID SINCLAIR, *The Times*' senior music critic and author

LINTON CHISHWICK, musician and jazz writer for *Time Out* and the *Independent*

JOHN MULLOOLAND, music editor and media editor of the *Guardian*

TREVOR DANN, head of BBC Music Entertainment

BRETT HANSEN, president of MTV Networks Europe

TREVOR JONES, film soundtrack composer for Richard III, Brassed Off and Cliffhanger

HELEN WALLACE, cellist and deputy editor of *BBC Music Magazine*

COLIN IRWIN, principal writer for *Folk* magazine and broadcaster

ANNE DUBRY, musician and member of the Art Of Noise (now withdrawn)

Sunday Times writer Robert Sandall cannot now act as a judge because of his job as Virgin Records press director.

Some of these difficulties, the judging team tend to change little year after year. While an unrepentant Mercury rule lays out that judges shouldn't serve for more than three years, this year's panel remains unchanged primarily because six judges came on board for the first time last year.

Musician Anne Dudley has already dropped out of this year however, because of a new commission to write the score for a Hollywood film. She missed last year's shortlist announcement while on location in Africa.

The judging process is not a short one. The panelists first sit down to discuss the submitted albums after the final

entries were accepted at the beginning of June. From that early point, the 155 entries were quickly reduced to around 30 as each judge put forward their own suggestions for consideration.

As one ex-judge explains, "From that point, we push out the obvious ones and get it down to just under 20 albums." Each judge then begins lobbying for their personal favourites, prompting furious and passionate debates.

It's not exactly 12 Angry Men, but the discussion is often productive. It was, after all, Trevor Dann's furious lobbying which pushed folk act Norma Waterson to the brink of victory last year.

The final 10 is decided just a few days before the announcement, and from that point the judges' job remains on hold until the award presentation evening on August 28. At that stage, the discussions begin again in earnest.

Frith stresses that there is no mystery about the judging process. The judges have only two rules, the first being a simple commitment that every album submitted gets listened to.

The second rule is more of a list – of the issues that the judges must not discuss. These cover areas such as sales figures, sleeve design, an act's live pedigree, or whether or not an act needs the £25,000 major label advance.

As Frith is aware, the judges face a tough and unappreciated task. "We are often asked how do you judge one record as better than another, as if that's an unworkable thing to do. But out there, in shops, on dancefloors, and even in restaurants, do all the time," he says.

"The judging process is intended to create a snapshot of the year in British music," he adds. "Each album on the list is an album of the year." **Martin Talbot**

Like a classic car, Genesis have motored along through fads and fashions since 1967 with minimal fuss: a change of styling here, a tune-up there.

And, they remain kings of the road in their 30th year, with founders-members Tony Banks (keyboards) and Mike Rutherford (guitars, bass) still peddling the motive power.

Yet if the Peter Gabriel-fronted Genesis was Mark I and Phil Collins Mark 2, the new incarnation to be unveiled at the end of August is the most radical and daring to date. While Collins, who fronted the group from 1976 to 1996, had drummed for six years before stepping forward, 28-year-old vocalist Ray Wilson is more of an unknown quantity. He has enjoyed some fame, however, since he fronted Levi's ad band Siltskin whose Inside topped the singles chart in 1994.

Siltskin split before releasing a second album. "I was offered a solo deal by Siltskin's label, Virgin Germany," says Wilson. "But then I found there was interest from Genesis. You can wait all your life for these things."

For Banks, it was a question of finding the right person. "We needed someone who fits as many of the things you require as possible—being able to improvise with the kind of music we write and also someone capable of jumping in at the deep end and fronting a band," he says.

Far from being simply the founder members' mouthpiece, Wilson has three writing credits on the new album, *Calling All Stations*, released by Virgin in September. "I was given half-dozen pieces of music to go and write lyrics and melody for," he says. "I am credited with three songs, and obviously next time around I will be involved at an earlier stage. That open-mindedness has really helped me to feel like part of the band, whereas I could have felt like a paid extra."

Calling All Stations opens with an atmospheric title song awash with trademark keyboards before Congo, Shipwrecked and Alien Afternoon showcase the band's more radio-friendly side. But it is tracks seven to eleven, all five to nine minutes in length, that see the momentum build to the climax of the Banks-penned *One Man's Fool*.

"The first track suggests the heaviness to come," he says. "Towards the end the songs become a bit more elongated and more Genesis, with a real depth."

Five further tracks were recorded but dropped from the final running order, leaving just under 70 minutes of music that, by consciously covering the cult and commercial bases, offer

GENESIS

MARK III IS UNDERWAY



MARKETING THE VETERANS

Marketing established rock names is more than just preaching to the converted—since often, says Virgin marketing consultant Jon Webster, that's just not enough.

"Fan bases are smaller than people think. U2 sold 250,000 units of *Pop* across the counter and you'd have said their fanbase was 'im strong'," he says. "You need to convince the next 1.5m to 2m, let them hear the stuff up front. In Genesis's case we need to let them know they haven't gone off the boil like so many acts of their era."

Nevertheless labels frequently find themselves struggling to gain press coverage when younger, hipper names are available. Webster's campaign does include a heavyweight *Q* interview, but is geared to the long-term, up to the band's shows in the spring.

"We started on June 6 when we launched the website, gave details of the new singer and started winding people up," he says. Unusually, the album

precedes the single in Britain by two weeks. "We wanted it to be seen as a body of work and market it as an album à la Pink Floyd," he says.

Importantly, the target audience, Webster believes, do not listen to Radio One and are best approached via commercial radio and TV.

"Our intention is to establish a number of events like the album launch in Berlin on August 28 that will get national coverage on News At Ten and breakfast TV—just like the Mercury Music Prize last year," he says. "Top Of The Pops is pledged to be more radical so it might air the video, too, though it's intended more for the European market."

Webster also has a hand in marketing reggae stalwarts UB40 and sees them as the closest to Genesis's chank.

"Genesis is a brand, whereas with UB40 hit singles sell the albums. With Genesis, people will buy the album without a hit single as long as they hear it and like it," he says.

something for everyone.

Genesis open their world tour in North America on November 7, arriving in Europe next February. Before that *Calling All Stations* will, if its predecessors are anything to go by, have topped the UK charts, its fortunes boosted by the single *Congo* and its Waterworld-style video directed by Howard Greenhalgh.

Genesis's period as a street-credible band ended with Peter Gabriel's departure, and Rutherford concedes their new young singer could restore some of the edge lost as Collins veered towards the middle of the road. "Phil had such a well-known face and he was at the front of the band. I think this is going to change people's perspective," he says.

Banks is under no illusions that the band's usually hostile press reception will change, but is more concerned about UK radio. "We know Radio One has a policy of not playing groups of our era; that presents a problem because it is a very important way to tell people our record is out," he says.

He believes Genesis can still be relevant, drawing surprising comparisons with Manzanar and Radiohead. "There are little moments of parallel playing, I can see some similarities," he says. "With Ray at the front, I think we have an interesting combination of new and old."

Israeli drummer Nir Z, who appears on the album, will also tour with the band as will guitarist Anton Drennan (ex-The Corps and Paul Brady). Yet, despite the presence of three new faces on stage, Rutherford has no doubt they will receive the traditional Genesis welcome.

"I feel good about Britain because there's an awful amount of history going back many years," he says. "Tickets went on sale without anyone hearing anything and have sold really well, which says something to me."

Unlike John Lennon, who hoped he'd passed the audition, Genesis seem likely to sail through their MOT with few problems.

Michael Heatley

Act: Genesis Project: single/album Label: Virgin Songwriters: Banks/Rutherford/Wilson Studio: The Farm Producers: Banks/Rutherford/Davies Publisher: Hit & Run Music Released: Sept 11/Aug 25

STEVELAMACQ ON A&R

Sorry to come over like Jeffrey Bernard in his *Spectator* column, but it's been a slow-moving seven days since fracturing my wrist at Phoenix. Typing's become a real pain, but opening cassette boxes is just agony...So, instead of the promised demo reviews, here's something to mull over, which was prompted by last Monday's gig at the Borderline: Is the gap between British and American A&R widening? Discuss. Of the two bands playing, column regulars **Moreau's Island** feel more and more like the sort of the band who could draw attention in the States, while Laurel records new boys **Charlie** are essentially a very British signing...At least that's how they looked on Monday. Playing in the American/Mexican bar style surroundings

Moreau's Island might as well have been in a basement in Boston or New York. You could imagine an American A&R guy at CMJ falling over them unexpectedly and raving about them. I think they'd suit the American scheme of things where they'd play for a couple of years, release two LPs and build slowly from the bottom, before ending up on Matorator or Warners or someone. The songs have got an American lift, too. I wonder if any of our colleagues in the States have heard them?...Charlie, meanwhile, are the UK's sound of Here And Now (or is that then and now) At one point they turned into a Nineties version of early Ultravox doing Young Savage. There's hints of punk and glam, and sex and anger. And, of course, they're young enough to

still have some hefty hooklines. The irony is that Charlie, a blur of energy and nuance, will probably end up in the limelight ahead of **Moreau's Island**, who are, proficiency wise, the more skilled and experienced. We tend to go for the quick fix in the UK (and this is not an attack on Laurel), because I've done it myself. I know it can be a problem, but I like the rush of excitement with a new band, and the constant turnover of trends, which the Americans sometimes sneer at, but are secretly jealous of. It would be great if we had more space for development acts, but we're impatient blighters. UK A&R is just fidgeting, set to music...



One to WATCH

TRIGGER
When would you expect to hear from George Michael's label? Answer: Not from one of these bands that's about to trigger. True, the trio's debut single, *Chameleon*, just shows on the jays' smooch end of the genre—but a hell a arty Lamb—but it's good.

That D'Influence's new single Hypnotize marries the group's traditional attention to detail with an instant, floor-shaking appeal in no accident. But what's changed is that being in the know is no longer a prerequisite for enjoying the band.

"A year and a-half, two years ago," says keyboardist and multi-instrumentalist Kwame Kwaten, "I read something that someone wrote about us. He said that D'Influence should be really, really huge, but that we were huge in a private way: you put the stuff on and you danced around in your bedroom. He wondered whether we were capable of writing tunes that 5,000 soul boys and girls could sing along to."

Accordingly, the band sat down to write their third album, *London*, due for release in October on Echo, with a different approach.

"The vibe with the second album was more enclosed, but our attitude with the new record is, 'We can do this now.' With Hypnotize we've made a single that can be enjoyed by a lot of people and works live as well," says Kwaten.

Further tracks, like the raw, funk Shake It and Stax-fueled There Can Be Underline the approach on *London*, the first fruit of a new deal with the three-year-old Echo label in 1996.

"We're not a genre-driven act," says Echo's managing director Steve Lewis, and the fact that Echo's other acts include Babybird and Moloko bears this out.

Since D'Influence were formerly signed to Acid Jazz and East West America, and released their debut single six years ago, they naturally know the business ropes, too. "They're experienced, professional people," says Lewis. "There's not so steep a learning curve as there would be with new acts. On the creative side, they're not precious—they realise we're operating in the real world."

D'INFLUENCE

RIDING ON THE CREST OF THE R&B WAVE



The band are also aware of the greatly increased viability of British R&B. "London is buzzing and I think people are aware of it—R&B is charging out of the UK," says guitarist and keyboardist Ed Baden-Powell.

"Take That were just as influential in breaking a form of the contemporary R&B sound as anybody else," says Kwaten. "Take That were produced by Steve Jervise, who was in Black Market Records as a DJ, and he was adding beats to tune young kids' ears and he was preparing them for what was to come—for the Mark Morrison, the

D'Influences, the Sholas."

Although several of D'Influence's Mark Morrison records ended up as the definitive versions, the group's involvement with Shola Ama has been even more crucial, having produced seven of the songs on her debut album *One Love*, soon to be released on their own label Freakstreet.

As well as guiding her music, D'Influence also took it upon themselves to provide what Baden-Powell describes as "pastoral care". Ama says, "When I was 15 and 16 and in the studio, I wanted to be out with

my friends. Kwame would say 'It'll benefit you one day, and I'd be able to. It's only now I look back and think, 'Thank God I didn't waste all those weekends'."

"We'd played music from school and developed through college gigs, travelled in the back of vans," says D'Influence's Steve Hanton. "We worked our way around, but Shola was just 15 and suddenly recording. We had to make sure that she steered her in the right direction."

In the light of their role in guiding Ama's album and career and the ever-increasing demand from UK and US artists for the group's services, the appointment of American Rob Chiarelli—veteran of records by Janet Jackson, Adina Howard and Jive's KC and Jo-Jo album—as engineer on several tracks from *London* was an intriguing one.

"There's a mystique about the American sound," says Baden-Powell. "And that's partly what we wanted to explore. He's got a great set of ears, and that's all there is to it."

Despite the group's extensive studio work over recent months, there was time for June's Youngbloods II Tour, which also featured Kwesi and Attica Blues, and was organised to heighten awareness of blood diseases that primarily affect black people.

The group had a close-to-home reason for becoming involved: backing singer Vicki St. James has struggled with aplastic anaemia since 1993. "The concerts got the message across," says Kwaten. "It's a way of using music—you're pimping it."

Marston agrees: "The mere fact that it was Youngbloods II Tour featuring D'Influence got people asking questions, and they're already talking about Youngbloods III."

Meanwhile everyone is also talking about the forthcoming D'Influence album. August. Peter Lytle

Act: D'Influence Project; single/album Label: Echo Songwriters: band Producer: band Studio: Wessex/D-La's Publisher: BMG Music Released: August 5/October 5.

LOOKING FOR THE BREAKTHROUGH

Despite widespread critical acclaim and much media interest, Yeovil-born soul singer Jai is still hoping to score his first hit single with the release of the title track from his debut album, *Heaven*, on Wired Records on August 11.

Since signing to the M&G subsidiary almost two years ago, 23-year-old Jai (aka Jason Roe) has supported Gabrielle and Olive on tour, featured in publications as diverse as *Top Of The Pops* magazine, *Melody Maker*, *Attitude* and *DJ*, appeared on the *O Zone* and even played the BBC's National Lottery Live show. Nevertheless, former singles I Believe and Don't Give Me Away have both failed to enter the Top 75.

Jai's problem, it seems, may be one of marketing. Despite his soulful, adult sound, the singer was initially aimed at a pure pop audience, undoubtedly due to his age and good looks. His singles were then remixed by hip club names such as The Psychonauts, UNKLE and Carl Mackintosh. Jai may have the potential to eventually appeal across the board, but his first priority now is to build a fanbase.

"I was uncomfortable with being promoted as a pop act," says Jai. "I

'I think of Jai as contemporary pop. There are real instruments, proper songwriting and a fantastic live show involved'

—Jack Steven

understand it though, because I'm not doing anything majorly leftfield.

"Neither, however, am I attempting to be Gary Barlow. My music is proving to be very difficult to market, so we've been trying out a few different routes. We initially aimed at the underground, but that didn't work because my songs aren't unusual enough. The pop angle isn't right either, so we're hoping to discover some middle ground between the two."

Jai's live shows have only confused matters further.

"I went down pretty well with Olive's audience, who were mainly clubbers," he says. "But I got an even better response from the Gabrielle gigs, where the crowd was a lot younger. Then we went to America, which opened our eyes a lot. I'm signed to RCA out there, and they are taking a much more adult route. We definitely have to rethink our plans before carrying on in England."

Jai's A&R Jack Steven, however, seems less concerned with targeting the singer a specific market.

"Jai has been compared with Lewis Taylor, George Michael and David McAlmont," he says. "I think of the project as contemporary pop. There are



real instruments, proper songwriting and a fantastic live show involved. At the moment, the pop end has picked up on Jason, but other areas also appreciate what he's doing. He transcends barriers.

"I'm not disappointed that the first two singles didn't chart. That's no reflection on Jason. He has sheer quality and I really believe he will break through in time. This is his first proper project and the first time he has been playing in front of a lot of people, so it's a learning curve. It must be incredibly nerve-racking for him to do

TV shows like the Lottery. As far as I'm concerned, it's simply a question of introducing his music to enough of the right people."

Jai's music blends classic soul influences (Stevie Wonder, Marvin Gaye) with cinematic sounds. Out in September, his debut album, *Heaven*, co-written by producer Joel Bogen, is a melancholy mix of the singer's smooth falsetto, sweeping melodies, strings and mid-tempo beats.

"I wanted the album to have a very contemporary feel," says Jai. "The aim was to create the atmosphere of a film soundtrack, then combine all my musical influences—from The Beatles to Radiohead—on the songs. Massive Attack's Blue Lines had a big effect on me."

Jai's first, Yeovil-based hand featured former PJ Harvey cohorts Rob Ellis and Steve Vaughan. At the age of 19, however, the singer moved to London, where he met Bogen in a club. The pair began writing together in Bogen's home studio and were offered a deal by Wired on the strength of their debut demos.

If forthcoming single Heaven doesn't chart, Wired will almost certainly release as a follow-up the album's only cover, Cry Me A River, a move it has resisted so far.

"Putting out a cover suggests that the artist's own material isn't as strong which is clearly not the case with Jason," says Steven. "But it is hard to break a new act who is not emerging from a specific scene. We have to convince people that Jai's music is reflecting society. His sound may not be a major trend at the moment, but it could be next year." Lisa Vericio

Act: Jai Project; single/album Label: Wired Songwriters: Rowe/Bogden/Bernard/Watson/Studio; Honey B Studios Producer: Joel Bogen Publisher: M&G Music Released: August 11/September 9

BEHIND THE COUNTER

RICHARD WHITE, Chalky's, Banbury

"Interest in the Mighty Dub Katz single has been massive due to the track's exposure on Sky TV's Ibiza Uncovered series. However, Omar's Say Nothin' has neatly anticipated it so far this week. Yesterday evening we received confirmation of the Oasis album release date and now we'll start advertising it in our window. I doubt if it will outstrip Prodigy or Radiohead which are still steaming out. Interestingly, we've had more pre-orders for Fairport Convention's upcoming album and their local, annual gig promises to be a sell out once again. So far it has been a brilliant summer for us and in September we'll be celebrating 10 years in business. We've no complaints about the record companies – they look after all three of our stores extremely well."

ON THE ROAD

DAN PRICE, Full Force rep for North West

"Singles-wise, it's really busy at the moment with the likes of Puff Daddy and Oasis, while the Boyzone single has got a good chance of going in at number one. But, apart from Prodigy, there doesn't seem to be a lot happening with albums this week. We're still going well with the Gala and Sash! singles, and the Sash! album is surprising a lot of people. The Edwyn Collins single is doing well, as are the Tealstar albums Club Cuts 97 and the Mother Of All Swing 2. Alexander O'Neal's single with Cherelle, Baby Come To Me, is selling okay and the Paradise Lost album is still selling well, as is the current single by Defurious who always seem to sell well up here. We're just promoting the new N-Trace single which is set to be huge and everyone is asking about DJ Favours which is due to come out in mid-August."

IN THE SHOPS THIS WEEK

NEW RELEASES

Teenage Fanclub's was the biggest release in a week that was pretty quiet for albums. Some of the slack was taken up by new compilations such as In The Mix Vol 3 and The Mother Of All Swing 2 while Prodigy and Radiohead sustained their pace. Singles business was led by Boyzone, U2, Backstreet Boys, Mighty Dub Katz, Ruffhouse and Morrissey, with Meredith Brooks living up to strong pre-release interest.

PRE-RELEASE ENQUIRIES

Singles – Men In Black, Wet Wet Wet, Suede, Mark Owen, Stereophonics; Albums – Oasis, Levellers, Massive Attack, The Verve, Ocean Colour Scene, June Tabor, Morrissey, Edwyn Collins, Stevie Ray Vaughan, Dreadzone

ADDITIONAL FORMATS

Boyzone single in Digipak with postcards, Backstreet Boys single in Digipak with double-sided colour banner, Dodgy albums in collectors' box sets

IN-STORE

Windows – Peter Andre, U2, Hip Hop Don't Stop 2, Spiritualized, First Summer Of Love, The Prodigy, Radiohead, Levellers; In-store – Prodigy, Sugar Hits, Damage, Mind Over Rhythm, Levellers, McAlmont, Paul Weller, 2 Pac, Chicane

MULTIPLE CAMPAIGNS



Radio single – Howard New, Windows – Peter Andre; In-store – Megadeth, Survival, Hip Hop Don't Stop 2, June Tabor, U2 back catalogue promotion, 20% off box sets, £4 off T-shirts, £1 off selected videos; Press ads – June Tabor, Megadeth, Survival, Hip Hop Don't Stop 2



Single – Peter Andre; In-store – North & South, Levellers, Texas, Paul Weller, 2 Pac, McAlmont, Spys Millennium promotion with CDs at £9.99, budget promotion with CDs at £5.99 or three for £12



In-store – Prodigy, Sugar Hits, Jackson Five, Essential! Bread, Royal Pageant Of The Horse, Sarah Brightman, Classic FM Midnight Moods, Evita, Cinema Choral Classics, Voices From Heaven, Friends, 101 Dalmatians, Barney, Flipper, Babysitters' Club



Windows – Illuminations, Fly Coaster, Andrea Bocelli, David Helfgott; In-store – Discounted Nimbus box sets, CMI All Time Greats, Musicians Of The Globe, Maria Calas, Piano Dreams, Collins Classics



Singles – Paul Weller, 2 Pac, Notorious B.I.G., Levellers, McAlmont, Belle & Sebastian, Damage, Peter Andre, North & South, Windows – HMV Classics, Teenage Fanclub, Hip Hop Don't Stop 2, Spiritualized, First Summer Of Love; Press ads – China Drum, Heartists, Source, Snakebite, Cash Coffey



Singles – McAlmont, Peter Andre; Album – Kiss Mix 97; Windows – July sale; In-store – Teenage Fanclub, Cliff Richard, Romeo And Juliet 2, Altan, Hardcore Heaven Vol 2



In-store – Chicane, Damage, Guttermouth, Levellers, Mind Over Rhythm, Moke, Scooter; Selects listening posts – Rainsackie, Gang Remixes, Tip singles, Dream Team



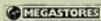
Singles – Notorious B.I.G., Peter Andre; Albums – Romeo And Juliet 2, Kiss Mix 97, Bone Thugs 'N' Harmony, Riverdance – Music For The Show, Videos – Friends, Backstreet Boys; In-store – summer compilation promotion with two CDs for £20, Royal Philharmonic promotion



Windows – Bone Thugs 'N' Harmony, Men In Black, Teenage Fanclub, Paul Weller, McAlmont, Peter Andre, Levellers; Albums – Geezer, D-Note, Lineoleum, Graham Parker; In-store – In The Mix 97 Vol 3, Friends, Smash Hits Spice Girls, Hardcore Heaven 2, Hip Hop Don't Stop 2, United Dance Anthems 2, Dreadzone



Windows – Notorious B.I.G., UB40, Eliza Carthy, Beauty And The Beast; Press ads – Primal Scream, Az Yet, Notorious B.I.G., Puff Daddy, Sony Classics two for £20, MFP



Singles – Paul Weller, Peter Andre, Spiritualized, Snakebite, Levellers, Airscape, 2 Pac, Damage, Windows – The Beatles, Tring RFD Collection, Dungeon Keeper; In-store – Ministry Of Sound campaign, Romeo And Juliet 2, Hip Hop Don't Stop 2, 30 Years Of Sergeant Pepper, Bone Thugs 'N' Harmony, singles promotion, Dodgy, U2, Michael Jackson, Journeys By DJ, Pink Fly, The Jam, British Comedy, MCI World Sampler; Press ads – Joe, Pet Shop Boys, Return To The Source, Bone Thugs 'N' Harmony, MCM Modern Classics



Singles – Backstreet Boys, The Mamas & The Pappas, Universal; Album – First Summer Of Love; Windows – First Summer Of Love, UB40



Singles – Levellers, Peter Andre; Album – Kiss Mix 97; Windows – Now! 37; In-store – Virgin Best... Ever! campaign with two CDs or three tapes for £20, sale with CDs from £2.99 and tapes from £1.99, Festival Selection including 80 titles with two CDs for £22

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Hull), Chalky's (Banbury), Decoy Records (Manchester), Fives (Leigh-On-Sea), HMV (Brighton), Truarc (Piscadaway), Listening Records (Glasgow), Our Price (Blackburn), Solo Music (Turee) and Virgin (Basingstoke).

