



# music week

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OCTOBER 25 1997 £3.35



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# musicweek

MARKET SHARES:  
THIRD QUARTER

For Everyone in the Business of Music

OCTOBER 25 1997 £3.35

## VOP looks Branson-bound

by Sue Sillitoe

Virgin Our Price is expected to be back in Richard Branson's hands as early as next spring after last week's strategic vote-fare by WH Smith which announced it intends to sell the music retailing group.

Branson's Virgin Group, which owns 25% of Virgin Our Price and launched an unsuccessful bid for the retail chain earlier in the year, is believed to be drawing up plans to raise the necessary funds. City analysts are putting a £145m price tag on the business.

Branson's spokesman says, "We are looking forward to hearing from them.

Provided the price is right, we are very interested in doing a deal."

The sale of Virgin Our Price forms part of a restructuring by the WH Smith group, which also includes the demerger of the Waterstone's book chain.

But it also represents a dramatic turnaround. WH Smith ceo Richard Handover has consistently pledged his commitment to keeping the profitable Virgin Our Price chain within the WH Smith group. However, he denies he was forced to change tack by the recent takeover attempt by books entrepreneur Tim Waterstone. "Waterstone's bid acted as a catalyst, but these plans had been on the cards for some time.

We just didn't want to announce anything until all the decisions had been made," he says.

However, many analysts believe chairman Jeremy Hardie and Handover had their hands forced by shareholders, who supported proposals outlined in Waterstone's bid which recommended selling Virgin Our Price.

Handover says his duty to shareholders means he must sell Smith's stake in Virgin Our Price to the highest bidder and concedes Branson's Virgin Group would be the obvious buyer.

Analysts believe Branson is the only contender. One source says that under the terms of the current Virgin/WH

Smith joint venture it would be almost impossible to sell shares in Virgin Our Price to anyone else without Branson's agreement. A retail analyst at NatWest Securities adds, "One has to ask who else would want Virgin Our Price enough to spend that much money?"

Handover says he has until 1999 to do a deal. But analysts believe it will be struck early next year because Waterstone's managing director Alan Giles, widely regarded as the only person capable of bridging the gap between WH Smith and an entrepreneur like Branson, will leave the group when Waterstone's is demerged next spring.

### THIS WEEK

4 IFPI data sees slip in UK growth

5 Ginger v Beeb: the latest score



8 Andre: no more the boy bimbo

29 How they hit the Eton CD deadline

37 Dooley: the Basca badger



A live feed to the International Managers Forum annual awards dinner at London's Hilton Hotel enabled 700 music industry luminaries to listen in as John Peel's former producer John Walters interrupted the veteran Radio One DJ during his Tuesday night show to induct him on to the British Music Roll of Honour. See story, page 3.

## Penna quits to join Lloyd Webber

EMI UK managing director Neil Ferris has lost one of the key players in his newly-constructed team with the resignation of A&R head Tris Penna.

In a surprise move, the 35-year-old left the company last week, just two months after being given the role by Ferris. His move, to become record division managing director of the Really Useful Group, ends a 10-year relationship with the major where he has worked for Parlophone, EMI Premier and latterly EMI UK.

Ferris, who became managing director in June, says Penna's former position will remain unoccupied for the time being and will not comment on his plans.

Penna, who joins Really Useful on December 1, stresses he has left EMI UK on amicable terms, but says the opportunity to work for Andrew Lloyd Webber was too good to turn down. "It's a fantastic opportunity for me," he says. "These jobs only come along once in a lifetime so I had to take it."

## Simon leaves Rondor after 18-month reign

Rondor Music and Almo Sounds are without a European president and ceo following the departure of Ralph Simon.

Simon, who co-founded Jive Records and the Zomba group in the mid-Seventies, returned to the UK in the early part of last year to take the post. He had spent the previous five years in the US as vice president of Los Angeles-based Capital Records.

Simon and Rondor both declined to comment on their plans.

## Kiss founder Mac calls it a day

Kiss is entering a new era following the sudden departure of founder Gordon McNamee to launch a multimedia operation.

McNamee, or Mac as he is known within the industry, surprised staff at the station on Friday (17) by tendering his resignation as managing director of the Emap-owned Kiss Enterprises. The announcement came almost 12 years to the day since he started pirate broadcasting from the capital's towerblocks.

"It's time for a change," he says. "I don't always want to be known as Gordon Mac from Kiss."

Mac expects to launch his new operation in the New Year; he will continue

to work at Kiss, where he oversees Kiss 100 and Kiss TV, until November 21 and will present his radio show well into next year.

Mac has already recruited three staff for his as yet unnamed enterprise which, he says, will offer a portfolio of media services including developing TV programmes, promoting festivals and radio.

"There are a few small licences around," says Mac, who does not rule out further collaborations with Emap. "We want to concentrate on youth culture and dance, that's what I know, but it's time for me to roll up my sleeves and get out there and do my own thing."

Emap Radio chief executive Tim Schoonmaker says, "Gordon was the founder of commercial radio's first true brand and it was one of the first things Emap did in radio. The success we had encouraged us to go on further."

Schoonmaker has no plans to replace Mac, but following his departure Emap's two television operations - Kiss TV, launched by Mac last year, and The Box - will be brought together under Vince Monsey, who started The Box. Monsey's brief will be extended to develop the future of TV within the Emap group. Guy Wingate, series director of Kiss TV, will report to Monsey.

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THE NEW SINGLE 3 NOVEMBER



# USC has hotline to Blair in Government think tank

by Robert Ashton

The music industry's increased influence at cabinet level is being underlined by the creation of a new government-sponsored music think tank.

The top-level group, provisionally called the Music Business Advisory Group (MBAG), will comprise key players from record labels, publishing and management companies, trade associations and law firms as well as musicians. And, because it is expected to be chaired by either culture secretary Chris Smith or arts minister Mark Fisher, the group will have the ear of prime minister Tony Blair.

The dozen members of the think tank will brainstorm issues directly related to the music business, whose cultural and economic might has recently been praised by both Smith and Fisher. Areas of concern and possible recommendations will be channelled into the

Department of Culture, Media and Sport (DCMS), which replaced the DTI as the government department largely responsible for the music industry in the summer, although issues such as copyright and foreign trade will still be handled by the DTI.

The MBAG's findings are also likely to be fed into the recently-formed creative task force, which includes Creation president Alan McGee and Richard Branson among its members, but whose brief covers a multitude of creative industries.

The formation of the think tank follows last week's appointment of former BPI director of legal affairs Sara John as a music business adviser to the DCMS to help develop communication and understanding between the music business and government. John, who reports to Fisher, but also has ready access to Smith at the DCMS's Cockspur Street offices, will be the

architect of the think tank. "It will focus purely on music with a mixture of opinions from around the industry, but we want artists as well," says John, who is sounding out potential candidates to join before Christmas.

The MBAG is expected to meet at least eight times each year, twice as many as the creative task force. "It's going to be good for the music industry and government because the more information each has about the other, the better they can work together," says John.

She also believes the think tank would help head off "unwelcome government intervention. "A lot of people in the music business are cynical of government, but I think the think tank can create a climate where the industry will prosper. Government knows that it doesn't need to be interventionist, but it can help in areas such as education, legislation and trade issues," she says.

## Colson and Hedges land top IFM prizes

Lindy Benson, manager of Sony S2's new signing Celsius, joined John Peel on the IMF award rostrum last week when she was named as the organisation's first Young Manager of the Year.

Gailforce Management's Gail Colson, who was presented with the Peter Grant Award for outstanding manager of the year, and producer Mike Hedges, who won the first Re-Pro International Recording Award for his work with bands such as Manic Street Preachers, Texas and The Beautiful South, were also honoured at Thursday's (14) dinner.

Ruth Sandler, managing director of Albemarle, which sponsored this year's inaugural Young Manager of the Year honour, says its aim is to recognise the tenacity, commitment and dedication shown by young managers who are just beginning their careers.

In an emotional speech Benson said, "I've been working on Celsius for years and it's great to have my involvement recognised."

On learning that his presentation was being broadcast live to the Hilton diners Peel, who joins luminaries such as Muff Winwood, Peter Grant, Rob Dickinson and John Kennedy on the Roll of Honour, quipped the IMF had just doubled his audience figures.

The ceremony ended with a live performance by The Pretenders whose presence at the Hilton was successfully kept under wraps to surprise their manager, Gail Colson.



A 2,000-strong crowd watched Sir Paul McCartney relaunch HMV's flagship Oxford Circus store last Thursday. Macca, whose classical work Standing Stone was due to make its Top 75 debut yesterday (19), unveiled a new six-foot model of Nipper and photograph at the front of the E5n revamped store.

## Rights row erupts at conference

Simmering tensions between Anglo-American music publishers and continental collection societies boiled over into a war of words at a London conference last week.

In his keynote speech, David Heckman, worldwide head of PolyGram Music Publishing, lambasted the continental societies as "overblown, overpaid dinosaurs - and that's unkind to dinosaurs".

Professor Dr Jürgen Becker, vp and chief legal adviser of German society Gema launched into French to dub Heckman an "horrible simplicifier".

The background to the conference, organised by Hawkinsmire, is the long-running battle by the owners of Anglo-American repertoire, who provide the majority of the turnover of the continen-

ental societies, for more efficiency and fewer deductions.

The Cannes Agreement made in January between the major publishers and the collection societies to reduce the societies' commission rate from 8.09% to 6% by 1 July 2000 has been signed but still not ratified.

At Wednesday's conference Heckman argued that "Societies are good in principle but bad in practice".

Typical of the continental societies' abuses, said Heckman, is the lack of accountability of their management. "Jean Loup-Tourmier has made himself president for an indeterminate period, presumably life and beyond, of the French society Sacem-SDRM, and has received a right of veto over decisions affecting the society

which he considers important."

But he reserved his greatest bile for the so-called "social and cultural deductions" which allow continental societies to deduct up to 10% of royalties - including those of Anglo-American writers - to benefit purely domestic interests. "It is an incredibly arrogant use of other people's money. To deduct monies from US and UK writers without consent is taxation without representation and it stinks".

In response, Dr Becker said that under the German system Gema has no choice about social and cultural deductions. The German copyright administration act effectively gives the society its monopoly over royalty collection in return for the society taking on some of the welfare obligations of the state.

## NEWSFILE

### Industry bids to halt digital piracy

Music industry representatives have asked the European Commission to amend new EU copyright law to ensure music transmitted via digital networks is protected from piracy. The delegation, including EMI Europe's president Roger Perry, met the EU's Internal Market Commissioner Mario Monti last week to outline three key priorities they want to see included in new copyright directives due to be tabled soon in Brussels. These include giving record producers full legal protection for the use of technology such as encryption; granting exclusive rights to allow the music industry to control all commercial uses of its works; and ensuring the EU remains strong on copyright infringement.

### Perfect Day gets release

Chrysalis is releasing the multi-artist version of Lou Reed's *Perfect Day*, recorded as the soundtrack to the BBC licence fee ad. The single, due out on November 17, will include three versions of the song.

### MD quits Primary Talent

Primary Talent International joint owner and joint MD Steve Hedges has quit the group to pursue other interests. Hedges will continue to represent The Mutton Birds as agent and manager.

### Bjork and LL Cool J join MTV line up

MTV has added to its line-up of performers for its November 6 European Music Awards at the Ahoy Stadium in Rotterdam. Bjork and LL Cool J will perform alongside other half dozen acts including U2, Spice Girls, Aerosmith and Backstreet Boys. The event will be screened across the ITV network on November 8.

### Columbia in Joel radio exclusive

Columbia is promoting Billy Joel's Greatest Hits Volume III package to up to 10m regional radio listeners this week with an exclusive broadcast of a Q&A session with the singer/songwriter. The session was recorded at London's Whitehall Street Studios last Thursday (16) for broadcast by the Emap Radio Group and Heart FM.

### Idelwild clinch worldwide deal

In the City Unsigned runners-up Idelwild have signed a worldwide deal with EMI Music Publishing and Deceptive Music. The band will release a single on Fierce Panda in November and a mini-album on Deceptive in January.

### Goffe quits MCA to focus on Roni Size

Simon Goffe, senior A&R manager at MCA Music, has left after 18 months to concentrate on steering his Heavyweight Management charge and Mercury Prize winner Roni Size, who he has handled for four years. MCA will continue to handle Size's publishing.

### Wildstar Entertainment

Conner Reeves is managed by Wildstar Entertainment and not Wildstar Management as incorrectly reported in last week's Talent pages.

### Spice Girls score platinum in first week

Spice Girls' *Spice Up Your Life* was certified platinum in its first week of release by the BPI last week. Other platinum awards went to Elton John's *Candle In The Wind 1997* (x3), The Best Of UB40 Vol 1 (x5) and Radiohead's *The Bends* (x2), while gold winners were Meredith Brooks' *Blurring The Edges*, Bjork's *Homogenic*, Elton John's *The Big Picture*, Jimmy Nail's *The Nail File*, Roni Size & Reprezent's *New Forms and Dario G's Sunchyme*, The Furlong OST, The Best And 5 Pinked In The World... Ever! and Clot Cuts 97 Vol 3 picked up silvers.

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## COMMENT

**UK publishers could learn from Europe**  
One couldn't help but feel sorry for Professor Dr Jürgen Becker, vice-president of German collection society Gema, when he took the stage in London at last week's conference on European Collection Societies.

If ever there was a case of Daniel and the lion's den, then this was it. Becker and his pals at Gema, Sacem and the other continental societies are the anti-Christ as far as many in the UK publishing community are concerned. But he acquitted himself well with a cogent description of a system whose basic assumptions are radically different to those in the UK and US.

The simple-minded approach of the Anglo-American publishers – which has ignored those cultural differences in pursuit of hard cash – has been very effective so far, but it should not blind them to the advantages of the continental system, nor to the deficiencies in the Anglo-American regimes.

One clear advantage of the German system is that it has succeeded in achieving high revenues. Social and cultural deductions may take a slice, but the Germans have succeeded in creating a bigger cake.

Contrast that with the pitifully low mechanical rates in the US – rates which are routinely cut further by the appalling controlled composition clause – not to mention the negligible amounts collected for live performances.

It is interesting to contrast the harsh words of Anglo-American publishers about the continental societies with their quite extraordinary silence on the subject of the US. Remember too that PRS and MCPS are only now belatedly getting to the position where they have clout comparable to that of their continental peers. By all means let us pursue deficiencies on the continent, but don't let's pretend that it is only on the continent that there are deficiencies to be found. *Steve Redmond*

## WEBBO

**Smiths: time for a fresh start**

Poor old Richard Handover. He finally gets the top job at WH Smith to find himself in a maelstrom. I don't think anyone, from City analysts to record company sales directors, would disagree that something radical needs to happen to WH Smith. Its retailing format, under pressure from both supermarkets and its own megastores, needs a complete overhaul. The only question is what needs to be done. Tim Waterstone has launched a takeover bid which would result in everything being sold off leaving a chain selling books, newspapers and periodicals and stationery. The WH Smith management have rejected this bid but are now proposing selling off Virgin Our Price, presumably to Richard Branson's Virgin who own 25% of it already. In many ways that's the easy part. The real question is whether there is a place for WH Smith in record retailing at all. One thing is clear – it can't go on as it is. It should conduct a thorough review, then either follow the supermarkets in creaming off the top-selling titles with aggressive marketing (which doesn't mean cut the price of the Top 10) or just get out completely. Personally I think it should be the former. There is still a place for WH Smith selling records and with their customer profile I think we, as the record industry, need them on the high street. A change is surely going to come. Let's hope it is for the better.

**Looking at the bottom line**

Good to see that CIN is publishing the full set of market share figures including Elton John. It would be mad to exclude it – otherwise why not exclude Oasis from the album shares because it was so big? Either way, in my view it's not what's important. Market share does not pay the rent. The bottom line should be far more important than who ranks where in market share.

*Jon Webster's column is a personal view*

## NEWS

Pearson New Entertainment makes its first foray into music on October 27 with the release of Victoria Wood's Real Life, The Songs – a collection of the most popular songs from the comedienne's live shows. The album, which coincides with the release of PNE's Victoria Wood Live video, is backed by a £260,000 national press and TV advertising campaign. PNE's managing director Mike Andrews says, "These simultaneous releases give us plenty of scope for cross-marketing and maximising our distribution through music, video and book retailers." Andrews says Pearson is viewing the Wood album as a one-off, but doesn't rule out further music releases. "We simply felt it was too good an opportunity to miss because the songs are stunning," he says.



# Big growth at standstill, says IFPI market report

by Robert Ashton

The world's music market has stood still with the UK among the poorest growth performers in the past six months, according to the IFPI's latest global sales report.

Interim figures for the six months from January to June 1997 show the total value growth of the 41 countries surveyed, representing \$15.3bn sales, amounted to zero with unit sales falling worse – they fell by 4%.

The most disappointing statistic is the 6% decline in the value of the UK market over the period – the same as Greece and worse than the 5% drop experienced by the US music market.

The UK performance, which includes a 5% increase in unit growth, signals a turning point for the British music industry, which has recorded four years of consistently high growth (for the same half year period in 1996 the value of the market was up 4%).

The bleak picture wasn't confined to the UK and few mature European markets performed well over the six months. Denmark and Belgium slipped 4% in value and France, Switzerland and Sweden could only manage sub-2%

## M&S to sell music in PolyGram album deal

Marks & Spencer is to start selling CDs in all its stores later this autumn in an exclusive link-up with PolyGram.

The retailer will launch a new range of around 20 MOR, classical and jazz compilation albums, compiled exclusively by the major, in all 300 of its UK branches at the end of October. The move follows the introduction in June of several similarly-compiled PolyGram titles into a limited number of branches. The new titles will retail at £7.

A spokesman for the retailer says it has no plans to introduce chart CDs into its stores, but is keen to develop its current range. "Nothing has been decided yet," she says. "We're certainly hoping to expand the catalogue next year."

As a trial, the retailer is installing listening posts in its York branch to allow customers to listen to any one of six CDs in the new range.

## THE GLOBAL PICTURE

BIGGEST WINNERS		BIGGEST LOSERS	
Country	Growth	Country	Decline
1 Portugal	+29%	1 Peru	-43%
2 Bolivia	+21%	2 Indonesia	-21%
3 Venezuela	+19%	3 Uruguay	-16%
4 Mexico	+17%	4 Australia	-10%
4 Argentina	+17%	5 Hong Kong	-9%
6 Finland	+15%	6 UK	-6%
6 Malaysia	+15%	6 Greece	-6%
8 Central America	+15%	8 USA	-5%
10 Brazil	+9%	10 New Zealand	-5%
10-Philippines	+9%	10-Denmark	-4%
		10-Belgium	-4%

Year-on-year change in interim music sales by value (Jan-June 1997/96). Source: IFPI

## INTERIM MUSIC SALES IN THE BIG FIVE MARKETS

Country	1997 (1996)
USA	\$5,100.4m (\$5,236.9m)
JAPAN	\$2,940.7m (\$3,151.4m)
GERMANY	\$1,336.7m (\$1,441.1m)
UK	\$1,079.6m (\$1,077.2m)
FRANCE	\$935.1m (\$1,025.2m)

growth. However, Germany managed to emulate its 1996 performance, posting a 5% increase in value.

IFPI senior economic analyst Tina Poyser doesn't believe too much should be read into the figures and that a fuller and rosier picture will be revealed at the year's end. "The UK has had four years of growth so I think we should expect a bit of a breather," she says. "When sales of the Oasis and Prodigy albums, which were released in the third quarter, work through the full-year picture will be

much better. There's quite a lot of big albums like Spice Girls coming through, which should reverse that decline."

Poyser also points to the 19.1% increase in singles sales in France and growth in other countries as an indication that the market has the potential to recover. "That is very, very high growth. The CD single took time to catch hold, but now it has it is growing at an incredible rate," she says. The UK singles market was also buoyant – up 3% on the same period last year.

## Digital TV channels will offer home shopping at US prices

Two new digital television channels are to be launched in the UK next year offering music fans the chance to buy CDs from their homes at American prices.

The services are being started by American-based broadcast consortium Wow Television International in a link-up with US supplier CDWorld Entertainment which currently supplies a range of more than 350,000 CDs and tapes over the internet.

Planned to go on air in the final quarter of 1998, the two music channels will go under the names Global Dominator One and Two and will be available to anyone with a satellite dish and a £200 decoder. They will form part of a

10-station home shopping operation being launched by Wow.

Gregory Adams-Tait, European vice president of Capital And Corporate which is managing Wow's UK operations, says both music channels will be presenter-based and will feature video clips, with the first covering new releases aimed at a teenage audience and the second covering more adult contemporary music.

"It's going to be the place to hear new music. There will be no other way of hearing or seeing all the new bands and releases," says Adams-Tait. "It's not an entertainment channel. It's a shopping channel, though I'm sure some people will watch it as entertainment."

# Ritz eyes £3m merger with Grapevine

Ritz and Grapevine – two of the music industry's leading independents – are locked in £3m merger negotiations which would deliver an enlarged Ritz group with a ready-made sales and marketing arm and doubled turnover of around £12m.

Ritz chairman Mick Clerkin says he's opened talks in a bid to enter the contemporary music market and create a formidable Irish and folk independent. "We wanted to get into more contemporary acts

because we are mostly easy listening," says Clerkin, who counts Daniel O'Donnell and Charlie Lamborough among his artist roster. "Grapevine is a bit more contemporary and also has its own sales and marketing operation, which we had also been looking at starting," he says.

Clerkin in says Grapevine co-owner Steve Fernie is unlikely to join the new group if the deal goes ahead. However, his partner Paddy

Prendergast is expected to take up the position of ceo with Clerkin remaining as chairman. "There is no question of Steve being squeezed out and I was very happy for him to remain in the frame," he says.

Clerkin adds that the distribution deals currently in place for Ritz (with Pinnacle) and Grapevine (with PolyGram) will be maintained for the foreseeable future.

Fernie and Prendergast were unavailable for comment.

# Music's new winner in Ginger vs Beeb battle

by Robert Ashton

The showdown between the new Radio One and Virgin breakfast shows has been judged a draw with the music business the biggest winner in the battle for the airwaves.

Flungers say last week's match between Broadcasting House's "professionally slick" Zoe Ball and Kevin Greening and Virgin's "idiosyncratic, but brilliant" Chris Evans can only be good for the record industry. "It can only raise standards and it's great for radio – and that impacts on the music," says Brilliant director Nick Godwyn.

The DJing styles and musical content of both shows are praised, although there is some disappointment that Evans has not radically changed his approach since his stint at Radio One.

Epic head of promotions Adrian Williams likes the exchanges between Ball and Greening, but believes they face a battle to match Evans for wit. "It's great to have Chris back. He's an acquired taste, but he's acquired a lot of listeners," he says.

Evans cued up his first record, Texas's Black Eyed Boy, at 7am last Monday (13). By then his rivals had already played half a dozen records, with

## WAR BREAKS OUT ON THE BREAKFAST AIRWAVES

CHRIS EVANS SHOW, VIRGIN 1215

**7AM-8AM:** Texas – Black Eyed Boy; Eric Costello – Radio Radio; Black Grape – In The Name Of The Father; Chaka Demus – Tachungun; Blur – There's No Other Way; Third Eye Blind – Sam's Chambliss.

