on 22 september m people release a single – just for you
On 13 October M People release their new album – Fresco
Music salutes Diana

by Paul Gorman

The music industry is to pay its own special tribute to Diana, Princess of Wales with a unique album and transatlantic charity fundraiser which looks set to rival Live Aid.

The Diana Queen Of Hearts album will be released next month and will be followed next August Bank Holiday weekend by Live Aid-style simultaneous concerts in London's Hyde Park and New York's Central Park. The project is being masterminded by entrepreneur Richard Branson at the direct request of the Spencer family. And an array of world superstars have already pledged their support including Annie Lennox, Sting, Paul McCartney and the Rolling Stones.

"This will be the most touching album of all time," says Branson. "It will reflect Princess Diana's life and how the country feels about her."

Branson will be the host of all the major record companies.

Diana Queen Of Hearts will appear on Branson's V2 label, but he stresses that all proceeds will be donated to the Princess Diana Memorial Fund.

PolyGram executives meet in London today (8) to finalise plans for the single release of Elton John's specially recorded version of The Wind, which was due to be performed by the singer at Westminster Abbey on Saturday. John, pictured with Princess Diana at Gianni Versace's funeral this summer, was expected to record the track last weekend and it is set to appear with his scheduled new single The Way You Look Tonight next Monday (15). "That would be the logical thing to do but we are waiting for public reaction," says PolyGram UK chairman John Kennedy. "It is in a way the public will decide whether this should be a single."

MTV jackpot boosts Jamiroquai's US hopes

Jamiroquai's popularity in the US looks certain to skyrocket following the four-award haul for the Virtual Insanity video - including the prestigious Best Video award at the MTV Video Music Awards in New York on Thursday (4). Writer David Knight.

Jamiroquai, who also picked up three other awards, were the main winners on the night with Beck. The US act picked up five awards in all.

Of an evening to his third helping profile in the US, the band's third helping profile in the States taking the honours over better known American bands at MTV's most important awards show.

Jon Fowler, director of UK international marketing for S2, says Jamiroquai's success - they also won the Best Special Effects, Best Cinematography and Best Breakthrough Video awards - will translate into massive sales.

The Travelling Without Moving LP, released a year ago this Tuesday (6), has already sold about 760,000 copies in the US and 3pm worldwide. But Fowler says the MTV effect could double US sales and have a knock-on effect worldwide. "This alerts a much broader audience to what is going on. I can't underestimate the power of it," he says.

As part of the marketing onslaught, Fowler reveals the band will later this month embark on five weeks of touring in the US, including a concert at Madison Square Garden.

At the show, Jay Kay praised the video's director Jonathan Glazer calling Virtual Insanity a brilliantly innovative clip. "I'm glad people are coming around to seeing it our way rather than us ramming it down people's throats from the start," he says.
The new album

Featuring contributions from:
Kenny 'Babyface' Edmonds, Jimmy Jam & Terry Lewis,
Sean 'Puff Daddy' Combs and Keith Crouch

Includes the single
"4 Seasons of Loneliness"
And features the European bonus track "Just Hold On"

Radio advertising: Capital, Kiss 100, Choice London, Choice Birmingham
Extensive full page advertising, national poster campaign

Street date: 22nd September
MTV awards success raises acts’ US profile

by David Knight

The health of British music was reflected in one of the strongest ever showings by UK acts at last week’s 14th American MTV awards.

In addition to earning Jamiroquai’s four-award success, UK artists were represented in the honours roll-call by Spice Girls and Prodigy, whose three acts were performed at the event, which reached an estimated 3000 homes over the next week.

Prodigy’s popularity in the US was highlighted by their victory in the American viewers’ choice category in addition to carrying off the MTV Europe ‘viewers’ choice’ award for Breath. Spice Girls won best dance video for Wannabe and then dedicated their live performance of Say You’ll Be There to the memory of Princess Diana.

Virgin chairman Paul Cooksley says the awards show the US audience’s current wealth of British musical talent. “It’s long overdue and pleasing to see,” he adds.

On the same wave-length, Spice Girls manager Simon Fuller says the US are “a new market for us to develop and exploit in the same way that the rest of the European market has been exploited”. He adds that “there is a whole new audience out there in the US”.

Sony Music UK video commissioner Mike O’Keefe says the strength of the US market is reflected in the success of Sony music acts, who “are influencing trends and have a strong family following all around the world”.

The strength of Sony acts and the festival of French culture in the US means UK directors in the US should be looking to the States for inspiration as well as for the future.

Bon Jovi speaks out on ‘free goods’ game

Sony chairman Paul Borja has added his voice to calls for a minimum pricing structure for singles.

The chairman of the BPI’s charts committee told delegates at last week’s Sony sales conference in Essex, “The only thing that is going to significantly slow down the chart is taking the pricing element out.”

He also advanced the number of tracks on a single to a maximum of as well as introducing a maximum running time for singles of around 20 to 25 minutes. “This would save us a lot of money, time and artists are getting increasingly frustrated at having to quickly put together filler material, essentially, to include as B-sides,” he said.

Criticism of the ‘free goods’ game” and the widespread selling of singles cheaply in the first week on the shelves, Borja said, “We need to have one stable single price system that is sold throughout its whole life. Maybe it doesn’t have to be as high as £3.99, or if it is Wil Smith, it can sell for £3.50, and if it is Jimmy Ray we may want it to sell for £2.49 or even £2.99.”

Borja says the single’s pricing issue is due to be discussed at the next BPI council meeting on Thursday.

Industry treads carefully in respect for Diana

The music industry has reacted sensitively to the Princess of Wales’ sudden death, with labels cancelling or postponing planned releases and artists drastically altering their plans, downplaying the recent death in the wake of the weekend.

Following the fatal car crash eight days ago several campaigns, including that for the new Spice Girls single Spice Up Your Life, were revised.

Virgin joint managing director Ray Cooper says the decision to cut the single’s release date by 24 hours until tomorrow (6) was made in the light of the change of mood at radio.

Geffen chairman Andrew Ridgeley would still be reflecting the funeral in its planning once the Monday, so we felt it was inappropriate to delay the air-date,” he says.

The Princess’ passing also led Def Jam to delay the new Kyra Minogue album – originally called Impossible Princess – as Kyra Minogue, manager director David Pollan says, “We felt, as did Kylie, that it was important to consider the sensibility of the situation and change it.”

Def Jam also put back the release of the Death In Vegas single Rocco by four weeks to avoid possible embarrassment about the act’s name and similar concerns prompted EMI to drop the release of a single by Deniz called Summer Snatch.

KLF founders Jimmy Cauty and Bill Drummond’s planned return to the live stage on Tuesday (2) was among several postponed gigs. Others affected included four Primal Scream dates and a Wet Wet Wet concert.

The closure of many shops for most of Saturday (6) followed a quiet period with album sales for the first time of the week below 10% on the same period in the previous week. Many linked a drop in the number of people coming through their doors with the Princess’s death, but Ward chairman Richard Wootton says, “It’s understandable that the nation is absolutely shattered by what has happened.”

HMV, Tower, Virgin, Look And Listen, WRT Smith and Woolworths closed their doors until 2pm on the day of the funeral.

NEWFILE

EMI targets 15% market share

EMI Records president/coo Jean Francois Cecillon set his staff the target of reaching a 15% market share by the year 2000 in his opening speech to the company’s annual conference in London last Thursday (4). Cecillon pointed out that the 13.5% achieved in the last quarter meant it was only back to the level it had reached in the early Nineties. But he was confident the figure would rise further. “The strength of our repertoire and marketing abilities means we can reach the magic 15% level I’ve in my mind by the year 2000,” he said. See next week’s issue for full EMI conference report.

Be Here Now misses US top spot

Oasis narrowly missed out on number one US chart entry this week when the band’s new album, Be Here Now, was pushed into second place by Puff Daddy’s No Way Out. A spokesman for Creation says although Oasis were less than 1,000 units behind Puff Daddy, a chart entry at number two was still an amazing achievement given that there had been little pre-release build-up for the album, Meanwhile, in the UK sales continued to climb with over 980,000 units sold. With ship-out figures now standing at 1.6m, Creation anticipates Be Here Now breaking the 1m sales barrier by today (8).

PPL and BBC headed for conflict

A confrontation is imminent between PPL and the BBC over alleged under-reporting of usage of members’ music, the rights body’s chief executive Charles Andrews revealed at the PPL agm last Thursday (4). Andrews said the outstanding amounts, which he described as substantial, have become the subject of a “writ. “This matter will be resolved by court hearing early next year,” he adds. Meanwhile the failure to reach agreement on the PPL/BBC licence conditions is likely to go before the Copyright Tribunal, he says. PPL’s total revenues from public performance rose nearly 12% to £19.8m in the year to May 1996 while broadcast incomes rose 13.4% to £22m.

Roni Size sales held back by shortages

Mercury prize-winning album New Forms was only expected to climb a couple of places in the albums chart this Sunday (7) because of stock shortage problems. Roni Size’s label, Talkin Loud/Mercury, is phasing out the double CD version of New Forms, which re-entered the charts at number 30 last week, in order to introduce a single version which is due for release this Sunday (8). A label spokesperson says he hopes sales will increase once the new format hits the shelves. Size’s single Heroes, released on Monday (1), was expected to enter the charts in the top 30.

Stones plan open-air festival

The Rolling Stones are planning to headline their own one-day festival as part of their UK tour next summer. “Nothing is decided but we are looking at the options to do something different,” says promoter John Giddings of Solo-ITC. The event would include extensive support acts, and would be an open-air venue – Silverstone, Knutsford and Long Stratford are under consideration – which could accommodate more than 100,000 people.

New award for Lighthouse Family

The Lighthouse Family’s Ocean Drive was certified five times platinum last week by the BPI which also announced that Puff Daddy’s Essential Collection Southen 97 compilation had achieved a gold award. Silver awards went to Genesis for Calling All Stations and to the Ibiza Uncovered and Hits Zone Summer 97 compilations. Chumbawambas Tubthumping single received a gold award while The Verve’s The Drug Don’t Work was awarded silver.

dotmusic

The latest industry news On The Net.

From Music Week. Updated Monday at 13.00 GMT.

http://www.dotmusic.com
A week that showed the power of music

It almost seems impertinent for a trade magazine to comment on the events of the past week. And yet people in the music industry, as much as anyone in the country, have been consumed and touched by Diana's death and the huge display of public mourning that it has inspired. In this office, as in many hundreds in the business, we have been shocked by our own reaction to the death of someone we never met or realised we cared about. How much more it must be for those who did meet and know and love her.

Among the countless thoughts and emotions that the past week's events have provoked has been a reminder of how mysterious and powerful music is—music is all of all for us, our lives. Much of the time it is a commodity to be manufactured, traded and distributed. Despite this commercial process, however, somehow it manages to retain a power to touch and move the deepest part of us. And at times of such emotion as these, when even the best-intentioned and most finely-worded words are inadequate for the occasion, it is music which somehow has the ability to crystallise those feelings. Celebrities and politicians and commentators may have their words of comfort, but at a Saturday's funeral it was the music of Gustav Mahler, John Tower and Elton John that would sum up the deep emotion of the occasion.

It is right and good that music should play its part in the nation's mourning. We commend the bravery of Elton John in agreeing to perform at the funeral. And we urge everyone to play their part in ensuring that the industry's fundraising efforts in aid of charities supported by Diana are a huge success. 

Steve Redmond

When the price isn’t right

We often follow American ideas and today’s column is about contrasting the price mechanism as a basis for the industry on both sides as the American and the UK. The cassette in the US, as in the UK, is disappearing fast. Sales in both territories are at about the 25% level but you can see the same market forces that swalloled vinyl coming incredibly quickly. There will suddenly be a mad rush and cassettes will disappear, firstly from retail shelves and then from record company warehouses. The US, where the market (as opposed to the BPI) is running a campaign to get retailers to continue to stock cassettes and display them prominently. Research has shown that customers often want to buy cassettes but can’t find them. I don’t agree that the solution is to bundle the CD and tape of an album together — too confusing. But at least we in the UK have tried love the coincidence that excellent tapes and CDs appear to work. Let’s face it, the cassette is inferior to the CD in every way – except portability and that advantage will be lost when all cars have CD players. But we can extend the life of the cassette by making it the true ‘paperback’ equivalent of the CD. No six-flap cassettes, no liner notes, no nothing — just the music for £4.99 or £3.99 even. Maybe we’ll get people buying both at that price but not with a tape as £8.99. The opposite is, of course, our reaction to price. In the USA, when anything goes wrong practically the first retailer moans is price. Not competition or low store investment or bad marketing but high dealer prices. And now we have here in it its dampest form. The Classic Album Series is back and you would watch music programmes on TV and buy the product afterwards. One chain’s response to the Grateful Dead programme in that series, the featured albums of which were probably stocked by 10% of the UK’s stores — ‘We chopped one pound off the price’. Unbelievable.

Jee Waller’s column is a personal view

IWT appoints Peters to spice up its output

by Paul Gorman

Former children's TV presenter Andi Peters has emerged as a force in music television with her recruitment to the newly-created role of executive producer of music at broadcaster IWT.

Peters says her brief in the new role — where she will report to new programme director David Liddington — will be to increase music output across the ITV network. "We are heavily committed to giving music a higher profile," says Peters, who left the BBC last year after making her name as presenter and producer of Live And Kicking and The O-Zone.

Peters, 27, joined IWT in 1996 as producer of the channel's junior Gladiators show Train 2 Win, and also produced and presented Saturday morning show The Noise and its continuing spin-off The Weekend Show. As part of her new job she flew out to the US last Friday (5) to start work on a Spice Girls programme, Spice Up Your Life, which will be shown on ITV on September 27 and will feature a premiere of the video for the Virgin's new single. He is also producing An Audience With... The Spice Girls, which will be shown on ITV in November.

"Although my background is in pop I want to bring the range of music to people's attention," says Peters. "Remember, that the man who put Павероки on The O-Zone. I've got some plans for one-off music specials which I will concentrate on in the New Year. The good thing about IWT is that we have the chance to try things out regionally."

The appointment has been welcomed by players. "This has to be good news," says Sharp End's Robert Lemer. "Andi is really chipped on and an accomplished producer as well as presenter. In its way this move is similar to Trevor Dann's appointment overseeing music on BBC radio and TV."

Meanwhile, this week sees the launch of the autumn TV schedules. BBC1's dedicated music output for the rest of this year centers on Top Of The Pops, Top Of The Top and The O-Zone, while Live With Joelle Holland returns to BBC2, which will also screen a documentary about ex-Pogues singer Shane McGowan in October. BBC head of music entertainment Trevor Dann says: "There has never been such a huge push of music on the BBC and next year there will be even more."

The main music element of Channel Four programme remains Chris Evans' TFI Friday, and the channel is due to screen a series on Sixties pop icons called Brit Girls as well as documentaries about Tricky and Marc Bolan.

When the price isn’t right

Jazz Summers is buying back control of Big Life from TVS不容易 specialist Telstar.

The move, which follows an apparent recent chart activity for Big Life, will dilute Telstar's current 75% stake and see Summers regain control by increasing his shareholding from 25% to around 80%.

The new structure coincides with a cooling of the business relationship between Big Life and Telstar, which secured its first contract with the company in 1994 for Emu when Summers's deal with PolyGram ended.

A dispute arose over licensing of Gala's hit Freedom From Desire, which appeared on Telstar's own Pure High 97 compilation album, and between Telstar's French Hits 97, "'We control all rights to third-party licensing,' says Telstar managing director Sean O'Brien. Telstar appointed solicitors Smith & Winterton to administer Big Life's affairs on August 8, effectively freezing business dealings. On August 19 the receivers resigned after an amicable settlement was reached.

Big Life has found chart success in 1997 with Boy R&B stars Damage and Gala. Meanwhile, Summers has re-emerged as a force in management with his handling of two Virgin/Wings - Two Verve and Embrace.

The success of Waterstones' Books Of The Century poll has prompted HMV and Channel Four to turn the spotlight on music with a survey that aims to identify the UK's top 100. Music Of The Millennium, which launches on September 22, follows the Make Your Mark On The 90s survey currently being compiled through Virgin Megastores. However, HMV's tie-up with the broadcaster, which guarantees royalties from a possible exposure in a series of short celebrity-based programmes, should extend its survey to a much wider audience.

Cormac Longahan, HMV's advertising and marketing manager, says: "We are fully behind Virgin's survey but we believe Music Of The Millennium will be on a much larger scale because of Channel Four's involvement."

HMV and Channel Four anticipate that more than 50,000 people will participate in the survey — the largest ever music-related research project — by nominating their three favourite pieces of music.

The results will be announced in January and the data broken down into categories so that winners in particular genres can be identified.