If you would like to contribute, call Karen Fairfax on 0181 543 4830.

EXPOSURE

TELEVISION

2.8.97
Mashed, featuring OTT, RT: 9.25-11.30am
The O Zone, with Boyzone, Mark Owen and Damon Albarn, BBC1: 10.25-11am
National Lottery Live, featuring Wet Wet Wet, BBC1: 7.45-8.05pm
Ten Of The Best! Ed Amiri, VH-1: 9-10pm
Storytellers: Elvis Costello, documentary with live footage, VH-1: 10-11pm
3.8.97
Fully Booked, with OTT, BBC2: 9.30am-noon
Alpha Zone, featuring Hugh, Taste and Why on stage at the Reading Festival, Channel Five: 8.30-10am

Bush – Coming From Nowhere, behind the scenes on tour in the UK and US, BBC2: 8.45-9.15pm
4.8.97
Classic Albums: Grateful Dead – Anthem To The Music, BBC1: 11.00-12.20am
6.8.97
Dodgy Live 'N' Direct, MTV: 7-8pm
National Lottery Live, with Lewis Taylor, BBC1: 8-8.15pm
7.8.97
Videochat, featuring Travis, RT: 8.30-7pm
BBC Proms 97: Gilbert & Sullivan's The Gondoliers, BBC1: 10-11.35pm

RADIO

2.8.97
Annie Lennox In Concert, Radio Two: 5.30-6.30pm
The Elvis Presley Story, marking the twentieth anniversary of his death, Radio Two: 6.32-7.30pm
The Essential Mix, featuring Timmy S, Radio One: 2-4am
3.8.97
Massive Attack In Concert, Radio One: 10-11pm
Art Goes Pop, Pop Goes Art, presented by Ian Dury and featuring The Who, The Beatles, Rox Music, The Yardbirds, Charlie Parker and The Kinks, Radio Two: 11.00pm-midnight

4.8.97
Jazz Notes, with Miles Davis, Chet Baker and Louis Armstrong, Radio Three: 12.30-1am
6.8.97
Ralph McTell, featuring Kate and Anna McGarrigle, Radio Two: 8.03-9pm
7.8.97
Paul Jones, with a session from The Manfreds, Radio Two: 8.03-9pm
The Daniece Williams Show, with The Beautiful South's Paul Heaton, Radio Two: 8.03-8.30pm
Ibiza Dance Weekender – Dave Pearce, with a set from Paul Oakenfold, Radio One: 1-4am

the rise of radiohead

Pablo Honey proved to be a mid-price winner for Parlophone and helped pave the way for OK Computer

Not only did Radiohead end the second quarter with the number one full-price album, but their debut Pablo Honey was the top mid-price title for the period, too.

It was the result, says Parlophone's head of trade marketing, Richard Grafton, of months spent raising the act's profile in time for the launch of OK Computer.

These Pablo Honey sales helped Parlophone increase its quarterly mid-price marketshare by just over 29% from 3.7% to 4.8%.

Although this was enough to lift it to sixth from the ninth position it held at the end of the first three months of 1997, Parlophone was still outperformed by its sister label EMI Premier which held on to its fifth place by the narrowest of margins.

At Sony, the Columbia catalogue team celebrated taking over from WEA to become the top company overall by putting on some 6% over its previous performance to settle with 8.6% - and all without a release in the mid-price Top 10. "We have focused on providing what the retailers have asked for and releasing titles that we know will sell," says head of catalogue marketing, Phil Savill.

TOP 10 MID-PRICE ALBUMS (SECOND QUARTER 1997)

- 1 PABLO HONEY
Radiohead (Parlophone)
- 2 BLUE LINES
Massive Attack (Wild Bunch/Virgin)
- 3 MCMXC AD
Enigma (Virgin)
- 4 STONE ROSES
Stone Roses (Silvertone)
- 5 BROTHERS IN ARMS
Dire Straits (Mercury)
- 6 TRACY CHAPMAN
Tracy Chapman (Elektra)
- 7 ROBSON & JEROME
Robson & Jerome (RCA)
- 8 A SHORT ALBUM ABOUT LOVE
Divine Comedy (Setanta)
- 9 POPPED IN SOULCD OUT
Wet Wet Wet (Precious/Mercury)
- 10 THE PIANO OST
Michael Nyman (Virgin)

Source: CMI

During the period Columbia developed its 30-strong Best Of... series with new titles from Doris Day, four mid-price reissues by The Byrds which between them sold 30,000 units and the Manic Street Preachers' *Gold Against The Soul*.

WEA, meanwhile, could not maintain the success of the first three months when it enjoyed healthy sales for Fleetwood Mac's *Tango In The Night* and A-Ha's *Headlines &... The Hits Of A-Ha*. Its share fell almost 38% from 11.6% to 7.2%.

This left it vulnerable to an aggressive Virgin which put on nearly 82% to move up three places thanks to three albums in

TOP 20 MID-PRICE COMPANIES (SECOND QUARTER 1997)



the mid-price top 10 for the quarter. Steady State for Enigma's MCMXC AD, Michael Nyman's *The Piano OST* and Massive Attack's *Blue Lines*, helped increase the label's market share to 6.9%.

PolyGram companies also did well. Both Mercury and Polydor retained their respective fourth and seventh places. Mercury, with two albums in the quarter's Top 10 by Dire Straits and Wet Wet Wet, registered a boost in marketshare of 5%, while Polydor, with one of the top selling titles to its credit, increased its share by 15%.

Meanwhile, A&M owes its appearance in the quarter's upper echelons to a

3.2% which represents an increase of 14% compared with 2.8% in the first three months of the year.

The most unfamiliar name in the mid-price Top 10 is Crossroads, the mid- and low-price label owned by Woolworth's parent the Kingfisher Group (and distributed by EMI) to Woolies and EMI's other multiple customers including Tesco, Asda and Sainsbury which came from nowhere to take 3.8% of quarter's sales.

Crimson's potential strength in the mid-price market was demonstrated in the CMI mid-price chart for June 28 when it had seven albums in the Top 20.

Steve Hemley

STOCK taking

Michael Heatley reviews the latest mid-price releases

ALMA COGAN: *Alma* (EMI DORRIG109). Sept 1. Songs by the "girl with a laugh in her voice", who was a worldwide chart-topper in the late Fifties.

TALK TALK: *It's My Life* (EMI RETALK101). Sept 1. A remastered release by the Eighties New Romantic band who succeeded in having a longer shelf-life than most.

THE TIE: *Infected* (Epic CD26770). Sept 1. This acknowledged classic includes *Slow Train To Town* and the controversial *Sweet Bird Of Truth*.

rousing live version of *Ain't Got No...I Got Life*.

LADYSMITH BLACK MAMBAZO: *Sweet Spirit - The Very Best Of* (Nascente NSCD020). Sept 15. A long-overdue retrospective of the South African choir, who came to prominence on Paul Simon's *Graceland*.

VARIOUS: *Factory Story Part 2* (Factory cat. no. tba). Sept 15. The second instalment in the musical rise and fall of Tony Wilson's Manchester label.

VARIOUS: *Vertigo Story* (Mercury cat. no. tba). Sept 15. A double CD retrospective featuring the best material from the influential UK progressive rock label.

ARMATRADING: *Joan Armatrading (A&M CDMD104)*. Sept 15. Armatrading's 1976 A&M debut, which still sounds good 21 years on.

VARIOUS: *1942-45 - The R&B Hits* (Indigo IGDDC100). Sept 22. Early R&B tracks from artists including Andy Kirk, Louis Jordan, Peggy Lee and Benny Goodman.

STEELY DAN: *Alive In America* (Giant 74321 286619). Sept tbc. This document of the reunion tours of 1993 and 1994 presents studio sound quality in a live setting.



PATTY SMITH: *Horses* (Arista 07322 185272). Sept tbc. Smith was one of the fore-runners of punk and the 1978 offering is one of five of her titles which have been remastered with added bonus cuts.

TANGIERE DREAM: *The Best Of* (Incapit SMDCD105) Sept tbc. This imaginatively-compiled two-CD set is well-timed to coincide with Krautrock's renewed credibility.

MICHELLE GAYLE: *Michelle Gayle* (RCA 74321 234122). Sept tbc. The former EastEnders star's first album from 1994, containing the singles *Sweetness* and *Freedom*.

THE FARM: *Spartacus* (Essential ESMCD580). Out now. The chart-topping 1991 album from the Merseyside baggy band contains the hits *All Together Now* and *Googy Train*.

ALBION BAND: *Songs From The Shows* (Road Goes On Forever RGFD-CD006). Out now. Features folk-rock luminaries Ashley Hutchings, Kathy LeSurr, June Tabor and Simon Nicol.

VARIOUS ARTISTS: *Heart & Soul* (RCA International RCA CD 207) Out now. This double CD of soul classics is one of a new series of 24 lightly-themed compilations which draw on top line catalogue licensed from all the majors and cover every style of popular music.

RUBY TURNER: *Guilty* (Indigo IGXCD-0502). Out now. The Birmingham soul singer's debut.

VARIOUS: *Black And White Blues* (EMI CDEM1624). Out now. John Lee Hooker, Muddy Waters, Dr Feelgood and Jeff Beck all feature on a double CD of original bluesmen and the white artists they inspired.

VARIOUS: *Hippie Dip* (EMI CDEM1623). Out now. Progressive rock tracks from acts such as ELO, Donovan, Jethro Tull and Hawkwind.

THE JAM: *Snap* (Polydor 8217122). Out now. The original greatest hits package by the new wave "fab three".

PAUL JONES: *My Way* (EMI DORRIG108). Aug 4. The 1966 solo debut by the former Manfred Mann vocalist.

FAMILY: *Bandstand* (Essential ESMCD 565). Aug 25. The hit single *Burlesque* is included in the pioneering British band's most commercial album.

MOTORHEAD: *Protect The Innocent* (Essential ESMCD562). Aug 25. This boxed set includes rousing Motorhead material from five different labels, plus a 80-page book.



BEVERLY CRAVEN: *Beverly Craven* (Epic 4870532). Sept 1. The British singer/songwriter's massive selling debut finally emerges at mid-price.

MARTIKA: *Best Of* (Sony 4858512). Sept 1. The US singer's hits *Toy Soldiers* and *I Feel The Earth Move* are included in this Nice Price release.

REM: *Document* (EMI cat.no. tba). Sept 1. Originally released by IRS in 1987, this classic now includes added classic tracks.

NINA SIMONE: *The Great* (Music Club MCCC312). Sept tbc. This collection includes the song from the Channel No 5 ad, *My Baby Just Cares For Me*, and a

WATCH OUT FOR THE NEXT INSTALLMENT

WARNER MUSIC UNITED KINGDOM

THE OFFICIAL UK CHARTS

CHART FOCUS



Showing amazing tenacity, Puff Daddy, Faith Evans and 112's 'I'll Be Missing You' single registers a surprise increase in week-on-week sales, with more than 127,000 copies sold last week, up from 124,000 in the previous week. It spends a fifth week at number one, easily defeating the challenge of Boyzone's 'Picture Of You', which made the running early in the week but ended up debuting at number two after selling 99,000 copies. Boyzone would almost certainly be celebrating their third number one had Picture Of You been sold at £1.99 instead of £3.99. Boyzone can still celebrate, however. Their run on consecutive Top 5 hits is now nine. Another two and they will have equaled Kylie Minogue's tally of eleven, the best start by any act in chart history.

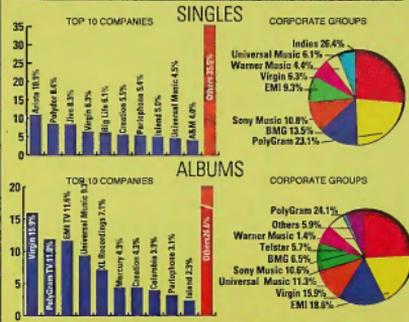
Meanwhile, another Irish act, U2, celebrates their return to the Top 10, debuting at number 10 with Last Night On Earth. It's the third Top 10 hit from their Pop album, following Discotheque (number one) and Staring At The Sun (number three). They also took three Top 10 hits from The Joshua Tree and four from Rattle & Hum. Pop responds to their latest success by climbing 34-21, though its sales, after 21 weeks, are disappointing at a shade under 300,000. In America, it's already dropped out of the Top 100, with the singles performing in a very lacklustre manner. Discotheque reached number 10 but Staring At The Sun reached number 26 and Last Night On Earth number 57.

More than 31 years after it peaked at number 23, the Mamas & Papas single California Dreamin' returns to the chart at number nine, after a great deal of prime time TV exposure as the soundtrack to the Carling Premier lager advert. It belatedly earns the group its fourth Top 10 hit and triggers substantial increases in sales of several "best of" albums on the market though none has yet charted. Mama Cass, the best known member of the group, died in London 23 years ago tomorrow (Tuesday). Another recipient of the TV exposure is the late Jimi Hendrix. His Electric Ladyland album spins 153-47 this week after being the first album to feature in the acclaimed new BBC1 TV series Classic Albums last week. A number six album when first released in 1968, Electric Ladyland climbed as high as number 81 when initially re-released in its new, remastered edition at the beginning of May, so not all of its 2,700 sales last week can be attributed to its exposure on Classic Albums. There are a further five programmes in the series, with Paul Simon's Graceland coming under the spotlight tonight (Monday).

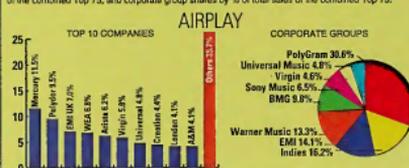
Among the many outrageous



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

pronouncements of Liam Gallagher is the assertion that Oasis are "better than The Beatles". While that is open to debate, they recently beat one of The Beatles' chart records. At seven minutes and six seconds, Hey Jude was the longest of The Beatles' 17 number ones and the longest number one ever until Meg & The Wolf came along and set the new standard with I'd Do Anything For Love (But I Won't Do That), which topped the chart in 1993 and checked in at a little under eight minutes. A fortnight ago Oasis debuted at number one with D'You Know What I Mean? At seven minutes and 22 seconds, it slides in ahead of Hey Jude as the second

longest number one ever. As Oasis fans count the days to the release of their third album, the first two continue their upwards migration with What's The Story Morning Glory? moving 26-22 and Definitely Maybe climbing 68-66. But The Beatles are doing exceptionally well here, too, with no fewer than 14 albums in the Top 200, thanks primarily to a renewed catalogue campaign at Virgin and Our Price. Leading the influx is Sgt Pepper's Lonely Hearts Club Band (number 66), followed by 1967-70 (number 71), 1962-66 (number 82), Revolver (number 97) and Rubber Soul (number 99).

Alan Jones

Alan Jones



Oasis' D'You Know What I Mean? is 220 plays and seven million listeners down on the week but still holds a handsome lead at the top of the chart in an unchanged top three, not least because its main challengers - Ultra Nate's Free and Puff Daddy's 'I'll Be Missing You' - saw almost identical declines of around seven million impressions apiece. The Puff Daddy single, which has been the sales champion five out of the last six, is now the country's most played disc with 1,893 spins logged last week, but trails its rivals in the crucial Radio One and Capital Radio lists. Oasis may be just strong enough to hold on next week. If they don't the new number one seems certain to be Black Eyed Boy by Texas or - less likely - Boyzone's Picture Of You.

Capital is at the front of a long list of stations giving airplay to long-time indie faves Chumbawamba, who made several singles for One Little Indian without major success, but have now signed to EMI. Tumbling their first single for the label, moves 83-32 this week, a move largely due to 41 plays on Capital, which provides well over 40% of the record's audience and earns it a Pepsi Chart debut into the bargain.

Two singles in the Top 10 of the sales chart have yet to make the Top 50 airplay chart. The Mamas & Papas' California Dreamin' is one of them - not surprisingly since many contemporary stations take a great deal of convincing that older acts of any kind fit their audience profile - but the other is the latest Backstreet Boys single, Everybody (Backstreet's Back), which merited only 190 plays across Music Control's monitored stations last week, earning 60th place in the chart. Clearly not as commercial as, say, Qu! Playing Games, it is nevertheless the group's third top five hit of the year, so such reluctance to play it is a little unexpected. Peter Andre has a very similar fan base and four consecutive top six sales hits to his name but he's having similar problems. His new single, All About Us, out today, holds at number 44 this week.

Sheryl Crow slips from four to seven with A Change Would Do You Good but the record, which spends its eighth week in the chart, is her biggest airplay hit since All I Wanna Do in 1994. Sheryl has had solid support from Virgin throughout her career, and A Change... climbs to the top of the station's playlist this week, with 42 plays. It's on even higher rotation at Atlantic 252, with 56 spins last week, six fewer than the Dublin-based station's joint top spins, Ultra Nate's Free and Jamiroquai's Airight.

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AIRPLAY PROFILE

STATION OF THE WEEK

Milton Keynes ILR station FM103 Horizon is so committed to being a local station that it has even reduced its transmission area. At the end of 1995 the chart and current hits shows was broadcasting to 233,000 adults targeting predominantly the 25-34 age group. A year later, however, its transmission area was 67,000 lighter at 186,000. Acting programme controller and head of music Paul Kenton says: "There were just too many stations overlapping and playing the same type of music. We are a station for Milton Keynes and if the town is talking about it then we will be playing it."

Horizon is owned by GWR and uses and adapts the group's central playlist. "Group research has shown that musical tastes for the age group we are aiming at are similar around the country so all the GWR programmers work as a team and everyone contributes to get the playlist right. We can add specific tracks and include local bands but the quality threshold is high," says Kenton.



HORIZON TOP 10

Track/Artist Label	Plays
1 Free Ultra Nuts (AM/PM)	46
2 I'll Be Missing You Puff Daddy & Faith Evans (Arista)	43
3 D'You Know What I Mean (Precious Connection)	42
4 Call The Man Celine Dion (Epic)	37
5 Where Have All The Cowboys Gone? Pooki Cole (Warner Bros)	37
6 Guiding Star (Polygram)	36
7 Halo feat. (Mercury)	29
8 Freed From Desire (Big Life)	28
9 Yesterday Wet Wet Wet (Precious Organisation)	22

Source: Music Control for 1/97

profile by attending local events such as the annual City Spectacular festival. Its presenters can also be found gigging at the town's nightclubs.

Kenton says it vital to employ the right presenters, and he is currently running a talent quest to find new DJs. "They need to be keen on music but they do not have to be obsessed and have an encyclopaedic knowledge. It is more important that they are good communicators," he says.

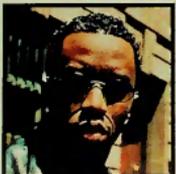
In last week's Station of the Week the logo for Sound Wave 96.4 was inadvertently included with the profile of its sister AM station Swansea Sound. The Top 10 published was also from Swansea Sound. **Steve Hemsley**

TRACK OF THE WEEK

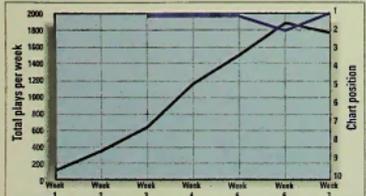
PUFF DADDY & FAITH EVANS: I'LL BE MISSING YOU

That I'll Be Missing You returned to the top of the C1N sales chart after being displaced for one week by Ozis's should not surprise anyone who has followed the track's progress on radio. The song, a duet by Sean "Puffy" Combs to notorious B.I.G. - his best friend and first signing to his label Bad Boy - has gradually increased its number of plays across the UK over the past two months, peaking at just under 1,800 plays on one seven-day period at the beginning of July. UK radio listeners first heard the song on May 14 when Radio One's head of music policy Jeff Smith and Arista's head of radio, promotions Michelle Campbell managed to secure a world exclusive for the Jo Whitley show. Combs held a press conference to launch the record on that day, when 200 US radio stations had agreed to play I'll Be Missing You and another tribute track followed by a 30-second silence.