**8AM-9AM:** Smash Mouth – Walkin' On The Sun; Prince & The New Power Generation – Nothing Ever Happens; Jimmy Ray – Are You Jerry Ray; Barry White – Just The Way You Are.

**9AM-10AM:** Sleeper – She's A Good Girl; Paul Weller – Changing Man; Greening – Your New Religion; Lightning Seeds – Cheap; Deane Cadogan – Travellers Tune; Oasis – Live Through This; Reddies – Wake Up Boo.  
Source: Virgin/Music Control

★ Roundups show breakfast show playlists, Monday October 13

KEVIN GREENING & ZOE BALL, RADIO ONE

**6.30AM-8AM:** Regalade – Drop Dead Gorgeous; Seah – Say; The Cardigans – Lovefoot; Barle G – Sunchym; Dolly – Good Enough; Breakfast Boys – As Long As You Love Me; Sleeper – Inbetween; David Byrne – Arnold & Poppleheads – Do You Maturity? Secret Service; Mariah Carey – Honey; Embrace – All You Good Good People; Will Smith – Men In Black; Blur – Song 2; Time Machine – Water Gotta Let You Go; Lightning Seeds – What You Say; The Verve – Bitter Sweet Symphony; Manic Street Preachers – A Design For Life; S&M-S&M: Evelyn Cadogan – A Girl Like You; Black Grape – Get Right; Spice Girls – Spic Up Your Life; Faithless – Don't Leave; Mark Mercurio – Return Of The Mack; Bryan Siingis – Sing A Song; Kula Shaker – Hey Dicks; Lightness Family – Raincoat; U2 – Rattle and Hum; Pulp – Help The Aged; Supersax – Alright; Everything But The Girl – Missing.  
Source: Radio One/Music Control

Republic's Drop Dead Gorgeous as their opening slot, and at the end of their show had racked up 28 tunes compared with the 18 records played by Evans. The trend continued throughout the week with Ball and Greening playing around a third more tracks than Evans each day.

Radio One deputy controller Andy Parfitt says the emphasis on music is part of the new strategy for the Breakfast Show, which was attracting

5.3m listeners under Mark Radcliffe and Lard. "We've got to remind ourselves that we provide a unique musical offering," he says.

No new audience research has been conducted by either station, although Virgin is predicting Evans will take the current 1.9m breakfast show audience to around 3m by Christmas. Parfitt says there is no audience target for the Ball and Greening show.

# LMW's profile set to rise as Carlton signs TV deal

London Music Week's profile is set to receive a boost following Carlton's decision to televise next year's event.

The London TV company, which is already responsible for networking the annual Brit Awards ceremony, has agreed to produce a one-hour programme of highlights which will be broadcast at 10.40pm during the week of the April 25 to May 1 industry event.

LMW's organisers say securing TV coverage was a top priority. "We're very pleased because one of the many things on our checklist was television and we've secured it very early," says Andrew Morris, chairman of the event's advisory council and managing director of Inlington Business Design Centre, the venue for the event's conference session.

Morris says Carlton's involvement in just the second year of the event reflects its credibility. "It's the type of thing you'd expect to happen in the third, fourth or fifth year that we've got it in the second year shows we've impressed a lot of people, including Carlton," he says.

Carlton's programme will focus on both the live side of the event, at venues in Islington and around the capital, and the three-day conference session. "We're going to be talking about a couple of million people watching so it's going to get massive exposure," says Morris. "It's going to do a lot to enhance the live side and give massive exposure to the conference side."



John Denver's The Rocky Mountain Collection was set to re-enter the album chart yesterday (13), a week after the 53-year-old singer-songwriter died in a plane crash in the sea off California. Retailer demand for the double compilation album, which originally reached number 15 in March on the strength of his last UK tour, has increased 10-fold according to BMG marketing development director David Inglis. Denver, who reached number one in the UK with his Song of the Year, established himself as one of the most popular country crossover artists of the Seventies with four US chart toppers.

## NEWSFILE

### Virgin to trial interactive TV service

Virgin and Cable & Wireless are teaming up to launch an interactive television service, allowing users to assemble their own TV programmes using video clips and access information about Virgin acts. It will be available on a month's trial to cable subscribers from November. Virgin, meanwhile, has launched a new Spice Girls website featuring clips from the Spice Up Your Life single and video and excerpts from the group's album launch press conference in Spain. The website address is c3.vmg.co.uk/spicgirls

### Our Price renews Smash Hits Party deal

Our Price is backing the *Smash Hits* Poll Winners' Party for the fourth successive year. The sponsorship of the televised November 30 event will include the Our Price best single and best album cover awards.

### Tatman moves up at Ablex

Ablex is promoting Martine Tatman to the new position of sales director. Tatman, who joined the manufacturer in 1984, became sales manager in 1995.

### Franklin to head music at Welsh stations

Cardiff-based Emap radio stations Red Dragon FM and Touch Radio have appointed Mark Franklin as head of music with responsibility for overseeing all musical output. Franklin replaces Chris Moore who has moved to the newly-created post of head of AM presentation and research.

### Tower beeps up marketing

Tower has strengthened its marketing department with the appointment of Clare Lusher as marketing executive and Suzz Chandler as promotions executive. Lusher was previously marketing secretary at the retailer, while Chandler joins from Invicta Radio where she was events and promotions executive.

## SINGLES: QUARTERLY SNAPSHOT

## COMPANIES



## CORPORATE GROUPS

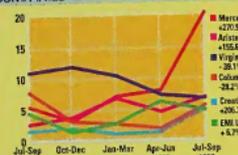


## DISTRIBUTORS



## SINGLES: 12-MONTH TREND

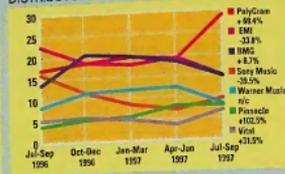
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



- TOP SINGLES**
- SOMETHING ABOUT THE WAY YOU... / CANDLE IN THE WIND 97 Elton John (Rock)
  - I'LL BE MISSING YOU Puff Daddy & Faith Evans (Puff Daddy/Arista)
  - MEN IN BLACK Will Smith (Columbia)
  - D'YOU KNOW WHAT I MEAN? Oasis (Creation)
  - FREED FROM DESIRE Gale (Big Life)
  - TURTRUMPING Chumbawamba (EMI)
  - EVERYBODY (BACKSTREET'S BACK) Backstreet Boys (Jive)
  - C U WHEN U GET THERE Cease featuring 40 Thera (Tommy Boy)
  - FREE Urate (AM/PM)
  - EQUADOR Sash! featuring Rodriguez (Multiply)

- TOP ARTISTS**
- ELTON JOHN
  - PUFF DADDY & FAITH EVANS
  - OASIS
  - WILL SMITH
  - GALA
  - CHUMBAWAMBA
  - THE VERVE
  - BACKSTREET BOYS
  - CEASE FEATURING 40 THEVZ
  - ULTRA NATE

- TOP PRODUCERS**
- MARTIN
  - COODMBS/STEVIE J
  - POKE & TONE
  - MORRIS/GALLAGHER
  - DJ MOLELA/JAY
  - CHUMBAWAMBA
  - POP/MARTIN
  - ROMEO
  - DE DONATIS/TERZI
  - SASH!

**DATA SOURCE**  
 Compiled by ERA from Millward Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price album sales through 2,000 UK outlets from July to September 1997 inclusive.  
 Minimum prices for LP and cassette albums £2.50, £4 for CDs.

Source: © DN.

## Records tumble as

Mercury retains its position at the top of the pile, but the real news in the

## SINGLES

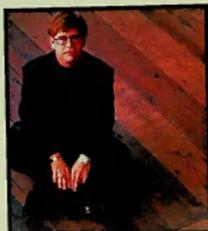
Mercury's continuing reign at the top of the company market shares may have given the impression it was business as usual in the third quarter.

However, the reality told a completely different story as the record books were rewritten and then rewritten again due to the phenomenal success of Elton John's *Something About The Way You Look/Candle In The Wind 1997*. Within a fortnight on the chart the release had clocked up sales of more than 3.2m, helping to establish itself as the highest-selling single to date in the UK.

The Elton John single helped Mercury land a 20.4% market share, representing a 270.9% year-on-year increase, and saw its lead at the top increasing nearly 20-fold from the previous quarter when, by contrast, the out-and-out pop of Hanson's *MMMBop*, at 35 with Texas' *Black Eyed Boy* and at 36 with Wet Wet Wet's cover of *Yesterday*.

While the Diana tribute was obviously Mercury's biggest success of the quarter, the PolyGram company was by no means just a one-single operation in the period. Todd Terry's *Something Goin' On* on its Manifesto label gave it the 18th biggest hit in the quarter and Mercury was also represented at number 31 with Hanson's *Where's The Love*, at 34 with *MMMBop*, at 35 with Texas' *Black Eyed Boy* and at 36 with Wet Wet Wet's cover of *Yesterday*.

But, had it not been for the tragic events of August 31, the singles leadership would have been in the hands of Arista which, eerily, pulled off the quarter's second biggest hit with another memorial release. *I'll Be Missing You*, Puff Daddy & Faith Evans' tribute to the notorious *BIG*, became a rare million seller, spending five weeks at number one in the period. Its success accounted for the main part of Arista's 6.9% share and 155.6% year-on-year increase, although additional



ELTON JOHN

figures released by CIN show it would have been top on 8.2% had *Candle In The Wind 1997* not been included in the calculations. The additional CIN figures, which were compiled for comparison purposes only and not generally circulated, placed Virgin second on 8.0% and Columbia third on 6.7% with Mercury finishing in sixth place on 5.3%.

In the official figures, Virgin had to settle for third place for the period with 6.7%. The company's main successes came from The Verve, 11th and 19th respectively in the quarter with the *Drugs Don't Work and Bitter Sweet Symphony*, and George Michael at 22 with *You Have Been Loved EP*. The Will Smith hit *Men In Black* - the quarter's number three single - helped Columbia to a 5.6% market share and fourth position overall with its other main successes including Mariah Carey's *Honey at 17* and Ricky Martin's *(In) Da Zoo*, *Tras* Maria at 42.

It was a particularly strong quarter for independent companies which - released five of the 10 best-selling singles of the period, headed by Creation's *Oasis with D'You Know What I Mean?* at number four. The single, which sold 370,000 units in its first week, was the main factor in a 208.3% year-on-year market share rise

for Creation which finished as the fifth biggest company with a 4.9% share. EMI UK, meanwhile, continued its revival, with a 4.5% share, partly on the back of Chumbawamba's long-running *Tubthumping*.

It was the Diana factor which again played a substantial part in the corporate group listings where PolyGram held on to its lead with a substantial 29.2% share, more than double second-placed Sony on 14.4% and 63.1% year-on-year. But it was Sony which took the real honours for growth as it moved up from fifth position. BMG finished third in the full listings with 10.5%, leaping over EMI and Warner Music from quarter two, with its 12.9% 12-month rise largely down to its *Bad Boy* output. Lower down the Top 10 there were some substantial increases, not least from eighth-placed *Big Life*, which rose 2.70% on the year to 2.8% after pulling off the period's fifth biggest hit with *Gala's Freed From Desire*. Zomba rose 107.7% on the year to take ninth spot with a 2.7% share on the back of its *Jive* output, while 10th-placed *Telstar* has *Sash!* to thank for its 228.6% 12-month rise.

The quarter saw EMI being its distribution tie to PolyGram where Elton John-enhanced share was 29.3% compared with EMI on 15.1%. But again it would have turned out very differently without the charity single - EMI would have had a 18.0% share, BMG 17.9% and PolyGram 15.9%. In the full figures the biggest quarter gain was Sony which moved up from sixth to fourth place with a 9.8% share, while year-on-year the Top 10's total growth was experienced by *BMG*, up 170.0% to a 2.7% market share on the back of *Ecudor* by Sash! featuring Rodriguez.

But, whatever the success of individual corporate groups, companies and distributors in the period, one single alone will ensure this quarter will stay fresh in everyone's memories for a very long time. **Paul Williams**



**P**eter Andre's forthcoming album *Time* is an emphatic statement that he wants to be recognised as more than just a six-pack with vocal chords. The soul and R&B-led *Time*, which is released just over a year after Andre's debut *Natural*, has a more mature feel qualified by a string of top-name collaborations.

Artists and producers who will ease Andre's passage to wider acceptance include Eugene, Cozbi and Montell Jordan. And not only have they worked with Andre on *Time* but they are asking for his help on their own projects.

Jordan, who first picked up on Andre after seeing one of his videos, says, "I was walking through a record company in LA and they were playing Peter's Mysterious Girl video. I was like 'Wow. Who is he?' I said I'd like to work with him, and apparently he was anxious to work with me as well."

"He's a great artist, he's a perfectionist, and he's got loads of energy. He brings a different element to the music - he makes it come alive."

Andre says Jordan's involvement has had a knock-on effect with other US artists. He says, "We were doing some writing in Montell's studio when a guy called up and Montell said, 'Hey, you gotta get down here and listen to this.' That guy happened to be Cozbi. Then other people heard about what we were doing and became interested, and everything kind of went from there."

Jordan wrote and produced Andre's number three hit single and the first off the album, *All About Us*, as well as co-writing and producing what is due to be the third single *All Night, All Right* with Cozbi, which will be released in January. Prior to the album being released on November 17, there will be a single, *Lonely*, out on October 27.

The Refugee Camp Allstars also came on board to produce Andre's cover of the Smokey Robinson classic *Tracks Of My Tears*, while Brian McKnight (who has produced Quincy Jones and Boyz II Men) co-wrote and produced several other tracks.

But all this does not mean Andre will be leaving behind the loyal following who adored his infectious Top 10 pop hits such as *Plava*, *I Feel You* (which both debuted at number one), and *Mysterious Girl*, which was the biggest selling independent single of

"He's a perfectionist with loads of energy. He brings a different element to the music - he makes it come alive" - Montell Jordan

1996, having shifted 2.5m copies. Andre may always have been heavily influenced by soul artists such as

Luther Vandross and George Benson, but *Time* still features its fair share of the kind of poppy, uptempo tracks that helped *Natural* sell 3m copies around the world. As Mushroom Records' A&R director and product manager Dean Stratton says, "The idea is to move Peter on to a wider audience but we're not neglecting the fans that

are already there. The album will still feature pop stuff, but it will show a new side to Peter. It's a natural progression."

Andre's manager Sue Harris adds, "If you keep targeting a teenage audience, ultimately your career is limited. If an artist wants a long career - which Peter does - then they need to be allowed to develop and mature."

Mushroom's marketing department will be crucial in achieving the crossover and maximising the fan base in the six-week run-up to Christmas. As well as dispatching mail shots to all fan club members during the first two weeks, it will be running extensive

advertising in the teen press. Weeks three, four and five will feature TV and radio ads.

Mushroom's general manager Vez says, "TV-wise, Peter will be appearing on the *Smash Hits* Poll Winners Party and the *Children's TV Awards*, and as many other appearances as we can get. "The idea is to release the single *All Night, All Right* in the new year, and to get as much promotion as possible in December to push it through."

The new year, then, will be the time we really see the emergence of the new, sleeker Andre.

Jordan Parham

# PETER ANDRE

R&B'S FINEST QUEUE UP TO WORK WITH MATURING STAR

## TIME TO SHAKE OFF THE 'BIMBO' LABEL

Apparently discontent with his heart-throb status, Peter Andre will be keeping his shirt on as he breaks into the States.

Ten US labels have pledged interest in the Mushroom-signed artist - including Mariah Carey's *Crave* - and bosses are confident of a deal soon.

Mushroom's Vez says, "We're trying to get people to listen to Peter for his music. He's a very talented singer and dancer, but obviously the press picked up on his chest a lot and he came across as a bimbo, which is completely incorrect."

Andre is quick to agree, "Americans don't want to know about your image, they want to know if you can sing, and I want the industry to take me seriously."

Working on the album in the States has given it a distinct American feel, and a slice of the US public is already aware of Andre after his appearance on the *World Music Awards*.

As Dean Stratton explains, "He appeared alongside artists such as Celine Dion and The Fugees. That in itself created a buzz and caused a lot of interest."



Artist: Peter Andre Project: single/album Label: Mushroom Records Songwriters: various Studio: various Producer: various Publishers: various Released: Oct 27/Nov 17

## STEVE LAMACO ON A&R

This time last year we'd just come up with the concept of A&R party games (the best being *Pass The Pass Letter* and *Pin The Deal On The Donkey* - featuring a herd of A&R scouts, blindfolded, trying to find the best of the week's buzz bands in a locked venue). Earlier this year we offered up an A&R version of *Monopoly*. Now, just in time for Christmas production, we give you a whole new range of children's game ideas: a version of *Kerplunk* where key staff leave a record label until it finally collapses; an A&R take on *Cueto*, where Colonel Mustard is replaced by Major Label ("It was Major Label in the Dublin castle with... the chequebook"); and a brilliant new spin on *Battleships*. *M&H*, *M1* Miss... My biggest

problem over the past few weeks has been missing bands. Here's just last Monday night for example. Go to see *Magic House* at the *Water Rats* in King's Cross - *Magic House* have pulled out. Remembering that *Bangtweeter*, a band who've recently recorded a John Peel session, are playing at the *Kentish Town Bull & Gate*. Decide to get a cab because we're in a hurry. Wait 15 minutes without a cab in sight. Finally arrive just as the *Bangs* are going into their penultimate number which is a fearsome heavy rock scrawl, delivered by some of the hairiest people I've seen on stage for some time. They have seen *Black Sabbath's* barbers... I did make the *Idlewild/TM* show the previous

week, though. Tam have been quietly building a reputation over the past year and look like finally making the breakthrough while *Idlewild* are already on the way to *Deceptive/EMI* Publishing, with several labels sniffing around with record offers... Also starting to make waves are *Clinic* (featuring ex-members of former *Radar* band *Pure Morning*), who've just released a spiky little seven inch called *IPC Sub Editors Dictate Our Youth* on *Aladdins Cave Of Golf Records*. As someone who started work - 10 years ago next week - as an *IPC* sub editor, it's even more my sort of thing. Fair bristles with energy and vengeance. Well played.



One to watch!

NAOMI

This 19-year-old Westsidinge woman's single *Personal Touch* out on *Get On November 17*, demonstrates a dark sense of style and deep, gentle soul.

"Everybody's talking about..

Ministers  
Sinisters  
Bannisters  
And canisters  
Bishops  
And fishops  
Rabbis  
And Popeyes  
Bye bye, bye byes

All we are saying  
Is give peace a chance"



# LYNDEN DAVID HALL

THRILLING UK SOUL CIRCLES

There is a huge buzz about Lynden David Hall at EMI, which is touting him as the most important development in British soul for years—and others agree.

Bios & Soul editor Bob Killbourn says, "He has huge potential. The first single, *Sexy Cinderella*, is brilliant."

Precociously talented, the Cooltempo signed wrote, sang, produced and played several instruments—bass, keyboards, guitars and drums—on all 11 songs on his forthcoming debut album, *Medicine 4 My Pain*.

The enthralling, predominantly mid-tempo album kicks off with *Do It*, a quality which first featured on Cooltempo's *No Classic Soul* compilation. The catchy, and chartbound, track *Sexy Cinderella* is probably the album's most commercial song.

Choice's head of music Kirk Anthony says, "It's original and a good tune. We've got great feedback from our audience. They all think it's American, but people are becoming educated and accepting that British soul acts are just as good if not better."

*Sexy Cinderella* is one of four songs, including *Crescent Moon*, *I Wish I Knew* and the title song, which were put together at Sony Studios in New York, with producer Bob Power

(producer and engineer for Erykah Badu, The Roots and D'Angelo).

The three-month experience was extremely fulfilling for Hall, who admits he normally prefers to work alone in his home studio. "It was incredible working with people like Me'Shell Ngeoguello (bassist), Ralph Rolle (drummer), Bashiri Johnson and Leon Pendarvis. I learnt so much chatting with them or watching them," he says.

The finished record is undoubtedly contemporary, although Hall acknowledges some retro influence. He says, "Price was an inspiration

to me but more recently I've been listening to Al Green, particularly his vocals. And I really like the guitar style of Curtis Mayfield. "I like a lot of the Seventies stuff but I'm not trying to be retro in my sound. The instruments they used had such a warm sound and I suppose vinyl helped as well, but this is a record for the Nineties."

EMI senior marketing manager Aaron Moore says that pre-release the label has deliberately concentrated on the specialist market and priced the *Sexy Cinderella* single low.

"Word of mouth is crucial with a project like this. We're not

necessarily looking for crossover success with the first single, perhaps by single two or three we will start to widen the scope. This is what WEA did with Mark Morrison," he says. When Radio One DJ and EMI/Cooltempo head of A&R Trevor Nelson first listened to Hall's demo tapes three years ago he was so startled by the 23-year-old south Londoner's talent that only his lack of corporate power at the time, and the D'Angelo factor, prevented him from signing him straight away.

"There are 11 songs on the album but he could have written 52. Talent like Lynden is the reason I got involved in A&R" — Trevor Nelson

"I actually heard Lynden's demos before I heard D'Angelo's album," says Nelson, who A&R D'Angelo in the UK. "I was mad keen but we couldn't sign him then because our hands were full. When I found out he still wasn't signed a year later, we snapped him up."

Hall had already received several offers from other labels but said he and his management team, Tony Hall/Big Life, preferred the terms offered by EMI/Cooltempo.

Nelson cannot speak highly enough of Hall's talent. "There are 11 songs on the album but he could have written 52. Talent like Lynden's is the reason I got involved in A&R," he says.

Which all suggests Hall's crossover success might not take as long as the predicted three singles. **Yinka Adegoke**

Act Lynden David Hall Project: album Label: EMI/Cooltempo Songwriter: Hall Producers: Hall & Power Studios: Eden Studios/Sony Studios, NYC Publisher: Copyright Control Released: Nov 97

Asian guitar acts have hitherto enjoyed a non-existent profile in the UK music scene—a situation which could be about to change with the release of Asian Dub Foundation's histering first single for firr.

Naxalite, out on October 27, is a raw, thunderous warrior charge of funk, punk guitar, drum & bass momentum and busy rap. It sets a radical agenda for the band which forged its sound through community music workshops and anti-fascist action groups.

Founded in 1995 through the Community Music project in London's Farringdon and nurtured via sound systems, Asian Dub Foundation is a means to an end for its members—19-year-old rapper Master D, guitarist Chandrasekar, bassist Dr Das, DJ Pandit G and techno head Sun J.

Chandrasekar says, "Playing music hasn't taken over, it's a way of

communicating our ideas. We live in a culturally segregated country and part of what we're about is breaking these barriers down."

As Naxalite proves, the five-piece mash up musical styles with frantic disregard for purist musical sensibilities. Dr Das, the oldest head in the band and

organiser of the Community Music project, says, "We're not attempting to fuse different sounds. We're not musical tourists, our sound is a natural result of the different individuals who make it."

