

music week

For Everyone in the Business of Music

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R1 backs DJs despite losses

by Steve Hemsley

Radio One deputy controller Andy Parfitt has pledged to support his breakfast show team whose loss of audience has pushed the station below 10m listeners for the first time in its history.

The audience for Radio One's flagship programme, hosted by Mark Radcliffe and Lard, fell by 13% to 5.3m in the first full period since Chris Evans quit the station, according to new Rajar figures released on Friday (August 8).

News of the audience loss coincides with a slump in the station's total listening figures, from the 10.2m recorded in the first quarter to ~~smaller~~ 9.67m. The shortfall of around

600,000 almost precisely matches the breakfast show audience loss.

But Parfitt says he has no intention of changing the music policy for any part of the daytime schedule which was overseen by Evans until February 17. "We will continue to play unfamiliar music first and popular tracks second, and we fully support what Mark Radcliffe is doing," says Parfitt.

"During one show last week, he played 23 records and this compares with one famous occasion when Chris Evans played just one track in half an hour. The policy of the show is all about new music," he says.

Parfitt and head of BBC radio research Sophie McLaughlin, who revealed the latest Rajar figures on Friday, are keen to emphasise that

Radio One still reaches 40% of all 15-24s, while more than 4m listeners tune in every week to the 38 hours of specialist programming.

Parfitt is particularly pleased with the performance of Saturday's dance shows. "Pete Tong, Diana Ross and 'The Essential Mix' are immensely popular and it is our role to try things that no other station in the country will do such as the live Ibiza Weekend," says Parfitt.

Although the breakfast show has received a positive response from the music industry for its commitment to new music, pluggers voiced disappointment that Radio One is still losing listeners.

"Radio One is still the biggest and most important station, but what we

are noticing is that the average man in the street can only take so much new music," says Anglo Plugging's head of radio Dylan White.

"Their favourite radio station must also be entertaining and a companion. Maybe they need to hear more fun presenters and more competitions as well."

Columbia's head of national radio promotions Nick Worsley agrees. "Radio One is following its own path and what it is trying to do is superb for music," he says. "But the station can sometimes be a bit too serious where music is concerned. Luckily [head of music policy] Jeff Smith has his feet on the floor and knows what is map appeal."

● Rajar analysis, p6

THIS WEEK

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Improved LMW returns for '98

BMG has become the first major record company to commit itself to next year's All Music Week, which takes place from April 28 to 30.

The support of the major comes as LMW organisers have vowed to revamp the event following the launch of a pan-industry advisory council including executives from Sony, Virgin, EMI,

Pinnacle, Mushroom and the BPI.

LMW '98 managing director Andrew Morris says last year was great, a general event which worked well, but we are keen to listen to the industry and make it even better - more contemporary, international, busy, informative and interactive."

● LMW story, p5

Spice Girls score third US Top 10 hit

The Spice Girls have scored their third successive Top 10 hit in the US, with 2 Become 1 entering the Billboard Hot 100 at six.

The single's progress has been driven by radio which pushed it to the top of the *Guitar* Top 40 last month, while the single sold an estimated 130,000. The five-piece set has two singles in the Top 20, with Say You'll Be There still at 18. That single peaked at two in the spring, after Wannabe was a US number one at the start of the year.



Kylie Minogue unveils a new sound with the release on September 8 of *Some Kind of Bliss*, which has been co-written by the Manic Street Preachers' James Dean Bradfield and Sean Moore. The single, which was B-listed by Radio One last week, is the first from her second Deconstruction album *Impossible Princess* (out September 22) which includes elements of guitar pop, trip hop and alternative techno. Deconstruction managing director Keith Blackhurst says the change of sound has been led by Minogue. "After the huge success of PWL, her first album for us was a step forward and this is a further progression," he says.

Birmingham wins Eurovision bid

Birmingham's National Indoor Arena has been selected as the venue for next year's 43rd Eurovision Song Contest, the first in the UK since 1982.

The contest, which returns to Britain after *Katrina & The Waves'* record-breaking success in Dublin in May, will take place on May 9. It will be the first time the second city has hosted the event.

XFM executive producer Kevin Bishop says the venue was chosen after careful consideration of 14 major cities. "Birmingham has an international airport, the hotels are within walking dis-

tance and it has mounted lots of big events," says Bishop, who is expecting to fill the auditorium with around 4,000 people.

He says it is too early to say what the BBC is planning for the venue. "We will want to have fun and make it very contemporary," he says.

"We've had four really good years of shows and we want to continue that. This year will also be more special and have a higher profile because it is being held here."

Jonathan King is being retained as a consultant for the Great British Song

Contest, for which the sifting process begins this autumn. "We are hoping for a high standard of entries and Jonathan has been very useful in attracting good songs," Bishop says.

Bishop says around 600 songs were entered for the contest last year, but he expects to receive more than that by December 5 deadline.

A first round of judging by the MPA and Bscsa will whittle those down to around 30 finalists with another vote by Radio Two listeners and BBC TV viewers - producing eight songs to go forward to the GBSF final next spring.

oasis

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Xfm indie chart to mix sales and airplay data

by Martin Talbot

Xfm will launch a mixed sales and airplay alternative music chart when it takes to the air at the beginning of next month.

The London station's chief executive Chris Parry says the CIN-compiled rundown will form the centrepiece of a Saturday afternoon chart show broadcast by Xfm and could provide a way forward for the industry.

The chart will be compiled up to the end of Thursday, using Xfm airplay data and sales of Xfm-supported tracks on a one-to-three ratio.

A series of six charts were produced by CIN earlier this year using airplay data and sales information from non-Xfm-style reporters taken out.

Parry says the tests show the chart will prove slower than the singles chart and could provide the industry with an alternative to the current distribution-based indie chart. The chart will not exclude records which are released or distributed by major companies.

CHART REACTION

"It's too narrow to replace the independent chart. Lots of radio stations have their own charts" - Vital managing director Mike Chadwick

"It might be printed in *NME* or *Melody Maker*, but a London chart can't really make a national one" - 4AD marketing manager Dan Coxon

"The Xfm chart will include major releases and there is no way the independent chart will. Xfm is a radio station so their chart has to reflect what they play" - Pinapple chairman Steve Mason

"Personally, I'm not in favour of airplay charts" - Andy's Records' Andy Gray

Parry says, "It will be a slower chart, an impact chart, showing what records are breaking through in the Xfm area.

"This will go some way towards breaking the ice on the issue of the independent chart and it is also a possible

option for the main singles chart."

Xfm's chart show will broadcast between 3pm and 3.30pm each Saturday, hosted by Andy McCloskey.

Xfm programming controller Sammi Jacob will unveil further details of the station's schedule to around 100 programmers and promotions executives at London's Jazz Cafe this Thursday (14). Among the station's presenters will be Gary Crowley, Claire Sturges and Paul Anderson.

Xfm begins three weeks of test broadcasts on 104.9FM today (Monday 18), building up for the launch at midday on Monday, September 1.

Jacob says the station's playlist will comprise an A-list of current alternative tracks which will be aired three times a day, a C-list of breakthrough acts (twice a day) and a C-list of classic alternative tracks.

The playlist will apply to all daytime output - between 7am and 9pm Monday to Friday - and will comprise 75% of the station's output. The station's DJs will select the remaining

Blair picks music men in new Lords line-up

The music industry's influence in government has been boosted by prime minister Tony Blair's decision to name two industry figures among his 31 new working Labour peers.

M&G chairman Michael Levy and Scottish Radio Holdings chairman Jimmy Gordan were both made barons and are expected to take up their places in the House of Lords at the end of October.

Levy, 53, helped Blair with his leadership campaign and was involved in running Labour's controversial blind fund, which went towards financing Blair's staff before the General Election. Levy says, "It's an incredible honour and privilege."

Gordon, 61, is a former chairman of the Commercial Radio Companies' Association and has been a fellow of the Radio Academy since 1994.

The move to enoble the pair was widely applauded by the music industry. BPI director general John Deacon, who knows both men, says, "I would hope if there is something particularly interesting to the music industry [Levy] can help. I'm sure the broadcasting industry will be calling on [Gordon]. If the Lords is to survive, it needs people like Michael and Jimmy."

See profile, p6



Emp Metro title *Smash Hits* is launching a £1m TV advertising campaign this week, featuring 14-year-old Surrey schoolgirl Billy (pictured) and the tagline "100% pure pop". The campaign, lasting 12 weeks, is aimed at regaining ground on *Top Of The Pops* magazine which overtook *Smash Hits'* circulation figures a year ago. Latest ABC figures to be unveiled this Friday are expected to show an across-the-board improvement for pop magazines.

Stores get first bite at Be Here Now

Creation Records is using retail to unveil its new Oasis album Be Here Now to the public this week.

Retailers will be able to play the album in-store for the first time from tomorrow (Tuesday), almost a week ahead of release.

Virgin is staging a nationwide, in-store playback of the album in 58 stores tomorrow night (Tuesday) and other chains are also being provided with copies of the album.

Independent retailers who form part of 3m's 120-store The Knowledge chain will also get a copy of the album to play in-store.

Creation initially planned to hand the whole album over to radio today (Monday, 11), but Noel Gallagher and Oasis managers Marcus Russell and

THE COUNTDOWN

Monday, Aug 11 - four tracks to radio
Tuesday, Aug 12 - album to retail
Monday, Aug 15 - album to radio
Thursday, Aug 21 - album release

Alec McKinlay called for a more measured approach because of concerns that the project was becoming "over-hyped".

Instead, just four tracks from the album will be released to radio at 6.30pm today, with the rest made available next Monday (15).

Angie Pluggins' Dylan White says any radio stations that will get an exclusive first play of one of the tracks in a bid to avoid the problems surrounding the release of the single D'You Know What I

Mean. Three stations played the track early in protest at the exclusive preview given to Radio One.

Although 3mv and Creation decline to give advance ship-out figures, retail already reports advance demand higher than any album this year.

Virgin Our Price retail marketing controller Brian Waring says the album will be played in its entirety on Virgin's in-store radio station VMA at 8.30pm tomorrow. Many stores will open late especially for the event. "We will be able to have a copy of the album at the Virgin Megastore and it's from there," he says.

Virgin will offer a range of merchandise in-store as part of the promotion, including a giveaway of 10,000 posters of the album sleeve.

Quirk and Raybold join Bard council

Independent retailers Paul Quirk of Quirk's and Dick Raybold of Spin-a-Disc have been elected to the council of retailers' association Bard. Ainsley Richard Wootton, Ainsley Andy Gray and Virgin Our Price's Neil Boote were re-elected.

Fitzgerald moves in write direction

Virgin press officer Muff Fitzgerald, winner of this year's Music Week PR award for his work on the Spice Girls, has left the company to pursue a writing career. Fitzgerald, who handled the press campaign for the Spice Girls, Kavana, Shaggy, Catch and The Brotherhood, had been with the company for two years.

Deuchar quits Albert Hall

Patrick Deuchar, president of London's Royal Albert Hall, is to leave the venue next July after eight years. He plans to pursue other interests.

Universal shakes up press department

Universal Music has confirmed the structure of its press operations following the split between Universal/Interscope and MCA/Geffen and its move to new offices. Shane O'Neill becomes Universal/Interscope head of press, with Sophie Williams taking the same role at MCA/Geffen. Ted Cummings remains director of press and will oversee both departments.

EMI links with Ford for giveaway

EMI Commercial Markets is launching a new cassette featuring six former number one hits which will be given to Ford Fleet customers. Music On The Move, which includes tracks such as Geno by Dexy's Midnight Runners and White Town's Your Woman, is designed for in-car play and will be distributed to customers who buy Ford cars from dealers.

Music Show gets good response

More than 10,000 people are expected to attend the first consumer music exhibition Music Show Live at the Wembley Conference Centre from November 28-30. The three-day show is being promoted as an interactive event, bringing together the public and their favourite acts. The timetable will include a sale of merchandise and memorabilia, an auction and a live recording for the War Child charity.

Cuban row mars Midem

The inaugural Midem Latin America & Caribbean next month could be the fast to be held at the Miami Beach Convention Center unless agreement is reached with the local authorities to allow Cuban artists and visitors to attend, the Midem Organisation has warned. The Greater Miami Convention & Visitors Bureau has tried to ban Cuban representation. More than 40 countries will be represented at the event with 369 of the 600 companies registering planning to exhibit.

Chelsea Music

Chelsea Music publishes 100% of Time To Say Goodbye performed by Sarah Brightman & Andrea Bocelli, and not as published in MIV's publishing market share analysis last week. Chelsea should have appeared in eighth place in the singles publishing Top 10 with a 3.5% share of the market and at ninth place in the combined Top 10, with 2.5%.

Three go for gold

Three albums reached gold status last week, according to BPI data. Maxwell's Urban Hang Suite, The Best Of Michael Jackson & The Jackson Five and the compilation Kiss Mix '97 all reached the 100,000 deliveries mark.

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From Music Week. Updated Mondays at 18.00 GMT.
<http://www.dotmusic.com>

►►► DUTCH GIANT BUYS INTO UK WITH MAYKING TAKEOVER - p4 ►►►

COMMENT

Taking the heat out of the hype

It's too late for Oasis to start worrying about their new album being "over-hyped". Short of keeping its existence secret and unpacking the boxes at the dead of night on August 20, Creation could never have got Be Here Now on to the shelves without stirring up a degree of hysteria. There are no half measures with Oasis, and we all know the one about slamming the stable door...

Nevertheless, Creation's decision to ease off in the closing stages of its pre-release marketing campaign has its advantages. Its tactics may not calm the hype, but they will ensure this is one release on which the music specialists have the edge, at least initially. The playbacks being lined up for this week, and the spin-off publicity those playbacks will generate, could make all the difference in steering casual music buyers who like Oasis away from the supermarkets and into the specialists. It's inevitable we will see some ridiculous discounting on this album sooner rather than later, but it's good to see Oasis nailing their flag to the mast of the music industry rather than the supermarkets.

Xfm's independent stance

Xfm's decision to launch its own "indie" chart highlights what we have known for some time – the existing distribution-based rundown is completely redundant. If even Xfm, which will exist on a diet of so-called indie music, has failed to see its merits, how can anyone else be expected to be interested in it? My gut feeling is that Xfm's new chart, or at least a version of it, may end up as the "indie chart" the industry has been talking about for so long. It has its pros and cons and the industry's endless prevarication on this issue means it will have no control over it whatsoever. But if it promotes music, it will be doing a lot better job than the rundown we're currently stuck with. *Selina Webb*

PAUL'S QUIRKS

Indies lose advantage of innovation

The fact that independent retailers' share of the singles market has virtually halved in less than four years only goes to show how much pressure this section of the industry is under. It seems that no matter what action an indie takes to keep one step ahead of the market, the opposition is right behind noting their innovative ideas, refining them and then using their buying power to decimate the opposition. That's the way it's always been in business, but today the gap between a new idea hitting the streets and someone copying it has come down from months to days and any advantage is lost. Just as an example, our local sweet shop has been taking a £1 deposit on the new Oasis album for the past three months, something unheard of outside dedicated music retailers until recently. How long then before the first Asda, Tesco or Woolworths midnight opening for a new release album or single?

Midweek release blues

So the new Oasis album is being released on a Thursday, no doubt to accommodate an international market and to create more media hype. Despite just three days' sales it will debut at number one in the albums chart and prove to be a massive seller. It will be the latest album to stray from the normal Monday release date and follows a number of other major releases, including The Beatles and Michael Jackson, which have also been released midweek.

Retailers can handle new releases on any day of the week, but the public often don't understand the reasons behind a midweek release date and take their frustration out on sales staff. Maybe it's time to take a stand and insist that all UK releases are available from Monday, if only to help some Asda sales staff who don't appear to know what day of the week it is.

Paul Quirk's column is a personal view

NEWS

Dutch giant buys into UK with Mayking takeover

by Robert Ashton

Netherlands-based audio and multimedia giant DCCdata is acquiring Brian Bonnar's Mayking Multi Media and Marketing Cassettes for £11m.

DCCdata president and co-Hans van Gerwen says Mayking – which has been in administration since April – has been a long-term target of the Dutch company, which sold 30m CDs in the first half of this year alone.

"Mayking has historically had a strong focus on the music side and the facilities are good for growth in multimedia," he says. "It is perfectly located for servicing the local music and multimedia markets."

Gerwen expects to safeguard the 250 jobs at Mayking's site in Battersea, south London, while Bonnar will not be joining the new operation which will be renamed DCCdata UK Ltd. "He wasn't part of the discussions," says

Gerwen. "We looked at the business, not at Mr Bonnar." Bonnar was unavailable for comment.

DCCdata, which counts IBM and Microsoft among its customers, already has offices in The Netherlands, Germany, France and the US. Gerwen says having a London base is important because of the UK's strength in music and because it is Europe's largest market for audio and multimedia CDs.

"Independents are a major part of our business because they like to stay in control of their repertoire and now we can offer them closer links and also deliver product within 24 hours," says

Gerwen. "Mayking has continued to trade with the administration and apart from aiming to increase the services available and switching production from in-line to off-line printing, Gerwen doesn't anticipate any radical changes to the business when his team takes over.

"Mayking had a very aggressive financing lease and its margins were probably too low," he says. "But we won't have any lease obligations because we have bought the equipment outright and we buy in goods cheaper."

Nigel Ruddock, one of the two Robens Rhodes administrators who took control of the business in April, will continue to work alongside the new management team for another 12 months.

He promises to be able to pay Mayking's creditors a dividend of up to 70% in the £1. "We had about half a dozen offers and two very serious ones at the end, but I am extremely pleased the business has been sold in a way that not only preserves jobs, but also allows for a significant dividend for unsecured creditors," he says. "Without the support of the staff, customers and suppliers during the period of administration, we could not have sold the business so successfully."

Labels boost UK turnout at Popkomm convention

Beggars Banquet, K-Tel, Revolver and Trojan are among the 16 companies which will lead the British presence on the BPI's stand at this week's Popkomm convention in Cologne.

Around 25 British companies are expected to exhibit at the event which starts this Thursday (August 14), including some previously part of the BPI stand such as General Overseas and Millennium Records.

A spokesman for the BPI says demand for places on the BPI stand has been well off, with many companies now opting to have their own stands.

Among the seminars planned over the three days are discussions on pop and politics, the East European market for dance music, protecting copyright, leadership in the music business and the industry and the internet.

One of the main events at Popkomm will be the RM Club Night which is being organised in tandem with the BPI. It will take place in the re-opened Visions club on Saturday (16) and feature a "Best of British" showcase with Tuff Jam, Alison Limerick, Rich B and Richard Ford.

• See PopKomm special in this week's *RM*.



WEA three-piece Dweebz are staging a live tour of independent record stores from the end of this month. The band will perform at stores in two towns every day, starting with Phase One in Wrexham and Mike Lloyd Music in Stoke on August 26. The gigs will coincide with a 16-date tour starting in Reading on August 24. The three-piece's single 10.0 Everything – taken from their debut album Turn You On – is due for release on September 22.

Songs & Visions set for international coverage

BBC1 will broadcast a two-and-a-half-hour special dedicated to this Saturday's Songs & Visions – Carlsberg 97 concert from Wembley Stadium featuring artists such as Rod Stewart, Steve Winwood, Mary J Blige, Toni Braxton, Chaka Khan, Robert Palmer and Seal.

The BBC's full-forms part of an international TV and radio commitment to the event, which will be put together by Tribune Productions.

Broadcasters from 60 countries will transmit the show, including US network Fox which will broadcast daily highlights coast-to-coast. Other overseas stations confirming they will show the event are China's Central Television and Japan's NHK.

BBC1 will begin its coverage at 10.45pm on Saturday, the slot usually allocated to Match of the Day.

Tribute chairman Tony Hollingsworth predicts that the potential world-

wide TV audience could reach 200m.

Among the artists who have spent three weeks rehearsing for the show are Rod Stewart, KD Lang, Jon Bon Jovi, Steve Winwood, Mary J Blige, Toni Braxton, Chaka Khan, Robert Palmer and Seal.

The show will feature songs from 1956 to 1999 and will climax with a tribute to Elvis Presley who died 20 years ago this month. Each artist will be on stage for much of the show, either taking the lead, singing duets or backing vocals, supported by up to 50 musicians.

● Simon Price has linked up with Songs & Visions sponsors Carlsberg to promote the event's scratchcard promotion in pubs offers tickets for the show as prizes and £1,000 gift vouchers to spend in any of the 2400 Bar One price shops. In-store promotions include a merchandising display featuring CDs by artists appearing at Wembley.

British albums lead Euro platinum sales

British acts are leading the way in album sales across Europe, according to Platinum Europe figures unveiled by the IIFI.

In the year since the award for sales of 1m across Europe was inaugurated, 31 Platinum Europe awards were presented for albums by British acts, by far the biggest representation from any individual country.

The British haul represents one-third of the 86 awards presented. Overall, 65% of all the albums were for European artists.

The highest awards presented were to the Spice Girls' Spice and Celine Dion's Falling Into You, which were both certified seven times platinum.

Of the seven albums which received awards for 5m sales or more, four were for UK or Irish acts – The Cranberries' No Need To Argue, Queen's Made In Heaven (both five times), Oasis' (What's The Story) Morning Glory? (six times) and Spice.

► ► ► RADIO ONE AUDIENCE DIPS BELOW 10m MARK - p7 ► ► ►

Chrysalis rethinks branding of Kiss stations

The Kiss radio brand could disappear from Manchester and Leeds following the Chrysalis Group's acquisition of Faze last week in a cash deal worth £17.5m.

The move makes Chrysalis Radio the fourth largest group in the UK with a potential audience of 46% of the population.

Faze owned Kiss 102 in the North West and Kiss 105 in Yorkshire and operated the brand under licence from Emap-owned Kiss 100 in London. Chrysalis controls Galaxy FM in Bristol and the group's chief executive Richard Huntingford says it is his intention to create a single dance brand across the country.

"We will be looking very carefully at what will be the right brand for us and will be talking to our advertisers at Galaxy and to the music industry. Emap has the right to take the Kiss brand away," he says.

Chrysalis reiterated its commitment to the Galaxy brand in July when it test-marketed a station for the Newcastle area. The group has applied to the Radio Authority for the north east England regional licence which will be granted in December.

Emap's managing director Steve Parkinson is well known within the Yorkshire radio market having previously worked at

Hallam FM, while Galaxy's group programme director Keith Pringle used to work at Key 103 in Manchester.

Unlike rival groups GWR and Emap, which are within one point of the 15-point ownership limit allowed under Radio Authority rules, the deal takes Chrysalis to just over six points.

Huntingford says the company is looking to grow substantially over the next few years. It has applied to operate another AC format station under the Heart FM banner in the North West and will also apply to operate either a dance or AC station in central Scotland when that licence is advertised next year.

Revamped LMW will reflect industry needs

by Martin Talbot

London Music Week will be more focused, streamlined and relevant when it returns next April, the organisers have announced.

London's Business Design Centre announced the second LMW will take place from April 28 to 30 next year, again in association with Music Week.

BMG has become the first major record company to commit to the convention with a 500-delegate block booking and plans to support a retail day.

LMW '98's managing director Andrew Morris says the convention is being revamped to reflect the needs of the industry. Tagging the event "contemporary, international, busy, informative, interactive and focused", he says the BDC team has spent the past three months reviewing the event.

He says, "We've been through the euphoria of London's first such event and gone to great trouble to listen not just to the compliments but constructive criticisms of LMW '97, with the result that we have come up with a plan to provide the industry with what it wants to take it forward into the next century."

"We want to build on what we did last year, but hopefully making it even bigger and even better," he says.

A cross-industry advisory panel has



been established. Among the executives included in the panel are Virgin Records' Ray Cooper, EMI Music Publishing's Mike Smith, Sony Music's Gary Farrow, Independent's Tony Crean, Pinnacle's Tony Powell, Mushroom Records' Rob Jefferson and Unique Broadcast's Tim Blashmore.

Already a number of innovations are planned for LMW '98, says Morris. They will include:

- five soapbox areas staged throughout the BDC hall to create more buzz and encourage the free flow of delegates;
- a huge central bar introduced at the centre of the BDC hall to act as a central meeting place; and

• staggering the conference sessions to avoid clashes and allow delegates to roam the conference floor.

Among the first sessions to be confirmed is a Music Meets Public debate chaired by former minister Mark Fisher. The sessions following the Music Meets The City themed sessions at this year's event. The first convention's hugely successful Influences sessions will also return, says Morris.

Again, the industry convention will form the centrepiece of a week-long musical festival lasting from April 27 to May 1. The live side of the event will be split into four distinct areas: undiscovered acts, established/signed acts, industry showcases and club nights.

Morris says the "Undiscovered" gigs will all be staged within walking distance of the BDC to make the bands more accessible to delegates. The gigs by signed acts will run in a different area of the BDC each night.

Morris says a new, enlarged team has been put together to organise the event, with Khalid Hassan, formerly of Emap's successful Total Sound Show, now appointed as event director. Other members of the team include former In The City co-organizer Bindy Binning as conference and live manager and Gerd Lenhard from Euro Pop Days as continental Europe agent.

Departures from Total

The Total Record Company's managing director Henry Semmance has announced three departures from the company. Sales and marketing director Tony Patoto is leaving to manage the band Delirious while the company's former head of production Clare Smith is taking a new job at video company Well Hung Pictures. Sales manager Lyn Crawshaw has already left.

Guthrie and Raymonde start new label

Robin Guthrie and Simon Raymonde of the Cocteau Twins have formed a new label, Bella Union, to be run by former manager Fiona Glynn-Jones. The first release, It's A Family Thing / My Place, by Raymonde, comes out today (August 11).

Evans joins regional radio bid

Ginger Productions, the company co-owned by DJ Chris Evans, has teamed up with the *Daily Mail* and General Trust-owned DMG Radio to bid for the north west England regional licence. The group's application is for an adult contemporary station, Live 105. Ginger Group will deal with programming and will have a 40% stake, with DMG controlling 60%. Other tenders are expected before the August 19 deadline from the Chrysalis Group, Emap and Border Radio Holdings.

Eight bids for SE London local licence

The Radio Authority has received eight applications for the small-scale local licence for south east London. Six of the applicants - 107.1BFM, First Love Radio, Juice FM, Radio 100, Raven Sound and South East London Entertainment Co - will play music from the Sixties to the Nineties, while two companies hope to provide specialist news and music for the Turkish community.

Virgin plans PAs for new cinemas

Virgin Cinemas is looking to make live PAs a regular event at openings of its new multi-screen venues following the success of Arista act David Devine & His Spirit Wife at the opening of the company's nine-screen complex in Aberdeen. New Virgin Cinema launches and revamps are planned over the next year in Southampton, Newport, Slough, Stockport and London.

Carter joins Radio One

Jason Carter, the live music producer for the first London Music Week convention, is joining BBC Radio One as live events organiser. Carter will be responsible for overseeing Radio One broadcasts from festivals such as Glastonbury, Phoenix and Reading.

Boyzone single

Contrary to the impression given in last week's *Music Week*, PolyGram UK sales director Nigel Haywood would like to point out that the company believes the Boyzone single Picture Of You would not have made number one in its first week, regardless of any deals.

►►►► SHOLA AMA: THE UK'S OWN R&B DIVA - p8 ►►►►►►►►

25th August

Remixes include: Anthony Pappa Bootleg Mix, Disco Citizens, A Man Called Adam Remix, Salt Tank Pacific Storm, Original Mix.

Includes brand new Chicane track RED SKIES

CHICANE Offshore '97
with Power Circle



Distributed by PolyGram 51489 871344
12" D09125CET - CD D09105400 - MC D09125403

Peerage pushes M&G head reluctantly into the public spotlight

Michael Levy has had a thorny introduction to public life. Hours after becoming one of Labour's new working peers, the Right Honourable Lord Levy was attracting unhealthy interest from the newspaper diary columns.

They implied that he had landed a seat in the House of Lords because of his tennis skills – he is Tony Blair's regular partner on the court – rather than his business acumen and voluntary charity work. And that has clearly rankled the diminutive livewire head of M&G. He is not returning calls from the nationalities.

This reluctance to push himself into the limelight has undoubtedly contributed to Levy's low profile, despite having created two independent labels – he calls them "mini-majors" – and helped build Jewish Care into one of the UK's largest charitable organisations.

As a former director when he founded the BPI and the man who single-handedly established the honour now known as the British Music Industry Trusts Award, Levy has plenty of achievements to his name. But he cheerfully admits to a quiet public persona, a sign that he has got a firm grip on his ego.

"I'm quite private and very much the family man," explains the 53-year-old, slipping off his brown jacket and slumping into a plump orange chair in the corner of his office – more B&Q than Conran. "The artists should have the profile."

But the former Hackney Downs Grammar schoolboy isn't naive enough to believe he can keep his life totally under wraps. "I'll have to turn up for a vote every year," he deadpans. "I still haven't spoken to the PM's office about any of this."

Many friends believe the House of



Lords will be richer for having Levy's entrepreneurial talents and they dismiss suggestions that his fund-raising for Labour has opened doors.

"I think Tony Blair has an affinity for the music industry and Michael is a very good operator," says Levy's lawyer Tony Russell, founding partner of law firm Russells. "When he goes for something he does it with unbounded enthusiasm and I'm sure that will be the same for the political arena."

BPI director general John Deacon, who has known Levy for around 20 years, also believes he won't be content taking a back seat in the Lords.

"The Lords want people from all walks of life and Michael wasn't born with a silver spoon in his mouth," Deacon says. "He's come up the hard

way and has a lot of experience."

Levy isn't about to elaborate on what he plans to do with M&G when he occupies his Lords seat later this year. He has already had one sabbatical from the music business when he sold Magnet to Warner Music in 1988.

To date, M&G has launched a string of acts which have fallen short of their promise, including Raw Style, Zee and Little Axe. Now Levy has high hopes for Jai. Chris Rea describes his former label boss as a tenacious winner. "His energy and meticulous eye for detail remind me of the late and great Ayrton Senna," he says.

However, many observers believe Levy's new-found political life will spell the end of his day-to-day involvement with the music business. If, as Russell

PARTNER TO PEER

Michael Abraham Levy (b. July 1944) 1966: qualifies as a chartered accountant. 1968: becomes partner in own practice, Wagner Prager Levy, which counts Tony Bennett among its clients.

1973: leaves accountancy practice to start Magnet after discovering singer-songwriter Peter Shelley. This label proves an instant success with hits by Alan Stardust, Darts, Bad Manners and Chris Rea.

1986: appointed vice chairman of BPI and chairman of BPI finance committee.

1988: sells Magnet to Warner Bros in multi-million pound deal; throws himself into charity and community work, notably building Jewish Care into an organisation with a £25m budget and 1,500 staff.

1992: starts the "Man of the Year", now Music Industry Trusts Dinner, fundraising appeal.

1993: launches M&G, named after himself and wife Gilda.

1997: named as Labour working peer

suggests, he is a man who always gives 110%. Levy may not want to spread himself too thin.

Polydor managing director Lucian Grainge isn't certain M&G has enough to sustain him. "He may have Jai, which is half a duck, but you need another 15 ducks to keep going in music," he says.

Whatever Levy decides, it will be interesting to see how the dealmaker operates in the House of Lords.

Levy says that after selling Magnet, he turned down several offers to run majors because he didn't feel his entrepreneurial style fitted. He wouldn't be able to stamp his personality on them, he explains.

Clearly he thinks that won't be a problem in the upper house.

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Radio One audience dips below 10m as competition for listeners hots up

Local commercial radio stations make gains while R1 records its lowest audience figures

Despite sweltering temperatures last Friday, the BBC's Sophie McLaughlin remained cool as she attempted to take the heat out of the debate about why Radio One had just recorded its worst ever listening figures.

The head of BBC radio strategy pointed to the seven new pop and rock music stations that have come on air since the last quarter, which means there are now more than 140 chart and classic music stations competing with the network. "The competition against Radio One and targeting the younger end of the market has never been fiercer," she says.

One of the main beneficiaries of Radio One's latest slump has been the local commercial radio market, which achieved a 40% share of the market for the first time. National commercial radio remained stable at 10.1%.

Radio One and commercial radio both claim to be winning the battle to attract more 15 to 24 year-olds. Radio One says it reaches 40% of them every week, while the independent sector says its share of listening among this age group has jumped from 60.9% to 66.5% in just three months.

One explanation is that this music-buying demographic is not as loyal to one station as it might have been in the past, a trend reflected by the decline in Radio One's audience in the past year. The network has not only seen its reach fall from 11.0m to 9.6m, but its total number of hours has tumbled 20% from an average 100m a week to 80m.

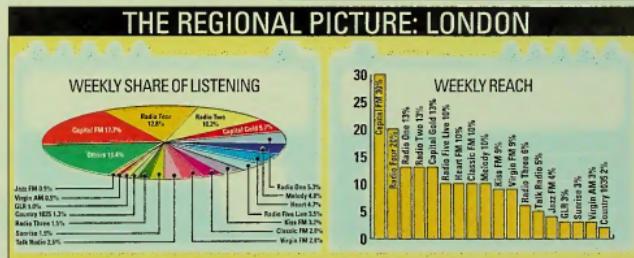
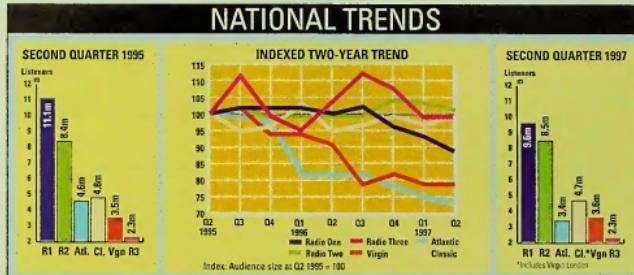
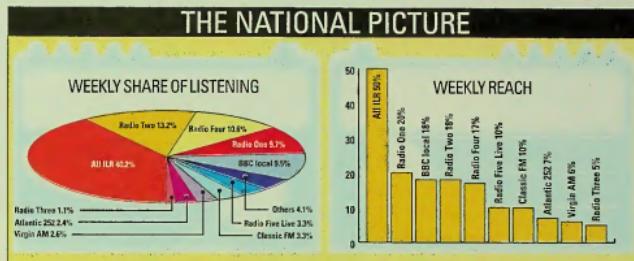
This was the full five-month period in charge for Radio Two's head of music Geoff Mallin, who rejoined the station from London's Melody FM in February. The network's audience has now dipped for two consecutive quarters, this time from 8.7m to 8.5m, although its market share of 13.2% is its highest for two years.