"I'll Be Missing You was included on the Radio One B list from May 23 and promoted to the A list the following week. On June 2 Capital Radio's group



programme controller Clive Dickens found room for the song on Capital FM's new Superhits list. Kiss 100 and Kiss 102 in Manchester were also early supporters, as was Atlantic 252 which went on to play the song more than 60 times a week. Many smaller ILR stations did not pick up on the track until its June 16 release or after the song debuted in the sales chart at number one on June 25. Once it did chart, however, plays remained well above 1,500 a week, pushing sales past the 700,000 mark which means to return the track to number one. **Steve Hemsley**



RADIO 1

Rank	Track/Artist Label	No of plays	Wk	TW
1	1 FREE Ultra Nuts (AM/PM)	46	25	28
2	2 I'LL BE MISSING YOU Puff Daddy & Faith Evans (Arista)	43	28	28
3	3 D'YOU KNOW WHAT I MEAN? Precious Connection	42	23	27
4	4 CALL THE MAN Celine Dion (Epic)	37	23	27
5	5 WHERE HAVE ALL THE COWBOYS GONE? Pooki Cole (Warner Bros)	37	26	26
6	6 GUIDING STAR (Polygram)	36	24	25
7	7 HALO feat. (Mercury)	29	24	25
8	8 FREED FROM DESIRE (Big Life)	28	24	25
9	9 YESTERDAY WET WET WET (Precious Organisation)	22	24	25
10	10 NO MORE TALK (Oasis) (Roadrunner)	21	24	25
11	11 D'YOU KNOW WHAT I MEAN? Precious Connection	21	24	23
12	12 LOVEFOOL (Oasis) (Mercury)	21	22	21
13	13 EVERYTHING MUST BE (MCA)	21	21	21
14	14 ONE BIG FAMILY ENTIRE (RCA)	21	21	21
15	15 LAST NIGHT ON EARTH (Island)	21	21	21
16	16 MAGIC PIPER (OF LOVE) Edwyn Collins (Statue)	21	20	20
17	17 ALMA MATTERS (Mercury)	20	20	20
18	18 JUST A GIRL (Mercury)	20	19	19
19	19 PICTURE OF YOU Boyzone (Polygram)	20	18	18
20	20 NARAYAN (Prodigy) (XL)	20	18	18
21	21 OUTLAW (Oasis) (RCA)	20	17	17
22	22 WHAT A BEAUTIFUL DAY Lovellite (Cristal)	20	17	17
23	23 ALL ABOUT US (Poco) (Arista)	20	17	17
24	24 FREE Ultra Nuts (AM/PM)	20	16	16
25	25 I'LL BE MISSING YOU Puff Daddy & Faith Evans (Arista)	20	16	16
26	26 SOMETHING GOING ON (Todd Terry) (Mercury)	20	16	16
27	27 GOTHAM CITY (Katy Linn)	20	16	16
28	28 BLIND BY THE SUN (Seawaves) (Epic)	20	15	15
29	29 FREED FROM DESIRE (Big Life)	20	14	14
30	30 LOOK AT YOURSELF (David McNew) (RCA)	20	14	14
31	31 BITCH (NOTHING IN BETWEEN) Mercedes Brown (Capitol)	20	14	14
32	32 BITTER SWEET SYMPHONY (Verve) (Mercury)	20	14	14

© Music Control UK. Titles ranked by total number of plays on Radio One from 03.00 on Sunday 29 July 1997 until 24.00 on Saturday 26 July 1997

Rank	Track/Artist Label	No of plays	Wk	TW
1	1 I'LL BE MISSING YOU Puff Daddy & Faith Evans (Arista)	1592	1547	1547
2	2 FREE Ultra Nuts (AM/PM)	1676	1676	1676
3	3 I WANNA BE THE ONLY ONE (Eternal Featuring Babe Watson) (Ten Avenue/EMI)	1678	1543	1543
4	4 D'YOU KNOW WHAT I MEAN? (Oasis) (Cristal)	1650	1443	1443
5	5 A CHANGE WOULD YOU DO GOOD (Sheryl Crow) (A&M)	1386	1325	1325
6	6 BLACK EYED BOY (Texas) (Mercury)	1355	1312	1312
7	7 SOMETHING GOING ON (Todd Terry) (Mercury)	1156	1187	1187
8	8 BITCH (NOTHING IN BETWEEN) Mercedes Brown (Capitol)	919	1175	1175
9	9 PICTURE OF YOU Boyzone (Polygram)	861	1062	1062
10	10 YOU ARE THE UNIVERSE (Brand New) (Mercury)	1031	1052	1052
11	11 WHERE HAVE ALL THE COWBOYS GONE? Pooki Cole (Warner Bros)	1049	994	994
12	12 GUIDING STAR (Polygram)	1117	985	985
13	13 NIMBOP (Mercury)	1080	985	985
14	14 C U WHEN U GET THERE (Coco) (Tommy Boy)	814	951	951
15	15 FREED FROM DESIRE (Big Life)	816	946	946
16	16 BITTER SWEET SYMPHONY (Verve) (Mercury)	1100	929	929
17	17 GOTHAM CITY (Katy Linn)	808	911	911
18	18 HISTORY (Michael Jackson) (Epic)	965	895	895
19	19 SO HELP ME GIRL (Gary Barlow) (RCA)	876	785	785
20	20 LAZY DAYS (Robbie Williams) (Chrysalis)	578	758	758
21	21 MEN IN BLACK (Will Smith) (Columbia)	462	745	745
22	22 BLIND BY THE SUN (Seawaves) (Epic)	528	713	713
23	23 LOVEFOOL (Oasis) (Mercury)	769	651	651
24	24 YOU MIGHT NEED SOMEBODY (Shalva Aron) (WEA)	747	617	617
25	25 ECUADOR (Sant) (Mercury)	674	606	606
26	26 NO MORE TALK (Oasis) (Roadrunner)	550	496	496
27	27 CLOSER THAN CLOSE (Roxie Watts) (Big Bang)	547	494	494
28	28 WALTZING ALONG (James) (Mercury)	649	480	480
29	29 I'LL BE THERE FOR YOU (Henderson) (Elektra)	470	478	478
30	30 I WANT YOU (Savage Garden) (Columbia)	635	477	477

© Music Control UK. Titles ranked by total number of plays on 46 independent independent local stations from 03.00 on Sunday 20 July 1997 until 24.00 on Saturday 20 July 1997

VIRGIN

Rank	Track/Artist Label	No of plays	Wk	TW
1	1 A CHANGE WOULD YOU DO GOOD (Sheryl Crow) (A&M)	40	42	42
2	2 BITTER SWEET SYMPHONY (Verve) (Mercury)	37	41	41
3	3 D'YOU KNOW WHAT I MEAN? (Oasis) (Cristal)	40	40	40
4	4 GUIDING STAR (Polygram)	45	38	38
5	5 NOTHING LASTS FOREVER (Oasis) (Roadrunner)	30	28	28
6	6 JUST A GIRL (Mercury)	21	28	28
7	7 BLIND BY THE SUN (Seawaves) (Epic)	27	26	26
8	8 FREED FROM DESIRE (Big Life)	27	26	26
9	9 WHERE HAVE ALL THE COWBOYS GONE? Pooki Cole (Warner Bros)	27	25	25
10	10 WORD IS FLAT (Eurythmics) (RCA)	6	25	25
11	11 BITCH (NOTHING IN BETWEEN) Mercedes Brown (Capitol)	20	25	25

© Music Control UK. Station specific charts ranked by total number of plays on station from 03.00 on Sunday 20 July 1997 until 24.00 on Saturday 20 July 1997

ATLANTIC 252

Rank	Track/Artist Label	No of plays	Wk	TW
1	1 FREE Ultra Nuts (AM/PM)	42	42	42
2	2 ALRIGHT (Jamiroquai) (Sony)	41	41	41
3	3 BITTER SWEET SYMPHONY (Verve) (Mercury)	41	41	41
4	4 I WANNA BE THE ONLY ONE (Eternal) (Ten Avenue/EMI)	40	40	40
5	5 A CHANGE WOULD YOU DO GOOD (Sheryl Crow) (A&M)	38	38	38
6	6 D'YOU KNOW WHAT I MEAN? (Oasis) (Cristal)	38	38	38
7	7 I'LL BE MISSING YOU Puff Daddy & Faith Evans (Arista)	38	38	38
8	8 FREED FROM DESIRE (Big Life)	38	38	38
9	9 JUST A GIRL (Mercury)	38	38	38
10	10 NOTHING LASTS FOREVER (Oasis) (Roadrunner)	38	38	38

© Music Control UK. Station specific charts ranked by total number of plays on station from 03.00 on Sunday 20 July 1997 until 24.00 on Saturday 20 July 1997

Rank	Track/Artist Label	No of plays	Wk	TW
1	1 FREE Ultra Nuts (AM/PM)	46	25	28
2	2 I'LL BE MISSING YOU Puff Daddy & Faith Evans (Arista)	43	28	28
3	3 D'YOU KNOW WHAT I MEAN? Precious Connection	42	23	27
4	4 CALL THE MAN Celine Dion (Epic)	37	23	27
5	5 WHERE HAVE ALL THE COWBOYS GONE? Pooki Cole (Warner Bros)	37	26	26
6	6 GUIDING STAR (Polygram)	36	24	25
7	7 HALO feat. (Mercury)	29	24	25
8	8 FREED FROM DESIRE (Big Life)	28	24	25
9	9 YESTERDAY WET WET WET (Precious Organisation)	22	24	25
10	10 NO MORE TALK (Oasis) (Roadrunner)	21	24	25
11	11 D'YOU KNOW WHAT I MEAN? Precious Connection	21	24	23
12	12 LOVEFOOL (Oasis) (Mercury)	21	22	21
13	13 EVERYTHING MUST BE (MCA)	21	21	21
14	14 ONE BIG FAMILY ENTIRE (RCA)	21	21	21
15	15 LAST NIGHT ON EARTH (Island)	21	21	21
16	16 MAGIC PIPER (OF LOVE) Edwyn Collins (Statue)	21	20	20
17	17 ALMA MATTERS (Mercury)	20	20	20
18	18 JUST A GIRL (Mercury)	20	19	19
19	19 PICTURE OF YOU Boyzone (Polygram)	20	18	18
20	20 NARAYAN (Prodigy) (XL)	20	18	18
21	21 OUTLAW (Oasis) (RCA)	20	17	17
22	22 WHAT A BEAUTIFUL DAY Lovellite (Cristal)	20	17	17
23	23 ALL ABOUT US (Poco) (Arista)	20	17	17
24	24 FREE Ultra Nuts (AM/PM)	20	16	16
25	25 I'LL BE MISSING YOU Puff Daddy & Faith Evans (Arista)	20	16	16
26	26 SOMETHING GOING ON (Todd Terry) (Mercury)	20	16	16
27	27 GOTHAM CITY (Katy Linn)	20	16	16
28	28 BLIND BY THE SUN (Seawaves) (Epic)	20	15	15
29	29 FREED FROM DESIRE (Big Life)	20	14	14
30	30 LOOK AT YOURSELF (David McNew) (RCA)	20	14	14
31	31 BITCH (NOTHING IN BETWEEN) Mercedes Brown (Capitol)	20	14	14
32	32 BITTER SWEET SYMPHONY (Verve) (Mercury)	20	14	14

© Music Control UK. Titles ranked by total number of plays on Radio One from 03.00 on Sunday 29 July 1997 until 24.00 on Saturday 26 July 1997

Rank	Track/Artist Label	No of plays	Wk	TW
1	1 I'LL BE MISSING YOU Puff Daddy & Faith Evans (Arista)	1592	1547	1547
2	2 FREE Ultra Nuts (AM/PM)	1676	1676	1676
3	3 I WANNA BE THE ONLY ONE (Eternal Featuring Babe Watson) (Ten Avenue/EMI)	1678	1543	1543
4	4 D'YOU KNOW WHAT I MEAN? (Oasis) (Cristal)	1650	1443	1443
5	5 A CHANGE WOULD YOU DO GOOD (Sheryl Crow) (A&M)	1386	1325	1325
6	6 BLACK EYED BOY (Texas) (Mercury)	1355	1312	1312
7	7 SOMETHING GOING ON (Todd Terry) (Mercury)	1156	1187	1187
8	8 BITCH (NOTHING IN BETWEEN) Mercedes Brown (Capitol)	919	1175	1175
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17	17 GOTHAM CITY (Katy Linn)	808	911	911
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23	23 LOVEFOOL (Oasis) (Mercury)	769	651	651
24	24 YOU MIGHT NEED SOMEBODY (Shalva Aron) (WEA)	747	617	617
25	25 ECUADOR (Sant) (Mercury)	674	606	606
26	26 NO MORE TALK (Oasis) (Roadrunner)	550	496	496
27	27 CLOSER THAN CLOSE (Roxie Watts) (Big Bang)	547	494	494
28	28 WALTZING ALONG (James) (Mercury)	649	480	480
29	29 I'LL BE THERE FOR YOU (Henderson) (Elektra)	470	478	478
30	30 I WANT YOU (Savage Garden) (Columbia)	635	477	477

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4	4 I WANNA BE THE ONLY ONE (Eternal) (Ten Avenue/EMI)	40	40	40
5	5 A CHANGE WOULD YOU DO GOOD (Sheryl Crow) (A&M)	38	38	38
6	6 D'YOU KNOW WHAT I MEAN? (Oasis) (Cristal)	38	38	38
7	7 I'LL BE MISSING YOU Puff Daddy & Faith Evans (Arista)	38	38	38
8	8 FREED FROM DESIRE (Big Life)	38	38	38
9	9 JUST A GIRL (Mercury)	38	38	38
10	10 NOTHING LASTS FOREVER (Oasis) (Roadrunner)	38	38	38

© Music Control UK. Station specific charts ranked by total number of plays on station from 03.00 on Sunday 20 July 1997 until 24.00 on Saturday 20 July 1997

THE OFFICIAL CHARTS - 2 AUG

music week
AS USED BY



SINGLES

1	I'LL BE MISSING YOU Puff Daddy/Arista	Polydor
2	PICTURE OF YOU Boyzone	Polydor
3	EVERYBODY (BACKSTREET'S BACK) Backstreet Boys	Jive
4	FREED FROM DESIRE Gaila	Big Life
5	D'YOU KNOW WHAT I MEAN? Oasis	Creation
6	BITCH Meredith Brooks	Capitol
7	C U WHEN U GET THERE Coolio featuring 40 Thizz	Tommy Boy
8	FREE Ultra Nate	AMPM
9	CALIFORNIA DREAMIN' The Mamas And The Pappas	MCA
10	LAST NIGHT ON EARTH U2	Island
11	ECUADOR Sash! featuring Rodriguez	Multiply
12	BITTER SWEET SYMPHONY The Verve	Hut/Virgin
13	PIECE OF MY HEART Shaggy featuring Marsha	Virgin
14	GOTHAM CITY R Kelly	Jive
15	SOMETHING GOIN' ON Todd Terry	Manifesto
16	ALMA MATTERS Morrissey	Island
17	I WANNA BE THE ONLY ONE Eternal featuring Bebe Winans	1st Avenue/EMI
18	HISTORY/GHOSTS Michael Jackson	Epic
19	ROCK ME GOOD Universal	London
20	BLUNDED BY THE SUN Seahorses	Geffen
21	YER OLD Reef	Sony SZ
22	MIMMBOP Hanson	Mercury
23	MOMENT OF MY LIFE Baby D featuring Mobb Deep	Ministry Of Sound
24	MAGIC CARPET RIDE Mighty Dub Katz	fr
10	25	GHE

ALBUMS

1	THE FAT OF THE LAND The Prodigy	XL Recordings
2	SPACE Spice Girls	Virgin
3	SONGS FROM NORTHERN BRITAIN Teenage Fanclub	Creation
4	WHITE ON BLONDE Texas	Mercury
5	OK COMPUTER Radiohead	Parlophone
6	THE BEST OF Michael Jackson & Jackson Five PolyGram TV	
7	COME FIND YOURSELF Fun Lovin' Criminals	Chrysalis
8	SHERYL CROW Sheryl Crow	A&M
9	DO IT YOURSELF Seahorses	Geffen
10	HEAVY SOUL Paul Weller	Go Discs/Island
11	NO WAY OUT Puff Daddy & The Family	Puff Daddy/Arista
12	ESSENTIALS David Gates & Bread	warner esp./Jive
13	VANISHING POINT Primal Scream	Creation
14	TRAGIC KINGDOM No Doubt	Interscope
15	BLOOD ON THE DANCE FLOOR Michael Jackson	Epic
16	OPEN ROAD Gary Barlow	RCA
17	BEFORE THE RAIN Eternal	1st Avenue/EMI
18	STOOH Skunk Anansie	One Little Indian
19	ALISHA RULES THE WORLD Alisha's Attic	Mercury
20	EVERGREEN Echo & The Bunnymen	London
21	POP U2	Island
22	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
23	SHEETER The Brand New Heavies	fr

MEN IN BLACK
Will Smith
THE SINGLE YOU WAITIN' ON: OUT NEXT WEEK
CD 1 CD 2 M/C

r m

2 AUGUST 1997

Boilerhouse duo start their own label

The Boilerhouse Production duo Andy Dean and Ben Wolfe have launched their own label.

Boilerhouse are best known as writers and producers on Gabrielle's last album, which sold more than 1m copies worldwide. They also wrote Gabrielle's 'Give Me Just A Little More Time' which, aside from selling

600,000 copies, was the most played record on British radio in 1996.

Making their name originally as DJs and club promoters in London during the mid-Eighties, Wolfe & Dean moved into writing and producing in the early Nineties. Zoe, Charles & Eddie, Texas and Solo, are just some of the acts with whom they've had production credits.

However, it is the success of their work with Gabrielle which has prompted the move to set up a label. "We only wanted to start a label when we had enough clout in the business, to be able to do right by our artists. We didn't want to do it half-cocked," says Ben Wolfe. He adds, "Boilerhouse will be a non-generi-

bread-based label, more like a Got Beat than a Mo Wax," says Wolfe.

The label's first signings are r&b producer-singer duo Desert Storm, singer-songwriter Christine Levine and guitar band Specky.

Desert Storm have already made a name for themselves with recent remixes for premier US rap acts such as Lil' Kim, Missy Elliott and Rampage. It also looks likely that Desert Storm could be the first UK act to be signed by America's premier rap label Bad Boy Records, which is distributed through Arista in the US. All of these artists will have debut singles released in September or October.

inside:

[2] SEVEN DAYS IN DANCE: BARBARA TUCKER reveals what caught her eyes and ears this week

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

[4] Q&A: JAZZIE B talks to Tony Farsides

[5] JOCK ON HIS BOX: DJ CHER (6-11) HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips by GILLES PETERSON & TREVOR NELSON



buzz chart number ones

CLUB:	'WHY DON'T YOU DANCE WITH ME' Future Breeze (AM/PM)	p7
URBAN:	'SOMEONE' SWV featuring Puff Daddy (RCA)	p9
POP:	'DON'T GO AWAY' Clock (Power Station)	p11
COOL CUTS:	'FINALLY' Ce Ce Peniston (AM/PM)	p12



Kiss 100 has announced Wyclef Jean & The Refugee Camp as the main act for the Kiss stage at this year's Notting Hill Carnival. The Fugees frontman will headline on Monday August 25, marking the Kiss stage's eighth year at Carnival. Last year more than 15,000 people watched Jamiroquai perform at the Kiss stage. Other acts confirmed by Kiss are Finley Quaye, who will also perform on Monday, and Spearhead, who

will be appearing on Sunday (24). Further acts will be announced over the coming weeks, as will the line up for Radio One's stage at Portobello Green. Tim Westwood will be presenting a rap bill for one day while Trevor Nelson will present an r&b line-up for the other day. To tie in with carnival, Wyclef Jean is releasing his interpretation of the carnival classic 'Guantanamera' featuring the queen of salsa Celia Cruz on August 25, which follows the rapper's recent hit 'We Tryin' To Stay Alive'.



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14 18

WHEN A FEELING!

19

MEN IN BLACK - THE ALBUM (OST)

17 20

ROCKED & JULIET (OST)

19 20

17 20

19 20

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10	25	G.H.E.
21	26	COCO
8	27	LAZY
11	28	LETT IT
11	29	SAY N
11	30	SO HE
19	31	HOW C
11	32	THE N
25	33	I'LL B!
22	34	JUST
22	35	THE J
16	36	LOOK
11	37	AIN'T
27	38	CLOS
28	39	TIME TO
32	40	WHEE

Bullseye titles

[BEATS & PIECES]

Segments from the **MUZIK MAGAZINE SAINTS AND SINNERS AWARDS** show will be broadcast on Pete Tong's Essential Selection show on Radio One on August 1. **ARTISTS RECORD DISTRIBUTION (ARD)** is a new distribution company specialising in techno and trance set up with the idea of helping artists starting their own labels. ARD is based at 26 Great

Western Road, London W9 3NX. Tel: 0171-289 5445; fax: 0171-289 1566... V97 will be having a dance launch party on Wednesday (30) at The Warehouse in Leeds. DJs will be Tim Sheridan, Jez Willis, Dave Dunne, Chris Jam and Ralph Lawson. Entrance will be free for any V97 ticket holders and £5 for others... London's eastern-tinged dance club **UJ** is set to return after a three year break. Formerly at The Blue Note, **UJ** is staying in the Hoxton area but will now be found at 333 Old Street. The opening night will be Friday August 6 with special guests Spring

Heel Jack and Adam Freedland... **ADAM F** AND **FUTURE SOUND OF LONDON** will be co-hosting **MTV's Party Zone** this Friday (25) with a special report from Biosphere's recent North Pole gig... Anybody dealing with **UNIVERSAL/MCA** should be aware that this week it moved to: **Universal Music, 5-7 Mandeville Place, London W1M 5LB. Tel: 0171 535 3500, Fax: 0171 535 3700...** Finally, the **DJs lined up for ONIT** at the **Middlesbrough Arena** this Saturday will be **Darren Jay, Vandal, Delusion and MC Riy.**

on the airwaves

[by caroline moss]

US r&b artists are currently riding high in the Dance Airplay 40, accounting for three of the top five tracks and three of the seven new entries. **Lil' Kim's** "Not Tonight" in at 17, **Zhane's** "Crush" at 28 and **Robyn's** "Do You Know (What It Takes)" at 29, along with high flyer **Will Smith**, who moves 37-22 with "Men In Black and Changing Faces who climb 10 places to six with **G.H.E.T.T.O.U.T.**



omitted to credit for their part in biking last week's highest new entry, **Gala's** "Free From Desire" into the chart. The stations have been desiring the track for five weeks and have undoubtedly aided its climb to number eight now. **Kiss 102.1/05.9** group head of music **David Dunne** reports a huge buzz in the North around **Dario's** "Sunchyme", currently on white label. "We've experienced the biggest response we've had since "Children" (Robert Miles)," says Dunne. "On the first day I played it, three weeks ago, we had to play it another seven times to satisfy all the listeners who called in about the track."

This is good news for **Choice FM**, London challenger with the urban sound. Head of music **Kirk Anthony** has tipped a few more to watch out for, including a gospel track by **God's Property**, "Stomp", which is blowing up in America. The station is currently playing the track, due out in August, off **DAR**. Anthony also rates **Rak's** Morrison's comeback track, "Who's The Mac", and **Missy Elliott's** "Can't Stand The Rain" as potential radio monsters.

The record entered the **Kiss club chart** - compiled by the stations with distributor **Amato Disco** - at number three, jumping to pole position the following week, and featured on **Pete Tong's Essential Selection** show on **Radio One** on July 11 and 18. "Sunchyme" is due for release in September and looks set to be huge.