ADF issued their first single through Nation Records in 1995 and a split single, *Free Stopal Ram*, with Atari Teenage Riot on Damaged Goods. But, having built up a strong live following in France, a country with a more political youth culture, their first big release was the album *Real Areas For Investigation* which appeared through Virgin France last year.

This year momentum picked up with author Irvine Welsh and Primal Scream leading the band. Bobby Gillespie described them as "the best new band I've heard" and offered ADF

a support slot on their tour. Record labels began taking more notice but, while many prevaricated, Phil Howells, the A&R manager at firr, swooped and signed the band in June.

"I saw them play in Lille to a crowd of 2,000 people. I'd have to be mad not to have signed them after that. I also

any sort of compromise for the band either. Pandit G says, "We want to be heard by as many people as possible, that's why we signed to a major. Nation just didn't have the resources. People said they couldn't buy our records anywhere, there was no promotion."

ADF play's short headline tour before going into the studio to overhaul *Real Areas For*

Investigation for a UK release in early February (there will also be a single, *Buzzin'*, out in January). Originally recorded for £4,000 at Asian Sherwood's 01 Studios studio in Walthamstow, the plan is to add a few new tracks then re-record vocals, guitars and bass on the originals with some input from producers Brendan Lynch, Asian Sherwood and Primal Scream's Andrew Innes. Pandit G is keen to point out that this isn't a case of

the label smoothing the edges off their sound. "They can have a go if they think they're hard enough, but the truth is that they're like us we've proved we can sell records by the performance of the album in France and why change a winning formula?"

It's a fair point but Asian Dub Foundation's sound is anything but formulaic. **Mike Pender**



## ASIAN DUB FOUNDATION BREAKING DOWN THE BARRIERS

think they're culturally important, they've got something extra on most bands," he says.

That said, Howells has no plans to treat them any differently because of their cultural and political agenda.

"They're just like any other band, so we'll be going through radio, clubs and gigs attempting to expand the fanbase."

Signing to a major doesn't represent

Act Asian Dub Foundation Project: single/album Label: firr Songwriters: ADF Producer: ADF and Rex Sargeant Studio: Roundhouse Publisher: MCA Released: Oct/2/Nov 1998

One to Watch

### MAIN-STREAM

The act's single, *Privilege*—out on Trade on November 19—shows the Main-Stream office and suggests these Londoners may eclipse the likes of Calcutta and Genera, who they have been supporting on tour.

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# LTJ BUKEM

## BIG TIME BECKONS DRUM & BASS KING

If a beaming Roni Size clutching the 1997 Mercury Music Prize was not enough to convince doubters that drum & bass is heading for the mainstream then a primetime TV road movie starring LTJ Bukem should do the trick.

The DJ, producer and recording artist and his label Good Looking are being profiled in a revealing programme by BBC2's Modern Times on Wednesday (22) at 9pm, which follows their musical and financial forays into the US and Far East.

Simply titled DJ, it declares Bukem the king of today's drum & bass scene and predicts he is on the verge of making serious money.

Producer Robert Davies says, "The idea was to investigate a new generation of pop stars and record labels - people who make their own music in their bedrooms on their own equipment, then sell it across the world themselves."

"We shot Tony [Fordham] doing the deal with Sony in Japan, then walking out on a deal with PolyGram in the States over artistic control. The US tour ended up as a very stressful, low-budget affair that involved Bukem dashing between different venues, often on the same night. It's like a mad road movie."

What emerges from the film is a sense that within a year, following wider recognition of the music, for the first time groundbreaking underground labels will be able to release artist albums and so stem the flow of new talent to majors.

To date, even the most established DJ and producer-owned independent labels - the lifeblood of drum & bass - have had to rely on compilations for finance, while only majors have been able to reap the rewards from breakthrough artists such as Goldie and Alex Reece.

The wholly-independent Good Looking label itself plans to put out its first artist albums next year - probably starting with Bukem followed by Blame - but it will continue to produce compilations such as its second Earth LP, which was released this month.

Bukem says, "Compilations will remain an important part of the scene. They introduce the sound of drum & bass to new audiences. Good Looking compilations also offer an insight into what our label is about. When drum & bass is settled in the mainstream in the next 12 months we can move on to artist albums."

Bukem and Tony Fordham, business manager and co-founder of Good Looking, appear to have the perfect

### FROM STAR DJ TO TV STAR



### HEY, GOOD LOOKING

Danny Bukem, co-founder of hugely influential London club Speed, launched Good Looking in 1991 with Tony Fordham. He had previously produced just one jungle track, called Logical Progression, which came out in 1988 on independent London label Vinyl Maria. "It did really well so I decided then that all my records would come out on my own label to keep complete control," says Bukem.

"Originally, I intended to release only my own singles, but when I was in clubs DJing, producers kept giving me DATs to play. So I decided to expand the label."

Good Looking and its labels have put out around 40 singles so far, plus two Logical Progression compilations and two Earth compilations. Bukem says, "A lot of people regard Good Looking as an established label. To me, it is still very much in its infancy. This is only the beginning."

partnership. While Bukem introduces Good Looking overseas with his Logical Progression tour - featuring a line-up of DJs and MCs from the label - Fordham cashes in on interest generated by the shows to sell their product. Logical Progression has recently visited Germany, Japan and the US. In Japan, Good Looking struck a licensing deal with Sony.

The two Earth compilations, sold as a doublepack, will be Good Looking's debut release through Sony in Japan, where the first Earth has been in demand as an import for 18 months. A mellow, downtempo collection of experimental tracks, Earth 1 was

funded personally by Bukem and Fordham, unlike their better known Logical Progression compilations, which came out via London Records.

Bukem says, "The first album was just bits and pieces from friends. Earth 2 is almost entirely by our artists, several of whom now run their own labels through Good Looking."

And, as ever, Bukem's success will continue to be driven by allowing his artists to experiment. "The likes of Blame, Blu Mar Ten, Odyssey and Artemis are all known for a specific style. Earth gave them the chance to explore areas outside drum & bass if they wanted," he says.

Lisa Verrier

### One to WATCH

#### ANORAK GIRL

Only to appear four months but this life of Vixie's there's a cool track pop out single. People Supermodel on Disputed Goods on October 27 - should create a buzz.

### SCORE CARD

Company name:



Strengths:

Weaknesses:

Successes at home:

Successes abroad:



Other comments:

# Oasis, Spice Girls, Prodigy, Jamiroquai: Has the UK really never had it so good?

## MBI is preparing its 1997 UK Market Report.

Who are the players?  
Which are the artists?  
What are the issues?

### All will be revealed on November 17.

# MBI

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# THE OFFICIAL UK CHARTS

# CHART FOCUS



The Spice Girls put an end to Elton John's five week reign at the top of the singles chart and registered their fifth number one in a row, debuting in pole position with Spice Up Your Life, the first single from the girls' upcoming second album, Spice Up Your Life sold over 321,000 copies last week.

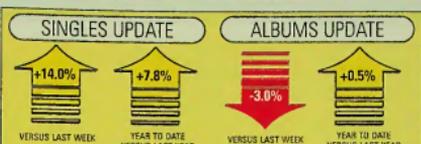
The group's previous number ones - all of which debuted in pole position except for Wannabe - achieved the following opening tallies: Wannabe - 73,000, Say You'll Be There - 349,000, 2 Become 1 - 423,000, Who Do You Think You Are? - 248,000.

The Spice Girls are the only act to start their career with more than three number ones in a row, and the only act to now have more consecutive number ones at any stage of their career than Ruby, Scary Sports, Posh and Ginger are John, Paul, George and Ringo - The Beatles, who put together two longer runs, one of six and the other 11 number ones in a row. The Spice Girls' first five number ones have come in just 15 months, equalling the fastest streak since The Beatles' career. The Beatles' fastest five came in fourteen months, while all-time champ Elvis Presley had five number ones in a year and a week between November 3 1960 and November 9 1961. Spice Up Your Life is the eleventh number one in a row by debut in that position - a new record, beating the 10 in a row which spanned 23 September 1995 and 30 March 1996.

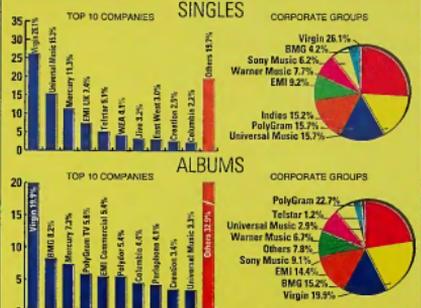
The current sequence started when Michael Jackson's Blood On The Dancefloor debuted at number one on May 3, displacing the last chart topper to rise through the ranks, R. Kelly's I Believe In Clap.

The Spice Girls' return is bad news for Denmark's Aqua, whose Barbie Girl entered at number two after selling nearly 183,000 copies. Enough to most weeks to guarantee a number one debut. The only artists to make their initial chart appearance at number one are Hanson, White Town, Dublin, Babylon Zoo, Robson & Jerome and Aqua's compatriot Wigfield, whose 'style' is very similar to that of Aqua.

Meanwhile, last week's number two, Stay by Sash! dips to number four. We mentioned last week how Sash! is the first artist to open his career with three consecutive number two hits. Quite how unlucky he has been is illustrated by the fact that his hits Encore Une Fois, Ecuador and Stay have been number two behind No Doubt's Don't Speak, Puff Daddy's I'll Be Missing You and Elton John's Candle In The Wind 1997, respectively - the three biggest hits of the entire year. Sash!'s singles success hasn't really helped his debut album. It's My Life a great deal. The album, which has been out for 15



## AT-A-GLANCE WEEKLY MARKET SHARE



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



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

weeks, has climbed no higher than number 22, with total sales to date of around 40,000. It slides 99-122 this week.

Sixty-five-year-old Brazilian Lalo Schifrin made his one and only foray into the singles chart exactly 21 years ago, reaching number 14 with his version of the theme from Jaws. He returns this week, with a remixed version of another movie theme, Bullitt, originally released some 29 years ago. And it was exactly 35 years ago this week that **Rolf Harris** registered his second hit single with **Sun Arise**. This week Rolf, now 67, returns to the chart with a newly

recorded version of the track, which debuts at number 26.

On the album chart, **The Verve** successfully defend their title against **M People**, selling a further 63,500 copies of Urban Hymns. **M People's** Presco, which was widely fancied to top the chart, sold a disappointing 53,000 copies despite high profile advertising during TV favourites like Coronation Street. Their last album, Bizarre Fruit, has sold over 1,500,000 copies to date. With other new entries from **Sleeper** at number seven and **The Jam** at number nine, the Top 10 comprises entirely of British acts for only the second time ever. **Alan Jones**



With a 21st larger audience than runners-up **Eternal's Angel Of Mine**, the **Lighthouse Family's Rainclouds** is runaway Airplay Chart champion again this week. Oddly enough, neither record is getting as many plays as the record **Rainclouds** displaced at number one, **M People's Just For You**, which registered the highest tally for over 12 months a fortnight ago - 2,146 - and turned in a tally of 2,043 last week, compared to 1,856 plays for **Rainclouds** and 1,662 for **Angel Of Mine**.

The rapid descent of **Elton John's Candle In The Wind 1997** continues. The track has declined 1-5-18-29-47, while its formerly overshadowed ripside **Something About The Way You Look Tonight** has maintained a more consistent level of support. The latter track actually overtakes **Candle In The Wind 1997** for the first time this week, by dint of declining 30-39. The combined airplay support for the two tracks make the single the 16th most played last week.

Its painfully slow start now far behind it, the **Spice Girls' Spice Up Your Life** single vaults 9-5, its man thrust being provided by **Radio One**, where its 27 plays last week were inferior only to the 30 plays the station allocated to **Black Grape's Get Higher**. The **Black Grape** single moves 37-31 on the airplay chart, but without **Radio One**, which provided more than 91% of its audience last week, it would not appear in the Top 200 at all.

**Sash!**, who will go down in history as the first act to have three consecutive number two hits at the start of his career, is shaping up for his biggest airplay success with **Stay**, which climbs 15-10 this week after a massive increase from 619 to 1083 plays and a similarly steep increase in audience. **Encore Une Fois** also reached number 10, while **Ecuador** reached number eight but **Stay** is moving faster, and has already gained higher support than either of the others did at their peaks.

**Rexha** has proved more popular at radio than any other act this year, with number one hits from **Say What You Want** (five weeks), **Halo** (2 weeks) and **Black Eyed Boy** (two weeks) already this year. Their fourth single of a mighty comeback, **Put Your Arms Around Me**, is shaping up nicely too. It reached radio too late to make much of an impression last week but now accelerates 126-34, with 616 plays logged last week, including 19 from Capital and eight from **Radio One**. Curiously enough, **Virgin** gave 37 plays to **Black Eyed Boy** nine to **Say What You Want**, eight to **Halo** - enough to earn them all places among the station's fifty most-played list - but none at all to **Put Your Arms Around Me**. **Alan Jones**

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THE UK'S OFFICIAL CHART SOURCE





# AIRPLAY PROFILE

## STATION OF THE WEEK

Less than a month after going on air, independent radio station Neptune Radio is attracting listeners in South and East Kent with a broad-based music policy designed to appeal to the 25-54 age group.

Classic pop songs from the Sixties through to the present are the mainstay of the playlist, although Neptune also plays some pre-1963 vintage tracks and caters for specialist audiences with featured items such as Rock and Roll Cafe and programmes such as The Dance Show on Friday and Saturday evenings and the Chart Show during weekday evenings when the station targets a much younger audience by featuring a higher proportion of chart and pre-release tracks.

Programme controller and SONY award-winning news editor Mark Browning says Neptune is also strong on local news. "We can local news as our cornerstone and have four people on the news team, which is quite significant for a station only employing 12 people," he says.

Neptune broadcasts on 106.8FM in east Kent and 96.4FM in south Kent. It is owned by South East Radio Ltd which is an independent consortium made up of local businesses and radio professionals. Technical and financial back-up is provided by Radio Services and the Kent Messenger newspaper, both of which have a stake in Neptune.

Browning says the station's aim is to provide a truly local service. "We offer everything that a bigger station offers in terms of production, but with the emphasis on local personalities and issues," he says. This policy extends to



NEPTUNE RADIO TOP 10		
Track/Artist (label)	Plays	
1. <b>Arms Around The World</b> Louise (Parlophone)	12	
1. <b>Sunshine</b> Dario G (Eternal/WEA)	12	
3. <b>Black Eye Boy</b> Telex (Mercury)	11	
3. <b>Angel Of Mine</b> Eternal (EMI)	11	
3. <b>You've Got A Friend</b> Brand New Heavies (Trojan/Decca)	11	
3. <b>Spice Up Your Life</b> Spice Girls (Virgin)	11	
6. <b>Just For You</b> M People (M People/BMG)	10	
6. <b>Candle In The Wind '89</b> Elton John (Mercury)	10	
6. <b>Janie, Don't Take You</b> Jon Bon Jovi (Mercury)	10	

supporting up-and-coming local bands.

The playlist is chosen by Browning and Neptune's head of music Eddie Austin. "Although the emphasis is on quality pop, we try not to rule out any musical genre," Browning says. "Basically, if a track is good we'll play it because unlike stations that are part of a much larger group, we don't have to adhere to a strict music policy."

As Neptune has only been on air since September 23, it is too soon to tell how much of the region's audience it is attracting. However, Mark Browning and his team are confident they have a winning formula. See **Silicone**

## TRACK OF THE WEEK

**THE VERVE: THE DRUGS DON'T WORK**  
The airplay success of The Verve's Bitter Sweet Symphony proved a mixed blessing for pluggers when the current single, The Drugs Don't Work, was released to radio at the beginning of August.

Although Bitter Sweet Symphony's success inspired confidence in The Verve, many radio stations saw no reason to replace an existing hit with a new track. Martin Finn, head of regional radio promotion at Virgin/Hit, and Scott Perring, managing director of Appearing which handled national promotion, tackled the problem with some gentle persuasion.

"I always felt The Drugs Don't Work was destined to be number one," says Scott Perring. "In fact, I was so sure that I wrote to Radio One and Capital asking them to back it instead of Bitter Sweet Symphony."

The work paid off, with the single notching up over 100 plays in its first week. "Liverpool's City FM put it straight on the A list and within 12 hours Piccadilly Key 103 followed suit," says Finn.

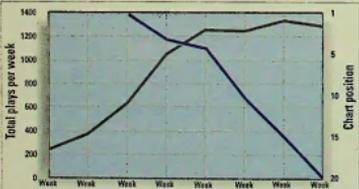
Within a week the single was A-listed at Fortn, Clyde and the Capital



group which includes Power, Inivicta and Southern, and by the end of August it was on all national and virtually all regional A-lists.

Although The Drugs Don't Work was denied the number one slot by Elton John, it was achieving over 1,100 plays a week by the beginning of September when the band's album, Urban Mystics, was released. It has since climbed to over 1,200.

"The Verve have undoubtedly made the transition from cult to mainstream and have become a core radio act," says Finn. See **Silicone**



## RADIO 1

		No. of plays	
Wk	Track/Artist (label)	Wk	TW
1	1 <b>GET HIGHER</b> Crayke (Rudecat/Decca)	25	30
1	2 <b>SPICE UP YOUR LIFE</b> Spice Girls (Virgin)	27	27
2	5 <b>ANGEL OF MINE</b> Eternal (EMI)	29	26
-3	1 <b>STAY Sweet From La Fée (MCA)</b>	24	26
-3	10 <b>A LIFE LESS ORDINARY</b> Ash (Indecision)	24	24
-5	10 <b>AS LONG AS YOU LOVE ME</b> Backstreet Boys (A&M)	24	24
-5	11 <b>ALL YOU GOOD GOOD PEOPLE</b> En Vogue (A&M)	25	23
-7	7 <b>ON HER MAJESTY'S SECRET SERVICE</b> Phyllis Diller (A&M)	16	23
-7	25 <b>DEADWEIGHT</b> Burt (Geffen)	17	22
-9	21 <b>RING OF FIRE</b> (Original) (Capitol)	23	22
-9	11 <b>ANGEL OF MINE</b> Eternal (EMI)	21	22
-9	16 <b>THE DRUGS DON'T WORK</b> Louise (Parlophone)	23	22
-9	1 <b>LOVE ME AND LEAVE ME</b> Seal (Geffen)	16	21
-13	25 <b>HELP THE AGED</b> Pulp (Island)	17	20
-14	11 <b>SUNSHINE</b> Jan 2 Feet Babycare & Foxy Brown (Roc-A-Fella/Nonesuch)	17	20
-14	11 <b>TELLING STORIES</b> Chastain (Big Top Records)	17	19
-16	21 <b>ARE YOU JIMMY RAY?</b> Jimmy Ray (Sony ST)	17	19
-16	19 <b>SING A SONG</b> Bryan Stingle (Mercury/Decca)	23	19
-16	11 <b>R.I.P. GROOVE</b> Double 95 (Geffen)	25	18
19	7 <b>WALKIN' ON THE SUN</b> Smash Mouth (Interscope)	11	15
-20	20 <b>MIGHTY HIGH</b> Revlon (Jive/Def Jam)	12	15
-20	20 <b>STEP INTO MY WORLD</b> Hurricane (Capitol)	14	14
-22	20 <b>DO NOT LEAVE</b> Fastlane (Geffen)	14	14
-22	20 <b>BARBIE GIRL</b> Aqua (Jive/Def Jam)	4	14
-22	21 <b>CELEBRATE</b> Level 99 (Geffen)	17	14
-22	20 <b>CLOSED FOR BUSINESS</b> Maroon 5 (Parlophone)	13	14
-22	20 <b>PUT YOUR HANDS WHERE MY EYES COULD SEE</b> Busta Rhymes (Elektra)	19	14
-27	26 <b>SUNSHYME</b> Dario G (Eternal/WEA)	3	13
-27	20 <b>DO NOT GIVE UP</b> Michaela Weeks (Sound Of Ministry)	3	13
-27	20 <b>LATE IN THE DAY</b> Supergroup (Parlophone)	3	13
-27	20 <b>PHENOMENON</b> U 2 (Jive/Mercury)	15	13

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		No. of plays	
Wk	Track/Artist (label)	Wk	TW
1	1 <b>JUST FOR YOU</b> M People (M People/BMG)	1979	1988
2	3 <b>SUNSHYME</b> Dario G (Eternal/WEA)	1667	1732
3	2 <b>RINGLOVE</b> (Lighthouse Family) (WVA/Caroline)	1537	1703
4	6 <b>ANGEL OF MINE</b> Eternal (EMI)	1447	1526
5	7 <b>SPICE UP YOUR LIFE</b> Spice Girls (Virgin)	1307	1445
6	8 <b>AS LONG AS YOU LOVE ME</b> Backstreet Boys (A&M)	1225	1409
7	4 <b>ARMS AROUND THE WORLD</b> Louise (Parlophone/EMI)	1502	1334
8	5 <b>STAND BY ME</b> Oasis (Creation)	1472	1268
9	17 <b>TORN</b> Natalie Imbruglia (RCA)	817	1128
10	9 <b>YOU'VE GOT A FRIEND</b> Brand New Heavies (Polo/Decca)	1215	1104
11	15 <b>THE DRUGS DON'T WORK</b> Louise (Parlophone)	1126	1015
12	12 <b>TUBTHUMPING</b> Chubbazzwamba (BMG)	1001	959
13	14 <b>THE WAY I FEEL</b> Roadrunner (Columbia)	927	919
14	21 <b>STAY Sweet From La Fée (MCA)</b>	488	915
15	23 <b>NEVER GONNA LET YOU GO</b> The Tronics (Delirious)	541	827
16	11 <b>MEN IN BLACK</b> Will Smith (Columbia)	1106	797
17	13 <b>BITCH NOTHING IN THE WORLD</b> Mariah Carey (Capitol)	978	791
18	16 <b>SEMI-CHARMED LIFE</b> Third Eye Blind (Elektra)	826	694
19	20 <b>I SAY A LITTLE PRAYER</b> Olafia King (Columbia/WVA)	410	644
20	22 <b>FREE</b> Ultra Nuts (J&M/PW&AM)	556	617
21	20 <b>PUT YOUR ARMS AROUND ME</b> Texas (Mercury)	174	608
22	20 <b>HOMIE</b> Sheryl Crow (A&M)	428	593
23	18 <b>WHERE'S THE LOVE</b> Hanson (Mercury)	705	591
24	15 <b>I'LL BE MISSING YOU</b> Boyz II Men (A&M)	611	571
25	16 <b>BURNING UP</b> Texas (Mercury)	631	571
26	20 <b>GUT TIL IT'S GONE</b> Janet Jackman (Virgin)	898	562
27	26 <b>SUMMERTIME</b> Sandoy (Parlophone)	551	546
28	18 <b>YOU'RE THE ONE I LOVE</b> Shola Ama (Profile/Warner)	612	525
29	20 <b>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</b> Elton John (Rocket/Mercury)	484	510
30	20 <b>STRANGEST THING</b> George Michael (A&M/Virgin)	672	459