Its audience also continues to listen for longer than to any other national network at 12.6 hours, which pleases managing editor Lesley Douglas. "Geoff has continued his policy of introducing more classic popular tracks. It is all accessible, melodic music and this is making our listeners tune in for longer," she says.

Virgin's first quarter under new programme controller Ian Grace and assistant programme controller Bobby Hain saw it achieve a 5% rise in its total audience (for Virgin AM and Virgin FM) London from 3.4m to 3.6m. The station also saw its share in London rise to a massive 18.5%.

Hain says the increase has been achieved by making the playlist more mainstream. "The figures are very encouraging and refer to a period when the music has moved away from the rock edge it used to have. We have begun to research the audience more regularly and the playlist will continue to evolve," he says.

The other national music station, Classic FM, also saw a rise in its market share, regaining its previous best 3.3% share, up from 3.1% year-on-year. Its share is now three times higher than that of Radio Three, which reached 1.1%, up from 1.0% a year ago. Classic FM's reach has risen from 4.6m to 4.7m over the past 12 months.



with listeners tuning in for an average of 5.7 hours, up from 5.6.

Managing director Murray Dodge says much of this growth has been achieved by attracting more listeners in the 25-34 age group.

For most small local BBC and ILR stations, audience figures are only made public every six months. This survey revealed that the GWR group - which often comes under criticism for its decision to operate a central playlist across all its group stations - performed particularly well.

Total listening hours for its 28 local stations rose by 20%, up from 43.9m to 50.9m, while the group's market share is also up from 23.5% to 25.9%, making its best performance since GWR PM in Bristol and Wiltshire. The PM in Nottingham, 105.4FM, Leicester Sound and Q103 in Cambridge.

The Chrysalis Group will be buoyed by the performance of the two Kiss stations it owns following its purchase of their parent Faze last week.

In the past year, Kiss 102 in Manchester has increased its listening hours by 25% and it now reaches more than 300,000 listeners a week if the 40,000 young teenagers and children are added to the official figures.

For Kiss 105, launched earlier this year in Yorkshire, these were the first Ruar results. The survey reveals it has a 10% weekly reach in the area with 384,000 adults tuning in, plus 68,000 young teenagers.

Radio 105 in Yorkshire suffered over the three months, with Air FM in Leeds, Bradford's The Pulse and Sheffield giant Hallam FM all losing listeners.

In the crowded London market, the

latest figures represent a milestone for Melody FM as it hits the magic one million listener mark for the first time, while Capital FM now attracts 1m more listeners than any other station in London and 1.8m more than Radio One.

Capital Gold has increased its listening hours in each of the past three Rajar surveys and, for the first time since 1995, it has overtaken Radio One in total listener hours at 7.8 hours.

The overall picture reveals a fall in radio listening over the past three months, a usual pattern for the early summer.

Total weekly reach was 40.3m compared with 40.4m in the first quarter, while total hours slipped from 820m to 818m. Commercial radio accounted for 50.2% of all listening, nearly 3% ahead of the BBC between April and June.

Steve Hemmings

TALENT

SHOLA AMA

NOW THE UK HAS AN R&B DIVA OF ITS OWN

Shola Ama's You Might Need Somebody was the 300,000+ selling long-term chart resident that 12-year-olds could buy and their mums could sing along to.

And thanks to the success of that track, the 18-year-old singer has become the covergirl for the new wave of confident, exportable British R&B.

Ama didn't hide behind a pair of shades, throw diva tantrums or act like she wished she was born on the other side of the Atlantic. Juts as significantly, she could actually sing.

On August 18, her first single You're The One I Love receives its release in the wake of You Might Need Somebody. It also trails her recently-completed album, Much Love, which is due on September 1 and finds her blending UK and US styles and producers.

"The impact of You Might Need Somebody isn't a surprise anymore," says Ama, "but it's still a thrill. People love it. Kids who saw me back when I was supporting 3T in February wrote me letters about it. A lot of people had never heard the original and were introduced to the song through my version."

Their successive Top Of The Pops performances of single enabled Ama to stake out the UK pop stardom that is most important to her live performance. "After the first couple of shows, people wouldn't believe that I had sung five; they all thought I'd been miming. So on the third one, I missed a bit out to prove it was for real."

In the run-up to the release of You're The One I Love, Ama showcased her abilities at a couple of London dates. On the second, at the Jazz Cafe in July, she sang every last drop out of tracks from her forthcoming album accompanied by a full band after a

typically enthusiastic and affectionate introduction from her collaborator Kwame Kwaten of D'Influence.

Ama is one of the few R&B stars to fit easily into the language and concerns of the teen music magazines, always stressing her affinity with the fans who pester their mums for singles from Woolies.

"A real variety of people seem to think Shola's right at them at the moment," says Paul Kennedy, managing director of her label FreakStreet, where he shares leadership duties with Kwaten. "It started right from support in the streets and regional radio like Kiss and Choice and now there's national support. She's been a hero about it, she's really been working her butt off."

Ama's clout has been increased considerably by FreakStreet's licensing

deal for her with WEA. Mickey D, the Warner A&R who signed Mark Morrison, forged the relationship.

"We're much more than a distributor for her," he explains. "There's a close connection and I have had A&R input on this project."

After signing her 18 months ago, the initial focus was on the domestic market. "She's undoubtedly taken off here in a big way now," Mickey D says.

"There are plenty of British soul singers out there, but if one thing sets her apart, it's that she's of the same generation as Americans like Brandy and Monica."

With her UK profile high, there are great expectations in other territories. "She's doing well in Germany, France, The Netherlands and Japan. In October, there will be a single in America where there is now plenty of

HALF TIME FOR UK R&B

If Shola Ama has succeeded in combining a distinctively British sensibility with a fluency in the musical language of contemporary urban sounds from the US, British R&B may now be primed to that breakthrough. WEA's Mark Morrison is ensured success on both sides of the Atlantic with his forthcoming album Only God Can Judge Me. RCA's Omega has just released the most complete and polished album of his career: Public Demand, which debuted in February with the single Invisible, will return on ZTT in January 1998 after a full revamp. Polydor's Montez release a single entitled In The City in September, complete with a remix by Jerome Dupri, Atlanta's equivalent of Puffy Combs. Meanwhile, members of Damage (Big Life) are working on material which will see the light of day next year.

focus on this area of British music, so we have high hopes."

Much Love, the 12-track album which follows the single at the start of September, should reward all that work.

Seven songs were produced by D'Influence. The American writer and producer Shaun LaBelle also turns in three. There are a range of musical approaches, reflections of changes in US R&B in recent months, and most sterling work in erasing the gap between the style and street appeal of UK and US products.

"It was really good to see how things were done over there," says Ama. "It's second nature to them. They don't look at soul production as a task; they have a relaxed, do-it-in-my-sleep attitude."

The retro groove of You Might Need Somebody and the humalong R&B of You're The One I Love don't sum up the musical range evident across the album.

Celebrate, the appealing low-key song which was Shola's first recording with D'Influence, gets a deserved second chance on the record and other tracks blend sophisticated embellishments with the populist soul which won Ama support so far.

The closing track, One Love, again recorded with D'Influence, is a brooding combination of drum & bass-influenced rhythm and acoustic guitar, which aligns it with the recent groundbreaking work of American producers like Rodney Jerkins.

At her Jazz date, Kwaten described her as part of "the DT family" and, while Ama's relationship with D'Influence overshadows the involvement from the US, most importantly Much Love sets her apart as an artist in her own right. Peter Lyle

Act: Shola Ama Label: FreakStreet/WEA Writers: Ama/various Studio: D-Lab/Bolero Producer: Shaun LaBelle/D'Influence/various Publisher: Warner Chappell Released: Aug 18 (single)/Sept 1 (LP)

STEVE LAMACQ ON A&R

Everyone's talking about it in London, so if you know the *Ultrasound* gossip – or there's a stop-press news bulletin on page one – you can skip this bit and move straight on to *Belle & Sebastian*. If not, as I type this, the rumours are that the sound are on their way to Nude after taking time off to decide their future. It can't have been easy. Sources close to the chase say that by the time of their last London gig (the well-reported Fierce Panda night at Camden Dingwalls), they had already narrowed the possibilities down to three labels, also including Independents and This Way Up/Island, the latter having been one of the first companies to express interest. However, the Nude set-up appears to have swung the deal, doubtless for a hefty sum of money. It would be tempting to speculate on exactly how much, but then again, does

anyone ever believe "deal gossip"? By the time you read this, creative Chinese whispers will probably put it at £500,000 and 12 albums firm... Interestingly, there is a great insight into Ultrasound and their dealings with record companies in the latest issue of *All About D And Friends* fanzine, including the revelation that the first approach came from Dodgy manager Andy Winters and the Ultimate posse... If the stories are true, then that's one long-running saga finally settled, but another looks set to continue. *Belle & Sebastian* played live on the Evening Session last week, a track furtively titled Seymour Stein, which was a timely reminder of the ongoing A&R interest in them. The Glaswegian pop troupe, having earned widespread acclaim for their first album Tigermilk and this year's follow up, If You're Feeling Sinister, have scores of fans

within the industry, but have been keeping most of the eager A&R folk at arm's lengths. Even Seymour Stein has a lovely reference to saying "no" to record company lunches. Of course, there's just one problem with this approach. The more you distance yourself from labels, the more they want you. Publishing interest is already running riot, so a couple more weeks of evasive action and I fully expect A&R people's heads to start exploding like a scene from *Scanners*... Still B&S are on a roll at the moment (current single Lazy Line Painter Jane is a gorgeous beast) and their recent gig in Islington was heavily attended by business types. Watch this space for more news. Or better still, go and listen to one of their records and polish up your psychic powers of persuasion.



Dive to WATCH

COCO & THE BEAN
The Scourge
Duck has been
driving around
the club scene
for 10 years
but their August
25 single for
Piranha's
forthcoming
Album Tales
From The House,
on Mammoth
Records is a slow,
easy, steady
stroll of hip hop
and rock
grooves not
removed from
Massive Attack.



HEADSWIM

GRUNGE METAL ACT GET A MAKEOVER

Two years ago, Epic rock act Headswim were at a standstill. Their 1994 debut album *Flood* had not made any real impact and low spirits within the Essex-based band were worsened by the death of Matt Glendinning, younger brother of singer Dan and drummer Tom.

However, 1997 has seen a complete turnaround in Headswim's fortunes. They are now a revitalised band with a strong new direction.

They have new management in the shape of Kevin Nixon, whose previous charges include Kula Shaker.

They have a new deal with Epic subsidiary 550 and, with it, a new international agenda including a strong emphasis on America.

More importantly, they have a new image: more contemporary, less hairy.

And they have a new album, *Despite Yourself*, produced by Steve Osborne (*Happy Mondays, Embrace*), which has drawn comparisons to Radiohead. All told, Headswim's future is looking bright.

"Everything's turned right round," says Dan Glendinning. "We've come from the bottom of the pile and now everybody seems to be interested in us at last."

Epic's director of A&R Nick Mander admits that when he first met Headswim last year, he was unsure if they had a future with the label.

"The first album didn't sell," Mander says. "My initial reaction was that this was going nowhere. Then Dan said, 'Look, before you drop us, listen to some of our new songs.' He played me *Tournequin*, which is the first single from the new album, and it was fantastic."

Glendinning is fully aware of how close Headswim were to being dropped.

"When we lost our brother I couldn't write for a long time," he says.

"The company gave us some leeway, but I knew in the end that I had to come up with some really good songs or we'd be looking for a new deal."

Tournequin is certainly the key track on the new Headswim album. Mander believes this song can do for Headswim what *A Design For Life* did for the Manic Street Preachers, although stylistically, the song is closer to Radiohead's *Paranoid Android*.

Glendinning insists this likeness is

purely accidental. "Obviously by singing falsetto in places, I'm going to be compared to Thom Yorke, but the only reason I didn't sing this way on the first album is because I wasn't very confident about my voice. When we started this album, I realised I could actually sing. I like Radiohead a lot, but, as a band, we're more influenced by U2."

Headswim's initial exposure was via the specialist rock/metal press, but their days as a post-grunge metal band are over.

Glendinning says, "On the first album, we wanted to be loud and in your face, but, in retrospect, it's boring. We've grown up and written some tunes."

Mander adds, "We're not treating Headswim as a rock act at all. We don't think the band should be marginalised just because they play guitars."

"We're just trying to get them playing

in front of as many people as possible, the way we've done with Finley Quaye."

In the UK, it may take a little time for Headswim to be accepted as a rock act in the Radiohead/J2

mould, but in the US, where the first album was not released, there are no preconceptions about the band. And America is where Nixon sees Headswim's long-term future.

"This isn't a Britpop album or anything like that," he says. This is an international project and, in anything, this is an American-sounding album. Our priority is to get the band's American career in shape, although we'll also be putting in a lot of work in the UK."

Already completed, the new Headswim album is slated for US release next month. The band recently toured the US with Kula Shaker and Epic is currently pushing the track *Hype* to US radio.

The response from America has been fantastic, but in the UK, Epic has recently been developing a strong reputation for breaking exciting new acts and Headswim can be the next one," says Mander.

"The company is really on a roll with Apollo 440 and Finley Quaye and, quite honestly, if I didn't think we could break them here, I would have let them go a long time ago."

Paul Ellicott

TALENT

LOOK OUT.



One to WATCH

THIRD EYE BLIND

Possibly the hottest US rock act around, this San Francisco quartet signed to Elektra are due to release their second album and big Stateside hit *Saints* (chained to September 1 through Eat Me) is a bright, breezy number with a happy chorus made for radio airplay to website.

480,000 POP FANS BOUGHT THE JUNE 18TH ISSUE OF THIS MAGAZINE, AND THAT'S BEFORE THEY'D SEEN THE £1 MILLION ADVERTISING CAMPAIGN WHICH BREAKS ON AUGUST 13TH.

Act: Headswim Project: single/album Label: 550/Epic Songwriter: Glendinning Studio: Wowl Hall, Bath Producer: Steve Osborne Publisher: BMG Released: late September (single)

TALENT

The Sundays attempted to live up to the expression "never in a month of Sundays" by taking more than three years to release *Blind*, the follow-up album to their 1989 debut *Reading, Writing & Arithmetic*. Now, nearly five years later, their third album *Static And Silence* has finally arrived, taking them off the missing-in-action list.

The leader of one of the UK's Wheeler and guitarist David Gavurin acknowledges that the main line of media questioning will be as much about where they have been as the music they have made.

"We didn't plan to be away for any length of time," maintains Gavurin. "After coming back off tour in the summer of 1993, we wanted to take time off and have some semblance of life outside the band. We had a child in 1995 and then decided to finally took our own studio, which obviously took more time, learning how to use it. The longer things went on, the less it seemed like we should be there and the more we should be justified."

Employing the same rhythm section of bassist Paul Brindley and drummer Patrick Hannan as on the first two albums, Wheeler and Gavurin's relaxed pace of working has clearly seeped into the new record. The Sundays' second for Parlophone (their first was on Rough Trade). Although the band are known for their gentle, pastoral style, distinguished by Wheeler's lilting vocals, *Static And Silence* is their most intimate, considered record yet.

"For us, it's a more mature record, which doesn't mean wearing a cardigan and slippers, but a bit more grown up," says Gavurin. "We are older after all, and the lightness and naivety of the first album would be inappropriate now."



THE SUNDAYS DELIVERING THEIR BEST

"If we had any plan, it was to do something that moved us quite strongly. Before we started the album, we were listening to a lot of Van Morrison, whose songs can really get to you. We'd had those elements in our music before but never at the forefront."

The homely atmosphere that surrounded the making of the album equally had an effect. "In terms of performances, working from home allowed us not to worry if we weren't feeling in the mood at 11 in the morning," says Wheeler. "It

meant that we could leave something and come back, without that usual studio pressure."

Gavurin adds, "It also meant we were freer to experiment, to try out different instruments and to get to where we wanted to on a song."

Wheeler says that neither Parlophone nor their American label Geffen applied any pressure. "Both labels knew what they were taking on at the start," she says.

Parlophone managing director Tony Wadsworth agrees that the superbly

'For us, it's a more mature record, which doesn't mean wearing a cardigan and slippers, but a bit more grown up'

Act: The Sundays Project: single/album Label: Parlophone Songwriters: Wheeler/Gavurin Studio: own Producer: self Publisher: the Released: September 8/September 22

melodic results justify the time taken. "They could have delivered an album that was second best three years ago, but that wouldn't have been right for them," he says. "Anyways, they have an eye for detail in what they do which means they won't settle for anything second best."

Though hardcore fans will doubtless be thrilled, there will still be some detractors who will argue that *Static And Silence* represents no real creative advance from *The Sundays' preceding* albums, both of which sold half a million copies worldwide.

Wadsworth argues that the arrangements, with dreamy strings on *Cry*, flute of *Your Eyes*, horns on *I Can't Wait* and keyboards elsewhere embellishing the band's traditional guitar-based line-up, represent an advance. "Once you've lived with the album for a while, you'll realize how much of a breath of fresh air it is," he promises. "Nobody else is making albums of this type."

The album is preceded by the breezy opening track, *Summertime*, on September 8, which offers a litmus test for how much their popularity has been sustained.

"In the pop part of the business, there's a real danger of leaving too long a gap, but The Sundays have very little to do with fashion any more," says Wadsworth. "Like Van Morrison, there's a strong musical vision that is expanded upon with each release. If you come back with something strong, it doesn't matter how long you've been away."

The fact that *Summertime* has already been playlisted by hugely influential Los Angeles station K-RQK, seven weeks before release, indicates he is right.

Martin Aston

One to WATCH

BLOOD-HOUND GANG

Gutten has discovered an act with definite bags of potential in this tiny rock rag gangster band. Philadelphia. First single Why? Why? Always Picking On Me is witty, punchy and infectious; the album One Force Back To The Roots is set to get more roses out of pink.

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DAVID HOLMES TECHNO GOES TO THE MOVIES

One of the strongest offshoots for electronic artists in recent times has been soundtrack work, demonstrating that their albums don't sell in vast quantities to generate outside interest.

Acts like Orbital, Underworld and Nine Inch Nails are increasingly being employed by film companies keen to commission original music rather than resuscitate ready-made songs. Orbital have collaborated with Michael Kamen for the sci-fi movie *Event Horizon* and raised their profile with their version of the Saint theme. Technot DJ and musician David Holmes has found a similar role beckoning as he prepares to release his second album, *Let's Get Killed*, on September 1.

There was clearly a strong filmic element to his 1995 debut album, *This Film's Crap Let's Slash The Seats* – one of the things which persuaded Nigel Coxon at PolyGram 1st+rd Publishing to sign him.

"Out of all the techno DJs making music out there, he struck me as a record maker and someone capable of building a real mood and atmosphere. I knew he'd be a useful source of soundtracks for independent films."

Coxon's faith has been repaid by a string of soundtrack work for Holmes – so much in fact that it delayed the release of the new album. A track from *This Film's Crap* currently graces the trailer for the latest Sean Penn thriller, *Tomorrow Never Dies*.

All this action comes as something of a turnaround in fortunes. A year ago Let's Get Killed's lead-in single, *My Mate Paul*, stalled at #76 in the charts, although Gol Beat label manager Vicki

Michael Douglas movie, *The Game*, he's scored music for two forthcoming Lynda La Plante TV dramas (*Supply And Demand* and *Killer Net*) and written the soundtrack for *Resurrection Man*, a forthcoming film about Loyalist paramilitaries by Sundance Festival award winner David Evans.

A concept album about New York, *Let's Get Killed* was inspired by a TV documentary called *Taxi Cab Confessions*, which secretly filmed eccentric backseat conversations in Manhattan.

Holmes took a *Dat* player to New York, recorded as many weird backstreet stories as possible and then edited them into a soundtrack of the sort – a melding pot of old rhythms, Latin flavorings and dub ambience, given modern electronic treatments.

Gritty Shaker, the single released on July 28, is a case in point: a skating groove that sounds like the theme music to a retro version of *NYPD Blue*.

One of the most humbling pieces is *Radio 7*, in which Holmes fakes a radio debate about James Bond, and then drops in a remix of his version of the 007 theme. Holmes originally recorded it with a 30-piece orchestra for the new Bond movie, *Tomorrow Never Dies*.

All this action comes as something of a turnaround in fortunes. A year ago Let's Get Killed's lead-in single, *My Mate Paul*, stalled at #76 in the charts, although Gol Beat label manager Vicki

Savage remains unfazed by its modest performance.

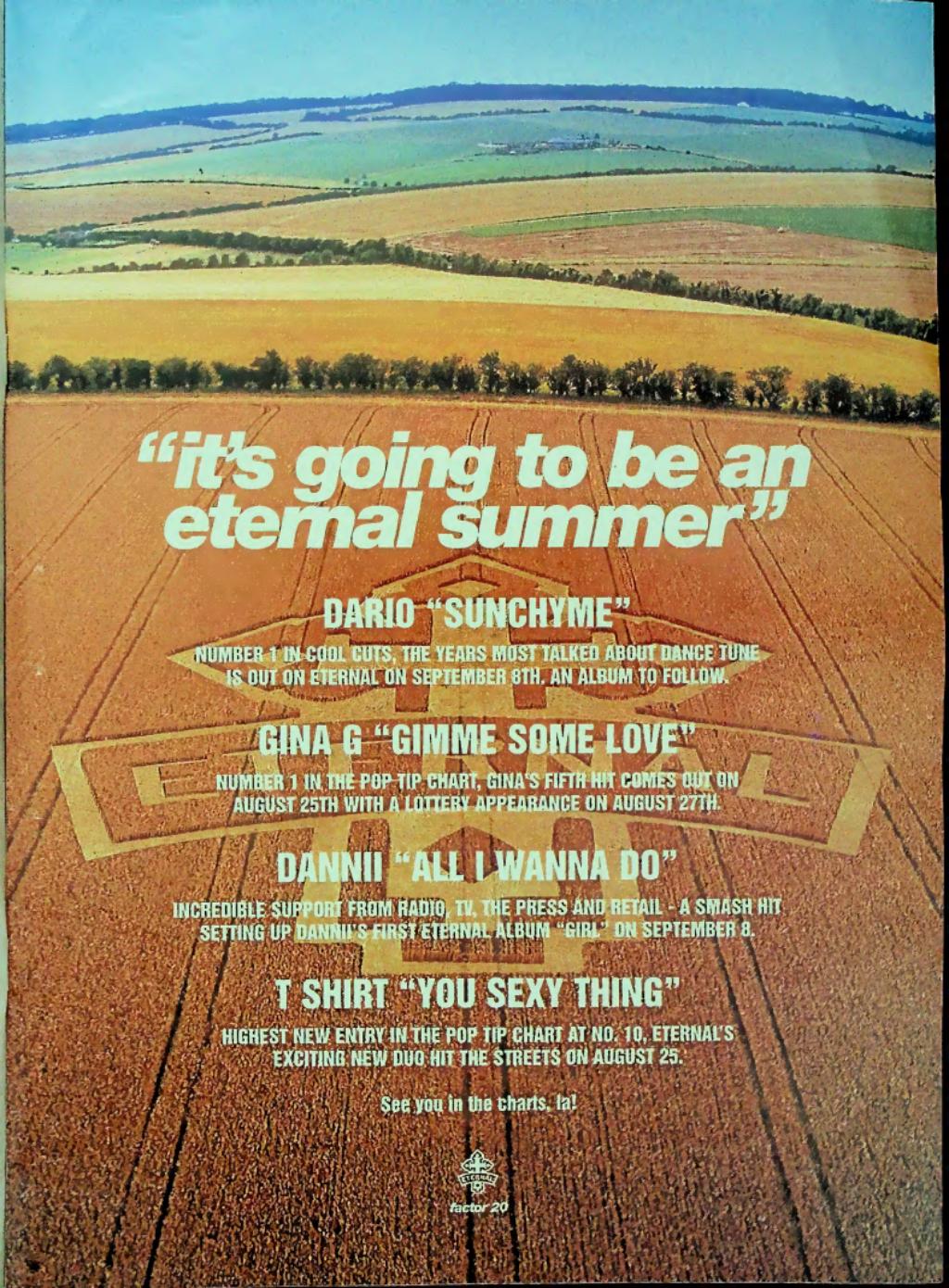
"The last album only sold 17,000 units worldwide, 16,000 of which were in the UK. It had no hit singles and when we put *My Mate Paul* out, Andy Macdonald had just sold *Gol Discs*, so it was unfortunate timing. We didn't have an album to go with, but we wanted to put the single out anyway because it was great. At the end of the year, it was in all the playlists and now it's the lead track for *Psybodex* [a Sony PlayStation game scheduled for Christmas release], so we'll probably release it again after *Gritty Shaker*."

The multimedia crossovers and cinematic spin-offs should prove invaluable in helping Gol Beat prolong the life of *Let's Get Killed* and establishing Holmes as a musician with far broader appeal than his early sales suggested.

Shaun Phillips

Act: David Holmes Project: single/Label: Gol Beat Writer and Studio: Subculture EP/Townhouse Publisher: PolyGram Island Released: out now/Sept 1

MUSIC WEEK 16 AUGUST 1997



**"it's going to be an
eternal summer"**

DARIO "SUNCHYME"

NUMBER 1 IN COOL CUTS, THE YEARS MOST TALKED ABOUT DANCE TUNE
IS OUT ON ETERNAL ON SEPTEMBER 8TH. AN ALBUM TO FOLLOW.

GINA G "GIMME SOME LOVE"

NUMBER 1 IN THE POP TOP CHART, GINA'S FIFTH HIT COMES OUT ON
AUGUST 25TH WITH A LOTTERY APPEARANCE ON AUGUST 27TH.

DANNII "ALL I WANNA DO"

INCREDIBLE SUPPORT FROM RADIO, TV, THE PRESS AND RETAIL - A SMASH HIT
SETTING UP DANNII'S FIRST ETERNAL ALBUM "GIRL" ON SEPTEMBER 8.

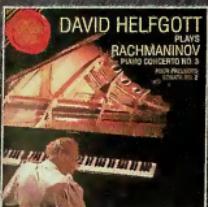
T SHIRT "YOU SEXY THING"

HIGHEST NEW ENTRY IN THE POP TOP CHART AT NO. 10, ETERNAL'S
EXCITING NEW DUO HIT THE STREETS ON AUGUST 25.

See you in the charts. la!

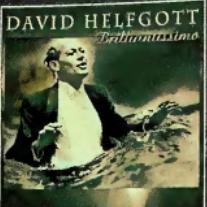


IT'S BEEN A GREAT YEAR SO FAR...



CD: 74321 40278 2

No 1 specialist classical chart



CD: 74321 48775 2

No 1 specialist classical chart



CD: 09026 68767 2 - MC: 09026 68767 4

Named as one of the Ten Albums of the Year in the Mercury Music Prize



CD: 09026 58772 2 - MC: 09026 58772 4

No 3 combined classical chart



CD: 09026 68592 2

"This is the stuff of legends: I can't recall the last time I heard a debut opera recital that has given me so much pleasure"

Gramophone



CD: 74605 54292 2

"This is Daniele Gatti's debut recording as an orchestral conductor and it is an auspicious one"

Gramophone

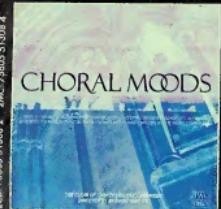
IT LOOKS LIKE IT'S GOING TO GET EVEN BETTER...



CD: 75605 53022 2 - MC: 75605 53022 4

The follow-up to the hit album *The Puccini Experience*. Features scenes and arias from each of Tchaikovsky's operas performed by some of the greatest singers in the world, including the stunning Inessa Galante.

To be released in October.



CD: 75605 51368 2 - MC: 75605 51368 4

A brilliant and definitive collection of the most soothng and contemplative music in the world. Includes Barber's "Agnus Dei", Allegri's "Miserere" and other choral masterpieces. A double album at single album price.

To be released in September.



CD: 75605 51323 2

The second album from the young Italian maestro, universally acclaimed as the greatest conductor of his generation.

To be released in November.



CD: 75605 51392 2 - MC: 75605 51392 4

The follow-up to the classical hit album *Piano Moods* which reached No 1 in the classical charts in 1996. Another two hours of beautiful classical piano music, including works by Rachmaninov, Chopin, Brahms and other great composers.

To be released in November.

AND THE BEST IS YET TO COME...

...Persuade your BMG Salesperson to reveal the plans for the two biggest classical music launches of the year (clues: they involve Britain's bestselling classical singer and a national radio station with over 4 million listeners a week).

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barrington PHELOUNG

Linking with Tring for a new Morse release

Thirty-two television adventures in the past 10 years have established TV detective Inspector Morse and his sidekick Sergeant Lewis as the modern-day equivalent of Holmes and Watson. But the names of Barrington Pheloung, the UK-based Australian who wrote the music for the series, and budget label Tring go less readily together.

Yet they recently joined forces to release *The Passion Of Morse*, a full-title featuring a brand-new symphony based on the TV series theme and five original compositions based on music from TV series and films including *The Politician's Wife* and *Marilyn Deeply*.

All the recordings feature Pheloung conducting the Royal Philharmonic Orchestra and represent the latest development in a deal struck with the RPO four years ago by Tring chief executive Phil Robinson.

The album will join 120 other releases in Tring's mid-priced RPO Collection, which has diversified to embrace film and TV themes as well as traditional classical repertoire.

The Passion Of Morse was released last month at a dealer price of £9.33 (CD) (£5.95 (MC)) and will benefit from a marketing campaign which extends into November when the latest feature-length Morse offering, *Death Is Now Thy Neighbour*, will be screened by ITV.

"We see this album as a long-term project," says Tring promotional brands manager Graham Betts. "We advertised around the last series of repeats on ITV, we will re-promote around the new episode and are in negotiation for a concert at the Albert Hall where Barrington will conduct the orchestra."

Pheloung has already blitzed a sales trail with three hit Morse albums (and a boxed set) for Virgin.

"For Tring, you'd never have dreamt that original orchestral music could sell that well," Pheloung says, pointing out that the original Morse release pre-dated pioneering crossover product by Nipsey Kennedy and Pavarotti.

He also accepts the rationale that television should be the financial patron of today's classical composers. "In my opinion, that's what Mozart would be doing if he were alive today," he says.

Bells is looking to the *Passion Of Morse* release to help Tring reposition itself in the music market. "When *The Sun's* bizarre column rings up for a couple of copies, you know you're getting somewhere," he says. Michael Heatley

TITLE: *The Passion Of Morse*
LABEL: Tring
COMPOSER/CONDUCTOR:
Barrington Pheloung
ORCHESTRA: RPO
STUDIO: CTS Studios, London
PUBLISHER: EMI Music/
Rainbow Music/PolyGram
Music
RELEASED: out now

The Oldham-born pianist has landed the hottest classical gig - the Last Night Of The Proms

Cross-over pianist Wayne Marshall is "over the moon" about his big break – as the featured soloist at the Last Night Of The Proms on September 13.

The most famous classical music event in the world will put Marshall in front of a worldwide audience of more than 100m listeners and viewers as he tackles Gershwin's *I Got Rhythm* Variations on the piano, as well as selections of organ music by French composer Olivier Messiaen. "It's every musician's dream and a real honour to play that unique atmosphere," he says.

Born in Oldham, Lancashire, Marshall is a graduate of Manchester's famous Chetham's Music School and the Royal College of Music.

A one-time organ scholar at St George's Chapel, Windsor, he is now an internationally-known organ recitalist as well as a composer and conductor.

His strong interest in jazz was reflected in his involvement with the renowned Glyndebourne staging of *Porgy & Bess*. He also conducted the West End production of *West Side Story*, leading last year to his first cabaret concert, with singing actress Kim Criswell.

Marshall's keyboard versatility also allows him to give recitals for trumpet/organ and trumpet/Jazz piano with the famous Norwegian trumpet player Ole Edvard Antonsen.

Another duo partnership, with soprano Maureen Braithwaite, links Marshall's

wayne MARSHALL

taste for Gershwin, Cole Porter and Irving Berlin to composers as diverse as Purcell and Poulenc.

To coincide with Marshall's appearance at London's Albert Hall, Virgin Classics is to release his *I Got Rhythm Compilation* (VM 561478) before releasing a new album *Improvisations*. On *Gershwin Songbook*, an atmospheric recording masterminded by Steve Long and Stephen Johns of independent production company Floating Earth.

A "pop-style" video has also been commissioned for screening at Proms In The Park and Marshall will break further ground when he signs copies of his albums after a short performance at London's Virgin Megastore on September 15.

He will then embark on an international A Night Of The Proms tour, organised by Belgian company Prommusic, which will visit six European countries from the end of October.

Other releases matching Marshall with Gershwin include *Rhapsody In Blue* (Virgin Classics) and the original soundtrack version of Gershwin's Second Rhapsody with John Mauzer & The Hollywood Bowl Orchestra (Philips).

Peter Brown



TITLE: *Improvisations On Gershwin Songbook* **ARTIST:** Wayne Marshall **COMPOSER:** George Gershwin **ORCHESTRA:** City of London Sinfonia **STUDIO:** Henry Wood Hall **PRODUCERS:** Steve Lang/Stephen Johns **LABEL:** Virgin Classics (VC545298) **RELEASED:** October 7

KEEPING THE CUSTOMERS SATISFIED

The London-based MDC chain of music stores is hoping a series of high-profile initiatives will not only stimulate sales among the capital's classical music cognoscenti, but also play a key part in its plan to become the nation's leading classical specialist retailer.