Apologies to Kiss 102 and 105 who we

pete tong playlist



- Life: "LOVE COMMANDMENTS" - Giselle Jackson (Manifesto); "SUNCHYME" - Dario (Eternal); "SONIC EMPIRE" - Members Of Mayday (Raw Spirit); "THE RAIN SUPRA DURA FLY" - Miso
- "Mistademeanor" - Eligh (Blackbox); Black Science Orchestra vs Lisa Starfield (Amen); "NEVER LET YOU GO" - Tina Moore (Delicious); "SING A SONG" - Byron Stingily (Manifesto); "MIGHTY HIGH BROWN CLUB" - Gloria Gaynor (rev); The Tompkins (Natural); "KICK THE PARTY INTO FULL EFFECT" - Ra (Mensage (white); "CIRCLE" - Adam F (prod); "FREE LOS REMIX" - DJ Quik (white) (Positive); "LOS NIÑOS DEL PARQUE" - Plastic Noise (Urban); "REMEMBER (MOOD II SWING MIX) - BT (Perfecto); "THE PLAYER" - First Choice (Minimol); "GODDAM NOIZE" - Stacker (DJ); "CULT OF SOUL" - Blaze (Sizewell); "PHATTY'S LUNCHBOX" - Mekon (Wol of Sound); "CHERISE BURN" - Curve (Universal); "AIGHT" - Tour De Force (East West); "ANYTIME" - Nu-Birth (DJ); "LEARN TO LOVE" - Kim English (J&J); "FLURM ME OUT FLURM TO SUGARY" - Prozac (rev); Kathy Brown (flr); "FINALLY (REMIX)" - Ce Ce Peniston (J&J); "GUMMAN ORIGINAL MIX" - 187 Lockdown (Ninja); "ACID TEAR" - Dillinja (Kix); "THE MOON AFTER THE FALL" - Outside (Eternal); "CASTLE IN THE SKY" - G Park (Urban); "RELEASE YOURSELF" - Pogonini (Track (Moonrise); "SPECIAL EDITED HOT MIX BY THE ADVENT" - BELIEVER - JBS (Novamix); "RUNNERS" - The Advent (flr); "SCORCH" - Surgeon (Hershey); Adam Byer (Drumcode); "THE IST" - Oliver Hix (Surface); "PRO F" - The Advent (Kix); "JEFF MATE (white); "ARMAGEDDON" - The Advent (flr)
- AS FEATURED ON RADIO ONE'S ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY JULY 25 (6.30pm-10pm)

danceairplayforty

- | THE LW | WMC | ARTISTS | TITLES | LABEL |
|--------|-----|-----------------------------|--------------------------|------------------------------|
| 1 | 6 | SOMETHING GOING ON | Todd Terry | Manifesto/Mercury |
| 2 | 4 | MO MONEY MO PROBLEMS | Hubbards B.G.C. | Bad Boy/Krista |
| 3 | 9 | I'LL BE MISSING YOU | Puff Daddy & Faith Evans | Bad Boy/Krista |
| 4 | 3 | C U WHEN U GET THERE | Coolio | Tommy Boy |
| 5 | 1 | FREE UNUS KALE | | AK/PAAKAA |
| 6 | 14 | G.H.E.T.T.O.U.T. | Changng Faces | Big Beat/Atlantic |
| 7 | 10 | MADIC CARPET RIDE | Mighty Dub Katz | flr/London |
| 8 | 15 | FREE FROM DESIRE | Gala | Big Life |
| 9 | 6 | MOMENT OF MY LIFE | Baby D/Ambrosio | Ministry Of Sound |
| 10 | 13 | SAY NOTHIN' | North | RCA |
| 11 | 14 | PANTHER PARTY | Mad Moseles | Polydor |
| 12 | 8 | I'LL WANNA BE THE ONLY ONE | Emmett | 1st Avenue/EMI |
| 13 | 11 | HISTORY | Michael Jackson | Epic |
| 14 | 19 | GOTHAM CITY | 6 Kelly | Jive |
| 15 | 7 | YOUTH LAUNMA | | Yah Yum/Epic |
| 16 | 12 | CLOSER THAN CLOSE | Resins Gales | Big Bang |
| 17 | 18 | NOT TONIGHT I'M | Under/Big Beat/Atlantic | |
| 18 | 5 | WHATEVER EN VOQUE | | Warner Bros |
| 19 | 20 | CLOUDS | Source | XL |
| 20 | 2 | DOWN TO EARTH | Grace | Perfecto/East West |
| 21 | 21 | PIECE OF MY HEART | Shaggy Feet | Manha Vinyl |
| 22 | 37 | MEN IN BLACK | Will Smith | Columbia |
| 23 | 4 | LET THE BEAT HIT U | EM Shira Feet | Byron Stingily VC Recordings |
| 24 | 17 | JUST GETTIN' BETTER | TOR F&K | Xavier |
| 25 | 35 | YOU'RE THE ONE I LOVE | Shota Ama | WEA |
| 26 | 32 | DISCHOPPING | Klubbheads | A&M |
| 27 | 20 | ECUADOR | Sash! | Multicity |
| 28 | 28 | CRUSH | Zhané | Illtown/Motown |
| 29 | 13 | I'LL BE FAY BROWN | Featuring Jay-Z | Def Jam/Mercury |
| 30 | 24 | SWEETEST THING | Lauryln Hill | Columbia |
| 31 | 28 | SOMEBODY LIKE YOU | Elate | VC Recordings |
| 32 | 20 | ANDAMN | The Blackbox | Sizewalk |
| 33 | 12 | 9 YOU ARE THE UNIVERSE | Brand New Heavies | flr/London |
| 34 | 38 | PLANNING JUNE | BT | Perfecto |
| 35 | 34 | AIN'T NOBODY | Course | Brothers Organization |
| 36 | 20 | YOUR FATE | Stacker | XL |
| 37 | 23 | LUCHINI AKA (THIS IS IT) | Camelo | flr/London |
| 38 | 30 | BELO HORIZONTO | Heartsats | VC Recordings |
| 39 | 20 | DO YOU KNOW (WHAT IT TAKES) | Rolayn | RCA |
| 40 | 10 | SOLVENIR DE PARIS | Dimitri From Paris | East West |

Statistics recorded between 00.00 on 17.07.97 and 24.00 on 23.07.97. Most 100. Kix 102. Most 105. Clive's London & Birmingham. Galaxy 101. Music Central (Kix 102). 5.5.26.26.3. London 0211 449. Tel: 0171-336 9996.



14 18 WHAT A FEELING!
19 MEN IN BLACK - THE ALBUM (OST)
20 REQUIRED - JULIET (OST)

14 18 WHAT A FEELING!
19 MEN IN BLACK - THE ALBUM (OST)
20 REQUIRED - JULIET (OST)

Assistant to Head of Music

Have you had a MASSIVE ATTACK OF THE PRODIGY? Over dosed on PUFF DADDY, RONI SIZE and ROSIE GAINES, Knew ARMAND VAN HELDEN before he met TORI AMOS - then KISS 100, the youth station for London's Dance music lovers, has the job for you.

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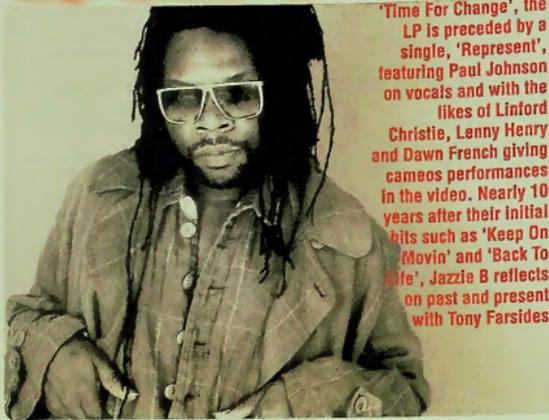
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Ballicast titles

q&a



Jazze B's Soul II Soul will be releasing their first album as part of their new deal with Island Records on September 1. Called 'Time For Change', the LP is preceded by a single, 'Represent', featuring Paul Johnson on vocals and with the likes of Linford Christie, Lenny Henry and Dawn French giving cameos performances in the video. Nearly 10 years after their initial hits such as 'Keep On Movin' and 'Back To Life', Jazze B reflects on past and present with Tony Farsides

jazze b

YOU'VE CALLED THE ALBUM 'TIME FOR A CHANGE', WHERE DOES THE LP TAKE SOUL II SOUL? WHAT'S CHANGED?

"We're on to a new level. There are a lot of things that are new about it - not just the music. For example, my feelings about things around me: I'm another year older and also making this album, which is our sixth, is something I never thought I'd be doing when I started, and I can genuinely say I am proud of that. The interesting thing about my situation is that a lot of people come to me for advice and information because of what I've been through but there's no-one I can go to for advice over here. During the past two years that thought really started to kick in and I began to question what I'm living in and where I'm living. A couple of years ago, I went to the US and got so many props and it really freaked me out. People were saying, 'You need to be here'. So, I had other options but I chose to stay here. In making that decision, I had to face the fact that there would be no-one to go to for advice, so I had to gather my own shit together. That's where the album's at."

THE LP STARTS OFF WITH A JUNGLE STYLE TRACK...

"Well I don't even see it in those terms. I see it more like those tunes from back in the day such as Atmosphere's 'Dancing In Outer Space', Lonnie Liston Smith's 'Expansions' or Fleece's 'Southern Freeze' - it's a fusion. It's just a hybrid, and I can comfortably say that because I know the heritage. In the UK it might be taken for a jungle track but play it to a man in America or Japan and it might be called something else. It's just an evolution of our music, taken to another level. But I give utmost respect to the jungle scene, the way those youths got together and controlled their thing, that's beautiful."

IT'S BEEN 10 YEARS SINCE YOUR FIRST RECORD. WHAT'S CHANGED FOR BLACK BRITISH MUSIC IN THAT TIME?

"Before we were just in Stoke Newington, Hackney, Archway, etc. Now we're in Scotland, Germany, we're everywhere. I mean Prince Charles has got my tunes. I know because I met him and he told me he had them - which is a beautiful and powerful thought. It's not just the music with Soul II Soul either, there's the visual side that's been important for my longevity and it's also a cultural thing. Because of our image, there are now more people of all types who understand our culture. Bob Marley used to say that he was taking Tasta uptown with his music. With Soul II Soul, we've taken the ethos of black British culture uptown, and it's not something I intended to do. So, I say it's Jah works. Babylon is crumbling."



SILVER PLANET/BLUE PLANET
Unit 20, Southbank Business Centre,
140 Battersea Park Road, London
SW11 4BN; tel: 0711-627 2315; fax:
0711-627 8077

HISTORY
Silver Planet and Blue Planet were launched in July 1996 by David Conway, former label manager at Rising High. Conway set up alone at the tender age of 23 to work with a broader range of music than the trance and techno which he'd become associated with. One of his first moves was to set up a distribution deal with Sony/DMV. Blue Planet handles drum & bass while Silver Planet covers trance and techno, though Conway is keen to embrace a wide spectrum of sounds. First off on Silver Planet was Disco Volante's 'Return To Dark Blue Sky', heading up 10 singles and two LP releases. Blue Planet scored a hit with its first album, 'Drum & Bass For Papa' by Plug (Luke Vibert), which has sold more than 25,000 copies in the UK, has been licensed to Sony Japan and picked up by Trent Reznor's 'Nothing' label in the US, where it was released via Interscope. It now has another three albums and 11 singles under its belt. A third house label, Bullion, is run by Anthony de Rothschild, and there is an in-house 24-track studio.

KEY STAFF:
David Conway, A&R manager and partner; Anthony de Rothschild, partner and head of Bullion; Richard Grosse, label manager; Mike Millrain, marketing and exports; Ken Ray, studio manager
SPECIALIST AREAS:
Trance, techno, drum & bass

KEY ARTISTS:
Marco Zaffarano, Sadie Glutz, Velocity, Freedom of Sound, Disco Volante (Silver Planet); Bowling Green, Mung, The Next Wavelength, Marc Williams, Plug, Frank Heiss (Blue Planet)

LAST THREE RELEASES:
Silver Planet - Freedom Of Sound 'Razed/Asbortn'; Sadie Glutz 'Fix'; Velocity 'Future (Aspegiators Mix)'. Blue Planet - Jammin' Unit 'Dest, Dumb & Blind'; The Bowling Green 'The Chase Lounge EP'; Plug 'Me & Mr Sutton'
COMING UP:
Silver Planet - Various 'The Silver Planet Collection Vol 1'; Sadie Glutz 'Crazie Sadies'; Marco Dogs 'Asbortn'; Blue Planet - Plug 'Drum & Bass For Papa' (re-release limited edition); Frank Heiss 'Frank Heiss Presents 370 Degrees'; Mung 'The Rectal Toolkit EP'

RETAILER'S VIEW:
"It's a good, quality label." - Nigel House, Rough Trade, London W11

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One of the world's most exotic clubs is the Zouk in Singapore with its stunning design and decor. Drug-free, because drug-taking is one of Singapore's most harshly punished crimes, the club still rocks it thanks to resident DJ Cher. When he's not smashing it in Singapore he'll be playing the clubs of Hong Kong, Thailand and Bali. One of his favourite DJing experiences was on a tiny island off the Thai coast playing a Full Moon party as the sun came up

JOCK

cher
ON HIS BOX

PIC GP



top[10]

'I FEEL LOVE' (PATRICK COWLEY MIX) DONNA SUMMER (CASABLANCA)

"This came out in 1982 and I'd been looking everywhere for a copy and I found this record on a stall in Portobello! It was £10 and I saw it and grabbed it! The mix was way ahead of its time and I still drop it occasionally at Zouk."

'INDOCTRINATE' (ORIGINAL MIX) CASTLE TRANCELOTT

"It's beautiful, yet kind of dark and moody, and fits nicely into a trance set. I always play this one. It goes down well with the crowd. Close your eyes and lose yourself in it."

'MENTAL GENERATION' CAFE DEL MAR (COMA)

"This song reminds me of the Cafe Del Mar and that whole Ibiza vibe. I'll always love this tune and I don't mind admitting that it gives me goosebumps every time I listen to it."

'SNAPPINESS (EVOLUTION MIX)' BBG (POLYDOR)

"We've played the ambient mix a lot at Zouk. We've played it on Christmas Eve for the past four or five years when we have this 'snow' that comes down from the ceiling. It's a Zouk anthem."

CHER'S STEAMIN' 10

- 1 'PUNNING UP THE HILL' (vintage label)
- 2 'WANCHITA REEVA/Tribal Funk' Seraphim (Black Dada)
- 3 'MAKE U FEEL' E-N (SFP)
- 4 'CLUBS' The Source (XL)
- 5 'YAMP' Outlander (RKS)
- 6 'FLAMING JUNE' BT (Pictette)
- 7 'DEAR FATHER IN HEAVEN' Johnny Dengeros (Twisted)
- 8 'FUTURE FUNK' DJ Friction & Splice (Cosmos)
- 9 'PROPHASE (L.S.G. MONK)' Thana (Perfecto Fluoro)
- 10 'AGE OF LOVE: Age of Love (React)

'DON'T HOLD BACK (SPACE DUB)' MAUREEN WALSH (URBAN)

"An excellent mix by Bruce Forest with a touch of late-night paradise. It's the kind of dub you play at four or five in the morning - a track I use when I need to rejuvenate a dancefloor."

'SUENO LATINO (DERRICK MAY REMIX) SUENO LATINO (DFC)

"Why bother with so many remixes when this is the ultimate mix? And when Derrick May dropped this in his set at Zouk this year he showed this song can still work after all these years."

'IT'S ALRIGHT' MUYORICAN SOUL (GIANT STEP)

"It's going to be a classic, that's for sure. It's the kind of song that doesn't come that often and when you hear it you know it'll be an instant hit."

'OXYGENE' JEAN MICHEL JARRE (POLYDOR)

"I've always been a fan of his and when I was in England recently I had the chance to see him play live. It was like a dream come true, especially for a synthesiser freak like me. Totally brilliant, what more can I say?"

'EMBRACING THE SUNSHINE' BT (MUSIC NOW)

"This is a really special record. It's got really different sections and loops. It's fabulous, one of my best records. I'll always play this. I got it from Sasha - he was playing at the club three or four years ago and he had this little party going on and he played it to us and we freaked out. He gave it to me in its original imprint on Music Now. This record was ground-breaking because it changed a lot of people's minds about how to write good dance music."

'UNFINISHED SYMPATHY' MASSIVE ATTACK (WILD BUNCH)

"It's the kind of song you can play at the end of the night and still get the same reaction."

(COMPILED BY SARAH DAVIS, TEL: 0161-948 320)

[cv]

BORN: Singapore, January 22, 1972. LIFE BEFORE DJING: "Electronics student. I quit halfway through as I couldn't understand a single thing the lecturer was saying!" FIRST DJ GIG: "I joined a mobile in 1988 to learn my DJing skills. I was only 16 at the time. I played my first gig to some rich kid who was holding his birthday party. My first club was when I was 17. I was a resident at Warehouse in Singapore." MOST MEMORABLE GIG: *Best* - "I was invited to play for the ex-Zouk boss, Lincoln, at the 1989 New Year party. That was where my whole DJ career got started." *Worst* - "It was before joining the Zouk. I had to do this gig where the master of ceremonies didn't turn up. I stood in front of the audience and started to compare. It was two hours of hell, making tons of mistakes and saying things they didn't understand. I'm really glad we don't have to use the mic these days." FAVOURITE CLUBS: Zouk, Singapore, Pacha, Ibiza, Space, Ibiza, The End, London. NEXT THREE GIGS: Residency at Zouk and other Asian dates coming up. DJ TRADEMARK: "I play a lot of house, trance and breakbeat." LIFE OUTSIDE DJING: *Artist*: Transcendental Experience, single on React; mixed React's second 'International DJ Syndicate' album, out now; collecting synths - "I'm a synth junkie".

Duché

Duché

Ferre Sautbats

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20 RODEO & JULIET (OST)

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Bullseyed titles

hot vinyl

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

TUNE OF THE WEEK



MILLSART/JEFF MILLS 'INNERLIFE' (AXIS/REACT) (TECHNO)

This two-tracker has been lifted from the recent Jeff Mills 'The Other Day' compilation. 'innerlife' sets the wheels in motion: a low-slung plang acid bass keeps the beats in check accompanied by some free-flowing percussion. Slowly the grooves wind around with a filtered organ riff that increases in volume, but before you get the chance to lock on, it is pulled out of the arrangement leaving you teased. But fear not, back it comes once again sneaking in there and grabbing you from all directions and dropping you head first into the breakdown. 'Medusa' on the flip takes you into the harder side of Mills with bone-shaking drums and a tight woven metallic groove. The rough acid tones pulsate and push the intensity levels right over the edge. This guy not only packs the floor when he hits the decks, he packs a punch into your vinyl. Super. ●●●●● DM



ANDY WEATHERALL
(featured in *Jock On His Box*
RM issue dated July 26, 1994)

andy weatherall's

steam in' tips for the week

- 1 'SYMBOLIC LANGUAGE' Pasou (Tresor)
- 2 'ALL MUSIC HAS COME TO AN END' Cristian Vogel (Tresor)
- 3 'SURFACE 003' Oliver Ho (Surface)
- 4 'DISPLACEMENT' Lysander Pearson (Surface)
- 5 'PROPER EP' Various (Proper)
- 6 'MULTIPLY EP' The Groove Tribe (Fragmented)
- 7 'DICK BY THE POUND' DJ Assault (Assault Riffle)
- 8 'FACE YOUR FATE' Keith Tucker (Puzzlebox)
- 9 'BATTLE EP' Sektor 17 (Twilight 76)
- 10 'ELECTROSKUNK' Drive-In Six (Drive-In)

CONNER REEVES 'MY FATHER'S SON' (WILDSTAR) (R&B)

While a new voice on the block, Conner has already scored songwriting credits with Tina Turner, Will Downing and Carleen Anderson to mention a few. Not bad for a Peckham lad. Vocally, he is smooth and suited to the nu classic soul style of music making, although mixes by the currently trendy US-based Brooklyn Funk boys go for street soul and are his hip hop styles respectively. The r&b mix is particularly sumptuous, a classy if perhaps slightly predictable musical arrangement driven by urban beats enclosing a solid melody and vocal performance. ●●●●● RT

CURTIS & MOORE PRESENT ZEITA MASSIAH 'WISHING ON A STAR' (SWING CITY) (GARAGE)

Nothing to do with the Rose Royce favourite of the same name, this simple but catchy song is backed by a relatively restrained garage production from the UK's in-demand remix duo, who also serve up a tougher dub. There are plenty of strong remixes spread over the two 12s. Brian Tappert and Marc Pomeroy keep it commercial but funky in their usual Jazz 'N' Groove style, while Tommy Musto creates a bumping NY makeover. Back in the UK, Grant Nelson delivers two thumping dubs for the underground. ●●●●● AB

TECHNO TUNE OF THE WEEK

BIGFOOT FUTURES LTD 'RETURN OF THE BIG MAC' (EUKATECH) (TECHNO)

Also known for his Bunkfunk 3000 alias on the Language label, the talented Si Beggs pops up with four more mad-capped adventures on wax for experimentalists Eukatech. On 'Hamburger Love' deranged stabs under twists and turns over a bed of snappy percussion while the groove is kept simple. 'Dirty Machines' steps up the intensity with metallic noises punching in and out of the mix and keeping things hyped up for peak-time playing. 'Rolling Computer Game' Funk pushes the electronica further into the leftfield area, manipulating the machines to the point of no return - extreme and in no way restrained. 'Omni-Mode Mega Mix' has cut-up stop/start antics and funky lead lines that should bring more than a cheer on the floor. Unpredictable and outstanding. ●●●●● DM

VARIOUS 'PENNY BLACK PRESENTS BREAKAGE VOL 1' (PENNY BLACK) (DRUM & BASS)

This vinyl triplepack is a journey from cool shores to hot industrial wasteland. Cool sounds are the province of R. French, Cloud Nine, Ray Keith and Nookie, whose 'The Prelude' is a cucumber slice of synth and percussive metalwork. Granite-hard sounds come courtesy of Decoy and Twisted Angel - five tracks of experimental dark bass and gloriously distorted fizz which are not for the faint hearted - and in 'Synch whose 'Covert Operations' is way above and to the top tune. It rolls with a massive dirty, gut-turning bass riff which more than earns its status as a current DJ favourite - no wonder it's creaming it on the dancefloor. ●●●●● SD

VINCENT DE MOOR 'FLOWTATION' (XL) (HOUSE)

One of the masters of the year still being played on its Deal import and XL, after gracing us with limited Original & Digital Blondes mixes, feels it is about time to give it a full go. To be fair, the Original is hardly likely to be matched with its full-on power trance that has so many hooks and kicks that you just can't go wrong. A drafted in

S

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THE OFFICIAL CHARTS - 2 AUG

musicweek

Extended Radio mix sounds very BBE-ish while Ariel, who has a side to himself, delivers a surprising mix in a change of style that is quite refreshing. This is a quality track that will feature in many a box indefinitely. ●●●●● CF

BALAFONIC ALL STARS 'SOUNDBOY' (BALAFONIC) (BREAKBEAT)
The big great groove has mutated once again to give us yet another tune which is tearing it up on the dancefloor thanks to its masterful mix of cavernous beats, acid squiggles and dubtastic bassline. The product of DJ Ben Balafonic and crew, this track wowed them at Glastonbury. ●●●●● SD

SHARADA HOUSE GANG 'GYPSY BOY GYPSY GIRL' (HOUSE) (DEEPBLUE/GUT)
Not a cringe-filled Euro-by-numbers bombshell as expected here: instead, it's quite a credible ferked-up house revelation. The Sol Brothers are at their most funkfest over these many mixes - low oscillating bass warps being the foundation to their two options. Van S entertains with a harder mix featuring a very hooky synth sequence plus two mixes by Prods & Gotsz, who happily manage to lose that clarity sound that everybody has jumped on recently. Very fresh sounding. ●●● CF