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## VIRGIN

		No. of plays	
Wk	Track/Artist (label)	Wk	TW
1	1 <b>STAND BY ME</b> Oasis (Creation)	78	46
-2	1 <b>THE DRUGS DON'T WORK</b> Louise (Decca)	42	38
4	3 <b>BLACK EYED BOY</b> Telex (Mercury)	40	37
5	5 <b>SEMI-CHARMED LIFE</b> Third Eye Blind (Elektra)	19	32
6	1 <b>LOVE ME AND LEAVE ME</b> Seal (Geffen)	30	31
7	3 <b>THE WAY I FEEL</b> Roadrunner (Columbia)	30	31
8	6 <b>WALKIN' ON THE SUN</b> Smash Mouth (Interscope)	30	30
9	5 <b>ANYBODY SEEN MY BABY?</b> Brian Auger & Trinity (Mercury)	30	27
-10	1 <b>BITCH NOTHING IN THE WORLD</b> Mariah Carey (Capitol)	11	26
-10	10 <b>SUMMERTIME</b> Sandoy (Parlophone)	11	26

## ATLANTIC 252

		No. of plays	
Wk	Track/Artist (label)	Wk	TW
1	1 <b>STAND BY ME</b> Oasis (Creation)	1	63
2	2 <b>JUST FOR YOU</b> M People (Mercury/BMG)	60	57
-3	1 <b>YOU'RE THE ONE I LOVE</b> Shola Ama (Profile/Warner)	58	51
5	5 <b>ANGEL OF MINE</b> Eternal (EMI)	30	45
6	1 <b>NEVER GONNA LET YOU GO</b> The Tronics (Delirious)	42	44
7	6 <b>TUBTHUMPING</b> Chubbazzwamba (BMG)	39	42
8	4 <b>ARMS AROUND THE WORLD</b> Louise (Parlophone)	35	40
9	1 <b>I SAY A LITTLE PRAYER</b> Olafia King (Columbia/WVA)	35	40
-10	3 <b>CANDLE IN THE WIND '89</b> Elton John (Rocket/Mercury)	35	38
-10	3 <b>SUNSHYME</b> Dario G (Eternal/WEA)	30	38

© Music Control UK. Station provides chart data by total number of plays per station from 00:00 on Sunday 12 October until 24:00 on Saturday 18 October 1997

# TOP 50 AIRPLAY HITS

25 OCTOBER 1997



The Chart	Weeks on chart	Title	Artist	Label	Total plays	Plays % or +	Total audience	Audience % or +
1	2	<b>RAINCLOUD</b>	Lighthouse Family	Wild Card/Polydor	1858	+1	70.87	+1
2	16	ANGEL OF MINE	Eternal	1st Avenue/EMI	1662	+8	58.48	+15
3	1	JUST FOR YOU	M People	M People/BMG	2043	-5	57.21	-13
4	17	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive	1471	+14	56.46	+14
5	17	SPICE UP YOUR LIFE	Spice Girls	Virgin	1541	+11	53.38	+9
6	4	SUNCHYME	Dario G	Eterna/WEA	1948	+5	50.93	-11
7	3	STAND BY ME	Oasis	Creation	1423	-15	49.58	-19
8	5	THE DRUGS DON'T WORK	Verve	Hut	1129	-10	45.21	-9
9	10	TURBTUMPING	Chumbawamba	EMI	1101	-1	43.28	+5
10	17	STAY	Sash! Feat. La Tree	Multiply	1183	+75	41.95	+27
11	13	YOU'VE GOT A FRIEND	Brand New Heavies	Pfr/London	1093	-10	40.60	+18
12	5	ARMS AROUND THE WORLD	Louise	1st Avenue/EMI	1425	-13	36.92	-40
13	15	NEVER GONNA LET YOU GO	Tina Moore	Delirious	995	+22	35.90	-5
14	12	MEN IN BLACK	Will Smith	Columbia	920	-33	34.82	-6
15	21	TORN	Natalie Imbruglia	RCA	1185	+39	33.24	+49
16	21	FREE	Ultra Naté	AM/PM/A&M	681	-6	27.02	+1
17	15	BITCH (NOTHING IN BETWEEN)	Meredith Brooks	Capitol	852	-21	26.55	-7
18	24	LOVE ME AND LEAVE ME	Seahorses	Geffen	552	-3	26.54	-20
19	20	YOU'RE THE ONE I LOVE	Shola Ama	Freestreet/WEA	638	-30	25.41	-11
20	17	WALKIN' ON THE SUN	Smash Mouth	Interscope	551	+72	23.48	+9
21	7	BLACK EYED BOY	Texas	Mercury	643	-53	22.17	-38
22	33	NIGHTNURSE	Sly & Robbie Featuring Simply Red	East West	580	-36	21.75	-19
23	18	GOT TIL IT'S GONE	Janet Jackson	Virgin	791	-11	20.80	-59
24	19	BARBIE GIRL	Aqua	Universal	503	+60	20.60	+133
<b>HIGHEST CLIMBER</b>								
25	47	ARE YOU JIMMY RAY?	Jimmy Ray	Sony S2	459	+74	20.46	+83
26	43	I SAY A LITTLE PRAYER	Diana King	Columbia/Work	732	+50	20.45	+48
27	31	SEMI-CHARMED LIFE	Third Eye Blind	Elektra	784	-18	19.94	-41
28	35	ON HER MAJESTY'S SECRET SERVICE	Propellerheads/david Arnold	Wall Of Sound/East West	346	+26	19.86	+12
29	24	THE WAY I FEEL	Roachford	Columbia	988	-1	19.78	-30
30	32	HELP I AM AGED	Pulp	Island	285	+154	19.25	+63
31	29	GET HIGHER	Black Grape	Radioactive	110	+28	18.50	+22
32	43	SOMETHING GOING ON	Todd Terry	Manifesto/Mercury	318	-10	17.37	-21
33	18	SATURDAY	East 57th Street	A&M	518	-39	17.09	-73
<b>BIGGEST INCREASE IN PLAYS</b>								
<b>BIGGEST INCREASE IN AUDIENCE</b>								
34	138	PUT YOUR ARMS AROUND ME	Texas	Mercury	616	+245	16.87	+183
35	48	A LIFE LESS ORDINARY	Ash	Infectious	119	+57	16.43	+26
36	26	WHERE'S THE LOVE	Hanson	Mercury	641	-19	16.36	-26
37	35	ALL YOU GOOD GOOD PEOPLE	Embrace	Hut	159	+85	15.36	-6
38	28	HONEY	Mariah Carey	Columbia	508	-34	15.32	-18
39	28	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	Elton John	Rocket/Mercury	527	+4	14.84	-23
40	44	LOVEFOOL	Cardigans	Stockholm/Polydor	412	+1	14.78	+11
41	45	OH LA LA LA	2 Eivissa	Club Tools/Edel	343	+6	13.48	+1
42	101	FAITHLESS	Faithless	Cheeky	137	+234	13.45	+92
43	43	EARTHBOUND	Conner Reeves	Wildstar	181	+197	13.29	+84
44	10	EVERYTHING I WANTED	Dannii	Eternal/WEA	333	+113	13.27	+48
45	106	DA YA THINK I'M SEXY?	N-Trance Featuring Rod Stewart	AATW	288	+48	13.22	+83
46	31	DEADWEIGHT	Beck	Geffen	70	+100	12.95	+60
47	29	CANDLE IN THE WIND 1997	Elton John	Rocket/Mercury	434	-47	12.83	-44
48	101	HOME	Sheryl Crow	A&M	627	+31	12.60	+9
49	101	FASTLOVE	George Michael	Aegean/Virgin	301	+4	12.56	+18
50	28	SUMMERTIME	Sundays	Parlophone	568	-12	12.52	-18

© Music Control UK. Chart based on data gathered from 18.00 on Sunday 12 October 1997 until 24.00 on Saturday 18 October 1997. Statistics compiled by audience figures based on actual radio play data. Audience increase ▲ Audience increase 50% or more

## TOP 10 GROWERS

Pos.	Artist (Label)	Total plays	Increase in no. of plays
1	STAY Sash! Feat. La Tree (Multiply)	1083	464
2	PUT YOUR ARMS AROUND ME Texas (Mercury)	616	438
3	TORN Natalie Imbruglia (RCA)	1185	335
4	I SAY A LITTLE PRAYER Diana King (Columbia/Work)	732	244
5	WALKIN' ON THE SUN Smash Mouth (Interscope)	551	230
6	ARE YOU JIMMY RAY? Jimmy Ray (Sony S2)	459	195
7	BARBIE GIRL Aqua (Universal)	503	185
8	AS LONG AS YOU LOVE ME Backstreet Boys (Jive)	1471	185
9	NEVER GONNA LET YOU GO Tina Moore (Delirious)	995	181
10	EVERYTHING I WANTED Dannii (Eternal/WEA)	333	177

## TOP 10 MOST ADDED

Pos.	Artist (Label)	Total plays	Stations	Weeks added
1	THE BEST OF LOVE Michael Bolton (Columbia)	32	21	13
2	DON'T LEAVE Faithless (Cheeky)	33	16	8
3	HOW COULD AN ANGEL BREAK MY HEART Braxton (Arista/Arista)	17	11	7
4	TORN Natalie Imbruglia (RCA)	59	50	6
5	HELP I AM AGED Pulp (Island)	40	25	6
6	GIVE ME THE NIGHT Randy Crawford (WEA)	16	8	6
7	AINT THAT JUST THE WAY? Leticia Montel (Telstar)	14	6	5
8	I'M SO LONELY Cass (Polydor)	14	6	5
9	WALKIN' ON THE SUN Smash Mouth (Interscope)	43	39	4
10	BARBIE GIRL Aqua (Universal)	52	42	4

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

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

AIRPLAY

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# THE OFFICIAL CHARTS - 25 OCT

music week  
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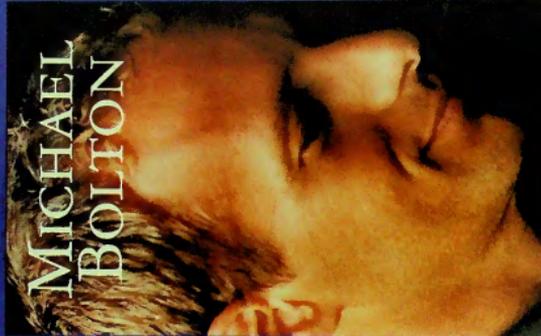


# SINGLES

1	<b>1</b> SPICE UP YOUR LIFE	Spice Girls	Virgin
2	BARBIE GIRL	Aqua	Universal
3	SOMETHING ABOUT THE WAY... (CANON IN THE WIND 1997)	Elton John	Rocket
4	STAY SASHI	featuring La Trec	Multiply
5	SUNDRYME	Dario G	Eternal
6	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive
7	ANGEL OF MINE	Eternal	1st Avenue/EMI
8	TUBTHUMPING	Chumbawamba	EMI
9	YOU'VE GOT A FRIEND	The Brand New Heavies	London
10	A LIFE LESS ORDINARY	Ash	Infectious
11	U SEXY THING	Clock	Media
12	GOT 'TIL IT'S GONE	Janet feat Q-Tip & Joni Mitchell	Virgin
13	ARE YOU JIMMY RAY?	Jimmy Ray	Sony SZ
14	ON HER MAJESTY'S SECRET SERVICE	Propellerheads/David Arnold	East West
15	NEVER GONNA LET YOU GO	Tina Moore	Delirious
16	MEN IN BLACK	Will Smith	Columbia
17	BURNING WHEEL	Primal Scream	Creation
18	RAINCLOUD	Lighthouse Family	Wild Card/Polydor
19	WALKIN' ON THE SUN	Smash Mouth	Interscope
20	THE DRUGS DON'T WORK	The Verve	Hut/Virgin
21	ARMS AROUND THE WORLD	Louise	1st Avenue/EMI
22	STAND BY ME	Oasis	Creation
23	CRUSH ON YOU	U'r Kim	Atlantic
24	JUST FOR YOU	M People	BMG
25			

# ALBUMS

1	<b>1</b> URBAN HYMNS	The Verve	Hut/Virgin
2	FRESCO	M People	M People/BMG
3	BE HERE NOW	Oasis	Creation
4	THE BIG PICTURE	Elton John	Rocket
5	PORTISHEAD	Portishead	Go! Beat
6	WHITE ON BLONDE	Texas	Mercury
7	PLEASED TO MEET YOU	Sleeper	Inuberry/RCA
8	THE NAIL FILE - THE BEST OF	Jimmy Nail	East West
9	THE VERY BEST OF	The Jam	Polydor/PolyGram TV
10	WOMAN IN ME	Louise	1st Avenue/EMI
11	MIMROD	Green Day	Reprise
12	THE VELVET ROPE	Janet Jackson	Virgin
13	WHATEVER YOU WANT - THE VERY BEST OF	Status Quo	Mercury/PolyGram TV
14	MARCHIN' ALREADY	Ocean Colour Scene	WCCA
15	OK COMPUTER	Radiohead	Parlophone
16	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor
17	MAVERICK A STRIKE	Finley Duaye	Epic
18	BACKSTREET'S BACK	Backstreet Boys	Jive
19	FEEL	Roachford	Columbia
20	SPICE	Spice Girls	Virgin
21	THE FAT OF THE LAND	The Prodigy	XL Recordings
22	THE LOVE SONGS	Chris De Burgh	A&M
23	SHELTER	The Brand New Heavies	BMG



MICHAEL BOLTON

HIS NEW SINGLE  
*The Best Of Love*  
*Go The Distance*

Double A side "The Best Of Love" co-written with Babyface and "Go The Distance" as featured in the new "Go The Distance" movie. [www.michaelbolton.com](http://www.michaelbolton.com)

# from

25 OCTOBER 1997



Puff Daddy valiantly attempts to follow up the phenomenal success of 'I'll Be Missing You' this week with his new single 'Been Around The World'. The track, which samples David Bowie's 'Let's Dance' and borrows Lisa Stansfield's 'All Around The World' for its chorus, has already received massive radio support, making it virtually assured of gaining a top five position. However, it will do well to outdo its predecessor, which after 'Candle In The Wind '97' is the biggest-selling single of the year with 1.3m sales here and a hefty 7m worldwide. Following Puffy's single there will be only one more Bad Boy release this year - Mac's solo debut 'Feel So Good' out on December 29. However, the new year will see three album releases: Mac's 'Harlem World', Faith Evans' 'Keep The Faith', and an LP from The Lox. Puff Daddy will also be visiting the UK for his rescheduled concerts at

Wolverhampton Civic Hall (December 12) and Wembley Arena (December 13).  
Puff Daddy & The Family's 'Been Around The World' is out today (October 20).

## mobo awards boosted by radio and tv exposure

The Music Of Black Origin (Mobo) Awards look set to fully establish themselves as a key date in the music industry calendar with their second event on November 10. Following last year's debut, the Mobos will return to The Connaught Rooms, London, for a star-studded evening which has been assured both national radio and TV coverage and support.

Kanya King, the founder and chairwoman of the Mobo Awards, is already confident that the 1997 awards will eclipse last year's event which hit the headlines when then opposition leader Tony Blair paid a visit. Tickets for this year's event are almost sold out.

"Last year people had very low expectations of us," says King. "The industry was very much wait and see and were then very pleasantly surprised. In terms of the promotional opportunities that has been offered to us this year it's amazing."

Already confirmed to play live at this year's ceremony are Blackstreet, Coolio and Eternal, with more acts to be announced. Whilst the hosts are yet to be confirmed, those presenting awards will include Jamiroquai, Missy Elliot, Jonathan Ross and Michelle Gayle.

The Mobo Awards event is being produced in association with Carlton TV which will be broadcasting the ceremony as a 75-minute programme on Thursday 13 November at 10.30pm.

Radio One will also be helping host a special Mobo weekend which will see London venues put on UK, R&B and reggae showcases hosted by Radio One DJs such as Trevor Nelson and Tim Westwood. These will take place on the weekend prior to the awards and then be broadcast on the relevant Radio One specialist shows.

Those sponsoring awards will include the PPL, Red Stripe and Diesel Jeans, which will sponsor a new best unsigned act category. Music Week is sponsoring the Outstanding Contribution To Black Music award.

All areas of music will be covered, including dance. "Things like dance music are a very important part of what we're about. Also, it's not just a black event - it's music of black origin," says King. Ticket details are available on 0171-839 3399.

## inside:

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

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

[4] Q&A: STEVE ALLEN talks to Caroline Moss

[6-10] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips

[11] JOCKS ON THEIR BOX: DEEP DISH

CLUBS:	'I BELIEVE' Happy Chappers (Coastline)	p7
URBAN:	'YOU MAKE ME WANNA' Usher (LaFace)	p9
POP:	'STAY' Saadi feat La Jrec (MultiPLY)	p10
COOL CUTS:	'GUNMAN' 187 Lockdown (East West)	p12



10.11.97



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q&a



steve allen

IT SEEMED LIKE YOU WENT THROUGH A BIT OF A QUIET PERIOD LAST YEAR COMPARED TO THE ONSLAUGHT OF HITS THAT HAPPENED IN YOUR FIRST YEAR. WHAT HAPPENED?

"It was the closing the doors a bit. I realised that I needed to create more homegrown things with albums attached. So, we were working on albums with Dannii and Gina G. I realised quite early on that to be successful with a company like Warners you have to be able to give the company hits worldwide rather than just licensing things for the UK and America like we did early on. You also have to have albums, you can't go to the Japanese with singles. Now all these things are being hits worldwide. It's a case of moving onto the next level which is something that Manifesto and Multiply will be looking at doing now. But that's not to say I wouldn't licence something if I knew it was going to be a hit. If I hadn't got Dario G for the world, for example, I would have licensed it for the UK. You can have both, it's always nice to get one of those tracks that you know is gonna go boom into the charts."

ASIDE FROM YOUR HITS ON ETERNAL, ACTS LIKE ROBERT MILES AND NOW SASH! HAVE PROVED THE DURABILITY OF THE EURO POP SOUND. IT PERSISTS WHILST A LOT OF DANCE STYLES HAVE COME AND GONE. WHY?

"Euro pop in general is very enduring - it goes right back to things like Abba. Things like Aqua, Sash!, BBE and Robert Miles, it might be more instrumental sometimes but it's still essentially the same thing. The thing I've wanted to do, which I think I even said in *RM* a couple of years ago, is to bang the Euro pop over the other way. I got sick of getting things from abroad. Dario G is a Euro hit but it's from the north of England and it's going to become one of the biggest dance hits of the year."

HOW DID THE DANNII MINOGUE DEAL HAPPEN?

"I didn't really know much about her because I've been out of the country when she'd had her previous hits. But I met her and

WEA dance imprint Eternal started with The Outhere Brothers' 'Don't Stop (Wiggle Wiggle)', which went to number one in March 1995. Steve Allen, the label's director of A&R, followed up with hits from Corona, Everything But The Girl and Gina G to make it the country's leading Euro pop label. Eternal currently has the UK's biggest dance hit with Dario G's 'Sunchyme' and has re-established the career of Dannii Minogue. Tony Farsides finds out how

thought, 'Right, this just needs some proper A&R' and she's very involved herself. So we set out just to make some good quality pop music. 'All I Wanna Do' is still getting played now and it's been the biggest hit of her career which has been a nice way to reintroduce her. The whole point is that we want people to think, 'Fuck me, is that Dannii Minogue?'. But people will be shocked when they discover her album because we'll have had three hit singles off it."

WHAT'S THE LONG-TERM PLAN FOR ETERNAL?

"I just want to grow and expand it naturally. Consolidation is a good word. It's a question of, 'what are we doing this for?'. It's initially a case of getting yourself noticed, then getting yourself established in the business and then really starting to sell records. We want to be selling 10m albums."

[LABEL]

bolshi

[FOCUS]

**BOLSHI**  
15 Little Portland Street, London W1N 5DE, tel: 0171 323 3888, fax: 0171 636 3551

**HISTORY**

Sarah Francis set up Bolshi in early 1996 as a beats orientated, eclectic label which would reflect the diversity of the scene she was into. "At the time there was a lot of house around, so I wanted to start an alternative dance label which would be very much on a funky, hip hop, breakbeat tip, but not drum & bass," she says. Previously A&R coordinator at Big Life, Francis secured funding from boss Jazz Summers and set up Bolshi within Big Life's building, handling all A&R, college and club promotions herself. First up on Bolshi was Laidback's 'The Laidback EP' followed by Beachcomas with 'It's Eggyplectic' and Pellocco's 'Hell's Kitchen', Laidback's second release 'Wrectly!' and LHB's 'Plutonique' EP. These were acts picked up by Francis on the club scene, but another main signing, Swedish artist Rasmus, was discovered on the strength of just one track on a demo which was otherwise drum & bass-orientated. "This year got off to a good start as the still fledgling label released 'Donuts', a compilation album of exclusively recorded new tracks by the label's artists and its first album. Bolshi has run a series of one-off club nights with the Fused And Scraped, Dust To Dust and Botchit And Botchit albums, and several more are planned this year."

**KEY STAFF:**

Sarah Francis, label manager and A&R;

Christian Jupp, assistant

**SPECIALIST AREAS:**

Chunky beats

**KEY ARTISTS:**

LHB, Rasmus, Laidback, Beachcomas, Westway, Freewheelin' Franklin, Plastic Surgeons

**LAST THREE RELEASES:**

'Mass Hysteria EP' Rasmus; 'Being Bolshi #1' Various Artists; 'Bad Magic' LHB

**COMING UP:**

'International' Laidback; 'Donuts #2' Various Artists; 'Fortune Cookie EP' The Plastic Surgeon; 'Red & Black EP' Freewheelin' Franklin; 'Cattunk EP' Westway; 'Big Turfey Tracks' Rasmus; 'Beachcomas'; 'Peaktime Track' Rasmus; 'Massive Voodoo Payout' LHB

**RETAILER'S VIEW:**

"This is a major breakbeat label, we sell everything we get from them straight away. By far the strongest label for breakbeat we get."

Johnny Orange, Plastic Fantastic

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**DANCE LABELS:** Record label-related merchandise continues to thrive, since even the most revered indie-rock labels rarely inspire the same kind of allegiance as dance ones do.

"If you buy a label's merchandise it's a way of telling people you're into House or garage, for example," explains Mark Dixon of Impact Merchandising (which creates lines for the AN-PM and Distinctive labels, among others).

But merchandising doesn't work for everybody, observes Lewis Pennington, a partner in Merchandising Matters, which supplies dance labels including Postiva, fir, Jackpot and Sincerely Rhythm UK. "We soon discovered unless a label is of a certain size it simply doesn't have the profile to support a full range of merchandising," says Pennington.

Dixon agrees, "It's hard to break an unknown label. If the Virgins and Our Prices aren't familiar with the product, they wait for the street to create the demand. We make merchandise for a new label, R.I.P. Groove Ice Cream, and now that it's being licensed to BMG and is seen to be doing well, there's suddenly a wider demand for the product."

"It's about recognition," says Justin Alphonse, one of the co-ordinators of Adrenaline Merchandising, whose clients include Soma, Ninja Tune, IQ and Darado. "That's why functional things like T-shirts, record bags and slipmats have lasted so well. They get worn and used and they're good for the label's profile."

While no-one anticipates a challenge to the dominance of DJ culture-specific dance merchandise like bags, cutting-edge companies are always looking for ways to enhance the basic product. There's a feeling in the industry now that plain record bags, for example, have reached saturation point.