With seven stores already in prime central and north London locations, MDC Classic Music has come a long way since it first opened its doors in 1983. Owner and head of business and wife team of Alan and Marian Gouden, MDC is dedicated to providing the widest selection of classic music at the most competitive price to the public. It now stocks more than 56,000 different titles.

Alan Gouden claims the company owes its success to the depth of musical knowledge shared by all its staff, and there is no denying that MDC has taken an impressive, forward-thinking approach to

retailing a genre which more usually conjures up images of dowdy traditionalists.

An important key to its growth is MDC's Collectors Club, which has more than 2,000 members, mainly in the London area but also around the country.

It offers discounts on purchases, tied in with a monthly newsletter.

Classic Echo, which is edited by director Bernard Pallot and is also available free with any purchase at the store. It features the latest classical music news and reviews by experts including Michael Tanner of *The Spectator*.



Maria Callas: remembered at an MDC customer evening

MDC also has a website (www.mdcmusic.co.uk) where orders can be placed and information can be obtained on forthcoming CD and video releases.

The latest of MDC's marketing initiatives are its customer evenings. Once a month, it invites members of one of its larger branches for an evening of specialist lectures about a particular artist or type of music, or a visit by the artists themselves.

The first took place in January and featured a video presentation on Entarte Musik – German music which was suppressed by the Third Reich during the World War Two.

Since then, Richard Hickox took time out from conducting at the ENO to attend the celebration of his 100th recording for Chandos, while another customer evening commemorated the 20th anniversary of the death of soprano Maria Callas. It was supported by EMI, which released 20 remastered Maria Callas CDs, all of which were available on the evening.

These evenings are very big, we have attracted between 70-100 people," says Pallot. "The evenings are more of a PR exercise aimed at the customer. The priority is not to sell, because that would be like preaching to the converted. We're really trying to keep a regular buyer happy and loyal to us."

MDC is now planning to open a new store in Cambridge, which will join its existing sites in The Strand, Ludgate Hill, Rathbone Place, South Kensington, Camden High Street and next door to the English National Opera on St Martin's Lane.

Yinka Adegoke

THE OFFICIAL UK CHARTS



Nearly four years after topping the chart with DJ Jazzy Jeff & The Fresh Prince, Will Smith returns in a solo capacity with Men In Black, the title track of the current number one movie in which he also stars in an acting role.

Songs from movies occupy four of the Top 10 places in the singles chart this week, with two from Bean: The Movie – Wet Wet Wet's Yesterday and Boyzone's Picture of You – and two from Nothing To Lose – Coolio's C U When U Get There and Lil' Kim's Not Tonight, which debuts at number 11. Men In Black is the first title track from a film to reach number one for exactly 10 years, the number one at this stage of 1987 being Los Lobos' La Bamba.

Men In Black sold 182,000 copies last week, easily deffriving Puff Daddy's I'll Be Missing You, which dipped from 100,000 to 80,000 this week, while 100,000 new buyers. In the first time in British chart history that we've had consecutive number one rappers, Men In Black is the 14th single to debut at number one already this year, putting us well on course to top the record 19 that did so last year. And it's the second number one in 15 months to be based on Patrice Rushen's 1982 hit Forget Me Not, following George Michael's Fast Love in the spring last year.

Wet Wet Wet continue to celebrate their 10th year as a hit act in style, registering their third biggie of 1997 by debuting at number four with their cover of the Beatles' classic Yesterday. The most recorded song of all-time, Yesterday has now been a Top 40 hit for five different acts, something only two other songs – Standard Melody and Only You – can claim. It's the second time Wet Wet Wet have raided the Beatles' songbook for a hit, having rechristened their first number one nine years ago with a cover of With A Little Help From My Friends.

Billy J. Kramer and the Dakotas had four Top 10 hits with Beatles songs in the Sixties however, setting a benchmark that still remains. Beatles songs never go out of fashion and two singles that have charted in the past few weeks have both been written by the group on their flip sides: U2's Last Night On Earth features Happiness Is A Warm Gun and Rootjooze's Mr Fixit reprises Taxman.

Aussie boy band Universal looked down and out last week, when their debut hit Rock Me Good slipped from 19 to 37. This week it bounces back to number 29 – the beneficiary of a fortuitous combination of increased TV exposure of the track and a particularly "soft" region of the chart – their eighth

WW TOP 75 SINGLES

16 AUGUST 1997

1 NEW **MEN IN BLACK** COLUMBIA 654862/6648634/- (SM)
Walt Disney Pictures and Twentieth Century Fox Film Corporation
A Columbia TriStar Motion Picture Group Company

Label CD/Cass (Distributor)

1		NEW MEN IN BLACK		COLUMBIA 6468982 06/18/94	(SM)
2	1	I'LL BE MISSING YOU ★	Puff Daddy/Fergie/Yemi Alade Des Shiloh/Russell Martin/Ciara	Capitol 7567352 06/18/94	
3	2	FREE'D FROM DESIRE	Puff Daddy & Fatman (CeeLo Green/Jay-Z) J.I.D/Magnetic Z	BIG LIFE BLRD 135 135 L.P.	
4	3	YESTERDAY	Precious Corp./Mercury JWLCD 31/JWL/MC 31 (P)	JULY 24/1993	
5	4	EVERBODY (BACKSTREET'S BACK)	Westlife/Westlife (Dan/Keith/Norrie/Song/McCartney)	Big Life BLRD 135 135 L.P.	
6	5	EVERYTHING	Backstreet Boys (Pop/Marvin/Perry)	MCA MCSTD 48059/MCSC 48059 (BMG)	
7	6	MO MONEY MO PROBLEMS	Mary J. Blige/Juan Lewis/EMI/Carris (Lil' Wayne/Dr. Dre)	BMG 1652-1653 her Party/B & More/Dr. Dre/Compton/Hardball (MCA/Marvin/Perry)	
8	7	BLIND	Brandy/Gwen Stefani/Dr. Dre/Dr. Dre/Dr. Dre/Dr. Dre	Capitol CCL 7607 7607 (P)	CL 790
9	8	CU CUH WHEN U GET THERE ○	Tommy Boy/Tony 7607/7615 7815 (VH1)	Capitol CCL 7607 7607 (P)	
10	9	PICTURE OF YOU	Cookie (Issues 45 These Boys) D/Latinas (Wayne/Adrienne/Nelly/Suge Knight)	Capitol CCL 7607 7607 (P)	
11	10	NOT TONIGHT	Atlantic 13/003/CD AT 0001/CD AT 0007 (WV)	Capitol CCL 7607 7607 (P)	
12	11	ALL ABOUT US	Lil' Kim (Shem/Cain)/EMI/Windstar Pacific/Second Decade (Vander)	Capitol CCL 7607 7607 (P)	
13	12	FREE ●	Pete Astor (Crawford/Jordan) 13/BMG (WV/dwight/Pacific (Jeter))	AM PM 5524/5525/5524/54 (P)	
14	13	OUTLAW	Ultra Nation (Systematic/Catone) PolyGram/Jessica Michael (Nile/Nightingale)	RCA 1432150837/1432150837 (BMG)	
15	14	BLACK EYED BOY	Taylor (Foster/Kallen) OhMyGals (Kelli/Taylor-Firth)	Mercury MERC 490/MERC 490 (BMG)	
16	15	D'YOU KNOW WHAT I MEAN? *	Texas (Foxwell/EMI/America/PolyGram/McElroy/Perry/Hodges/Campbell/Perry)	CREATION CRSD 25/CRECD 256 (BMV)	CH 256
17	16	CALIFORNIA DREAMIN'	The Monks And The Monks (Adonis) MCA (Philips)	MCA MCSTD 48059/MCSC 802 (BMG)	
18	17	ECUADOR ●	Santek (Meeting Rodriguez/Santek) Streling/Connors (Assorted/caplessen)	Multiplay COMDLY 23/CANALITY 23 (TRC/BMG)	
19	18	WHAT A BEAUTIFUL DAY	Levellers (Kathy Empire (The Leveller)) China WORKD 208/WORLDC 208 (P)		
20	19	YOUNG HEARTS RUN FREE	Kym MacKee (Hoskin) Ghet (D/word)	EMI CDEM 498/EMCDEM 488 (P)	-/DECD 488
21	20	ANTHEM	The Wadham (Jazzord/Studie Dre) CC/McCormack/Diggs/Whitehead (Mushroom)	Mushroom MUSH 4CD-1 (P)	
22	21	GET UP! 60 INSANE!	Stretch 'n' Vans Presents Mauding (Stretch & Vans)	IFPI FCD 30403 304 (P)	
23	22	BITTER SWEET SYMPHONY	Stretch 'n' Vans Presents Mauding (Stretch & Vans)	IFPI FCD 30403 304 (P)	
24	23	TARANTINO'S NEW STAR	The Verve (Front/The Verwoot to be confirmed/ARCKD) (Lager/Rehders/Adrich)	HutWring HUTD 82/HUTC 82 (P)	
25	24	SOMETHING GOT ON	Something Got On (Rhythm/Rehearsal) (Chrystal/Tate On)	RCA 14321501247/14321501247 (BMG)	
26	25	DO YOU KNOW WHAT IT TAKES?	Scoti/Terry (Holland/Terry)	Manifesto FESCD 55/EMCD 55 (P)	-/FESCD 55
27	26	GOTHAM CITY	Jeffrey JIVE 420CD/420 420 (P)	-/JIVE 420	
28	27	I WANNA BE THE ONLY ONE ●	1st Avenue/EMI/CDP 4207/4207 (BMG)	-/JIVE 420	
29	28	ROCK ME GOOD	Eternal (featuring Bebe Winans) (Lewis/Wizkid/BMWG) (Whistle/Emerson)	London 2031 2031/2031 2031 (P)	-/JIVE 420
30	29	BRUSHED	Paul Webber (Lynch/Webber) (MDA) (Water)	Nord CD 665 CS 153 (P)	-/Nord 665 CS 153 (P)
31	30	PIECE OF MY HEART	Virgin VISCON 164/7/1647 (EI)	15 986	
32	31	TOSS IT UP	Shaggy featuring Marsha (Leighton/Puzon) to be confirmed (Reggy/Barnay) -/West 167	IFPI 5522023/5522023 (P)	
33	32	HYPNOTIZE	Phife Dawg (Phife/Dawg) (MCA/EMI) (Makovec/Hall/Danny Kravitz/Brown)	ECHO ECD 41/ECSMC 41 (P)	-/ECDY 41
34	33	BLINDED BY THE SUN	Westlife/Westlife (Wet) (Water)	Geffen GFD 22265/GFD 22265 (P)	
35	34	DISCOHOPPING	Clubheads (Klubheadz) (Warren/Chappel) (By/Buzz/Buzz/Buzz/Greenleaf/Whitehead)	GFZ 22265	
36	35	ILL BE THERE FOR YOU ♪	The Rembrandts (MacLeod) (WC) (Caron/Kaufman/Wilson/Schmid-Wilde)	West East A 4300/4300A 4300 (W)	
37	36	MORE BEATS & PIECES	Cold Cut (Cold Cut) Just Fun Music (Black/Marley)	Nitro Zone ZENCDZ 58- (W)	

As used by Top Of The Rock and R-12.

**TITLES
A-Z**

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CDX (INCLUDING POSTER) & CASSETTE / WEA 119CD/CDX/C

ALLI
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AIRPLAY PROFILE

STATION OF THE WEEK

For a station so rigidly aiming its music at 16- to 25-year-olds, the playlist at County Sound Radio in Guildford, Surrey, is pleasantly broad-minded.

It would not be unusual to find Boris Gardiner's 1986 hit *I Want To Wake Up With You* following Eternal's *I Wanna Be The Only One* or Hot Chocolate's 1978 smash *Every One's A Winner* being played before Texas's *Black Eyed Boy*.

"We are a lifestyle station rather than a gold station. Any artist whose songs have a melodic sound and will appeal to our core audience will be played. That could be Shola Ama's *You Might Need Somebody* or Boyzone's *Pocket Of You*, but the sound must be right," says Nick Ratcliffe.

Such a flexible playlist means younger listeners are attracted to the station. "The over 30s do tune in, but we are strict on who we are targeting. Our FM sister station Eagle FM caters for the 14- to 14-year-old," says Ratcliffe.

The evening programming concentrates on tracks from the Sixties and Seventies alongside speech-based community programming.

County Sound is the only AM station in the UKRD group, which also has a stake in Radio FM in Cornwall. It was also a shareholder in Kiss 102 and Kiss 105 and currently acquired their Fazza 105 West.

County Sound launched in 1983 and was simulcasting on AM and FM until 1988 when it was taken over by Radio Mercury which split the signal and called the medium wave station Mercury Xtra. In September 1995, the

County Sound 1476
AM

COUNTY SOUND PLAYLIST

Track/Artist	Label
Woulndn't Be Good	MCA
Even One's A Winner	Hot Chocolate
Please Forgive Me	RAK
I Want To Wake Up With You	A&M
Boris Gardiner	Reve
I Wanna Be The Only One	Eternal feat. Bebe Winans
Black Eyed Boy	Memory
Pickin' On You Beyond	Polydor
Saturday Night At The Movies	The Drifters
West End Girls	Atlantic
Pop Shop Boys	Parlophone
Mama Used To Say	Mercury
Junior	

Source: County Sound. Sample of input w/c 8/9/97

station's original management took over again and the name reverted to County Sound.

Like many home counties ILR stations, it must not only compete against its immediate rivals, but also against London stations such as Capital FM, Gold and Heart FM. "You can only survive by knowing your local audience and ensuring the music appeals to them. But the main competitor remains Radio Four," says Ratcliffe.

Steve Hemsley

© Music Control UK Tiers ranked by total number of plays on Radio One from 00.00 on Sunday 3 August to 24.00 on Saturday 9 August 1997

TRACK OF THE WEEK

D'YOU KNOW WHAT I MEAN - OASIS
It all got a bit out of hand as far as radio was concerned after three stations were threatened with legal action for breaking the embargo on Oasis's latest single *D'You Know What I Mean*.

Secrets surrounding the track was so tight that even Music Control, which produced the airplay charts, did not receive a copy early enough to record the initial plays by Edinburgh's Radio Fort, Capital Radio and Liverpool's City FM.

All three were found to have taken unauthorised copies when they received a preview from Angie Plugging, which meant they piped the scheduled exclusive on Radio One by around 45 minutes on June 20.

The week after receiving its first play on Radio One's Jo Whiley show, the network's interest in the track fell away temporarily with plays falling from 31 to 18. Over the same period, however, the number of plays recorded by ILR stations almost doubled from 1,012 to 1,312.

In the week that followed the CIN chart number one (*July 18*), the song was also top of the airplay chart with total plays of 1,615, reaching an

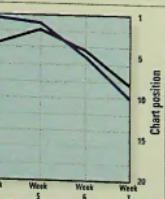


audience of 85.5m, helped by a pick up in Radio One from 29 to 29 plays. The song was also the second most played track on Virgin Radio which gave *D'You Know What I Mean* 40 plays compared with 24 the week before.

By the end of July, and despite being removed from its number one position in the sales chart, the single was top of the Radio One chart with 31 plays and had entered the Atlantic 250 rundown at number four with 58 spins.

The song was still top of the airplay chart and reaching an audience of 63.0m at the beginning of August, despite receiving less plays than its nearest rivals Puff Daddy & Faith Evans and Ultra Nate.

Steve Hemsley



18

© Music Control UK. Station profile charts ranked by total number of plays per station from 00.00 on Sunday 3 August to 24.00 on Saturday 9 August 1997

MUSIC WEEK 16 AUGUST 1997

© Music Control UK. Station profile charts ranked by total number of plays per station from 00.00 on Sunday 3 August to 24.00 on Saturday 9 August 1997

MUSIC WEEK 16 AUGUST 1997

RADIO 1

Rank	Title Artist Label	LW	TW
=1	BLACK EYED BOY Texas (Mercury)	25	30
=1	MD MONEY MO PROBLEMS Nasimba BIG (Bad Boy/Arista)	26	30
=3	FREED FROM DESIRE Gata (Big Life)	21	26
=3	BLINDED BY THE SUN Sealors (Getset)	28	25
=5	MEN IN BLACK Will Smith (Columbia)	24	25
=5	OUTLAW Dwee (RCA)	22	25
=5	ALL ABOUT US Peter Andre (Mushroom)	15	25
=7	WHAT A BEAUTIFUL DAY levees (Dina)	18	24
=8	BITCH (NOTHING IN BETWEEN) Merlezh Brooks (Capitol)	25	24
=11	ALMA MATTERS Morrissey (Island)	21	22
=11	FILMSTAR Suede (Nucleo)	25	22
=11	GET UP! GO INSANE! Stretch & Venet Present, "Madness" (R/R/Spot On)	16	22
=11	STAY YOUNG Oasis (Creation)	13	22
=15	PICTURE OF YOU Beyoncé (Polydor)	23	20
=15	KARMA POLICE Radiohead (Parlophone)	5	20
=15	EVERYTHING Atjazz (Björk) (MCA)	16	20
=15	NOT TONIGHT ICA (Lindisfarne Big Beat/Atlantic)	20	20
=19	ALL I WANNA DO Diana (WEA)	9	19
=19	NARAYAN Primal (RL)	21	19
=21	EVERYBODY (BACKSTREET'S BACK!) Backstreet Boys (Jive)	13	18
=21	YOU'RE THE ONE I LOVE Shania Twain (WEA)	12	18
=23	NEVER GONA LET YOU GO Take That (Mercury)	5	17
=24	C U WHEN I GET THERE Cocteau Twins (Beggars)	20	16
=24	I'LL BE MISSING YOU Fun Lovin' Ace & Jaz Evans (Int'l) (Bad Boy/Arista)	14	16
=25	OUT OF THE VOID Grass-shaw (Food/Polyphax)	11	15
=26	DO YOU KNOW (WHAT IT TAKES) Robyn (RCA)	18	15
=28	BRUSHED Paul Weller (Island)	14	14
=29	LAZY DAYS Robbie Williams (Crysalis)	24	13
=29	LAST NIGHT ON EARTH U2 (Island)	21	13
=29	A THOUSAND TREES Stereophonics (V2)	10	13

Rank	Title Artist Label	LW	TW
1	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Int'l) (Bad Boy/Arista)	1756	1783
2	BLACK EYED BOY Texas (Mercury)	1543	1744
3	BITCH (NOTHING IN BETWEEN) Merlezh Brooks (Capitol)	1408	1671
4	FREE ULTRA NATE ANA (P/N/M&M)	1511	1514
5	PICTURE OF YOU Beyoncé (Polydor)	1415	1461
6	MEN IN BLACK Will Smith (Columbia)	1129	1380
7	I WANNA BE THE ONLY ONE Festival featuring Bebe Winans (1st Avenue/EMI)	1516	1248
8	FREE FROM DESIRE Gata (Big Life)	1116	1217
9	TUBTHUMPING Chumbawamba (EMI)	670	1077
10	WHERE HAVE ALL THE COWBOYS GONE? Paula Cole (Warner Bros)	1149	1071
11	SOMETHING GOING ON Todd Terry (Mashup/Marvelous)	1061	1032
12	C U WHEN U GET THERE CeeLo Green (Sony/BMG)	1004	1005
13	D'YOU KNOW WHAT I MEAN? oasis (Creation)	1043	956
14	A CHANGE WOULD DO YOU GOOD Sheryl Crow (A&M)	1341	976
15	GOTHAM CITY K (Kylie) (Live)	990	941
16	BITTER SWEET SYMPHONY Verve (Rut)	904	865
17	EVERYTHING Mary J. Blige (MCA)	614	793
18	ALL ABOUT US Peter Andre (Mushroom)	565	741
19	MMMBOP Hanson (Mercury)	860	687
20	YOU'RE THE ONE I LOVE Shania Twain (WEA)	513	686
21	DO YOU KNOW (WHAT IT TAKES) Robyn (RCA)	564	676
22	AIN'T GONA CRY AGAIN Peter Cox (Crysalis)	526	653
23	BLINDED BY THE SUN Sealors (Getset)	734	652
24	YOU ARE THE UNIVERSE Brigitte New Holland (Fin/London)	904	627
25	HISTORY Michael Jackson (Epic)	741	603
26	LOVEFOOL Carpenters (Gossamer/Polydor)	635	530
26	EVERYBODY (BACKSTREET'S BACK!) Backstreet Boys (Jive)	415	580
28	OUTLAW Peter Hook (RCA)	410	579
29	LAZY DAYS Robbie Williams (Crysalis)	669	544
30	ECUADOR Suede (Mutiny)	577	512

© Music Control UK. Tiers ranked by total number of plays on 46 mainstream independent local stations from 00.00 on Sunday 3 August to 24.00 on Saturday 9 August 1997

MUSIC WEEK 16 AUGUST 1997

TOP 50 AIRPLAY HITS

16 AUGUST 1997

music control
UK

AIRPLAY

Pos.	Last week	2 weeks	Week on chart	Title	Artist	Label	Total plays	Play % or +	Total audience	Audience % or +
1	1	4	5	BLACK EYED BOY	Texas	Mercury	1867	+12	68.17	+7
2	2	13	6	BITCH (NOTHING IN BETWEEN)	Meredith Brooks	Capitol	1788	+19	62.32	+7
3	3	3	10	I'LL BE MISSING YOU	Puff Daddy & Faith Evans (feat. 112)	Bad Boy/Arista	1927	n/c	56.59	+6
4	4	5	6	PICTURE OF YOU	BoyzOne	Polydor	1530	+2	56.14	+9
5	7	15	4	MEN IN BLACK	Will Smith	Columbia	1519	+20	55.89	+16
6	6	12	5	FREED FROM DESIRE	Gala	Big Life	1346	+9	55.27	+17
7	1	2	12	FREE	Ultra Nate	AM:PM/A&M	1641	n/c	46.24	-7
8	5	6	7	C U WHEN U GET THERE	Coolio	Tommy Boy	1124	-13	43.59	-7
9	11	25	5	MO MONEY MO PROBLEMS	Notorious BIG	Bad Boy/Arista	619	+47	42.20	+38
10	10	14	5	BLINDED BY THE SUN	Seahorses	Geffen	729	-12	39.34	-13
11	1	8	8	D'YOU KNOW WHAT I MEAN?	Oasis	Creation	1101	-6	38.53	-27
12	11	9	14	I WANNA BE THE ONLY ONE	Eternal Featuring Bebe Winans	1st Avenue/EMI	1317	-23	38.42	-12
13	13	10	11	BITTER SWEET SYMPHONY	Verve	Hut	991	-7	34.35	-22
14	23	22	9	TUBTHUMPING	Chumbawamba	EMI	1113	+64	33.64	+43
15	30	44	6	ALL ABOUT US	Peter Andre	Mushroom	815	+29	32.47	+61
16	12	7	12	A CHANGE WOULD DO YOU GOOD	Sheryl Crow	A&M	1101	-35	32.02	-32
17	15	12	9	SOMETHING GOING ON	Todd Terry	Manifesto/Mercury	1104	-4	31.76	-11
18	20	24	3	EVERYTHING	Mary J. Blige	MCA	848	+27	31.15	+21
19	22	48	2	EVERYBODY (BACKSTREET'S BACK)	Backstreet Boys	Jive	620	+40	29.80	+19
20	19	42	3	WHAT A BEAUTIFUL DAY	Levellers	China	479	+127	29.43	+73
HIGHEST CLIMBER										
21	41	36	2	YOU'RE THE ONE I LOVE	Shola Ama	WEA	761	+34	25.44	+63
22	15	8	7	LAZY DAYS	Robbie Williams	Chrysalis	612	-24	25.02	-47
23	25	30	3	OUTLAW	Olive	RCA	645	+40	24.36	+20
24	27	104	1	ALL I WANNA DO	Dannii	WEA	510	+90	23.81	+93
25	25	21	11	WHERE HAVE ALL THE COWBOYS GONE?	Paula Cole	Warner Bros	1113	-8	23.43	-28
26	14	23	5	LAST NIGHT ON EARTH	U2	Island	341	-34	22.62	-69
27	13	15	6	GOTHAM CITY	R Kelly	Jive	1058	-6	21.60	-25
28	24	52	2	DO YOU KNOW (WHAT IT TAKES)	Robyn	RCA	717	+15	21.55	-5
29	25	31	36	I'LL BE THERE FOR YOU	Rembrandts	Elektra	538	n/c	20.45	-7
30	32	41	3	YESTERDAY	Wet Wet Wet	Precious Organisation/Mercury	446	-6	19.25	+30
31	28	42	3	ALMA MATTERS	Morrissey	Island	146	-53	19.05	-9
32	71	199	1	KARMA POLICE	Radiohead	Parlophone	158	+40	19.05	+121
33	36	43	3	FILMSTAR	Suede	Nude	145	+86	18.87	+7
34	31	25	11	YOU ARE THE UNIVERSE	Brand New Heavies	Fir/Fondon	671	-42	18.18	-11
35	32	29	21	LOVEFOOL	Cardigans	Stockholm/Polydor	615	-9	18.01	-11
36	34	142	1	GET UP! GO INSANE!	Stretch & Vern Present "Maddog"	Fir/Spot On	157	+87	17.33	+28
37	33	35	12	CLOSER THAN CLOSE	Rosie Gaines	Big Bang	500	-6	17.01	-9
38	35	18	6	PIECE OF MY HEART	Shaggy Feat. Marsha	Virgin	381	-19	16.51	-27
39	50	448	1	MY FATHER'S SON	Connor Reeves Brooklyn Funk	Telstar	390	+77	16.36	+47
BIGGEST INCREASE IN PLAYS										
40	16	0	1	HONEY	Mariah Carey	Columbia	384	+295	16.20	+254
41	41	17	2	TELL ME IS IT TRUE	UB40	Dep International	518	+26	15.92	+11
42	44	37	1	STAY YOUNG	Oasis	Creation	37	-8	15.25	+62
43	37	28	9	ECUADOR	Sash!	Multiply	534	-15	15.24	-15
BIGGEST INCREASE IN AUDIENCE										
44	208	413	1	SWEETEST THING	Refugee Camp Allstars Featuring Laren Hill	Columbia	47	+124	15.04	+622
45	25	13	8	HISTORY	Michael Jackson	Epic	654	-22	14.90	-20
46	61	74	1	YOUNG HEARTS RUN FREE	Kym Mazinga	Premier Soundtracks/Capitol/EMI	319	+64	14.72	+35
47	32	45	2	NOT TONIGHT	Lil' Kim	Undead/Big Beat/Atlantic	178	+109	14.33	+22
48	42	27	15	MMMBOP	Hanson	Mercury	697	-25	14.18	-15
49	49	41	2	NARAYAN	Prodigy	XL	40	-3	13.59	+1
50	26	13	12	GUIDING STAR	Cast	Polydor	519	-24	13.55	-28

© Music Control UK. Charted from data gathered from 10:00 on Sunday 3 August 1997 until 21:00 on Saturday 9 August 1997. Stations counted by audience figures based on Broadcast Audience Research. ▲ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title	Artist (Label)	Total plays	Increase in no. of plays
1	TUBTHUMPING	Chumbawamba (EMI)	1113	435
2	HONEY	Mariah Carey (Columbia)	394	287
3	BITCH (NOTHING IN BETWEEN)	Meredith Brooks (Capitol)	1788	280
4	WHAT A BEAUTIFUL DAY	Levellers (China)	479	268
5	MEN IN BLACK	Will Smith (Columbia)	1519	254
6	ALL I WANNA DO	Dannii (WEA)	510	242
7	WHERE'S THE LOVE	Hansen (Mercury)	372	203
8	MO MONEY MO PROBLEMS	Notorious BIG (Bad Boy/Arista)	619	198
9	BLACK EYED BOY	Texas (Mercury)	1867	197
10	YOU'RE THE ONE I LOVE	Shola Ama (WEA)	761	191

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

TOP 10 MOST ADDED

Pos.	Title	Artist (Label)	Total stations	Stations +4 plays	Abs. no. plays
1	DEEP IN YOU	Livin' Joy (MCA)	25	11	11
2	HONEY	Mariah Carey (Columbia)	32	21	9
3	QUEEN OF NEW ORLEANS	Jon Bon Jovi (Mercury)	22	14	8
4	SOMETHING ABOUT THE WAY YOU LOSE JOHN	John (Rock/EMI/Mercury)	47	6	6
5	SOME KIND OF BLISS	Kylie Minogue (Deconstruction)	17	6	6
6	WHAT A BEAUTIFUL DAY	Levellers (China)	56	39	5
7	YOUNG HEARTS RUN FREE	Kym Mazinga (Premier Soundtracks/Capitol/EMI)	41	18	5
8	WHO'S THE MACK	Mark Morrison (WEA)	11	6	5
9	FINALLY	Ce Cee Peniston (A&M)	16	5	5
10	POST MODERN SLEAZE	Sinead O'Connor (Clean Up)	10	5	5

© Music Control UK. Chart shows tracks boasting greatest number of stations added (not defined as four or more plays)

16 AUGUST 1997

THE OFFICIAL CHARTS - 16 AUG

SINGLES

1 MEN IN BLACK

1	2	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista
2	3	FREED FROM DESIRE	Gala	Big Life
3	4	YESTERDAY	Wet Wet Wet	Precious Digi/Mercury
4	5	EVERBODY (BACKSTREET'S BACK)	Backstreet Boys	Jive
5	6	EVERYTHING	Mary J Blige	MCA
6	7	MD MONEY MO PROBLEMS	The Notorious BIG	Puff Daddy/Arista
7	8	BITCH	Meredith Brooks	Capitol
8	9	CU WHEN U GET THERE	Coolido featuring 40 Thenza	Tommy Boy
9	10	PICTURE OF YOU	Boyzone	Polydor
10	11	NOT TONIGHT	Lil' Kim	Atlantic
11	12	ALL ABOUT US	Peter Andre	Mushroom
12	13	FREE ULTRA NATE	Nate Dogg	AM/FM
13	14	OUTLAW	Olive	RCA
14	15	BLACK EYED BOY	Texas	Mercury
15	16	D'YOU KNOW WHAT I MEAN?	Oasis	Creation
16	17	CALIFORNIA DREAMIN'	The Mamas And The Papas	MCA
17	18	ECUADOR	Sashi featuring Rodriguez	Multiply
18	19	WHAT A BEAUTIFUL DAY	Levellers	China
19	20	YOUNG HEARTS RUN FREE	Kym Mazzelle	EMI
20	21	ANTHEM	The Wildhearts	Mushroom
21	22	GET UP GO INSANE!	Stretch 'n' Verm presents Maddog	ffrr
22	23	BITTER SWEET SYMPHONY	The Verve	Hut/Virgin
23	24	TARANTINO'S NEW STAR	North And South	Sony Music

music week

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ALBUMS

1 THE FAT OF THE LAND

Xl Recordings

1	2	WHITE ON BLONDE	Texas
2	3	OK COMPUTER	Radiohead
3	4	SPICE	Spice Girls
4	5	SHERYL CROW	Sheryl Crow
5	6	DO IT YOURSELF	Seahorses
6	7	LOVE IS FOR EVER	Billy Ocean
7	8	NO WAY OUT	Puff Daddy & The Family
8	9	ESSENTIALS	David Gates & Bread
9	10	THE BEST OF	Michael Jackson & Jackson Five
10	11	HEAVY SOUL	Paul Weller
11	12	ALWAYS ON MY MIND	Ultimate Love Songs
12	13	COME FIND YOURSELF	Fun Lovin' Criminals
13	14	MY WAY	The Best of Frank Sinatra
14	15	POP 12	
15	16	OPEN ROAD	Gary Barlow
16	17	STOOSH	Skunk Anansie
17	18	BEFORE THE RAIN	Eternal
18	19	RELEASE SOME TENSION	SWV
19	20	TRAGIC KINGDOM	No Doubt
20	21	AISHA RULES THE WORLD	Alisha's Attic
21	22	TRAVELLING WITHOUT MOVING	Jamiroquai
22	23	FALLING INTO YOU	Celine Dion

Parlophone

Virgin

A&M

Geffen

Jive

Geffen

Warner

espresso

Viva

Gram

TV

Geffen

Island

RCA

Chrysalis

Reprise

Island

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Mercury

Sony

22

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Week Ending 12th August 1999



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FROM OTT - OUT NOW!

As seen on
MASHED
FULLY BOOKED
FUN IN THE SUN
BIG BREAKFAST & THE BOX

23 FALLING INTO YOU Celine Dion

Week Ending 12th August 1999

16 AUGUST 1997



Coolio is gearing up for the release of his third LP, 'My Soul', fresh from the success of the single 'C U When U Get There', which reached number three last month. The single, featured on the soundtrack of *Nothing To Lose*, will be included on the 'My Soul' LP.

The rapper says he finally got to do what he wanted on this LP. "My first album was a sort of cleansing, the second was pretty much a concept album. This time I did what I wanted," he says.

The LP includes an otherworldly new single, 'Ooh La La'. "I think it's over 100 beats per minute, but it's straight funk. Lyrically, I think it's one of the better things I've done," Coolio says. 'My Soul' is released on August 25.

inside:



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

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

[4] **Q&A:** ARMAND VAN HELDEN talks to Tony Farsides

[5] **JOCK ON HER BOX:** DJ RITU

[6-11] **HOT VINYL:** all the tunes of the week, reviews and DJ Tips by GILLES PETERSON & TREVOR NELSON



buzz chart number ones

CLUB: PLASTIC DREAMS' Jaydee (R&B)	p15
URBAN: 'SOMEONE' SWV (RCA)	p17
POP: 'GIMME SOME LOVE' Gina G (Eternal)	p18
COOL CUTS: 'SUNCHYME' Darlie (Eternal)	p20

Eddie Gordon has confirmed that he has left Manifesto Records following months of speculation about his position at the company.

Gordon launched the dance imprint at Mercury in September 1994 and as head of A&R scored 29 Top 40 singles and 18 *RM* club chart number ones with artists such as Josh Wink, Byron Stingily and Todd Terry.