Janey Walker, Channel Four's arts commissioning editor, adds: These programmes will prompt a national debate over the music we love. Channel Four is delighted to be at the forefront of cultural debate in Britain. Screening forms will be available, and voluntary forms will be available on the main website and in the crown on October 24, and votes must be registered on the Channel Four website up to the closing date of October 24.
ITC scores Russell interview coup

Oasis manager Marcous Russell has agreed to appear at In The City for the prestigious celebrity interview session, which is being opened to the public for the first time.

The initiative to widen the debate to include non-delegates, which is expected to make the session one of this year's conference highlights, comes from Russell and at least one other of this year's interviewees. The interview is expected to be devoted to a Q&A session.

ITC director Phil Saxe says he's heard the head of Ignition Management wanted to give the session a practical dimension to help young people on the fringe of the music business. "It's the most successful British manager of the Nineties and this is the first time that he has ever agreed to go public in such a way," says Saxe.

ITC co-founder Tony Wilson says the public session with Russell is a coup because managers are often central players at the conferences, which takes place on September 27-30. "Although we have students from various music and media related courses, this is the first time we have opened the thing out to any degree and Russell will be invaluable at offering advice to anyone wanting to get into the business," he says.

Wilson says Russell's interviewer has still to be confirmed, but the session is scheduled for 6pm at Glasgow's Hilton Hotel on September 28. An application form for attending the interview will be published in the Glasgow and Edinburgh listings magazine The List.

BMG to boost output in chocolate factory move

by Robert Ashton

BMG Distribution will become the third major distributor to move in five years when it centralises its four existing warehousing operations into one storage and shipping location. The distributor is increasing its capacity from 50 to 350 units by taking a lease on one of Birmingham's landmark buildings - the 11,648 sq m Cadbury building. It plans to complete the move by March next year, enabling it to be up and running by the end of the year.

BMG director of distribution and operations John Henderson says the Cadbury building was selected largely because of its location although an additional attraction was the fact it was already set up as a distribution base for the chocolate company. Three of BMG's four West Midlands warehouses, which have a capacity of around 7,735 sq m, also back on to the complex. "Cadbury's are running down their operation now and we are coming to the end of our Long Lane lease. Because of the proximity there is less disruption for us," says Henderson, who adds that BMG will be investing several million pounds in plant and equipment for the new complex.

Henderson says he is conscious of the 1992 move of the Cadbury building was selected largely because of its location although an additional attraction was the fact it was already set up as a distribution base for the chocolate company. However, it is not the end of the story.

Music industry, which has hailed it as a long overdue breath of fresh air. "I only wish there was a station like Xfm in every town," says Semmence. "I've been looking at the station from a number of perspectives and apart from not liking its bus shelter ads, I can't fault it."
Virgin aims to outdo 1996 success as Spice Girls lead autumn line-up

Most record companies would give anything to have just one bonker like Spice Girls’ Space World on their autumn schedule.

But for Virgin that is just one of the shining lights in a line-up which also boasts the first studio albums in more than three years from world superstars Janet Jackson and The Rolling Stones as well as the greatly-anticipated new album from The Verve.

It sends out the clearest signal yet to its nearest rivals that, rather than resting on the laurels of its current achievements, Virgin is heading for a quarter that could outstrip even last year’s incredible final burst when Spice Girls’ Spice and 2 Become 1 ruled the albums and singles markets.

How to contain the incredible run which has made Virgin the UK’s top albums company has been dominating the thoughts of the boss over in his new Road. Certainly it was uppermost in their minds when, in June, they announced the launch of a new label to be headed by outgoing RCA managing director Hugh Goldsmith.

Ray Cooper, the company’s new joint managing director with Ashley Newton, accepts the biggest challenge facing Virgin is sustaining its current success.

“A lot of record companies think that having been strong one year we’ve worked at it in the past, have their highs and lows and they seem to follow each other. Our determination is that doesn’t happen,” he says.

Until now Virgin has been pushing its releases through one channel, but Cooper says this is not only a strategy that several major record companies tend to structure themselves.

“We have grown into a major company. We need to be thinking of needing a new label that would give us another route to release new music. That has been our thoughts for some time, even before the Spice Girls came along and their success reinforced that view,” he says.

The new label is likely to launch towards the end of what has been another remarkable year for Virgin with the UK breakthroughs of Spice Girls and Chemical Brothers, pop success with 911 and Kavana and the emergence in the Top 10 of Daft Punk. And, it has every confidence in a new wave of acts including Aluna, Catch, Embrace and The Unbelievable Truth.

Paul Conroy, who was named president of the company in June, says, “The success of the Spice Girls around the world is sensational, to put it mildly, and having a new album as well this autumn just shows how hard they’ve worked. We’re obviously also very excited about the new single which is an incredibly up and bubbly record.

 hopes are also high for The Verve’s Urban Hymns album coming out on September 29 and being earmarked as a multi-platinum seller based on the response to the first two singles. “It’s very satisfying because of the way the company has believed in them,” says Conroy. “It’s really good they’re now coming through.”

Besides the impressive chart fortunes of its roster of artists, Virgin continues to strengthen its position in the industry with a new wave of distribution and marketing. Its new sinergy division has been key to its strategic aim to strengthen its position in the music marketing division whose success was recognised earlier this year when Virgin’s commercial directors Steve Fritchard and Peter Duckworth were put in charge of a newly merged venture, Virgin/EIM TV.

Possibly the only bit in the Virgin story this year has been with several of its long-standing acts who, in a pattern that has been experienced by other companies, have not been able to live up to their past achievements. Steve Winwood’s first solo release in more than six years, Junction Seven, has been his lowest placed album to date, while UB40, whose last studio album spent seven weeks at number one, dropped out of the Top 10 after just a week with Guns In The Ghetto. The UB40 album was one of several coming under a new company policy of delaying the first single until after the album as a way of extending the album’s appeal. A similar strategy has been adopted by the Genesis release Calling All Stations whose first single Congo is not coming out until next Monday (16), two weeks after the album.

In addition to all that, the company is looking to introduce reduced pricing on selected albums in a bid to encourage customers to buy releases they otherwise might overlook.

The idea is that if things continue the way they have been going for the past 18 months or so, Virgin won’t need to come up with too many such tricks to keep itself firmly on top.
results talkin louder than words

Roni Size
Reprazent

newforms

ALBUM OF THE YEAR
MERCURY RECORDS CONGRATULATES RONI SIZE, REPRAZENT AND TALKIN LOUD ON WINNING THE MERCURY MUSIC PRIZE 1997
Burger's big 12 lead line-up as Sony looks to the future

Just three years ago Sony chairman and CEO Paul Burger lamented at his company's annual conference that it had not enjoyed one Top 10 single from its domestic roster.

This year, as the company gathered for its low-key 1997 sales meeting at The Five Lakes Hotel in Milton, Essex, he had a very different story to tell.

Not only has Sony achieved a domestic Top 10 singles since its last conference, but it has translated this success to the albums arena by scoring seven Top 20 domestic albums in the past 20 months - the same as its total for the previous 20 years put together.

Sony Music unveiled a strong release schedule not just for the autumn (see right) but for the early part of next year when it anticipates challenging EMI for second place in the corporate group league behind PolyGram.

Burger used the conference to highlight his dozen priorities for the pre-Christmas quarter. These include selling half a million copies of Mariah Carey's new album as well as another 200,000 Men In Black soundtracks by Christmas. He also anticipates high-volume sales for Recordfah, Michael Bolton, Finley Quaye, Coldplay, Wham!, Lightning Seeds, Jimmy Ray, Pressure Drop, Travis and Wilfi Smith.

Burger attributes Sony's recent run of singles chart success - it had two of the top three singles with Men In Black and Mariah Carey's Honey as the conference began - to the decision to retain separate singles and album reissues despite a massive restructuring of the sales division this summer.

"We've redrafted and rebooked our sales force on the field for quite some time. I think it is our objective to have the most effective sales force in the field," he said.

Burger drew particular attention to the increased market share of the multiples, although he added that he believed the independent retail sector had stabilised. He told delegates, "Your importance in the field is absolutely critical in ensuring that our records are sold not only in the independent accounts, but that the stock is on the shelves in the major multiples. I see that as an extremely important part of our business going forward."

He also stressed the role of the internet, even though many record companies have now scaled down their activities. He said the opportunities for Sony were greater than ever, with the Sony Music UK site launching this month, "Over the next five years that growth is going to be absolutely exponential - into millions of dollars. It is absolutely imperative that we get on the case, quickly and effectively," he said.

RUTHER VANDROSS: One Night With You... The Best of Love (Vol. Two) (Sept 29).

This collection of recent hits includes the Grammy Award-winning 'Your Secret Love', plus new tracks by R Kelly and Janet Lewis.

There are several remixes, including a Classic Club Mix of The Best Things In Life Are Free dual with Janet Jackson.

PRESSURE DROP: Elusive / Higher Ground (Oct 6).

Higher Ground believes this duo have the potential to emulate the success of Massive Attack and its own Leftfield with their third album, (see Talent).

TRAVIS: Good Feeling - Independent (Oct 13).

The rock act Travis' debut album should cement the critics and receive a boost when they support Oasis on their forthcoming tour.

ROACHFORD: Feel - Columbia (Oct 13).

One of the most talked-about projects at Columbia sees off Andrew Roachford as a solo artist.
Columbia is releasing the stand-out track from Maxwell’s MTV Unplugged EP, a cover of Kate Bush’s This Woman’s Work, on September 22. The follow-up to the single Ascension Don’t Ever Wonder, which reached number 28 in May, was recorded live at the Albert Hall.

genres of jazz as well as blues, gospel and a Glenn Miller collection, backed up with print and radio advertising.

**SAVAGE GARDEN:** Savage Garden – Columbia (Oct the). The release of the pop duo’s eponymously-titled debut album in the UK should build on their worldwide sales of over 1.5m following the success of the single I Want You in July. The marketing campaign will focus on putting a face to the band. VARIOUS: The Chronicle of Jazz – Sony Jazz (Nov 3). A mid-price double CD collection of 32 tracks plotting the history of jazz from the Twenties to today. The release coincides with the publication of the similarly-titled book by broadcaster Marvyn Cooke with which it shares cover artwork.

**VARIOUS: Silence – Sony Classical (Nov 3).** A new classical compilation comprising more than two hours of easy-listening popular music from Sony Classical’s catalogue. It is aimed at the casual music buyer and is backed by TV, press and radio advertising.

**GROVER WASHINGTON JUNIOR:** Breath of Heaven – Sony Jazz (Nov 3). The Grammy Award-winning artist’s first Christmas album of easy-listening smooth jazz aiming to reach beyond the traditional jazz audience.

**MICHAEL BOLTON:** title track – Columbia (Nov 3). Bolton returns with a new image and his first studio album in three years to build on the success of his greatest hits album. Collaborations with Tony Rich, Diane Warren and Babyface are included and will be supported by Bolton having sung the title song from the new Disney film Hercules – Go to the Distance, which opens in the UK next month.

**JIMMY RAY:** Jimmy Ray – Sony (Nov 10). Sony will have all guns blazing to back this album by its new teen sensation following the release of the single Am I Your Jimmy Ray? on October 13.

**CELINE DION:** title track – Epic (Nov 17). Dion’s new studio album will be eagerly anticipated since she sold an album every eight seconds in the UK last year. Tipped to feature two big name duets, the album will be supported by Celine’s appearance on various key TV shows, including the Royal Variety Show.

**PHILA DELPHIA:** Various – Sony Catalogue (Nov 6). A triple CD longbox of 98 digitally remastered tracks featuring the best from Philadelphia International Records 1965-76, including The O’Jays, Harold Melvin & The Blue Notes and The Three Degrees. Kenny Gamble and Leon Huff have supplied much info, memories and photos from their personal collection.

**LIGHTNING SEEDS:** Like You Do – Epic (Nov 6). For the first time all of Ian Broudie’s hits, including the Euro ’96 smash Three Lions, are available on one 18-track album. Advertising will target football programmers – single Life Of Riley has been regularly used on Match of the Day – as well as TV, national newspapers and magazines.

**OZZY OSSUOI:** The Ozman Gentry – Epic (Nov 6). Ozzy’s first ‘best’ collection charts his 30-year career from Black Sabbath through to the new single Back On Earth. Initial copies will include a bonus four-track CD featuring the previously unreleased ‘bass ment tapes’ recordings from 1970. Ozman’s profile has recently been raised by his Lifetime Achievement Award at last month’s Kerrang Awards.
BEHIND THE COUNTER

STEPHEN CARR, Fopp, Aberdeen

"Edwyn Collins’ I’m Not Following You has been our frontrunner this week and Roni Size’s album has picked up on the back of the Mercury Music Prize win. The Verve single flew out on Monday but then tailed off pretty quickly. We’ve just had the store revamped and we’re all delighted with the result. The main entrance now connects to the basement where we’ve moved all our CDs and chart product. Vinyl is now on the ground floor and the whole layout is much brighter and more spacious. We’ve always been a bit of a boys’ trainspotting shop but since the refit we’ve noticed a lot more women are coming in. We’re also now connected to the chain’s computer network which makes ordering and restocking a bit easier. We shall be staying open on Saturday, the day of Princess Diana’s funeral. But as a mark of respect we won’t be playing any music."

NEW RELEASES

In singles departments The Verve sprinted way ahead of Finley Quaye, Echo & The Bunnymen and Mariah Carey. Roni Size’s New Forms album took a leap forward following his victory in the Mercury Music Prize while Genesis, Soul II Soul, Dave Angel and Nu-Tone’s 2 were solid rather than spectacular performers. The death of Princess Diana made it a quiet and sombre week for many stores throughout the country.

PRE-RELEASE ENQUIRIES

Singles – Brian, Chemical Brothers, Björk; Albums – Mark Morrison, Ocean Colour Scene, Travis, The Verve, CornerShop, Shola Ama, Mariah Carey, Tanya Donelly, Jim Reid, The Rolling Stones

ADDITIONAL FORMATS

Cast limited edition CD single in Digipak with poster and bonus tracks, Arab Strap limited edition seven-inch, U2: B-Sides limited edition vinyl album, Cardigans CD single in collectors’ Digipak

IN-STORE


MULTIPLE CAMPAIGNS


ON THE ROAD

ALAN WISHART, BMG rep for East Anglia

“It’s been a fairly quiet week and naturally conversation has been dominated by the death of Princess Diana. The mood is sombre but it doesn’t seem to be having any real impact on sales. On a lighter note, I’ve been busy pushing our mid-price campaign and the new single from Arista signing N-Sync which I’m confident will get to the Top 40. My tip for number one is The Verve, closely followed by Hanson. There is also renewed interest in Beth Orton thanks to the Mercury Music Prize, while the soundtrack to The Full Monty is picking up now that the film has been released. Expect a high entry for the very different new single from Kylie Minogue. I’ve got her on my car stereo – along with the new album from Sleeper.”

TELEVISION

13.9.97

Tricky features Kylie, ITV 9.25-11.30am
Night Fever with Sharon Horgan, Paul Carrack and The Brotherhood Of Man, Channel Five: 6.50-7.45am.

Last Night Of The Proms: Part 1, Andrew Davis conducts the BBC Symphony Orchestra, BBC2: 7.30-9.30pm; Part 2 follows, with soprano Anna Evans, BBC1: 9-10.30pm.

National Lottery Live featuring Grand Foulard, BBC1: 7.50-11.00pm.

15.9.97

Giselle: Med For It, new scenes about the band, Channel Five: 7-7.30pm.

Jonathan Miller’s Opera Works: The Chorus with Ashley Holloway, BBC2: 11.15pm-1.05am.

16.9.97

Collaboration: Realised, Mtv: 8.30-9.00pm.

17.9.97

Star Trek: Robbie Williams, MTV: 7.45pm National Lottery Live featuring Chris de Burgh, BBC1: 8.30-8.45pm.

19.9.97

Name That Tune presented by Joelle Hirst and featuring Daryn Porter, Burt Bacharach and The Who, Channel Five: 7-7.30pm.

EXPLORE THE MARKET IN THE SHOPS ▶ EXPOSURE ▶ TELEVISION ▶ RADIO

13.9.97

Trevor Nelson with a session from Mariah Carey, Radio One: 9.30-11.00pm.

BBC Proms In The Park featuring Larry Adler and John Williams, Radio Two: 7.30-10.00pm.

14.9.97

Mark Goodier with special guest Eliza John, Radio One: 6.30-9.00pm. Restored featuring The Cardigans and James, Radio One: 10-11pm.

16.9.97

Evening Session With: The Verve and StrangeLove, Radio One: 6.30-8.00pm.