Adrenaline recently sourced 5,000 rucksack record bags with pockets from a Japanese manufacturer and customised them for clients. It now offers a range of rucksack add-ons. Impact is also continually examining different styles, fastenings and fabrics, and devising new styles for old approaches.

Yet, despite the trends, T-shirts remain a staple item. As Steve Lucas, senior salesperson at merchandisers Green Island, says, "We look at a T-shirt like a blank canvas. You can do a virtually anything you like with it."

# wearing your ART on your sleeve

the growing market for dance-related, logo-embazoned merchandise has become ever more innovative and adaptable, says Peter Lyle



**DANCE ACTS:** Conventional wisdom says that this year's most prominent dance acts – the chart-topping Pull Daddy and the Mercury Prize-winning Roni Size – will not inspire the same kind of devotion as a rock band like Oasis or U2. Consequently dance fans are unlikely to express their loyalty by having their logos blazoned across their chests.

"Rock fans will go out in a dirty pair of jeans and a dirty T-shirt as long as that T-shirt's got the logo of the band on it," says Mark Dixon, sales executive at Impact Merchandising. "For dance, though, you can't just print a white logo on a black T-shirt and expect it to sell. The audience is a lot more into fashion and more demanding about its merchandise."

Nevertheless, the current status of Britain's most successful dance acts indicates that demand for rock and dance music merchandising may be converging. This summer saw more and more studio-based dance acts play live on main stages on the festival circuit where they would once have been confined to specialist tents.

Sean Johnston is artist liaison manager for Underworld Merchandise, designers and manufacturers of merchandise for the likes of the Chemical Brothers, Daft Punk and Roni Size. He reports that the exceptionally good business done at the Chemical Brothers' live shows, for example, represents an expansion of the market beyond the traditional record retailer and mail-order specialists. "Bands like the Chemical Brothers have brought a lot of kids into dance music over the past few years," he says. "So we're now designing for two audiences: first, the mainstream, and second, the cooler fanbase."

In the case of the Chemical Brothers, this two-tier system means that, on the one hand, some T-shirt designs are straightforward reproductions of record covers while others are more inspired by skateboard-style fashion. "Designer Chris Priest discussed a series of ideas with the band and then converted the hand-drawn from the cover of the 'Black Rockin' Beats' single into a stencil, to devise something much more in the vein of what clubbers wear," says Johnston.

The high level of care, attention to detail and professionalism demanded by the biggest dance acts is satisfied by

merchandising companies such as Underworld and De-Luxe, which includes in its roster Underworld's band (whose members double as design collective Tomato) and Jamiroquai (whose logo is one of the best recognised of any Nineties group). The sustained profiles of acts such as Jamiroquai and Chemical Brothers have created a demand from live audiences which may soon dictate what their club crowds are wearing.



*"It's hard to break an unknown. If the Virgins and Our Prices aren't familiar with the product, they wait for the street to create demand" - Mark Dixon*

**DANCE CLUBS:** When Bianca from EastEnders wore a World Dance T-shirt in a recent episode of the BBC soap, the rave organisers received an unprecedented number of inquiries the next day. It begged the question of not only when a club should begin manufacturing merchandise but also what that merchandise says about a club's ambitions.

Amanda Cole, who oversees merchandising at Bristol's Lakota club, provides some of the answers. The Lakota might not yet have quite the profile of a Ministry of Sound, Cream or Renaissance, but given that its summer schedule featured dates by Mercury Music Prize-winner Roni Size, Jeremy Healy, Andrew Weatherall as well as the Renaissance and NYC0 tours, it may soon achieve superstar status. "We first tried merchandising about two years ago," says Cole. "But we're starting again now with a bigger effort. In the past, we wouldn't get deliveries on the dates we'd been promised, or the fabric we'd agreed on would suddenly be out of stock. Now, we're shopping around, locally and across the country, trying to get the best. We want to have more lines than we had before. It's a lot of work, but we're doing it because we know the demand is there."

Clubs with an eye on the wider market must take a well-thought-out and realistic approach to the design and manufacture of their merchandise. Logically, therefore, any club that doesn't know what it wants may not be quite ready for the super league. "You can spend six days on a job trying to source things," says Justin Alphonse of Adrenaline. "So it can be a real drain on resources if people are indecisive."

Clubs wanting to make their mark must also be aware that putting a unique stamp on merchandise does not necessarily mean resorting to gimmicks. "When clients ask for something 'special' it's often really expensive and time-consuming. But there are a lot of new printing techniques which allow you to be very creative at low cost," says Alphonse.

Clubs looking to merchandise to promote them internationally should be aware that tastes differ abroad, says Lewis Pennington of Merchandising Matters. "The UK is into tiny logos, whereas abroad they want everything big," he says.

But Adrenaline's Alphonse is reluctant to go too far down the fashion road. "Dance and club merchandise has always got to be practical," he says. And, as Ministry of Sound's MD Mark Rodot points out, "In terms of credit control, sales and distribution, club merchandise and fashion are still entirely different types of business."

But if dance's effect on contemporary fashion continues to grow, those differences may soon fade away.

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25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
SUN	SUN	SUN	SUN	SUN	SUN	SUN	SUN	SUN	SUN	SUN	SUN	SUN	SUN	SUN	SUN
25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
MON	TUE	WED	THUR	FRI	SAT	SUN	MON	TUE	WED	THUR	FRI	SAT	SUN	MON	TUE

Bullethead titles

hot vinyl

on the decks: james hyman, ralph lee, chris finan, ronnie heref, danny mcmillan, sarah davis, ziad (pure groove!)

TUNE OF THE WEEK



'GUNMAN' 187 LOCKDOWN (EAST WEST)

(GARAGE)

Another Julian Jonah/Danny Harrison alias surfaces with an instantly exciting, Kiss-hammered track whose original mix and pointed radio edit hook via clock chimes sampled from 'A Few Dollars More', rifle-loading punctuation and "Rewind"/"Come Selecta'n" shouts. A "Remix swap" from Natural Born Chillers breaks down more of the 'drum & bass/speed garage' barriers; whatever, this record is a winner. ●●●●●

JH



EDDIE LOCKE  
(featured in *Jack On His Box*  
RM issue dated March 30, 1996)

eddie locke

stamin'  
10 tips for the week

- 1 'BETTER DAYS (MIST DUB)' Jimi Polo (acetate)
- 2 'I DO' Shamen (acetate)
- 3 'ICEGLATION' The Priest (test pressing)
- 4 'WORK' S.P.S. & Tyree Cooper (Plastic Surgery)
- 5 'SPILLER FROM RIO' Laguna (Azuli)
- 6 'MEET HER LOVE PARADE' Da Heel (Kosmo)
- 7 'KIASHI (REMIX)' Furyo (Additive acetate)
- 8 'PROVE IT' DJ Profile (The End)
- 9 'DON'T STOP' Ruff Driverz (test pressing)
- 10 '1ST TIME' Libido (acetate)

KAMASUTRA FEAT JOCELYN BROWN  
'HAPPINESS' (53) (HOUSE)

A cross between the sound of Ultra Nate, The Brand New Heavies and Incognito, S3 unleashes another good song for the club arena. The main vocal version enlists funky guitars and Hammond effects throughout, with a jazzy saxophone break, merrily supporting Jocelyn's song in a very happy mood. K Groove do a Vocal Dub which is bigger on the drums but keeps to the same arrangement, while the One Night in London mix filters the loud sounds down to a light jazz dub. Jocelyn as always sounds very strong indeed. ●●●●●

CF

LUCID 'I CAN'T HELP MYSELF' (DELIRIOUS)  
(HOUSE)

Surprise of the week without a doubt from the label that is still enjoying Tina Moore success. Danny D broadens Delirious' market with a monster of a house track. The Vocal Mix is similar to the Space Brothers in composition - anxious build-ups, epic synth drives and gorgeous girly vocals from Diane Canby. The epic mix has a large beatless atmospheric intro, very solid basslines and a strange disco-tinged break effect with a warped acid loop built on top. Topping off the progressive house selection is the Dub mix which combines the best of the other two in this category. Excellent production, wonderfully driving basslines and teasing use of bits of vocal provide a real killer. ●●●●●

CF

HOUSE TUNE OF THE WEEK

NON ALAINS 'GIVE IT TO ME' (UNDISPUTED)  
(HOUSE)

Non Alains (a cheekily arranged well-known saying apparently) came up with a bit of a monster in the form of 'Give It To Me' over four mixes. Jon '00' Fleming kicks off the main mix, probably one of the best he's done) with the throttle fully open. Crisp and sharp pacy percussion leads up to one hell of a hooky chord arrangement before the string-filled break. There's loads more punch in the mid-section followed by a piercing synth shrieked last third which lifts off that proverbial roof. Supported well by the Original, Lime and Despach mixes on two 12-inches, it's a smasher. ●●●●●

CF

COMMIX 'I NEED YAK' (MALARKY) (HOUSE)

Originally on Touch Records from Belgium, Malarky provide the UK versions with the help of sound hybrids mixes. The Hybrid remix is the first up and best - a good solid beat intro backed with wavy synths leading up to fierce rasping industrial stabs. The vocal content is a repeating single line which comes in early and rides throughout, enjoying support from even more energetic chord stabs running up to the drum & bass patterned break. Everything stops for a while before it's all go again with the 4/4 beat. Three lesser mixes included for your pleasure. ●●●●●

CF

SALT 'N' PEPA 'R U READY' (LONDON) (HIP HOP)

The champagne girls are back with a guaranteed bullet. A lovely chilled, funky groove ('Watchout' by Brass Construction) with a phat slap bassline. Once again, the S'N'P duo throw down a full-on, 'Throw Yo Handz Up' rhythmic bombardment as only they know how. Unlike Foxy or Lil' Kim there is no real hardcore lyrical edge, but they are nonetheless the Queens of Party Hip Hop. Great tune! ●●●●●

RM

S

1 S1  
Spk

2 BAL  
MNU

3 SOM

4 STA

5 SU1

6 AS

7 AN1

8 TUE

11 9 YOL

10 AL1

12 11 US1

8 12 GOT

13 ARE

7 14 ONH

17 15 NEV

14 16 MET

9 17 BUF

18 RAI1

19 WA1

20 THE

15 21 ARN

13 22 STA

23 CRU1

19 24 JUN

25 JUN

the **CLUB CHART** **W.O.R.**  
(compiled by alan jones from a sample of more than 900 DJ releases - see 111-929-2161)  
**(upfront house)**

[commentary]  
 by alan jones



As light a three-way battle as has ever been fought at the top of the Club Chart resulted in a two-point win for the **HAPPY CLAPPERS**' 'I Believe', which registered 459 points this week, against 457 for **KANASUTRA**'s 'Happiness', and 456 for **LUCID**'s 'I Can't Help Myself'. The latter title was the one in the ascendancy at the end of the week, but was itself in danger of being swept aside by the even faster improvement of **U.S.U.R.A.**'s underground classic 'Open Your Mind'. A seminal Italian dance hit which reached number 12 on the club chart when first released in 1993, it returns on the indie Malaria label in a wide-ranging selection of mixes, of which the original and DJ Quicksilver mixes are the most favoured. It was serviced too late to make much of an impression last week, but now vaults 47-4. It could easily end up at number one next week as, for the second week in a row, there's nothing strong enough to debut in the Top 10. Its biggest rival is likely to be **BRAINBUG**'s 'Benedictus' single which debuts at number 15, and is already top of many individual DJ chart returns... Two records already enjoying CIN chart success make related club chart debuts this week, after DJs were serviced with exclusive mixes. **JANET JACKSON**'s 'Got Till It's Gone' is going down a treat in new clubs, which gain enough support for it to debut at number 37, while **COOLIO** gains a more tentative beheld with number 55 'Oh La La' in mixes by speed garage kings Tuff Jam that are absent from the commercial release of the single... Elsewhere, **KAREN YOUNG**'s 'Hot Shot' continues to rise, moving 14-8, but it's due more to the record being in a slack part of the chart than to anything else. In fact, it has no change at all in support from a week ago. It's one of three records on Avex's distinctive imprint to feature in the Top 15 this week, making it the top indie. The others: **THE RHYTHM MASTERS VS DJ SUPREME**'s 'Enter The Scene' (50-10) and **ADEVA**'s 'Don't Think About It' (22-14). Another distinctive release - Phuncky Phantom's 'Get Up Stand Up', which is based on Frankie's 'Strut Your Funky Stuff' - climbed to number one in **iTunes**'s US club chart a fortnight ago. Released there on the Groovious label, it was swiftly deposed by Mariah Carey's 'Honey' last week.

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W.O.R.	LAST WEEK	THIS WEEK	ARTIST
1	18	2	<b>I BELIEVE</b> (ROGER SANCHEZ/HARUOYASHI) MIXES) <b>Happy Clappers</b>
2	3	3	<b>HAPPINESS</b> (ERIC KUPPER MIXES) <b>Kanasutra</b> feat. <b>Jocelyn Brown</b>
3	25	2	<b>I CAN'T HELP MYSELF</b> (LUCID/BOY FOF MIXES) <b>Lucid</b>
4	47	2	<b>OPEN YOUR MIND</b> (DJ QUICKSILVER/HOODS/OBK 'N' JONESSEY/TRIPON PHUNKY/DONATIS/MU.T.E.J.S./U.R.A. MIXES) <b>U.S.U.R.A.</b>
5	4	3	<b>WHAT WOULD WE DO</b> (SOUL BROTHERS/CLAY & DELLEN/GRANT NELSON MIXES) <b>D.S.K.</b>
6	4	3	<b>SING A SONG</b> (JOE NEGRO/MOUSE T/187 LOCKDOWN MIXES) (FLYING HIGH (MAW MIX)) <b>Byron Stingily</b>
7	1	1	<b>DON'T GIVE UP</b> (M&S/MATTHEW ROBERTS/KLASS/RAFFEL MIXES) <b>Michelle</b>
8	14	3	<b>HOT SHOT '97</b> (ROLLER COASTER/DI TENDI BOMBA/MANUS/TER EGG MIXES) <b>Karen Young</b>
9	3	3	<b>READY</b> (BWW ONE/QUARIUS/SASHI/O.J.S. MIXES) <b>Bruce Wayne</b>
10	52	2	<b>ENTER THE SCENE</b> (RHYTHM MASTERS/LACK UPKENEY GROOVE MIXES) <b>The Rhythm Masters vs. DJ Supreme</b>
11	8	3	<b>CHOOSE LIFE</b> (YOUR DE FORCE/DAZ MIXES) <b>FF Project</b> feat. <b>Ewan McGregor</b>
12	13	3	<b>AMERICA I LOVE AMERICA</b> (DJ TERRY/SAR/DJ TONKA/UBU NEW/JEAN & PERANG/ANGUS/AR DADY MIXES) <b>Fall Intention</b>
13	15	3	<b>EVERYTHING I WANTED</b> (T EXHIBITS/SENKON/AMAR/PROLIPITER B MIXES) HEAVEN CAN WAIT (T EXHIBITS MIXES) <b>Daniell</b>
14	74	4	<b>DON'T THINK ABOUT IT</b> (AU BIRTH/INHELIC/EM/IN/DA FUNKS/DAZ/HYPO/DF GREEN DOSS/187 LOCKDOWN MIXES) <b>Adeva</b>
15	15	15	<b>BENEDICTUS</b> (NIGHTMARE) <b>Brainbug</b>
16	17	5	<b>LOST AND FOUND</b> (DAVNY TENAGLIA/AJDE CLAUSSE/ALAN WIN/WASHLEY BEEDLE/SUNSHIP MIXES) <b>D'Hoto</b>
17	16	5	<b>THE MIGHTY HIGH</b> (LEON & MATTHEW ROBERTS/JOE NEGRO MIXES) <b>Revalud 3000</b>
18	2	4	<b>MIRACLE</b> (MURK/BELOVED/FUNKY GREEN DOSS/187 LOCKDOWN MIXES) <b>Olive</b>
19	19	19	<b>AMRE Way Out West</b>
20	19	19	<b>PRESSURE</b> (M&S/VAN DE MOOR/BABY BLUMPS/CLAY & DELLER MIXES) <b>Urban Sprites</b>
21	12	5	<b>I NEED A MIRACLE</b> (VICTOR IRRBES/MATTHEW ROBERTS/SOL BROTHERS/QUATARA MIXES) <b>Coco</b>
22	12	5	<b>YOU See-A-Sonjue</b>
23	30	5	<b>AS (UNTIL THE DAY)</b> (DAVE LEE & ANDREW DOD/ LIVINGSTONE MIXES) <b>The Knowledge</b>
24	19	19	<b>BIZZI'S PARTY</b> <b>Bizzi</b>
25	23	4	<b>STRANDED</b> (DEEP DISH/BIT/DANNY TENAGLIA/BROTHER BROWN MIXES) <b>Deep Dish</b>
26	21	4	<b>RIPROVE</b> (TUFF/JAM MIXES) <b>Double 99</b> feat. <b>Top Cat</b>
27	12	5	<b>SUPERSINE</b> Dr. <b>Hate &amp; Westham</b>
28	3	4	<b>EPIDEMIC</b> (JOS/RAMON ZENKER/FUTURE BREEZE/TONY DE VITANO RESPECT MIXES) <b>Exit EEE</b>
29	4	4	<b>LOVETHEING</b> (BLO-NUP MIXES) <b>Down Low</b>
30	24	3	<b>STOMP</b> (BOOKER T MIXES) <b>Gold's Property</b>
31	3	3	<b>JAMES BOND THEME</b> (MOBY/DA BOMB/BLISS/DANNY TENAGLIA/CL BOLLAND MIXES) <b>Moby</b>
32	17	3	<b>CIRCUS/LOW</b> (MIXES) <b>Mega 'La Mania</b>
33	6	3	<b>SOUL FREAK/DROP &amp; ROLL</b> <b>Tina 'N' Dee</b>
34	16	3	<b>DON'T PUSH IT</b> (KCC & AREA 51/SOL BROTHERS/MESSY BOYS/ORIGINAL MIXES) <b>No Vision</b>
35	11	4	<b>SPICE UP YOUR LIFE</b> (DAVID MORALES/MURK MIXES) <b>Spice Girls</b>
36	16	3	<b>GUNMAN</b> (NU-BIRTH/NATURAL BORN CHILLERS/ORIGINAL MIXES) <b>187 Lockdown</b>
37	16	3	<b>GOT TIL IT'S GONE</b> (DUB MIXES) <b>Janet Jackson</b> feat. <b>Q-Tip &amp; Joni Mitchell</b>
38	33	4	<b>LOVER (ALL THAT I WANTED)</b> (DILLON & DICKINSON/MARIE EXPERIENCE MIXES) <b>Gold Dust Twins</b>
39	46	9	<b>BEACHBALL</b> <b>Naïm &amp; Kane</b>
40	34	2	<b>DEEPER RIVER</b> (DUSTED MIXES) <b>Dusted</b>
41	11	4	<b>I'M LEAVING U</b> (GOTTA GO, GOTTA GO) (CUTWATER & JOE/MUSSEY/TOU TONKA MIXES) <b>Brody Collins</b> feat. <b>MC Lyle</b>
42	33	3	<b>DIGITAL</b> (ARIMAND VAN HELD/BEN/OMYMERANG MIXES) <b>Geddie</b>
43	19	5	<b>GABRIEL</b> (ORIGINAL/R.I.P./BASEMENT JAXX MIXES) <b>Roy Davis</b> feat. <b>Peven Everett</b>
44	13	5	<b>OH BOY</b> (ORIGINAL/FEN & RAMSEY MIXES) <b>Fabulous Baker Boys</b>
45	13	5	<b>DESIRE</b> (TALL PAUL MIXES) <b>Mulu</b>
46	25	5	<b>THE HORN</b> (LE TRENT) (MONTAL WHISTLE/EBATA/UDA MIXES) <b>DJ Derz</b>
47	32	6	<b>SPILLER FROM RIO</b> (DO IT EASY) (ORIGINAL/MONT RUSH/MORE MIXES) <b>Laguna</b>
48	27	6	<b>SPEED OF THE SOUND OF LONELINESS</b> (TONY DE VITSELF PRESERVATION SOCIETY/FORTHRIGHT MIXES) <b>Alabama 3</b>
49	53	3	<b>MAKES ME WANNA DANCE</b> <b>Rhythm Alliance</b>
50	40	3	<b>EVERYBODY NEEDS A 303</b> (MIXES) <b>Faboy Slim</b>
51	31	3	<b>ROCK THE FUNNY BEAT</b> (NATURAL BORN CHILLERS/187 LOCKDOWN MIXES) <b>Natural Born Chillers</b>
52	38	3	<b>PLEASEUR DOME</b> (TUFF JAM/DREAM TEAM/BOOKER T MIXES) <b>Soul 8 Soul</b>
53	15	4	<b>EVERY LITTLE TIME</b> (POPPERS/BABY BLUE/QUET STORM/VICTOR IRRBES MIXES) <b>Poppers</b> present <b>Aura</b>
54	15	4	<b>THE RIGHT WAY</b> <b>Eric Sudd</b>
55	15	4	<b>DOH LA LA</b> (TUFF JAM MIXES) <b>Coolio</b>
56	36	4	<b>FROM THE DIZZY HEIGHTS OF LOVE</b> (BEATNIK/SISTER BLISS/DUSTANT DRUM MIXES) <b>The Beatnik</b>
57	15	4	<b>KEEP YOUR LOVE Partizan</b>
58	45	7	<b>AIN'T NO NEED TO HIDE</b> (DEEP DISH/MADD/LADDS/SOL BROTHERS/UNDERGROUND DISTORTION MIXES) <b>Sandy B</b>
59	15	4	<b>ALL CRIED OUT</b> <b>Allure</b>
60	52	7	<b>SATURDAY</b> (FULL INTENTION/SHARP/SOUL/FUR/QUAZ 'N' GROOVE MIXES) <b>East 57th St.</b>

18 **REASSASSANCE** WORLDWIDE LONDON  
 19 **MEIN IN BLACK - THE ALBUM** (OST)  
 20 **TRAINSPOTTING 2**



# MICHELLE WEEKS DON'T GIVE UP

INCLUDES MIXES FROM  
**M&S. MATTHEW ROBERTS. K-KLASS. BAFFLED**

THE FOLLOW UP TO THE SMASH HIT 'MOMENT OF MY LIFE'  
 RM CLUB CHART NO 1 FOR 3 CONSECUTIVE WEEKS. UPDATE CLUB CHART NO 1 FOR 2 CONSECUTIVE WEEKS

OUT 27.10.97

W.O.R.	LAST WEEK	THIS WEEK	ARTIST
1	25	SUN	
2	26	SUN	
3	22	OH!	
4	28	***	
5	21	OOH	
6	18	30	LAT!
7	31	1	AM!
8	32	3	6.
9	33	SAV	
10	16	34	PITY
11	27	35	THE
12	36	BUL	
13	10	37	CLO!
14	38	HAP	
15	31	39	NIGH
16	34	40	TILB