Talking exclusively to *RM*, Gordon reveals that he will be setting up his own label in the new year after a long history working for major labels such as MCA, Warner Bros, BMG as well as Manifesto.

"I was reading an interview with Sir Robin Day. He said that one thing he'd realised too late in life was that a high income is not as important as capital. It's a similar thing for me. I was at a pivotal point where I could build labels and make them successful, but I didn't own them. If I don't try this, I'll always just be building companies for other people."

There had been negotiations to keep Gordon at Manifesto but apparently they stumbled over the issue of ownership. Gordon says he is negotiating with a

Gordon quits Manifesto in quest to build own label

major label to back his new venture but, failing that, he will get independent backers.

He says he will be concentrating on album-oriented artists rather than cizo-off dance singles, but will not be deserting the dance market.

"Definitely not," he says. "The dance arena isn't just four-to-the-floor disco club music anymore. The parameters are wide open." Gordon does confirm that he will be launching a black music imprint under the name Black & Blue, however.

The new labels will see their first releases early next year and until then Gordon will concentrate on his radio production company West End Radio, which produces *Radio One's Essential Mix Show*, as well as Danny Rampling's *Love Groove Dance Party*.

Manifesto's A&R will now be run by Judge Jules, who says, "I owe Eddie a huge debt of gratitude. He introduced me to the world of A&R, basically teaching me everything I know."

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18 KISS YEH! - SMOOTH GROOVES	Reggae Scratch
19 ROMEO + JULIET (OST)	Soul/Tropical
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Kiss dance network threatened

Chrysalis Radio has acquired Faze FM, the owner of Manchester's Kiss 102 and Leeds's Kiss 105, casting doubt over the future of the Kiss FM dance radio network. Faze owned the licences for the two stations. It franchised the Kiss brand name from London's Kiss 100 and its owner Emap, with which Faze FM has programming agreements and shares cross-station advertising.

Chrysalis, which battled with Capital Radio to acquire Faze, already owns the Heart and Galaxy ILRs. "Faze represents a terrific opportunity that places Chrysalis firmly among the leaders in UK radio," said Richard Huntingford, chief executive of Chrysalis Radio.

Kiss 100's owner Emap, was precluded from buying the stations because of its ownership of Air FM in Leeds and Piccadilly in Manchester.

A questionmark now hangs over the branding of the stations because although the Kiss name is attached to the station's licences, a clause allows for the agreement to be revoked upon a change in ownership. Gordon McNamee, chief executive of Kiss Enterprises, confirmed that the Kiss brand will be used by Chrysalis for the immediate future, with a more long-term arrangement subject to negotiation. While there is an obvious advantage to Kiss 100 maintaining brand awareness via the two stations, McNamee says there is interest from both parties in discussing other possibilities. "There's a willingness on all sides to continue working together, but until we all talk, I can't say anything. It might work, it might not," he says.

Some observers foresee a change in name for the two stations, from Kiss to Galaxy, to match Chrysalis' existing British-based dance ILR. But one industry source who disagrees says: "Even though the Kiss name is owned by a rival, Chrysalis knows that it hasn't got a brand as sexy as Kiss and the Kiss name would benefit Galaxy."

[7 DAYS IN DANCE]

adam freeland A&R for R&S



Wednesday: woke up in Old Town Ibiza having DJ'd the night before at **MANUNISIUM** with **CARL COX**, whose birthday it was. Had a swim at sunset and bumped into my lawyer, Matt Jagger. Went for dinner, and then on to **PASHA** until the early hours. Thursday I flew home, but had to wait three hours at Madrid for my connection. I got to make some phone calls, which I tend to do on the move. Put calls in about a **BIRTHDAY CLUB** track for **R&S** and to **FUEL** about a track of mine they're licensing. Also talked to **RENE PILGRIM** about a club we're opening together called **FRICITION** at Bar Rhumba in London. Picked up at the airport by my friend Pablo and drove to the **MUZIK AWARDS** in Bristol. Got interviewed by **MTV** while drunk and had a laugh at the after-show party. Friday, up late and met with Judy from **WAY OUT WEST**, who are remixing Vamp's 'Outlander' for **R&S**. On the train back to London, put in a call to Andrew at **AIRDOGG** records in America about **DJ PUNK ROCK**. Home for 20 minutes, grab my records and off to **DJ AT THE BIG KAHUNA BURGER** in Smithfields, which was wicked. Saturday, after 45 minutes sleep, off to Portugal for the **NEPTUNE** festival. Got there and met up with Luke Slater, Colin Dale, Can Cox, Darren Emerson, etc. I played from 11pm to 1am – it was alright but the Portuguese really wanted pneumatic-drill gabba music. Sunday, finally got to chill. Monday, had a five-hour drive to Lisbon airport, got back really late and crashed out. Tuesday, up at 7am and off to Belgium to take a possible **R&S** signing to meet **RENATE**. Back in UK by 8pm, sort out records to review for **Muzik**.

Phone calls till 3am and then sleep. Off to Holland tomorrow.

Kiss 100 has announced the departure of its breakfast show DJ, Charlie Wilde (pictured). The American-born DJ has apparently failed to get his work permit renewed and following his show on August 1 had to return to the US.

Wilde made his name with a "crazy man" style, which included playing Tone Loc's 'Wild Thing' back-to-back for three hours on his first show. More recently, Wilde has encouraged his listeners to bunge jump naked and to chain themselves to the railings outside the Home Office. More cynical observers have suggested that it is not Wilde's visa troubles, but his relatively disappointing ratings, that were the problem, and that days at Kiss House were numbered anyway.

Wilde denies this. "It's true we originally got a six-month permit for Charlie, which was extended to 18 months. There's nothing we can do. The Home Office just doesn't recognise the work of DJs. Maybe if he was a computer programmer things would be different," says Lorna Clarke, director of programming at Kiss 100.

Until a replacement is found, the show will be presented by Kiss's Sunday breakfast show presenter, Jez Wheelan.



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If you're searching out underground dance in Glasgow, Bob A Dab's your place. The store specialises in tecno, house, hip hop, rave and drum & bass, and supplies T-shirts, stickers, mixes, flight cases and vinyl. It also offers a mail-order service. "It's a pleasure for us to search for records you can't find in your average store," say the staff.

The top 10 tracks flying out of Bob A Dab's store this week are: • **"DULOGO"** Various (Erosta Audio) • **"FEELINGS ON A SCREEN"** Bochum Welt (Rephlex) • **"FROM BEYOND"** Various (Interdimensional Transmissions) • **"THE QUEST"** Dexxida (Submerge) • **"TECHNOLOGY EP"** DEG (Hydrolic Records) • **"PRESSURE"** DMX Krew (Rephlex) • **"HERO/LULLABY"** Chris Souwen (Satellite Records) • **"KREEDER"** Various (Kiff) • **"CONNECTIONS"** Paul W Tebbska (Op Art Records) • **"OUR MAN FROM HAVANA"** Jeff Mills (Possummed)

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

[BEATS & PIECES]

Well done to dance promotions and marketing legend SHADY K (previously at Talkin' Loud, Sleeping Bag, Logic, etc) who has landed herself a new job at React Records where she will be a dance product manager... MAY DII WEST continues their tour this week. The tour has seen selected indie shops have the honour of giving their customers an after-hours listening

party complete with drinks for the band's forthcoming LP, 'Way Out West', which is due for release on September 1. The shops visited this week will be Capaput 100% Vinyl, Cardiff (August 12); 23rd Precinct, Glasgow (13); Trax Records, Newcastle Upon Tyne (14); and 3 Beat, Liverpool (15)... As well as getting signed to VC Recordings (as reported last week), UK garage supreme GRANT NELSON is also launching a new label, WYZE RECORDINGS, with partner KAYE ROSS. The first release will be Nightride's 'Closer' featuring the vocal talents of Zeila

Massiah who, apart from other records, has sued on television commercials for Heineken, Green Giant and PG Tips... Well done to THE OLD SKOOL in Sheffield which will be celebrating its second birthday this Friday (August 15) at The Music Factory. Richard Fearless, DJ Food, Derek Dah Large, Nightmares On Wax, Doc Scott, DC Cam, Peanut Butter Wolf, The Dirty Beatiniks, Patrick Forge and Hard Knox are just a few of the names that have played there over the past two years. An all-star line up is promised for Friday.

on the airwaves

(by caroline moss)

This week's Dance Airplay 40 demonstrates that the r&b format is increasingly proving to be one of the most radio-friendly genres of dance music, with well over half the chart on an urban tip...

Dominating the fray, of course, is Puff Daddy in no fewer than five pulses: producer of the Airplay 40's longest running number one; with Faith Evans at number three; producer of the 40's highest ever new entry, Mariah Carey's 'Honey' in at number six; with The Family on 'Been Around The World' which moves 37-9, making it this week's highest climber; and guesting on SWV's 'Someone', the second highest climber, which jumps 25 places to 15.

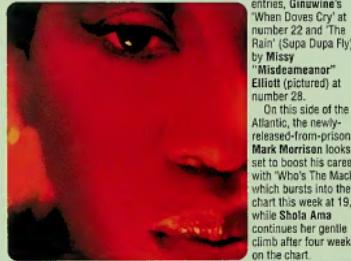
'Been Around The World's climb is doubly impressive given that radio stations haven't been fully serviced with the single yet, instead playing it off the album or a clean edit on CD-R which went out just this week.

Michelle Campbell, head of radio promotions at Arista, attributes Puff's success to the education process which has been going on in radio regarding r&b and rap... Radio stations are realising that this is the sound of the moment, it's what people are listening to, and it's reflected in the national Top 40," she says. "I don't even use the term 'rap' any more, it's become pop music."

The other r&b high fly this week is Timbaland, the man behind two more new

entries, Ginuwine's 'When Doves Cry' at number 22 and 'The Rain' (Supa Dupa Fly) by Missy "Missedemeanor" Elliott (pictured) at number 28.

On this side of the Atlantic, the newly-released-from-prison Mark Morrison looks set to make a comeback with 'Who's The Mack', which bursts into the chart this week at 19, while Shola Ama continues her gentle climb after four weeks on the chart.



Pete Tong's playlist



Pete's Essential Selection show on Radio One was broadcast live from Ibiza on Friday August 8 and he was unable to give us his playlist.

Bonjour la France!

special report on france

record mirror: 20 sept 97

continuing our tour of Europe, rm's next country focus will be on France. Awareness of French dance artists has grown over recent years thanks to the popularity of artists like Laurent Garnier, Daft Punk, and MTM, but is the French dance industry living up to the strength of its native talents? We investigate the labels, the distributors, the manufacturers and other companies whose efforts are contributing to the French market's worldwide acclaim.

For more information, please call the rm sales dept on 0171 620 3636.

Bulletin titles
1. ►

rm

CD1: MIXES BY DON-E, DAVID MORALES, ERIK HENRY & RICHIE P.
CD2: ACAPPELLA MIX & EXCLUSIVE TRACK/HOW CAN I BE SURE?
DESIGNED BY JIMMY/MARINKE

12. 18 KISS OPEN - SMOOTH GROOVES	13. 19 ROMEO + JULIET (OST)	14. 20 THE ULTIMATE SUMMER PARTY ANIMAL
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THE OFFICIAL CHARTS - 16 AUG

music week

armand van helden

YOU'RE DEFINITELY FLAVOUR OF THE YEAR. HAS THAT BEEN A LOT OF PRESSURE?

"The pressure is just to stay on top, which is the same in anything. You can't stay there because there's always going to be some new jack coming up right behind you. It's like sport – like being a boxer or being Brazil in soccer. You know no matter how good you are it can't last forever. In the beginning it was a struggle just to get my shit out there and recognised but after that you turn it into sport. In terms of my workload, I say 'no' more than I say 'yes'. I'd be dead if I'd said yes to everything I got offered this year."

PEOPLE SAY THEY DON'T WANT THEIR MUSIC CATEGORISED BUT INCREASINGLY YOUR STYLE DEFIES CATEGORISATION. DO YOU LIKE THAT FACT?

"I don't have a problem with categories. Music's going to get categorised regardless. The thing about music is that it has to be placed. It's an industry and things have to be marketed. So things have to be separated into categories. It's not freeform art, you can't get away from that. So when I start make music sometimes I have a vision that I want it to affect certain people but a lot of the time I just do it and whoever likes it likes it."

LEAVING ASIDE THE MEDIA HYPE, AT STREET LEVEL IN THE UK YOUR MUSIC IS REALLY POPULAR. FOR EXAMPLE, YOU'RE AN ICON FOR THE UN GARAGE SCENE. WHY DO YOU THINK YOUR MUSIC HAS STRUCK SUCH A DEEP CHORD WITH THEM?

"That I don't know. One thing that I think got me respect is that I can fuck with a lot of different shit. I don't think the British are used to that with Americans because usually we do one thing, say deep house, and stick with it. With me it started out with tribal house and flipped into different things. Someone summed it up to me by saying, 'My hand shakes when I'm given a record with your name on it because I don't know what it's going to be.' That's what gets you credibility at street level. It's unpredictability."

IT'S NOT JUST ONE-WAY TRAFFIC, IS IT? THERE'S BEEN A BIG UK DRUM & BASS INFLUENCE ON SOME OF YOUR MIXES THIS YEAR. "We started house music, we started things like acid house but you guys own it. If Americans don't know that then they're sleeping at the wheel. So, when you're talking about drum & bass, technically it's more advanced than anything that Americans can do. Rock, rap, no other music can fuck with it. That is the future, full stop. I appreciate that music and I have done since it started coming out even before jungle with the breakbeat stuff."

WHY HAVE YOU CHOSEN TO RELEASE A RAP-ORIENTED LP BEFORE A HOUSE ONE?

q & a



Since last year's Tori Amos remix, Armand Van Helden has been kept busy with funky remixes for CJ Bolland, Aaliyah and Sneaker Pimps, as well as his own releases such as 'Funk Phenomenon'. His latest project is a hip hop LP for ffrr, 'Enter The Meat Market', to be followed by a house LP. Tony Farsides hears about life at the top

[LABEL]

pork
RECORDINGS

[FOCUS]
PORK RECORDINGS
PO Box 18, Kingston Upon Hull,
Yorkshire HU1 3YU, tel: 01482 587163,
<http://www.pork.co.uk>
HISTORY

Pork Recordings is Dave Brennan, who started the label around 1990 having been inspired by playing an Underground Resistance black label at 33 rpm rather than the intended 45 while working at Bass Records in Hull. "It was like me thinking, 'I've got a good idea,'" muses Brennan. "I thought everything was bound to go down tempo at that point." Teaming up with Steve Cobby of Fila Brasilia, they produced the 1000pm 'Spokane' by Spokane. Fila Brasilia quickly followed this up with their debut release 'Mermaids', and then an album, 'Old Codes, New Chaos'. Heights of Abraham were next to follow with two albums, 'Humidity' and 'Electronic Husk', the latter of which is due for imminent re-release on ZTT. Brennan has a resolutely non-commercial attitude to the whole business of making records. "We're not looking for mass acclaim, this isn't where we're coming from," he says. "I put out what I like myself, and I don't interfere with the artists' creative process. The label tends to be very album-based, I'm not really into releasing one-off singles, and I'm not looking for something to be next week's biggest fashion." All bands to have worked with Pork are Hull-based except London's Akotcha, the only Pork act to be picked up from a demo. Fila Brasilia have progressed to a state-of-the-art studio after humble beginnings with dodgy equipment. Pork's releases are on CD only. "We're running hard from dance culture," says Brennan.

KEY STAFF:

Dave Brennan

SPECIALIST AREAS:

"Music I like."

KEY ARTISTS:

Fila Brasilia, Bullinutts, Baby Mammoth, Akotcha

LAST THREE RELEASES:

Fila Brasilia 'Luck Be A Weirdo Tonight'; Baby Mammoth 'Bridging Two Worlds'; Baby Mammoth EP

COMING UP:

Baby Mammoth 'One Two Freak'; Akotcha 'Sound Burger'; Bullinutts 'Nut Roast'

RETAILER'S VIEW:

"We've always stocked most of Pork's releases, they're of a consistent quality, good British music. A lot of people will buy stuff on spec without having heard it. I just wish they'd put the CDs out on vinyl!" – Pete Herbert, Atlas



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WILL'S**

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the brits at popkomm

As the UK dance industry heads to Germany to meet-and-greet and do business at PopKomm, Peter Lyle reports on some of the labels who will be represented in Cologne and at RM's 'Best of British' Club Night. Over the next few pages, we ask some of the DJs lined up for RM's showcase what they will be looking to accomplish for their labels this year

As usual, the RM Club Night promises to be one of the highpoints of PopKomm. This year's event, which is scheduled to take place at the newly re-opened Victoria club (formerly known as The Move) will be staged in association with the BPI and will play a key role in focusing international attention on the strengths and diversities of the UK's dance industry.

RM promotions executive Louise Stevens, who is organising

the event for the fourth time, explains the concept. "In previous years, we simply invited star UK DJs to play. This time, we decided we should try to relate it better to the business aims of RM by bringing international labels and managers in a 'Best of British' showcase."

The involvement of the BPI has naturally given the event a stamp of official approval. "We're delighted to join RM in showcasing the current quality of British dance music," says Fiona Haycock, the BPI's director of events, press and PR.

The decision by leading independent CD and

I'm particularly
hopeful that there will
be lots of
representatives
from Asian
companies this year -
Morgan Nelson

cassette manufacturer Sound Performance to sponsor the event serves to underline the importance of dance to the wider music industry.

"Much of our business is with dance labels," says Sound Performance co-director Chris Marksberry. "We always go to PopKomm and we think that sponsoring the RM Club Night would be a good demonstration of our support for British dance music."

As with PopKomm past, PPI's stand will play host to a variety of dance labels from the UK. This year's 15 exhibitors include Beggars Banquet, K-Tel,



18	KISS (DEIN) - SMOOTH GROOVIES	Refugee
19	RUMBLE + JULIET (GST)	Prestige/Sonate
20	THE ULTIMATE SUMMER PARTY ANNUAL	Globe/Universal

SOON



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THE OFFICIAL CHARTS - 16 AUG

music week

rm at **popkomm**

RM's Club Night is being >>>
held at Visions in Cologne



Revolver and Trojan.
Morgan Nelson, vice
president of Champion
Records, explains that
the Champion and

Cheeky labels won't need to
use the platform to introduce themselves to buyers
and other representatives from established dance
markets because of its contacts and contracts
across the globe and international profile of

Champion managing director Mel Medaille.
"Mel's been at it for 15 years," he says. "We're infamous
all over the world," jokes Nelson. "We go to
PopKomm as a bit of a meet-and-greet although
it's definitely a good showcase for new although
up-and-coming talent. We're always looking to

make contact with new people from territories we

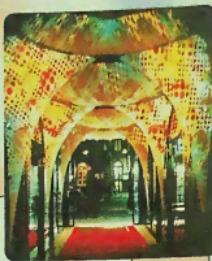
haven't really got into yet. I'm particularly hopeful

that there will be lots of representatives from

Asian companies in Cologne this year."

Nelson is keen to point out that Cheeky and
Champion's shared HQ encompasses two very
distinct musical approaches. "A lot of Cheeky's
music is almost rock-like," he explains, "and also
indicates how likely Cologne's clubbers are to be
acquainted with Cheeky acts. "We have a label
deal with Intercard, which used to be Germany's
largest independent and although it's now part of
EMI, still works like one. 'Faithless' by Insomniac,
which was licensed from Cheeky, was Germany's
biggest-sellng English record last year."

Music Of Life is another exhibitor on the PopKomm
stand. This will be the label's fifth PopKomm
attendance. Managing director Chris France
says: "All previous visits yielded 'excellent
results'." Like Morgan Nelson, France's
agenda includes reaching previously
underexplored markets.



"PopKomm provides
wonderful opportunities to
not out licensing
arrangements in places like
Eastern Europe too. We're
looking to license our hot
new product to the
territories represented."

Unlike many other
companies Music of Life
will be at Cologne to sell
rather than buy, and France
will be actively promoting two
new albums: 'The Music Of
Life' sampler and the 'Clyde
Stubbfield Breakbeats
Album', featuring the former
James Brown sideman who
can claim to be the most
sampled drummer in history.

AveX UK is another visiting
company which intends to
make the most of the
opportunities provided by
PopKomm. Like many other
companies, AveX sees the
event partly as a way of
maintaining and building on
relationships and meetings
developed over the telephone
or at Miami, Midem and
Midem Asia.

Although it has been a
PopKomm regular for three
years, 1997 will mark a first



for AveX. "This year
we'll be showcasing
some of our artists,"
explains international
licensing manager
Claude-France
Dubois. "One of those
is Lakesha Berry.
We'll be introducing
her personally to foreign licensees
of her recent single 'Like This & Like
That'."

With a new Todd Terry remix of
Stevie W's 1990 single 'Dirty Cash' –
which went top 10 in all the key
European markets first time out – also
a key track for AveX UK at PopKomm,
licensees will be reunited with an old
friend introduced to up-and-coming acts. And
British labels intend to do well as being
that's the ideal metaphor for the way
things at PopKomm '97 about.



'PopKomm provides wonderful opportunities to sort out
licensing arrangements in places like Eastern Europe too.
We're looking to license our hot new product to the
territories represented.' – Chris France

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SELECTED WORKS

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CD2: ACAPPELLA MIX & EXCLUSIVE TRACK HOW CAN I BE SURE?
DISTRIBUTED BY SMV/INNANCE

18	KISS (OPEN) - SMOOTH GROOVES	Richie P.
19	Romeo + Juliet (OST)	Richie P.
20	THE DICTATOR'S SUMMER PARTY ANIMAL	Richie P.

THE OFFICIAL CHARTS - 16 AUG

music week

rm at **popkomm**

Peter Lyle gives the lowdown on the DJs and PAs at RM's Best Of British Club Night on Saturday August 16 at Visions in Cologne

DJs: TUFF JAM

DJs: RICHARD FORD



Label: Distinctive Records,
3rd Floor, 22 Soho Square,
London 31V 5FJ
Tel: 0171-734 3682
Fax: 0171-734 2373.

Bookings: All Stead 0181-
675 5720

Distinctive label founder and A&R

manager Richard Ford will be at PopKomm both as a DJ and label executive. A regular on the decks at the Ministry of Sound in London and Back To Basics in Leeds, Richard will also line up alongside Jeremy Healy and Jon Pleased Wimmin on this year's bill. 1997 will mark his second year at PopKomm.

"I first went to PopKomm last year on behalf of Distinctive," explains Richard. "It's a lot smaller than Midem, and more focused on dance, so everything's relevant to our interests. There's a real diversity of music and European labels who might not be able to finance trips to conferences further afield can all afford to go."

Distinctive will be giving a high profile to new singles 'Enter The Scene' by DJ Supreme and Adeva's D'Influence-produced 'Don't Think About It', so the RM night at Visions and the conference business during the day are necessarily connected.

"Obviously, you've got to have your business head on during the day," Richard explains. "But when you're DJing many of the people you're playing to, and then meet later, are also from the industry. So you always have to keep the label in the back of your mind."

Label/Management: Woody/Louise at Fifty First Recordings, Alaska Building, 61 Grange Road, London SE1 3BA
Tel: 0171-237 9453
Fax: 0171-237 9444
E-mail: fiftyfirst@zelnet.co.uk

Karl "Tuff Enuff" Brown is taking the current wave of garagemania in his stride. A former member of Double Trouble, the group which worked on Rebel Rebel's late Eighties and early Nineties hits such as 'Street Tough', Karl's output from that period has since been cited as a crucial precursor to jungle. Now the UK's hard-edged take on house and garage is being hailed as the latest saviour of dance music. Meanwhile Karl and Matt 'Jam' Lamont have just been getting on with the process of making and playing records.

Louise Smith, label manager at Fifty First Recordings, explains why PopKomm '97 is so timely for both Tuff Jam and the label. "We're only a two-year-old company but we saw what previous PopKomm's had done for Carl Cox's international profile. Now that garage has blown up in the UK, and since Tuff Jam's mixes on Rosie Gaines's 'Closer Than Close' have opened up new doors internationally, PopKomm should show people what Tuff Jam, who sum up the musical direction of Fifty First Recordings, are all about.

Karl himself has fond memories of Europe from his days with Double Trouble. "People were really into what we were doing, and I hope that enthusiasm carries over to the response to Tuff Jam," he says.

In the UK, the Tuff Jam-compiled 'Underground Frequencies Volume One' (Northwestside/BMG) has been a successful taster for Matt and Karl's output and, along with Tuff Jam's future projects, will no doubt garner interest from as yet uninitiated PopKomm delegates.



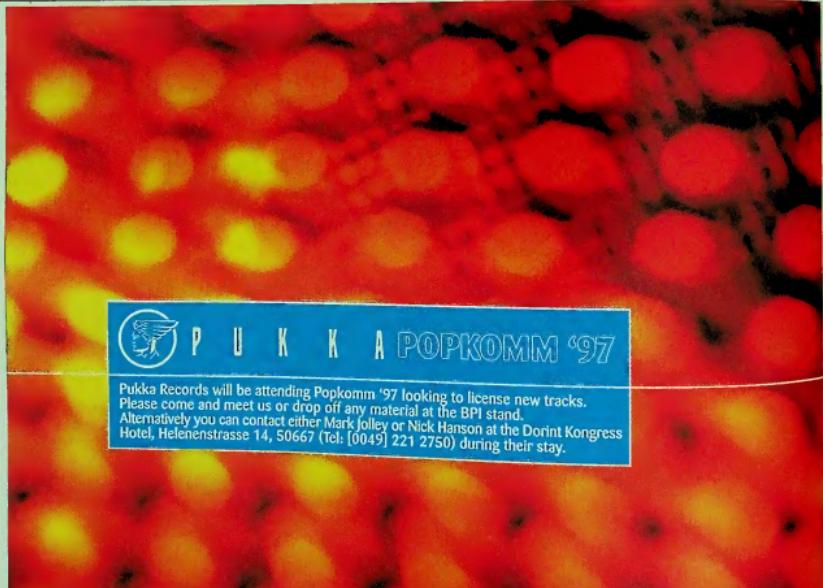
Label: Moving Shadow, 1st & 2nd Floors, St Anne's Court, London W1V 3AW
Tel: 0171-734 6770 or 0385 248303
Fax: 0171-734 6771

E-mail: rob@mashadow.demon.co.uk
Rob Playford may currently be managing director of the Moving Shadow label but he won't be using his DJing slot at the RM Showcase to play his own artists.

"I'm going out there as DJ," he says. "During the day I'll do label promo, and at night I won't be playing Moving Shadow records."

Since Playford launched the label seven years ago, Moving Shadow has established a regular presence on the world's dance music conferences.

DJs: PLU



P U K K A P O P K O M M '97

Pukka Records will be attending Popkomm '97 looking to license new tracks. Please come and meet us or drop off any material at the BPI stand. Alternatively you can contact either Mark Jolley or Nick Hanson at the Dorint Kongress Hotel, Hellenenstrasse 14, 50667 (Tel: [0049] 221 2750) during their stay.

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DJ: RICH B

Label: 4 Liberty/Enriched Management
Contact: Dave Norton, Liberty Management, Tudor Mews, No.1 Hawthorne Rd, London NW10 2NE
Tel: 0181-451 3400
Fax: 0181-459 2088

"I was DJing one night," remembers Rich B. "when someone in the crowd did a handstand on the first-floor balcony and fell on to the dancefloor. I turned to my friend and said, 'Boy, I must be rockin' it tonight!' Such unbridled displays of excitement perfectly fit the way Rich describes his music: 'good-time techno'.

Rich may not elicit quite such an extreme response from PopKomm's clubbers and industry representatives, but with his new single 'Carrie On House' ('They're All Gonna Laugh At You'), he intends to keep them moving. The single is out on his own new Enriched label and an album will follow on 4 Liberty.

"The most important thing about Popkomm for us is having such an excellent showcase for Rich," explains Dave Norton of Liberty Management. "We've got strong business ties with Germany and we'd like to cross Rich over into other European territories. It's also brilliant that it's a best of British showcase because there's a real feel-good factor in the UK at the moment."

circuit.
 "We have the same reasons as other people for going to PopKomm. Basically, we'll be there to keep things up and running and meeting the people we've been talking to on the phone for the last year."

Most recently Popkomm has been working with Goldie on the follow-up to 1993's groundbreaking 'Timeless'. So, if he does not intend to spin too many of his own records, what can the PopKomm audience at Visions expect?

"There are plenty of different flavours of drum & bass on the scene at the moment, and I like to play as much of it as I can," he says.

**DJ: DJ FORCE**

Label: Diverse
Contact: Luigia, Pinnacle Records, Elmwood House, Cray Avenue, CRAY 1, Mary Cray, Orpington, Kent BR5 3RJ.
Tel: 01689 870622
Fax: 01689 878269
E-mail: <http://www.pinnacle-records.co.uk>

While Tuff Jam plays RM's PopKomm night as a unit, one half of hardcore duo Force & Styles will represent the group for the last set at Visions. "I'll be playing a lot of our records as well as some English-style hardcore and trancemix," explains Paul 'DJ Force' Hobbs. "Basically the hardcore artists here all support each other, send each other their records, and so on."

Force & Styles' own records include new single 'Paradise & Dreams' and the '96 single 'Heart Of Gold' which

won awards from both Kiss & M9 magazine. "It's through the duo's debut album, 'All Over The UK', was released through United Dance 12 months ago, the group's current releases are the first on new label Diverse, in which United Dance and Pinnacle join forces under the A&R guidance of Chris Brown.

Like many of the other labels at PopKomm, Pinnacle sees the appearance at Visions as the ideal opportunity to introduce foreign licensees - which include Zomba in Scandinavia and Benelux and RTM Germany - to one of the personalities behind the records they'll be releasing.

**PA: ALISON LIMERICK**

A PA by Alison Limerick follows the Tuff Jam set, and the audience will witness a bona fide clubland star reaching a whole new group of listeners. Alison's past achievements as dancefloor diva include 'Where Love Lives', the 1993 record that went Top 10 last summer, was voted best club tune ever by MixMag and was a Billboard number one dance airplay record without actually getting issued in the US. Alison scored another first in '97 when she was invited to appear on a Radio One Roadshow for the fourth time. It's all part of a move by her label Jammin' to expose her to a wider audience.

"We can't leave our best female artists on the dancefloor any more. It's just not good enough," says 'Jammin'' managing director Andrew Cleary. "With her new album, which she's recording in London's Powell Studios and the Livin' Joy studio in Venice, Alison is now on track to become an album artist."

Her new single 'Put Your Faith In Me' is being promoted through TV and press coverage and gained heavy pre-release support on national radio. "We want to use PopKomm to finalise deals with other territories," says Cleary.

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40 MMH

Bulletted titles

- 18 KISS OPEN - SMOOTH GROOVES
 19 ROMEO + JULIET (OST)
 20 THE ULTIMATE SUMMER PARTY ANIMAL

Popkomm
 Popkomm
 Popkomm

Goldie Williams

Popkomm

THE OFFICIAL CHARTS - 16 AUG

music week

rm at **popkomm**

German consumers have got tired of the techno sound and are shifting to more r&b, acid jazz and hip hop styles. The country is also experiencing growing demand for its homegrown artists, reports Claire Morgan Jones



Germany has long been associated with the development of electronic music. What began in the

Seventies with acts such as Can, Tangerine Dream and the mighty Kraftwerk was excitingly updated during the techno boom of the early Nineties when the majors descended into the territory en masse and established a myriad of different dance imprints.

However, leading industry figures have observed a definite shift in consumer tastes over the past 12 months. Although pop and dance, especially the "pizzicato" and trance styles, still dominate the sales charts, there has been a definite move away from the hard, cool sounds of techno to the warmer, soulful, more US-influenced sounds of r&b, acid jazz and hip hop.

"The big techno boom is over. Dance is now the pop music of the Nineties," says Viron, the UK dance label behind Rough Trade – home to new domestic acts such as General Bates. "The real strong, hard techno scene is shrinking with people crossing over to pop. German language hip hop is very popular at the moment and black music is rising in popularity because people want a bit of soul again. They have simply got tired of so much electronic music for so many years."

Another significant change has been the rise of domestic artists who took a healthy 42.1% share of singles sales in 1996.

"The German dance market is really opening up

germany adds a few new sounds to its bleeps and squeaks



general bates

for local talent," says Priscilla Blitz, promotion manager at ZYX Records. "Previously people were buying 'trend' artists, especially from the UK. But now the scene is dominated by German artists particularly DJs from the R'n'B area like Quickie."

While the more rural areas embrace this next techno phase, niche markets for drum & bass, and more established underground sounds like US-style deep house have grown up in the big cities. It's no longer just a matter of Teutonic squeaks and bleeps, today the German dance scene is blossoming into a variety of different genres.

The dance market in Germany accounts for approximately 13.2% of the territory's total music sales. A generally depressed economy may mean that disposable incomes have shrunk over the past 18 months, but it has also led to strong sales for value-for-money compilation albums which generate crucial business for both majors and indies and turned over 46.1m units in 1996.

Rough Trade's Zourlas says vinyl sales have also enjoyed an uplift. "Vinyl is growing again after a long period of shrinking," he says. "At one time kids wanted to pick up a guitar and be in a band. Now they want to use decks and become DJs."

The recent introduction by chart compiler Media Control of electronic, POS barcode collection of chart data for positions 1-50 has also been warmly received by German dance labels. This has resulted in a fairer and faster-moving sales chart which provides independents with a greater potential to chart than ever before. The German dance scene also incorporates a busy distribution network for both domestic and international CD and vinyl. Market leaders are the ubiquitous PP Sales Force and Rough Trade, followed by the biggest importers of dance music Discomania, with Intergroove, Edel and EFA playing other key distribution roles.

As far as international business is concerned, exporters regard the UK and Benelux as their most valuable markets. "The UK is very important from the marketing point of view," says Compost's owner/founder Michael Reinbold. "There's more of a market for people who are deeply into music. German people tend to buy more commercial material. We often get better reviews and coverage in the UK press than we do in Germany."