CHAKRA 'HOME' (WEA) (HOUSE)
Follow-up to the cult monster 'I Am' and it's another fine haunting vocal line built on over three pieces of vinyl. The Original is a lovely composition - a beautifully thought-out arrangement with a cheeky touch of Euro that has surprised a few people, surging and walling in all the right spots. A trackload of other mixes from Solar Stone, Space Brothers, Salt Tank and Green & Howells reinforce its ecniness to a tee. Still on it. ●●●●● CF

CUT & PASTE 'CUT IT NICE EP' (FRSKANOVA) (BREAKBEAT)
The messy Frskanova breakbeat invasion continues with this chunky four-tracker. High points are the speedy throbbing amusing swear-word sampling 'Do Tha Turtle' and the 'Take A Piece Of America' hip hop that uses a tasty bit of 'Outstanding'. The final track, 'Half Term Break', has the nerve to sample 'Grange Hill' - who says only hardcore dares to go that cheesy? - but has echoes of old hip hop in there too. Funky, weird and silly. ●●●●● D&H

HOUSE TUNE OF THE WEEK
GISELE JACKSON 'LOVE COMMANDMENTS' (MANIFESTO) (HOUSE)
A very impressive track from earlier this year that really took a while to get noticed by a major. A quality song in its own right, it is somewhat of a rarity on the current dance circuit blessed as it is with the wonderful vocal talent of Ms Jackson who really does shine. The Original Tonaglia version has the warm summer feel that will attract radio play, and may get the club vote too, but the array of alternative versions from Loop Da Loop, Dancin Dixaz and Jason Nevins will satisfy the more diverse palates. As a house purist's record, this is something that will last a very long time. ●●●●● CF

MIDFIELD GENERAL 'DEVIL IN SPORTS CASUAL' (SKINT) (BREAKBEAT)
If you prefer the straight-up hip hop flavours instead of the speeded up and slowed down OTT breakbeat sounds, then look no further - Skint maimian Damian Harris delivers a healthy chunk of breaks for your platter. The title track drops hard with a tough belly-churning bassline coupled with a chopped-up 'Rock n roll' and 'You make the music go back, you hear satan speaking' vocal speech. Fat Boy Slim also turn in a mix of the said track while on the flip, 'Bergankn' kicks ass with a jazzy bass and funkend-up breaks. Finally, our man reshapes his classic 'Go Off' using the vocal and the fundamental parts scratched to smithereens with his own handwork. ●●●●● DM

LOCUST 'THE GIRL WITH THE FAIRYTALE DRESS' (R&S) (ALTERNATIVE)
Hold the sickbags... weird interference and noise specialist Locust's Mark van Hoen is in love and is making dreamy Olive-style material instead. Apparently, Anyway, if said dreamy material is all as good as this track with moody Zoe Niblett vocals, he'll soon be raking it in and accompanying chocolate commercials. Remixes are cool easy listening from Future/Past, hard squeaky trip hop from Dr Olive and good old-style Locust clear-the-dancefloor 'Penetration' is included too. ●●●●● D&H

OLIVE 'OUTLAW' (RCA/BMG) (HOUSE)
Now they're a number one band this next single is bound to get some serious attention. The band's own Black Olive mix deserves it - summery super-catchy soulful pop - even if the remixes from Matthew "now more then a little overexposed" Roberts and William "lets do a mad one that no-one can follow" Orbit are not so good. ●●●●● D&H

UNITED STATE 'ALL THIS LOVE THAT I'M GIVING' (INDOCHINA) (HOUSE)
United State bravely cover one of those inspired all time classics, in fact the Gwen McCrae original was the definitive "rare groove" of the Eighties, having originally been masterminded by Betty Wright back in the Seventies. Original promos surfaced under the name Central Park before last week's emergency name change, the record itself being a collection of contemporary house mixes with Up Yer Ronson's Mary Pearce doing the honours on

alternative cuts

- 1 'CLIMBING UP THE WALLS (FLA BRAZILIA MIX)' RADIOHEAD (PARLOPHONE)
Hall's finest go deep 'n' dubby
- 2 'HERGES (ANDY C REMIX)' RONI SIZE (TALKIN LOUD)
Beyond the pale ruffness
- 3 'REMEMBERING DAWN' MAX 404 (UNIVERSAL LANGUAGE)
Super heavyweight future funk
- 4 'STONE CRAZY' BEATNUTS (RELATIVITY)
The Invasions's return
- 5 'I'M STRONG' ROLLERCOONE (SRKUKUS)
Sexy Eagles electro bomb
- 6 'BROADCAST ALBUM (WARP)
The in sound from way out
- 7 'CLARISSE C (WEATHERHALL REMIX)' MONEYPENNY PROJECT (NUPHONIC)
Andrew confounds again
- 8 'FRESH MOODS ALBUM (ELECTROLUX)
Slo 'n' to techno trax
- 9 'ODYSSEY '95 NORTH (GROOVE ON)
Otherworld house/hunk gem
- 10 'STYLE WARS' BUSHLEGAN (HARD HANDS)
Filtered funk science from London

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

vocals. Across three separate 12s, Marcus Vare and Phil Legg of Planet Gorgeous Productions together with Moot Rushmore turn in the most convincing versions for those who like feel-good happy house with funky disco grooves. ●●●●● RT

PARIS & GELES 'HARDGROOVE/STUFF' (HOUSE) (SERIAL)
The French funky house invasion continues with this discoid number that does indeed concentrate on a big groove that is... not at all soft. On the reverse, 'Stuff' slows down to a dirtier grungy and synth funk that is more unusual and the choice cut of these two. Retro but good. ●●●●● D&M

ARMAND VAN HELDEN 'ULTRAFUNKULA' (FRFR) (HOUSE)
Having sat back and watched everybody else ripping off his 'Professional Widow' remix, Armand has decided to beat them to it this time and has done his very own copy of 'The Funk Phenomena'. Called 'Ultrafunkula', it relies on a very similar thumping rhythm with the timetresth tricks simply being applied to a different title line. Sadly, the lack of originality will probably be a help rather than a hindrance and the track is destined to be massive. It is currently available on a promo sampler for the 'Enter The Meat Market' LP, attributed to AVH presents The Sample Slaya, but a single release will follow in September with DJ Sneak remixes. The flip of the sampler has two hip hop favoured tracks, with the excellent big beats of 'Reservoir Dogs' standing out. Also look out for a very limited promo of more adventurous X-Press 2 and Ballistic Brothers remixes of 'The Funk Phenomena'. ●●●●● AB



GLENN UNDERGROUND 'SECRETS OF CVO EP' (GUIDANCE US) (HOUSE)
This Chicago label's growing reputation is now attracting some bigger names. Here Glenn delivers three tracks from the deeper and more mellow extremes of his repertoire. 'House Of Blues' is the

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the BANCHART

02.08.97

Illustration by Chris Webb. BANCART is a weekly chart of new music. Tel: 0171 928 2041

THE UK	THE	ARTIST	LABEL
1	39 2	SWV featuring Puff Daddy	RCA
2	3	ICI & JuJu	Universal
3	1	Lil' Kim	Big Beat/Warlock
4	4	Crush	Motorboat
5	NEW	IT'S ALL ABOUT THE BENJAMINS	Puff Daddy
6	6	EVERYTHING	Mary J. Blige
7	24	DISTANT LOVER	Tarzi Hicks
8	2	NO MONEY NO PROBLEM	The Notorious B.I.G. featuring Puff Daddy & Mase
9	9	HYPNOTIZE	Robyn
10	20	DO YOU KNOW (WHAT IT TAKES)	Omar featuring Di'No Bastard
11	15	SAY NOTHIN'	Yvette Michelle
12	14	CRAZY/IM NOT FEELING YOU	Denosh
13	5	TONIGHT	Shola Ama
14	12	YOU'RE THE ONE I LOVE	Original Soundtrack
15	10	MEN IN BLACK (LP)	Conner Reeves
16	NEW	MY FATHER'S SON	Will Smith
17	40	2 MEN IN BLACK	Aaliyah
18	3	4 PAGE LETTER (ONE IN A MILLION) GATH OF A PLAYER	Ain
19	23	PRIVATE PARTY	Ronnie Hewson
20	NEW	WHAT ARE WE GONNA DO?	Chancing Faces
21	11	G.H.E.T.T.O.U.T.	Soul II Soul
22	NEW	REPRESENT	Brownstone
23	NEW	KISS & TELL	Puff Daddy & Faith Evans (featuring 112)
24	17	I'LL BE MISSING YOU	2Pac/Warlock
25	4	TOSS IT UP	Mini Condition
26	38	DEFINITION OF A BAND (LP)	Lewis Taylor
27	NEW	LUCKY	Lafrique McNeal
28	NEW	AIN'T THAT JUST THE WAY	D.C.
29	8	3 MY WORLD	First Class
30	17	6 LUCHINI AKA (THIS IS IT)	Wyckel Jean
31	23	2 STRICTLY ROLLIN'	Laurnea
32	NEW	WE TRYING TO STAY ALIVE (REMIX)	Jay-Z
33	11	DAYS OF YOUTH	Devi Hines
34	22	WHO YOU WIT	Refugee Camp All-Stars featuring Lauryn Hill
35	19	4 LIKE THE WAY	Marlene Girault
36	25	3 THE SWEETEST THING	Missy "Misdemeanor" Elliott
37	NEW	TURN OFF THE LIGHTS	Marsha
38	NEW	THE RAIN (SUPA DUBA FLY)	Marie Winans
39	NEW	IS IT REAL?	
40	NEW	DON'T KNOW	

[commentary]

by Tony Iverside



Entering last week's chart at 39 on the strength of import copies alone, a full UK mail-out by Sals & Sound sees SWV's 'Someone' fly to number one, just beating a still-strong KCI & JOJO. The SWV package is helped by the inclusion of a four-track LP sampler of dance-friendly tunes designed to counter bootleggers. Hottest among these tracks is 'Give It Up' featuring Lil' Kim. PUFF DADDY goes straight in at five with 'It's All About The Benjamins', proving that he can make straight-down-the-line rap when the desire takes him. Motown does nicely with TARA HICKS joining 'THANE in the 10 (at seven) and RONNIE HEWSON new in at 20. Good to see the UK's own CONNER REEVES debuting at 16 with 'My Father's Son' and SOUL II SOUL's 'Represent' straight in at 22. CD promos have started circulating of BLACKSTREET's follow-up to 'Don't Leave Me', which will be none other than the 'Message'-sampling 'Fix'. The track features guest appearances from O'Ji D'bastard and, on guitar, Slash from Guns N' Roses fame - I kid you not... Last week saw listening parties for the new GRAVEDIGGZ LP 'The Pick, The Shovel & The Sickle'. There is also a CD sampler floating about with a full release planned for September 8. RATHER UNIQUE is the name of a rap night which happens every Tuesday at the Jazz Bistro in Finsbury Park, hosted by Mischavovour. DJs are Shortee Blitz, Matt Stax, Live One and Maura Miller. Guest on the mic this week will be Ster from Overkill.



CHAKRA

stand-out track with some frankly Clapton-esque guitar doodlings, while the flip's 'Waterholes' and 'Wilderness Funk' use jazzy keys to smooth over some bumping rhythms. ●●●● AB

NIGHT COMMUNICATION 'LOOSE CONTROL' (QUICK RELEASE) (HOUSE)
Originally out of Italy's Heartbeat label in 1992, this is anything but a quick release for the UK. However, the track's gloriously dubbed-up and spaced-out disco vibe could have been custom-made for the summer of 1997. The Underground mix is excellent, but the In Dub We Trust mix is even better with its rocking beats and driving bass working up a frenzy with the discoed percussion and echoed-up vocals. ●●●● AB

THE NOVAK PROJECT 'TESTAMENT' (ALOLA) (ALTERNATIVE)
Alola shows off its wide scope in musical tastes with this one-sided release from the Novak Project (aka Teasdale & Beber). The duo take the beats downtempo and offer as a funky sun-kissed reggae dub built for the big system. 'Testament' kicks off with filtered up bass and guitar riff; the off beat keys work their way off the trumpet blast complemented by some nifty scratching and tricky effects. Definitely worth checking whatever your mood, this will put that summer smile back on your face. ●●●● DM

ALTERNATIVE TUNE OF THE WEEK
COLEIN 'TEN A PENNY SINGER EP' (MORE PROTEIN) (ALTERNATIVE)
This is truly a protein-packed offering - containing the glorious downtempo bubbling dub house of 'Spreading The Light', the future folk of 'Our Wedding Day' and the obligatory pounding Ramp and Slacker remixes. Solid, haunting sounds. ●●●● D&H

GRANDMASTER FLASH & MELLE MEL 'WHITE LINES (REMIX)' (DMC) (HIP HOP)
Currently only available as an exclusive DMC DJs-only remix (number 174).

robyn do you know (what it takes)
THE US SMASH HIT SINGLE
"One name that will be on everybody's lips this summer is Robyn" *US Billboard*
Remixed by Allstar + E-Smoove
CD/MC/12"
04/08/97
taken from the forthcoming album 'Robyn Is Here'

14 **WHAT A FEELING!**
19 **MEN IN BLACK - THE ALBUM (OST)**
17 **20 BOOMED + JULIET (OST)**

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10	25	G.H.E.
21	26	COCO
8	27	LAZY
28	LETTY	
29	SAY N	
11	30	SO HE
19	31	HOW C
32	THE N	
25	33	TLL BE
23	34	JUST
22	35	THE JI
16	36	LOOK
37	AIN'T	
27	38	CLOS
28	39	TIME TO
32	40	WHER

Battered titles

former world mixing champion and finalist respectively, Cutmaster Swift & Pogo transform the '63 Sugarhill classic from midtempo electro into smokin' summer jazz by adding additional female backing vocals, gentle 'Smoke On The Water'-inspired double-bass and stithery-scratched James Brown 'yeah's' and 'you out there's'. ●●●● JH

LEWIS TAYLOR 'LUCKY (KRUDER & DORFMEISTER REMIXES)' (ISLAND) (ALTERNATIVE)
K&D start with a light drum & bass work-out — complementing the sweet Taylor vocal superbly — but it's their chilled-to-the-soul remixes that will really tickle your eardrums. As ever they're simple but so gorgeous. An extended mix of 'Bittersweet' is included too. ●●●● D&H

SOUL TUNE OF THE WEEK
CURTIS MAYFIELD 'JUST A LITTLE BIT OF LOVE' (WEA) (SOUL)
Remixed from last year's album, this rates as Full Crew Productions' finest work to date with an inspired, full-of-flavour reworking. With the extremely discreet use of Slave's 'Just A Touch Of Love' and some funky clavinet from Roy Ayers' 'Love Will Bring Us Back Together', an album track you may well have missed comes to life in all its glory. Curtis sounds as sensitive and distinctive as ever on vocals while the positive message in the lyrics further adds to a splendid midtempo soul shuffler not to be missed. ●●●●● RT

WITCHMAN 'HEAVY METAL' (DEVIANT) (DRUM & BASS)
The two mixes of the title track see Witchman come slamming in with a stormer — more than a hint of heavy metal in the pleasingly ponderous main riff overlaying big beats and a dark male vocal sample. Second track 'Mutha Lode' is a dark drum & bass-influenced beast with a compelling b-line and a classic, distorted, buzzy riff, spiced up by a distorted vocal sample, scratching and a tin, almost ravey one-off top line. ●●●●● SD

DUBONIKS PUSHY (DELANCEY STREET) (HOUSE)
The Duboniks' third EP is a full vocal affair with good song content and quality production. The piano chords drop nice and easy over the well executed beats and percussion. Seventies-esque guitars drift in and out of the mix while at the end of the odd bar vocoder samples cut into the action. Also there are a couple more tracks on the flip that are worth exploring as well. ●●●● DM

HUMAN ARTS 'BIG SUR HIGHWAY' (SOMA) (HOUSE)
Two members of the London-based Ballistic Brothers, namely Ashley Beedle and Diesel, turn up on the Glaswegian label with three funky tracks. 'Big Sur Highway' smooths the grooves with house flavours laced with disco lead lines while on 'This is...' Ashley pulls out the sticks for a bit of drumming and the strings pluck on your emotional chords. 'Sluck In The City' moves into the hip hop arena with a high-pitched one-note string and dubby atmospherics. Cool stuff. ●●●● DM

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LEWIS TAYLOR

MARK B 'UNDERWORLD CONNECTION' (HIP HOP) (JAZZ FUDGE)
London's ussing hip hop hero Mark B is responsible for uncovering the wildest breaks from the most unlikely sources. We have him to thank for the rediscovery of Jean Jacques Perrey's 'EVA' and countless other gems. On this eight-track mini-LP (or nine-track CD) he plies his encyclopaedic knowledge into his own instrumental grooves. The uncompromising tracks are nightmare abstract beat excursions from the darkside that are destined to be widely sampled. ●●●● AB

'STATIK SOUND SYSTEM REMIX SELECTION' (CUP OF TEA) (BREAKBEAT)
This remixed album from Bristol's Cup Of Tea label is a strange beast, one of the best tracks on it is Statik's own remix of their track 'Living In Essential Times' — a stunning hip hop-inspired workout with tinkling keyboard riff, heavy breakbeats, a wicked rumbling main riff and the obligatory samples. The same track gets a mix almost as good by Ballinits who gives the whole plot a smoother, more chilled vibe with vast sounds and eerie strings. Kid Loo's drum & bass mix of 'Valentine' is a fine moody treatment with some spot-on single key hits and a Prodigy-esque gritty bouncy riff placed mid-track that adds tons of atmosphere. ●●●● SD

urban cuts

- 1 "DIZIGN" YOU' CHICO DEBARGE (UNIVERSAL)
Safe to listen to in the shade despite Pina Colada
- 2 THE RAIN (SUPA DUBA FLY) MISSY 'MISDEMEANOR' ELLIOTT (EAST WEST)
Superb limbo-and production and unique female rap style
- 3 'MY FATHER'S SON' CONNER REEVES (WILDSTAR)
Very D&B-E-ish but not kebabs!
- 4 'YOU MAKE ME WANNA' USHER (LAFACE)
Very cool from the So So Def camp
- 5 'FIX (REMIXX)' BLACKSTREET (INTERSCOPE)
Featuring Slash from Guns N' Roses — rock & R&B, is this the future?
- 6 'BEEN AROUND THE WORLD?' PUFF DADDY (BAD BOY)
Oh my god, shack heron... he's using a David Bowie sample — follow a No. 1 with a No. 1
- 7 'TIME FOR CHANGE' SOUL II SOUL (4TH & BROADWAY)
Still listening to this and so far it's different to any of their previous albums
- 8 'NO DOUBT (REMIXX)' '762 (WEA)
Hot on the heels of Total, no doubt
- 9 'NEVER SEEN BEFORE' EPMD (DEF JAM)
Erick & Parrish are back with two great mixes
- 10 'EVERYDAY' DEVOX FEATURING ANGIE & STONE (ARISTA)
A track destined for Mary J's current LP somehow snarled at the last moment. Watch this space!

Compiled by **trevor nelson**
and played on his Radio 101 show on Saturdays 9.30pm-11.30pm

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
I'll	Picci	EVER	FREET	D'YOUL	BITCH	C'U W	FREE	CAULF	LAST	EGUA	BITTE	PIECE	GOTH	SOMI	ALMA	I'WANNA	HISTE	ROCK	BLINE	YER O	MAMM	MORNET	MAGI	G.H.E

the HOT CHART

02.05.97 (handbag)

[commentary]

by alan jones



All of last week's Top 10 suffer downturns in support, but some hold their own better than others. **CLOCK** make the smallest decline of all, and jump 2-1 with their triple value single, which pairs their cover of the Hot Chocolate classic 'You Sexy Thing' with original songs 'Don't Go Away and Everybody Jump Around'. Given that they were already in decline, they are unlikely to hold on to top billing next week - especially as 'You Sexy Thing' - which is generating most of their support - has now been mailed to clubs in a rival version by T-SHIRT ahead of a rush release which sees both discs hit the shops next Monday (August 4)...One of the reasons the top records found the going so tough this week is a big influx of new product, with 14 of them peppering the Top 40. Among the most unexpected is **MY LIFE STORY's** cover of the Stranglers' 'Duchess'. Another cover destined to do well is **KAREN DUNBAR's** NRGetic cover of Texas' 'Halo'. There were some excellent mixes of 'Halo' on the original Texas single but they never really saw the light of day in the clubs, unlike the new Texas track 'Black Eye Boy', which reached number 24 on the Club Chart a few weeks ago...Dunbar's single is on emerging Scottish NRG label Academy Street, which also has a version of R Kelly's 'I Believe I Can Fly' by LAWRENCE, which is bubbling under the chart, and is already taking support away from **KANOUFLAGE's** version of the same song, resulting in the latter's fall from 12 to 18.