Bullered titles



THE OFFICIAL CHARTS - 25 OCT

musicweek

urban cuts

- 1 'R U READY' SALT & PEPA (LONDON)  
Amazing how much cooler they sound when everyone else is cheasy
- 2 'BOYS & GIRLS' TONY TONI TONE (MERCURY)  
The more popside side of the boys
- 3 'HOLLER (FULL CREW REMIX)' CHUWINE (EPIC)  
Great two-stepper - best cut since 'Foxy'
- 4 'FEELIN' INSIDE' BOBBY BROWN (UNIVERSAL)  
Fast burst of 1980s sounds like 'Teresa, There's A Party'
- 5 'I CAN LOVE (REMIX)' 'EVERYTHING (REMIX)' HARRY & BLUDE (UNIVERSAL)  
Brooklyn Funk and So So Def on a master remix package
- 6 'ONE' BUSTA RHIMES FEAT BRYKAR BADI (DEF JAM)  
Beauty and the beast (on respectful terms)
- 7 'SHE DON'T LOVE ME ANYMORE' A+ FEAT JOE (UNIVERSAL)  
Another sample, nice combo
- 8 'I WANNA BE YOUR LADY' HINDA HICKS (ISLAND)  
Late night business from Island's new signing
- 9 'GIVE IT TO YOU' (REMIX) CARLOS MORGAN (UNIVERSAL)  
Stogie dial r&b
- 10 'THE VELVET ROPES' JANET JACKSON (UNIVERSAL)  
Jam + Lewis + Janet + Jackson + Innovation

Compiled by trevor nelson

and played on *Hot Radio One* every Saturday 3pm-5pm and Sundays 11pm-1am

alternative cuts

- 1 'DON'T DIE JUST YET (MAX 404 REMIX)' DAVID HOLMES (GO BEAT)  
Remix power, Hybrid heat!
- 2 'WARHEAD' DJ KRUST (V)  
Brazilian noise but another monster for Bryan G
- 3 'PLANETARY FOLKLORE' AS ONE (MO WAX)  
Kits De Gloria meets Roland Oakes?
- 4 'R U READY (ATICA BLUES REMIX)' SALT 'N' PEPA (EPIC)  
My Mike Sounds like post war
- 5 'DAILY HARRY' ADAM F (POSTIVA)  
The closer to us, better
- 6 'OUT OF BODY EXPERIENCE' WATER MELON (FILE)  
An exotic Major Force message
- 7 'DANCE 2000' LARRY HEARD (DISTANCE)  
The final chapter from Mr Fingers
- 8 'THE ESSENTIAL JOYCE' (REMIX) (UNIVERSAL)  
Not-to-be-missed collection. Songs from Brazil!
- 9 'FUTURE SOUND OF JAZZ VOL. 4' VARIOUS (COMPOST)  
Bizarre bossa to a Detroit basement
- 10 'FROM MONTEUX TO MARSEILLES' SKI (SONY)  
Keyboard wizardry with best

Compiled by gilles petyeron

and played on his *Wortwelle* radio show, Sundays 10pm-12am, Kits 100FM

HIP HOP TUNE OF THE WEEK

**RAKIM 'GUESS WHO'S BACK' (UNIVERSAL) (HIP HOP)**  
The original microphone fiend returns amidst all the other old school hip hop pioneers (ie EPMD, BDK and the Chubbster). But the man who "ain't down with Eric B no more" smashes it with a brand new joint produced by the superman, Clark Kent. This simplistic stab-filled cut is one of the more commercial offerings off the forthcoming LP 'The 18th Letter' (due in January) which features the production skills of the one & only Primo and Nick Wiz, but believe me, clubbers will lose their minds and some weight buggin' out to this one on the dancefloor. Wicked! ●●●●● RH

**MQ3 'EVERYDAY' (NOD TRYBE) (R&B)**  
Rodney 'Darkchild' Jerkins says those phat beats and basslines down without compromise. This production is tight and solid as usual and his trademark drum programming is creatively a major contribution to the feel of this little gem, and indeed complements the three ladies' sweet Mary J Blige-like vocals nicely. The tune may take a while to sink in but once felt, the desper it gets. ●●●●● RH

Get Down' this is a must for you as it is almost a carbon copy but still has fresh flavor. The reverb guitar intro, reminiscent of Heatwave's Seventies monster 'Boogie Nights', sets the mood then evolves into a funky bass-driven party jam. Vocals controlled sweetly and neatly by the RS. A certain dancefloor hit! ●●●●● RH

**MYRON 'SO FLY' (ISLAND) (R&B)**  
Singer/songwriter/instrumentalist Myron Davis is the spacially flav'd-of-the-month dude and it's no wonder, letting off with phat, off-da-hook gems like this. The groove of this follow-up to this silly smash 'We Can Get Down' is a blatant reconstruction of Purfly's 'Benjamins' albeit live. Watch out for the bassline. ●●●●● RH

**SOUNDS OF BLACKNESS 'HOLD ON' (US PERSPECTIVE) (R&B)**  
Four mixes to choose from including Zapp supreme Roger Troutman's 'doo wa diddy' based offering, but Darren 'Nitro' Clowers' hip hop mix seals it, exposing the qualities you come to expect from the number one gospel band in the world. Hallelujah! ●●●●● RH

**LUTHER VANDROSS 'I WON'T LET YOU DO THAT TO ME' (EPIC) (SOUL)**  
One of four new tracks on a 'Best Of' selection from Epic, Luther couldn't sound any better on this Jam & Lewis creation. The Maze 'Before I Let Go' derived bassline drives this soul gem, a glossy arrangement and super-smooth vocal also making this his most dancefloor-accessible song since 'Never Too Much'. The album itself is his last for Epic, this single a fitting conclusion to an incredible chapter of music from one of soul music's true living legends. ●●●●● RT



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inspired by sales figures from a sample of more than 100 CD releases - fax: 0171-920 2031

LP	TRK	ARTIST	GENRE	Label
1	3	Usher		
2	15	LL Cool J		LaFace
3	4	Janet feat Q-Tip & Joni Mitchell		Del Jam
4	0	Busta Rhymes		East West
5	7	The Firm, Nas, Foxy Brown, AZ feat Down Robinson		Puff Daddy
6	11	Rakim		Columbia
7	5	Jay-Z feat Foxy Brown & Babyface		Universal
8	2	Whyn		Northwestside
9	3	Foxy Brown feat Du Hu/PM/D		Island
10	4	God's Property		Del Jam
11	3	Changing Faces		B-Rite/Universal
12	3	Jon B		Atlantic
13	8	Devoez feat Angie B		Yah Yarn/Epic
14	6	Biuzi		Arista
15	28	Luther Vandross		Rhythm Series/Parlophone
16	21	Common feat Chantay Savage		Epic
17	4	Eternal		Columbia
18	2	Conner Reeves		1st Avenue/EMI
19	13	Erykah Badu		Wildstar
20	10	Brian McKnight		Kedar/Universal
21	16	Total		Mercury
22	10	Boyz n the City feat MC Lyte		LaFace
23	3	All		Black Culture/WEA
24	10	Onar		US Island
25	7	Sybil		RCA
26	4	Lil Kim		Coalition
27	5	O'Jays		Big Beat/Atlantic
28	2	Sam Saller		Echo
29	38	Patric Catlett		LaFace
30	4	Willow		Opaz
31	34	Adeva		Diatline/Universal
32	33	Blackstreet feat Ol' Dirty Bastard & Slash		Epic
33	19	Mariah Carey		Universal
34	23	Lil' Louis		Epic
35	29	Lynzee David Hill		Coolestone
36	28	Puff Daddy		Puff Daddy
37	14	SWV feat Puff Daddy		RCA
38	26	Lil' Louis		Go Beat
39	44	Bom Jaramazians		Delicious Vinyl
40	2	Organized Confusion		Priority

**[commentary]**  
by tony farsides



**USHER** storm up to number one with "You Make Me Wanna..." hotly pursued by LL COOL J. a firm tip for next week (although watch out for PUFF DADDY's 'Been Around The World', currently at 36). Meanwhile, carrying on the craze for using old disco numbers, Timi's classic 'Square Biz' is the backing for THE FIRM's 'Firm Biz'. The Firm being Nas, Foxy Brown and AZ. Around for a while, MYRON's 'We Can Get Down' hits nine with help from Tim & Terrace's remix. A very strong batch of mixes, particularly the Love Hangover remix, sees JON B straight in at 13... Look out for the US Bad Boy promo of NOTORIOUS B.I.G.'s 'The Limit' which includes 'Going Back To Cali' and a club mix of the Premier-produced 'Kick In The Door'. Also knocking about on US promo is LL COOL J's saggy-awaited 'Candy and CHANGING FACES' 'All Of My Days' which features Jay Z... Good to hear some quality UK R&B products which should be coming through shortly. First of all 21-year-old HINDA HICKS who's debut single 'I Wanna Be Your Lady' is soon out on Island and is an extremely radio-friendly number with mixes by K Gee and Full Crew. Secondly, ANOTHER LEVEL who are a Tottenham-based group signed by RCA's Northwestside, still at an early stage but look out for a downtempo track called 'I Want U For Myself'... Finally, apologies to IGNORANCE whose excellent mix of Eternal's 'Angel Of Mine' I got muddled up with Blacksmith's a couple of weeks ago.

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**BOBBY BROWN 'FEELING INSIDE' (MOTOWN) (SOUL)**

The new album "Forever" is due later this month, while the assembly of multi-favoured mixes presented here drop mid-November. It's not the most immediate of songs. Marley Marl doing well in giving an otherwise pop swing original mix more of a cred hip hop edge and K-Klass doing their house thing again with sparkling pianos and sturdy club beats. There's also a Loop Da Loop speed garage mix utilising much less of the vocal by capitalising on the title hook which could be just one of those that eventually sinks in. ●●● RT

**GARAGE TUNE OF THE WEEK**  
**BUMP AND FLEX 'REWIND VOL. 1' (SWING CITY) (GARAGE)**

A four-track EP of real quality from this established garage label. "Long Time Coming", however, is definitely the standout track. The groove shuffles and swings effortlessly and is accompanied by a classic organ melody, backed with a warm, rolling bassline. Female vocal lines and orchestra stabs are added to spice up this already uplifting tune. ●●●●● Z

**DJ POOCH 'LET THE BASS ROLL' (NORTHWESTSIDE) (DRUM & BASS)**

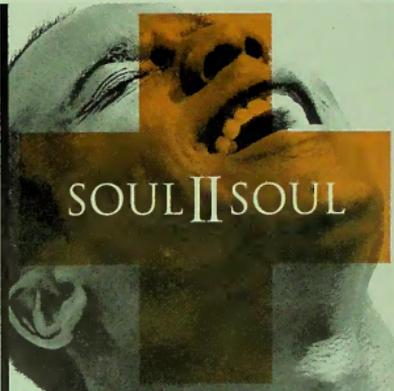
The A-side begins with a breakbeat, vocal samples and effects, breaking down into strings and "Let It Roll" chant. This kicks back into a solid house groove with a very upbeat "live" bassline. Then there is a Public Enemy horn hook, another breakdown, and more vocal samples. The B-side has all the hooks but goes for a deeper bassline and darker feel. Huge track but not a groundbreaker. ●●● Z

**THURSDAY CLUB 'BLOWPIPE' (R&S) (BREAKBEAT)**

Rennie Pilgrem combines digeridoo sounds, gunshots and electro beats with a "I'm gonna take you to a place you've never been before" sample for a track that at times recalls early Bonestreaks, especially in its 747 mix. The Manada mix is more minimal and the funk mix laced with added punch. ●●●●● JH

**JAMES HARDWAY 'THEO STEPS IN' (RECORDINGS OF SUBSTANCE) (DRUM & BASS)**

Dave Harrow steps into the body of James Hardway once again to bring forth his drum & bass textures in remix form. First up is T Power's makeover, which is the most standout in this package. Mr T supplies his sonic hard beats which he carries off well considering he has kept the jazzy flavours of the original. Justice keeps his mix tight and flowing with some dark riffs and rumbling bass, while James smashes up the drum edits and rolls it out nice'n'easy. ●●●●● JH



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25	SUN
26	SUN
27	OH!
28	OH!
29	OH!
30	LAT
31	AMT
32	3.6.
33	SAV
34	PITY
35	THE
36	BUL
37	CLO
38	HAP
39	NIGH
40	TILB

Bullered titles

18 RECAPASSANCE WORLDWIDE LONDON  
19 MEN IN BLACK - THE ALBUM (OST)  
20 TRAINSPOTTING #2

# THE OFFICIAL CHARTS - 25 OCT

music week

# the POP CHART 25.10.97

[handbag]

commentary  
by alan jones



Pos	Wks on ch.	Title	Artist	Label
1	16	STAY	Sash! feat La Trac	Multiple
2	3	SPICE UP YOUR LIFE	Spice Girls	Virgin
3	10	I CAN'T HELP MYSELF	Lauri	Definitive
4	17	AMERICA (I LOVE AMERICA)	Full Intention	Stress
5	20	I BELIEVE	Happy Clappers	Coalition
6	1	MOUTH	Rochelle	Almighty
7	8	DON'T GIVE UP	Melodie Weeks	Sound Of Ministry
8	10	OPEN YOUR MIND	U.S.U.R.A.	Malaya
9	10	SUNSHINE	Daric	Eternal
10	13	EVERYTHING I WANTED/HEAVEN CAN WAIT	Danni	Virgin
11	2	ADDICTED TO LOVE	Robert Palmer	EMI
12	5	MIRACLE	Oliver	RCA
13	4	DA YA THINK I'M SEXY	N-Trance feat Rod Stewart	All Around The World
14	7	ARMS AROUND THE WORLD	Louisa	1st Avenue/EMI
15	31	READY	Bruce Wayne	Logic
16	10	BENEDICTUS/NIGHTMARE	Brainbug	Positiva
17	28	BARBIE GIRL	Aqua	Universal
18	23	JAMES BOND THEME	Noby	Mute
19	10	HAPPINESS	Kanazutra feat Jocelyn Brown	S3
20	35	CHOOSE LIFE	PF Project feat Ewan McGregor	Positiva
21	6	HEAVEN'S GOT TO BE...	Le Click	Logic
22	28	I NEED A MIRACLE	Coco	Positiva
23	10	SHOW ME HEAVEN	Chimera	Neoteric
24	4	OH BOY	Fabulous Baker Boys	Multiple
25	15	SATURDAY	East 57th St	AM/PM
26	11	SING A SONG	Byron Stingily	Manisela
27	10	SUNSHINE	Dr Motte & Westham	Low Spirit
28	10	CRAZY FOR YOU	Blonde Ambition	Emergie
29	10	KEEP YOUR LOVE	Parfian	Multiple
30	22	SARBA DE JAMERO	Belini	Orion/Virgin
31	35	WHAT WOULD WE DO?	D.S.K.	Fresh
32	32	IT'S MY LIFE	Gigabyte	Spare
33	9	I WAS MADE FOR LOVING YOU	Nomadic Motion feat Soraya	Stepplin' Out
34	1	LOVE IS LIKE OXYGEN	Freelove	M People
35	14	JUST FOR YOU	911	Ginga/Virgin
36	10	PARTY PEOPLE...FRIDAY NIGHT	Storm	Logic
37	10	STORM	House Traffic	Logic
38	5	EVERY DAY OF MY LIFE	Bizi	Rhythm Series/Parkhouse
39	10	BUZZ'S PARTY	Abbaadabra	Almighty
40	13	ANGEL EYES		

Seventeen new entries pepper the Top 50 this week but amidst all this movement SASH!'s 'Stay' emerges supreme again, though with a shrinking (13w) lead over SPICE GIRLS' 'Spice Up Your Life', which has charted 3-3-3-2 in the past four weeks. Sash!'s even more impressive 7-1-1-2-1-1 return from 'Stay' emphasises his claim to be the dance sensation of the year. Both records look vulnerable to LUCID's 'I Can't Help Myself', which debuts at number three. It also stands at number three on the main club chart. Taking both charts together, it ranks number one, just ahead of the HAPPY CLAPPERS' 'I Believe', with U.S.U.R.A.'s 'Open Your Mind' in third place...it's an astonishing fact that while retail sales are mainly on CD, club promos are still serviced almost exclusively by vinyl - to the extent that more vinyl is mailed for promo purposes than is sold over the counter. However, many top charts are starting to introduce CD-only facilities. The White Disc - a 10-track promo featuring full-length and often exclusive promos to B2D4 member venues - is adding much muscle to the club chart success of the Spice Girls and others. The trend is likely to accelerate with the news that Poparazzi, the pop-orientated sister company of Power, is setting up a list of DJs who prefer to be serviced on CD. Interested parties who wish to contact White Disc and Poparazzi should ring Paul Taylor (0161-429 0012) or Simone France (0181-932-3030) respectively.

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- 25 **SUN** **ARISE** **ROTT HARRIS** **EMI**
- 26 **SUN** **OH LA LA LA 2** **Evissa** **Club Tools**
- 27 **OH LA LA LA 2** **Evissa** **Club Tools**
- 28 **\*\*\*K** **THE MILLENNIUM 2K** **Blast First**
- 29 **OOH LA LA** **Coolio** **Tommy Boy**
- 30 **LATE IN THE DAY** **Supergass** **Parlophone**
- 31 **I AM THE BLACK GODD OF THE SUN** **American Soul** **featuring Joseph Brown** **Talkin' Loud**
- 32 **3...6...9 SECONDS OF LIGHT** **Belle & Sebastian** **Jeepesther**
- 33 **SAMBA DE JANEIRO** **Bellini** **Virgin**
- 34 **PUT YOUR HANDS WHERE MY EYES COULD SEE** **Busta Rhymes** **Bekra**
- 35 **THE WAY I FEEL** **Roachford** **Columbia**
- 36 **BULLITT!** **Lalo Schifrin** **warners esp**
- 37 **CLOSED FOR BUSINESS** **Mansun** **Parlophone**
- 38 **HAPPY** **Travis** **Independiente**
- 39 **NIGHT NURSE** **Sly And Robbie** **featuring Simply Red** **East West**
- 40 **I'LL BE MISSING YOU** **Puff Daddy & Faith Evans** **Puff Daddy/Arista**

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

**SEE MICHAEL ON THE NATIONAL LOTTERY SATURDAY 25TH OCTOBER**

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2	<b>BIG BWA 97 - VOLUME 2</b> <small>Virgin/BMG</small>
3	<b>THE FULL MOUNTY (OST)</b> <small>300 Miles</small>
4	<b>IBIZA UNCOVERED</b> <small>Virgin/BLA</small>
5	<b>SPEED GARAGE ANTHEMS</b> <small>Globe Harmon</small>
6	<b>KISS IN IBIZA 97</b> <small>Virgin/BLA</small>
7	<b>CLUB CUTS 97 - VOLUME 3</b> <small>Telstar TV</small>
8	<b>NOW THAT'S WHAT I CALL MUSIC 37</b> <small>EMI/Virgin</small>
9	<b>PURE DANCE 97</b> <small>Virgin/BLA</small>
10	<b>DANCE NATION 4 - PETE TONG</b> <b>BOY GEORGE</b> <small>Mercury 1000</small>
11	<b>FRESH HITS 1997</b> <small>Virgin/BLA</small>
12	<b>IT'S A SIXTIES PARTY</b> <small>Capitol</small>
13	<b>CLUB HITS 97/98</b> <small>Virgin/BLA</small>
14	<b>THIS IS...IBIZA</b> <small>Banquet</small>
15	<b>DIANA</b> <b>PRINCESS OF WALES - FUNERAL SERVICE</b> <small>BBC</small>
16	<b>THE HOT LINE DANCING ALBUM</b> <small>Virgin/BLA</small>
17	<b>BEST DANCE ALBUM IN WORLD</b> <b>EVERY PART 7</b> <small>Virgin/BLA</small>
18	<b>RENAISSANCE WORLDWIDE</b> <b>LONDON</b> <small>Banquet</small>
19	<b>HERN IN BLACK - THE ALBUM (OST)</b> <small>Sony</small>
20	<b>TRANSPOTTING '92</b> <small>Primal Soundtracks</small>

- 24 **3000** **LOU REAGAN'S SHIRAZ** **Virgin**
- 25 **LIFE (LOVE IS FOREVER)** **Billy Ocean** **Jive**
- 26 **SHERYL CROW** **Sheryl Crow** **ASAP**
- 27 **BRIDGES TO BABYLON** **The Rolling Stones** **Virgin**
- 28 **BUTTERFLY** **Maniah Carey** **Columbia**
- 29 **DO IT YOURSELF** **Seahorses** **Geffen**
- 30 **OLDER** **George Michael** **Virgin**
- 31 **IN IT FOR THE MONEY** **Supergass** **Parlophone**
- 32 **LOVE SONGS** **Elton John** **Rocket**
- 33 **TIME OUT OF MIND** **Bob Dylan** **Columbia**
- 34 **PALL MALL** **McKENZIE'S STANDING STONE** **London Symphony Orchestra/Lantern Festival** **BMG**
- 35 **COME FIND YOURSELF** **Fun Lovin' Criminals** **Chrysalis**
- 36 **REMASTERS** **Led Zeppelin** **Atlantic**
- 37 **PHENOMENON** **LL Cool J** **Def Jam/Mercury**
- 38 **MUCH LOVE** **Shola Ama** **Freakytree/WEA**
- 39 **NEW FORMS** **Roni Size Reprazent** **Talkin' Loud**
- 40 **HOMOGENIC** **Bjork** **One Little Indian**

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**TRACKS OF YOUR YEARS**

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# INTERNATIONAL FOCUS

## US CHARTWATCH

Still outpacing the pack by a considerable margin, Etan Johnson's *Candle In The Wind '37* is America's number one single the third week in a row. Its retail sales now exceed 50, while its sales to dealers have topped 11m. The last single by Etan to sell even one million copies in America was Island Girl in 1975. Etan's Greatest Hits album—which contains Island Girl—continues its reign atop the Catalog Chart, but the Big Picture dips 17-26 on the regular album chart, where Janet Jackson's Velvet Rope album debuts at number one. After selling 202,000 copies last week, that's barely 2,000 more than the rag-dominated soundtrack album *Days Gone By*, which bows at number two. Jackson's previous album—Janet—sold 350,000 copies when it debuted at number one in May 1993.

Chambawamba are Britain's top performers this week, with the single Tubthumper soaring 19-11 on the Hot 100 and the album Tubthumper being the greatest gainer in the entire album chart, as it vaults 48-31. Other UK artists climbing the Hot 100 are Duran Duran (Electric Barbarella, 61-57), Jamiroquai (Alright, 85-78), the Sneaker Punks (86-52) and Gary Barlow. Barlow's debut solo hit is now at No. 14. *So Help Me Girl* moves 78-63 and has easily eclipsed the number 84 peak the song achieved in its first outing on the Hot 100, when it was released by country star Joe Donato in 1995.

After five weeks officially bubbling under the Hot 100, Oliver's former UK chart champ *You're Not Alone* debuts at number 81, thanks primarily to its popularity in clubs, which



saw it peak at number five on the club chart last month. It's the highest-ranked of only four new entries to the chart this week.

British talent is becoming significantly more successful in the States. It was Sia's *She's the Man* that's Never Never Gonna Give You Up is currently America's favourite dance disc, topping Mariah Carey's *Honey* from number one this week—its arrival at the summit ironically coinciding with its disappearance from the Hot 100, where it attained a disappointing number 74 peak.