Until the reunification of Berlin, Hamburg was

f FRESH MANAGEMENT ARE PROUD TO REPRESENT THE SOL BROTHERS

They performed live to around 7,000 at Hyperstate in Norway with the likes of Fluke, Apollo 440, Daft Punk and Fat Boy Slim.

Recent projects for the boys have included teaming up with Matt Cantor (Cut & Paste) to form The Freestyles, and Steve Jones and Ricky Simmonds (Space Brothers) to form Kamillian.

COULD '97 BE THE YEAR OF THE SOL?

PHOTOGRAPH BY
Keep It Movin' - 1995 Fresh Believe In Me - 1996 Fresh, In Da Sol EP - 1996 Fresh, What Would We Do? - 1997 Fresh, That Elvis Track - 1997 Fresh,
Turn To Sugar featuring K. Brown - 1997 London.

DISCOGRAPHY

EPs: Keep It Movin' - 1995 Fresh, Believe In Me - 1996 Fresh, In Da Sol EP - 1996 Fresh, What Would We Do? - 1997 Fresh, That Elvis Track - 1997 Fresh,
Turn To Sugar featuring K. Brown - 1997 London.
Single: My Love Is For Real (Fresh), Technolectic - Pump Up The Jam (Weej), Technolectic - Get Up (Weej),
Urban Blue Project - Heaven (Worx), Space Brothers - Saint (Maniac), Blue Boy - Goin' Down (Album), DJ Love - Lovecation -
Love Come Rescuin' Me (Fresh), Blue Boy - Sandman (Vision - Don't Push It (Dynamite Records)), Sharada House Gang - Gypsy Boy Gypsy Girl
(Deep Blue Records), Sandy B - Ain't No Need To Hold Champion (Five - Slam Down The Funk (RAJ)), CoCo - I Need A Miracle (Positive), Lipaside - The World Is A Ghetto (Posch)
Unit 4 Grand Union Centre, West Row, London, W10 5AS. T. 0181 960 4933, F. 0181 968 3838. Fresh Website at www.freshrecords.demon.co.uk, email: freshrecs@compuserve.co.uk.

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10th
anniversary

1987 - 1997

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Euro Propaganda

CD1: MIXES BY DON E, DAVID MORALES, ERROL HENRY & RICHIE P.

CD2: ACAPPELLA MIX & EXCLUSIVE TRACK HOW CAN I BE SURE?

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KISS (REM) + SMOOTH GROOVES

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ROMEO + JULIET (OST)

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THE ULTIMATE SUMMER PARTY ANIMAL

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THE ULTIMATE SUMMER PARTY ANIMAL

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ROMEO + JULIET (OST)

THE OFFICIAL CHARTS - 16 AUG

music week

rm at **popkomm**

germany's top 10 dance tracks

No. Title Artist Label

- 1 'Ultra Rhythm' Strictly Rhythym
- 2 'HYPNOTIZE' D'Influence (Echo)
- 3 'COWBOYS' Perihelis (Motor)
- 4 'RISIN'SON' Massive Attack (Virgin)
- 5 'CRUSH ON YOU' LIL' Kim (Big Beat)
- 6 'PARADISINOUE EP' MC Solaar (Motor)
- 7 'SOMETHING'S GONE' Todd Terry (Manifesto)
- 8 'JAUCES YOUR BODY' Les Rythmes Digitales (Wall Of Sound)
- 9 'LUCKY' Lewis Taylor (Island)
- 10 'BEANS & PIZZAS' Colcud (Ninja Tune)

the biggest city in Germany. It remains the centre for the country's record industry and most of the leading dance labels are based there as well as majors BMG and Warner.

The city's lively music scene contains the HQ of PolyGram label Motor Music, which established itself during German techno's crowning era and has continued to expand into other genres such as house, downtempo, black music and drum & bass.

Edel, whose interests include manufacturing and distribution as well as labels, also operates out of Hamburg as does the independent pop dance specialist Orbit, which has a marketing and distribution deal with Virgin. On the underground side, the city is also home to the highly respected independent house labels Peppermint Jam and Yoh Mama.

Following its recent acquisition by Zomba, Herne-based Rough Trade is set to become an even stronger force in German dance, since it now has access to big-selling DJ artists such as Backstreet Boys and R Kelly.

Meanwhile, in Frankfurt, Sony Dance Pool has recently seen a flurry of activity with the signings of Boy George and Jam & Spoon.

In Hanover, the giant SPV oversees distribution and label interests while pop factory ZYX in Muenchen

jam & spoon



concentrates its efforts on licensing approximately 85% of its catalogue and operating a formidable in-house manufacturing and promotion operation. Other significant independents include Logic in Offenbach and Compost in Munich, whose house subsidiary Compose is home to DJ Linus.

The export of homegrown product to other territories – particularly the UK and Benelux – is an important part of the German dance music business. While pop dance acts may tend to characterise Germany's output, many



mousse t

underground labels look for success abroad too. One such is Hamburg-based Peppermint Jam, co-managed and directed by Errol Rennalls and Wolfgang Sick. Incorporating a distribution operation, production house and the studio complex Peppermint Park, the label has gained an international reputation thanks to the efforts of producer Mousse T and DJ Boris Blugosch. Last year it exported about 60% of its output.

'Internationally, our profile is growing. We always had a definite philosophy to build a house label and then diversify; to nurture and build talent from the underground and take it to the overground,' – Errol Rennalls

"Internationally, our profile is growing," says Errol Rennalls. "We always had a definite philosophy to build a house label and then diversify; to nurture and build talent from the underground and take it up to the 'overground'."

"We were the first label in Germany who really went for international markets. What excites me is when people like Michael Jackson and En Vogue phone us up and ask our producers to rewrite their music. I feel we've opened up the world to what's happening in Germany and what could happen."

In 1995, Peppermint Jam licensed Boris Blugosch's 'Keep Pushin' to Strictly Rhythym in the US after a fierce bidding war.

"Initially when Boris, Mousse T and I did 'Keep Pushin', we didn't realise what we had on our hands," recalls Rennalls. "Then everything went

haywire, the phones were ringing off the hook with offers from every territory in the world, some of them offering silly money."

In the UK, Manifesto eventually secured a licence from Strictly for 'Keep Pushin' after another scramble by all the majors. The single went on to notch up 400,000 sales worldwide.

However, Manifesto's option to licence Boris's second single, 'Hold Your Head Up High', was dropped in order to concentrate on Todd Terry's forthcoming album. "Positiva stepped in literally the next day to license 'Hold Your Head Up High,'" says Rennalls. "And we've been really pleased with the way they've handled everything."

One of the most intelligent moves to make, when trying to break a dance record in Germany, is to enlist the help of Public Propaganda's DJ Propaganda promotion team and its PP Sales Force distribution team. Between them, they can exploit a network of contacts from trend shops to clubs and the media. Their DDC German Dance Chart is also an essential barometer of the sales chart potential of any dance release.

"The dance charts are a very good indicator of what a record can do," says Pascal Radon, head of A&R at Orbital. "When you have a big success in the dance chart it has the potential to be successful in the sales chart. This doesn't always turn out to be true but the dance charts are a good way of making a rough prediction."

Public Propaganda's Jens-Markus

Wegener is more specific about the use of the DDC chart: "You have to decide whether it's a club or pop-oriented record. Major German labels use the dance charts as a basis for their marketing activities. If you have a record you want to



dj linus

PEPPERMINT JAM RECORDS

Leaders Of The New School Quality

watch out for forthcoming releases from

- MOUSSE T.
- BORIS BLUGOSCH
- BYRON STINGLY
- SELECTED WORKS
- PAID & LIVE
- DAVID THOMAS
- MICHAEL LANCE
- REVELATION

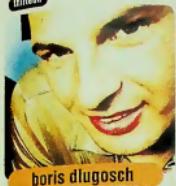
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fax. +44-51-71 01 02 23

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boris dugosch
break in
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have to do it
initially on white label. We ran a very successful
white label campaign last year for Faithless's
'Insomniac'. We worked very hard for a few
months to break the record, then it completely
exploded and sold more than 800,000 copies in
Germany. Although it never made number one, it
stayed at number two for longer than any record
for ages.

Broadcast media form a very important part of the system, with public broadcasting radio stations (Germany's BBC equivalent) such as N-Joy (part of NDR) and One Life (WDR) often proving more musically adventurous than commercial stations like Kiss FM in Berlin. But the most crucial promotional element on the German scene is probably Viva TV, the cable television music station set up with capital from Warners, EMI, Sony and PolyGram in order to challenge the monopoly (and perceived complacency) of MTV.

The Viva formula of featuring domestic artists and airing high-quality promotional videos has gathered in the ratings, but falls harshly on the independents who are unlikely to be able to afford the DM80,000-DM100,000 (between £25,000 and £30,000) usually required to

produce a video stick enough to be selected for play.

The push for airtime on Viva has also had an inadvertent effect on club PAs. Many labels prefer to redirect their promotional budgets into TV or radio appearances.

Despite the huge success of events such as Berlin's street techno-fest the Love Parade, Germany lacks the superclub network which exists in the UK. For many smaller labels, the more medium-sized clubs such as The Unit (Hamburg), The Omen (Frankfurt), Mach 1 (Nurnberg) or M1 (Stuttgart), and distribution through specialist trend shops such as Coriolan (Hamburg), Hardwax (Berlin) or Rocco (Hamburg) can be an effective way to break a track.

A name which crops up again and again in conversation with German music industry executives is Public Propaganda. A rapidly-expanding, highly efficient and trend-sensitive operation, Public Propaganda was founded by brothers Jens-Markus and Kay-Oliver Wegener. The company seems to have a finger in almost every sector of the business. It owns two dance imprints, LME and USS Records, a promotion company with three separate divisions, DJ

rm at **pop k o m m**

Propaganda (club and dance promotion), Hardbeat Propaganda (alternative rock music) and Public Propaganda (pop music, radio and print media) and is closely involved in the production of the most respected and widely-quoted alternative charts in the German industry – the German dance charts (DDC) for the dancefloor, German alternative charts (DAC) for alternative music and the German soul charts (DSC) for hip hop, jungle and soul.

It also has music publishing interests, distributorships of labels such as Compost and Infra-red and imports US labels Henry Street and Strictly Rhythms. British labels Mo' Wax and Ninja Tunes through its PP Sales Force operate.

Glowing testament to Public Propaganda's rapid success is the fact that, at any one time, it has a hand in promoting about 25% of sales chart records. One example of its finely-honed promotional acumen was securing the publishing rights in Germany for Apollo 440 and placing 'Ain't Talking Bout Dub' on a football show, which stimulated

200,000 units-worth of sales.

Consequently, few are better qualified to comment on the German dance scene than Jens-Markus Wegener, who is Propaganda's managing director of distribution and publishing while his brother takes care of the more creative, A&R aspect of the company. "Techno is past its peak commercially," he says. "I have a feeling that some house will be happening now. Many companies are also discovering black music and a new kind of black-influenced Euro-pop – like Nana, the Motor artist – seems to be emerging."

CD1: MIXES BY DONÉ, DAVID MORALES, ERROL HENRY & RICHIE P.
CD2: ACAPPELLA MIX & EXCLUSIVE TRACK HOW CAN I BE SURE?
DISTRIBUTED BY JAVIER FINANCIER



Less than six months after setting up shop in Germany,
JIVE Records has managed to reach the Top 5 in the first half of 1997's single chart analysis.

Thanks to: **BACKSTREET BOYS, R. KELLY, KRS-ONE, KALEEF,
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Philipp Jung at Jive Records, Im Klapperhof 33, 50670 Köln
Tel: +49 (0) 221 / 912 66 80, Fax: +49 (0) 221 / 912 66 867

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31	40	MMI

17	18	KISS OF FIRE - SMOOTH GROOVES
15	19	ROMEO + JULIET (OST)
11	20	THE ULTIMATE SUMMER PARTY ANIMAL



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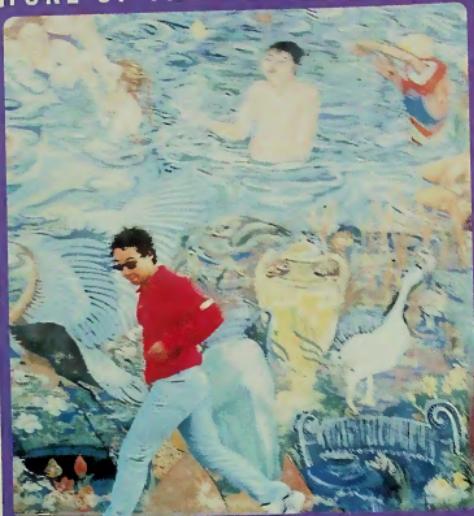
THE OFFICIAL CHARTS - 16 AUG

100

hot vinyl

[On the decks: James Hyman, Nicky Black Market, Daisy & Havoc, Brad Beatinik, Andy Hoevers, Tim Jeffery, Chris Finan, Danny McMillan, Sarah Davis]

TUNE OF THE WEEK



FINLEY QUAYE 'EVEN AFTER ALL' (EPIC) (REGGAE) Quality song, great voice and a gorgeous production – this scores on all three counts at a time when we consider ourselves lucky if we receive two out of three. It evokes fond memories of a wide range of JA's finest (from Burning Spear to Horace Andy via Bunny Wailer), but still sounds incredibly fresh. Forget about the doubleback full of mixes – the mellow summery sound of the original version is all you could possibly hope for and more besides. It gently drifts into spacey-dub-folk territory last visited by John Martyn many moons ago. •••••

C-DOCK 'TRAFFIC JAM' (SLIP'N'SLIDE)

(HOUSE)

(SLIP'N'SLIDE) Slip'N'Slide is getting well into the jazz-house vibe again this summer. Hot on the heels of the Evolution single comes another steamy sax-fuelled slice of funked-up house, this time from Baltimore's Charles Dockins. Check the dub with its traffic samples for the most evocative summer in the city sound since Quincy Jones covered the Lovin' Spoonful. Also look out for Slip'N'Slide's latest "Jazz In The House" compilation (volume four), which is up to the series' usual high standards. •••• AB

A BAFFLED REPUBLIC 'BAD BOYS (MOVE IN SILENCE)' (CATCH) (GARAGE)

JULIANNA
Already picking up props from the Sunday scene over the past few months, this collaboration between London's Banana Republic and Baffled production duos is now being promoted with new mixes ahead of its September release. The bottom-heavy and sparse original mix still leads the way with its huge marching bassline, crunchy beats and eponymous vocal loops. The Blouse & Skirt mix softens things up a bit while the After Hours mix goes a stage further with upbeat keys and sax. There is no escaping the bopping bass though. ••••• AB

TECHNO TUNE OF THE WEEK

DAVE CLARKE 'SHAKE YA BOOTY'
(DECONSTRUCTION)

Mr Outspoken returns to shut his critics up again with another solid dancefloor track that proves he is still one of our best producers. 'Shake Ya Booty' is the record that DJ Sneak has never managed to create. Swinging Disco samples glide up and down under the influence of wicked filters and the punch in the kick drum will surely make you deaf on the full sound system. The programming is tight as always and Clarke delivers the funk and make no mistake. On the flip, 'Break Cover' takes the electro rock to new heights with some gritty acid and well-executed tough breaks. Moog-like riffs gliddy up over the beats, while in-ya-face claps pop out and slap you square in the boat race. After his 'Red' series and the 'Archive One' album, who would have thought he could maintain this kind of delivery? Classic in the making. •••••

PJ 'HAPPY DAYS' (DECONSTRUCTION) (HOUSE)
Produced by Canada's Paul Jacobs, this galloping disco romp has been crating waves on import and is now being catapulted chartwards by the Deco crew. The main Unreleased Version is so irresistibly upbeat, with its catchy vocals, that it can be forgiven for using some well-worn stabs. If you have been searching for the natural successor to the Lisa Marie Experience version of 'Kiss On Jumping', then look no further. Overleaf, those Sharp Boys pump up the beats without losing the discofatty thump of it all. *all* *the* *time* *AB*

colin faver's



COLIN FAVER
(featured in *Jock On His Box*
RM issue dated November 19, 1994)

- steamin' tips for the week**

 - 1 'RELEASE # 001' Fear Of Music (Fear Of Music)
 - 2 'ANOTHER CIVILISATION' Access 58 (Pacific)
 - 3 'TRIPLE FEVER' David Spaans (Club Craft)
 - 4 'RELEASE # 28' Lester Fitzpatrick (Missile)
 - 5 'MIDITRAX' Analog Confusion (Tritone)
 - 6 'STEEL GROOVE' Franken Bones (Nu Future)
 - 7 'THE SHADOWS' Scan Carriers (Bellboy)
 - 8 'STRIXX' Andre Michelle (Muller)
 - 9 'RELEASE #002' Fear Of Music (Fear Of Music)
 - 10 'RUNNERS KICKIES' Toxic Taste (The Ascent) (Kensound)

THE ADVENTURES OF STEVIE V 'DIRTY CASH'
(AVEX TRAX) (HOUSE)

The policy on this doublepack promo seems to be to keep the mixes safe and in that respect the job has been done well. Rhythim Masters and Todd Terry do the updates, with Todd being pretty much on the ball again—his blueprint style touching up the original just enough so as not to lose the best features and bringing it well up-to-date for plausible club and radio plays. A little predictable perhaps but nonetheless a competent production. **D**

THE OFFICIAL CHARTS - 16 AUG

music week



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alternative cuts

- 1 HALL MACE 'PORTUGAL (GO! BEAT)' (Bobby Doves It harder, 801 with Stew, Smash)
- 2 GREGG GLOBO 'GLOBAL COMMUNICATIONS (REMIX)' (LAMB (FONTANA))
- 3 'YOU'RE NOT IN LOVE' (ANNIE LENNOU (LVC) CD)
- 4 'THE QUEEN OF SPADES' (DOLCE & GABBANA)
- 5 'SONGS IN THE KEY OF THE SUN' (MOVING SHADOW)
- 6 'FUN REAL PRESSURE DRUG (WARD HANDS)' (Hitch Hock, you must be joking)
- 7 'MANIC GRAS AT MIDNIGHT' (A REMIX CALLED QUEST (LIVE))
- 8 'I DON'T CARE FOR MYSELF AND I DON'T CARE FOR THEM' (Clean Heaven)
- 9 'CLIMBING UP (THE WALLS) (MIA)' (RADIONEAD (PARLOPHONE))
- 10 'HAIL TO THE KING (BILLY JEAN)' (TAYLOR SWIFT)

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

commencing with a short crisp drum flow kicking in hard with the main beat. A fabulous bass roll follows as the build up progresses to the poetry-sampling piano break where the explosive follow through completely takes over. There's a maniac mid section and yet another synth build towards the end. How to get completely out of breath in five minutes. ••••• CF

NIAGARA 'CLOUDBURST' (FREEFLOW)

Cleveland City are back on the UK case with two versions of the title track. Chris Anslow and Mike Plaw present the two best orchestral pieces which are very well produced. Part 2 is the better mix with an eerie keyed intro whipping up to a full thud beat, pausing a touch before a downbeat/upbeat routine starts to drive. The main break is a real drifter, and the final build provides genuine anticipation for the rideout. All this along with vocals from ex-Page 3 girl Joanne Latham and it's eyes down for the video. ••••• CF

CRYSTAL METHOD 'BUSY CHILD' (S3) (BREAKBEAT)

As the floods of chemical beats, drum rolls and screeching records continue to drown the release schedules, it must be remarked that, as usual, some of these are better than others. US West Coasters Crystal Method manage to sound like they mean scary business more than most and 'Busy Child' has a good bouncy mix of the required vocal samples, beats, rolls and all the rest. The dubber Ubezzone mix will probably have a longer boxfile than the obvious main mix and the Taylor's Hope Evolution mix changes tack for one of those kiddy trance versions. •••••

KINGDOM COME 'LOVE SENSATION' (SATIRICA)

No prizes for the track title but at least – breathe a sigh of relief – it isn't a cover version. Instead we have a nice gentle slice of that bassy garage as prepared here by Michael King and Johnny Flavour. Available in piles of remixed and with a simple and appealing vocal from Natasha Jean Baptiste, this is one that's nothing particularly new – just a return to some favourite old house habits. ••••• D&H

HOUSE TUNE OF THE WEEK

VADIS 'PAST AND PRESENT' (SKINNYMALINKY)

(HOUSE)
Opening with a simple pumping rhythm, warped synths and offbeat chords, this track quickly mutates into a thrashing, driving groove that builds steadily before dropping to the most captivating piano hook of the year. Bold, swirling chords that will sweep you off your feet, this is a riff to die for and the kind of loop you could happily listen to all night. 'Past And Present' may go on to bigger and greater things and there's probably a better mix still to be made, but it's already confirmed its status as one of the underground hits of '97. •••••

P.S.S. PRESENT 'MIAMI BREAKS VOL 1' (COAST RECORDINGS)

(BREAKBEAT)
Dave Tipper transforms this US breakbeat piece into his own little musical world. The intro is built with dark strings and twisted up beats and just when you think it is going to drop, it repeats. Clever programming manages to keep the interest there and the booming sub kicks in first, quickly supported by the eagerly-awaited beat. What you are left with is a sound clash of East Coast meets the darkness of drum and bass.

Hardstepping bossiness. •••••

sixteen

GARAGE TUNE OF THE WEEK

SCOTT GARCIA 'THE LONDON THING'

(UNDERGROUND CONNECTION) (GARAGE)

With MC Styles' ridiculously repetitive yet most effective "It's a London thing" chant endlessly muttered and occasionally stretched out over a skipping up tempo garage groove, this 10 inch is now firmly set to be the next crossover hit from the UK underground; it's as simple as that. ••••• JH

JH

NU-BIRTH 'ANYTIME' (XL)

(GARAGE)

One of those effortlessly groovy London underground tunes built around a rumbling bassline, a sax hook and the odd sample, this has become an essential item in and around the capital. Reminiscent of one of Todd Terry's productions with a '97 UK twist, this now comes in new mixes from Nush and Dancing Divaz that broadens its appeal, but it's the original that still kicks hardest. •••••

TJ

CLOUD CITY 'THC' (MML) (HOUSE)

This deep house groove starts out quite restrained but the rhythm gradually creeps upon you in an unexpected fashion as its twisted bassline and finely tuned percussion gathers momentum. Deep and funky throughout, this is not any sort of "tune", more a groove to get lost in and with all the hallmarks of the Duke 'McCarthy' production. •••••

TJ

PIERRE HENRY 'PSYCHE ROCK'

(POLYDOR) (ALTERNATIVE)

Forget about Dalt Punk, the first creators of freaky French funk were those masters of the Moop, Jean Jacques Perrey and Pierre Henry. The former's 1970 classic 'EVA' recently received the re-release/remix treatment, now it is the turn of the latter's 1968 gem 'Psyche Rock'. Already circulating on a myriad French 12s earlier this year, the remixes by Colcud, Ken Abyss and William Orbit are now collected on this UK promos doublepack along with new mixes by Fatboy Slim. The latter's Malapaso mix is easily the best on offer, simply

COLDCUT 'MORE BEATS AND PIECES (MIXES)' (NINJA TUNE)

(ALTERNATIVE)

Anyone who found the most recent Coldcut project just a touch too broken up... challenging for the tired ears or lazy hands will be pleased to hear the new remix collection where a few more of the structural decisions have been taken for you. Highlights are the crawling-onits-belly John McEntire Tortoise mix and the Meet The Weasels T Power mix that lives up to the T reputation for unusual foot-lifting drum & bass. •••••

TJ

DARIO 'SUNCHIME' (ETERNAL)

(POP/HOUSE)

Unashamed pop dance at its simplest and best, this absurdly basic track is based on some Grade 3 piano chord sequences, the whole vocal refrain from Dream Academy's 'Life In A Northern Town' and a cheesy organ. It'll have virtually everyone wincing and complaining that it's nothing to do with the "proper" dance scene while they observe entire clubs with their hands raised, belting out the chorus and generally going potty. Love it or loath it, you'll be hearing this from now until Christmas, and even beyond. •••••

TJ

urban cuts

- 1 'MONEY TALKS' (ST VARIOUS (ARISTAMIC))
 - 2 'HONEY' (MAURICE CARRE (COLUMBIA))
 - 3 'I'M GONE' (TOM SKINNER (ARISTAMIC))
 - 4 'I'M SO OVER YOU' (TOM SKINNER (ARISTAMIC))
 - 5 'I'M SO OVER YOU' (TOM SKINNER (ARISTAMIC))
 - 6 'I'M SO OVER YOU' (TOM SKINNER (ARISTAMIC))
 - 7 'THE LOVE SONG' (JOE JAEV)
 - 8 'HAPPINESS' (VANESSA WILLIAMS (INTERSCOPE))
 - 9 'I'M GONE' (TOM SKINNER (ARISTAMIC))
 - 10 'BLIZZARD' (SUZY (PARLOPHONE))
- Now add the same pants as Mark Morrison with a cut for the summer season
- Compiled by trevor nelson
and played on his Radio One show on Saturdays 3.30pm-6.30pm

TJ

20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

the URBAN CHART

16.08.97

[Compiled by Alan Jones from a sample of more than 900 dj returns - fax: 0171-929 2881]

Artist

1 1 4 SOMEONE	SWV featuring Puff Daddy
2 2 3 IT'S ALL ABOUT THE BENJAMINS	Puff Daddy & The Family
3 3 5 CRUSH	Zhane
4 6 3 REPRESENT	Soul II Soul
5 9 3 FATHER'S SON	Celine Dion
6 5 5 NOT TONIGHT	Lil' Kim
7 7 1 YOU BRING ME UP	KC & JoJo
8 11 4 EVERYTHING	Mary J. Blige
9 11 4 DISTANT LOVER	Taral Hicks
10 14 3 THE RAIN (UPA DUPA FLY)	Missy "Misdemeanor" Elliott
11 14 3 WE COME TO PARTY	M-Tyne
12 10 3 KISS & TELL	Brownstone
13 10 3 LUCA	Lewis Taylor
14 15 2 BROTHERS EP	Jay-Z
15 15 4 STRICTLY ROLLIN'	First Class
16 15 4 SERENADE	Shades
17 15 2 TINTED EYES	Sprinkler
18 15 6 CRAZY I'M NOT FEELING YOU	Yvette Michelle
19 13 4 DO YOU KNOW (WHAT IT TAKES)	Robyn
20 13 4 HONEY	Mariah Carey
21 25 4 MEN IN BLACK	Will Smith
22 25 2 SEXUAL HEALING	Alibi
23 10 4 MY MIND MY PROBLEM	The Notorious B.I.G. featuring Puff Daddy & Mase
24 17 4 TONIGHT	Damon
25 20 5 YOU'RE THE ONE I LOVE	Shota Ama
26 24 4 PRIVATE PARTY	Akira
27 20 3 AIN'T THAT JUST THE WAY	LaTricia McNeal
28 22 3 DON'T KNOW	Mario Winsans
29 12 7 SAY NOTHIN'	Omar featuring Ol' Dirty Bastard
30 26 3 IS IT REAL?	Marsha
31 26 3 WHERE IT HURTS CRY	Ginuwine
32 26 3 THERE'S JAH EP-	All the Collected
33 35 5 A PAGE LETTERONE IN A MILLION/DEATH OF A PLAYER	Aaliyah
34 27 3 WHAT ARE WE GONNA DO?	Ronnie褐ue
35 17 7 HYPOCRIZE	D-Influence
36 14 2 WHO'S THE MACK	Mark Morrison
37 14 2 THE LOVE SCENE	Joe
38 15 2 MOVE ON (I'M LEAVING)	Forte featuring Pras
39 15 2 WHERE THERE IS LOVE	Yvette Fauchie
40 15 2 TELL ME IS IT TRUE	UB40

Label
RCA
Puff Daddy
Motown
Island
Westside
Big Beat/Atlantic
Universal
Motown
East West
Telstar
MAKE/Pic
Island
Northwest
RCA
Motown
4th & Broadway
London
RCA
Epic
Colombia
Urgent
Bad Boy
WEA
WEA
Telstar
Motown
Diesel
Jive
Atlantic
Motown
Echo
WEA
Jive
West
Relentless
DEP International/Virgin

[commentary]

by tony farsides

1

Another slow-moving week in the Top 10 but another good week for UK acts with our chart finally getting more open to British product.

Not only do SOUL II SOUL and CONNER SEES both move up in the 10, but Telstar's girl group N-TYCE are our highest new entry, straight in at 11 with 'We Come To Party'.

MEANWHILE RCA's homegrown girl group FIRST CLASS jump to 15 with Island's SPRINKLER following up the rear. On a US tip, the SHADES' Spandau Ballet-sampling

'Serenade' debuts at 16, bolstered by the club-friendly 'Tell Me (I'll Be Around)' on the flip. However, the hottest tip has got to be

MARIAH CAREY's 'Honey' – just watch it fly to number one. Anyone who's heard the track

will know exactly how slammint' it is. Produced by Puffy, 'Honey' features mixes by Ummah and Bad Boy's Stevie J and samples

'The Body Rock' by the Treacherous 3 and a wild sync bassline. The street R&B vibe apparently continues with Mariah's new LP 'Butterfly', which is out on September 15 and

features a Missy Elliott and Timbaland-produced track among others. Mariah tells

RM exclusively (on her press release), "I grew up on r&b music and I'm also a big fan of rap and hip hop. When I began putting this record together, I knew I wanted to explore more of my urban music roots." she says...Elsewhere, the ESSENTIAL FESTIVAL's roots day was judged a success by most who attended even though the weather was dodgy.

Let's hope it happens again next year.

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CD2: ACAPPELLA MIX & EXCLUSIVE TRACK HOW CAN I BE SURE?

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"...a full mail-out by Safe & Sound sees SWV's Someone fly to number one..."

Tony Farsides

music week

the URBAN CHART

09.08.97

[Compiled by Alan Jones from a sample of more than 900 dj returns - fax: 0171-929 2881]

Artist

SWV featuring Puff Daddy

Label

RCA

TW	LW	Wks	Title
1	1	2	SOMEONE

[contact]

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0171 300 6600

18 KISS DORN - SMOOTH GROOVES

19 ROMEO + JULIET (OST)

20 THE ULTIMATE SUMMER PARTY ANIMAL

MUSIC HOUSE
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Bulleted titles

20 25 SONG	26 DO Y
21 27 GOT	22 28 IWA
37 29 ROI	1 33 HY
14 30 BR	24 34 BL
23 31 PIE	35 DIS
15 32 TOL	39 36 ILL
1 33 HY	37 MO
24 34 BL	38 BES
28 39 HIS	31 40 MM



music week

because it sticks closest to the original with its mad bells, rocking guitars and twiddly synths, while the addition of a stripped-away intro and some fuzzy breakdowns will keep the mixers happy. The other versions mistakenly try to out-weird the much-bootlegged original, which has inexcusably been left off these two slabs of vinyl. ●●●● A

WAY OUT WEST 'BLUE'
(DECONSTRUCTION)
(ELECTRONICA)

Inspired by his film *Withnail & I*—hence the track's similar piano and chord structure—it's the follow-up to last year's "The Gift." Intro'd by moody twanging and tingling washes, the Original soon shifts into gentle shuffling breakbeats creating a lush soundscape of atmospheric tranquility. The Club mix and Drive By have a snappier more immediate feel with a digital stutter hurling the track into its flow with piano breakdown to follow in the former mix. Great filmic "mystery briefcase in car boot a la Repo Man" video is worth checking as well. ●●●●●

DRUM & BASS TUNE OF THE WEEK

DRUM & BASS TUNE OF THE WEEK

(DRUM & BASS)

RONI SIZE 'HEROES' (TALKIN LOUD) (DRUM & BASS) Kruder's Powercut version on this triple 12-inch promo is driven by double-bass dynamics, putting the swing most definitely into the thing, all enhanced by Onellie's silky soulful vocal. Kruder's Bossa mix is Nineties nova wrapped in a submerged siren bass wobble. Kitachi & Basement just keep the reverberations favouring with the former injecting slyquish 'Levee'-breaked' hip hop and the latter sprinkling their mix with summer samba in time for the carnival. Original Unknown and Roni Size (who gives a live mix and live mix instrumental) represent the drum & bass impetus of the original and, finally, 'Eleckricks' is a thrashing, 'hey'-shouting workout. •••••

NEW CHAPTERS IN FUNK 'FUNK FOR REAL' (MATRIX) (HOUSE)
With Crispin J Glover and DJD behind the desk, you know they are in for a dub disco journey and that's what you get with added synths and extra bumpy bass. The spudly-produced 'Funk For Real' and the flip's 'Funkology' are not among their most innovative works (in fact they're not far off the material that Joey Negro was churning out five years ago), but they will have the desired effect out on the floor. ••••

A

the POP CHART



WAY OUT WEST

[commentary]

by Alan Jones



It's a very quiet week with no new entries at all in the top half of the chart, even though pop D

inundated with new promos in the past fortnight. The lack of anything instantly huge means that the chart's four long-term residents — SASHI'S "Ecuador," GALA's "Freed From Desire," ULTRA NATE's "Free" and TODD TERRY's "Something Goin' On" — all drift upwards after chart residencies of between nine and 15 weeks. GINA G continues at the top, sprinting further ahead with "Gimme Some Love," while GRAND FIESTA hit a rétiro De La Noche — a continental hit a few years ago which has subsequently been re-released here in numerous different guises, including a full-length album.

versions without ever fulfilling its full potential — makes big gains to climb to number two... While independent record companies enjoy a great deal of success in the upfront chart, the Pop chart is usually dominated by the majors. That's not the case at the moment, because even though majors occupy the top three slots, indies take seven of the next eight positions, with Germany's Logic enjoying a fine rebirth via LE CLICK and

VICKI SUE ROBINSON and Italy's Media represented via its CAPELLA single on Nukleus and CLOCK'S Power Station single, which are both in the top five, and prospering partly because they give DJs multiple choice of tracks, rather than just mixes. Breakers this week include: RICKY MARTIN, IN SYNC, THE ADVENTURES OF STEVIE V, LAWRENCE, FUZZ TOWNSEND and CHUMBAWAMBA.