Wk	Wk0	Wk1	Artist	Label
1	2	3	Clock	
2	4	2	Le Dix	
3	1	1	North East South	
4	3	4	Lvin' Joy	
5	7	11	Sash! featuring Rodriguez	
6	1	4	Michael Jackson	
7	5	4	Damini Maruge	
8	6	4	United State	
9	1	1	Chakra	
10	16	2	Todd Terry featuring Martha Wash & Jocelyn Brown	
11	23	2	Shironda House Gang	
12	10	1	Buffalo	
13	11	1	Grand Fiesta	
14	14	1	Y2 featuring Robin S	
15	13	1	Victoria Wilson James	
16	10	4	Dulcidious	
17	20	2	Open Arms	
18	12	1	Kaoungillage featuring Louise Emis	
19	29	13	Gal	
20	14	2	Icehouse	
21	18	4	Bobby D'Ambrasio featuring Michelle Weeks	
22	14	1	Rhy Life Story	
23	34	2	Danny Campbell	
24	25	4	Ultra Kite	
25	28	7	Full Intention	
26	26	1	Capella	
27	15	1	Paradise People featuring Kym Mazelle	
28	10	1	Olive	
29	9	1	Stax	
30	30	1	Gina G	
31	31	1	Chilli	
32	30	1	Smoother Pimp	
33	5	1	DJ Flavours	
34	34	1	Karen Dunbar	
35	35	1	Deni Hines	
36	35	1	Sanzween	
37	11	2	The Source featuring Taka Boom	
38	35	2	Cozilo	
39	40	3	Brooklyn Bounce	
40	40	1	X-Avia	

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- 37 AINT
- 27 38 CLOS
- 28 39 TIME'S
- 32 40 WHER

Battered titles a

the

COOL CUTS

[chart]


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- | 1 | NEW | FINALLY Ce Ce Peniston | (Bigger than ever with new mixes from Sharp and Eric Kupper) | AM:PM |
|----|------|--|---|----------------|
| 2 | (1) | PLASTIC DREAMS Jaydee | (Morales and Murk replace the well-worn Angel Morales white labels) | R&S |
| 3 | (3) | ULTRAFUNKULA Armand van Helde | (A 'Funk Phenomenon' Pt 2 with the same mighty beats and breaks) | ffrr |
| 4 | NEW | GHOSTS Chris & James | (With Sally Rodgers on vocals and mixes by DJ D, Fade and Pigforce) | Stress |
| 5 | NEW | TURN ME OUT (TURN TO SUGAR) Kathy Brown | (Opportunist Bolland & Brown bootleg mix finally goes legal) | ffrr |
| 6 | (7) | LOVE COMMANDMENTS Giselle Jackson | (With mixes from Tenaglia, Dancing Divaz, Loop da Loop and Jason Nevins) | Manifesto |
| 7 | NEW | LEARN II LOVE Kim English | (Featuring mixes from Mood II Swing, Nush, Tuff Jam and RIP) | Hi Life |
| 8 | (6) | HAPPY DAYS PJ | (Uplifting disco house from Canada) | Deconstruction |
| 9 | (10) | BUSY CHILD Crystal Method | (Big beat excursion from LA) | Sony |
| 10 | (18) | ANYTIME Nu-Birth | (Tuff Jam, Nush and Dancing Divaz on the mix) | XL Recordings |
| 11 | NEW | ALRIGHT Tour De Force | (Uplifting crossover trance) | East West |
| 12 | NEW | LIVING IN THE POCKET OF A DRUG QUEEN Dust Junkys | (Raw, funky and fresh - hip hop at its best) | Polydor |
| 13 | NEW | DISORDER Havana | (Classic trance updated by De Niro and Blue Amazon) | Hook |
| 14 | NEW | CHINESE BURN Curve | (Lunatic Calm go ballistic on the mix) | Universal |
| 15 | NEW | PAST & PRESENT Vadis | (Energetic and original house groove) | Skimmymainky |
| 16 | NEW | A PACO DI BANGO'S WORLD Playboy | (Dark, bassy excursion from Orlando Voom) | Tag |
| 17 | NEW | SOUL FREAK Three 'N' One | (Cheerful Euro house tune) | Low Sense |
| 18 | NEW | WAVE INTRUDER Salt Tank | (A taster for their forthcoming album 'Wave Breaks') | ffrr |
| 19 | NEW | TRIP DO BRASIL Various Artists | (Brazilian vibes in a Nineties style from the likes of DJ Cam and Jose Padilla) | Rythmix |
| 20 | NEW | LOVERWOMAN Groove Kittens | (Unusual track with mixes from Eric Kupper, Vito Benito and Stuntment) | Pukka |


new namecheck...

new: julia webb • coming soon: lang families • under: caroline moss • major: bob dylan • fiona reborsten • other: night sterv redmond • group: the new power generation • rudi blacktt • newly: goodie house • judith new • the: sash morgan • matthew lynch • also: the: david bowy • archie camichael, shelley wael, adrian papp, larry murray, emma bruggemann • this: paco di bango, richard colson, emma aponte • someone: lucas slavens • who: rick astley • last: rick astley • other: emma jones • the: goodie house • the: new power generation • jays funk • also: the: rick • 0171-620 3636 • www: www.coolcuts.com • tel: 0171-201 5858 • www: www.coolcuts.com • www: www.coolcuts.com • www: www.coolcuts.com



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7 C U W
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8 FREE
 Puff D

9 CALIT
 Puff D

10 LAST
 Puff D

11 EQUA
 Puff D

12 BITTI
 Puff D

13 PIECI
 Puff D

14 GOTI
 Puff D

15 SOIM
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16 ALMI
 Puff D

17 IWANN
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18 HISTI
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- Atlantic
- 10 **25** G.H.E.I.L.U.U.I. Changing Faces
- 21 **26** COCO JAMBOO Mr. President
- 8 **27** LAZY DAYS Robbie Williams
- 18 **28** LET THE BEAT HIT 'EM Shena
- 18 **29** SAY NOTHING Omar
- 11 **30** SO HELP ME GIRL Gary Barlow
- 19 **31** HOW COME...HOW LONG Babyface featuring Stevie Wonder
- 18 **32** THE MAGIC PIPER (OF LOVE) Edwyn Collins
- 25 **33** I'LL BE THERE FOR YOU The Rembrandts
- 23 **34** JUST A GIRL No Doubt
- 22 **35** THE JOURNEY 911
- 16 **36** LOOK INTO MY EYES Bone Thugs-N-Harmony
- 18 **37** AIN'T GONNA CRY AGAIN Peter Cox
- 27 **38** CLOSER THAN CLOSE Rosie Gaines
- 28 **39** TIME TO SAY GOODBYE (DON'T PROMISE) Sarah Brightman and Andrea Bocelli
- 32 **40** WHERE HAVE ALL THE COWBOYS GONE? Paula Cole
- Warner Bros

↑ Bullseye titles are those with the biggest sales gains over last week

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TOP TWENTY COMPILATIONS

- 1 **1** NOW THAT'S WHAT I CALL MUSIC! '37
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- 2 **2** IN THE MIX '97-3
Virgin
- 3 **3** THE BEST DISCO ALBUM IN THE WORLD...EVER
Virgin
- 4 **4** CLUB CUTS '97 - VOLUME 2
Sire
- 5 **5** THE BEST SUMMER ALBUM IN THE WORLD...EVER
Virgin
- 6 **6** THE FIRST SUMMER OF LOVE
Sire
- 7 **7** A DECADE OF BIZA - 1987-1997
Sire
- 8 **8** 100% SUMMER MIX '97
Sire
- 9 **9** THE ULTIMATE SUMMER PARTY ANNUAL
Global Rhythms
- 10 **10** KISS 100FM - SMOOTH GROOVES
Polygram
- 11 **11** THE MOTHER OF ALL SWING IT
Sire
- 12 **12** THE OLD SKOOL REUNION
Polygram
- 13 **13** THE BEST CLUB ANTHEMS...EVER!
Virgin
- 14 **14** SESSIONS EIGHT - 'GOOD TERRY
Mercury
- 15 **15** THE BEST...ALBUM IN THE WORLD...EVER 6
Virgin
- 16 **16** SIXTIES SUMMER MIX
Blann
- 17 **17** AFTER THE BREAK
Sire
- 18 **18** WHAT A FEELING!
Sire
- 19 **19** MEN IN BLACK - THE ALBUM (OST)
Capitol
- 17 **20** ROADIE + JULIET (OST)
Parade Soundtracks

- 24 **24** TALKING INTO A GOOD GUY
Columbia
- 20 **25** THE BEST OF Bob Dylan
Columbia
- 28 **26** TRAVELLING WITHOUT MOVING Jamiroquai
Sony
- 29 **27** MIDDLE OF NOWHERE Hanson
Mercury
- 24 **28** TIMELESS Sarah Brightman
Coalition
- 22 **29** IT'S MY LIFE - THE ALBUM Sash!
Multiply
- 23 **30** ALWAYS ON MY MIND - ULTIMATE LOVE SONGS Elvis Presley
Wild Cat/Polydor
- 33 **31** OCEAN DRIVE Lighthouse Family
Wild Cat/Polydor
- 18 **32** THE ROCK 'N' ROLL YEARS Cliff Richard
EMI
- 21 **33** DESTINATION ANYWHERE Jon Bon Jovi
Mercury
- 25 **34** MOTHER NATURE CALLS Cast
Polydor
- 32 **35** BLUR Blur
Food/Panophone
- 36 **36** SECRETS Toni Braxton
LaFace
- 39 **37** OLDER George Michael
Virgin
- 30 **38** GUNS IN THE GHETTO UB40
DPP International
- 38 **39** TELLIN' STORIES The Charlatans
Beggars Banquet
- 35 **40** FLAMING PIE Paul McCartney
Parlophone

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US CHARTWATCH

Sting's bank balance gets mostly bigger by the week as 'I'll Be Missing You' by Puff Daddy, Faith Evans and 112 makes it eight weeks in number one on *Billboard's* Hot 100.

The single has now equalled the chart-topping run of the record-breaking *Smile* by The Beatles. 'I'll Be Missing You' by Puff Daddy, Faith Evans and 112 makes it eight weeks in number one on *Billboard's* Hot 100.

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World. Stanfield herself is looking for a US chart return with her version of Never, Never Gonna Give You Up which Gavin lists as an airtight grower.

The record very likely to be challenging 'I'll Be Missing You's' Hot 100 crown next week is another Bad Boy release, Mo'Nasty's *Mo'Nasty*.

One name missing from the top five is Mark Ronson, whose 11 track run ends with *Return Of The Mack* dropping two places to six. It managed the longest run in the top five by a UK single since last year's 13-week spell by Donna Lewis's *I Love You Always Forever*.

Spice Girls' *Spice Up Your Life* is enjoying a minor revival by moving up two to 13 as the follow-up 2 *Become 1* continues rising on *Billboard's* airtight play listings.

where 'D' You Know What I Mean?' by Diddy also makes a claim. Elsewhere on the Hot 100, the UK and UK-signed acts are Bee Gees (35-35), White Town (46-52), Sneaker Pimps (55-55), Gina G (60-62), Depeche Mode (65-67), U2 (Last Night On Earth, 67-68) and Staring At The Sun, 67-68) and Faithless (50-100).

Paul Williams

UK WORLD HITS

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

GERMANY			FRANCE		
1	TIME TO GO AWAY	East West	1	YM DREAMING OF YOU	EMI
2	SHAKA BROWN	East West	2	WHO DO YOU THINK YOU ARE?	Virgin
3	D'YOU KNOW WHAT I MEAN?	Mercury	3	ALONE	Polydor
4	YOU'RE NOT ALONE	RCA	4	YOU MIGHT NEED SOMEBODY	WEA
5	WANNABE THE ONLY ONE	EMI	5	JUST BECAUSE YOU FEEL	Virgin

AUSTRALIA			SWEDEN		
1	BLAZE	EMI	1	D'YOU KNOW WHAT I MEAN?	Crescent
2	ALONE	Polydor	2	WANNABE THE ONLY ONE	EMI
3	HEAVENING	Virgin	3	LOVE SHINE A LIGHT	WEA
4	NAMIBER ME	MCA	4	FILMSTAR	Columbia
5	D'YOU KNOW WHAT I MEAN?	Epic	5	YOU'RE NOT ALONE	RCA

CANADA			NETHERLANDS		
1	BREATHE	XL	1	WANNABE THE ONLY ONE	EMI
2	RETURN OF THE MACK	WEA	2	YOU MIGHT NEED SOMEBODY	WEA
3	ALONE	Polydor	3	LOVE SHINE A LIGHT	WEA
4	PRESTARTER	XL	4	---	---

ARTIST PROFILE: SNEAKER PIMPS

Bush, Spice Girls and Prodigy may have all topped the US album chart in the past 12 months, but life is proving to be a far tougher proposition for breaking UK groups on *Billboard's* Hot 100.

Only two - Spice Girls and Prodigy - have cracked the chart into the top half of the chart so far this year. But that number could soon be boosted by the Sneaker Pimps whose single 6 *Underground* currently stands at number 55 after achieving one of the longest runs on the chart.

It is just one of three chart successes currently being enjoyed by the band in the US, which they toured for the first time in May. Their single *Spin Spin Sugar* is still on *Billboard's* Maxi Singles listings, while their debut album, *Becoming X*, remains in the top 10 of *Billboard's* Heatseekers chart with a 21-week run behind it.

Unquestionably the key factor to this triple chart assault has been 5 *Underground* featuring in the soundtrack to the Saint movie, which has helped to instantly raise the band's profile in the US.

Spin Johnson, head of international for the One Little Indian group of labels, says: "All the ingredients for a success story are there. They performed at the film's premier, they're getting more and more radio airplay, club support for Spin Spin Sugar and there's still life in 6 *Underground*."

Their involvement in *The Saint* has now taken them a place on the second film soundtrack via Marilyn Manson, who contacted the band to record together. The resultant joint effort, *I'm A Long Hard Road Out Of Hell*, has



made its way on to the *Spawz* OST. More importantly, the success of *The Saint* has also helped to spark off interest in a number of other territories, including Japan which the band have been visiting over the last week, including the past weekend playing the first *Mount Fuji Festival*. "It's a market Sneaker Pimps should sell well in because their style and their look is very much what the Japanese like," says Johnson.

After their Japanese trip, the band will play a series of festival dates across Europe, linking in with the promotion of the next single *Postmodern Sex* in September, followed by a visit to Australia and then returning to Japan. In fact, the emphasis has been very much on performing live over the past year, marking a huge turnaround for the band who had not played a single live date prior to their album coming out last summer. Paul Williams

TRACKWATCH: SNEAKER PIMPS

- Single 6 *Underground* 14 weeks on Hot 100
- Debuting X in Heatseekers top 10
- More than 100,000 album sales in US
- Big US club hit with Spin Spin Sugar

THE PEPSI CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	I'LL BE MISSING YOU Puff Daddy & Faith Evans feat. 112	Star Boot	21	GUIDING STAR Coe	Playboy
2	PICTURE OF YOU Ruffalo	Polydor	22	MYSTIFY Mysterio	Mercury
3	EVERBODY (BACKSTREET'S BACK) Backstreet Boys	Line 5	23	HIMW/GHISTS Michael Jackson	EMI
4	FREED FROM DESIRE Gato	Big Life	24	I'LL BE THERE FOR YOU Aretha Franklin	Global
5	D'YOU KNOW WHAT I MEAN? Diddy	Global	25	YOU ARE THE UNIVERSE David Newberr	EMI
6	BITCH (NOTHING IN THE BOX) Meredith Brooks	Global	26	MEN IN BLACK 2	Columbia
7	4 U WHEN U GET THERE CoCo	Flamingo Red	27	JUST A GIRL, No Doubt	Interscope
8	FREE (Free Bird)	UMG/AT	28	LOVEJOY Carpenters	Mercury
9	CALIFORNIA DREAMIN' Maroon 5 & The Pope	NCA	29	PIECE OF MY HEART Shaggy feat. Marsha	World Circuit
10	LAST NIGHT ON EARTH U2	Mercury	30	CLOSER THAN CLOSE Ray Charles	Big Top
11	WANNABE THE ONLY ONE Earth, Wind & Fire	Mercury	31	ROBERT OF MY LIFE The Roots	Shady/3
12	BITTER SWEET SYMPHONY Trina	Global	32	YOU MIGHT NEED SOMEBODY Spice Girls	WEA
13	A CHANGE WOULD GO YOUR GOOD Drump/Dunk	Mercury	33	SO HELP ME GIRL Glay	WEA
14	IS SOMETHING GOING ON? Sade	WEA	34	K.E.T.T.O.U.T. Chingy	Big Top
15	BLACK EYED BOY Tees	Mercury	35	TUSHUMPPING Chthonic	EMI
16	EQUADOR Sade	Flamingo Red	36	HOW COME HOW LONG U2	Mercury
17	LAZY DAYS Anita Baker	Mercury	37	COCO JAMBOO Herbie Hancock	WEA
18	GOTHAM CITY Aaliyah	Global	38	SAY NOTHING Herbie Hancock	WEA
19	BLINDED BY THE SUN Basement Jaxx	Global	39	STAR PEOPLE George Michael	Global
20	WHERE HAVE ALL THE CONVOYS GONE? The Roots	Mercury	40	NO MORE TALK O'Jays	Global

VIRGIN RADIO CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	OK COMPUTER Radiohead	Parlophone	21	TELLY STORIES The Charlatons	Wegman/Rainbow
2	COME FIND YOURSELF Run-DMC	Columbia	22	FLAMING PIE Paul McCartney	Parlophone
3	WHIT ON BONDLINE Tracy	Mercury	23	ELDER George Michael	Virgin
4	WASHING POINT Peter Dinklage	Crescent	24	REPUBLICA Republica	Global/EMI
5	SONGS FROM NORTHERN BEMERGE	Global	25	ODELAY Jack	Global
6	HEAVY SOUL Paul Weller	WEA/Island	26	THE JOSHUA TREE U2	Island
7	SHERYL CROW Cheryl Crow	BMG	27	SOME OTHER SUCKER'S PARADE Jay-Z	BMG
8	DO IT YOURSELF East River Pipe	Global	28	BLUE IS THE COLOUR The Beautiful South	Global/EMI
9	EVERGREEN Echo & The Bunnymen	Global	29	THE WAR OF THE WORLDS Jay Wayne	Global/EMI
10	ALISHA RULES THE WORLD Alisha's Airs	Mercury	30	GLOW Real	Global/EMI
11	STOOSH Sneak Attack	Shine Like India	31	THE BENDS Pullback	Parlophone
12	POP U2	Global	32	JAGGED LITTLE PILL Black Mountain	Mercury/EMI
13	WHAT'S THE BEST THING MORNING GLORY	Global	33	IN IT FOR THE MONEY Supergrass	Parlophone
14	THE BEST OF Ben Dyrer	Global	34	EVERYTHING MUST GO Music From Preschers	EMI
15	TRAVELLING WITHOUT MOVING Jamiroquai	Global	35	BEAUTIFUL REAK Co	Global/EMI
16	MOTHER NATURE CALLS Herbie Hancock	Global	36	MOSELEY SHOALS Don Collier	NCA
17	DESTINATION ANYWHERE Jam & New Life	Mercury	37	ELECTRIC LADYLAND The Roots	Global/EMI
18	OCEAN DRIVE Lightwave Family	WEA/Global	38	ACHTUNG BARY U2	Global
19	BLUR Blur	Global/Parlophone	39	BLUE LINES Herbie Hancock	Global/EMI
20	GUNS IN THE GAZETTO U2	Global/Parlophone	40	DRAG La Bicy	Global/EMI

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	702149R(1) (BMG)
2	2	C U WHEN U GET THERE	Coole (featuring 4Threat)	Tommy Boy/RSO	785 (VDSG)
3	5	G.H.E.T.T.O.U.T.	R Kelly	Jive	JIVET 428 (P)
4	3	SAY NOTHIN'	Changing Faces	Atlantic	AT 0037 (W)
5	NEW	SAY NOTHIN'	Omar	RCA	743215028(1) (BMG)
6	4	HISTORY/GHOSTS	Michael Jackson	Epic	-15M1
7	8	I WANNA BE THE ONLY ONE	Eternal featuring BeBe Winans	EMI CD	CDDEM 472 (E)
8	7	HOW COME, HOW LONG	Babyface featuring Stevie Wonder	Epic	66463(2) (SM)
9	6	LOOK INTO MY EYES	Bone Thugs-N-Harmony	Epic	664789 (SM)
10	10	ALL THAT I GOT IS YOU	Ghostface Killah	Epic	664846 (SM)
11	NEW	BABY COME TO ME	Alexander O'Neal & Chamale	One World/EW	OWE1 (DSS)
12	9	SOMEBODY LIKE YOU	Elate	VC Recordings	VCRT 22 (E)
13	14	YOU ARE THE UNIVERSE	The Brand New Heavies	thr	BNH-X 9 (P)
14	12	STOP BY	Rahsaan Patterson	MCA/MCST	4055 (BMG)
15	11	SLOW FLOW	The Braxtons	Atlantic	AT 0201 (W)
16	16	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415 (P)
17	13	HARD TO SAY I'M SORRY	Az Yea	LaFace/Arista	74211481 (R) (BMG)
18	23	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	CD-WEA 097CD1 (W)
19	19	WE TRYING TO STAY ALIVE	Wyclef Jean/Rebecka Zlotnik	Columbia	CO36485 (SM)
20	27	IN MY BED	Dru Hill	Fourth & Broadway	CD-BRCO 353 (P)
21	25	I DON'T WANT TO	Toi Braxton	LaFace	CD-74321486812 (BMG)
22	24	I'LL BE	Foxy Brown featuring Jay Z	Def. Jam	5710431 (P)
23	21	ON & ON	Enyah Badd	Universal	UNT 56117 (BMG)
24	22	HEY DJ! (PLAY THAT SONG)	N-Tyce	Telstar	CD-CDSTAS 2885 (BMG)
25	17	DAYS OF YOUTH	Laumea	Epic	664856 (SM)
26	30	GAME OVER	Scarface	Virgin	VUST 121 (E)
27	15	THE THEME	Tracey Lee	Universal	UNT 56133 (BMG)
28	23	CRUSH ON YOU	Lil' Kim	Atlantic	AT200 27 (W)
29	26	NEVER, NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista	CD-74321463032 (BMG)
30	33	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	7421486411 (BMG)
31	32	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic	CD-6644625 (S)
32	35	DON'T WANNA BE A PLAYER	Joe	Jive	JIVET 410 (P)
33	31	WHATEVER	In Vogue	East West/E	EW 2647 (W)
34	18	BRAIN	Jungle Brothers	Gee Street	GEE 50038(1) (SM/VW)
35	21	LIKE I DO	For Real	Roady	74321485581 (BMG)
36	NEW	NICE & SLOW	John Campbell	(Almoest)	12BMS21 005 (P)
37	36	DON'T LEAVE ME	Blackstreet	Interscope	INT 95534 (P)
38	39	WONDERFUL NIGHT	Damage	Big Life	CD-BLROA 134 (P)
39	NEW	CAN WE	SWV	Jive	JIVET 423 (P)
40	40	FOR YOU I WILL	Monica	Atlantic	A 54377 (W)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	MOMENT OF MY LIFE	Billy O'Connell/Robbie Mackie/Steve Minney	5 Star/RSO	57346 (P)
2	NEW	MAGIC CARPET RIDE	Mighty Dub Katz	thr	FK 306 (P)
3	NEW	LET THE BEAT HIT 'EM	Shena	VC Recordings	VCRT 24 (E)
4	NEW	CASH TIL/SUB ZERO	Mask & Swabeq/Way	Dragon	DDRAG018 (SPD)
5	NEW	SAY NOTHIN'	Omar	RCA	743215028(1) (BMG)
6	1	SOMETHING GOIN' ON	Todd Terry	Manifesto	FESX 25 (P)
7	NEW	SOUL IN MOTION	DJ Krust	Full Circle	FCY014 (SRD)
8	6	FREED FROM DESIRE	Bala	Big Life	BLRT 125 (P)
9	2	FLAMING JUNE	Git	Perfecto	PERFF 145T (W)
10	NEW	VOLUME THREE	Sharp Tools	Sharp	SHARP 003 (V)
11	3	SHAKE YOUR BODY (DOWN TO THE GROUND)	Full Intention	Sugar Daddy	12STR 62 (P)
12	NEW	THE JOURNEY	Lowclad	Platipus	PLAT 32 (SRD)
13	NEW	PLAYER	1st Choice	Minimal	MINX 13 (P)
14	NEW	TOKYO STEALTH FIGHTER	Dave Angel	Fourth & Broadway	12BRW 355 (P)
15	7	OUT OF MY HEAD 97	Marmadona	Scoops	SP 1 (M)
16	15	FREE	Ultra Nate	AMA-PM	982245 (P)
17	10	G.H.E.T.T.O.U.T.	Changing Faces	Atlantic	AT 0037 (W)
18	NEW	WISHING ON A STAR	Curtis Moore	Swing City	CITY 1021 (A2U1)
19	4	HARVEST FOR THE WORLD	Henry Hunter	Delicious	DELIX 4 (BMG)
20	NEW	DIRT	Death In Vegas	Concrete	HAR02712 (P)
21	NEW	BLACK HILL	Little Jam	Addive	12AD 014 (VDSG)
22	NEW	GIVE ME LOVE	Diddy	Fewelich	12FWR 19 (E)
23	9	GROOVE ON	Yo Honey featuring Anita Jannet	Wax	WORX1 007 (P)
24	NEW	GET UP STAND UP	Phunky Phantom	Distinctive	DISNT 30 (ADD)
25	NEW	SPIN SPIN SUGAR	Sneaker Pimps	Clean Up	CLUP 033 (V)
26	NEW	NUCLEAR SHOWER	UK Gold	Tidy Tidy	TIDY 109 (TUP)
27	NEW	SOMEONE	SWV featuring Puff Daddy	RCA	07853049271 (Import)
28	16	ALL THAT I GOT IS YOU	Ghostface Killah	Epic	664846 (SM)
29	NEW	STAY	Ishe-D	Satellite/2 Beat	74321493211 (BMG)
30	26	ROLLERBLADE	Movin' Melodies	Movin' Melodies	882227 (P)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	NO WAY OUT	Puff Daddy & The Family	Puff Daddy	702150783 (BMG)
2	1	THE FAT OF THE LAND	The Prodigy	XL Recordings	XLLP 121 (00UMX 121 (W))
3	2	TUFF JAM TUFF UNDERGROUND FREQUENCIES - 1	Various	Sirelike	74321494671 (74321494954 (BMG))
4	6	NEW FORMS	Roni Size Reprazent	Talkin' Loud	536331/536334 (P)
5	5	MEN IN BLACK - THE ALBUM (OST)	Various	Columbia	4881221/4881224 (P)
6	3	SESSIONS EIGHT - TODD TERRY	Various	Musery	01 Sound MIMP 8 (MIMP/S)
7	9	WU-TANG FOREVER	Wu-Tang Clan	CD 0788309051 (74321467694 (BMG))	
8	NEW	LIFE AFTER DEATH	The Notorious B.I.G.	Puff Daddy/Arista	7021507831 (74321494954 (BMG))
9	NEW	THE RAIN (SUPA DUBA FLY)	Mossy	Moderneart	Eliott
10	NEW	IN THE MIX 97 - 3	Various	Virgin/EMI	-VDMCM 135 (E)