The Rolling Stones' return to the Top 10 of the album chart was short-lived, and *Bridges To Babylon* tumbles 3-11. It first week, 100,000 copies in its first week in the shops, a more modest 80,000 last week.

Meanwhile, after a disappointing chart career to date, Oasis' *Be Here Now* is beginning to make up ground again. Its revival is due to radio getting behind *Don't Go Away*, which has proved itself more popular in the month since it was promoted than *You Know What I Mean?*, whose failure to win significant support was one of the main causes of *Be Here Now*'s speedy decline. *Be Here Now*'s record date: 2-9-17-27-34-37-29.

Alan Jones

## UK WORLD HITS

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

AUSTRIA	
1 (1)	SOMETHING ABOUT CANDICE IN THE WIND '37 Etan Johnson Mercury
2 (1)	HIDDEN JAMES Etan Johnson Mercury
3 (1)	STAND BY ME Chris Creation
4 (1)	ANTHONY SILEN MY BABY? The Rolling Stones Virgin
5 (1)	BITTERSWEET SYMPHONY The Verve Hut
6 (1)	CONGO Genesis Virgin
7 (1)	SEVEN IF YOU BELIEVE Savage & Vettesas

ITALY	
1 (1)	SOMETHING ABOUT CANDICE IN THE WIND '37 Etan Johnson Mercury
2 (1)	MIL GORGOSUS Smash City Virgin
3 (1)	DA TA TA TA I'M SEXY N-Trance Media
4 (1)	BITTERSWEET SYMPHONY The Verve Media
5 (1)	STAND BY ME Chris Epic
6 (1)	SEVEN IF YOU BELIEVE Savage & Vettesas

SWEDEN	
1 (1)	SOMETHING ABOUT CANDICE IN THE WIND '37 Etan Johnson Mercury
2 (1)	TUBTHUMPER Chambawamba EMI
3 (1)	I WANNA BE THE ONLY ONE Eternal EMI
4 (2)	DA TA TA I'M SEXY N-Trance Scandinavian
5 (1)	THE DRUGS DON'T WORK The Verve Hut

IRELAND	
1 (1)	SOMETHING ABOUT CANDICE IN THE WIND '37 Etan Johnson Mercury
2 (1)	STAND BY ME Chris Creation
3 (1)	TUBTHUMPER Chambawamba EMI
4 (1)	THE DRUGS DON'T WORK The Verve Hut/Virgin
5 (1)	SUNSHINE Darts G EMI
6 (1)	SEVEN IF YOU BELIEVE Savage & Vettesas

GERMANY	
1 (1)	SOMETHING ABOUT CANDICE IN THE WIND '37 Etan Johnson Mercury
2 (1)	TUBTHUMPER Chambawamba EMI
3 (1)	I WANNA BE THE ONLY ONE Eternal Hit By Six Weeks EMI
4 (1)	ANTHONY SILEN MY BABY? The Rolling Stones Virgin
5 (2)	YOU MIGHT NEED SOMEBODY Shilo Area WEA

AUSTRALIA	
1 (1)	SOMETHING ABOUT CANDICE IN THE WIND '37 Etan Johnson Mercury
2 (1)	BITTERSWEET SYMPHONY The Verve Virgin
3 (1)	ALONE The Bee Gees Polygram
4 (1)	MANNA FROM HEAVEN YOU THINK YOU KNOW Spice Girls Virgin
5 (1)	INDIGNAMIA Fall Out Boy Festival

## ARTIST PROFILE: PORTISHEAD

The momentous task of trying to follow up a debut album as ground-breaking and commercially successful as *Dummy* has clearly weighed heavily upon Portishead's central creative force Geoff Barrow.

But three years and 2m sales on from the release of their first album, Barrow and the other three members of the group can rest easily because they have triumphed again with another worldwide hit.

And, unlike the slow-burning *Dummy*, this time it has all come off without delay with their self-titled second album crashing high into charts around the world.

Easily outstripping the chart success of *Dummy* in the US after debuting at 21, the album has additionally reached the Top 10 across much of Europe as well as hitting one in New Zealand, five in Canada and going top 15 in Australia. "We've done in a very short space of time what took six to nine months to achieve with *Dummy*," says Geoff. A delighted general manager Richard Chamberlain: "The first album, though it did 2m around the world, took 18 months and at this stage we're at 700,000 albums, only one single dead and we've got a half a way to go."

Certainly things seem to have come together perfectly for the band who launched the new album in spectacular fashion by teaming up with a 30-piece orchestra for a concert in front of the world's media in New York's Rose Garden in 2000. The performance, which was filmed for possible future release, marked not only the unveiling of



the second album, but the start of their heaviest schedule of live performances to date. A tour begins in France on November 5 before rolling into the UK and Ireland and then eight American dates in December. They will be returning to the States for six weeks in February following a series of European dates before moving on to their first trips to Australia and Japan. It has only played 32 dates in their entire history.

A new single, *Only You*, is due to appear in January, while the campaign for the album is set to continue until the end of next year and beyond by which time *Gol Beat* and *Polygram* are confident it would have more than doubled *Dummy*'s sales.

"It's been a spectacular launch," says *Polygram*'s acting head of international Alastair Farquhar. "The band have worked hard promoting it to reach their fanbase quickly and we've got a long-term plan to develop it from here."

Paul Williams

## ALBUMWATCH: PORTISHEAD

- Top five in New Zealand
- One in five in France and Canada
- Top 10 in Denmark, France, Germany, Norway, Switzerland
- Top 20 in Australia, Belgium and Finland

## THE PEPSI CHART

#	Title	Artist	Label
1	SPICE UP YOUR LIFE	Spice Girls	(Virgin)
2	BARBIE GIRL	Janet Jackson	(A&M)
3	SOMETHING ABOUT THE WIND '37	Etan Johnson	(Mercury)
4	STAY	Swish-Hi Ten	(Mercury)
5	SUNCHRYME	Darts	(EMI)
6	AS LONG AS YOU LOVE ME	Backstreet Boys	(Jive)
7	ANGEL OF MINE	Duran	(EMI)
8	TUBTHUMPER	Chambawamba	(EMI)
9	YOU'VE GOT A FRIEND	Brand New Music	(Jive)
10	A LIFE LESS ORDINARY	Ash	(Decca)
11	JUST FOR YOU	Mya	(RCA)
12	RAINCOLOUND	Upfunk	(Mercury)
13	STAND BY ME	Chris	(Creation)
14	NEVER GONNA LET YOU GO	Westlife	(Decca)
15	THE DRUGS DON'T WORK	The Verve	(Hut)
16	MEN IN BLACK	Will Smith	(RCA)
17	BE ARMS ABOUT THE WORLD	Westlife	(Decca)
18	GOT TIL IT'S GONE	James Blunt	(Virgin)
19	TORN	Maxine	(RCA)
20	WALKIN' ON THE SUN	Shaz	(Mercury)
21	ARE YOU JIMMY RAY?	Jimmy Ray	(Globe)
22	THE NIGHT I FEEL	Estelle	(Decca)
23	WANT YOU	Robbie Williams	(Mercury)
24	OH NE MESSAGES SECRET SERVICE	Proclaimers	(Mercury)
25	BITCH	Madonna	(RCA)
26	FREE	Donna	(Capitol)
27	I'M SEXY	Cher	(Warner)
28	SEMI-CHARMED LIFE	Third Eye Blind	(Mercury)
29	OH LA LA	Coila	(Epic)
30	SATURDAY	Little Mix	(J&M)
31	THEY'RE A LITTLE PRAYER	Sam King	(Mercury)
32	BURNING WHEEL	Primal Scream	(Epic)
33	OH LA LA	Coila	(Epic)
34	I'M BESSING YOU	Janet Jackson	(Mercury)
35	WHERE'S THE LOVE	Rooney	(Mercury)
36	SAMBA DE JANEIRO	Janet	(Mercury)
37	SOMETHING GOOD	Tom Ten	(Mercury)

## VIRGIN RADIO CHART

#	Title	Artist	Label
1	URBAN HYMES	The Verve	(Hut/Virgin)
2	BE HERE NOW	Oasis	(Epic)
3	THE BIG PICTURE	Etan Johnson	(Mercury)
4	PORTSHEAD	Portishead	(Glo)
5	THE MAIN FILE - THE BEST	Jade Thirl	(East West)
6	WHITE ON BLONDE	Travis	(Mercury)
7	MARCHING ALREADY	Ocean Colour Scene	(RCA)
8	AMUCK & STRIKE	Primal Scream	(Epic)
9	CONVERGENT	Portishead	(Mercury)
10	SCI-FI LULLABIES	Stevie Nicks	(Mercury)
11	TO MEET YOU	Sheryl Crow	(Mercury)
12	BRIDGES TO BABYLON	The Rolling Stones	(Mercury)
13	SHEELY CROW	Sheryl Crow	(Mercury)
14	DO IT YOURSELF	Sheryl Crow	(Mercury)
15	TIME OUT OF MIND	Bob Dylan	(Mercury)
16	WHATDO YOU WANT... THE BEST OF	Stevie Nicks	(Mercury)
17	LOVE SONGS	Etan Johnson	(Mercury)
18	HOMOGENIC	Olivia Lita	(Mercury)
19	THE VERY BEST OF The Jimi	(Mercury)	
20	FEEL	Portishead	(Mercury)
21	COME FIND YOURSELF	Janet Jackson	(Mercury)
22	REMASTERS	Janet Jackson	(Mercury)
23	THE VERY BEST OF Supertramp	Supertramp	(Mercury)
24	IN IT FOR THE MONEY	Supersuckers	(Mercury)
25	BLUR	Blur	(Mercury)
26	PABLO HONEY	Portishead	(Mercury)
27	LIFE THRU A LENS	Shirley Williams	(Mercury)
28	MOTHER NATURE	Portishead	(Mercury)
29	THE BENDS	Portishead	(Mercury)
30	BURNING THE EDGES	Portishead	(Mercury)
31	JAGGED LITTLE PILL	Alanis Morissette	(Mercury)
32	WHAT'S THE STORY MORNING GLORY?	Jade Thirl	(Mercury)
33	STATIC & SILENCE	The Smog	(Mercury)
34	TRAVELLING WITHOUT MOVING	James Blunt	(Mercury)
35	MOSHOOLS	Colour Colour Scene	(Mercury)
36	POP	Portishead	(Mercury)
37	THE JOSHUA TREE	U2	(Mercury)
38	RECURRING DREAM - THE VERY BEST OF	David Byrne	(Mercury)
39	LAUGH	Tom Ten	(Mercury)
40	CALLING ALL STATIONS	Portishead	(Mercury)



# MUSIC VIDEO

# VIDEO

This List	Artist/Title	Label/Cat No
1	ORIGINAL CAST RECORDING: <b>Backstreet Boys</b>	Video Collection VQ2555
2	<b>BOYZONE</b> Something Else	WVL 633843
3	<b>SPICE GIRLS</b> Spice Official Video Volume 1	Virgin VV2524
4	<b>MANIC STREET PREACHERS</b> Everything Live	SMV Epic 200292
5	ORIGINAL CAST RECORDING: <b>Summer Holiday</b>	Video Collection VQ2520
6	<b>LIVE CAST RECORDING: Les Misérables in Concert</b>	Video Collection VQ2520
7	<b>LIVE CAST RECORDING: Much Love With...</b>	Parade New Ent PW1202
8	<b>WHEELIE</b> <b>ROULETTE</b> Live At The Dance	WVL 431893
9	<b>BACKSTREET BOYS</b> Live In Concert	Live 20021
10	<b>DASH...</b> - Then & There	SMV 200202
11	<b>ALANIS MORISSETTE</b> Live	Warner Music Video 723834169
12	<b>MICHAEL JACKSON</b> <b>History</b> De Luxe - Volume II	SMV Epic 501302
13	<b>PAUL McCARTNEY</b> <b>The World Tonight</b>	Parade New Ent PW1203
14	<b>SPICE GIRLS</b> <b>Spice Power</b> (unreleased)	Visual VV0176
15	<b>BACKSTREET BOYS</b> <b>Backstreet Boys</b>	Live 20021

This List	Artist/Title	Label/Cat No
16	<b>BILL WHELAN</b> <b>Riverdance</b> New Show	Video Collection VQ2555
17	<b>MICHAEL GALEY</b> <b>BOUNCE</b> - Elements Music Video	Empire Video B021958
18	<b>MICHAEL BALL</b> <b>The Maracas &amp; More</b>	BMG Video V4249243
19	<b>FLEETWOOD MAC</b> <b>The Dance</b>	Warner Music Video 72393463
20	<b>BILL WHELAN</b> <b>Riverdance: The Great Performance</b>	VCI VQ284
21	<b>BOYZONE</b> <b>Live At Wembley</b>	VCI 431843
22	<b>ELVIS PRESLEY</b> <b>Elvis - The Best Performance</b>	Waneworld VAE2071
23	<b>ORIGINAL CAST</b> <b>Buddy-Buddy Holiday Show</b>	Video Collection VQ2559
24	<b>PETER ANDRE</b> <b>Natural</b> - The Video	Mailroom VQ263
25	<b>ROBSON GREEN &amp; JEROME FLYNN</b> <b>So Far So Good</b>	BMG Video V42310483
26	<b>ERIC CLAPTON</b> <b>Live In Hyde Park</b>	Warner Music Video 72393463
27	<b>BOYZONE</b> <b>Said And Done</b>	VCI 431843
28	<b>BLUES BROTHERS</b> <b>The Best Of</b>	Video Collection VCI119
29	<b>SPICE GIRLS</b> <b>Story of the Spice Girls - Unreleased</b>	Wan Ent/Video VV0150
30	<b>THE PRODIGY</b> <b>Electronic Points</b>	XL Recordings VV167

This List	Title	Artist	Label/Cat No
1	<b>STAR WARS - TRILLOGY</b>	Star Line	Video VHS 930V
2	<b>THE BLACK CAULDRON</b>	Walt Disney	VD 2642
3	<b>OLIVER &amp; COMPANY</b>	Walt Disney	VD 24232
4	<b>MISSION IMPOSSIBLE</b>	CGI Video	VH 9474
5	<b>TELEUBBIES - HERE COME THE TELEUBBIES</b>	REC 30516E	REC 30516E
6	<b>TELEUBBIES - SING WITH THE TELEUBBIES</b>	REC 30516E	REC 30516E
7	<b>THE TEN TV STORIES</b>	Walt Disney	VD 101046
8	<b>ORIGINAL CAST RECORDING: <b>Phantom of the Opera</b></b>	Video Collection VQ175	Video Collection VQ175
9	<b>THE ENGLISH PATENT</b>	Miramax	VD 010415
10	<b>101 DALMATIANS</b>	Walt Disney	VD 015414
11	<b>FLY AWAY HOME</b>	Columbia TriStar	VD 013414
12	<b>TELEUBBIES - SINGING BLUE</b>	VCI 633443	VCI 633443
13	<b>ONE FLYING SANSONET</b>	REC 30516E	REC 30516E
14	<b>STAR WARS</b>	For Video 1133	For Video 1133
15	<b>DIVA PRINCESS</b> <b>THE SECRET OF THE CASTLE</b>	Columbia TriStar	VD 013709

## INDEPENDENT SINGLES

This List	Title	Artist	Label (distributor)
1	<b>AS LONG AS YOU LOVE ME</b>	Backstreet Boys	Live JIVE/CASA (P)
2	<b>URGE</b>	Witharts	Mailroom MUR1400 (2MV/P)
3	<b>OH LA LA</b>	Coolio	Creation CREC02278 (2MV/V)
4	<b>STAND BY ME</b>	Davis	China WOKK20369 (P)
5	<b>CELEBRATE</b>	Lovelites	Echo ECC2044 (V)
6	<b>HIGH</b>	2 Face	Club Tools 0024354 (P)
7	<b>OH LA LA</b>	Belini	Virgin VINDS0145 (2MV/V)
8	<b>SAMBA DE JANEIRO</b>	Apex Twin	Warp WAP942 (V)
9	<b>COME TO DADDY</b>	JR Shadow	Mo Wax MW1263CD (V)
10	<b>HIGH NOON</b>	Gala	Big Life BL0183 (P)
11	<b>FREED FROM DESIRE</b>	Scarfo	Deceptive BLUFF63 (Vital)
12	<b>COSMANTO NO.7</b>	Labels	Howl Choirs HOUJCD95 (V/Disc)
13	<b>EVERYTIME</b>	Luscious	Sadams SDC0019 (V)
14	<b>AODIAS WORLD</b>	Edwyn Collins	4AD BAD10103 (V/Disc)
15	<b>DEBASER</b>	Pixies	Creation CREC02278 (2MV/V)
16	<b>PLAY IT COOL</b>	Super Furry Animals	Indochina IND04CD (P)
17	<b>SHOULDER HOLSTER</b>	Marciabebe	Live JIVE/CASA (P)
18	<b>EVERYBODY (BACKSTREET'S BACK)</b>	Backstreet Boys	Echo ECCS045 (V)
19	<b>MAGIC</b>	D'Influence	Skit SKINTK02 (2MV/P)
20	<b>DISCO MACHINE</b>	La Fidelity Allstars	

This List	Title	Artist	Label (distributor)
1	<b>BE HERE NOW</b>	Oasis	Creation CREC0219 (3MV/V)
2	<b>HOMOGENIC</b>	One Little Indian	TPLP174 (P)
3	<b>DEATH TO THE PIXIES</b>	Pixies	4AD DAD01701CD (V/Disc)
4	<b>BACKSTREET'S BACK</b>	Backstreet Boys	Live JIVE/CASA (P)
5	<b>SC-I-F LULLABIES</b>	Suede	Nada NUD0230 (3MV/V)
6	<b>DEATH TO THE PIXIES - DELUXE...</b>	Pixies	4AD DAD01701CD (V/Disc)
7	<b>(WHAT'S THE STORY) MORNING...</b>	Oasis	Creation CREC 185 (2MV/V)
8	<b>MOUTH TO MOUTH</b>	Lovelites	China WOKK1084 (P)
9	<b>MY BODY, THE HARD GRENADO</b>	Hot	City Slung EF449952 (V/Disc)
10	<b>THE PICK, THE SICKLE &amp;...</b>	Graveyard	Creation CREC100562 (3MV/P)
11	<b>HURRICANE</b>	Hurricane 1	Creation CREC0296 (3MV/V)
12	<b>WORD GETS AROUND</b>	Stereofonics	V2 VV21000432 (P)
13	<b>DEFINITELY MAYBE</b>	Oasis	Creation CREC 161 (3MV/V)
14	<b>STOSH</b>	Skunk Anansie	One Little Indian TPLP 8024 (P)
15	<b>TELLIN' STORIES</b>	Charlatans	Beggars Banquet BB0C0190 (RTM/DISC)
16	<b>MY SOUL</b>	Coolio	Tommy Boy TBCD1190 (V/DISC)
17	<b>BEYOND THE SUN</b>	Billy MacKenzie	Nude NUDE08 (3MV/V)
18	<b>RADIATOR</b>	Super Furry Animals	Creation CREC0214 (3MV/V)
19	<b>DOTS AND LOOPS</b>	Stereobal	Duphonic UHF 0UH027 (V)
20	<b>COMING UP</b>	Suede	Nude NUDE 06 (3MV/V)

## INDEPENDENT ALBUMS

This Comb	Title	Artist	Label (distributor)
1	<b>DIANA PRINCESS OF WALES 1961-1997</b>	Various Artists	BBC Worldwide Music 4498902 (P)
2	<b>THE SOPRANO'S GREATEST HITS</b>	Lesley Garrett	Silva Classics SILCTVCD3 (BMG)
3	<b>100 POPULAR CLASSICS</b>	Various Artists	Carnegie Communications MISC001 (BMG)
4	<b>BRITISH CLASSICS</b>	Various Artists	Classic FM CM0123 (BMG)
5	<b>BEST CLASSICAL ALBUM WORLD-EVER</b>	Various Artists	EMI Classics DCEMT093 (E)
6	<b>COMPLETE SENERITY</b>	Various Artists	Comlar Classics 7560951302 (BMG)
7	<b>SONGS OF SANCTUARY</b>	Adiemus	Venture DVD 5025 (E)
8	<b>BEAUFORT - OST</b>	LSO/Norner	Decca 446292 (E)
9	<b>THE ENGLISH PATENT</b>	Original Soundtrack	Fantasy FCD 16001 (P)
10	<b>BEST OPERA ALBUM WORLD-EVER</b>	Various Artists	Virgin VTCD0 100 (E)

This Comb	Title	Artist	Label (distributor)
11	<b>DIES IRAE - THE ESSENTIAL COLLECTION</b>	Various Artists	Deutsche Grammophon 453712 (E)
12	<b>ADRIANO I - CANTATA MUNDI</b>	Adriano	Venture DVD 832 (E)
13	<b>THE WIND - THE ART OF</b>	Kathleen Ferrier	Decca 454202 (E)
14	<b>CLASSIC HITS</b>	Various Artists	Erato 0307967 (E)
15	<b>SHINE - OST</b>	David Hirschfelder	Philips 454712 (E)
16	<b>HMV SPRINGSAMPLER</b>	EMI Classics	HMV hmv504842 (E)
17	<b>THE PIANO - OST</b>	Michael Nyman	Venture DVDX19 (E)
18	<b>THE PIANO - VOICE</b>	Luciano Pavarotti	Hallmark ECK3K2809 (P)
19	<b>PURE CLASSICAL MUSICS - TRAN</b>	Various Artists	EMI COM65952 (E)
20	<b>BRASSED OFF - OST</b>	Grims Thorpe Colony Band	BCA Victor 090268322 (BMG)

## CLASSICAL CROSSOVER

This Comb	Title	Artist	Label (distributor)
1	<b>TAVENER/SYVATI</b>	Steven Berles	RED SEAL 7422140372 (BMG)
2	<b>THE CLASSICAL ALBUM I</b>	Vanessa-Mae	EMI Classics CDC 553592 (E)
3	<b>50TH ANNIVERSARY COMMEMORATION</b>	RFQ	Royal Philharmonic TR098 (TRING)
4	<b>THE ULTIMATE LAST NIGHT/PROMS</b>	Cooke/RPO/Bullock/HSC	Royal Philharmonic TR095 (TRING)
5	<b>LAST NIGHT OF THE PROMS COL</b>	BBC WM/Advertiser	Philips 464122 (P)
6	<b>GREAT ORGAN CLASSICS</b>	William McCook	Classic FM (BMG)
7	<b>SOPRANO IN RED</b>	Lesley Garrett	Silva Classics SILCTVCD 11 (CDX/S)
8	<b>ESSENTIAL BRITISH LIGHT MUSIC COL</b>	BBC Co/Hanley	Classic FM 306575022 (BMG)
9	<b>RACHMANINOV/PIANO 1 TO 4</b>	Valdimir Ashkenazy/LSO/Previn	Decca 448332 (E)
10	<b>ELGAR/CELLO CONCERTO/SEA PICTURES</b>	Baker/Dru/Pre/LSO/Barbirolli	EMI Classics CDC556312 (E)