BEST OF THE ALBUMS

VARIOUS 'MIXMAG PRESENTS MONSIEUR
DIMITRI'S DE-LUXE HOUSE OF FUNK'
(MIXMAG) (HO

Hot on the heels of Derrick Carter's unmissable 'Cosmic Disco' set, Mix Returns return with another essential mix CD (and unmixed vinyl triplepack), this time put together by Dimitri From Paris. Exploring the gentler extremes of the funk-house axis, it is a delightfully groovesome selection that provides the perfect soundtrack for either getting down or lounging around. It will also keep the anoraks busy for days, playing "spot the sample" and "name that baseline". The choice selection of under-exposed gems (including Second Crusade's 'May The Funk Be With You' and The Switchblade Sisters' 'You Love My Music') is backed by exclusive Björk, UFO and Brand New Headies mixes by Dimitri. ● ● ● ● ● AB

VARIOUS 'DOPE CLASSICS' (REACT) (ALTERNATIVE)
Jon Stapleton's sequel to the 'Dope on Plastic' series is a 24-tracker that's spotters' paradise, especially in a limited 5 x 12 inch boxed set. Rarities include Think Tank's 'A Knife And A Fork', Pirates Of The Caribbean's (aka Van Helden) 'Won't Get Away' and Westbam's proto-beat 'Alarm Clock' plus many more. This compilation is too cool and cult for its own damn good.
JH

KITACHI 'A STRONG UNIT' (DOPE ON PLASTIC) (DUB)
This album was originally released last October but is re-released with a bonus live CD, following Kitachi's dub terrorist live performances on the Dope On Plastic tour and at festivals. A good move - the live aspect of Kitachi, and the new dub scene generally, is one of its greatest assets. Kitachi blends FX, deep dub bass and hookey loops to create a global sound. Highlights are 'The Remedy', 'Realms Of Dub', and 'Heavyweight'.

5

The "Asian Underground" scene is growing fast and DJ Ritu is one of its key jocks. She is tireless in her efforts to fuse Asian and Western sounds, mixing beats from bhangra to house to drum & bass. She plays at clubs and festivals worldwide, including the Ministry of Sound, Blue Note, Trevor, Tribal Gathering and Glastonbury. She also runs her own night, Club Kali, presents Asian Underground radio shows, and was the first Asian DJ to play on Kiss FM.

top [10]

"MAST MASTI" NUSRAT FATEH ALI KHAN MASSIVE ATTACK (REAL WORLD)

"The king of the Qawali style, trip-hopped and dubbed up - Pakistan meets Bristol. A friend gave me this after her colleague at Virgin cracked it out so I dropped it at The Paradise Club each week where the punters loved it. It's been in my box since 1991 so it's a well-travelled old friend."

"YAB YUM (WEATHERALL MIX)"

UZMA (NATION)

"Dark hypnotic tabla groove given that extra frisson edge by Andy Weatherall. I think it's one of the earliest records sent to me by the then fledgling and so innovative Nation Records and it immediately engaged my interest in the creative possibilities available through East/West collaborations. Another old friend in the box for years and likely to stay there."

RITU'S STEAMIN' 10

- 1 "THE SKRUTINIZER" T.J. Rehni (Nation promo)
- 2 "AIR WE BREATHE (TALVIN SINGH REMIX)" Richa's (Karma)
- 3 "QUEEN OF SINGHARA" La Yellow 357 (Yellow East West)
- 4 "DECADE" The Sahibs (Karma)
- 5 "THEME FOR THE OUTCASTE" Pressure Drop (Outcaste)
- 6 "DIRTY SHAKER" David Holmes (Go! Best)
- 7 "EMERALD ALLEY" Up, Buzzle & Cut (Ninja Tune)
- 8 "EDGOMOD WIL AMAR" Natcha Atlas (Nation)
- 9 "DISTANT VOICES" Partners in Rhyme (D.O.A.)
- 10 "UNDERGROUND VIBES" DJ Cam (Colombia)

'WATERFALL' ATLANTIC OCEAN (EASTER BLOC)

"Heart-warming chords across a driving 4/4 beat. Great one to play, especially at dawn when the sun's coming up. It just has that feeling of 'new beginnings' and a really happy vibe."

[lov]

BORN: London, October 3, 1963; origins in Delhi, India. **LIFE BEFORE DJING:** "Art student and part-time waitress at Pizza Hut In The Strand. Sold soft insulation door-to-door one summer. Youth centre manager." **FIRST DJ GIG:** "LGC, Clerkenwell in 1989 playing charity pop. I asked for it! I asked the duty manager if I could have a go and ended up the Saturday night resident for six years." **MOST MEMORABLE GIG:** "Best - New Year's Eve, Belgium last year. A huge and happy audience! Also Liquid Room, Tokyo in 1994. My MC was trying to introduce the concept of 'push up your lighter' to the Japanese audience so someone threw a lit cigarette at him!" **WORD:** "Tribal Gathering this year. The pig itself was fine - searching for my car in the fields afterwards was not!" **FAVOURITE CLUBS:** "I rarely go clubbing in my (limited) spare time, so out of the places I play at there's brilliant electric and eclectic vibes at Club Kali and Vendous Odeon - altitude-free places where punters get high on the music instead of substances and there's just love in the air...no aggression, posturing or arse-kicking!" **NEXT THREE GIGS:** Club Outcaste, London (August 14); Club Kali, London (15); Starburst at The End, London (September 3). **DJ TRADEMARK:** "Burning incense on my decks." **LIFE OUTSIDE DJING:** Produces and presents bhangra radio shows for BBC local radio and the World Service; presents a show of African, Latin, Arabic and Asian music for Freedon Radio and presents Kiss 100's Giving It Up show every few months. Likes eating, sleeping and reading.

JOCK ritu ON HER BOX

PIC: DP



"DIDI" CHEB KHALED (BARCLAY)

"Khaled's agent gave me this, telling me how good it was, and boy, was he right! This became such an essential on the world music scene, and I totally associate it with packed dancefloors. I've played for in London and abroad. One outstanding memory is seeing the very tall MD of a certain record company jogging away to this in Berlin in '94. Normally he never dances and he reminded me of a giraffe."

"INDIAN VIBES" MATHARI DAVE PUKE (TAI KIN' IT OUT)

"Universally popular and one that I often use to draw an Asian Underground journey to an end. Surprisingly massive when I've played it in Belgium, Germany and Slovenia, so I guess it's very accessible for non-Asian audiences."

"FLIGHT IC 400" STATE OF BENGAL (OMNI MANGO)

"Released this year and such a huge tune I can see it's going to be one for posterity. This works so well on Asian Underground dancefloors and I love the way S.O.B. has melted together a drum & bass backdrop with funky guitar riffs, reminiscent of Sixties Hindi movies."

"PULP FICTION" ALEX REECE (METALHEADZ)

"Innovative, spatial...timeless! Always in the box!"

"DUNI MARO DUN" ASHA BOSIE (EAR INDIA)

"A Hindi film classic composed by the late R.D. Burman, one of the most influential Bollywood music directors to date. The track is enjoying something of a revival due to a flood of 'cover' versions but then like so many key Sixties and Seventies film tunes it never really went away in the first place. I remember seeing the original film 'Hare Rama, Hare Krishna' as a child so it's amazing to be able to play the soundtrack in certain clubs as an adult."

"PUT SARDARAN DE" SAFRI BOYS (ROMA)

"This was a Bombay jungle anthem and one of the major hits from a golden era on the British bhangra scene, circa 1994. From the Wag Club DJ booth you could witness a sea of arms going up in the air and staying up, creating such a jubilant atmosphere."

"AIN'T NOBODY" RUFUS AND CHAKA KHAN

"One from my chart music days and I'd still happily play it everywhere given the opportunity, although it doesn't feel quite right amidst an Asian Underground set. Gorgeous melody, great vocals - and I know the words!"

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

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THE OFFICIAL CHARTS - 16 AUG

third week



the COOL CUTS [chart]



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- 1 (1) **SUNCHYME Dario** (*Simple, catchy, cheesy and destined for the top of the charts*)
- 2 (6) **CLIME WOMAN** The People Movement (*Unusual Stickman production with mixes from Farley & Heller*)
- 3 **NEW** **REMEMBER BT** (With mixes from Paul Van Dyk and Mood II Swing)
- 4 (5) **GUNMAN 187 Lockdown** (*Building a buzz on the London underground scene*)
- 5 **NEW** **JUST GETS BETTER** TJR feat Xavier (*Licensed from London's Catch label with new mixes from Todd Edwards*)
- 6 **NEW** **THE SUN RISING** The Beloved (*Balinese classic with new mixes from Global Communication*)
- 7 **NEW** **FLYING HIGH** Byron Stingily (*Masters At Work on the knobs and due for release here on Manifesto*)
- 8 (9) **CIRCLES** Adam F (*Classic drum & bass with new mixes from Roni Size and Andy C*)
- 9 **NEW** **THE EXCERPTS EP** LSG (*Funky underground house with attitude*)
- 10 (12) **HEROES** Roni Size (*Taken from Size's excellent 'New Forms' LP with a mix from Basement Jaxx*)
- 11 (16) **GLOBAL HOUSE** Coloured Oxygen (*Progressive trance debut for this new Liverpool label*)
- 12 **NEW** **RELEASE YOURSELF** Paganini Traxx (*Italian Underworld sound-alikes with a hot EP*)
- 13 **NEW** **PLACES** Tilt (*Pumping progressive cut with mixes from Three 'N' One*)
- 14 (10) **THE LINE** Black Science Orchestra vs Lisa Stansfield (*BSO take Lisa back to the underground*)
- 15 **NEW** **STRINGS FOR YASMIN** Tin Tin Out (*Both inspired and remixed by the Murk boys*)
- 16 **NEW** **ELEMENTS OF TWIST** Spacer (*Ultracool futuristic jazz-beat soundclash*)
- 17 **NEW** **SOUL TO BARE** Joi Cardwell (*With mixes from DJ Disciple, Hani and John '00' Fleming*)
- 18 **NEW** **OVER ME** Whiplash (*New York house groove with a dub from Sharp*)
- 19 **NEW** **NO STOPPIN** Big Band Experience (*With new mixes from Mo & Skinny, Mark Summers and Cut La Roc*)
- 20 **NEW** **THE WORLD IS A GHETTO** Flipside (*Groovy garage with mixes from Banana Republic and Sol Brothers*)

a guide to the most essential new clubs and bars featuring this week's essential releases, with gigs, parties, trattoria, early birds between 6.30pm and 10pm. Compiled by dj, freebooter and data collector Pauline, based on the following sources: citybeat, flyer, music mag, music magazine, assassin, underground (manchester), zone press, kapp (glasgow), the box (liverpool), flyin' (brighton), global beat (brighton), massive (notting hill), acoustic (notting hill).

BLACK BOX
LIVERPOOL
NOTTING HILL
BRIGHTON



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1
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WEEK

1	2	11.13	FRE
2	3	FREE	
3	4	YES	
4	5	EVE	
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6	7	MO	
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16	17	CAI	
17	18	ECU	
18	19	WH	
19	20	YOL	
20	21	AN	
21	22	GET	
22	23	BIT	
23	24	TAB	
24	25	SUN	

fashion and dance music have been bed fellows from the off. As merchandising companies diversify, few have ignored the influence of dance. In this special focus, RM continues its coverage of specific markets within the dance industry. This is the who, why, where, when & how guide to merchandising. So if you've got it....

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20	25	SOMETHING GONE UNTOO TERRY	Warner Bros
1	26	DO YOU KNOW (WHAT IT TAKES) Robyn	RCA
21	27	GOTHAM CITY R Kelly	jive
22	28	I WANNA BE THE ONLY ONE Female featuring BeBe Winans	1st Avenue/EMI
37	29	ROCK ME GOOD Universal	London
14	30	BRUSHED Paul Weller	Island
23	31	PIECE OF MY HEART Shaggy featuring Marsha	Virgin
15	32	TOSS IT UP Makaveli	Interscope
1	33	HYPNOTIZE D'Influence	Echo
24	34	BLINDED BY THE SUN Seashores	Geffen
1	35	DISCHOPPING Klubheads	AM/PM
38	36	I'LL BE THERE FOR YOU The Rembrandts	East West
1	37	MORE BEATS & PIECES Cold Cut	Ninja Tune
1	38	BEST REGRETS Geneva	Nude
28	39	HISTORY/GHOSTS Michael Jackson	Epic
31	40	MMMBOP Hanson	Mercury

Plus Cassette with solo shots
of Niall, Alan, Adam & Glen



TOP TWENTY COMPILEATIONS

1 NOW THAT'S WHAT I CALL MUSIC! 37
EMI/PolyGram

2 FRESH HITS 1997
Warner Bros

3 BEST DANCE ALBUM IN WORLD, EVER! PART 7
Vineyard

4 KISS MIX 97
Public Image

5 IN THE MIX 97-3
Virgin

6 MEN IN BLACK - THE ALBUM (OST)
Galaxy

7 THE BEST DISCO ALBUM IN THE WORLD, EVER!
Virgin

8 THE FIRST SUMMER OF LOVE
Sony PolyGram

9 THE BEST SUMMER ALBUM IN THE WORLD, EVER!
Virgin

10 BESTIATING CARNIVAL IN THE WORLD, EVER!
Virgin

11 A DECADE OF DIZA - 1987-1997
Trotter

12 CLUB RIDS 97 - VOLUME 2
Futura

13 PURE HITS 97
Galaxy

14 100% SUMMER MIX 97
Trotter

15 THE MOTHER OF ALL SWINGS II
Trotter

16 HARDCORE HEAVEN - VOLUME 2
House Music

17 STATES SUMMER MIX
Galaxy

18 KISS LOVED - SMOOTH GROOVES
Warner Bros

19 ROME O - JULIET (OST)
Polydor

20 THE ULTIMATE SUMMER PARTY ANIMAL
Columbia

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

14 25 VANISHING POINT Primal Scream
24 26 (WANISHING POINT) MORNING GLORY? Oasis
Creation
21 27 BLOOD ON THE DANCE FLOOR Michael Jackson
Epic
29 28 OCEAN DRIVE Lighthouse Family
Wild Card/Polydor
31 30 TIMELESS Sarah Brightman
Coalition
46 31 THE BENDS Radiohead
Parlophone
33 32 SECRETS Toni Braxton
Lafayette
32 33 BLUR Blur
Food/Parlophone
35 34 MIDDLE OF NOWHERE Hanson
Mercury
34 35 IT'S MY LIFE - THE ALBUM Sash!
Multiply
44 36 JAGGED LITTLE PILL Alanis Morissette
Maverick/Reprise
37 37 DESTINATION ANYWHERE Jon Bon Jovi
Mercury
26 38 ALL THAT I AM Joe
Jive
20 39 SONGS FROM NORTHERN BRITAIN Teenage Fanclub
Creation
27 40 GRACELAND Paul Simon
Warner Bros

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of more than 1,000 record outlets.

INTERNATIONAL FOCUS

US CHARTWATCH

Spice Girls register their third consecutive Top 10 single as 2 Become 1 debuts at number six this week. The girls' single by a British artist never debut higher than the girl's own last single Say You'll Be There, which entered at number five in May, although two other hits by Brits have entered at number six – the Beatles' Let It Be and Free As A Bird.

With Say You'll Be There moving 17-18, Spice Girls have two singles in the Top 20 for the second time, having first performed the fest in May, when Say You'll Be There and Wannabe were ranked. Prior to that, the last UK act to have two simultaneous Top 20 hits was Culture Club in 1982.

Spice Up's 10 million album sold more than 100,000 copies again last week, the 23rd time it has done so in 26 weeks, but slips 3-4. At the top, Puff Daddy's No Way Out steps aside to allow the new Bone Thugs-N-Harmony album, The Art Of War, to debut in pole position, but while the Puff Daddy album opened with sales of \$81,000, Bone Thugs-N-Harmony start with a more modest \$39,000. The Art Of War is the Chico-based rappers' second album. The first, E 1999 Eternal, also debuted at number one, selling 307,000 copies in its first week, exceeding its predecessor, which has now sold more than 5m copies.

Lisa Stansfield's cover of Barry White's Never Never Gonna Give You Up moves 90-76, while her self-titled album debuts at number 55. Lisa's 1989 debut album Affection reached number nine in the US in 1990, to become her most successful album there. Real Love got to number 42 in 1992, while 1993's



So Natural, her last album, failed to chart at all.

The movie soundtrack Spuds debuts at number seven on the chart, after selling 98,000 copies. The album pairs rock bands with dance acts, and includes tracks from several Brits, including Sneaker Pimps (who share a track with Marilyn Manson), Goldie (Hollie Rollin), Prodigy (Tom Morris) and Orbital (Kirk Hammett). Who Turn'd Men In Black soundtrack at number three, and My Best Friend's Wedding at number 17, 90s becoming the first record company ever to source the top three soundtracks on the chart.

Back on the Hot 100, Puff Daddy continues at number one, while the remaining British and British-signed acts are: Mark Morrison (11-13), The Bee Gees (41-45), Sneaker Pimps (46-52), Daughtry (53-56), U2 (last week), Bon Jovi (57-60), Steel Panther (61-64), Stevie Nicks (65-68), Seal (69-72), The Sun (73-76) and G (77-87). Although there are eight new entries – a dizzying pace for the US – there still is no room for the 'Chemical Brothers' Block Rocker Beats, which has spent 19 weeks in the "bubbling under" section, which lists the 25 records closest to the Hot 100 that haven't previously charted.

Alan Jones

UK WORLD HITS

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

ISRAEL

1 (1) BITTER SWEET SYMPHONY	
The Verve	Hit
2 (1) I'M DREAMING OF YOU	
Wanda Jackson	EMI
3 (1) SOMEWHERE	
Pet Shop Boys	EMI
4 (1) DO YOU KNOW WHAT I MEAN?	
Daft Punk	Creamon
5 (2) NO MORE TALK	
Dubstar	EMI
Source: IFPI	

AUSTRALIA

1 (1) ALONE	
Bee Gees	Polydor
2 (2) SONG 2	
Blur	EMI
3 (1) MAMAWAH DA YOU THINK YOU ARE?	
Spice Girls	Virgin
4 (1) FOREVER	
Dameo	Sony
5 (1) INSOMNIA	
Faithless	Festival
Source: ARIA	

AUSTRIA

1 (1) IWANNA BE THE ONLY ONE	
Oneal	EMI
2 (1) RESONATE	
Steak Annie	Virgin
3 (1) LOVE SHINE A LIGHT	
Katrina & The Waves	WEA
4 (1) TIME TO SAY GOODBYE	
Sarah Brightman/Ricci	EastWest
5 (1) REMEMBER ME	
The Blue Boy	Rough
Source: IFPI	

SWEDEN

1 (1) DO YOU KNOW WHAT I MEAN?	
Daft Punk	Creamon
2 (1) IWANNA BE THE ONLY ONE	
Oneal	EMI
3 (1) BITTER SWEET SYMPHONY	
The Verve	Hur
4 (1) LOVE SHINE A LIGHT	
Katrina & The Waves	WEA
5 (1) YOU'RE NOT ALONE	
Olivia	ICA
Source: GU/IFPI	

NETHERLANDS

1 (1) IWANNA BE THE ONLY ONE	
Oneal	EMI
2 (1) YOU MIGHT NEED SOMEBODY	
Soda Stereo	WEA
3 (1) BITTER SWEET SYMPHONY	
The Verve	Hur
4 (1) DO YOU'RE NOT ALONE	
Olivia	EMI
5 (1) DO YOU KNOW WHAT I MEAN?	
Daft Punk	Creamon
Source: Stichting Muziek Top 100	

FRANCE

1 (1) BITTER SWEET SYMPHONY	
The Verve	EMI
2 (1) WHO DO YOU THINK YOU ARE?	
Spice Girls	Virgin
3 (1) YOU MIGHT NEED SOMEBODY	
Soda Stereo	WEA
4 (1) ALONE	
Bee Gees	Polydor
5 (1) JUST BECAUSE YOU FEEL	
Sasha Azzopardi	Virgin
Source: IFPI	

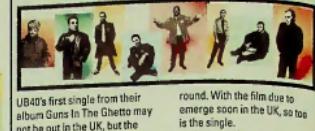
SWEDEN

1 (1) DO YOU KNOW WHAT I MEAN?	
Daft Punk	Creamon
2 (1) IWANNA BE THE ONLY ONE	
Oneal	EMI
3 (1) BITTER SWEET SYMPHONY	
The Verve	Hur
4 (1) LOVE SHINE A LIGHT	
Katrina & The Waves	WEA
5 (1) YOU'RE NOT ALONE	
Olivia	ICA
Source: GU/IFPI	

NETHERLANDS

1 (1) IWANNA BE THE ONLY ONE	
Oneal	EMI
2 (1) YOU MIGHT NEED SOMEBODY	
Soda Stereo	WEA
3 (1) BITTER SWEET SYMPHONY	
The Verve	Hur
4 (1) DO YOU'RE NOT ALONE	
Olivia	EMI
5 (1) DO YOU KNOW WHAT I MEAN?	
Daft Punk	Creamon
Source: Stichting Muziek Top 100	

ARTIST PROFILE: UB40



UB40's first single from their album Guns In The Ghetto may not be out in the UK, but the popular reggae troupe are already well into the groove across Europe.

In the six weeks since the album was released, the Birmingham band are showing signs of strength, achieving Top 40 positions in France, the Netherlands, Austria, Ireland, Switzerland, Spain and Latvia (where the record reached the number one spot).

Such initial success has been achieved on the back of some determined promotional work – including high profile television appearances in Spain and Italy – and no thanks to Sandra Bullock and her new film Speed 2.

The UB40 album was followed across much of Europe by the single release of Tell Me It Is True, issued earlier on the continent to tie in with the release of Speed 2 – the Hollywood movie in which it features.

Hanpered by the single's disappointing performance at the box office across Europe, the single made only limited strides, however.

Jon Webster – who is overseeing the international marketing of the act – acknowledges the record is, as yet, nothing compared to the massive hit Can't Help Falling In Love.

But he is optimistic that its

success will come soon in the UK, as the single.

And, despite the time lag, Webster expects things to turn round. With radio appearing promising, the UK market is looking likely to revive its performance in specific European territories.

"A lot of people say the UK market doesn't have any influence, but it does," he says, citing Sweden, Denmark and the Netherlands among the countries he expects to be boosted by the record's UK success.

In addition, a video of Fugees' remix of the single has been produced by MTV and is currently receiving plenty of exposure, while TV in Germany and Italy are also lined up.

Besides, Webster says, territories including Australia and South America – traditionally areas of massive support – are yet to release the single. And media in South East Asia is also beginning to weigh in, with the single currently number one in the Malaysian airplay chart. Martin Taylor

TRACKWATCH: UB40

- Top 40 in seven countries in Europe
- Number one in Latvia
- MTV-produced video for Fuges mix
- Radio support in South East Asia

THE PEPSI CHART

Top 5

Title Artist Label

1	2	3	4	5
1 (1) MEN IN BLACK	Will Smith	(Estimated)		
2 (1) I'M GOING TO MISS YOU	Robbie Williams	(Estimated)		
3 (2) FREE FROM DESIRE	Gwen Stefani	Interscope		
4 (1) YESTERDAY	Westlife	Westlife	(Previously Uncharted)	
5 (4) EVERYTHING (BACKSTREET'S BACK)	Backstreet Boys	Line		
6 (20) ANYTHING	Shaggy	EMI		
7 (6) MO MONEY MO PROBLEMS	Prodigy	Bad Boy		
8 (1) BITCH (NOTHING IN BETWEEN)	Madonna/BreakerCapo	(Estimated)		
9 (1) C U WHEN U GET THERE	Conchita	Mercury		
10 (7) WHERE U GOES	Spice Girls	(Estimated)		
11 (5) BLACK EYED BOY	Westlife	Line		
12 (11) FREE U NOW	Alisan Porter	(Estimated)		
13 (12) DO YOU KNOW WHAT I MEAN?	Daft Punk	(Estimated)		
14 (1) I WANNA BE THE ONLY ONE	Spice Girls	Bad Boy		
15 (1) BITTER SWEET SYMPHONY	Daft Punk	(Estimated)		
16 (2) ALL ABOUT US	Paris Hilton	(Estimated)		
17 (15) SOMETHING GOIN' ON	Todd Terry	(Estimated)		
18 (1) CHANGE WOULD DO YOU GOOD	Shaggy/HAIM	(Estimated)		
19 (24) TUBTHUMPING	Chumbawumba	(Estimated)		
20 (12) BLINDED BY THE SUN	Seether	(Estimated)		

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VIRGIN RADIO CHART

Top 10

Title Artist Label

1	2	3	4	5	6	7	8	9	10
1 (1) WHITE ON BLOWNDE	Texxas	(Mercury)							
2 (2) OK COMPUTER	Kraftwerk	(Polydor)							
3 (3) SHERYL CROW	Sheryl Crow	(ASMI)							
4 (4) DO IT YOURSELF	Seal	(Geffen)							
5 (5) HEAVY SOUL	Paul Weller	(Geffen)							
6 (1) FILL YOUR LIPS	Daft Punk	(Columbia)							
7 (11) POP	U2	(Island)							
8 (3) STOOSH	Skunk Anansie	(Sony Music)							
9 (8) ALISHA RULES THE WORLD	Alysha	(Asia)							
10 (14) TRAVELLING WITHOUT MOVING	Jamiroquai	(Sony S)							
11 (1) VANISHING POINT	Primal Scream	(Columbia)							
12 (1) OLIVER GEORGE MICHAEL	George Michael	(Wigwam)							
13 (12) (WHAT'S THE STORY) MORNING GLORY?	One Direction	(Columbia)							
14 (15) OCEAN DRIVE	Lighthouse Family	(MCA/Cord)							
15 (15) SONGS FROM NORTHERN BRITAIN	Irish Ensemble	(Columbia)							
16 (15) BLUES	Blur	(Readymade)							
17 (1) THE BENDS	Red Hot Chili Peppers	(Polydor)							
18 (21) GRACELAND	Paul Simon	Warner Bros							
19 (24) JAGGED LITTLE PILL	Alanis Morissette	(Warner/Reprise)							
20 (18) THE BEST OF	Bob Dylan	(Columbia)							
21 (1) X Kula Shaker	X Kula Shaker	(Columbia)							

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SPECIALIST CHARTS

16 AUGUST 1997

R&B SINGLES

Rank	Last Title	Artist	Label/Cat No. (Distributor)
2	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista 74321498101 (BMG)
4	MO MONEY MO PROBLEMS	Notorious BIG	74321495491 (BMG)
5	NOT TONIGHT	Lil' Kim	Atlantic 03077 (W)
6	CU WHEN U GET THERE	Corio featuring 40 Thiva	Tommy Boy CD-TBCD 785 (VNU)
7	DO YOU KNOW (WHAT IT TAKES)?	Robyn	RCA 74221509931 (BMG)
8	HYPNOTIZE	D'influence	Echo ECDS 41 (V)
9	TOSS IT UP	Makaveli	Interscope INT 9552 (BMG)
10	GOTHAM CITY	R Kelly	Jive JVET 428 (P)
11	I WANNA BE THE ONLY ONE	Eternal featuring BeBe Winans	EMI CD:CDM 472 (E)
12	TRIUMPH	Wu-Tang Clan featuring Cappadonna	Lead 74321496791 (BMG)
13	HISTORY/GHOSTS	Michael Jackson	Epic - (SM)
14	G.H.E.T.T.O.U.T.	Changing Faces	Atlantic AT 0037 (W)
15	LOVE LADY	Damage	Big Life CD:BLIDA 137 (P)
16	LUCHINI AKA (THIS IS IT)	Camp Lo	It's FX 305 (F)
17	HOW COME, HOW LONG	Babyface featuring Stevie Wonder	Epic CD 664202 (SM)
18	SAY NOTHIN'	Omar	RCA 74321502861 (BMG)
20	FEEL THE NEED	O Nation featuring Res	Cochleco 12COOL 327 (E)
21	LOOK INTO MY EYES	Bone Thugs-N-Harmony	Epic 5691866 (SM)
22	ON & ON	Enya	Kudu 15117 (BMG)
23	ALL THAT I GOT IS YOU	Ghostface Killah	Epic 6649866 (SM)
24	I BELIEVE I CAN FLY	R Kelly	Jive JVET 415 (P)
25	EXPRESS YOURSELF	Jimi Polo	Perfecto PERF 1467 (W)
26	YOU ARE THE UNIVERSE	The Brand New Heavies	It's BHNS 9 (F)
27	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA CD:WEA 057 CD1 (W)
28	HYPNOTIZE	The Notorious BIG	Puff Daddy/Arista 743216641 (BMG)
29	IN MY BED	Dru Hill	Fourth & Broadway CO:BRDC 353 (F)
30	SOMEBODY LIKE YOU	Elton	VU Recordings VORT 212 (E)
31	HARD TO SAY I'M SORRY	Az Yet	LaFace/Arista 74321491481 (BMG)
32	SLOW FLOW	The Braxtons	Atlantic AT 0007 (W)
33	WE TRYING TO STAY ALIVE	Wyclef Jean/Refuge Allstars	Columbia CD 6648815 (SM)
34	CAN WE	SWV	Jive JVET 423 (P)
35	I'LL BE	Foxy Brown featuring Joy Z	Def Jam 571043 (F)
36	I DON'T WANT TO	Toni Braxton	LaFace CD 74321488612 (BMG)
37	TWISTED	Keith Sweat	Elektra KRR 237 (W)
38	DON'T WANNA BE A PLAYER	Jon	Jive JVET 410 (P)
39	STOP BY	Rahsaan Patterson	MCA/MG 4805 (BMG)
40	GAME OVER	Scarfase	Virgin VUST 121 (E)

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

DANCE SINGLES

Rank	Last Title	Artist	Label/Cat No. (Distributor)
1	MORE BEATS & PIECES	Cold Cut	Ninja Tune ZEN 258 (W)
2	NOT TONIGHT	Lil' Kim	Atlantic AT 0007 (W)
3	HYPNOTIZE	D'influence	Echo ECDS 41 (V)
4	MO MONEY MO PROBLEMS	The Notorious BIG / Puff Daddy/Arista 74321492491 (BMG)	
5	TRIUMPH	Wu-Tang Clan featuring Cappadonna	Lead 74321496791 (BMG)
6	MAGIC CARPET RIDE	Mighty Dub Katz	It's FX 304 (P)
7	GET UP! GO INSANE!	Stretch 'n' Verm presents Maddog	It's FX 304 (P)
8	OUTLAW	Olive	RCA 74321503371 (BMG)
9	FLOWTATION	Vincent De Moor	Xl Recordings XLT 89 (W)
10	TRIPPING	Smooth Touch	AMP/MPI 5822231 (P)
11	LUCHINI AKA (THIS IS IT)	Camp Lo	It's FX 305 (P)
12	BELO HORIZONTI	Heartists	VC Recordings VORT 23 (E)
13	COME ON Y'ALL	Rhythm Masters	Faze 2 12FAZE 37 (BMG)
14	PANTHER PARTY	Mad Moses	Hi-Life/Polydor 5744531 (P)
15	DO WHAT YOU WANNA DO	Ty Holden feat Miriam	Fifty First Recording 51R137 (P)
16	MOMENT OF MY LIFE	Bobby D/Anthony Macmillan Wells	Myth Of Sound/US 100 (BMG)
17	SOMETHING GOIN' ON	Todd Terry	Manifesto TRAX 933 (BMG)
18	GIVE ME JOY	Kathy Wood	Phuture Trax PHTRAX 933 (BMG)
19	PACIFIC MELODY	Airscape	Xtreme vengeance/Esel 039160 EXT (TRX/DMG)
20	DISCOHOPPING	Klubheads	AMP/MPI
21	THE BIT GOES ON	Snakebite	Multiply 12MULTY 22 (TRX/DMG)
22	FREED FROM DESIRE	Gala	Big Life BLRT 103 (P)
23	DANCING IN OUTER SPACE [MASTERS AT WORK]	Amerikar	Dapner Recordings CUSH/05-RTM 055
24	DON'T BE AFRAID	Moorman	Heat Recordings HEAT12099 (W)
25	LET THE BEAT HIT 'EM	Shena	VC Recordings VORT 24 (P)
26	FLYING HIGH	Byron Stingily	Nervous US NER/02124 (Import)
27	TOSS IT UP	Makaveli	Interscope INT 9552 (BMG)
28	SUMMER '89	California Sunshine	Perfecto PERF 1437 (W)
29	YOUNG HEARTS RUN FREE	Kym Mazelle	EMI 12EM-488 (P)
30	A LONDON THING	Scott Garcia	U'ground Connection UC 01 (A/P)

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat No. (Distributor)
1	NEW	RELEASE SOME TENSION	SWV	RCA 74321495181/74321493944 (BMG)
2	3	THE FAT OF THE LAND	The Prodigy	XL Recordings XLPT 212 (DMC 121) (W)
3	2	NO WAY OUT	Puff Daddy & The Family	Puff Daddy & The Family 74321496204 (BMG)
4	1	ALL THAT I AM	Joe	Jive HIP 183HIPC 183 (P)
5	NEW	THIS IS NOT A LOVE SONG	Omar	RCA 74321495251/74221492584 (BMG)
6	4	TUFF JAM PIS UNDERGROUND FREQUENCIES - 1	Various	Saville 74321496701/74221495484 (BMG)
7	7	THE RAIN (SUPA DUPA FLY)	Missy 'Misdemeanor' Elliott	CD:SA 6026 (Import)
8	8	MEN IN BLACK - THE ALBUM (OST)	Various	Columbia 4801224801228 (SAR)
9	9	SHARE MY WORLD	Marvin A. Blige	MCA - MCA/MCC 14009 (BMG)
10	6	HIP HOP DON'T STOP 2	Various	Solid State SOLIDUP 11/SOLIDMC 11 (W)

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VIDEO

MUSIC VIDEO

This	Last	Artist Title	Label/Cat No
1	1	SPICE GIRLS: Spice - The Official Video - Volume 1	Virgin V02334
2	4	CHILDREN'S PLAY SCHOOL FAVOURITES	Vidco Collection VCI440
3	5	ALASKA	Columbia Tristar CTR7259
4	2	FRIENDS - SERIES 2 - EPISODES 5-8	Warner Home Video VHS1032
5	5	THE TRUTH ABOUT CATS & DOGS	Fox Video 8655
6	5	FRIENDS - SERIES 2 - EPISODES 9-12	Warner Home Video VHS1042
7	6	OR WHO - THE HAPPINESS PATROL	BBC BBCW033
8	6	FRIENDS - SERIES 2 - EPISODES 1-4	Warner Home Video VHS1081
9	8	FRIENDS - SERIES 1 - EPISODES 1-4	Warner Home Video VHS1075
10	11	JURASSIC PARK	CIC Video VHR1703
11	10	FROM DUSK TILL DAWN	Hollywood Pictures D971650
12	9	PRIDE AND PREJUDICE	BBC BBCW032
13	23	STARDATE	PolyGram GL05172
14	16	THE HUNCHBACK OF NOTRE DAME	Warner Home Video VHS1038
15	14	FRIENDS - SERIES 1 - EPISODES 13-16	Warner Home Video VHS1080

Label/Cat No

16 13 FRIENDS - SERIES 1 - EPISODES 5-8

Warner Home Video S101516

1 1 SPICE GIRLS:Spice-Official Videos Volume 1

1 Virgin V02334

17 12 EXECUTIVE DECISION

2 2 Warner Home Video S101500

2 2 MICHAEL JACKSON:History On Film - Volume II

SMV Epic 510102

18 22 INDEPENDENCE DAY

3 3 CIC Video VHR1812

3 3 SPICE GIRLS:Spice Powerhouse

SMV! Visual 501078

19 20 THE RESCUERS

4 4 Walt Disney D0X642

4 4 BACKSTREET BOYS:Live In Concert

SMV! 2021

20 21 FRIENDS - SERIES 1 - EPISODES 17-20

5 5 Warner Home Video S101507

5 5 ASIANA...There & Then

USE CAST RECORDING:ASIANA...There & Then

22 18 FRIENDS - SERIES 1 - EPISODES 3-12

6 6 Warner Home Video S101507

6 6 MICHAEL FLATLEY:Lord Of The Dance

WVL 101883

23 23 THE MANY ADVENTURES OF WINNIE THE POOH

7 8 Walt Disney D0X525

7 8 JON BON JOVI:Destination Anywhere

D40993

24 26 SEVEN

8 9 Warner Home Video S101507

8 9 PETER ANDRE:Natural - The Video

Mushroom V02334

25 19 THE LAND BEFORE TIME

9 10 CIC Video VHR185

9 10 BILL WHEELER:Riverride-The Show

VOI V02361

26 27 TOY STORY

10 11 Walt Disney D27212

10 11 MICHAEL RAILLY:Musicals & More

Video Music 7432102

27 28 GOOSEBUMPS - THE HAUNTED MASK

11 12 Fox Video 44815

11 12 BOYZONE:Live At Wembley

WVL 101893

28 29 FRIENDS - SERIES 1 - EPISODES 21-24

12 13 Warner Home Video S101508

12 13 BLUES BROTHERS:The Best Of

Video Collection IC4119

29 30 SPEED

13 14 CIC Video VHR189

13 14 LUCIANO PAVAROTTI/Pavarotti

Music Club MC203

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INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This	Last	Title	Artist
1	1	ALL ABOUT US	Peter Andre
2	1	CU WHEN U GET THERE	Coolio Feat 407hevz
3	2	EVERBODY (BACKSTREET'S BACK)	Backstreet Boys
4	3	WHAT A BEAUTIFUL DAY	Levellers
5	3	D'YOU KNOW WHAT I MEAN?	Oasis
6	4	FREED FROM DESIRE	Gala
7	4	LOVE LADY	Damage
8	5	ELECTRICITY	Spiritualized
9	5	GOTHAM CITY	R Kelly
10	6	THE MAGIC PIPER (OF LOVE)	Edwyn Collins
11	6	LAZY LINE PAINTER JANE	Belle & Sebastian
12	7	DON'T BE AFRAID	Moomban
13	7	FICTION OF LIFE	China Drum
14	8	SHAKE YOUR BODY (DOWN TO...)	Full Intention
15	12	THE CYCLE OF LIFE	Atlantic Ocean
16	11	PUSSCAT...	Mulu
17	9	THE INTERNATIONAL LANGUAGE...	Super Furries
18	10	SUNSTROKE	Chicane
19	10	OUT OF MY HEAD 97	Marradonna
20	7	PROMISE	Delirious?