Andy Karshaw presents Maria Vassouzakela, Radio One: 8.40-10.00pm.

17.9.97

Evening Session featuring The Sundays, Radio One: 8.30-9.00pm.

John Peel with a session from Echo & The Bunnymen, Radio One: 8.40-10.30pm.

The Christy Moore Story starring Siobhan O’Connor, Radio Two: 9.00-9.30pm.

18.9.97

John Peel with later, Radio One: 8.40-10.00pm.

MUSIC WEEK 13 SEPTEMBER 1997
Thank You America For Recognising A True British Superstar

MTV Awards Most Nominated Artist & Winner of Video Of The Year.
'Virtual Insanity, from the Album Travelling Without Moving'
SINGLES

U2: Please [Island CDC737527189-2]. Produced by Howie B, a re-recorded version of the Pop track underlines the song's plangency and epic proportions. CD1 features a Bono/Sined C'Omnor duet on 'I'm Not Your Baby which is a live version of Place alongside three other classics recorded live.

THOMAS JÜLLE-STOCK: That Kinda Guy (Mercury MERCURY8459821). An encouraging debut single from Mercury's new 16-year-old R&B act which might make chart gains from its connections with the Bean film.

ROACHFORD: The Way I Feel (Columbia 65501 44252-2). The resolutely Roachford adapted his guitar-laid R&B sound on this stunning first single from his forthcoming album Feel, aimed firmly at the kids.

SLEEPER: She's A Good Girl (Indelible DOL 97). Louise Wener is a talented woman and the quality of this understated, breathily track bodes well for her band's third album, due on October 13. Cool and catchy.

BENNIE THE KID (Roadrunner R286203). The Radio One roadshow luvvies' rock song about pop star posturing in front of the bedroom mirror should appeal to the kids.

VITRO: Mentally Ill (Independent ISO8140). The most commercial with distorted vocals may lead to unfair comparisons with Underworld.

GREEN DAY: Winchester & Hollywood (Reprise). After a two-year wait, the three-piece might well have missed the boat with this gloriously raw rock track from the album's title track.

DUMB ANGEL: Make A Sound (DUMB1). This soulful pop rework of the classic Cheese Is The Ultimate delight.

COOLIO: Da La La (Tommy Boy TCD7029). Gangsta-rap's most ubiquitous track of the year.

LIL YULL: Hold Me Down (MDM). Louisy Wener's first single from his forthcoming album Feel, aimed firmly at the kids.

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ALAN JONES TALKING MUSIC

Recruiting Siedah Garrett has given the Brand New Heavies a new lease of life. The third single from their new album is a cover of Carole King's evergreen You've Got A Friend. The rich poignancy of the original is replaced with an initially jarring but ultimately appealing dance treatment, tastefully mixed by Todd Terry, which turns the song into a joyous celebration, Coolio's run of success is likely to continue with Ooh La La. A bit of a throwaway compared to the mighty Gangsta's Paradise, it's based on Grace Jones' Pull My Loving to The Bumper, with Coolio's rhymes surprisingly trite and childish but no less commercial for it.

The Heartists' single Béla Horizonte is essentially the same song. Bright, breezy commercial and a hit whose time has come. A number four hit in America, Third Eye Blind's Semi-Charmed Life is energetic, old-fashioned and irresistible. Though this style of record is significantly more popular in America, it should still have enough impetus to hit fairly big here. Janet Jackson is back with Got 'Til It's Gone, Mitchell's Big Yellow Taxi and throws in a Q-Tip pop for good measure to publi

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OCEAN COLOUR SCENE follow up the million-selling Moseley Shoals with an album which delivers much the same, with a heavy retro feel, and a generic rock direction. There are some nice deviations along the way, however, and the album concludes with a duet - PP Arnold joining Simon Fowler on If It's A Beautiful Thing, an initially bare-boned power ballad which unfolds over more than six minutes, building to a crescendo before the final half degenerates into an instrumental jam. Most odd. The album to replace Oasis at number one?
Be Here Now by Oasis topped a million sales on Saturday after just 17 days on release. The previous record, 982,000 sales, was achieved by Robson & Jerome’s self-titled debut album, which took 26 days to reach the mark in 1995. To put it another way, if Robson & Jerome’s feat is the equivalent of a four minute mile, Oasis ran the same distance in just 90 seconds. Having already exceeded the record one week sale tally set by the Robson & Jerome disc, Oasis are, however, certain to fail to best the last significant milestone set by it - that of selling two million copies in 48 days - incredibly, the Robson & Jerome album speeded up after breaking the 1 million barrier, in a rapidly growing Christmas marketplace. Despite its achievements, sales of Be Here Now were sharply down last week, in line with the market, for obvious reasons, but it still managed to sell 95,000 copies, five times as many as Genesis’ Calling All Stations, which peaked at 19 (Smith) and retuns to Puff Daddy’s Be Missing You, whose chord with a great deal of radio’s time occupied by extended news bulletins and, initially, largely unlogged (because it isn’t fingerprinted) sombre music, not even Puff Daddy can maintain the level of airplay he received in the week prior to the accident. I’ll Be Missing You logged just 1447 plays last week, compared to 1769 the week before. Only two other singles even broke the 1,000 mark - Shola Ama’s You’re The One I Love (1016) and Black Eyed Boy By Texas (1077) compared to 11 the previous week.

The most remarkable sparts were by two artists known to be among the Princess’ favorites - Elton John and George Michael. George’s You Have Been Loved catapulted 126-2, overshadowing The Three-piece A Side The Strongest Thing, which sunk 27-65. Elton’s Something About The Way You Look Tonight only scraped 68-11 but was being chased hard by the original 1974 hit version of Candle In The Wind, which gained ground massively after it was announced that Elton would sing an updated version of it at the Princess’s funeral. It debuts at number 94, and its immediate future is likely to be determined by how quickly radio gets services with the “Goodbye, England’s rose” verse.

The Lighthouse Family similarly saw one of its oldies competing with their new single. Raincloud, which was already making good progress, jumped 50-23, while their fondly remembered Lifted climbed 104-50. Oasis’ new single Stand By Me moved 92-59 but was leapfrogged by the more obvious Don’t Go Away, an album track which debuted as number 49. Its success was sparked by Radio One, where it was played 19 times, eventually precipitating play from other stations. Some sort of normality will doubtless return to the chart next week.

Meanwhile, Led Zeppelin’s classic 1969 recording Whole Lotta Love makes a belated and rather muted debut at number 21. The band would not allow its record company to issue UK singles during its lifetime but Whole Lotta Love has already been a hit twice, reaching number 13 for CCS in 1970 and number three for Goldubb only last year. It’s one of Zep’s most famous tracks, though had their record company chosen to release Stairway To Heaven instead it would have been a much bigger hit, particularly in view of the events of the last week.

An Alan Jones
An extraordinary week produces an equally extraordinary chart. Radio responded to the death of, and subsequent mourning for, the Princess Of Wales by serving the nation a diet of comforting standards and pertinent lyrics, causing massive declines in the fortunes of ‘freeloud’ records and those with inappropriate titles. Among the casualties were Men In Black and Chumbawamba’s Tubthumping. Last week they were numbers one and two, respectively, with a wide gap between them and all other records which appears unbridgeable. This week they fall at 13 (Smith) and 64 (Brown).
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/CD/Cass (Distributor)</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE DRUGS DON'T WORK</td>
<td>The Verve</td>
<td>NJH 7670 (EMI/A&amp;M)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>MEN IN BLACK</td>
<td>Columbia</td>
<td>6589282/6589284/6589286</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>TUBTHUMPING</td>
<td>EMG/EMI</td>
<td>6589280/6589282/6589284</td>
<td>3</td>
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<tr>
<td>4</td>
<td>WHERE'S THE LOVE</td>
<td>Mercury</td>
<td>5780520/5780522/5780524</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>I'M LIVING NOW</td>
<td>PollyDactyl</td>
<td>6589278/6589280/6589282</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>I KNOW WHERE IT'S AT</td>
<td>London</td>
<td>8703938 (EMI-Force)</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>LIVE THE DREAM</td>
<td>Polydor</td>
<td>6589286/6589288/6589290</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>HONEY</td>
<td>Columbia</td>
<td>6589274/6589276/6589278</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>NEVER GONNA LET YOU GO</td>
<td>Definitive</td>
<td>74230153/74230154/74230156</td>
<td>9</td>
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<tr>
<td>10</td>
<td>EVEN AFTER ALL</td>
<td>New Order</td>
<td>EPIC 649123/649124/649126</td>
<td>10</td>
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<tr>
<td>11</td>
<td>WE COME TO PARTY</td>
<td>Teltos</td>
<td>22351/22352/22353</td>
<td>11</td>
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<tr>
<td>12</td>
<td>FREEDOMDAY DESIRE</td>
<td>The Prodigy</td>
<td>6589272/6589274/6589276</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>JOY</td>
<td>Champion</td>
<td>3228/3229/3230</td>
<td>13</td>
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<tr>
<td>14</td>
<td>THE ONE YOU CHEAT</td>
<td>Frank Ocean/WEA</td>
<td>1212/1213/1214/1215</td>
<td>14</td>
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<tr>
<td>15</td>
<td>CHANCEY CRAZY 97</td>
<td>Minimalist</td>
<td>CDMS 5/CDMS 7/CDMS 9</td>
<td>15</td>
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<tr>
<td>16</td>
<td>OFFSHORE '97</td>
<td>Exzhausted</td>
<td>0931/0932/0933/0934/0935</td>
<td>16</td>
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<td>17</td>
<td>ALL I WANT TO DO</td>
<td>Eternal</td>
<td>WEA 1302/WEA 1303/WEA 1304</td>
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<td>18</td>
<td>TRAVELLERS TUNE</td>
<td>MCA/Atlantic</td>
<td>414444/414446/414448</td>
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<tr>
<td>19</td>
<td>WHOLE LOTTA LOVE</td>
<td>Led Zeppelin</td>
<td>135/136</td>
<td>19</td>
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<td>20</td>
<td>NO MONEY NO PROBLEMS</td>
<td>Polydactyl</td>
<td>6589270/6589272/6589274</td>
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<td>21</td>
<td>HOLD YOUR HEAD UP HIGH</td>
<td>Positive</td>
<td>C77F/77V/77T</td>
<td>21</td>
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<tr>
<td>22</td>
<td>WHEN DOES CRY</td>
<td>Epic</td>
<td>649543/649544/649546</td>
<td>22</td>
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<tr>
<td>23</td>
<td>MY FATHER'S SON</td>
<td>Weisfeld</td>
<td>CWA9/12/16/21</td>
<td>23</td>
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<tr>
<td>24</td>
<td>BADLY HAPPY</td>
<td>Graham</td>
<td>149CD/149T</td>
<td>24</td>
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<td>25</td>
<td>EVERYTHING</td>
<td>MCA/Atlantic</td>
<td>408545/408546/408548</td>
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<td>26</td>
<td>BITCH</td>
<td>Motown</td>
<td>CDL170/CDL170/CDL170</td>
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<td>27</td>
<td>KARMA POLICE</td>
<td>Philips</td>
<td>CDCAT0165/CDG0166/CDG0167</td>
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<td>28</td>
<td>I WANT TO BE THERE WHEN YOU COME</td>
<td>London</td>
<td>LNCD 2088</td>
<td>28</td>
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<td>29</td>
<td>NEW YORKER</td>
<td>Artful</td>
<td>CD146/CD147/CD148</td>
<td>29</td>
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<tr>
<td>30</td>
<td>THE SWEETEST TREAT</td>
<td>Columbia</td>
<td>669785/669786/669787</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>SOMEONE</td>
<td>RUA</td>
<td>215031/215032/215033</td>
<td>31</td>
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<tr>
<td>32</td>
<td>YOUR LUCKY DAY IN HELL</td>
<td>Dreamworks</td>
<td>DRMD3227/CMC2277/EMI2277</td>
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<tr>
<td>33</td>
<td>C U WHEN U GET THERE</td>
<td>SpinDoctor</td>
<td>SPIND668</td>
<td>33</td>
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<tr>
<td>34</td>
<td>FREE</td>
<td>AM.PM</td>
<td>532332/532334/532336</td>
<td>34</td>
</tr>
</tbody>
</table>

**TITLES A-Z**

**FULL SONGS AVAILABLE ON CD AND CASSETTE**

**SPECIAL SONGS AVAILABLE ON THE RADIO**

**As used by Top 10 of The Pops and Radio One**

**MARK MORRISON**

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**MUSIC WEEK 13 SEPTEMBER 1997**
AIRPLAY PROFILE

STATION OF THE WEEK

95.8 CAPITAL FM TOP 10

| Tracklist Label | Title | Airplay
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Free</td>
<td>Ultra Zone (AM/FM)/AM</td>
<td>51</td>
</tr>
<tr>
<td>2. Black Eyed Boy (African)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>3. Men in Black (Hollywood Canteen)</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>4. Free From Desire (Big Dog)</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>5. For You (I Want)</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>6. Bitch</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>7. I'll Be Missing You</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>8. Arms Around the World</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>9. Never Going to Let You Go</td>
<td>36</td>
<td></td>
</tr>
</tbody>
</table>

TRACK OF THE WEEK

ETERNAL FEAT BEBE WILANS: I WASN'T THE ONLY ONE

The crossover potential of Eternals' album Before the Rain and a strong chart performance by the previous single Don't You Love Me (released in January) ensured a smooth route onto most playlists for I Wanna Be the Only One - a track recorded with US inspirational singer Bebe Winans.

The single started life as an album track but was picked up early by radio presenters, particularly those targeting specialist R&B audiences. Adrian Tredinnick, EMI's head of regional radio promotions, says it was the interest that started the ball rolling.

"Eternal is a core band for many LIR stations and the maturity of their third album really lifted them above the status of a normal pop band," he says.

"Quite a few presenters were playing I Wanna Be the Only One as an album track, but when we started promoting it as the next single we had to be careful because a lot of stations were still doing well with Don't You Love Me. It was very important that we kept the band's momentum going." EMI's sensitivity paid off with virtually all LIR stations transferring their attention to the new single which was released on May 13. The Capital Group were the first to spot the potential and three weeks before release it was receiving 29 plays on 55.8 FM, 44 plays on LIR and 27 on Power and Southern.

"By release everyone was playing it," says Tredinnick. "It was number one in the airplay chart with 1,744 plays a week and the momentum continued to build throughout May, peaking at 2,197 on May 22."

Sophie Powell, EMI's head of national radio promotions, says Radio One put the single on its list on May 2 and played it 20 times a week. It stayed on the A-list until June 20 by which stage it had already spent two weeks at number one on the singles chart.