SPECIALIST CHARTS

16 AUGUST 1995

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This	Last	Artist	Title	Label	Cat No	16	13
1	2	STAR TREK: THE NEXT GENERATION - VOL.3	Star Trek: The Next Generation - Vol.3	CD Video VHS49333	17	16	FRIENDS - SERIES 1 - EPISODES 13-16
2	1	STAR TREK: DEEP SPACE NINE - VOL.5	Star Trek: Deep Space Nine - Vol.5	Video VHS49271	18	15	FRIENDS - SERIES 1 - EPISODES 5-8
3	4	SPICE GIRLS: Spice - The Official Video - Volume 1	Spice Girls: Spice - The Official Video - Volume 1	Video VHS2984	19	15	THE SMOOZY SHOW - IZZY, WHIZZY, LET'S...
4	1	FRIENDS - SERIES 2 - EPISODES 5-8	Friends - Series 2 - Episodes 5-8	Warner Home Video VHS20362	20	18	FRIENDS - SERIES 1 - EPISODES 17-20
5	2	FRIENDS - SERIES 1 - EPISODES 9-12	Friends - Series 1 - Episodes 9-12	Warner Home Video VHS20361	21	26	MICHAEL JACKSON: History On Film - Volume II
6	3	FRIENDS - SERIES 2 - EPISODES 9-12	Friends - Series 2 - Episodes 9-12	Warner Home Video VHS20362	22	20	FRIENDS - SERIES 1 - EPISODES 9-12
7	6	PRIDE AND PREJUDICE	Pride and Prejudice	BBC DVD50372	23	7	INDEPENDENCE DAY
8	8	CHILDREN'S PLAY SCHOOL FAVOURITES	Children's Play School Favourites	Video Collection VCI440	24	28	THE HUNCHBACK OF NOTRE DAME
9	12	JURASSIC PARK	Jurassic Park	CD Video VHS1700	25	29	THE RESCUERS
10	5	EXECUTIVE DECISION	Executive Decision	Warner Home Video VHS20360	26	2	CAPIVARI
11	11	FRIENDS - SERIES 1 - EPISODES 1-4	Friends - Series 1 - Episodes 1-4	Fox Video VHS4215	27	13	FRIENDS - SERIES 1 - EPISODES 21-24
12	10	FROM DICK TUCK DOWN	From Dick Tuck Down	Warner Home Video VHS20365	28	30	THE LAND BEFORE TIME
14	25	CLASSIC NURSERY RHYMES	Classic Nursery Rhymes	Hollywood Pictures DVD50363	29	22	STARBUCK
15	22	CHILDREN'S ACTION RHYMES - SING-A-LONG	Children's Action Rhymes - Sing-A-Long	4Front VHS4903	30	27	THE SHAWSHANK REDEMPTION

This	Last	Title	Artist	Label	Cat No
1	1	SPICE GIRLS: Spice - Official Video Volume 1	Spice Girls	Virgin	VIC2264
2	2	MICHAEL JACKSON: History On Film - Volume II	Michael Jackson	Sony	SRJ376
3	4	SPICE GIRLS: Spice Power Unleashed	Spice Girls	SMV	SPV136
4	3	BACKSTREETBOYS: Live In Concert	Backstreet Boys	SMV	200201
5	5	OASIS... There & Then	Oasis	SMV	200202
6	7	MICHAEL FLATLEY: Land Of The Disco	Michael Flatley	WVI	400489
7	6	PETER ANDER: Natural - The Video	Peter And	Maphono	VD2265
8	6	JON BON Jovi: Destination Anywhere	Jon Bon Jovi	PolyGram Video	487939
9	9	LAST NIGHT: Brothers In Arms In Concert	Last Night	Video Collection VCI218	
10	10	BLUES BROTHERS: The Best Of	Blues Brothers	Video Collection VCI219	
11	10	WHLAM: PAVAROTTI Pavesi	WHLAM	Music Club MCD208	
12	11	WHLAM: Riverdance - The Show	WHLAM	VDI VCI484	
13	11	WHLAM: Riverdance - New Show	WHLAM	Video Collection VCI2265	
14	12	MICHAEL JACKSON: Video Dream Theater	Michael Jackson	Hi-Fi	SMV Epic 50122
15	14	TINA TURNER: Wildcat Dream 'Til	Tina Turner	Video Fusion VFI285	

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(Distribution)
1	2	C U WHEN U GET THERE	Coil	Tommy Boy	TIC7015 (V/Disc)
2	1	D YOU KNOW WHAT I MEAN?	Oasis	Creation	CREC20256 (MV/VP)
3	3	FREED FROM DESIRE	Gale	Big Life	BLR125 (P)
4	4	GOTHAM CITY	R Kelly	Jive	JIVEC0248 (P)
5	5	THE INTERNATIONAL LANGUAGE...	Super Furry Animals	Creation	CREC20269 (MV/VP)
6	6	SHAKE YOUR BODY (DOWN TO J...)	Full Intention	Sugar Daddy	CDST5128 (P)
7	7	OUT OF MY HEAD 37	Mariah Carey	Soups	SPC011 (MO)
8	8	WHERE IS THE LOVE? THE WAY...	Adeva	Distinctive	DISTN031 (P)
9	5	AIN'T THAT ENOUGH	Teenage Fanclub	Creation	CREC20278 (MV/VP)
10	6	THE AGE OF LOVE - THE REMIXES	Age Of Love	Real	CDREACT140 (V)
11	7	CUPPER GIRL	3 Colours Red	Creation	CREC20279 (MV/VP)
12	13	I BELIEVE I CAN FLY	R Kelly	Jive	JIVEC0215 (P)
13	8	THE GOOD LIFE	New Power Generation	NPJ	DN6155 (NP) (P)
14	5	BRAIN	Jungle Brothers	Gez	GEZ50033 (MV/VP)
15	6	GROOVE ON	Yo Yo HoneyJay/Jarrett	Worx	WOXC0007 (P)
16	11	JUST ANOTHER ILLUSION	Hurricane #1	Creation	CREC2028X (MV/VP)
17	12	HOME	Depeche Mode	Mute	CDRECB27 (RTM/Disc)
18	20	WHATEVER	Oasis	Creation	CREC20195 (MV/VP)
19	14	BRAZEN WEEP	Skunk Anansie	One Little Indian	1917PCD1 (P)
20	16	THE PATRON EST DEVENU FOU!	Super Discos Presents	Different	DIRMOC4 (V)

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(Distribution)
1	1	VANISHING POINT	Primal Scream	Creation	CREC20178 (MV/VP)
2	2	STOSH	Skunk Anansie	One Little Indian	TPLP BC50 (P)
3	4	WHOSE'S THE STORY? MORNING...	Oasis	Creation	CREC20189 (MV/VP)
4	3	LADIES & GENTLEMEN WE ARE ...	Spiritualized	Dedicated	DEDCD24 (V)
5	5	ONE SECOND	Paradise Lost	Music For Nations	COMFN222 (P)
6	5	TELLIN' STORIES	Charlatans	Beggars Banquet	BBD0136 (RTM/Disc)
7	8	DEFINITELY MAYBE	Oasis	Creation	CREC20190 (MV/VP)
8	7	BECOMING X	Snacker Pimps	Creation	CREC2169 (MV/VP)
9	12	KING OF TOOLS	Darius?!	Furious?	FURY0011 (P)
10	10	PLACBO	Placbo	Elevator Music	CDLORR2X (V)
11	5	STONE ROSS	Stone Ross	Silverstone	CREC20192 (P)
12	6	RIG MEN CRY	Patient Dog	BARBKD20 (P)	
13	6	BIENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit	WOC059 (P)
14	13	FOREVER	Damage	Big Life	BLR031 (P)
15	11	ULTRA	Depeche Mode	Mute	CDSTUM148 (RTM/Disc)
16	17	COMING UP	Suede	Nude	NUDE CD6 (MV/VP)
17	18	PARANOID & SUNBURST	Skunk Anansie	One Little Indian	TPLP 36CD (P)
18	19	SPIDERS	Space	Gut	GUTCD1 (T/UP)
19	9	GOLDEN SECTION	System 7	Butterfly	BFLCD21 (P)
20	20	FURTHER	Genesis	Nude	NUDECD73 (MV/VP)

CLASSICAL SPECIALIST

This	Last	Title	Artist	Label	(Distribution)
1	21	ACHUIS DEI	CNC Orford/Higginbottom	Erato	020134542 (W)
2	22	GRANDINER/ A HUTCHINSON	Birmingham SO/Pattla	EMI Classics	CDCC4594122 (E)
3	25	SOLE & AMORE - PUCCINI ARIAS	Kanawa/Lyon Opera Di/Nagano	Erato	020130712 (E)
4	30	PART/RATRES	Beethoven/Hungarian State Orchestra	NAXOS	8552395 (S)
5	34	DELUS/FOUR VIOLIN SONATAS	Tasmin Little/Piarsa Lane	Coifer	Classics 750551312 (BMG)
6	36	VIVALDI/FOUR SEASONS	Nigel Kennedy	EMI Classics	CDCC45952 (E)
7	37	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classics	CDCC 555952 (E)
8	39	WINGS OF A DOVE	Anthony Way	Decca	455645 (E)
9	43	CLASSICAL MEDITATIONS	James Galway	BCA Victor	7423173212 (BMG)
10	44	SOPRANO IN RED	Lesley Garrett	Silver Classics	SILKVD11 (CON/SS)

This	Last	Title	Artist	Label	(Distribution)
11	50	BRILLIANTISSIMO	David Helfgott	RED SEAL	DEAL 0166 (E)
12	-	BETHOVEN/BRAHMS/GOET FOR VIOLN & CELLO	Solists/Beliner PO/Karajan	EMI Classics	CDCC5462192 (E)
13	-	FAURE/REQUIEM	Orford Camerata/Sommerly	NAXOS	8550565 (S)
14	-	50TH ANNIVERSARY COMMEMORATION	RPO	Royal Philharmonic TRP819 (TRING)	
15	-	THE ULTIMATE LAST NIGHT AT THE PROMS	Cook/Palumbo/KRSC	Royal Philharmonic TRP819 (TRING)	
16	-	OFFICIUM	Jean/Barak/Hillard Ensemble	ECM 45382 (R)	
17	-	WALTRAUD/SIGES WAGNER	Bayrischen Rundfunk/Maazel	RED SEAL 9102683162 (BMG)	
18	-	RUTTER/REQUIEM	Leyton/Bournemouth Sinf	NAXOS	CDAA6697 (S)
19	-	CHAPELTIEN/T DE DEUM	The Concert Spirituel/Niquet	Hyperion	8553175 (CRCB/EMI)
20	-	ELGAR/DREAM OF GERONTIUS	Solists/Hill/Bournemouth SO	NAXOS	85538586 (S)

CLASSICAL CROSSOVER

This	Last	Title	Artist	Label	(Distribution)
1	1	SONGS OF SANCTUARY	Adriano	Venture	CDVE 925 (E)
2	2	THE BEST CLASSICAL ALBUM...	Various Artists	EMI	CDEM705 (E)
3	3	THE PIANO - OST	Michael Nyman	Venture	CDVE01919 (E)
4	4	THE BEST OPERA ALBUM...	Various Artists	Virgin	VTDCD 100 (E)
5	5	BRAVEHEART - OST	LSO/Horner	Decca	4582952 (E)
6	6	PIANO DREAMS - THE ERIK SATIE...	Patricia Roge	Decca	4581952 (E)
7	7	ADRIEMUS II - CANTATA MONDI	Ascalon	Venture	CDVE 932 (E)
8	8	THE ENGLISH PATIENT	Original Soundtrack	Fantasy	PCD 16011 (P)
9	9	100 POPULAR CLASSICS	Various Artists	Casle Communications	MBS05011 (BMG)
10	10	DELIBES/ THE FLOWER DUET	Various Artists	Mini Classics	MCD839162 (E)

This	Last	Title	Artist	Label	(Distribution)
11	11	DISCOVER THE CLASSICS - VOLUME 2	Various Artists	NAXOS	85426647 (S)
12	12	DIES IRAE - THE ESSENTIAL...	Various Artists	Deutsche Grammophon	457312 (P)
13	13	CLASSIC HITS	Various Artists	Erato	86304762 (W)
14	14	MIDNIGHT MOODS	Various Artists	Classical FM	CFMCD015 (P)
15	15	THE NUMBER ONE CLASSICAL ALBUM	Various Artists	Decca	4561952 (E)
16	16	BRASSED OFF - OST	Grimehorpe Colliery Band	HCA Victor	9202683712 (BMG)
17	17	VIVALDI/ THE FOUR SEASONS	Louisa/Carbonei/Arpino	Telarc	Jazz CD04147 (E)
18	18	THE VOICE	Luciano Pavarotti	Hallmark	CRS82809 (P)
19	19	BIZET/ THE PEARL FISHERS DUET	Various Artists	Mini Classics	MCD839162 (E)
20	20	SHINE - OST	David Hirschfelder	Philips	454171 (E)

ROCK

This	Last	Title	Artist	Label	(Distribution)
1	1	TRAGIC KINGDOM	No Doubt	Interscope	IND 8000 (BMG)
2	2	STOSH	Skunk Anansie	One Little Ind	TPLP BC50 (P)
3	3	ONE SECOND	Paradise Lost	MFN	CDNF4222 (P)
4	4	DESTINATION ANYWHERE	Jon Bon Jovi	Mercury	5301112 (E)
5	5	SO	Red	Sony	52 486404 (SM)
6	3	CRYPTIC WRITINGS	Meathead	Capitol	CDST5223 (E)
7	7	NEVERMIND	Nirvana	DGC	DGCD 2045 (BMG)
8	8	GREATEST HITS	Whitlaskie	EMI	CDEM0 195 (E)
9	8	THE COLOUR AND THE SHAPE	Fox Fighters	Roswell	CDST5225 (E)
10	10	ELECTRIC LADYLAND	HiFi Hendrix	MCA	MCD91160 (BMG)

BUDGET

This	Last	Title	Artist	Label	(Distribution)
1	1	WORLD OF MUSIC SAMPLER	Various Artists	Music Club	NSMP001 (DISC)
2	2	COOKING VINYL SAMPLER - VOLUME 6 1987	Various Artists	Cooking Vinyl	GRILLCD 110 (P)
3	3	THE MUSIC STILL GOES ON	Abba	Spectrum	5511092 (E)
4	4	THE BEST OF NEW COUNTRY LINE...	Various Artists	Hallmark	365932 (CHR)
5	5	DUR CHILL OUT	Various Artists	Music Club	MCCD 265 (DISC)
6	6	TENDERLY	James Last	Spectrum	5511092 (E)
7	7	THE BEST OF	Bob Marley & The Wailers	Music Club	MCCD030 (DISC)
8	8	EL TRITO LATINO 2	Various Artists	Music Club	MCCD212 (DISC)
9	4	BEST OF	Roney M	Comden	7423173212 (BMG)
10	1	DELIBES/ THE FLOWER DUET	Various Artists	Mini Classics	MCD839162 (E)

SINGLES

ZHANE: *Crash* (PolyGram 574172/5716192). A mixture of soul, jazz, and hip-hop. JR is easy listening. The remixes by JR Swing will guarantee its popularity in the clubs. **CD**

CUMBIAWAMBA: *Tubthumping* (EMI 620EMD 406). The band's first single for EMI UK combines their unique sound with a very infectious chant that could have come from the terraces. Radio One's Simon Mayo has been heavily championing the song which should prove to be their biggest hit to date. **CD**



ZHANE: EASY LISTENING

DAVID HOLMES: *Grity Shaker* (Capitol 592492). More accessible than much of Holmes' other work, this infectious Sixties-style breakbeat groove deserves wide exposure. **CD**

SLACKER: *Your Face* (XL/Audex XLS 87 CD). The thumping Slacker bass sound alternates with a Joanna Leavell vocal sample to create a more ambient follow-up to the Top 40 hit *Scared*. **CD**

DOX: *Heads High* (London LON394). This whimsical ballad from Brighton's latest group hopes may impress live converts but leaves the jury out on their immediate future. **CD**

CAC: *From Sinatra* (Mercury 5747172). Another hugely enjoyable cut from the Cakes album. A real shame that they haven't been a fixture at the festivals because they're so great live. **CD**

LOJIST: *The Girl With The Fairytales Dream* (305 Apollo 326). Taken from one of this week's unexpected highlights, Mark Van Hoen's Morning Light album. This track has a dreamy, shimmering quality that makes it hover in the atmosphere. **CD**

MORFAS ISLAND: *Watching* (Pat Sounds PPS 02). The debut single from the Liverpool duo suggests a sharp instinct for indie rock allied to assured vocals from singer Kathy Andrews. **CD**

PETER BRUNTHILL: *Camelot In Smithereens* (A&M DUALM34). The title track of Brunthill's second album, this is a killer single that punches all the right buttons. The two B-sides also kill at a burgeoning talent. **CD**

CHAKA DEMUS & PUGNERS: *Every Little Thing She Does Is Magic* (Virgin VSCDT 1654). The precursor to an album of Police covers, this is predictable, plodding and not their best moment. Potentially a bit of immense proportions though. **CD**

ROC (Dix) *Count Us In* (Virgin VSCDT 1644). Squeals, serenity and utterly fabulous, this rock-ginger tune brings industrial, techno and acoustic pop together into a truly addictive mix. **CD**

ALUMIN LIMERICK: *Pat Your Faith In Me* (Jammin Music XES9001). Limerick successfully makes the transition from dance diva to R&B darling on this appealing single, marking the first fruits of a new label deal and a collaboration with Linn's Jay-Z. **CD**

GLITTERBOY: *You Can't Live On Mars* (Atlantic AT0095). The London group band formerly known as She start with this melodically strong, punchy single which has an interesting twist to stand out from the crowd. **CD**

JAY-Z: *Who You Are* (Warner Bros 593249182). On hot form after his 20 partnership with Foxy Brown, Jay-Z has another potentially sizeable hit with this first single from the Sprung sound. **CD**

DANNI MINOCCI: *All I Wanna Do* (Eternal WE119CD). Three years on from her last single, Danni sticks to what she does best, which is an extra lift by powerfully energetic production. **CD**

A THIRTE CALLED QUINN: *The Jam EP* (Cap 6027). Puggles and Man In Black to-ins should revive interest in the hip hop veterans' bass-heavy grooves. **CD**

DJ PVE: *Presents THE GANJA KRÜ* - New Frontier (Parusia/BCA 74321 501072). Reminiscence of Olive and Jay-Z present

their own brand of jungle with styles varying from jump-up to rapping and scratching. **CD**

GRASS SHOW: *Out Of The Void* (Food FOOD18). Despite opaque, messy production, the harmonies and thrilling double chorus win through and can only increase interest in the Swedes' rewarding debut album. **CD**

SOL BROTHERS: *The Elvis Track* (Fresh FRSH161). This funky hip hop cut-up track thrives in everything but the kitchen sink but is effective nonetheless. **CD**

GOOD MORNING CANADA: *Hustler Bravado* (Sumo 001). Engaging debut single from Preston-based beat combo which indicates an off-kilter and developing talent. **CD**

THE KINGS OF INFINITE SPACE: *Speedboard* (IZ VVR5000473). Old-school rawk guitars, booming bass and yankee vocals dominate this foot-on-the-monitors melodic thrash which should appeal to the new school *Korranng/Metal Hammer* fans. **CD**

OWILO & FELIX DA HOUSECAT: *Dirty Motha* (Manifesto FSCD29). Detroit-influenced vocal passage from DJ Pierre's spar and former PIAS and Some Records artist Felix aka Aphro Head, whose funky acid qualities are polished by White & Wood, DJ Pierre and strong Loop da Loop mixes. **CD**

ANGELICA: *Teenage Girl Crush* (Deceptive BLUFF46). Endearing and snappy in equal parts, this angsty, hippy, juvenile punka thrash will impress those with a sweet tooth for obscure indie-pop. Sarah Records and memories of The Undertones or The Bazookas. **CD**

DJ QUICKSLIVER: *Free* (Positive CDIV177). The follow up to the pan-European smash *Belissima* has come close to matching its predecessor's success on the continent, but may be too generic for a repeat of his debut's remarkable UK chart run. **CD**

SALAD: *Yeah Yeah Yeah* (Deceptive BLUFF46). In need of a substantial hit after failing to crack the Top 40 with their previous six releases, the abrasive guitar attack has been replaced by gentler melodies. Not unpleasant, but it probably won't turn the tide. **CD**

MISSY ELLIOTT: *The Rain* (East West E9196CD). Showcasing Elliott's impressive rapping and singing talents,

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GRASS-SHOW: HARMONIOUS VOCALS

this funky, soulful single will hit the R&B charts with a smash - Desert Eagle's remix will confirm this on the dancefloor. **CD**

ALBUMS

SCARFO: *Luxury Plane Crash* (Deceptive BLUFF 04). Like a promising youngster playing his first big game, this indie power trio's debut has some notable moments, particularly the singles *ELO* and *Alkaline*, and can be excused for fading in the latter stages. **CD**

VARIOUS ARTISTS: *Pitch* (Big & Complex World BACW001). Collection of songs by emerging, mostly northern-based groups from new Liverpool imprint. Highlights include *Ynipp*, *Superhero*, *Lazy Aces* and *Velms*, which should appeal to underground and esoteric guitar fans. **CD**

MORRISSE: *Maladjusted* (Island CD8059). Overshadowed by the withdrawn track concerning former bandmates, *Maladjusted* is business as usual. One sumptuous single, *Alma Matters*, and a lot of no-so fillers. At least it doesn't have the rough, house pretensions of *Southpaw* Grammar. **CD**

VARIOUS ARTISTS: *Autentica Ibiza* (Metropole AUTIB016). If your summer memories of the past decade are lost in a Balearic haze then this four-CD box from Danny Rampling, Alex Gold and local DJs Alfredo and Pippi should be like running through your old holiday snaps. **CD**

MISSY ELLIOTT: *Supa Dupa Fly* (East West 755820622). From writing/producing for prestigious R&B artists, Missy Elliot has taken the initiative and released her debut album. *Lil Kim*, *Busta Rhymes* & *Ginuwine* are among the guests who appear on this innovative album. **CD**

OYSTERBAND: *Deep Dark Ocean* (Cocking Vinyl) **COOK 12B**. Dynamic, folk-rooted post-rock sees the Oysters sounding confident, well produced and catchy. A step up that constant live dates will expose. **CD**

INTASTELLA: *Nephthys* (Planet 3 SATURN 4 CD). The sirphy success of lead single *Skycraper* has set the scene to relaunch the stuttering career of the Manchester psychobelt guitar-led pop-funksters. **CD**

BACKSTREET BOYS: *Backstreet's Back* (JIVE CHIP18). A marked progression, as the boys get more involved in the writing and producing. A mixture of harmonies, ballads & disco funk. **CD**

MK REMIXED REMODELLED (Activ ACTVIC210). Nightcrawler's remixer Mark Kinchen is himself remixed by the likes of Klubbhends and Armand van Helden, but the whole is somehow less than the sum of its parts. **CD**

VARIOUS ARTISTS: *TOTALLY WIRED* 16 (Acid Jax JAZD1195). Typically "real music" selection policy and rich talent pay off again, including Manassah, Mother Earth, Syl Johnson and Harlem Underground classics. **CD**

VARIOUS ARTISTS: *Hip Hop Don't Stop 2* (SolidState SOLID CD11). This mighty 27-track double CD spans the essential beats of Eighties hip-hop greats from *NWAA* to *Doug E Fresh*. Essential catalogue. **CD**

VARIOUS ARTISTS: *Cafe Del Mar: Cuatro* (Manifesto 5539072). The formula of eclectic Ibiza beats draped around a world groove ethos is still winning fans. This fourth volume of selections is from DJ Jose Padilla. Customised for late, sun-setted nights. **CD**

ALBUM OF THE WEEK

MEREDITH BROOKS: *Blurring The Edges* (Capitol CD0K CDF 3619). The crossover success of lead single *Butch* will fuel consumer interest, and US chart success sustain radio interest. A major release. **CD**

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#the vinyl COUNTRY

VINYLL

As well as its traditional role in the dance market, labels are finding vinyl a useful marketing tool for introducing new artists and maintaining established artists' credibility, finds Dante Bonutto

While vinyl continues to play a pivotal role in the success of many dance releases, artists with a more crossover appeal can often find that the addition of the "mini" format is useful for creating a good impression with more image-conscious music fans.