Label/distrib

1 1 SONGS FROM NORTHERN BRITAIN

Artist

Label/distrib

2 2 VANISHING POINT

2 2 ALL THAT I AM

Teenage Fanclub

Creation CREED196 (DMV/SMV)

3 3 (WHAT'S THE STORY) MORNING...

3 4 JIVE JCD0246 (P)

Primal Scream

Creation CREED170 (3MV)

4 3 STOOSH

4 3 STOOSH

Oasis

Creation CREED189 (3MV)

5 5 LADIES & GENTLEMEN WE ARE ...

5 5 TELLIN' STORIES

Skunk Anansie

One Little Indian TRPL 85C0

6 6 BIG LIFE BLUR135 (P)

6 5 ALL THAT I AM

Spiritualized

Dedicated DEDCD034 (V)

7 7 DEFINITELY MAYBE

7 8 DEFINITELY MAYBE

Charlatans

Beggars Banquet BBG02190 (RTM/Unic)

8 8 BIG LIFE CD0137 (P)

8 9 DEFINITELY MAYBE

Joe

Jive CHIP183 (P)

9 9 DEFINITELY MAYBE

9 10 BECOMING X

Oasis

Creation CREED169 (3MV)

10 10 ONE SECOND

10 11 BECOMING X

Sneaker Pimps

Clean Up CUP020 (CV)

11 11 FOREVER

11 12 FOREVER

Paradise Lost

Big Life BLURCD31 (P)

12 13 COMING UP

12 13 COMING UP

Suede

Nude NUDE 0CD 3 (MV)

13 14 PLACERO

13 14 PLACERO

Placebo

Elevator Music CDFL002X (2)

14 15 ULTRA

14 15 ULTRA

Depeche Mode

Mute CDSTUMM148 (RTM/Disc)

15 16 BACKSTREET BOYS

15 16 BACKSTREET BOYS

Backstreet Boys

Fujiwara FURYCD1 (TiP)

16 17 KING OF FOOLS

16 17 KING OF FOOLS

Delicious?

Oxford Camerata/Summersy NAXOS 750561765 (S)

17 18 DISSENT

17 18 DISSENT

Elgar/CELLO/SEA/PICTURES

Baker/Or/PSO/Bari/Orch Royal Philharmonic TRP888 (TRNG)

18 15 SPIDERS

18 15 SPIDERS

Space

Line Vinyl 0050520 (V)

19 17 STONE ROSES

19 17 STONE ROSES

Stone Roses

Gut GUTCD 1 (TiP)

20 21 THE COMPLETE

20 21 THE COMPLETE

Stone Roses

Silverstone GRECO 902 (P)

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Label/distrib

11 11 VIVALDI/FOUR SEASONS

Nigel Kennedy

EMI Classics CDC749552 (E)

12 12 DELIUS/FOUR VIOLIN SONATAS

12 12 DELIUS/FOUR VIOLIN SONATAS

Tasmin Little/Piers Lane

Conifer Classics 7505013152 (BMG)

13 13 50TH ANNIVERSARY COMMEM...

13 13 50TH ANNIVERSARY COMMEM...

RPO

Royal Philharmonic TRP888 (TRNG)

14 14 WINGS OF A DOVE

14 14 WINGS OF A DOVE

Audrey Way

Deco 455623 (F)

15 15 FAURE/REQUIEM

15 15 FAURE/REQUIEM

Oxford Camerata/Summerly

NAXOS 85542640 (S)

16 16 BRUCH/VIOLIN CONCERTO NO 1

16 16 BRUCH/VIOLIN CONCERTO NO 1

Various Artists

Classic FM CFCM015 (P)

17 17 CLASSIC HITS

17 17 CLASSIC HITS

Various Artists

Various Artists

18 18 THE PASSION OF MORME

18 18 THE PASSION OF MORME

Barrington Pheloung

Tring TRING03 (TRNG)

19 19 ESSENTIAL INSPECTOR MORSE COL...

19 19 ESSENTIAL INSPECTOR MORSE COL...

Luciano Pavarotti

Hallmark ECCKS2089 (P)

20 20 VIVALDI/FOUR SEASONS

20 20 VIVALDI/FOUR SEASONS

Loussier/Charbonnier/Arpino

Telarc Tel CD03417 (BMG)

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ROCK

This	Last	Title	Artist
1	1	TRAGIC KINGDOM	No Doubt
2	2	STOOSH	Skunk Anansie
3	6	GLOW	Ref
4	4	DESTINATION ANYWHERE	Jon Bon Jovi
5	3	ELECTRIC LADYLAND	Jimi Hendrix
6	9	THE COLOUR AND THE SHAPE	Foo Fighters
7	5	ONE SECOND	Paradise Lost
8	8	NEVERMIND	Nirvana
9	7	CRYPTIC WRITINGS	Megadeth
10	10	ALBUM OF THE YEAR	Faith No More

Label/distrib

1 1 WORLD OF MUSIC SAMPLER

Artist

Label/distrib

2 2 THE 1967 SINGLES

2 2 THE 1967 SINGLES

Pink Floyd

Music Club NSMP001 (DISC)

3 3 THE BEST

3 3 THE BEST

The Mamas & The Papas

MCA MCB19519 (BMG)

4 4 TENDERLY

4 4 TENDERLY

James Last

Spectrum 503192 (F)

5 5 LOVE ME TENDER

5 5 LOVE ME TENDER

Elvis Presley

RC 29525 (BMG)

6 6 PRETTY WOMAN - THE BEST OF

6 6 PRETTY WOMAN - THE BEST OF

Roy Orbison

Colombia 432502 (SM)

7 7 BEST OF NEW COUNTRY LADY

7 7 BEST OF NEW COUNTRY LADY

Various Artists

Hallmark 305932 (CIE)

8 8 THE VERY BEST OF MATT MONRO

8 8 THE VERY BEST OF MATT MONRO

Matt Monro

MFP COMP 5568 (F)

9 9 SHARING THE LOVE...BEST OF DR.DRHOOK

9 9 SHARING THE LOVE...BEST OF DR.DRHOOK

Don McLean

The Hit Label ROJOC104 (F)

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BUDGET PRICE

| This | Last | Title |
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| --- | --- | --- |

Despite innovations in digital technology, vintage microphones are still proving a popular choice for many artists

revival of the classics

The steady development of digital recording technologies over the past 10 years has had an impact on all aspects of the studio business as improvements in one area expose flaws in others. The result is that expensive equipment could soon be obsolete.

In theory, that should make microphones, still largely built along lines which are more than 30 years old, particularly vulnerable. But the shift in recent pop fashions, and the return to favour of live performance values rather than Mid-driven technical perfection, has led to a revival in interest in vintage gear and the skills and techniques which go with it.

The result is that the late Nineties have seen a renaissance in the design and manufacture of valve microphones, including new models from companies responsible for the original classics. The most prominent of these are Neumann in Germany and AKG in Austria.

The clearest example of the trend is AKG's introduction of the C12VR. The original C12 is a widely regarded as one of the best large-diaphragm microphones in the world - old equipment can change hands for thousands of dollars.

Recognising modern technology could improve the original design, AKG produced the Vintage Revival version, with the same essential character, but with a tighter tolerance and greater consistency.

The other leading classic mic stable,

Neumann, has taken a different approach. Rather than attempt to replicate a model for which the original components are no longer available, it created the M149. This shares design elements of the classic M49 and U47, but in all other respects is a new microphone.

In common with the C12VR, it sets out to deliver the sought-after valve sound but backs it up by a performance which meets the most up-to-date digital specifications. It thus offers very low levels of the sort of noise and distortion which inferior recording technology (and consumer playback systems) used to mask.

This goal has also inspired the design and production of two more of the world's most expensive microphones, the Sony G800 and the Brüel & Kjaer 4040.

But not all the latest developments in this field are based around valves. Beyerdynamic and Sennheiser have continued to refine their solid-state ranges in the quest for even lower noise and distortion.

Digital microphones may still be some way off, but Beyerdynamic has brought them closer to reality with a recent model which actually produces a digital output from the microphone itself.

Meanwhile, the SoundField, the original Ambisonic surround sound/super stereo microphone, has appeared in a number of new guises, bringing its extraordinary control of stereo pick-up and world-class quality to a wider audience.

Continued on page 20

The late Nineties have seen a renaissance in the design and manufacture of valve microphones

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Continued on page 20



AKG's C12VR: a new version of the classic C12

new RSP Circle Surround 5.2.5 Encoder. The 5.2.5 Encoder provides full 5.1 performance from stereo source or delivery media, accepting the L-C-R-RS and world-class quality to a wider audience.

case. Input connectors are quarter-inch jack sockets and an XLR socket so the AR-133 can be used to convert unbalanced signals to a balanced output on XLRs throughout.

SCHOEPS CCM-L: The Schoeps CCM range of compact condenser microphones has been extended to include the CCM-L with a detachable Lemo connector to facilitate user cable choice. The cable supplied as standard is flexible and optimised for boom applications, but even more compliant versions may be specified.

DOLBY DP61B: Dolby has launched its DP61B digital multichannel encoder (right), suitable for applications such as DVD content generation and broadcast digital TV systems. The DP61B is identical to Dolby's original DP561A encoder, but a new chassis design enables CE compliance so programme makers in Europe can now use the same multichannel reference encoder as those already using Dolby Digital audio around the world.

PAS RS-2.2: Speaker manufacturer Professional Audio Systems has added the RS-2.2 to its single enclosure monitor system to its product range. The RS-2.2 features concentric design and TOC technology resulting in a compact concert speaker capable of high output.

ODD SR400DSR400H: Two new products are available from ODD. The SR400 is a two-input, two-output, full bandwidth digital room delay offering up to two seconds of delay for each channel. The SR400H studio headphones amplifier features six quarter-inch stereo headphones jacks with individual level controls on its front panel, as well as a master level control.

AMEK GALILEO POST: The new version of Amek's Galileo console, the Galileo Post, extends the desk's applications into the post-production arena. The addition of the Amek Post processor unit expands the monitoring capability to allow users in studios equipped with multi-format monitoring systems. A pair of automated six-way panning joysticks is also available.

BSS AR-132: BSS has released the AR-132 active DI box/line balancer (pictured), which uses an enhanced version of the audio path of its industry standard AR-116. The AR-133 is designed to be more affordable for musicians, studios and PA companies. It includes phantom power and battery supplies as standard and is housed in an aluminium extrusion.



**PRO
AUDIO
NEWS**
TASCAM: The STD, or Socially Transmitted Dance, hard house production team have bought a Tascam M1600 24-channel mixing console.

STD right! comprises keyboard playing and remixing duo Tomye Durkin and Ivan Black plus programmer, arranger and engineer Allistar Lock.

Their studio is in the basement of their London hardcore and drum & bass specialist record store 24 Karat Records. The equipment includes an Akai 3200, Cakewalk sequencer and hard disk audio, running on a Pentium 100, a Roland Rhodes, various up-to-date modules, like the Proteus, and a battery of analogue gear including a Sequential Circuits Pro 1, Roland Juno 6 and SH101.

Lock says: "It's a huge leap forward for us. We've always worked from a purely sequencing approach, we've never programmed anything, until now. The Tascam before, so we're discovering a lot more that we can do when finally mastering to DAT."

Until now STD's releases have mainly been house and trance compilation albums, but the team is now working on a batch of white labels for its new label.

RØDE NT1: A new large capsule condenser microphone, the NT1, is now available from Røde. The mic follows in the tradition of the company's T2 and Classic models, using high-quality

PRO AUDIO

STUDIO NEWS

ANGEL STUDIOS: The score for comedy movie Bean has recently been recorded at Angel Studios in north London.

The movie, made by Working Title, stars Rowan Atkinson in his familiar comic role and is directed by Mel Smith.

Composed by Howard Goodall, the film's musical score was performed at the studio by 65 musicians and recorded by resident engineer Gary Thomas on Studio 3's AMS Neve V48 console in two days. The music was recorded on to 24-track analogue with Dolby SR, and simultaneously mixed to DAB8 with Dolby SRD in Studio 1. Additional sequenced material supplied by Goodall was mixed in with the recorded soundtrack at the same time. The recording was overseen by Smith and Atkinson, who are based at Angel Studios.

Meanwhile, Angel has become the first UK client for AMS' new VX5 multi-format production console. A 60-channel version will be installed in the newly-refurbished Studio 3 in September.

FLEETWOOD MOBILES: UK sound and concert recording facility Fleetwood Mobiles has moved its mobile studio and customer support division to Bray Studios in Windsor.

Fleetwood's managing director Tim Summerhayes says, "We already have mixdown and post-production facilities allowing us to take recordings right through to the final mastering or layback stage. Being at Bray puts us right next to some massive sound stages, which has added greatly to being able to record full-scale productions in house in an environment full of creative media production companies."



Recent clients include North & South, Ant & Dec, East 17 and Alibi.

STUDIO DAVOUT: This Paris studio, which has operated since 1965, has installed its fifth SSL console in Studio A, a 3000 cubic metre facility well known for its orchestral work. The 64-channel SL 9000 J series joins the studio's two other SSLs.

The mobile underwent a £300,000 refit last year, installing a 72-channel Euphonix CS2000 console with automated outboard and a custom line-checking system.

The new address is Bray Film Studios, Water Oakings, Windsor Road, Windsor, Bucks SL4 8UG.

AL DIGITAL: Internet and multimedia consultancy AL Digital has recently completed work on the WhiteHouse Studio in west London.

Designed by Andy Munro, the studio combines the latest digital technology for voice and multimedia mastering with an array of analogue synthesizers and outboard for musical production and recording. An in-house production suite has been designed to complement the audio and multimedia divisions and to provide a songwriting facility for company director and producer Dominic Hawken.

AL Digital masters and distributes the Akai Sound Library which is extensively used by the WhiteHouse, with a range of samplers driven by a choice of E-magic, Steinberg and Digidesign software. The studio also houses Lexicon, Aphex and Alesis outboard equipment, Tascam DA-88 digital recorders and an array of disk based systems.

MARCUS STUDIOS: Marcus has added eight channels to its SSL 4048E console, giving it a total of 56 channels. The studio has also announced the appointment of Beverley Sharpe as studio manager. She has previous experience at Mayfair and Roundhouse studios.

THE MANOR: Due to demand for the company's services, The Manor has purchased a fifth mobile recording truck. One of its mobiles is permanently in Barcelona with at least one of the others being used on the European mainland.

WOUNDED BUFFALO: The Bristol post-factory, which has just expanded and moved to new premises, has bought two 16-output AMS Neve AudioFile hard disk recorder/editor systems, bringing its total to five. An existing system has also been upgraded to 16-outputs.

AVD: Rainbow Post Productions in Soho has commissioned AVD to design and build an audio post production facility, based on a SSL Scenarion digital mixing console.

RUPERT NEVE: Ocean Recording Studios in Co Kerry and Sensible Music Ireland

in Dublin are the first Irish clients for the first Rupert Neve-designed System 9098 DMA dual microphone amplifier units.

CODA: Et Cetera has been named UK distributor of the Coda Music Technology music notation software packages Finale and Finale Allegro for the PC and Mac. The software is aimed at professional musicians, composers, arrangers, copyists and publishers.

TECHNOMAD: Fuzion is to distribute Technomad loudspeakers exclusively in the UK, Wales, Scotland and Ireland.

TL AUDIO: Current information on all TL Audio products can now be accessed via the company's web site at <http://www.tlaudio.co.uk>.



ABBEY ROAD: Producer Craig Leon (above) has been using the AMS Neve Capricorn digital console in Abbey Road's Penthouse Suite to mix half of Mark Owen's debut album Green Man and to mix his current project for London Records, The Nicotinas. Leon says, "I prefer mixing in digital now that I have used the Capricorn - it has become part of the way I like to work."

natural daylight

spectacular views of the river thames

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CATHY DENIS, T
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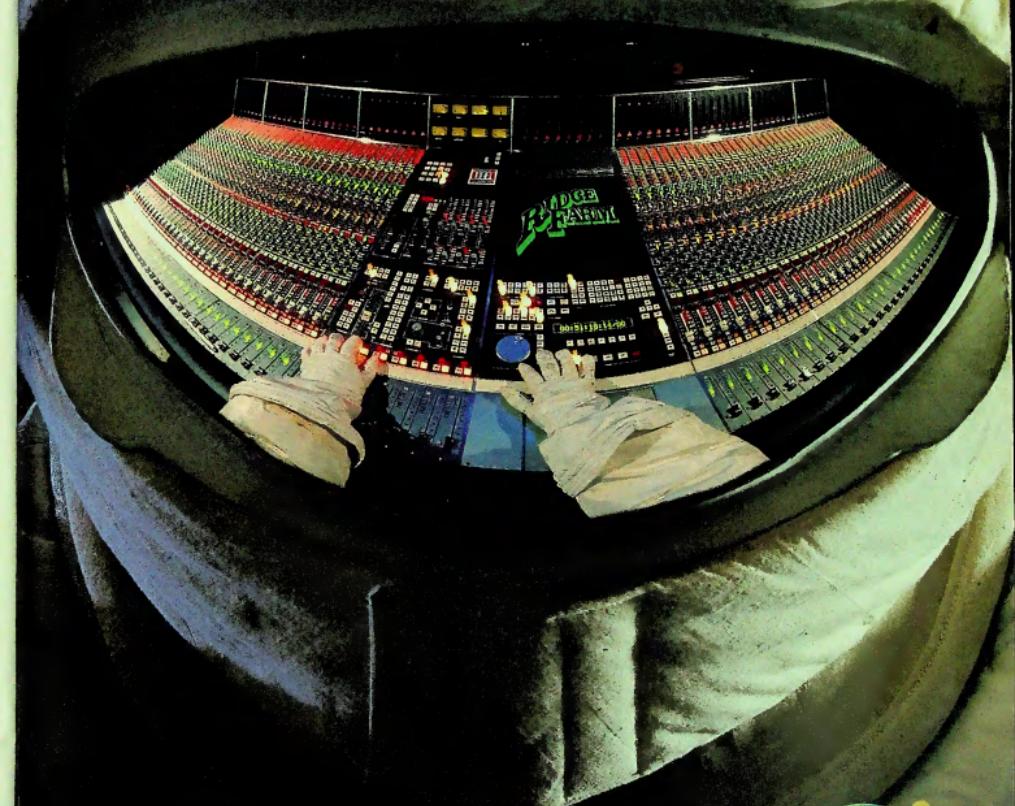
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PRO AUDIO & STUDIOS



Continued from page 25.

Other companies such as Audio-Technica, whose current studio microphones stand comparison with the very best, have had to raise their game to stay with the competition.

New names have also sprung up alongside the established players, and have evolved their own styles.

Brauner microphones are hand-built in Germany. Australian manufacturer Rode is gaining respect for its valve emulating designs, while a variety of hitherto-unknown makes such as Octava and Elation from former Soviet territories offer extraordinary combinations of quality and price for money.

The human microphone is back with a vengeance and, with it, the means of delivering its delicate signal to the rest of the system. The crucial pre-amplifier, which boosts the microphone's tiny volt-

For many engineers, producers and artists, the warmth and musicality of the valve sound is seen as the perfect foil for the clinical precision of digital recording.

and studios which retain expertise in these areas can also attract clients on basis alone. Increasingly, the emphasis is not on new approaches, but on the rediscovery and re-exploitation of old ones.

What goes around comes around. It is the marriage of technology and techniques old and new which will take music production into the next millennium.

Dave Foister

ORCHESTRAL MANOEUVRES

Orchestral microphone technique has always been a very personal process.

Classical purists prefer the straight-to-stereo approach using either a stereo pair of microphones or perhaps a Calrec Soundfield stereo microphone. Meanwhile engineers specialising in film-score work need to record to multi-track using dozens of spot mics to facilitate detailed mixing at a later stage. Consequently those studios big enough to handle orchestra work must ramrod.

"You can use up to 40 mics for a film job," says Mike Ross-Trevor, Whitfield Street's legendary balance engineer, who worked on the soundtrack to *The Fifth Element*, which involved a lot of percussion which needed to be mixed separately.

"For that project I used Neumann's solid-state TLM50 as a general overall orchestra pick-up," he says.

Stereo pairs are to be avoided for recording Dolby stereo because they create a phantom centre which cancels out through the Dolby matrix. For spot mics Ross-Trevor favours a selection of old Neumann U87s, U67s or KM84s.

"We've recently bought four Sennheiser MKH80s. Whatever you put them on, they sound fantastic, whether it's a full orchestra or an acoustic guitar," he says.

Abbey Road is one of the few facilities in the country still to possess the original Neumann M50 on which the TLM50 is based. Dave Flowers, its longest-serving balance engineer, says it has 15 in working order, along with dozen of Schoeps, Sankens, Brüel and Kjaer, Sennheiser and AKG mics.

Abbey Road's three mobile studios record all over Europe and are offered with a good basic range of equipment

age to something more manageable, has conventionally been integral to the mixing console. But here too the quest for improved qualities has led to a boom in the market for special high-quality pre-amplifiers often costing more than the microphones themselves.

Again, valve technology is favoured and units are built to the highest of hi-fi standards. This return to what used to be regarded as an obsolete technology no longer raises the eyebrows it might have done five or six years ago. For many engineers, producers and artists, the warmth and musicality of the valve sound is seen as the perfect foil for the clinical precision of digital recording.

All this makes the choice of microphones and associated equipment for a modern studio manager somewhat bewildering. Those lucky enough to have surviving specimens of the original vintage models can use them as selling points for a studio and are well-placed to judge the ever-expanding range of modern counterparts.

For many, the culture of the microphone and love for the valve has never gone away, and those engineers and studios which retain expertise in these areas can also attract clients on basis alone. Increasingly, the emphasis is not on new approaches, but on the rediscovery and re-exploitation of old ones.

What goes around comes around. It is the marriage of technology and techniques old and new which will take music production into the next millennium.

Dave Foister

During the Eighties and early Nineties, when Midi technology was driving the force behind contemporary rock and pop styles, many studio designers took the view that large programming suites with small live areas specifically geared towards recording vocals would meet most music industry demands.

However the post-Britpop boom in guitar rock bands has highlighted the need for big rooms with big sounds. Not only has this led to a revival in the fortunes of some studios which had fallen out of favour with producers and A&R departments, but it has prompted others to respond with tailor-made facilities.

Air Studio's current premises, in a converted church in north London, is one of the biggest recent studio building projects. It boasts a variable-acoustic orchestral recording area big enough to hold concerts, while a second hall has become a favourite with bands such as Oasis, Radiohead and Echobelly. Although studio manager Malcolm Atkin notes the revived interest in valve microphones, he has doubts over their reliability.

"I've never been an exponent of antique valve mics because they can be very fragile," he says. "That can be a real problem in a studio like this." Consequently, despite inheriting a microphone stock from the old Air complex above Oxford Circus, which includes some vintage Neumanns, Atkin has chosen instead new valve models including AKG C12VRMs and Sony G800s.

He also acknowledges a shortage of engineers versed in traditional techniques, but claims that it isn't an insurmountable problem.

"A good live room attracts engineers who know what they're doing," he says. "It needs good microphones to get the best from it. The room goes together: the room, the engineers and the mics."

Trident Studios' live room has never been busier, according to manager Angie Jenkins. The original vaulted ceiling and wooden floor of the former dance hall gives it a distinctive sonic

signature. This is complemented by a popular, very live drum booth and a separate, slightly quieter room.

"We're still a one-studio facility and people like the privacy and the atmosphere," she says. Trident's rock'n'roll vibe is matched by the microphones - some genuine Sixties valve Neumann U89s and virtually no new acquisitions. Producer/musician Luke Morley calls it "the perfect

Air Studios: handling orchestras and rock bands

environment for bands who want to capture great performances in the traditional way".

September Sound, formerly Pete Townshend's Eel Pie studio, was converted from an old boat house in the Seventies. It recently played host to Hothouse Flowers, who laid down a series of live backing tracks, using monitor wedges on stage screened from the drum microphones for surprisingly good separation. The main room has several different acoustic spaces and can be divided into four using glass partitions. A live room at one end can be used for the bass drum, for big ambient drum sounds. Regular engineer Cenzo Townshend (no relation) explains, "I don't like shutting a drummer away in a booth."

The common thread is clearly the creation of a good sound at source, which means a sympathetic acoustic, a conducive atmosphere, the right equipment and a knowledgeable engineer. These commodities are now at a premium, putting the true professional recording studio back at the heart of music production.

Dave Foister

STUDIO NEWS

INNOVATION:

North London's Innovation Studio (above) has reopened its Studio One as a 48-track SSL G Series mix and overdub room after moving the original Studio One equipment to Studio Two. The newly-installed SSL4056G Series was bought from Olympic Studios and is partnered by two Otari MTR90 24-track tape machines and extensive outboard equipment. The studio's main monitors are tri-amplified Boxer T2s.

The changes at the studio are part of an ongoing improvement and investment programme. "We are currently working on the smallest of our rooms which will be known as Studio Three and is aimed at pre production and programming," says studio manager Roddy Macdonald. Recent clients at Innovation include Danny Rampling, Tanite Tikaram, Red Snapper and Tin Tin Out.

BERWICK STREET: London's Berwick Street Studios, bought last year by Ko Barclay, is celebrating the relaunch of the studio following a £150,000 refurbishment.

The first job on the agenda was the total refit of Berwick Street's DDA AMR-2 control room. Every pot, switch and fader has been replaced with new components and we have added another two pots to points to the extra equipment and outboard that we have purchased," says technical director Matt Nelmes.

A new Studio 10 monitor system has been installed in the mix room and two Akai DR16 hard disk recording systems have been installed in both studios, although analogue Otari MX-80 two-inch machines have been retained.

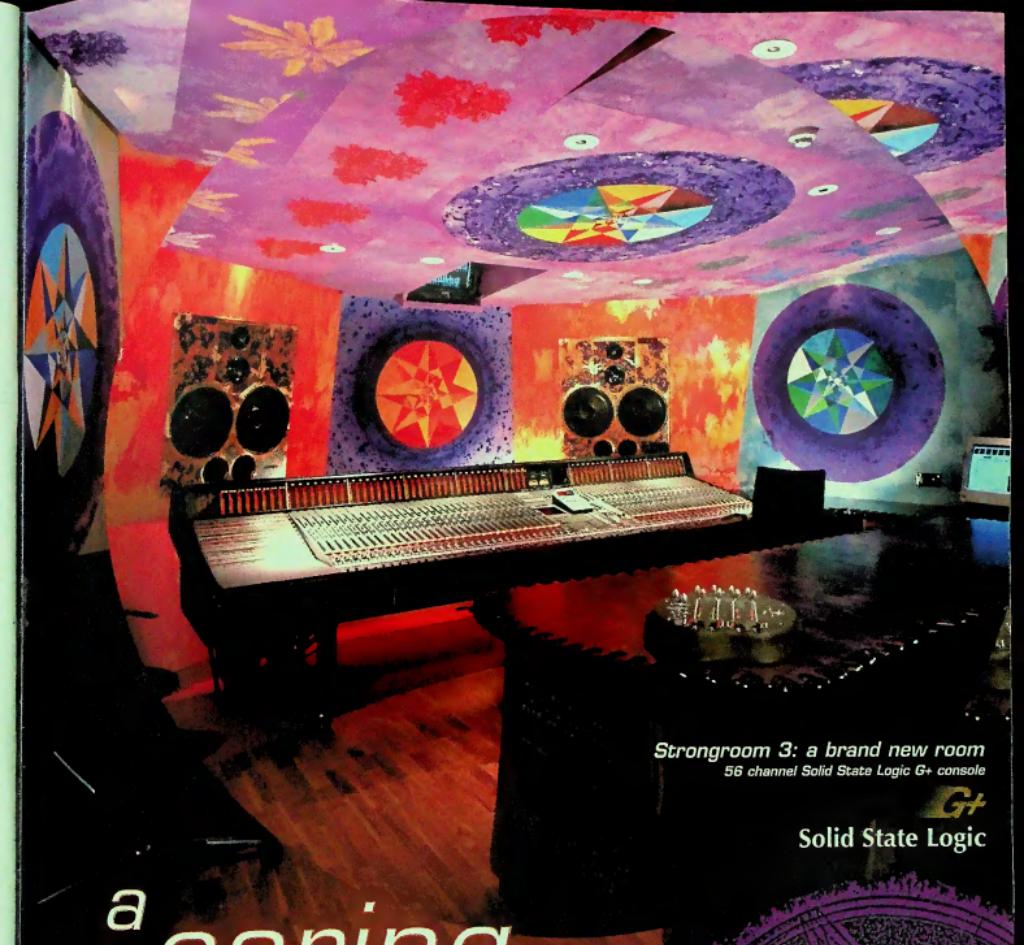
Whitfield Street:
remaining flexible

through the Dolby matrix. For spot mics Ross-Trevor favours a selection of old Neumann U87s, U67s or KM84s.

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Abbey Road's three mobile studios record all over Europe and are offered with a good basic range of equipment



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PRO AUDIO & STUDIOS

Bullyrag

Project: album
Label: Mercury
Producer: Chris Hughes
Engineer: Gary Langan
Studios: Rockfield Studios, Amberley Coud, Mort, Rockfield Road, Monmouth, Gwent, Tel: 01600-712449, fax: 01600-714421; Nomis Studios, 45-53 Sinclair Road, London W14 0NS, Tel: 0171-602 6351, fax: 0171-602 5941; Metropolis Studios, The Power House, 10 Chiswick High Road, London W4 1SY, Tel: 0181-742 1111, fax: 0181-742 2626.