Sue Silisloe
## TOP 50 AIRPLAY HITS

**13 SEPTEMBER 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>I'LL BE MISSING YOU</td>
<td>Puff Daddy &amp; Faith Evans (feat. 112)</td>
<td>Bad Boy/Arista</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>YOU'VE BEEN LOVED</td>
<td>George Michael</td>
<td>Aegest/Virgin</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>YOU'RE THE ONE I LOVE</td>
<td>Shola Ama</td>
<td>Freesheet/WEA</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>EVERYTHING</td>
<td>Mary J. Blige</td>
<td>MCA</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>JUST FOR YOU</td>
<td>M People</td>
<td>Deconstruction</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>HONEY</td>
<td>Mariah Carey</td>
<td>Columbia</td>
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</table>

### HIGHEST CLIMBER

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>7</td>
<td>8</td>
<td>DRUGS DON'T WORK</td>
<td>Verve</td>
<td>Hut</td>
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<tr>
<td>8</td>
<td>9</td>
<td>MY FATHER'S SON</td>
<td>Connor Reaves Brooklyn Funk</td>
<td>Wildstar</td>
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<tr>
<td>9</td>
<td>10</td>
<td>PICTURE OF YOU</td>
<td>Boyzone</td>
<td>Polydor</td>
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<tr>
<td>10</td>
<td>11</td>
<td>TRAVELLERS TUNE</td>
<td>Dean Delour Scene</td>
<td>MCA</td>
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<tr>
<td>11</td>
<td>12</td>
<td>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</td>
<td>Eddison John</td>
<td>Rocket/Mercury</td>
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<tr>
<td>12</td>
<td>13</td>
<td>BLACK EYED BOY</td>
<td>Texas</td>
<td>Mercury</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>WHERE'S THE LOVE</td>
<td>Hanson</td>
<td>Mercury</td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td>ARMS AROUND THE WORLD</td>
<td>Louise (Ist Avenue/EMI)</td>
<td>1st Avenue/EMI</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>SUNCHyme</td>
<td>Dario</td>
<td>Universal</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>I KNOW WHERE IT'S AT</td>
<td>All The Dream</td>
<td>East West</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>FREE</td>
<td>Ultra Nat</td>
<td>AM/FM &amp; A&amp;M</td>
</tr>
<tr>
<td>18</td>
<td>19</td>
<td>SUMMERTIME</td>
<td>Sunday</td>
<td>Parlophone</td>
</tr>
<tr>
<td>19</td>
<td>20</td>
<td>FREED FROM DESIRE</td>
<td>Gta</td>
<td>Big Life</td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>KARMA POLICE</td>
<td>Radiohead</td>
<td>Parlophone</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>TELL ME IT'S TRUE</td>
<td>Tina Moore</td>
<td>Deep International</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>FINALLY</td>
<td>Ce Ce Peniston</td>
<td>A&amp;M</td>
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### MOST ADDED

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>YOU'VE GOT A FRIEND</td>
<td>Brand New Heavies</td>
<td>Ffi/London</td>
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<tr>
<td>33</td>
<td>ANGEL OF MINE</td>
<td>Eternal</td>
<td>1st Avenue/EMI</td>
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### BIGGEST INCREASE IN AIRENCE

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>CANDLE IN THE WIND</td>
<td>Elton John</td>
<td>Rocket</td>
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### BIGGEST INCREASE IN PLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>35</td>
<td>UNBREAK MY HEART</td>
<td>Bronx Trot</td>
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### TOP 10 GROWERS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU'VE BEEN LOVED</td>
<td>George Michael (Aegest/Virgin)</td>
<td>1477</td>
</tr>
<tr>
<td>2</td>
<td>CANDLE IN THE WIND</td>
<td>Elton John (Rocket)</td>
<td>433</td>
</tr>
<tr>
<td>3</td>
<td>DRUGS DON'T WORK</td>
<td>Verve</td>
<td>641</td>
</tr>
<tr>
<td>4</td>
<td>YOU'VE GOTTEN A FRIEND</td>
<td>Brand New Heavies (Fi/London)</td>
<td>259</td>
</tr>
<tr>
<td>5</td>
<td>I'LL BE MISSING YOU</td>
<td>Puff Daddy &amp; Faith Evans (feat. 112)</td>
<td>1447</td>
</tr>
<tr>
<td>6</td>
<td>KISS FROM A ROSE</td>
<td>SaltNPepa</td>
<td>331</td>
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### TOP 10 MOST ADDED

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU'VE GOT A FRIEND</td>
<td>Brand New Heavies (Fi/London)</td>
</tr>
<tr>
<td>2</td>
<td>ARM'S AROUND THE WORLD</td>
<td>Louise (1st Avenue/EMI)</td>
</tr>
<tr>
<td>3</td>
<td>SHINE (SOMEONE WHO NEEDS ME)</td>
<td>Someone</td>
</tr>
<tr>
<td>4</td>
<td>ANGEL OF MINE</td>
<td>Eternal</td>
</tr>
<tr>
<td>5</td>
<td>SEMI CHARMED LIFE</td>
<td>Third Eye Blind</td>
</tr>
<tr>
<td>6</td>
<td>YOU'VE BEEN LOVED</td>
<td>George Michael (Aegest/Virgin)</td>
</tr>
<tr>
<td>7</td>
<td>I KNOW WHERE IT'S AT</td>
<td>All Saints (London)</td>
</tr>
<tr>
<td>8</td>
<td>RAINCLOUD</td>
<td>Lighthouse Family (Wild Card/Polydor)</td>
</tr>
<tr>
<td>9</td>
<td>BIG BAD MAMA</td>
<td>Fool's Gold Featuring Oni Hill (Violated/R&amp;B)</td>
</tr>
</tbody>
</table>

© Music Control. UK. Chart shows tracks based on number of station added (as defined by the airplay rules)
### Singles

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE DRUGS DON'T WORK</td>
<td>The Verve</td>
<td>Hut/Virgin</td>
</tr>
<tr>
<td>2</td>
<td>MEN IN BLACK</td>
<td>Will Smith</td>
<td>Columbia</td>
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<tr>
<td>3</td>
<td>TUBTHUMPING</td>
<td>Chumbawamba</td>
<td>EMI</td>
</tr>
<tr>
<td>4</td>
<td>WHERE'S THE LOVE</td>
<td>Hanson</td>
<td>Mercury</td>
</tr>
<tr>
<td>5</td>
<td>I'LL BE MISSING YOU</td>
<td>Puff Daddy &amp; Faith Evans</td>
<td>Puff Daddy/Arista</td>
</tr>
<tr>
<td>6</td>
<td>I KNOW WHERE IT'S AT</td>
<td>All Saints</td>
<td>London</td>
</tr>
<tr>
<td>7</td>
<td>LIVE THE DREAM</td>
<td>Cast</td>
<td>Polydor</td>
</tr>
<tr>
<td>8</td>
<td>HONEY</td>
<td>Mariah Carey</td>
<td>Columbia</td>
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<tr>
<td>9</td>
<td>NEVER GONNA LET YOU GO</td>
<td>Tina Moore</td>
<td>Delirious</td>
</tr>
<tr>
<td>10</td>
<td>EVEN AFTER ALL</td>
<td>Finley Quaye</td>
<td>Epic</td>
</tr>
<tr>
<td>11</td>
<td>FREE</td>
<td>DJ Quicksilver</td>
<td>Positive</td>
</tr>
<tr>
<td>12</td>
<td>WE COME TO PARTY</td>
<td>N-Tyce</td>
<td>Telstar</td>
</tr>
<tr>
<td>13</td>
<td>FREED FROM DESIRE</td>
<td>Gala</td>
<td>Big Life</td>
</tr>
<tr>
<td>14</td>
<td>JOY Staxx featuring Carol Leeming</td>
<td>Champion</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>YOU'RE THE ONE I LOVE</td>
<td>Shola Ama</td>
<td>Freakstreet/WEA</td>
</tr>
<tr>
<td>16</td>
<td>CRAZY CHANCE '97</td>
<td>Kavana</td>
<td>Nemesis</td>
</tr>
<tr>
<td>17</td>
<td>OFFSHORE '97 Chicane with Power Circle</td>
<td>Edel</td>
<td>Xtravaganza/Edel</td>
</tr>
<tr>
<td>18</td>
<td>EVERYBODY (BACKSTREET'S BACK)</td>
<td>Backstreet Boys</td>
<td>Jive</td>
</tr>
<tr>
<td>19</td>
<td>ALL I WANNA DO</td>
<td>Dannii Minogue</td>
<td>Eternal</td>
</tr>
<tr>
<td>20</td>
<td>TRAVELLERS TUNE</td>
<td>Ocean Colour Scene</td>
<td>MCA</td>
</tr>
<tr>
<td>21</td>
<td>WHOLE LOTTA LOVE</td>
<td>Led Zeppelin</td>
<td>Atlantic</td>
</tr>
<tr>
<td>22</td>
<td>MO MONEY MO PROBLEMS</td>
<td>The Notorious BIG featuring Puff Daddy &amp; Mase</td>
<td>Puff Daddy/Arista</td>
</tr>
<tr>
<td>23</td>
<td>HOLD YOUR HEAD UP HIGH</td>
<td>Boris Dlugosch presents Boom</td>
<td>Positiva</td>
</tr>
<tr>
<td>10</td>
<td>WHEN DOLVES CRY</td>
<td>Girugmes</td>
<td>Epic</td>
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### Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>BE HERE NOW</td>
<td>Oasis</td>
<td>Creation</td>
</tr>
<tr>
<td>2</td>
<td>CALLING ALL STATIONS</td>
<td>Genesis</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>OK COMPUTER</td>
<td>Radiohead</td>
<td>Parlophone</td>
</tr>
<tr>
<td>4</td>
<td>WHITE ON BLONDE</td>
<td>Texas</td>
<td>Mercury</td>
</tr>
<tr>
<td>5</td>
<td>THE FAT OF THE LAND</td>
<td>The Prodigy</td>
<td>XL Recordings</td>
</tr>
<tr>
<td>6</td>
<td>MUCH LOVE</td>
<td>Shola Ama</td>
<td>WEA</td>
</tr>
<tr>
<td>7</td>
<td>MOUTH TO MOUTH</td>
<td>Levellers</td>
<td>China</td>
</tr>
<tr>
<td>10</td>
<td>ALWAYS ON MY MIND - ULTIMATE LOVE</td>
<td>Songs</td>
<td>RCA</td>
</tr>
<tr>
<td>11</td>
<td>BLURRING THE EDGES</td>
<td>Meredith Brooks</td>
<td>Capitol</td>
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<tr>
<td>12</td>
<td>BACKSTREET'S BACK</td>
<td>Backstreet Boys</td>
<td>Jive</td>
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<tr>
<td>13</td>
<td>SHERYL CROW</td>
<td>Sheryl Crow</td>
<td>A&amp;M</td>
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<tr>
<td>14</td>
<td>L.L.E. (LOVE IS FOREVER)</td>
<td>Billy Ocean</td>
<td>Jive</td>
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<tr>
<td>15</td>
<td>GO POP! AGAIN</td>
<td>The Smurfs</td>
<td>EMI</td>
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<tr>
<td>16</td>
<td>THE DEFINITIVE SIMON AND GARFUNKEL</td>
<td>Simon And Garfunkel</td>
<td>Columbia</td>
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<td>DO IT YOURSELF</td>
<td>Seahorses</td>
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<td>NEW FORMS</td>
<td>Roni Size Reprezent</td>
<td>Talkin Loud</td>
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<td>TUBTHUMPING</td>
<td>Chumbawamba</td>
<td>EMI</td>
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<td>THE DANCE</td>
<td>Fleetwood Mac</td>
<td>Reprise</td>
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<td>21</td>
<td>EXPERIENCE HENDRIX</td>
<td>The BEST OF Jimi Hendrix</td>
<td>Telstar TV</td>
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<td>WORD GETS AROUND</td>
<td>Stereophonics</td>
<td>V2</td>
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<td>23</td>
<td>NO WAY OUT</td>
<td>Puff Daddy &amp; The Family</td>
<td>Puff Daddy/Arista</td>
</tr>
<tr>
<td>24</td>
<td>OLDER</td>
<td>George Michael</td>
<td>Virgin</td>
</tr>
</tbody>
</table>
Creati... Records - home of Oasis - is to launch a new dance label, Eruption, which will be run by veteran DJ, journalist and producer Kris Needs. Création ran a dance label in the early Nineties but wound down the operation in 1994 to concentrate on its rock roster.

Needs revealed details of the label exclusively to RM and is already installed at Création's Primrose Hill headquarters. “I’m spending the next couple of months getting things up and running. We’ll kick off with a couple of 12"s and then I’ll start assembling a roster of core album artists,” says Needs. Needs is something of a music industry legend with a pedigree that stretches back to the Seventies when he edited punk magazine Zig Zag. More recently, he has been best known for his cult dance review column in Echoes, “Needs Musts”, and as official DJ for the likes of Prodigy and Primal Scream. “I’ve been a jack of all trades for some years and I’ve wanted something to focus on, and I can’t think of a better thing.”

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Trends may come and go but the happy hardcore scene carries on regardless. Well aware of this fact is React Records, which is planning one of its biggest ever marketing campaigns for the release of ‘Bonkers III’. React is hoping to go silver with volume three of its happy hardcore compilation series – the previous two ‘Bonkers’ LPs sold between 45,000 and 50,000 copies. Mixed by DJs Hixxy, Shatkey (both pictured left) and Dougal, and featuring many of their own tracks, the album clocks up a hefty four hours of hoover and helium noises and breakdown boms. The LP’s release will be supported by a four, TV ad and radio and club promotion. “It’s a huge scene and it’s still ecol covered in the media,” says James Horricks, React’s co-director. ‘Bonkers III’ is cut on October 20.
New York DJ/producer Erick Morillo – the mastermind of chart-topping Real 2 Real – has announced the formation of his own record label, Subliminal. The label will run alongside a newly-formed management company called Double Platinum Management, which will look after Morillo himself, DJ Sneak, Junior Sanchez, Harry Raniero and Josle Nunez.

The first signing to Subliminal is the highly-respected New York garage vocalist Dajae, who was signed after a tough bidding war with British labels. Other artists will include RIP Groove, Night Breed and Piano Heads, and Morillo says the emphasis will be on these artists. “A lot of the time when producers start labels they just put out any old track with their name on it. We’re trying to do things differently, it’ll be about artist development,” says Morillo.

Day-to-day running of the label will be undertaken by Christina P and the first single will be Dajae’s ‘Sun’. The Subliminal crew will be coming to the UK on October 25 for a launch party at the Ministry of Sound.

Clarke switches roles to explore Kiss venture in South Africa

New Kiss 100 managing director Mike Soutar will name his new programme director this week following the sudden departure of Lorna Clarke last week to take up a new post within the Kiss Group.

Clarke, who joined the station in 1990 and had been programme director for the past five years, will leave immediately to undertake a feasibility study about launching Kiss in South Africa. “Lorna’s been at Kiss for seven years, five of those as programme director. She’s done a brilliant job and been very supportive during my four months here. I’m very pleased for her about this great new opportunity,” says Soutar.

Clarke adds, “While I’ve much new talent come through the door and make something of itself. That has to be the most exciting thing for any programme director.”

It is believed that a replacement is on the verge of being announced.

“I’ve had the chance to talk to a lot of programme directors. I’m just on the verge of appointing someone. I’m extremely close to being able to name the person but obviously the people within Kiss 100 need to know first,” says Soutar.

Soutar also confirmed speculation that there will be significant changes happening at Kiss 100 over the next six months, although he denied that it would amount to a relaunch of the London dance station.

Meanwhile, Kiss employés lured to competitors. Last week saw assistant head of music Alex Donnelly leave to join Radio One as assistant to its head of music while Kiss’s chief engineer, Andy Howard, left for Sunbury Sound. It is believed that a replacement is on the verge of being announced.

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**on the airwaves**

The playlist of Xfm, which went on air last week, reveals that almost a third of its programming is dance-orientated. Artists including Fatboy Slim, Bentley Rhythm Ace, KRS-1, Pixies and Beck on the station's A and B lists.

Fraser Lewry, programme coodinator, says, "We have a policy of playisting alternative dance - not house - if it fits in with our format. The dance that we play will be influenced by a rock rather than an R&B background."

The impact of the tragic events of last Sunday has been felt across the country. "We dropped all ads on Sunday and played downbeat soul, R&B and vocal tracks," says David Durme, Kiss 102 and 105 group head of music.

Gaby's programme controller Simon Dennis says, "We've had to make a lot of changes. Dance music doesn't lend itself to sombre occasions, but we took a more chilled-out approach for Sunday and Monday." However, Dennis has had to walk a fine line between providing the sense of normality many of his listeners requested while also showing respect. "We've suspended competitions and phone-ins, and the DJs are just stringing the songs together, making occasional announcements about books of condolences and web sites."

All three stations gradually reintroduced normal programming until Thursday before toning things down for Saturday's funeral, when IrN coverage was being broadcast and Choice London was expected to relay the funeral live to countries in the Caribbean.

The programming changes are responsible for a first in this week's Airplay 40 - the re-entry of a track at a higher position than any of the new entries. Glaiswine is back in at 16 with 'When Doves Cry', which lent itself to heavy rotation in countries in the Caribbean.