Ordinarily, of course, vinyl LPs account for a very small proportion of overall sales of full albums. Virgin, for example, reports that only 1% of the total UK sales of 3m units of Spice Girls' new album were on vinyl. That may add up to 30,000 units but is still a minimal number compared with the 1.2m which Spice Girls have sold on cassette.

However, for fellow Virgin acts the Chemical Brothers and Daft Punk, the availability of their albums on vinyl has helped them retain credibility with a roots audience which might otherwise feel alienated by the acts' pop success.

According to Mark Anderson, Virgin Records sales & marketing manager, more than 11,000 units of the Chemical Brothers' number one album Dig Your Own Hole, representing 7.5% of the initial ship-out of 150,000, were on vinyl.

"The week one share of sales was around 5%," he says. "It's now settled down to 4%. A proportion of the Chemical Brothers' original fans still buy them on vinyl, along with DJs who want to 'play out' the tracks and, of course, people with vinyl collections."

The debut album by Parisian duo Daft Punk, Homework, charted at number eight with a 16,500 ship-out, 30% of which was double vinyl. This package accounted for 16% of week one sales,

levelling out at 10% thereafter. Such a figure clearly reflects the solid dance background of the act.

"Re-orders straight after release were as strong on vinyl as CD," says Virgin product manager Orla Lee. "However, with the last two singles Da Funk and Around The World both going top five, and Homework approaching 100,000 UK sales, we've now reached the point where CD is the main seller."

RCA/Loud reports a similar story for the four-vinyl set of the Wu-Tang Clan's chart-topping Wu-Tang Forever

for RCA/Loud Sonya Sköner. "But it's a way of sending out the right signals to the fans, who in this case range from DJs through to kids buying formatted seven-inches from Elastica."

For many major label marketing departments, the seven-inch single has developed into an effective means not only of introducing a new act to a grassroots audience but of helping established bands shake off a mainstream image.

"Seven-inch sales for acts such as Supergrass, Blur and Radiohead may not appear significant if you view them over the first three or four weeks of release," says Parlophone marketing director Terry Felgate. "But because the collectors and the hardcore fans will go out and buy this format straight away it can make a difference to week one impact on the charts."

But while the seven-inch may now predominantly be an "underground" medium, 12-inch singles have driven all the important shifts in dance styles in the past 10 years, including the London-based "Sunday night scene" which has spawned recent hits for Ultra

and Rosie Gaines. "Originally, we were going to delete the 12-inch after a couple of weeks," says Big Bang label manager BoBo. "But we decided to scrap those plans because sales were so good."

Another strong seller on 12-inch has been Alright by Jamiroquai, charting at number six on the back of mixes from David Morales (Space Cowboy and Cosmic Girl), Todd Terry and Jamiroquai mainman Jay Kay.

The Space Cowboy remix had been available once before in the UK but had since been deleted, whereas Cosmic Girl had never gone to vinyl beyond the promo stage. This combined with the Todd Terry mix of Alright, meant that 30% of initial sales were on 12-inch, dropping to 16% overall. Not a bad performance for an artist whose latest album, Traveling Without Moving, has now sold 970,000 units in the UK, of which 8.5% are on double vinyl.

"Jay has never forgotten where his roots are," says Sony S3 A&R manager Mark Bounds. "DJs still like to play the original mixes of his tracks, and I certainly see a place for vinyl in our future marketing campaigns."



album, which accounted for a staggering 11% of sales in the first week of release but has now slipped back to 7.5%.

"You can find the Wu-Tang vinyl in the shops for £13 or £14 so while that's making no money on the 7,000 that we've sold," says R&B product manager

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TOP 10 VINYL ALBUMS (SECOND QUARTER 1997)	
1 DIG YOUR OWN HOLE	Virgin
2 WU-TANG FOREVER	Chemical Brothers
3 Wu-Tang Clan TELL TELL STORIES	Loud
4 The Charlatans Beggars Banquet IN IT FOR THE MONEY	Parlophone
5 SUPERGRASS THE PROTOTYPE YEARS	Higher Ground
6 YOU'RE NOT ALONE	Olive
7 OK COMPUTER	Parlophone
8 LOGICAL PROGRESSION LEVEL 2	Good Looking
9 V CLASSIC	V Recordings
10 HEAVY SOUL	GoldDiscs/Island

SOURCE: CIB

TOP 10 VINYL SEVEN-INCHES (SECOND QUARTER 1997)	
1 SONG 2	(Food)
2 RICHARD III	Supergrass
3 PARANOID ANDROID	Radiohead
4 ON YOUR OWN	(Food)
5 MONKEY WRENCH	(Roswell)
6 SUN HITS THE SKY	Supergrass
7 LOVE IS THE LAW	(Geffen)
8 LOVE ROLLERCOASTER	(Geffen)
9 NOTHING LASTS FOREVER	(London)
10 YOUNG BOY	(Parlophone)

SOURCE: CIB

TOP 10 VINYL 12-INCHES (SECOND QUARTER 1997)	
1 CLOSER THAN CLOSER	(Big Bang)
2 ALRIGHT	(Sony S2)
3 IT'S ALRIGHT, I FEEL IT!	(Talkin' Loud)
4 AROUND THE WORLD	(Virgin)
5 BELLISSIMA	(Positive)
6 THE PROPHET	(FFRR)
7 FREE	(AM-PM)
8 NIGHTMARE	(Positive)
9 THE WILD STYLE	(Distinctive)
10 READY OR NOT	(The Brothers)

SOURCE: CIB

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Age against the machine

The revival in the fortunes of vinyl can only be sustained if ways are found to retain technology and skills which are fast disappearing

The record industry may be well accustomed to come-backs, but the continuing resurgence of vinyl has taken many by surprise. What's more, despite EMI figures which suggest that sales are still on the slide, interest in the revival of the format, driven by the 12-inch dance single but further sustained by alternative rock and teen pop releases, shows no immediate signs of tailing off.

However, there are growing fears that the industry may soon experience difficulties in satisfying demand for the format. Not only is the hardware required to produce vinyl no longer manufactured, but the personnel with the skills to keep the lathes and presses running are in increasingly short supply too.

"We're an older industry with an erosion of expertise," explains Chris Rose, managing director of the Damont pressing plant. "The machines may cause problems now and then, but that's nothing compared with the problems we have finding people with the skills to service them."

Of the nine vinyl pressing plants still operating in the UK, only EMI's facility at Hayes, capable of turning out an average of 35,000 units per 16-hour day, is owned by a major.

"We use a combination of our own EMI 1400 and GKN Windsor presses," says vinyl manager Paul Treanor. "And



we have a total of eight engineers to work them." In recognition of the fact that the demand for vinyl is likely to remain steady in the foreseeable future, Treanor reports that EMI has already had exploratory discussions with a local college about setting up an apprenticeship scheme to draw youngsters into the business.

Otherwise the vinyl supply sector is in a situation akin to the classic car market, where spares need to be carefully sourced or accurately cloned and repairs carried out by specialist engineers.

Of course, in an age when scientific advances are forever pushing back boundaries, there is something reassuring about the knowledge that records today – some automation aside – are made in much the same way they were 30 years ago.

"Making vinyl is an antiquated busi-

ness," says Andy Higgins from manufacturing broker A To Z. "When you go to a pressing plant you feel as though you've just walked into Frankenstein's laboratory."

Several names are historically linked with the making of vinyl presses, including Finebit, Harratton and Laines in the US, Fabrel in Belgium and TTT in

"When you go to a pressing plant you feel as though you've just walked into Frankenstein's laboratory"

- Andy Higgins, A To Z

Germany. The most popular model in the UK, however, is the Swedish Tooltex Alpha, cited by Adremall's Tony Wicking as "the Rolls-Royce of presses". Other companies using the equipment are Orlake, ASL and PR Records where, says operations manager George Hestley, the presses frequently work 24-hour days turning out one 12-inch disc every 22 seconds and using up 10 tons a week of PVC compound.

With spares from Tooltex Alpha often costly, it is not unusual for UK firms to repair their presses with locally-turned parts or liaise with competitors so that an increased, more cost-effective order can be placed with suppliers.

The 12 Tooltex Alpha automatic presses at MPO's Averton plant in France turn out between 5m and 6m units a year, including 80% of PolyGram's vinyl output.

According to Numan Ahmad, MPO's commercial executive for audio, its answer to the spares problem is to keep several presses in storage as a ready source of parts for their working machines. But generally the equipment is sturdily constructed and, in theory at least, could be built again.

Damont Audio is one of the few long-established independent manufacturers yet to phase out vinyl production. Its site at Hayes houses 15 presses – 10 12-inch, five seven-inch – which are all US-built Lennards dating back to the mid-Seventies.

"We pressed the initial run of the double vinyl format of Prodigy's The Fat Of The Land," says managing director Chris Ross. "It was a huge job for us and I realised that many of our younger staff had never experienced a vinyl run of that size."

Before a record can be pressed, however, it must first be cut on a lathe, and these are becoming hard both to locate and to maintain – especially the sensitive cutter heads with their artificial sapphire



Vintage technology: a Lenned record press

Prodigy's prodigious first run



SEAN DAVIES – THE MASTER

Sean Davies may not be a member of International Rescue, but he regularly receives two "emergency" calls a week from people wishing to source a working lathe. With no new disc-cutting equipment being manufactured anywhere in the world, a good quality Neumann VMS80 or VMS82 lathe is now, to quote a well-known mastering engineer, "harder to find than rocking horse manure".

For Davies – who started his career in the late Fifties cutting discs for legendary producer Joe Meek – mastering and its attendant hardware have long been a way of life. He not only knows where such equipment might be found, with Eastern Europe being a

fruitful area at present, but he can take care of the subsequent installation and inspection too.

His official title may be "acoustic consultant", but since going independent back in 1979 it is the mastering side that has kept him fully occupied, be it sourcing a lathe in Bangkok, setting one up in Istanbul or else researching the subject for his forthcoming book *The Technical History Of Sound Recording*.

"The record industry used to be highly secretive," says Davies. "Nothing used to be written down, so I've spent the past four years trying to make sure that a lot of valuable information isn't going to be lost forever." Dante Bonitto

Hard to find: a Neumann VMS82 lathe



and a repair cost of £4,200.

Several different machines have been used over the years, including the American Scully. But Neumann is regarded as the industry standard, even though the German company stopped producing lathes in the late Eighties.

"I would estimate that there are three old Neumanns coming into the UK every year," says Tape To Tape owner Ronnie Garrity, who recently acquired three such systems from the Russian state record company Melodia. "The average price would be between £25,000 and £28,000,

which should get you a good VMS80 including the amplifier and cutter head."

Tape To Tape will shortly be moving its mastering business into new premises with large purpose-built rooms and a floating DMM facility, a sign of Garrity's belief that vinyl will hold its ground for

the next five years – or hopefully 10 – years. Certainly, the demand may continue, but with only two people in the UK – Sean Davies and Werner Wahl – now able to service the cutting equipment, there is a chance that the gear might give in first. Dante Bonitto

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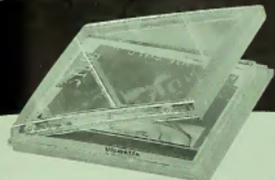
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CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



MISSY ELLIOTT - SUPA DUPA FLY

Record label: East West. Media agency: BMP.
Media executive: Anna Gustavson. Product
manager: Mike Gillespie. Creative concept:
In-house

US rapper Missy Elliott, who has worked with a variety of artists including SWV, releases her debut album on Monday through East West, which is backing it with a press and radio advertising campaign. Ads will run on Kiss, Choice and pirate radio stations and there will be advertising in the specialist music and black press. The campaign also includes posters nationwide and in-store promotion through multiple and independent retailers.

COMPILATION OF THE WEEK

THE BEST LATINO CARNIVAL ALBUM...EVER!
Record label: Virgin. Media agencies: MCS/TMD.
Media executives: Mark Holden/Gareth Jones.
Product managers: Steve Pritchard/Peter
Duckworth. Creative concept: Virgin/Box Music



Virgin Records is launching a national TV advertising campaign to promote the latest album in its Best...Ever! series - Best Latino Carnival. This double album is released next Monday and includes plenty of well-known tracks. It will be advertised on ITV, Channel Four and satellite stations and radio advertised on ILR and dance stations. In-store displays will run with selected multiples and independents.

ARTIST/TITLE/LABEL

RELEASE DATE

TV

Radio

Print

CAMPAIGN

ARTIST/TITLE/LABEL	RELEASE DATE	TV	Radio	Print	CAMPAIGN
AQUASKY Orange Dust (Polydor)	August 4				● Advertising will run in the specialist music press including Muzik, Wax and Jockey Slut
NOVIE B Turn The Dark Off (Polydor)	July 28				● Ads will run in the style and specialist music press, backed by posters and displays in independents.
JON BON JOVI Power Station Years (BMG/Masquerade)	July 28				● There will be extensive press advertising to support this album of previously unreleased songs.
BUSHMAN Nayah Man Chant (Greenleeves)	out now				● Press ads will run in the specialist music press and the Essential 97 programme.
DREADZONE Biological Radio (Virgin)	July 28				● Ads will run in the Independent, Time Out, MixMag and NME. There will be leaflets at festival venues.
MARVIN GAYE Vulnerable (Polydor)	July 28				● There will be specialist press advertising to support this re-release.
GEEZER Black Science (Eagle)	out now				● Specialist press advertising plus club promotion will back this release.
GRACE II I Could Fly (East West)	July 28				● There will be teen press ads and posters to support this release.
MISSY ELLIOTT Supa Dupa Fly (East/West)	August 4	●	●		● Radio ads will run on Kiss and Choice and there will be specialist press ads and posters.
OMAR This is Not A Love Song (BMG/RCA)	August 4	●	●		● Ads will run on Kiss and in the specialist music press. There will be a London-based poster campaign.
PINK FLOYD Piper At The Gates Of Dawn (EMI)	August 4				● This re-release will be advertised on Channel Four as part of EMI's Pink Floyd catalogue campaign.
RAMPAGE Scouts Honour (East/West)	July 28				● Ads will run in the specialist music press to support this release.
FRANK SINATRA My Way - The Best Of (WEA)	August 4				● There will be TV advertising on Channel Four and ITV plus national press ads and retail displays.
SWV Release Some Tension (BMG/RCA)	August 4				● Ads will run in the specialist press and there will be a database mailout. Radio ads will run later.
JUNE TABOR Aleya (Topic)	July 28				● Co-op ads will run in the Observer, Times, Guardian, Folk Roots and Top.
VARIOUS The Best Latino Carnival Album...Ever! (Virgin)	August 4	●	●		● There will be national TV advertising plus radio ads on dance and ILR stations.
VARIOUS Hardcore Heaven Vol. 2 (Heaven Music)	July 28	●	●		● Ads on Channel Four, ITV and satellite backed by press and radio ads; and a poster campaign.
VARIOUS The Mother Of All Swing II (Telstar TV)	out now	●	●		● ITV and Channel Four South ads are backed by radio ads and ads in Smash Hits and Blues & Soul.
VARIOUS Regga Ragga Ragga 9 (Greensleeves)	July 28	●	●		● Ads will run on Kiss and Choice and there will be ads in DJ, Echoes, Touch and Dancehall.
VARIOUS Summer Of Love (PolyGram TV/Sony TV)	out now	●	●		● There will be national TV advertising and radio ads on Heart, Virgin and ILR gold stations.

Compiled by Sue Sillito: 0181-767 2255.

Trade show conferences concerts

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DOOLEY'S DIARY

Remember where you heard it: It's not been a great couple of months for Brian Bonnar. First his Mayking operation is taken into administration and is about to be sold and now he has cut his links with the music industry by relinquishing control of One Little Indian to Derek Birkett. Not surprisingly, the avid golfer booked himself a relaxing break in Italy to mull over his next move. "If I know Brian, he'll be back with something bigger and better," says an informed source... After all that unfortunate business with the embargo breaches, Asda's Steve Gallant sure has a funny way of getting the industry on his side. After explaining to last Wednesday's (23) presentation to the music industry that chief exec Allan Leighton couldn't make it because of a prior engagement with the turkey trade, he then gleefully added, "I should have told him you will produce a few turkeys of your own"... And, in light of previous controversy over discount pricing, it was perhaps not the best of ideas for Asda to

Beautiful, sunny Brighton brought the industry out in force for 3mv's inaugural sales conference, which featured live performances by V2's **Strophophonics** (1) as well as a list of other acts including Mushroom's Deni Hines and Nuda's Mainstream. Taking a rest from the previous night's head-banging, Mushroom's Wez (2) led one of the conference's best presentations on the Saturday. The company's video presentation cast MD **Korda Marshall** as paymaster general, stuffing notes into dodgy-looking brown paper envelopes. To conclude the wheeze, the label ended its session by handing each delegate an envelope holding a used fiver and bearing the legend "paysola enclosed". Other highlights included Fantazia's Roger Cook-style "expose" of the dance label's glamorous lifestyle and Creation's marvellous presentation featuring Tommy Cockles taking the rise out of 3mv head guy **Dave Trafford's** clothes and **Roger Quail's** "air drumming". Otherwise, live music and the pursuit of a good time occupied the delegates, former PWL muckers **Trevor Eyles** (left) and **Pete Waterman** happily showing how its done (3) alongside Trafford and Quail themselves (4).



illustrate its price sticker design with a picture of the triple CD *The All Time Greatest Love Songs* marked up at just **£2.49**... Meantime, Leighton was so concerned about the supermarket selling the *Oasis* single early that he reportedly wanted Gallant to send a **written apology to Noel Gallagher**... So, just what was the key factor that made **Michelle Gayle** sign to EMI? It may well have been **JF** himself, who first bonded with the singer three years ago when the pair got chatting at a D'Angelo gig. "I said to her then, 'One day I will sign you,'" the Frenchman proudly remarked.

Gayle, showing consummate professionalism, said, "He's very cool"... It was a miracle Gayle got to sign the contract at all. Prior to going to EMI's west London headquarters, she accidentally locked herself in a radio station's toilet for 10 minutes and had to be rescued... What's that about things coming in threes? - MCA Music's Paul Connolly has just moved house, been promoted and is expecting his first baby in a few months. It's just a pity the

statistics were bugged up by MCA Music's failure to hang on to the **number three spot** in the publishing rankings this quarter... **Martin Birlison**, ex-Polydor press officer and now with his own company Mackem Publicity, wants to climb back on to the greasy pole of music PR. Anyone wanting to give him a leg up, please call Marty on 0181-776 7512... **Smash Hits** staff writer **Alex Needham** has tossed away his radiogram and is now listening to all those Boyzone hits through five grand's worth of hi-fi after scooping top prize in the **Carling Premier Pop Pundit** competition at the 100 Club last Thursday... **Jane Acton**

and **Pandora George** at Coalition PR are used to issuing joint press releases, but it seems they have also got into sync with their baby deliveries. Jane and her hubby writer **Nick Coleman** took delivery of new boy **Thomas** within six short minutes of Pandora and her soulmate, former *NME* news editor **Iestyn George**, welcoming **Manon** into the world. Freaky or what?.....



Opera smasher **Bryn Terfel** left the Groucho weighed down with silverware when those nice boys and gals from **Deutsche Grammophon** threw a party at the drinking club to celebrate the silver-disc status of his Rodgers and Hammerstein album *Something Wonderful*. The Gters also banged the valise voice a statue celebrating his status as top singer in the Royal Philharmonic Society Awards. From left, DG head of press **Ferril Jane Griffin**; divisional director **PolyGram Classics**, **Bill Holland**; the main man **Terfel** himself; marketing director **Karen Classics Liam Toner**; and DG marketing manager **Kevin Schradler**.

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