The frustration of spending two and a half years waiting to get off the ground since signing to Mercury hasn't dented Bullyrag's desire. Finally, however, the five-piece band from Toxteth, Liverpool are about to prove themselves professionally.

"They have been described as Britain's first real challenge to America's intelligent post-grunge rock genre - qualities which persuaded producer Chris Hughes and engineer Gary Langan to work together for the first time."

"For years, we've wanted to collaborate on something and this was the perfect opportunity," says Langan.

Early sessions with US producer Phil Nicolo didn't work out, as he was aiming to re-create Bullyrag's live performance, which was not what the band wanted. "But he was brilliant and we love him, but it didn't work," says Langan. "Ballyrag's keyboardist and sample king David Goldstein".

He believes the Hughes/Langan partnership's ear for detail and precision production skills have transformed the band's sound into a "bloodcurdling scrap between Shabba Ranks, Rage Against The Machine, Pantera, George Clinton and Marvin Gaye".

The sessions started with rehearsals at Nomis Studios where drummer Steven Barney was put through the wringer by Hughes, erstwhile drummer for Adam & The Ants. "Chris was heavy, but it was

in the STUDIO

Real World: hosted
PolyGram's writers' week



good," says Barney. "You think you've done your best, but he wants more. I thought we were a good band already, but Chris has really moved us on."

Rockfield Studios was chosen for the initial tracking, where Langan and Hughes knew they would find their favoured combination of the right desk - a Neve VR console - and the right atmosphere.

All the backing tracks were recorded on to Rockfield's Studer 24-track machines with Ampex 499 tape running at 15 ips with Dolby SR. Then it was back to Nomis for overdubbing on to Mitsubishi 32-track digital. Samples were loaded on to the ProTools system for editing and post-production.

Post-production and mixing contin-

ued in Metropolis's recently-opened programming suite and the Neve mix room where Langan could take advantage of the Flying Fader system.

Various artists

Project: writers' week of recording

Client: PolyGram Music France

Producers: Self-produced

Engineers: Ben Findlay, Russell

Kearney, Stuart Bruce, Jacque

Turner

Studio: Real World Studios, Box Mill, Mill Lane, Box, Corsham, Wiltshire SN14 9PL, Tel: 01225-743188, fax: 01224-743787.

Writers' sabbaticals sponsored by pub-

lishers have become commonplace in recent years.

EMI and PolyGram have both made use of a country house in Tiverton, Devon, to inspire groups of their songwriters to work together. But this is the first time that PolyGram Music has tried anything as expensive as a week of recording.

The project was initiated by PolyGram Music France's new managing director, Santi (formerly the drummer in Mano Negra), who postponed planned investment in a website and diverted the funds into promoting his composers by getting them to record together.

International A&R manager Dee Perryman organised everything from Paris and chose Real World. "We came here because they have had their own recording weeks and could handle this number of people. Also, Santi had worked here and loved it," he says.

Thirty PolyGram France artists/writers came from as far afield as Columbia and Mali to work together, mostly for the first time.

"Most of these people are already signed artists, like Faouel or Marc Colin from Olan," says Perryman.

"But several deserve to reach the international market and this is one way of promoting that. It's expensive but it's worth it."

The project took over the three main studios at Real World with its SSL consoles, plus a programming suite running ProTools, and Millside Studio across the stream, where Stuart Bruce ran his own Amek Hendrix desk.

Musical composers were divided into groups, ensuring each had a drummer, bassist, keyboardist and singer. Each group was given a studio with an engineer and a 24-track analogue machine.

The results were a mixture of rai music, hip hop, techno, rock fusion, salsa and pop. Everybody agreed to share equally the copyright on the material and a copyright manager was on hand to ensure that all titles were correctly registered.

Neville Farmer

STUDIO NEWS

ABBEY ROAD STUDIOS: The news that Martin Benge is to leave Abbey Road Studios after three years as the vice president of EMI studios group may have come as a surprise to many in the business. But the choice of Alan Parsons (left) as his replacement has raised a few eyebrows too.

Best known as the reluctant rock star behind the project which bears his name, Parsons may seem unqualified to head EMI's 10 studios, seven mobiles and 22-post production suites. But on closer examination, Benge may have made an inspired decision.

The two first worked together at Abbey Road in 1968 when Benge was an engineer and Parsons a tape operator. He assisted on The

Beatles' White Album, later going on to engineer Pink Floyd's Dark Side Of The Moon and produce hits for Pilot and Al Stewart.

Parsons says, "It's people that count. We really feel that you don't attract clients simply because you've got the most channels of SSL or the best acoustics."

Parsons, whose contract allows him the flexibility to keep his music career alive, has a keen interest in the new technology of DVD and experience as a TV and CD-ROM producer, which gives him a useful multimedia background. In which he intends to capitalise now he has taken full control of Abbey Road following Benge's return to Australia last week.

He is also considering ways to capitalise on branding. "I want to take a serious look at merchandising," he says, looking out at the crowd of Japanese tourists taking photographs of Abbey Road's famous frontage. "I hesitate to use the word 'tourism' but, when Studio 2 was opened to the public 10 years ago, it was a huge success. We have two of the best

bands in Abbey Road and Virgin." There is little doubt that his creativity will help Abbey Road retain its reputation as the world's most famous recording studio.

JACOBS STUDIOS: The Court Room at Jacobs Studios now features a new 4064E console with G series computer. The studio has also set up an in-house microphone rental company boasting a collection of 25 esoteric valve and ribbon mics, a response to the popularity of its live rooms.

THE FORGE: This new residential studio, in Oswestry on the Welsh borders, has recently opened with an Amek Rembrandt console as its centerpiece.

AMEK: The first Amek 501 computer-assisted sound reinforcement console to be delivered in Ireland has been installed in Dublin's Olympia Theatre for use on theatrical productions and rock concerts.

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REVIEWS

RECORDS OUT ON AUGUST 25, 1997



HURRICANE #1: STRONG SONGWRITING SKILLS

SINGLES

SUB SUB WITH BERNARD SUMNER: This Ties (I'm Not Wrong) (Rob's CORB35). Closer to early Electronic than later New Order, Sub Sub's latest fuses Sumner's plaintive tones and deliberately obtuse lyrics with warm, chunky guitars and an engagingly melodic chime. □□□□

RUFENEX-TRILOGY: Bad Boy (Iffy FXKD303). This "new school" reggae act comes loping along with this middrift debut with warm-blended, bass-heavy, dubby workouts from Smith & Mighty and the Naresha Sound System. □□□□

OCEAN COLOUR SCENE: Travellers Tune (MCMA 664950-1). The much deserved but highly successful outfit deliver another of their gently rocking songs. And the Top 10 beckons again. □□□□

RICKY MARTIN: Maria (Columbia 6649514-2). The Puerto Rican's lively Latinpop stomper has been huge across Europe. Can the UK resist its racy rhythms? Probably not. □□□□

DEUS: Little Arithmetics (Island CID 663/572-045-2). The Belgian band reached number 44 last year with this simple, snappy little ditty. With radio support, they should do better this time. □□□□

ECHO & THE BUNNYMEN: I Want To Be There When You Come (London 850 987-2). Possibly the most triumphant reformation in the history of rock continues with this moody, sweeping long-contest ballad. □□□□

T-SHIRT: You Sexy Thing (Eternal/WEA 122CD). The Hot Chocolate hit gets a Spice-Girls-style reworking with chirpy, cocky vocals mixed in with Errol Brown's playful delivery. A fresh take on a previous classic. □□□□

RADIOHEAD: Karma Police (Parlophone COIN102403). One of the standout tracks from the Oxford outfit's platinum album, OK Computer, this has already built up support in the clubs with dance mixes. □□□□

COCO & THE BEAN: All-Star (Mantra MINTCD). This Edinburgh-based foursome deserve to break through with this soulful track mixing strong

vocals with slow, jazzy beats and high production values. □□□□

CAST: Live The Dream (Polydor 5715012). Guiding Star was a radio favourite and Cast will rule the airwaves again with this gentle, but highly melodic, follow-up. One to revive the fortunes of parent LP Mother Nature Calls. □□□□

THE CHEMICAL BROTHERS: Elektrobank (Freestyle Dust CREM056). One of the toughest sounding tracks on Dig Your Own Hole, Elektrobank finds the brothers teaming up with big beats and chattering alien voices. □□□□

MARIAH CAREY: Honey (Columbia 6650195). A sample from Thenechora's 5's The Body Rock and Carey's vocal gymnastics are not enough to give the radio version of this taster for her new album a real edge, but the mixes are huge. □□□□

BT: Remember (Perfecto PERS150CD1).

American trance doyen BT's follow-up to Flaming June is something of a tribute to New Order with Jan Johnston contributing the vulnerable, haunting vocal. □□□□

TRIGGER: Chameleon (Aegean AECD02). The first band signed to George Michael's Aegean label emerge with a summery track on which lush, intriguing vocals are backed by dreamy breakdowns.

Could be a grower. □□□□

BENTLEY RHYTHM ACE: Bentley's Gonna Sort You Out/Run On The Spot (Sire/Parlophone CDRS 6740). Sleek set-up with Parlophone's first CD re-release, backed by B.R.A.'s lively performances at the festival circuit. It's likely to set the sample-tastic Brum duo on course for chart success. □□□□

ADAM F-Circles: Positive 127 (J02). Positive's take on this uplifting 1995 drum & bass classic, backed by new mixes from Andy C and Roni Size, should satisfy demand for a track hard to find the first time around. □□□□

A BAFFLED BUDDY: Bad Boys Move In Silence (Catch CAT2007). This bass-heavy groove, playlisted by Kiss, mixes jazz keys with echoing vocals. More frantic garage remixes mean it could follow Rosie Gaines into the charts. □□□□



DEUS: A SECOND SHOT WITH LITTLE ARITHMETICS

MR PRESIDENT: I Give You My Heart (WEA 125CD). Totally uncool, but this is one of those infectious Europop anthems where no sonic trick is left unexploited. A fun outing which should follow Coco Jambao into the charts. □□□□

THE CRYSTAL METHOD: Busy Child (Sony 3 CMCD2). With a strong live reputation in the US, this LA act show that it is not only the UK that can produce powerful "electronics". □□□□

HURRICANE #1: Chain Reaction (Creation CRESCH 271). Andy Bell has risen from the ashes of his band Hurricane #1 and his songwriting skills can be seen with this single. □□□□

GINA C: Gimme Some Love (Estral WEA101CD1). Another breathless uptempo track from Gina's undeservedly overlooked album. It has spent nine weeks on the Billboard Hot 100 and should see significant chart action here. □□□□

SINGLE OF THE WEEK

REFUGEE CAMP ALL-STARS: featuring LAURYN HILL: The Sweetest Thing (Columbia 6649785). This gorgeous laid-back track is a highlight of the Love Jones soundtrack and promises much for the Fugees singer's solo album due early next year. □□□□□

ALBUMS

MONO: Formula Blues (Echo ECHD017). An appealing mix of old and new - Sixties style female vocals and inventive Nineties beats and production techniques - from a promising new duo. □□□□

SUPER FURY ANIMALS: Radiator (Creation CRECD214PL). A twisty, quirky album, reminiscent in places of Eighties Bowie. Great guitar sounds and vocal harmonies combine to make this a refreshing listen. □□□□

LEVELLERS: Mouth To Mouth (Chain Records WOLCO 1084). The Levellers team up with Eddi Reader and a couple of drum machines for this, their sixth studio album. Features some good melodies and excellent production. □□□□

VARIOUS: Monsieur Dimitri's Deluxe House Of Funk (Mixmag Presents... MMICD024). The Parisian artist and producer blends a unique cocktail of funky house including his own tracks and exclusive remixes of Brand New Heavies and Björk. □□□□

VARIOUS: Lost Highway (Nothing/Interscope IND-90269). The Trent Reznor-produced soundtrack from the new David Lynch movie features classy old and new compositions from Bowie, Angelo Badalamenti, NIN, Pumpkin and Barron Adams. □□□□

SAVAGE GARDEN: Savage Garden (Columbia 437162 20). The Australian duo's collection of catchy, lushly-produced pop/rock songs begs to be played loud-in-car on a sunny day. Wherever it's heard, this is a fine LP. □□□□

THE SMURFS: Smurfs Go Pop Again (EMI CDEM7155). With three hit albums in the past year, the little blue cartoon characters are on a roll. And this set - from MMMBoy to Dancing Queen - will again race out of the shops. □□□□

CHUMBAWAMBABA: Tubthumper (EMICDEM3273). The Bradford band are on the verge of making it big - and this album will do them a power of good. An accessible montage of cut-up sounds, quirky lyrics and solid beats. □□□□

VARIOUS: The Essential Selection (Iffy 5538623). This collection of Pete Tong's top new tunes from his Radio One show highlights a broad range of material from Sneaker Pimps to Stretch'n'Vern. Should have wide appeal. □□□□

ALBUM OF THE WEEK

STEREOPHONICS: Word Gets Around (V2 VVR1000432). The debut album from this sharp Welsh trio confirms them as a band with real depth and emotion. A powerful set of nraging songs containing sharply observed vignettes of the human condition. □□□□

This week's reviewers: Simon Abbott, Dugald Baird, Sarah Davis, Ben Drury, Sophie Moss, Mike Patterson, Martin Talbot, Paul Vaughan and Selina Webb



ALAN JONES TALKING MUSIC

Having donated Planet Of Dreams to the Long Live Tibet album project, David Bowie continues to promote the cause of the Himalayan nation currently under the rule of China with his new single Seven Years In Tibet. A dense and fairly dark piece of brooding intensity, it takes no musical references from its lyrical inspiration and explodes occasionally with metallic guitars alimbo before slumping back into sulky periods. It takes a little getting used to, but ultimately emerges as one of his more compelling recent pieces...Virgin's Best...Ever! series continues to expand at a rapid rate. The latest, The Best Funk Album In The World...Ever! is less

adventurous than some, sticking almost exclusively to well-known funk and dance hybrids, with Gil Scott-Heron's The Revolution Will Not Be Televised being its most obscure track. The 40 cuts are largely drawn from the Seventies, and many - obvious hits from Labelle, Chic, Earth, Wind & Fire, Sly & The Family Stone etc - have already appeared on numerous disco compilations. The inclusion of Stargard, the Beginning Of The End, George Clinton and their ilk help to give it a definitive and vital edge, however, and there's no doubt this will do very well...Meanwhile, MC's newish Harmless imprint has done a lot of hard work on the margins of funk and afro-jazz to

come up with Pulp Fusion which it describes as "best-known anthems and best-kept secrets". In fact, few are generally known, except to the specialist, although many will be familiar with Reuben Wilson's Hammond doodlings, lifted by A Tribe Called Quest, and Booker T's Melting Pot, as used by various rap artists. Indeed, there's much here that has been used to anchor new school R&B tracks. It's far from easy listening, with some tough beats, but also the odd softer gem, like Minnie Riperton's Every Time He Comes Around. Either way, it's a winner.

AD FOCUS

CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



OASIS - BE HERE NOW

Record label: Creation. Media agency/exec: RMF/Ian Rohan. Marketing manager: Emma Greengrass. Creative concept: Brian Cannon/Microdot

A renewed press blitz begins this week in preparation for the album hitting the shelves next Thursday (August 21). New posters will feature the image from the album sleeve backed by ads in the music and national press. Posters at railway and London Underground sites will kick in around the band's live dates at the end of September and press ads will run until the end of November. Creation intends to keep the campaign rolling through to Christmas.

COMPILATION OF THE WEEK

1997 MERCURY MUSIC PRIZE SAMPLER

Record label: Mercury Music Prize. Producer: David Wilkinson. Creative director: Robert Chandler. Creative concept: Quick On The Draw

A massive retail campaign rolls out today to support the 10-track sampler and the nominated artists' 10 albums Of The Year. There will be extensive POS material and all Bard member retailers have committed to the promotion; one-off windows will feature at Tower Piccadilly and in HMV Oxford Street. The sixth presentation dinner will be broadcast live on BBC2 and Radio One on August 28. A one-hour programme on BBC Two on August 30 will provide an additional boost.

ARTIST/TITLE/LABEL

ARTIST/TITLE/LABEL	RELEASE DATE	TV	RADIO	PRESS	CAMPAIGN
AQUASKY Orange Dust (Polydor)	August 11	●	●	●	Ads will run in the specialist music press including Muzik, Wax and Jockey Slut.
ARKARNA Fresh Meat (WEA)	August 11	●	●	●	Music and style press ads are backed by nationwide posters, a mailout and festival leaflets.
CRYSTALIZERS Crystal Waters (Mercury)	August 11	●	●	●	The album will be promoted with ads in the specialist music press.
THE DAWAN REVIEW DJ Hyde Presents (RCA)	August 11	●	●	●	The album will run in the specialist music press.
MORRISSEY Materialised (Island)	August 11	●	●	●	A heavy-duty press and poster campaign will be supported by in-store displays.
BUAZE Basic Blues (SSA/Side)	August 15	●	●	●	Posters will run on Kiss, Galaxy and CLR with press ads supporting in specialist dance magazines.
SEPULTURA Blend Roasted (Road Runner)	August 15	●	●	●	There will be ads in the specialist metal press and on specialist radio stations.
MR BEAN OST (Mercury)	out now	●	●	●	A huge campaign runs alongside the film release, spanning national TV, press and poster advertising.
LUNA Pup Tent (Beggars Banquet)	August 15	●	●	●	Press ads will run in music titles and an outdoor poster campaign will tie in with the Reading Festival.
RUSH Retrospective I and II (Mercury)	August 15	●	●	●	There will be advertising in the specialist music press including Record Collector and Q.
VARIOUS Drive On (Global/Warner)	August 15	●	●	●	National Channel Four and ITV ads are backed by ads on Virgin, Capital, BRM5 and Piccadilly.
VARIOUS Divine Works (Virgin)	out now	●	●	●	Ads will run on Channel Four, ITV and satellite channels will be backed by radio ads, POS and a mailout.
VARIOUS The Best Latino Carnival Album...Ever (Virgin)	out now	●	●	●	There will be national TV advertising plus radio ads on dance and ILR stations.
VARIOUS Cafe Del Mar Vol. 4 (Mercury)	out now	●	●	●	Press ads in i-D, DJ and Muzik are backed by radio ads on Kiss and Liers distributed through clubs.
VARIOUS The Greatest Dance Album Ever Made (Telstar)	out now	●	●	●	National TV advertising will be supported by radio ads on dance stations.
VARIOUS EZ Presents Underground... (Breakdown)	out now	●	●	●	Radio ads on Kiss and ILR stations are backed by specialist music press ads and posters nationwide.
VARIOUS Fresh Hits 97 (Global/Sony/Warner)	out now	●	●	●	An all-media campaign includes national ads on TV and Channel Four and support from all retailers.
VARIOUS Our Friends In The North (Telstar)	out now	●	●	●	National Channel Four and regional ITV ads are backed by national press advertising.
VARIOUS Pete Tong's Essential... (London/PolyGram TV)	out now	●	●	●	Ads will run nationally on Channel Four and satellite ads and regionally on ITV backed by ads on Kiss.
VARIOUS Pure Hits 97 (Telstar)	out now	●	●	●	Channel Four and ITV ads are supported by spots on Capital, Atlantic and the Pepsi Chart Show.

Compiled by Karen Faux: 0181-543 4830

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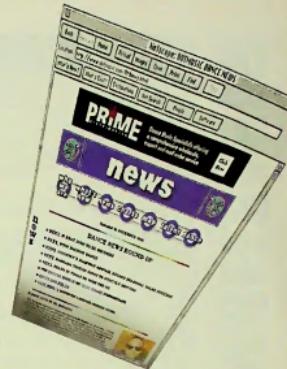
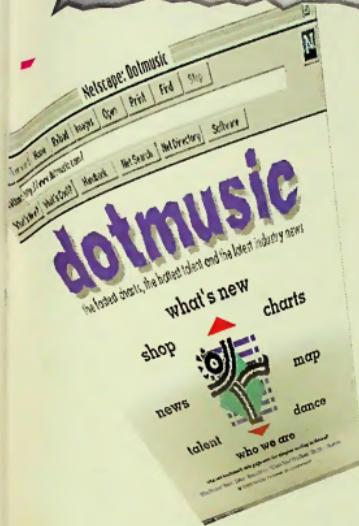
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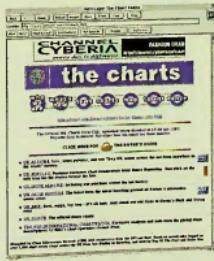


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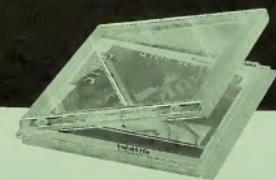
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BEHIND THE COUNTER

CHRIS STYLIANOU, Derrick's, Swansea

"Although we've had rain here for the past two days, it has actually worked to our advantage by driving tourists into the store. In terms of new releases, our biggest singles have been by Will Smith, Olive, Jesus Jones and Mary J Blige. We've also done very good business with Fairport Convention's new album. As a fan-based product, it could tail off pretty quickly but pick up again towards Christmas. Frank Sinatra's new 'best of' album also looks like being one which will keep going as a gift purchase throughout the autumn. Although we've had lots of pre-release enquiries about Oasis, it is difficult to gauge how an indie shop like us will do with the album. They are very much a mainstream act now and a lot of our business will probably go to the local Sainsburys."

IN THE SHOPS THIS WEEK

NEW RELEASES

For many retailers, Pink Floyd's *Piper At The Gates Of Dawn* was the album frontrunner, followed by the Mr Bean OST, Best Dance Album in The World... Ever! and Fairport Convention. In the north, Hardcore Heaven Vol 2 continued to cajole all newcomers. On the singles front, Will Smith was performing "spectacularly" in many stores, while Wet Wet Wet, Geneva, Wildhearts, Wu-Tang Clan and Kym Mazelle proved bankable in all regions.

PRE-RELEASE ENQUIRIES

Singles - Chumbawamba, Blur, Prodigy, Human Nature, Beck, Sneaker Pimps
Albums - Pantera, Portishead, Oasis, Gravediggaz, Wildhearts, Fleetwood Mac, Eric Clapton

ADDITIONAL FORMATS

Pink Floyd album in rubberised collectors' box, Wet Wet Wet limited-edition single with bonus live tracks, Will Smith CD single with poster

IN-STORE

Windows - Oasis, Mercury Music Prize, Meredith Brooks, Chumbawamba, Grass-Show, Backstreet Boys, Sarah Brightman, Mary J Blige

In-store - Oasis, Divine Works, Megadeth, Miles Davis, Pete Tong's Essential Selection Summer 97, N-Trance, The Blueboy, Suede, Mark Owen, Arkana, UB40

MULTIPLE CAMPAIGNS



Radio single - Chumbawamba; Windows - Mercury Music Prize, three CDs for £21, 20% off boxed sets, £4 off T-shirts; In-store and press ads - Divine Works, Discover The Classics 2, Megadeth, British Composers promotion, Miles Davis, Meredith Brooks, Grass-Show

Single - Sarah Brightman; Album - Backstreet Boys; In-store - Morrissey, Puff Daddy, Pete Tong's Essential Selection Summer 97, Meredith Brooks, Mercury Music Prize Sampler, OTT, N-Trance, Dannii, The Blueboy, Chumbawamba, Suede, Mark Owen, summer sale with CDs from £2.99

In-store - Prodigy, Oasis, Gary Barlow, Essential Bread, Royal Pageant Of The Horse, Sarah Brightman, Classic FM Midnight Moods, Evita, Cinema Choral Classics, Voices From Heaven, Friends, 101 Dalmatians - Live Action, buy Alaska and get Andre The Seal for £2.99, Fliper, Babysitters' Club

Windows - Musique D'Abord, Kathleen Ferrier; In-store - Everyone Classics at £3.99, Nimbus boxed sets, EMI All Time Greats, Piano Dreams, Collins Classics; Label of the month - Tring/RPO Classics



TELEVISION

16.8.97

Jon Bon Jovi Weekend, MTV: from 8pm
Mashed with Dannii, ITV: 9.25-11.30am
National Lottery Live, features Jai, BBC1: 7.45-8.05pm

John Sumner's Asia Station, featuring Asian Day Foundation, Noble Savages and Trickbala, Channel Four: 12.10-12.45am
Elvis: Great Performances, VH-1: 10pm-2am

17.8.97

Fully Booked featuring No Mercy, BBC2: 9.30am-noon

18.8.97

Classic Albums: The Band by The Band, BBC1: 10.50-11.30pm

BBC1: 11.20pm-12.25am

Not The Jack Docherty Show with Sneaker Pimps, plus: Finley Quaye (19.8) and Tanja Donnelly (22.8), Channel Five: 10.55-11.40pm

19.8.97

Ten Of The Best: Roger Taylor from Queen, VH-1: noon-1pm

20.8.97

Kids Live 'N' Direct, MTV: 7-8pm

Nationwide Live, with Conner Reeves, BBC1: 8-8.15pm

Oasis: Right Here, Right Now, includes performances of songs from the new album, BBC1: 10.50-11.30pm

EXPOSURE

ON THE ROAD

JO PRIOR, Sony field sales rep, NE London & Essex

"The massive success of Will Smith's *Men In Black* this week has shown that people are prepared to part with £3.99 for decent product and hopefully we will see the trend for "no deals" continue throughout the business. Sales of the *Men In Black* soundtrack continue to rise along with the *Spawn* soundtrack. Next week sees

the release of the new Travis and Echo & the Bunnymen singles, which both deserve good chart entries. And over the next few weeks we will be releasing new singles by Mariah Carey, Finley Quaye and Lauren Hill - those should keep us busy until mid-September. On a personal note, I'd like to see the new single from The Bloodhound Gang make it into the Top 40. It's the best single I've heard for ages."



Singles - Chumbawamba, Stereophonics, Suede, My Life Story, Echo & the Bunnymen, Travis, Livin' Joy, Mark Owen, OTT; Windows - two CDs for £22, Family Entertainment video promotion, *Men In Black* OST, Mary J Blige, Meredith Brooks; In-store - Mercury Music Prize, Fresh Hits 97, Pete Tong's Essential Selection Summer 97, Barry Manilow; Press ads - More Girls' Night Out, Meredith Brooks, Del Mar Vol 4, Kara, Bob Dylan, Scarface, Feeder



Singles - Sarah Brightman, Alison Limerick, Travis, N-Trance, Suede; Albums - Backstreet Boys, Meredith Brooks; In-store - Pete Tong's Essential Selection Summer 97, Arkana, Murray Lachlan Young



In-store - Estaph Records promotion with discounts on Down By Law and Pennywise albums, Punk-O-Rama 2, Punkrockacademy-fightongs, Scatter listing posts - Down By Law, Novocaine, Levellers, Anathema



Singles - Livin' Joy, N-Trance, Suede; Albums - Meredith Brooks, Backstreet Boys, Danger Zone, Elkie Brooks; Videos - Caspar, An Audience With Sooty, Friends, Barney's Sensational Day



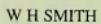
Singles - Chumbawamba, Dannii, Echo & the Bunnymen, Alison Limerick; Albums - Arkana, Scarface, Fairport Convention, Divine Works, Mule; Windows - Meredith Brooks, Backstreet Boys, Oasis, Morrissey, Dannii, Bone Thugs 'N Harmony, Pink Floyd, Chumbawamba; In-store - Pure Hits 97, Fresh Hits 97, Backstreet Boys



Singles - Echo & the Bunnymen, Stereophonics, Chumbawamba, My Life Story; Windows - Meredith Brooks, Mercury Music Prize, Oasis; In-store - Spawns, Joe, £5 off chart albums, £4 off World Film Cinema videos; Press ads - Spawns, Decca Opera campaign



Singles - Chumbawamba, Suede, The Blueboy, Alison Limerick; Windows - Oasis, Tring RPO Collection; In-store - Autentico Ibiza, Backstreet Boys, Pete Tong's Essential Mix Summer 97, Morrissey, Pink Floyd, The Jam, Texas, festival promotion, Elvis Presley



Singles - UB40, Bob Carlisle; Albums - Oasis, Hit Zone Summer 97, Best Dance Album Ever Made; Drive On; Windows - Oasis, Fresh Hits, Backstreet Boys



Singles - N-Trance, Sarah Brightman; Album - Backstreet Boys; In-store - Virgin Best Ever campaign with two CDs or three tapes for £20, sale with CDs from £2.99, festival selection: two CDs for £22

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Oldham), Blaze (Cramlington, Northumberland), Derrick's (Swansea), HMV (Dudley), Marilyn's Records (Dunoon), The Record Shop (Kingston-Upon-Thames), RPM (Birmingham), Tower (Piccadilly), Our Price (Stratford) and Virgin (Romford). If you would like to contribute, call Karen Faux on 0181-543 4830.

RADIO

16.8.97

Art Garfunkel In Concert, recorded earlier this year at the London Palladium, Radio Two: 5.30-6.30pm

The Elvis Presley Story, Radio Two: 6.32-7.30pm

BBC Proms 97: Benjamin Britten weekend begins: Radio Two: 7.9-30pm

John Williams Conducts The LSO, with themes from Star Wars, ET and Schindler's List, Radio Two: 7.30-9.30pm

17.8.97

Radio One Roadshow, featuring Faithless and N-Tyne, followed by Sneaker Pimps

(19.8.97), Radio One: 11.30am-12.30pm

20.8.97

Ralph McTell presents Shetland band Rock, Salt & Nails, Radio Two: 6.03-9pm

21.8.97

Interval - Northern Lights, examines the Birmingham 1972 production of Carmen with Plácido Domingo and Teresa Berganza, Radio Three: 11.50am-12.10pm

John Peel with a session from Pavement, Radio One: 8.40-10.20pm

The Denise Williams Show, featuring The Beautiful South's Paul Heaton, Radio Two:

9.03-9.30pm

DOOLEY'S DIARY

Remember where you heard it: One thing Dooley can finally clear up for the nation - the standard of **Tony Blair's tennis**. Regular opponent **Michael Levy** reckons Tone plays a tough old game. Yeah, but **who wins?** "Oh we're pretty equally matched," bats back the **diplomatic Lord...** Levy's old mucker, Polydor top man **Lucian Grainge**, reckons he's moving up in the world now he's **on nodding terms with two Lords** - **Andy L. Webber** is one of his charges. But with one on the political right and the other on the left, Grainge says he is going to have to be careful to tread a straight line...Now that **Big JK** has been installed again as ubermuso to the Great British Song Contest - **sights of relief** all round, he'd have us believe - the biz can shape up to laying on a cracking **Music Industry Trusts Dinner** for the specky one later this year. One of Dooley's moles reckons there are enough ideas flying around to ensure that whatever your feelings about GBJK - that's the Great British Johnny King to you - they will be sated on the night. Presumably that means **dart boards and union jack coloured wigs** (don't ask) will be in ready supply...Nude has pulled off the **signing of the year** with a double whammy of tunesmiths. The label persuaded **Ultrasound** to

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NEW SINGLE OUT NOW



"Let's take it to the top," might very well have been what that Virgin lot said in their search for a venue to launch the new Genesis album *Calling All Stations* (out on September 1). Mike Cooper and Mr Connery used all their wily charms to persuade the British Telecom Tower - the Post Office Tower to those who remember days pre-privatisation - to open its floor-to-ceiling swivelling cafe for the occasion. Pictured from left are Genesis manager Tony Smith, Virgin Records UK managing director Paul Connery, new Genesis singer Ray Wilson, Virgin MD Ray Cooper, Genesis' Tony Banks and Mike Rutherford.

put pen to paper on a boat trip up the Thames last Friday, only on condition that the band's notoriously talented barker – their **dog Dilly** – got a deal too. Although the mutt has put paw to parchment, Nude is keeping tight-lipped over dates for his forthcoming kennel tour...**Lou Rosenblad**, assistant to Virgin Our Price marketing director Neil Boote, won't have any trouble entering the **pearly gates** after keeping a woman who threatened to throw herself from Kew Bridge **chatting** for 40 minutes until the police arrived. She has been invited to collect a **divisional commander's commendation** from the Met in recognition of her actions... Poor old record retailer **Andy Gray** is nursing a **broken nose** after playing cricket. Wicked bowler Gray was waiting to field the ball by the stumps when it pitched up and caught him on his nose. "I expect the cricket ball did what a lot of people have wanted to do," he laughs... Apparently DOCDATA ceo and president **Hans van Gerwen**, the man who has just bought Mayking, ran into **Brian Bonnar** about two years ago at Midem and expressed an interest in **buying** his CD facility.

But Bonnar wasn't having any of it. "He said I'm not selling, but I'd be quite interested in buying you," reveals Gerwen...**Moreton Hall School** is obviously no St Trinian's and may have a bunch of budding **Bransons** in its midst.

Independent Enterprises, the company set up by pupils at the Oswestry seat of learning to sell recordings by local artists, has already been honoured despite boasting an average age of only 17. **Elen Parry**, already a BPI member, walked off with the National Young Achiever of the Year award for her role as financial director of the company at the recent Young Enterprise competition... Ding dong bells to Ricochet manager **Stephen King**, who also counts Incognito and Hurricane #1 among his charges and is getting hitched to snapper **Amanda Searle** in Mauritius on August 21... And double rattles all round at Windsong International where **Dominic Plomer Roberts** and wife **Gonia** and **Naomi Asaya** and hubby **Steve** have both released new little baby boys. Well done chaps.



PolyGram international top dog **Bud Munns** may look as if he is picking a pocket or two, but the chairman of the **Music Industry Trusts Dinner** is simply taking advantage of the generosity of Andersen Consulting's **James Anderson** (left) and Sun Microsystems' **Martin Brown** (right). The two organisations have weighed in to sponsor October 31's dinner in honour of **Jonathan King**. Between them, the two organisations have stamped up a weighty £50,000... and that's before Munns cuts in there with his sticky mitts.

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