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BARBIE GIRL: 'AQUA' (UNIVERSAL) (EURO POP)

With an LP having already gone five times platinum in Denmark, triple platinum in Norway and, more recently, this single debuting at number seven in the US - higher than the Spice Girls did - this is a Balearic-tinged Euro pop smash hit. The hooks are various Lene G squeaks, mainly "I'm a Barbie Girl, In the Barbie world, Life in plastic, it's fantastic", while Rene Dits' frisky retorts act out the part of Ken. Mirroring another monster US/Euro hit, namely The Real McCoy's 'Another Night, this comes in 'Radio Edit' as above, 'Extended', an ultra-flavoured, organ prodding, synth rising 'Perky Park Club Mix' and 'Spike's Anatomically Correct Dub' whose digi-vocoding and looped phrases like Rene's "Wanna go for a ride?" is a quarter of the way towards Van Helden. My niece refuses to go to bed unless the video is played several times over; I think that speaks for itself with regard to ongoing single success. • • • • •

JULIE MCKNIGHT 'ROCK STEADY' (SLIP'N SLIDE) (GARAGE)

Produced by current US garage faves, Kings Of Tomorrow, this is real quality stuff. The Main Vocal Pass mix smooths over bumping beats with cool keys and jazzy Hammond flourishes, while McKnight stylishly delivers the song, which has nothing to do with the Sixties soul classic. The other full vocal version, The Deep Club Vox', pares down the keys to more moody washes while looping the "Don't keep pushing" line, which makes a change from usual commands to do the opposite. There is also a useful "Vibe-a-pella" mix and a 'Sharp Dub' with clipped keys. • • • • •

GANJA KRU 'GONE ARE THE DAYS' (TRUE PLAYERS/PAROUSIA)

There are a whole heap of mixes to choose from on this doublepack. The Frontline Mix' begins with nice airy strings and then slams into a nasty 'Amen' break incorporating hefty basslines. 'Hype's Mix' is a 100% roller, with both dub and vocal mixes. Slamming. • • • • •

SANDY B 'AIN'T NO NEED TO HIDE' (CHAMPION) (HOUSE)

This strong follow-up to 'Make The World Go Round' arrives as that rare thing, a justifiable triplepack. Deep Dish are back on top form, building up and deconstructing their driving riffs in perfect keeping with the vocals to create some intense climaxes and awe inspiring breakdowns. The Sol Brothers unleash another of their unsamed crowd pleasers, looping up the "Got me feeling good" line with ragga chatting over typically dri/shuffling beats - just watch the crowd go mad as the big vocal breakdown slips into timesletch and gunshot effects before the bass kicks in. Underground Distortion represent the Sunday Scene in fine style with a squelchy bass-heavy interpretation. And just to make sure everybody's happy, the Maddlads pump it up for those who need some NRG. • • • • •

PINK BOMB 'PINK BOMB' (QUAO) (HOUSE)

This self-titled track is a rampant energetic full-flow monster that just keeps on going. It kicks off quite sharply with no steady build up, and before you know it the solid drive has arrived and the looped key line starts to play on your mind. The heavenly break is massive, utilising a substantially feel-good piano chord sequence and an epic synth foundation. Then it's right back to basics with the thudding beat which starts the full rolling again into another full throttle section. Excellent. • • • • •
There's tracks from just about everyone in the scene including the Full Cycle crew this party era, Kenny Ken and DJ SS have selected some of the summer's top years. Now renamed Glasgow Underground, it is recapping on some of its finest moments with few teams being responsible for more than one current chart entry – this despite the continued proliferation of mixes, and the fact that the chart is moving increasingly away from house and towards garage, from which genre Booker T.' Jazz' N' Groove, Nu Birth, Banana Republic and man-for-all-mixes Boris Diognaic are amongst the top ten...Few records manage to climb the upfront chart after they are commercially released but the comparatively late servicing of mixes of MARIAH CAREY'S 'Honey' and the spot-on nature of David Morales and Satoshi Tomiie's work continue to holosthat record up the chart though it is now widely available.Moving 46-31, it is, however, reported by fewer DJs than any other record in the Top 40 except CORRINA JOSEPH, DJ MILANO, MOVIN' MELODIES, GERIDEAU, CIRRUS, BLACKSTREET, 187 MIHD TO MIND, ROBBIE WILLIAMS, BRITTANY, OMITRI FROM PARIS, however, reported by fewer DJs than any other record in the Top 40 except CORRINA JOSEPH, DJ MILANO, MOVIN' MELODIES, GERIDEAU, CIRRUS, BLACKSTREET, 187 MIHD TO MIND, ROBBIE WILLIAMS, BRITTANY, OMITRI FROM PARIS.
# The Urban Chart

**13th September 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mariah Carey, &quot;Honey&quot;</td>
<td>Epic</td>
</tr>
<tr>
<td>2</td>
<td>Total, &quot;Papa's Got a Brand New Bag&quot;</td>
<td>LaFace</td>
</tr>
<tr>
<td>3</td>
<td>50 Cent, &quot;In Da Club&quot;</td>
<td>G-Unit/RCA</td>
</tr>
<tr>
<td>4</td>
<td>Black Eyed Peas, &quot;Where Is the Love?&quot;</td>
<td>Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Snoop Dogg, &quot;Still D.R.E.&quot;</td>
<td>Death Row</td>
</tr>
<tr>
<td>6</td>
<td>Daft Punk, &quot;One More Time&quot;</td>
<td>Virgin</td>
</tr>
<tr>
<td>7</td>
<td>A Tribe Called Quest, &quot;Can't Help Myself&quot;</td>
<td>Jive</td>
</tr>
<tr>
<td>8</td>
<td>The Roots, &quot;You Can't Stop&quot;</td>
<td>Geffen</td>
</tr>
<tr>
<td>9</td>
<td>Mary J. Blige, &quot;Real Love&quot;</td>
<td>Columbia</td>
</tr>
<tr>
<td>10</td>
<td>Mary J. Blige, &quot;What's the 411?&quot;</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

**Commentary**

Mariah Carey sticks at number one with "Honey" and heads a very strong Top 10. As predicted, BUSTA | RHYMES jumps in at number five, building nicely for his new LP 'When Disaster Strikes', which is out on September 22.

Overall, a very good week for East West with not only Busta but also RAPPAGE and ADINA HOWARD entering the Top 10. Adina jumps a mighty 21 places but apparently her album has now been put back until November. The UK gets a boost via Parlophone's Rhythm Series sampler 'Groovessentials', an EP featuring DONISH, UNIQUE, DARYL WEST and CAMILLE DOUGLAS. Finally, WYCLEF JEAN, whose 'Guantanamera' is a definite grower, soars a huge 24 places to number 16.

Anyone who went to the MOBO AWARDS last year knows what a good night out it was – complete with Tony Blair turning up and various members of the EastEnders cast giving away awards. The awards this year will be held on November 10 at the new Connaught Rooms in London's Covent Garden. Radio One will broadcast live from the event and will also broadcast from three live showcase events which form part of 'The M.O.B.O. Weekend'. These will take place at separate London venues and will showcase hip hop and jungle, dance and R&B. Ticket enquiries can be made to Steve Clements at Ticketmaster on 0171-413 3520 and more details will be announced in October.

**Alternative Cuts**

1. STONEKILLER (REMIX) by SOURCE DIRECT (METALHEADZ) - Alfred Hitchcock's Birds all loose at Metallheadz
2. LET'S GET KILLED by DAVID HOLLIES (G.O.A.T.) - Shaking the boat – a fine follow-up
3. A NEW RAP LANGUAGE by ANDREU VURGO (JAZZ FUDD) - Bilingual beats from the shadows
4. PLANET FLAM (MIGHTY BOP REMIX) by UFO (TALKIN LOUD) - Housed for people who love jazz
5. THE PHOBOS INCIDENT (ELDOR (LANGUAGE - Dark haunting innovations finally on LP
6. BLACKCLOUD OF THE SUN (4 HERO REMIX) by NITRIAN SAL ISLAM (TALKIN LOUD) - Next level, new classics. One for Charles Stepney
7. COME TO DADDY by APHER RYTHM (WASP) - The future is bright. The future is a registered trademark
8. DREAD IT RISING by WHITE (WHITE - Melodic shakings from the front
9. FORWARD ON AND ON by TRUTH (HIGH ON HOPE - Shaka Shake, Chilled
10. DREAMS OF FREEDOM by BOB MARLEY (ISLAND) - Latvian limo off - 11 remixes

Compiled by gilles peterson and played on his Worldwide radio show, Sundays 16:00-18:00BST, Kiss 100/102.
Pop Chart (Handbag)

1. GEORGE MICHAEL
2. MARTIN
3. MARTIN
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39. MARTIN
40. MARTIN

SOUNDSTAGE

"DO YOU FEEL IT" (STRESS) (HOLE)

Definitely a track that deserves a major release over since the Bournemouth-based act got wider recognition for its inclusion on "Renaissance Four". Stress keep faith with the original mix and just feature one other mix by Dos Déviant who overhauls the track completely, keeping the same vocal and scattered riffs that caused the buzz in the first place. Certainly in its original form it has stood the test of time over the past year and on that basis will enjoy continuing popularity. ! ! ! !

THE LIGHHOUSE FAMILY "RAIN CLOUD" (WILDCARD) (HOUSE)

Having enjoyed massive album sales, Paul & Tunde return with something a tad more uptempo than their previous single releases, boosted by a funky D'Influence mix and backed by a more obvious 'Now Mix'. The distinct vocal is as much at home with the upbeat pace as on the slower material. ! ! ! !

DARK GLOBE "SPRINTIAN POSTURE" (HARO HANDS) (BREAKBEAT)

Dark Globe are definitely a cool little outfit who are building up a nice collection of tracks of the beats variety. The lead cut has a lot of peak time pressure mixed in with the housey metal grooves. Mid-way through some smooth-as-you-like chords darken the mood of the production just enough to change the expression and feeling. By the final drop expect the pace to be heaving wall to wall. "Amonia Pue" on the other hand changes direction for some electronic, pulsating future funk. One you can't afford to miss.

DJ CRYSTAL "183" (NORTHWESTSIDE) (DRUM & BASS)

Crystl has kept a very low profile over the past couple of years, now he has returned with something to justify his absence. Teaming up with NY lyrical buster 'Smiley The Ghetto Child', Crystl provides so forward-thinking beats and horror film-esque sampling, rolling out fresh licks and adding a twist to the D&B formula. He manages to work it well, without it seeming like it has just been thrown over the top for the sake of it. His hip hop interpretations show that he has that style suced as well. Future 6-ready funk, dynamic stuff. ! ! ! !

JOHNNY L 'PIPER' (GROOVERIDER REMIX) (XL RECORDINGS) (DRUM & BASS)

Exclusive remix from a tremendously original. It begins with airy strings and is broken down with a different style of stepping beats. Puff rolls from the Tider. ! ! ! !

IGROOVERIDER

THE FOLLOWING COUNTRY'S CHART OF THE WEEK OF 13-06-97

1. COT '10, IT'S GONE! - JAYET JACOB (AVJAY/AVJ)
2. LOVELY KNESS (MA)
3. EVERYDAY MESS (NOTORIOUS/AVJ)
4. MUCH LOVE - SOUTH AMERICA (T)
5. FEEL SO GOOD - MAISA (ARISTA)
6. DISRUPTIVE INFLUENCE (EOC)
7. BLACK GOLD OF THE SUMARIAN CULT (FALAK LID)
8. I GOT SOMETHING ELSE (REMIX) - CHANGING FACES (EAST WEST)

Compiled by Trevor Nelson and played on his Radio One show on Saturdays 3.30pm-6.30pm

Commentary by Alan Jones

Sixteen months after 'Fast Love' became his first number one, Pop Tip Top, GEORGE MICHAEL returns to the summit with another track from the 'Older' LP, scoring 12-1 with 'The Strangest Thing'. 'Fast Love' took over at the top from JAMIE O's 'Wonderwall', and Jackee would have a second number one this week if George hadn't pipped her to the post. Her latest NRG-etic remake, 'Bitch' climbs 4-2 this week. Both records ease ahead of AQUAS 'Barbie Girl', which debeted last week at number one, even though the Aqua single continues to attract new support. A former number one, GINA G's 'Gimme Some Love', re-enters the chart at 12. After OLS were mailed new promos featuring mixes of CD bonus track 'Higher Than Love'. In previous similar situations, the new track/mixes usually boost a record for a week, two at tops, before it suffers an accelerated decline... Major upheavals continue apace, with 11 new entries to the Top 40 this week. The only record to survive the current cut-throat competition for more than six weeks is GALAS 'Freed From Desire' - and how. A number three hit back in May, it clocks up its 19th week on the chart, and has been given the ultimate accolade of a cover by the SMURFS - or De Smurfen In the Flemish version of the little blue men who have recorded the song, under the memorable title of 'De Weet Een Leuk Geheimpje'. It's well worth tracking down De Smurfen's album 'De Smurfen Holiday' for this and other gems.
Flaunt it...

merchandising

record mirror: 20 sept 97

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 it’s 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....

For more info, call the rm sales dept now on 0171-620-3936.
Deni Hines: I Like the Way

The brilliant follow-up to the top 40 hit 'It's Alright'. Released September 8, available on CD, CDJ, cassette & 12" single.

CD1: Mixes by Deni, David Morales, Pierre Henry & Richie P
CD2: Acafellas Mix & Exclusive Thought 'How Can I Be Sure?'

'It's Alright' and 'I Like the Way' are both taken from Deni Hines' debut album 'Imagination' released October 27.

1. IBIZA UNCOVERED
   Virgin/EMI

2. DANCE NATION - PETE TONG/BOY GEORGE
   Ministry Of Sound

3. FRESH HITS 1997
   Warner Bros./Jive

4. NOW THAT'S WHAT I CALL MUSIC! 37
   Sony/Sony Live

5. BEST DANCE ALBUM IN THE WORLD...EVER! PART 7
   Warner Bros./Jive

6. THE BEST DANCE ALBUM OF THE YEAR
   Warner Bros./Jive

7. PETE TONG ESSENTIAL SELECTION - SUMMER 97
   Warner Bros./Jive

8. THE GREATEST DANCE ALBUM EVER MADE
   Toshiba

9. MEN IN BLACK - THE ALBUM (OST)
   Motown

10. SHINE
    Virgin

11. BEST LATIN CARNIVAL IN THE WORLD...EVER!
    Virgin

12. MORE GIRLS' NIGHT OUT
    Virgin

13. THE BEST DISCO ALBUM IN THE WORLD...EVER!
    Virgin

14. AN INTROSPECTIVE OF HOUSE: 3RD DIMENSION
    Jive

15. HITS ZONE SUMMER 97
    PolyGram

16. THE NO.1 DRIVE ALBUM
    PolyGram

17. DRIVE ON
    PolyGram

18. THE FULL MONTY
    RCA

19. KISS MIX 97
    PolyGram

20. THE FIRST SUMMER OF LOVE
    Sony/Warner Bros.

21. I'M YOUR SUN-shine
    PolyGram

22. (WHAT'S THE STORY) MORNING GLORY?
    Creation

23. ESSENTIALS
    Warner Bros./Jive

24. TIMELESS
    Warner Bros./Jive

25. TRAVELLING WITHOUT MOVING
    Virgin

26. DESTINATION ANYWHERE
    Virgin

27. FALLING INTO YOU
    Virgin

28. MOTHER NATURE CALLS
    Cast

29. LET'S GET KILLED
    Go. Beat

30. BENTLEY'S GONNA SORT YOU OUT!
    ZTT

31. KISS YOU ALL OVER
    Arika

32. FREE
    Arika

33. SOMEONE
    RCA

34. YOUR LUCKY DAY IN HELL
    Dreamwork

35. C U WHEN U GET THERE
    Tommy Boy

36. BUT NICE
    Arika

37. NO MERCY
    Arika

38. I WANT TO BE THERE WHEN YOU COME
    London

39. KARMA POLICE
    Parlophone

40. HEROES
    Talkin' Loud

41. THE SWEETEST THING
    Sony/Sony Live

42. BITECH
    Capitol

43. EVERYTHING
    MCA

44. SHARE MY WORLD
    Reprise

45. THE WAY - THE BEST OF
    Atlantic

46. MY SOUL
    Tommy Boy

47. COME FIND YOURSELF
    Chrysalis

48. CALIFORNIA DREAMIN' - GREATEST HITS OF THE Mamas & The Papas
    Telstar TV

49. POP U2
    Island

50. WHAT'S THE STORY)
    Creation

51. MORNING GLORY?
    Creation

52. ESSENTIALS
    Warner Bros./Jive

53. TIMELESS
    Warner Bros./Jive

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    Sony/Sony Live

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    Virgin

85. FALLING INTO YOU
    Virgin

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    Cast

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    Go. Beat

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    ZTT

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    Sony/Sony Live

100. BITECH
    Capitol

101. EVERYTHING
    MCA

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    Reprise

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    Tommy Boy

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155. KARMA POLICE
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156. HEROES
    Talkin' Loud

157. THE SWEETEST THING
    Sony/Sony Live

158. BITECH
    Capitol

159. EVERYTHING
Sony's failure to release "You Know What I Mean?" as a single may have cost Oasis their first number one in the US. First-week sales of Be Here Now exceeded 152,000, but the album debuted at number two, while Puff Daddy's "No Way Out" moved into pole position with fewer than 800 sales. And Oasis' album sales compare unfavourably with those of Pristyle's "Fat Of The Land," which opened with sales of 210,000. "You Know What I Mean?" received only a lukewarm reception from the Top 40 radio stations in America, and peaked at number 49 several weeks ago. Some music insiders also suggest that Sony's feting servicing of promo copies of Be Here Now was a factor in the album's failure to debut at number one.

Looking on the bright side, Be Here Now sold around 20,000 copies in the UK, compared to an estimated 15,000. "What's The Story/ Morning Glory?" sold when it debuted at number 72 in 1995. Morning Glory fell away immediately, only reviving when Wonderwall became a hit, but has now sold 311,000 units. The release of the Be Here Now has sparked a chart re-entry at number 152. In the US, it's widely believed that singles cannot be a US album sales, and so many popular tracks are either not released at all or only in limited editions. Tisha Yearwood's "How Do I Live" was recently digital at the height of its success, after selling 300,000 units. Until then it was winning the chart race against a rival version of the Diana Warren song by teen sensation LeAnn Rimes, whose own version has climbed to number four, selling 114,000 units and surging further sales of her album Blue.

Last week's highest new entry—Barry Girl by Aqua—has already been going, and is getting scarce, providing a 7-9 drop on the chart this week. Yet Puff Daddy's "I'll Be Missing You" has sold nearly 40,000 units, with no apparent effect on sales of No Way Out, which has sold well over 1m units in just six weeks.

On the singles chart, Mariah Carey sensationally debuts at number one with Honey. It's only the second single to debut at number one—but the third by Carey. It pushes Spice Girls' "2 Become 1" down to number five, though Spice Girls are due to released a new single in the next few weeks.

The Spice album is losing its grip, a little, however, and falls 3-5 after selling 103,000 units. Hot on the heels of its UK success, Ch(am)hwamba's "Tubthumping" single debuts at number 29. Their first hit 100 entry, it's an unexpected one, and unlike anything the X Factor has ever heard.

Other limits on the Hot 100: Mark Morrison (22-23), Spice Girls (Say You'll Be There, You'll Be There), Vanessa Pinnock (49-48), Boy Gees (60-67), Lisa Stansfield (60-71), Depeche Mode (65-70), Alan Jones (119-118), Green Day (44-43) and Ben Folds (90-90), as Chummy's "One Time Only" re-entered at number eight.

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

**FRANCE**
- "I Wanna Be The Only One" (3)
- "Genie In A Bottle" (2)
- "If You Want It" (3)
- "Ooh Looking At You"
- "Honey" (4)
- "I'll Be Missing You"
- "Bitter Sweet Symphony" (5)
- "How's It Going To Be?"
- "What's The Story/Morning Glory?" (7)
- "Ain’t No Other Man"
- "Just A Dream"
- "19" (8)
- "No One"
- "Time To Say Goodbye"
- "Where We Are"
- "Pray" (10)

**AUSTRALIA**
- "I’ll Be Missing You"
- "One Love"
- "2 Become 1"
- "Time To Say Goodbye"
- "All Right"
- "Bitter Sweet Symphony"
- "One Time Only"
- "I Wanna Be The Only One"
- "What's The Story/Morning Glory?"
- "No One"
- "19"
- "Ain’t No Other Man"
- "Just A Dream"
- "Time To Say Goodbye"
- "Where We Are"
- "Pray"

**GERMANY**
- "I Wanna Be The Only One"
- "If You Want It"
- "Where We Are"
- "Ain’t No Other Man"
- "Just A Dream"
- "Time To Say Goodbye"
- "No One"
- "19"
- "Ain’t No Other Man"
- "Just A Dream"
- "Time To Say Goodbye"
- "Where We Are"
- "Pray"

**ISRAEL**
- "I Wanna Be The Only One"
- "If You Want It"
- "Where We Are"
- "Ain’t No Other Man"
- "Just A Dream"
- "Time To Say Goodbye"
- "No One"
- "19"
- "Ain’t No Other Man"
- "Just A Dream"
- "Time To Say Goodbye"
- "Where We Are"
- "Pray"

**NETHERLANDS**
- "I Wanna Be The Only One"
- "If You Want It"
- "Where We Are"
- "Ain’t No Other Man"
- "Just A Dream"
- "Time To Say Goodbye"
- "No One"
- "19"
- "Ain’t No Other Man"
- "Just A Dream"
- "Time To Say Goodbye"
- "Where We Are"
- "Pray"

**SWEDEN**
- "I Wanna Be The Only One"
- "If You Want It"
- "Where We Are"
- "Ain’t No Other Man"
- "Just A Dream"
- "Time To Say Goodbye"
- "No One"
- "19"
- "Ain’t No Other Man"
- "Just A Dream"
- "Time To Say Goodbye"
- "Where We Are"
- "Pray"

**US ARTIST PROFILE: MORRISSEY**

Strong fanbase support throughout Europe and the US has been critical to the success of Morrissey's new album, Maladjusted, which was released worldwide on August 11. Although the album went straight into the UK charts at number eight, its European performance got off to a slower start. Possibly due to providing a place in the Top 10. France managed a chart position of 17, while in virtually every other European country including Switzerland, Denmark, and Finland, Maladjusted entered the Top 30. The album's US performance was also middling, with the album entering the charts at number 81. However, Mercury in the US is pushing it quite heavily over the next few months with Morrissey's extensive US tour that runs from September to mid-November. According to Peter Shukla, PolyGram's European marketing manager, Morrissey's appeal at street level is still strong enough that it has, in some time since he last released an album or undertook a tour. As a result, "he has this mystique based on the fact that he is very private and very mysterious," says Shukla. "Throughout Europe and the US there is immense media interest in him, but because he is so private it is rare to get satisfied in terms of media interviews."

However, to help promote Maladjusted, PolyGram is putting out generic interviews to the media which succeeded in rekindling interest in the reclusive artist. There are also plans to re-release the album around the proposed UK and European tour which will run from December into the new year.

Shukla adds that while the album's performance has been modest, it has still managed to chart in most territories. "The tour dates could well push the album higher up the charts, particularly in the US and Scandinavia where his fanbase is very strong," says Shukla. The European tour will give us a lot of opportunity to re-promote the album and there are plenty of strong tracks on it that will make excellent singles. Although there are currently no plans for a US tour, Morrissey has often expressed a desire to play in Japan where, says Shukla, there is also a strong fanbase.

**ALBUMWATCH: MORRISSEY**

- Album Top 50 in most territories including Switzerland, Denmark, and Finland
- Number 10 in Sweden and number 27 in France
- US tour dates will run from September to November

**THE PEPSI CHART**

1. "I Wanna Be The Only One"
2. "If You Want It"
3. "Where We Are"
4. "Ain't No Other Man"
5. "Just A Dream"

**VIRGIN RADIO CHART**

1. "I Wanna Be The Only One"
2. "If You Want It"
3. "Where We Are"
4. "Ain’t No Other Man"
5. "Just A Dream"

**MUSIC WEEK 13 SEPTEMBER 1997**
### R&B Singles

<table>
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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>Heroes</td>
<td>Roni Size Representant</td>
<td>Telvin/Lourd 25</td>
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<tr>
<td>2</td>
<td>Hold Your Head Up High</td>
<td>Boris Diggins/ʽB Restaurant</td>
<td>Positiva 12 T74</td>
<td>(E)</td>
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<tr>
<td>3</td>
<td>Offshore ’97</td>
<td>Chicane with Power Circle</td>
<td>Transglobal/E</td>
<td>(RT)</td>
</tr>
<tr>
<td>4</td>
<td>No Mistake</td>
<td>Concept 2</td>
<td>Ramm/RAM 16</td>
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<tr>
<td>5</td>
<td>Joy</td>
<td>Street Fighting</td>
<td>Dapping/SMS22</td>
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<td>6</td>
<td>Anytime</td>
<td>Bo-Bee</td>
<td>XL Recordings  AX 15</td>
<td>(E)</td>
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<td>7</td>
<td>Never Gonna Let You Go</td>
<td>Tina Moore</td>
<td>Delilah 21 T01</td>
<td>(SFD)</td>
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<tr>
<td>8</td>
<td>Someone</td>
<td>SWF featuring Puff Daddy</td>
<td>RCA 7432153491</td>
<td>(BNG)</td>
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<tr>
<td>9</td>
<td>Whoship</td>
<td>Whois</td>
<td>Whois/Sevenber 100</td>
<td>(E)</td>
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<td>10</td>
<td>Best Modern Slaeze</td>
<td>Sneezer Pimp</td>
<td>Clean Up CUP 023</td>
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<td>11</td>
<td>A London Thing</td>
<td>Scott Garcia</td>
<td>U/Ground Connection</td>
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<td>12</td>
<td>Love Commandments</td>
<td>Gisele Jackson</td>
<td>Manifesto FESX 28</td>
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<td>Something Goin’ On</td>
<td>Terri Terry</td>
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<td>14</td>
<td>Everything I ’m Large</td>
<td>Underground Distortion</td>
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<td>Your Face</td>
<td>Stacker</td>
<td>XL Recordings  AXL 71</td>
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<td>16</td>
<td>Satisfied (Take Me Higher)</td>
<td>KID</td>
<td>AMP/PM 92255</td>
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<td>17</td>
<td>Hale-Bop</td>
<td>Spring Heel Jack</td>
<td>Trade 2/3012</td>
<td>TR 0315</td>
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<td>18</td>
<td>The Sun Rising</td>
<td>The Beloved</td>
<td>East West/E 027</td>
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<td>19</td>
<td>Dirty Motta</td>
<td>Ozwil Felix Da Housecat</td>
<td>Manifesto FESX 29</td>
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<td>20</td>
<td>BENTLEYS GONNA SORT YOU OUT</td>
<td>Bentley/Rhythm Ac:: SassyPoint /Phone</td>
<td>126 &amp; 67</td>
<td>(E)</td>
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<td>21</td>
<td>Last Gasp</td>
<td>TIC</td>
<td>Back 2 Basics BB 126</td>
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<td>22</td>
<td>Rock The Bells</td>
<td>Kadoc</td>
<td>Manifesto FESX 31</td>
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<td>23</td>
<td>The Dreamer</td>
<td>Technical itch</td>
<td>Moving Shadow SHADOW 90</td>
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<td>24</td>
<td>Dangerous</td>
<td>Teff Jam feat Mr X</td>
<td>Unda Vybe 43U</td>
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<td>25</td>
<td>Rippgroove</td>
<td>Double 9</td>
<td>Satellite 743211491</td>
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<td>Magic Carpet Ride</td>
<td>Mighty DJ Kiz</td>
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<td>27</td>
<td>Blue</td>
<td>Way Out West</td>
<td>Discovery 743217511</td>
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<td>28</td>
<td>Why Don’t You Dance With Me</td>
<td>Future Breeze</td>
<td>AMP/PM 382871</td>
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<td>29</td>
<td>To Go Gone, Too Long</td>
<td>En Vogue</td>
<td>East West/E 0307</td>
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<tr>
<td>30</td>
<td>Let Me Love You</td>
<td>Incredible Kraze</td>
<td>WZ0151902</td>
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### DANCE Albums

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<td>Way Out West</td>
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<td>Intervention/21905</td>
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<td>3</td>
<td>New Forms</td>
<td>Rast Size Repr.</td>
<td>Tuck/SMO 254</td>
<td>(SFD)</td>
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<td>The Fat of the Land</td>
<td>The Proofing</td>
<td>XL Recordings  XLP 12012</td>
<td>(W)</td>
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<td>5</td>
<td>Locked On - Volume 2</td>
<td>Various</td>
<td>VCR/ML 3/43MC</td>
<td>(E)</td>
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<td>6</td>
<td>Much Love</td>
<td>Sisala Area</td>
<td>VCA/EVB 003</td>
<td>(W)</td>
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<td>7</td>
<td>Release Some Tension</td>
<td>SWF</td>
<td>RCA 743213</td>
<td>001</td>
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<td>8</td>
<td>Ibiza Uncovered</td>
<td>Various</td>
<td>Virgin/VS/TEDAN</td>
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<td>9</td>
<td>Dance nation I - Pete Tong/Boy George</td>
<td>Various</td>
<td>Ministry Of Sound/200</td>
<td>(BNG)</td>
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This week we came live from the CMJ Music Marathon in the States. Or at least as live as you can be when your hotel bar is full of people who will lead you astray by swapping anecdotes until 3am. I woke up this morning with a list of new US band names scribbled on a piece of toilet paper and have no idea who any of them are... One thing which has become clear though is that the NY Underground is really getting potty about "electronica" and record shops are separating electronica displays.

Verdict: where we've been, people are talking far more about drum & bass and Brian Eno than who's the next Oasis...

Malboro Music, bought the band's contract. Upset became a cult hit in Germany, eventually selling around 35,000 copies, but despite Henley and Langlands' reputations in the UK as DJs and producers, and industry support from the likes of DJ Gilles Peterson, only 2,000 copies of Upset were eventually released in this country on Logic. A similar fate befell 1991's darker, more commercial follow-up, Front Row.

Henley arranged for an EP, Change The Silence, to be released on Upset's own label, Hard Hands, in September 1995, despite Pressure Drop still being signed to IDE. Elusive comes out on Higher Ground, via Hard Hands, in all territories bar Germany and Austria.

Pressure Drop's principal stumbling block at present is radio. Like My Friend, new single Get To Be Real has so far been ignored by all mainstream stations. Clark says, "I'm stumped at radio's response to those singles, but I'm convinced they will catch on. Press and retail support, however, have been fantastic, which should change the minds of radio programmers one day.

If it does, Higher Ground is confident Elusive could do a Dunny, crossing over from its core club audience into the adult market. Success for the duo is certainly overdue.

Lisa Ventico
BOYZ II MEN
TAKING THE ROAD TO MEGASTARDOM

Any act which has sold 30m records worldwide, received industry accolades too numerous to mention and recorded one of the biggest-selling singles of a decade could afford a certain amount of complacency. But Boyz II Men are about to devote two years of their lives to their biggest campaign to date promoting their third album, Evolution, from which they hope to establish themselves as the elite of globally successful acts.

Mixing with the world's megastars encouraged the group to develop a long-term plan. The group's Nathan Morris explains, "We got the idea from Michael Jackson when we were hanging out with him at a studio. We were talking to him about his whole album campaign and how he had a schedule planned for three years."

"That was something we weren't used to but he explained the importance of planning and not just going with the flow."

The new album, Evolution, was chosen to emphasise the changes made between the release of this LP and the last one, 1990's Boyz II Men II. Group member Shawn Stockman says, "This record takes Boyz II Men to a higher level of maturity. The obvious way is the involvement we had in co-producing most of the album, which is something we hadn't done in the past. But we've also been involved with the marketing plans and everything."

However, to fans of the group, the most manifest change in Boyz II Men is their willingness to put the work in.

"They really understand the importance of Europe and that in order to be an international supergroup they need to put the work in," says White.

Made in Manchester, nurtured in Nottingham and developed in Devon after six years a reinvented Poohs are about to release a second album with the potential to deliver them chart success.

Under the guidance of their loyal mentor Geoff Travis, the unique double act have not only inspired a busy manager to take them on board, but expand his operation by 50% to give them the attention they deserve.

"I met them a few years back and we played some gigs, and I've just had to get involved," says manager Steve Blackwell, who also handles Terry Hall, Gabrielle and Dave Stewart.

Poohs are Sharon Lewis and Natasha Jones, two multi-instrumental MC women, who met at college in Manchester.

A circuitous musical journey took them from WEA to the short-lived Rough Trade re-launch via One Little Indian and finally to Trade Stands. Travis says, "When I started my new a cappella rendition of New Edition's Can You Stand The Rain, the sound of Boyz II Men singing is now so familiar it has become a staple of the group's performance. Matt White, promotions manager at Motown UK, feels the group is the strongest to date and that the street edge material will have widespread appeal. "I think it's an album that's going to shock a lot of people who just view them as a ballads band," he says."

Poohs are releasing a second album with the potential to deliver them chart success.

To This end, the group spent last week writing promotion in London and will return around the time of the album's release on September 29. They also plan to tour Europe next year spending as long as six months in the UK to deliver to their fan base and develop their understanding of the market. Morris says, "It seems kind of selfish to want to stay in a country to stay when you have all done in and run out."

"London's going to be seeing a lot of Boyz II Men," adds Shawn Stockman. While welcoming the introduction of more up-tempo material, Radio One's R&B specialist Trevor Nelson feels that ultimately it is Boyz II Men's middle-of-the-road squeaky clean image that has seen them through to this advantage. "It's what established them in middle America and abroad. Why

BOYZ SIGN UP WITH UNCLE ANSA

Meet R&B and soul duo Poohs at Sony rather than their own record company Motown. Indeed, Morris has it that it was the loss of their lead singer to Sony and a generally strained relationship between Boyz II Men and Andre Harrell, Motown's recently departed ceo, that hastened Harrell's departure, explaining their motives for signing to Snack & Lewis' new label.

POOHA REINVENTED AND READY TO SPIN

Rough Trade label I got Poohs to sign, and it was unfortunately not to be. Then I offered the opportunity to work with Island - and luckily the girls were prepared to wait until I had sorted that out."

Pooh's development from the acoustic duo that recorded their eponymous WEA debut to today's vibrant electric band has mostly been conducted away from the public eye. The group's latest release is their second album, Spinners, which is being eagerly awaited. Mean Girl addresses gender and submissiveness in similar style. But the

Indian Girls have, while early-Nineties contemporaries The Deano Janes (Transatlantic) have faded, Yet Devo has already decided to push the female image. As well as ad in Q WAVE, The Guardian and Mojo, he has had a track included on a CD cover-mount for new women's style title Fresh Men.

Poohs have a substantial existing

Artist: Pooh Project: album/released: Trade/indie Songwriters: Lewis Jones/whole: at home in Devon Produced: Joe Leech Publisher: Copyright Control Reading

MUSIC WEEK 13 SEPTEMBER 1997
Even those who were pleasantly surprised by the quality of Robbie Williams' recent Top 10 single "Lay It Down" could be bemused by the musical and emotional depth of his debut solo album, Life Thru A Lens. The album is released on September 29, two weeks after his strongest single yet, South Of The Border. It highlights similar Beatles/Britpop influences as Laysy Days but with sharper, rockier, groovier, and the blatantly autobiographical lyrics indicate we appear to meet the mature Robbie we have been waiting for since he split from Take That.

"The album is probably a Dear Diary thing that I was going through," says Williams, noticeably fitter, happier, more sober and up for it than he's been for some time. "It's very personal, very in-depth as to how I was feeling. Miserable in places and ironic and funny in others."

Given that the year following Take That's split was only marked by Williams' debut single Freedom 90 and the follow-up, Old Before I Die, appeared nine months later, it had seemed as if the singer's rejuvenated career was dragging its heels, as he fought against his own tidal legacy and the demon alcohol.

"The album did take longer than any of us would have wanted but you can't let the tick of the clock dictate," says EMI group A&R executive Chris Briggs. "The man credited with accelerating the creative flow was Guy Chambers, one-time keyboardist for World Party and producer of several of Take That's拿手 pop melodies, The Lemon Trees, who co-wrote nine of the album's 11 tracks. "It was actually my mother's boyfriend who brought The Lemon Trees up in conversation," Williams recalls. "I'd never heard of him but then I got a call, mentioning them to me. I thought, 'Ah, a gift!'"

Briggs adds, "Robbie constantly writes lyrics and has some good ideas but he's not a musician, so as we tried various collaborators, and the one Rape did click with was Guy. The demos confirmed we had found a direction. It had to come naturally. The last thing we wanted was to be a heavy-handed record company." With Chambers and Steve Power co-producing, the album's core band was drummer Chris Sharrock (Wishery, Lightning Seeds), bassist Phil Fisk and Chambers on guitar and keyboards.

Through the album doesn't reflect it, Briggs admits recording was slowed down by Williams' alcoholism. "He had good days and bad days."

"Life Thru A Lens is a voyeuristic view of the lifestyle that I've led for the past few years, which is pretty false. I got a song out of it if nothing else." Robbie was very aware of where he was, and what he'd have to do to embody that path. And it gave him something to write about."

Williams' decision to enter rehab after the album was finished wasn't exactly great timing, as Laysy Days was just about to be released. "Robbie couldn't do any promotion, so we only had radio play," says Briggs. "But I was pleased because, ultimately, he wanted to sort himself out, and you have to respect that."

Binns and Chambers are part of Williams' touring band, joined by bassist Gary Nuttall, keyboardist Andy Wallace and drummer Steve Barnard. The album's guitar-based brief makes it simple to translate live. Briggs says, "The constant check in the studio was, 'Can we play this live?'"

While the band rehearse, Chrysalis marketing director Richard Engler will be laying the groundwork. Retail window displays, in-store promotion and press ads will roll out. But Engler acknowledges that consumers will need convincing that Williams has moved on from his teen/rock background. "People have to hear the record and realise it's on their own, otherwise they'll be suspicious," he says.

"With the singles South Of The Sun/Grand Drive, and the mature ballad Angel scheduled for Christmas release, Chrysalis should have a timely "second coming" on its hands. Martin Aston

**TRACK BY TRACK**

**LADY DAYS** (Williams/Chambers) A bouncy, summery feel, and an instant indication of Williams and Chambers' talents. BRIGGS: "Williams has a patchy quality - think of him as a young John Lennon."

**LIFE THRU A LENS** (Williams/Chambers) Highly catchy power-pop, another indication of Williams' talents. BRIGGS: "It's a good song from a different era too."

**ANGELS** (Chambers) Power ballad in the Elton John style that builds to stormy string-drawn climax. Williams? best for a Christmas number. "The first song I wrote for the album." BRIGGS: "We rehearsed this one in London to pick up my stuff and platforms, we were going to Stockholm to do some reunion gigs."

**OLD BEFORE I DIE** (Williams) Williams' second solo single, written with US duo Eric Bariat and Desmond Child. Pure Britpop Beatels swagger and crunch.

**ONE OF GOD'S BEST PEOPLE** (Williams) A piano-vocal, acoustic guitar and banks of harmonies, lyrically inspired by his mother, and a deep connect highlight. BRIGGS: "It was written when only his mum was keeping his head above water." BRIGGS: "When I entertain, I inspired by the Rolling Stones film Rock 'n' Roll Circus. Originally written during a break back at home, and inspired by the success of the film."

**LET ME ENTERTAIN YOU** (Williams/Chambers) "The song is a bit more from the A side than the B side."

**CLEAN** (Williams/Chambers) "The first song I wrote for the album." BRIGGS: "It's a bit more rock and roll." BRIGGS: "The title is a reference to the film."

**BABY GIRL WINDOW** Another heartfelt vocal, period-back arrangement and pretty folk melody written for Williams' friend Simon Woodcock, daughter of late comedy actor Richard. BRIGGS: "Richard died young, and I'm sure Robbie went through a period when he felt that he might die young too."

**GRAND DRIVE** (Williams/Chambers) A real working title, but hints at the film's imagery. BRIGGS: "It's a bit more rock and roll."

**ARTIST:** Robbie Williams Projects: single/album Label: Chrysalis Songwriters: Williams, Chambers and others Studio: Minton Grove Producer: EMI Music Release: September 14/September 29

**GRAND DRIVE**

**Tracklist**

**LADY DAYS** (Williams/Chambers)

**LIFE THRU A LENS** (Williams/Chambers)

**ANGELS** (Chambers)

**OLD BEFORE I DIE** (Williams)

**ONE OF GOD'S BEST PEOPLE** (Williams)

**LET ME ENTERTAIN YOU** (Williams/Chambers)

**CLEAN** (Williams/Chambers)

**BABY GIRL WINDOW** (Williams/Chambers)

**GRAND DRIVE** (Williams/Chambers)

**NEW SOUND AND IMAGE**

**GRAND DRIVE**

**ROBBIE WILLIAMS**

**PAINFUL JOURNEY TO A NEW**

**MUSIC WEEK 13 SEPTEMBER 1997**

**Grand Drive**

**The discography**

**GRAND DRIVE**

**Tracklist**

**LADY DAYS** (Williams/Chambers)

**LIFE THRU A LENS** (Williams/Chambers)

**ANGELS** (Chambers)

**OLD BEFORE I DIE** (Williams)

**ONE OF GOD'S BEST PEOPLE** (Williams)

**LET ME ENTERTAIN YOU** (Williams/Chambers)

**CLEAN** (Williams/Chambers)

**BABY GIRL WINDOW** (Williams/Chambers)

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**OLD BEFORE I DIE** (Williams)

**ONE OF GOD'S BEST PEOPLE** (Williams)

**LET ME ENTERTAIN YOU** (Williams/Chambers)

**CLEAN** (Williams/Chambers)

**BABY GIRL WINDOW** (Williams/Chambers)

**GRAND DRIVE** (Williams/Chambers)
Courtney Pine's new album Underground highlights the sax player's ongoing innovation, as well as his optimism for the future of UK jazz.

Little more than a decade ago Courtney Pine could do no wrong. He was the figurehead of a new breed of young British jazzmen, his albums sold over 100,000 units, NME splashed him on the cover, and he spurred the majors to sign up their quota of hot new homegrown talent. For a brief period in the mid-Eighties, modern British jazz was the industry’s unlikely boom area.

It couldn’t last and it didn’t. Now you need to search long and hard to find a British jazz musician signed to a British label. Pine himself had to go to America for a deal and Talkin’ Loud, which releases his albums in the UK, is happy to shift 20,000 copies.

Yet Pine is making a difference again. His last album Modern Day Jazz Stories made a sizeable dent with its thrilling mix of jazz and hip hop and was shortlisted for last year’s Mercury Music Prize. And he’s going to get that kind of exposure but the stores ended up promoting the ones on the list like Pulp and the Maria Street Preachers which were huge sellers anyway and didn’t need the promotion — my product was still ignored.”

Nevertheless Pine is delighted with the success of his Talkin’ Loud stablemate Roni Size at this year’s Mercury Music Prize and hopes it will focus more attention on British musicians at the cutting-edge of specialist music.

Courtney Pine’s new album Underground is equally challenging, further exploring many of the hip hop fusions of his Modern Day Jazz Stories. In a series of tracks inspired by some of the great influences on his music like Donald Byrd, Cannonball Adderley, Horace Silver and Donny Hathaway, DJ Sparky and DJ Pogo provide the hip hop element with samples and scratching.

“This may be slightly different stuff, but the concept is still the same as if you were turning up with an acoustic jazz band,” says Pine.

“I’ve also been exploring the ideas spontaneously and this was a very natural jazz session with computer loops and the DJ playing alongside as additional instrumentalists.”

The Donny Hathaway track Tryin’ Times, originally covered by Roberta Flack, features a brilliant vocal performance by Jelisaa Anderson, and is being touted as a potential hit single. There is also to be released an album of remixes by cutting-edge DJs and producers such as Roni Size.

“Jazz labels are not very good at marketing releases beyond their core audience,” says Talkin’ Loud A&R manager Gillies Petersen. “So sensitive remixes are an important tool. They let people know that the albums are as well as help get a single off the ground.”

“Talkin’ Loud is supporting the album, which is also available on CD, with a heavy press campaign and will be working radio strongly with the single.”

Nevertheless Pine’s whole approach to the US market is critical to the industry’s general lack of support for British jazz. “In the US they accept that jazz will only sell in limited amounts and marketing strategies are planned accordingly,” he says.

But he is far from depressed by the current state of the music in the UK. “I don’t believe there are too many great jazz musicians around in this country — people like Cleveland Watkiss and Steve Williamson — who aren’t afraid to try something new and are working with drum & bass and making jazz music for young audiences. There’s a lot of guys at the cutting edge and they’ve decided jazz has got to be the new hot thing.”


Jazz A Hit
For NAXOS

Naxos, the Indie label that has transformed the classical market with a strategy of strong branding at an affordable price point, is now poised to do the same for jazz.

Its new imprint Naxos Jazz was successfully launched this summer with a batch of five releases. “We weren’t entirely sure how the market would react to modern digital recordings of jazz at all,” says Naxos Promotions Manager Alex Spicer.

The all-new modern jazz recordings include The Gift by sax player Gordon Bricker and his quartet; flock, a duo by former Blood, Tears & Blood bassist Ron McKenzie’s quartet; ‘Heaven Without Don Cherry’ by organist Stu Yohe; Cuban flute quartet Havana Flute with Summit; and the Mike Knock Trio Not We But One.

The albums include a 40-page booklet and a modern art image on the cover aimed at creating a generic style, in a repeat of the packaging policy well-served Naxos with its classical output. While most of the majors already have their own low-price jazz labels, Spicer points out that these all concentrate on reissuing back catalogues, while Naxos Jazz is now making new recordings of modern musicians. Naxos’ research has indicated there would be a healthy market for fresh low-price modern jazz and, encouraged by its early successes, the company is now planning to expand its catalogue.

The album, From Manhattan To Staten, offers a cool mix of jazz and dance with a sold out 2,500 copies in the UK on import.

“We’ve been getting 20 to 25 a day from New York about the record,” says Morgans. “One shop told us he sold 50 copies a day just on the strength of people hearing it played in stores and the Americans seem to have invented a new term for it — smooth jazz. We’ve now had interest from eight or ten European labels wanting to do deals with us. The whole thing’s totally amazing.”

Naxos, meanwhile, has gone from strength to strength. The label now has a catalogue of 20 albums including a compilation series called Boneshaker's, and its own website (www.naxosjazz.com). Other acts on the label include Panama Reid, Mr Gone, Diamond Dogg and the NFL horns, some of which were recruited after the label placed an advert in a jazz magazine. The band chose London to base itself for a weekly gig as well as being close to the studio to record a second album early next year.

ACT: Down To The Bone ALBUM: From Manhattan To Staten PRODUCERS: Chris Morgans and Stuart Wade PUBLISHER: Copyright Control LABEL: Naxos Jazz ICDS 82054; out now

A small Surrey jazz indie label is on the verge of securing a major licensing deal in the US following the unexpected success of its first release, Internal Bass Records.

Records, 29-year-old director Chris Morgans is currently negotiating with two American majors who are interested in a leading Indie, for the US rights for the cult jazz album From Manhattan To Staten By Down To The Bone.

“The interest we’ve had from the US has been incredible,” says Morgans. “I don’t want to say who we’re talking to, because discussions are at a very advanced stage. But we're almost there.”

Down To The Bone represents an extraordinary success story for Morgans and his partner Stuart Wade. They set up the Internal Bass label in Chobham 18 months ago with the help of a loan from the Prince’s Youth Trust. The pair formed Down To The Bone when their soul band Think Twice split up following the failure of an album deal with EMI to yield more than a solitary single. They kept land some of the existing tracks, and after an enthusiastic reaction from Kiss FM, issued an EP. "While promoting the 12 inch from phone boxes, they used the profits to set up their own office and studio, and created Internal Bass to release an album as Down To The Bone.

ACT: Down To The Bone ALBUM: From Manhattan To Staten PRODUCERS: Chris Morgans and Stuart Wade PUBLISHER: Copyright Control LABEL: Internal Bass ICDS 82054; out now

Bone Heads Tap US Market
Colin Irwin reviews
new jazz releases

VARIOUS ARTISTS: Live At Ronnie Scott's (Jazzine 09200CD). Out now. A fine price compilation featuring Ben Webster, Sarah Vaughan, Tubby Hayes, Al Cohn and Scott himself.

GERRY MULLIGAN: Symphonie Mulligan. who has collaborated with Michael Nyman. Out now. The first UK release for the Italian trumpeter/RCA Victor 74321 46435 2). Out now.

Kenny Wheeler and Gerry Houston Symphony Orchestra. The Mulligan quartet recorded with the

PAOLO FRESU QUINTET: Wanderlust (RCA Victor 74321 44865 2). Out now. First UK release for the Italian trumpeter.

VARIOUS ARTISTS: Live At Ronnie Ben Webster, Sarah Vaughan, Tubby scott's (Canton Sounds 30360 01132). Out now. Mid-price compilation featuring

VARIOUS ARTISTS: Birth Of The Standards My Funny Valentine, Lover Man. Dizzy Gillespie, recorded in 1952 to commemorate Dizzy's 75th birthday.

The jazz singer/pianist which includes Stan-

Hubert Laws, George Benson, Mill Jackie Deodato, helped establish the careers of Deodato, Groove (CTI ZK 65134). Sept 8. A sam-

new jazz

DON BRADEN: The Voice Of The Saxophone (RCA Victor). Sept 8. Wynton Marsalis' former sax player, now working with Tom Harrell, pays tribute to


RUBY BRAFF: As Time Goes By (Candid CCD79741). Sept 8. The cornet player is featured with Howard Alden on guitar and Frank Tate on bass.

CAROLYN BREUER: Acquaintance (A-Records A73703). Sept 8. This highly rated alto/soprano sax player is accom-

panied by a piano trio.

BARRETT DEES: Deemus (Delmark DD442). Sept 8. A new re-issue by one of jazz's greatest drummers.


JIMMY FORREST: All The Gin Is Gone (Delmark DD404). Sept 8. Originally issued in 1959, this showcases one of the finest tenor tenor players with guitarist Grant Green and Ervin Jones on drums.

CELESTE SHAY: Dig Dug Dog (Sony Jazz 487897). Out now. The Shay quartet recorded with the Houston Symphony Orchestra.

AZIZA MUSTFA: Jazziza (Sony Jazz 487897). Out now. Sony has pledged advertising support for the fifth album by the extraordinary singer/pianist which includes standards My Funny Valentine, Lover Man.

MARCUS ROBERTS: Blues For The New Millennium (Sony Jazz 4744432 46271 2). Oct 1. This tribute to the blues by the respected pianist mixes originals with Robert Johnson and Jelly Roll Morton classics.

VARIOUS ARTISTS: The Chronicle Of Jazz (Sony Jazz tbc). Nov 3. A double CD mid-price collection from Sony Jazz, including Louis Armstrong Miles Davis and Wynton Marsalis.


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The UK's music venues business is undergoing some fundamental changes with increasing capacity and choice. Fiona Harley looks at the state of play.

**US OPERATORS IN THE UK**

OGDEN ENTERTAINMENT
New York-based Ogden Entertainment Service is a branch of Ogden Corporation Inc which focuses on facility management, promotions companies, cinemas and theatres. Its chairman is John MacAskill. Ogden Entertainment manages 31 arenas worldwide with a combined total of 417,775 seats which turned over US$305.6m in 1996.

In Europe, the company has management contracts with the 21,000 capacity Odeon Arena in Manchester and the 11,000 capacity Newcastle Arena, both of which opened in 1995. Ogden also has a joint venture agreement with Manchester's Halle Orchestra for the Bridgewater Hall and is an investor in and manages the new Oberhausen Arena in Germany.

**PACE MUSIC GROUP**

The Pace Music Group is divided into Pace Facilities Group (dealing with facility management and arena construction), Pace Concerts (concert production) and Pace Touring (management). With headquarters in Houston, Texas, its president and CEO is Rodney Eckenark.

It is one of the largest presenters of live music in the US where it operates 11 venues in association with various partners such as Sony Music, Blackpool Entertainment and MCA. So far Pace's European activities are restricted to a management contract with the 65,000 National Bowl at Milton Keynes.

**BIG BUS**

**TOO MUCH CAPACITY FOR TOO FEW EVENTS?**

To sell off its unwieldy, stand-alone arenas, the secret of survival is a mix of clients including both recession-end and a marked downturn in capacity, and a marked downturn in the number of potentially high-grossing rock acts. During the period when Wembley Arena has seen the number of music nights drop by a dramatic 38% from the 324 it hosted in 1990 to just 140 last year, the UK's music management has found themselves in fierce competition with the older conference centres and arenas such as Cardiff and Earls Court as well as the newer purpose-built exhibition centres such as Birmingham's NEC and Manchester's Odeon.

**The failure of The Clapham Grand**

Grand has shown that South West London remains a graveyard for rock venues.

BUSH Empire, on the other hand, has proved highly profitable. Last year it staged 160 musical events and has become the venue of choice in London for established acts such as Elvin Costello and David Bowie wishing to present more intimate shows, and newcomers such as the Divine Comedy and Eels looking to increase their prestige.

**The Big Issue**

To sell the UK venues as a package and Ian Howard has already cut a deal in which Beaumont says he is being very seriously considered.

But whether Howard will find himself competing with a buoyant Venue Power at the Mean Fiddler Organisation is doubtful. Information from the MPO is uncertain.

**TOO MUCH CAPACITY FOR TOO FEW EVENTS?**

When the Philadelphia-based Spectator Management Group (SMG) won contracts to manage the new London and Sheffield Arenas in 1991, there were those who feared that the giant US operator would be looking to take over the top end of the UK's music market.

The subsequent news that the Pace Music Group, in partnership with Sony, was to take over the management of the existing Milton Keynes Bowl and that Ogden Entertainment was to invest heavily in the construction of both the Newcastle Arena and O2 arena in Manchester did nothing to allay those fears.

However, the moves coincided with both the recession and a marked downturn in the number of potentially high-grossing rock acts. During a period when Wembley Arena has seen the number of music nights drop by a dramatic 38% from the 324 it hosted in 1990 to just 140 last year, the US-managed venues have found themselves in fierce competition with the older conference centres and arenas such as Cardiff and Earls Court as well as the newer purpose-built exhibition centres such as Birmingham's NEC and Manchester’s Odeon.

It has proved a stark reminder to US executives that the American spectator sports ethos, a cornerstone of their domestic strategy, is not replicated in the UK. And without the soccer, basketball, ice hockey and, in some cases, baseball teams which ensure fixed numbers of bookings every year, it is that much harder to make a venue pay its way.

First signs of trouble came last year, when Sony pulled out of Milton Keynes, leaving Pace with the venue, and Ogden closed its Windsor office as part of a restructuring programme which saw it focus more firmly on existing business. The then managing director of Ogden in Europe, Noel Penrose, said that it was “putting new business on the back burner”, pointing to Ogden’s “high risk strategy of investing in venues”.

His comments underline what industry observers have long suspected. The US management companies had primarily been looking for new buildings to manage. Finding there weren’t many available, they formed partnerships to invest in existing venues instead.

However, current executive director of Ogden Entertainment at Manchester Arena, Dave Davies, denies that the closure represents a retreat from the arena market, more a reappraisal and revaluation of resources. But he says, “I think the initial cool for the projects are now tinged with reality.”

Meanwhile, SMG has held steady with its portfolio of London Arenas which is finally selling a resurgence after its troubled history with the announcement that it will stage the AWARD ceremony in the next year and its management contracts with award-winning Sheffield Arena and Oslo Spektrum in Norway.

Although general manager Alex McCrindle is confident that the London Arena will increase the number of music events it presents next year, he believes that the secret of survival is to attract a wide mix of clients including exhibitions and conferences as well as theatrical entertainment and spectator sports.

But the future stability of the venue business could be threatened once again by the imminent Millennium celebrations. Ogden’s Davies notes how local authorities in Belfast, Glasgow, Leeds and Nottingham are looking to create new Lottery-funded venues. Coming on top of the efforts being made by the Alfred McAlpine stadium in Huddersfield and the Harvey Goldsmith-backed Supernode UK currently under construction in Bradford to promote new venues in the North of England, this could lead to a dangerous glut.

“As a result we are either going to have to generate greater levels of events on a nationwide basis, or else see business spread out even more thinly,” says Davies.

Of course it will mean more choice for promoters and concert-goers. But if they are not fully supported by both users and consumers then the dawn of the 21st Century could cast a shadow over the UK’s largest and best venues.
notoriously hard to obtain. But the group is believed to have an annual turnover in excess of £30m earned by a network of companies which control the operations of a 13-strong chain of pubs, clubs and dancehalls which has expanded organically since it opened its first dedicated music venue in unfashionable Harlesden in 1982.

To qualify for a full stock market listing, Power must offer a minimum of £700,000 shares for sale. But even if the Mean Fiddler Group is valued higher, the likelihood of that money being spent in London is slim. There are indications that, with nine variously owned or rented sites to his name, Power has overexpanded himself in the capital. Indeed, while the flagship Mean Fiddler club and others such as The Jazz Cafe in Camden continue to thrive, the larger Forum in Kentish Town (formerly the Town and Country Club) has performed disappointingly. At the same time, the failure of the Clapham Grand has shown that South West London remains a graveyard for rock venues, no matter how well they are equipped or how professionally they are managed.

Consequently, it is believed that Power will be looking to the flotation to provide the funds to capitalise on the strong Mean Fiddler brand and establish new venues in the provinces or else to increase the scale and scope of an outdoor festival business which he has been developing slowly but surely since 1990.

This summer, the MFG promoted the Reading, Phoenix and Tribal Gathering festivals as well as staging a New York version of the one-day Irish music Feasts which have been a highpoint of London life since 1990 and which individually are believed to turn over in the region of £10m.

Power, a former secondhand furniture dealer who once dreamed of opening a top flight country music club in London, is known to harbour a long-term plan to launch new Feasts in other US cities as well as Canada and Australia. If he applies the same astute reading of the market for live music in those territories that he has shown in the UK over the past 15 years, then anyone considering buying Mean Fiddler Organisation shares when they come on the market could find they are investing in a future giant of the global music business.

Up for sale: The Brixton Academy; Inset: Bowie at The Shepherd's Bush Empire

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MUSIC WEEK 13 SEPTEMBER 1997
RELEASES FOR 15 SEP-21 SEP 1997: 287

YEAR TO DATE: 10,775

ALBUMS

ARTIST | ALBUM | LABEL | CAT. NO. | DISTRIBUTOR | CATEGORY
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YEAR TO DATE: 10,775

ALBUMS

ARTIST | ALBUM | LABEL | CAT. NO. | DISTRIBUTOR | CATEGORY
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THE OFFICIAL NEW RELEASES LISTING
### New Releases

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- "Very Best of the Sixties - Volume 3"
- "Very Best of the Sixties - Volume 4"
- "Very Best of the Sixties - Volume 5"
- "Very Best of the Sixties - Volume 6"

**Categories:**
- Woodstock
- Woodstock Festival
- Woodstock Music
- Woodstock Music Festival
- Woodstock Music and Art Fair

**Labels:**
- Rhino

**Cat. Nos.:**
- 3CD 212
- 3CD 213
- 3CD 214
- 3CD 215
- 3CD 216

**New Release Information:**
Can be faxed to Simon Ward on 0171-522 2881.

### Singles

**ARTISTS**

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**Tracks:**
- "In This Life" & "Lovesong"
- "In This Life" & "Lovesong"
- "In This Life" & "Lovesong"
- "In This Life" & "Lovesong"
- "In This Life" & "Lovesong"

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- Woodstock Festival
- Woodstock Music
- Woodstock Music Festival
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**Cat. Nos.:**
- 3CD 212
- 3CD 213
- 3CD 214
- 3CD 215
- 3CD 216

**New Release Information:**
Can be faxed to Simon Ward on 0171-522 2881.
AD FOCUS

CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK

BOYZ II MEN – EVOLUTION

Record label: Polydor
Media agency: The Media
Business
Media executive: Jenny White
Product manager: Sara Armstrong

Creative concept: Motown US/Mission

Polydor is using extensive press advertising to promote the new Boyz II Men album, Evolution. The release will be advertised in Blues & Soul, Echoes, Touch, The Voice, Trace, Hip Hop Connection and New Nation. There will also be some national press advertising plus radio ads on Kiss, Choice and Capital. The campaign includes a nationwide BR poster campaign and in-store displays with selected retailers.

ARTIST/TITLE/LABEL
ALPHA Come From Heaven (Virgin)
ATTICA BLUES Blues Rites (Mo Wax)
CILLA BLACK 1963-1973 The Abbey Road Decade (EMI)
BOYZ II MEN Evolution (Polydor)
CAVIN BIVYAR A Man In A Room Gambling (Philips)
CE CE PENiston Finally (A&M)
PHOTOK Modus Operandi (Virgin)
POOKA Spinning (Island)
SIMONE HINES Simone Hines (Epic)
SHAGGY Middle Lover (Virgin)
STEREO LAB Dots And Loops (Duophonic)
VARIUS Clubland 2 (Telstar TV)
VARIUS Island 40th Anniversary Vol 1 & 2 (Island)
VARIUS Kiss In Ritz 97 (PolyGram TV)
VARIUS The Lakes (Telstar TV)
VARIUS Vintage Classics (Deutsche Grammophon)
VARIUS Morel Girl’s Night Out (Virgin)
VARIUS Clubland 2 (Telstar)
VARIUS Moondance (Telstar)

COMPILATION OF THE WEEK

THE LAKES

Record label: Telstar TV
Media agency: Pure
Business
Media executive: David Collins
Product manager: Dave Auty

Creative concept: BBC Worldwide/Telstar TV

The Lakes, music from and inspired by the BBC's new drama series of the same name, will be released next week through Telstar TV. The various artists compilation will be nationally TV-advertised on Channel Four and Sky and regionally advertised on ITV. There will also be radio advertising on Virgin and XFM. In-store point-of-sale material is available to all retailers and Telstar TV is negotiating displays with selected retailers.

THE MARKET

AD FOCUS

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1,039 artists

98 TV ads will run on Channel Four, Sky and selected ITV regions with radio ads on Virgin and XFM. Advertising on Classic FM, Melody and Heart is backed by press ads in Superphonix and Glam Rock on High. TV ads will run on Channel Four and there will be editorial back-up from Emap.

The campaign for this double-album will include ads on ITV, Channel Four, Sky and ILR stations. TV advertising will be backed by ads in the specialist dance press.

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IN THE CITY PANELS

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School's out...we don't need no education The future of collections
Success stories...No Doubt over here and the Spice Girls in the
states Artists as record labels Loss leaders...the power of the
superstores The future of marketing Dancing into the future with
big beat Producers...springtime for Hitlers Six years on...the
IMF Development deals...the true worth to publishers

IN THE CITY PANELLISTS

Ray Cooper Nigel McCune Brendan Fitzgerald Stephen Wells
Ben Turner Pete Thompson Janice Long Tom Atencio Mark Jones
Christian Ulf-Hansen Gordon Biggins Dylan White Elliot Rashman
Christine Boar Mike Pickering Maria Forte Wilf Walsh Pete Tong
Alan Rankine Simon Williams Marcus Russell Neil Pengelly
Stephen Budd Michael Stack Rick Lennox Jane Clemetson
Marc Marot Dave Belcher Damian Harris Roger Greenaway
Nick Robinson Tony Green John Glover Ian Broudie
Steve Gallant Sandie Shaw Dom Phillips Stuart Worthington
Nick Moore Johnathan King Geoff Ellis Gus Dudgeon Chris Sabec
Bruce Findlay Peter Whitehead Steve Greenberg Fred Bassett
Malcolm Buckland Ian Ramage Tony McDiarmid Chris Schwartz
Robin Millar Elliot Davis Ron Atkinson Paul Benney Nick Watt
Paul Gallagher Robert White Tony Martin Colleen Hue Mitch Brodie
Mark Cowley Safta Jaffery Ronnie Gurr
Kenny McPherson Dave Clarke
Remember where you heard it: The Chicken Shed Theatre Company – the children's project behind one of the album tributes to Princess Diana – has strong industry links. Not only did they perform at a BPI Man Of The Year ceremony a couple of years back, but one of the trustees is Jonathan Shalit, manager of Larry Adler and Leo Sayer. He reveals that, as a patron, Diana was an avid Chicken Shed fan. “She visited many times and even brought Princes William and Harry along,” says Shalit, who is acting as executive producer of the tribute album. “Last year she even wrote the foreword to Paula’s Story, a book about one of the Chicken Shed children who has cerebral palsy.”

Although John Kennedy acknowledged that the PolyGram conference was being held at a particularly sad time for the nation, it did provide some upbeat moments, not least from Jimmy Devlin, who prefaced the Roadrunner presentation by saying, “John Kennedy told me I had five minutes, which is a lot more than Roger Ames gave me when he was UK chairman...” Whatever happens with Elton’s plans for Candle In The Wind, the video for his scheduled single Something About The Way You Look Tonight features an interesting cast, including none less than the mighty Ferdy from This Life (aka brother of Tanita Tikaram) and supermod Kate Moss...EMI’s centenary conference was always going to be a bit special, but who would have guessed it would have ended up with Papa Smurf, Rolf Harris and Paul McCartney all appearing on the same stage on the same day? It happened last Thursday (4) during the first day’s presentations at London’s Shepherd’s Bush Empire when, first, senior Smurf turned up to pick up a sales award, then Rolf wowed everyone (honest) with his new version of Sun Arise and, finally, Sir Macca appeared to a standing ovation... The enhanced version of Star Wars we all know about, but conference delegates during the classical presentation were given a few glimpses of a new version in which Darth Vader’s voice suddenly takes on familiar French tones. “I am the master,” he declared before the film showed him surveying a pile of dead bodies on the floor. “So much for Warners...” No mention of Columbia, though, which spookily used footage from Return Of The Jedi (featuring John Aston as Daft Brummie and Paul Burger as The Emperor among its cast of characters) for its sales presentation at the Sony conference down in deepest Essex. Call him superstitious if you like, but XFM’s Sammy Jacob isn’t prepared to open the bottle of champagne he had for the launch until the station has been on the air a year. That’s nothing, though. It took him five years to get round to opening a champagne bottle Andy Macdonald gave him for the first RSL... Those butter-fingered boys from the Chemical Brothers, Tom and Ed, managed to mislay their Mercury Music Prize at the Grosvenor House. The poor lads will be inconsolable until they are reunited with the prize, so please give Sara de Takats at Virgin a tinkle on 0181-964 6095 if you’ve seen it... Record stores have been forced to remove display of the new DJ Quick Silver release Free because the bold lettering on the front of the CD case has given punters the idea that the Positiva release doesn’t cost any brass. Apparently in-store security guards have been lenient with the numerous customers who thought the CD was a promotional gambit... Congratulations to MCA/Geffen’s UK general manager Matt Voss and misssus Louise who conspired last Monday (1) to release the beautiful Gracie Garbatha on the world weighing in at a comfortable 7lb 5oz... Soz all round to Big Mike Champion, manager of Prodigy. In his tired and emotional state at the Mercury awards last week, Dooley scribbled Mike’s name down as Campion. Mike also wants his many admirers to know that he cuts his own barnet...
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