This Comb	Title	Artist	Label (distributor)
1	<b>REMASTERS</b>	Led Zeppelin	Atlantic 5757804152 (W)
2	<b>TRAGIC KINGDOM</b>	No Doubt	Atrium/Island 90303 (BMG)
3	<b>STOSH</b>	Skunk Anansie	One Little Indiv TPLP 802 (P)
4	<b>EXPERIENCE HENDRIX - THE SHAP</b>	Jim Hendrix	Telstar TV TYC02528 (W)
5	<b>DESTINATION ANYWHERE</b>	Jon Bon Jovi	Mercury 5308112 (E)
6	<b>THE COLOUR AND THE BEST</b>	Ray Fichter's	Resonance CDS1729 (E)
7	<b>GLOW</b>	Reel	Sony 52 4895402 (SM)
8	<b>ANTICHRIST SUPERSTAR</b>	Marilyn Manson	Interscope INO 9066 (3BMG)
9	<b>RELIEF THROUGH RELEASE</b>	Tina Satana	Noise CONO282 (P)
10	<b>NEVERMIND</b>	Nirvana	DGC D0C0 24245 (BMG)

This List	Title	Artist	Label (distributor)
1	<b>FUN WITH THE TELEUBBIES</b>	Cast Recording	BBC YB8C265 (P)
2	<b>INTO THE BLUE - SAMPLER</b>	Various Artists	Blue Note BLUES0591 (E)
3	<b>PRODIGE/PETER &amp; THE WOLF</b>	Dama Edna/Mel S0/Lanchbery	NAXOS 559470 (S)
4	<b>PERFECT DAY</b>	Low Red	Camden 742125372 (BMG)
5	<b>THE BEST OF</b>	Mutt Monroe	MFP COMF656A (E)
6	<b>SHARING THE NIGHTBEST OF DR.HOOK</b>	Dr Hook	EMI GOLD CD010195 (E)
7	<b>BEST OF NEW COUNTRY LINE DANCING</b>	Various Artists	Hallmark 305524 (E)
8	<b>PRETTY WOMAN - THE BEST OF</b>	Roy Orbison	Columbia 4633942 (SM)
9	<b>SALUTE TO ASBA</b>	Various Artists	Hallmark 39472 (E)
10	<b>THE BEST OF</b>	Andy Williams	Columbia 4810322 (E)

## ROCK

## BUDGET

This List	Title	Artist	Label (distributor)
1	<b>REMASTERS</b>	Led Zeppelin	Atlantic 5757804152 (W)
2	<b>TRAGIC KINGDOM</b>	No Doubt	Atrium/Island 90303 (BMG)
3	<b>STOSH</b>	Skunk Anansie	One Little Indiv TPLP 802 (P)
4	<b>EXPERIENCE HENDRIX - THE SHAP</b>	Jim Hendrix	Telstar TV TYC02528 (W)
5	<b>DESTINATION ANYWHERE</b>	Jon Bon Jovi	Mercury 5308112 (E)
6	<b>THE COLOUR AND THE BEST</b>	Ray Fichter's	Resonance CDS1729 (E)
7	<b>GLOW</b>	Reel	Sony 52 4895402 (SM)
8	<b>ANTICHRIST SUPERSTAR</b>	Marilyn Manson	Interscope INO 9066 (3BMG)
9	<b>RELIEF THROUGH RELEASE</b>	Tina Satana	Noise CONO282 (P)
10	<b>NEVERMIND</b>	Nirvana	DGC D0C0 24245 (BMG)

This List	Title	Artist	Label (distributor)
1	<b>FUN WITH THE TELEUBBIES</b>	Cast Recording	BBC YB8C265 (P)
2	<b>INTO THE BLUE - SAMPLER</b>	Various Artists	Blue Note BLUES0591 (E)
3	<b>PRODIGE/PETER &amp; THE WOLF</b>	Dama Edna/Mel S0/Lanchbery	NAXOS 559470 (S)
4	<b>PERFECT DAY</b>	Low Red	Camden 742125372 (BMG)
5	<b>THE BEST OF</b>	Mutt Monroe	MFP COMF656A (E)
6	<b>SHARING THE NIGHTBEST OF DR.HOOK</b>	Dr Hook	EMI GOLD CD010195 (E)
7	<b>BEST OF NEW COUNTRY LINE DANCING</b>	Various Artists	Hallmark 305524 (E)
8	<b>PRETTY WOMAN - THE BEST OF</b>	Roy Orbison	Columbia 4633942 (SM)
9	<b>SALUTE TO ASBA</b>	Various Artists	Hallmark 39472 (E)
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This List	Title	Artist	Label (distributor)
1	<b>FUN WITH THE TELEUBBIES</b>	Cast Recording	BBC YB8C265 (P)
2	<b>INTO THE BLUE - SAMPLER</b>	Various Artists	Blue Note BLUES0591 (E)
3	<b>PRODIGE/PETER &amp; THE WOLF</b>	Dama Edna/Mel S0/Lanchbery	NAXOS 559470 (S)
4	<b>PERFECT DAY</b>	Low Red	Camden 742125372 (BMG)
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6	<b>SHARING THE NIGHTBEST OF DR.HOOK</b>	Dr Hook	EMI GOLD CD010195 (E)
7	<b>BEST OF NEW COUNTRY LINE DANCING</b>	Various Artists	Hallmark 305524 (E)
8	<b>PRETTY WOMAN - THE BEST OF</b>	Roy Orbison	Columbia 4633942 (SM)
9	<b>SALUTE TO ASBA</b>	Various Artists	Hallmark 39472 (E)
10	<b>THE BEST OF</b>	Andy Williams	Columbia 4810322 (E)

March 5-8, 1998

# CMW '98

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## FRONTLINE

## BEHIND THE COUNTER

DENIS FRANCIS, Musiquarium, Swansea

"In this part of the world, the kids have been going berserk for Aqua's Barbie Girl single and this week it has outstripped Spice Girls. However, we're still banking on Girl Power and sales of their forthcoming album should not disappoint. Although it's in its second week, David Arnold & Propellerheads' On Her Majesty's Secret Service continued to be a bestseller and interest in Jimmy Ray's single picked up after his Lottery appearance. This store has a strong rock bias so we're doing slightly better with Green Day's Nimrod album than M People's new one. Believe it or not people still ask for old style rock bands here and at the moment there is a real buzz about Ten, whose album The Robs has just been released on indie label MTM, through Cargo. We're also fielding lots of enquiries for forthcoming albums from Yes and Bob Marley, who should do the business for us in November."

## ON THE ROAD

JES BARNES, Sony Music northern regional manager

"Following the unprecedented sales of the Elton John single, it is quite refreshing to see a new single at number one and a track that is in stark contrast to Candle In The Wind and all the feeling and emotion that it generated. With Spice Girls activity at saturation point, you can't really escape the phenomenon if you wanted to and here at Sony we are also taking a slice of the action via a new Playstation game. On the album side, we are also into our Christmas build-up selling in a powerful and varied line-up of new album product from Celine Dion, which includes some stunning collaborations with other name artists, a new Will Smith album following on from his huge success with the MIB project, Echobelly, Michael Bolton, Barbra Streisand and definitive greatest hits packages from both the Lightning Seeds and Wham!, both of which include new or remixed tracks."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Weeks of pre-release enquiries translated into spectacular sales for Aqua's Barbie Girl, which managed to outdistance Spice Girls' Spice Up Your Life in some stores. The closest competitors to these two big sellers were the Suprematists, Primal Scream, Belle & Sebastian, Jimmy Ray and Ash. On the album front, Sleeper's Pleased To Meet You Kicked in with initial healthy sales while M People and Green Day were both picking up steam as Saturday approached.

## PRE-RELEASE ENQUIRIES

**Singles** - Black Grape, Double 99, Embrace, Michael Bolton, 911, Awesome, Primal Scream, Goldie, **Albums** - Spice Girls, Massive Attack, Madonna, Paul Simon, Chicane, Bob Marley, Eternal, Yes, Lighthouse Family, Frankie Oliver, Cors, Vanessa Mae, Smash Mouth

## ADDITIONAL FORMATS

Aqua CD single with CD-Rom, Spice Girls CD2 with remixes in Digipak, Feeder CD single with CD-Rom, Supersaturists CD single with poster, Ricky Martin CD 2 single with poster

## IN-STORE

**Windows** - All My Love, Ozric Tentacles, Eternal, Lighthouse Family, Corrs, Black Grape, 911, **In-store** - N-Trance, Ozric Tentacles, Puff Daddy, Black Grape, Charlatans, LL Cool J, Fatboy Slim, Danni Minogue, Hurricane #1, Laguna, Huge Hits 97, Lighthouse Family, All Time Greatest Love Songs, Now Dance 97

## MULTIPLE CAMPAIGNS



**Radio single** - Laguna; **Windows** - All My Love, Ozric Tentacles; **In-store and press ads** - Leonard Cohen, Tura Santana, UFO, Ash, Manic Street Preachers, Miles Davis, Billie Holiday, Elvis Presley, Sound Of Happy Hardcore 2, Theta series with CDs at £9.99 each or two for £15; **TV ads** - All My Love (Anglia); **Radio ads** - Laguna (Galaxy 102 and 105)



**Single** - N-Trance; **Album** - Eternal; **In-store** - Puff Daddy, Double 99, 911, Black Grape, Charlatans, LL Cool J, Goldie, Huge Hits 97, Lighthouse Family, Heartbeat Love Me Tender, Now Dance 97



**In-store** - Robbie Williams, Louisa, The Rolling Stones, The Verve, Janet Jackson, Status Quo, M People, Star Wars Mission, Impossible, SpaceJam, Heathcliff, Classic FM British Classics, Selected videos at £5.99



**Windows** - Kurt Weill, Carnival, English FM British Classics, Cecilia Bartoli, Sylvia McNair, Maria Callas; **In-store** - Peter Dink and The Wolf, Bruckner Symphony 7 with Simon Rattle, Tchaikovsky Experience



**Singles** - Black Grape, Depeche Mode, Hurricane #1, Charlatans, Fatboy Slim, N-Trance with Rod Stewart, 911, Danni Minogue; **Windows** - Eternal, Lighthouse Family, Corrs; **In-store Music Of The Millennium**, Chicane; **Press ads** - Ozric Tentacles, Poppies, Symposium, Feeder, D'Influence



**Singles** - Charlatans, N-Trance, 911, Hurricane #1; **Albums** - Lighthouse Family, Eternal, All My Love; **Windows** - three CDs for £12; **In-store** - Lighthouse Family, Eternal, All My Love, Pavarotti, Cors, Dominic Kirwan



**In-store** - Death In Vegas, Force And Styles, Joykiller, Ozric Tentacles, US Bombs; **Selects listening posts** - Chicane, Akure Wali, Tip, Singles Vol II, Colours



**Singles** - N-Trance with Rod Stewart, 911; **Albums** - Eternal, Heartbeat Love Me Tender, Huge Hits 97, Lighthouse Family, No 1 80s Album, All Time Greatest Love Songs 2, Now Dance 97, All My Love; **Videos** - Bitty Connolly 97, SpaceJam, Sleepers



**Singles** - Puff Daddy, The Charlatans, Danni, 911; **Albums** - Green Day, Paul McCartney, Pacific Stars, **Windows** - Billy Joel, Brand New Heavies, Lighthouse Family, Eternal, Black Grape; **In-store** - Eternal, A Life Less Ordinary, The Jam, Spice Girls, Louisa



**Singles** - The Charlatans, Depeche Mode, Natural Born Chillers, Quad City DJs, Roy Davies Jr., **Windows** - Jewel, Feeder, Roachford, Robbie Williams, CD video sale, mid-price sale, Elvis Costello; **In-store** - Oasis, The Verve, Robbie Williams; **Press ads** - Roachford, Keith Sweat, EMI Classics sale



**Singles** - Puff Daddy, 911, N-Trance, Laguna; **Windows** - Eternal, Space Wars game; **In-store** - Lighthouse Family, Billy Joel, Eternal, mid-price promotion, SpaceJam; **Press ads** - The Charlatans



**In-store** - Eternal, Lighthouse Family, Huge Hits 97, M People, Pavarotti, Roachford



**Singles** - Puff Daddy, N-Trance with Rod Stewart; **Album** - Huge Hits; **Windows** - Eternal; **In-store** - Lighthouse Family, CDs for £9.99 including Kula Shaker, No Doubt and Manic Street Preachers, CDs at £7.99 or three for £18 including The Verve, Texas and Radiohead

The above information, compiled by *MV* on Thursday, is based on contributions from Andy's Records (Warrington), Dots & Squiggles (Halesworth, Suffolk), Easy Listening (Birmingham), Fat Tracks (Weston-Super-Mare), Flipside (Ashington, Northumberland), HMV (Hull), Musiquarium (Swansea), Our Price (Lancaster), Tower (Piccadilly) and Virgin (Reading). If you would like to contribute, call Karen Faux on 0181-543 4830.

## EXPOSURE

## TELEVISION

**25.10.97**  
Tricky featuring Peter Andre, ITV, 9:25-11:35am

**Live And Kicking** features The Suprematists, BBC1, 9:15am-12:12pm  
**Not A House Party** with Eternal, BBC1, 6-7pm

**Night Fever** features George Fame, Channel Five, 4:50-7:45pm

**National Lottery** live with Michael Bolton, BBC1, 7:50-8:10pm

**26.10.97**  
**Outdoors Special**, part of Seventies Weekend, VHS, 1-9:50pm

**27.10.97**  
**Never Mind The Buzzcocks** featuring Louisa, and Teenage Fanclub's Norman Blake, BBC2, 10:10-10:30pm

**28.10.97**  
**The O Zone** features Peter Andre, Echo & The Bunnymen and Soul II Soul, BBC2, 7:10-7:30pm  
**The Gramophone Awards 97** with Angela Gheorghiu and Roberto Alagna, ITV, 10:40-11:50pm

**29.10.97**  
**National Lottery** live with Gary Barlow, BBC1, 8:30-8:45pm

**25.10.97**  
**Take 8 In Concert** recorded in Japan earlier this year, Radio Two, 5:30-8:30pm  
**World Of Faith** - Pop Preachers with Deniece Williams, Radio Two, 10:11pm

**26.10.97**  
**MUSIC MATTERS** featuring Joan Sutherland, Radio Three, 12:15-1pm  
**27.10.97**  
**Sound City** - Evening Session featuring Embrace, Travis, UltraSound, Gene and Scarie, followed by Sleeper, The Suprematists, Radix, Dubstar and Pralage (28.10), Spiritualized, Hurricane #1,

## RADIO

**Broadcast, Cable and Wansdays** (29.10), **Bentley Rhythm Ace**, DJ Shadow, **Lo-Fidelity All Stars** and **Fluke** (30.10), **Radio One**: 6:30-9:30pm

**29.10.97**  
**Jim Lavelle** With **Funk** 2 On 2 features The Copper Family, Radio Two, 8:30pm  
**Mr Blue** - The Tom Paxton Story, the Sixties protest singer/songwriter reviews has career, Radio Two, 9:30-10pm

**31.10.97**  
**The Essential Sound City** - Pete Tong With **Judge Jules** featuring David Holmes, Adam F and **Way Out West**, Radio One, 6:11pm



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As demand for Candle In The Wind 1997 rose to unprecedented levels, the problem facing the UK's manufacturing sector was how to press up the numbers required. Karen Faux reports

# PULLING OUT ALL THE STOPS

MANUFACTURING

Until the release of Elton John's tribute to Princess Diana, *Candle In The Wind 1997*, it was generally accepted that the path of CD replication was smooth and fairly predictable. But, as in all areas of the music business, there is always an exception to the rule and Mercury's record-breaking single has had repercussions for the whole of the UK's manufacturing sector.

With demand for *Candle In The Wind* expected to keep the single close to the top of the charts until Christmas, the business of pressing the discs presented PolyGram's manufacturing operation PMDC with an unprecedented challenge. The problem was, how could it ensure that enough copies of Elton John's single would be pressed without crippling the rest of PolyGram's release schedule?

At PMDC's Blackburn plant, sales and marketing manager Dave Wilson says that the single arrived at a time when the plant was already geared up for the peak season. "Having invested heavily during the past two years, we were confident of our ability to meet client needs. Clearly *Candle In The Wind* had a massive impact on our forecasts," he says.

Although it was impossible to gauge precisely what the initial demand for *Candle In The Wind* would be, PMDC ensured other plants in France and Germany were fully supplied with parts so that they could start production by the beginning of the week following Diana's funeral.

"The original target set was easily achieved, but sales were so high that most shops were out of stock by 10am on Saturday, September 13," says Wilson. "Orders for both the US and European versions were also much higher than anticipated."

At this point, it became apparent that PMDC would have to work with other manufacturers if orders were to be satisfied.

First to be drafted in were Swiss Disc Electronics and CD Plant, which were both able to transfer existing workloads to their European plants to provide space for the single. Meanwhile, Ablaix enlisted help from EMI to help cope with the demand, while MPO's French plant was recruited to help fill domestic orders. The final problem was packing the millions of discs produced and in the end PolyGram used a number of finishing houses to fulfil the orders.

A sense of camaraderie undoubtedly prevailed among plants as sales soared towards the 2m mark during the first week. "We were there to cope with the post-Monday surge and we pressed 100,000 discs over a period of two weeks," says Trevor Southam, managing director of CD Plant UK.

Southam explains that CD Plant's ability to react quickly to such an unexpected demand is due to the close co-ordination between sister plants in Sweden and

through," he says.

While many brokers were initially concerned by the extent to which *Candle In The*



Switzerland. "We have a capacity of 250,000 discs a day across all the plants in the group and it is a

Wind soaked up the capacity of UK manufacturing plants. Cops was one company pleased to be directly involved. "We have worked

**"Having invested heavily during the past two years, we were confident of our ability to meet client needs. Clearly *Candle In The Wind* had a massive impact on our forecasts" - Dave Wilson**

for PolyGram in the past and they know that if their UK plant is working to capacity then we are a broker they can rely on to help," says Cops managing director Elio Dahdi. "In this instance we actually contacted PolyGram and ended up pressing 100,000 copies. They supplied the parts, which meant we were able to process 20,000 in the first day and keep the discs rolling."

question of juggling work according to formats and lead times," he says. Southam also points out that management of moulding machines is also important. "Whenever possible we try to make sure that we don't commit our last machine until first thing in the morning, just in case a last minute order comes

The *Candle In The Wind* scenario has highlighted the way in which independent pressing plants have come to regard overspill work from major plants as a valuable addition to their own customer orders. Typically, the bigger >

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# MANUFACTURING

PC: KETV/WALSH



The first copies of *Candle '97* come off the line at PMDC's Blackburn plant

plants will sub-contract sizeable runs of own label releases to other suppliers and retain third party work as this is invariably more cost-effective – and in some cases more profitable, too.

The enlisted plants were more than happy to help the cause of Princess Diana, but generally taking on overspill work is not without its difficulties.

At Forward Sound & Vision, whose cassette facility handled 600,000 copies of the single, managing director Keith Lloyd says that overspill work always tends to come at the busiest times.

"Often we will only get three or four days' notice at a time when we are going full tilt anyway," he says. "Majors tentatively reserve capacity, but we can't do it on a guaranteed basis unless they reserve at least a 20,000 run."

EMI Compact Disc's centralised Logistics department aims to avoid capacity problems by overseeing how

work is split between its Hayes, Swindon and Uden factories. The department allocates a weekly workload based on available capacities while allowing the day-to-day scheduling to be handled by the factory itself.

"In this business it is impossible not to have some overspill occasionally, but they are generally managed internally," says an EMI operations spokesman. "In the past, we have used outside manufacturers but it is something we aim to do as little as possible."

For PolyGram, the ability to recruit a large number of other plants was a huge advantage in meeting the production challenge of *Candle In The Wind*.

The fact that it was able to do so without having a detrimental effect upon PolyGram's other pressing orders – either for its own labels or for outside customers – was nothing short of a triumph.

## COUNTDOWN TO PRODUCTION

### SATURDAY SEPT 6: PRINCESS DIANA'S FUNERAL

Immediately after the service, which features Elton John's impassioned version of *Candle In The Wind*, the singer goes into London's Townhouse Studios to record the song, which is completed in four hours. The double A sided single also features the ballad *Something About The Way You Look Tonight* and is produced by Sir George Martin.

### SUNDAY SEPT 7

The track is mixed and mastered at the Mercury. The Mercury marketing department has been working round the clock to finalise design and artwork.

CD masters and artwork are delivered to PMDC Blackburn at 10pm.

Radio stations nationwide are playing the original version of *Candle In The Wind*.

### MONDAY SEPT 8

The first discs begin to roll off the UK presses at 10am. Publicity for the single is at a high, with the media anticipating it will become the biggest-selling single of all time. Demand prompts supermarket outlets to make an exception to their no-singles policy and order huge quantities.

### TUESDAY SEPT 9

As pre-orders for the single begin to mount, PMDC arranges for parts to arrive at its plants in Hanover, Germany, Louviers in France and Amerfoort in the Netherlands (which handles the initial cassette run).

### WEDNESDAY SEPT 10

Discs and cassettes begin to be dispatched from the European plants for local territories. PMDC's Blackburn plant continues to work around the clock to cope with demand.

### FRIDAY SEPT 12

The first consignments of *Candle In The Wind* are delivered to UK retailers. In the face of overwhelming demand from both traditional and non-traditional outlets, PolyGram has to ration stocks to around 25% of each order to ensure all retailers have at least some available for September 13. Mercury UK managing director Howard Berman admits the label was racing against time, but would be able to provide more stock in the week following release.

### SATURDAY SEPT 13

*Candle In The Wind* sells more in a day than any previous release, with around 700,000 units crossing counters by end of trading on Saturday. UK plants Ablex, CD Plant, Dialectronics and EMI Compact Disc are drafted in to meet demand.

### SUNDAY SEPT 14

The single tops the chart to become Britain's fastest-selling number one to date.



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A surprise TV opportunity nearly caught ZTT on the hop with its Shane MacGowan album

# in the nick of TIME

A Monday morning phone call, a swift meeting at the ZTT offices, and Tribal Manufacturing was all set to deliver the new Shane MacGowan single Lovesome Highway in the space of a week.

While ZTT had planned to release the single from the album Crock Of Gold next year, the sudden decision by BBC Two to screen a documentary on the former Pogues frontman in September prompted a dramatic reworking of ZTT's schedule.

This sort of situation will come as no surprise to most brokers and Tribal Manufacturing's director Terry Woolher says the company is never one to admit defeat - however tall the order. Its customer base of mainly medium-sized indie labels has little doubt that Tribal will deliver on time, if only because, as other leading UK brokers are quick to point out, the ability to honour promises of fast turnaround times tops the list of most labels' requirements.

Meeting a deadline - on CD jobs anyway - has undoubtedly become easier for brokers in the past few years. Prices have been pushed down due to the high number of CD plants with large capacities operating in the UK, and this has helped brokers to duck and dive between plants for different types of releases. "In the past year, we've produced around 7m using three or four different plants," says A-Z sales manager Andy Higgins. "We reserve space where we can, but we tend to have verbal agreements with individual plants that they'll fit us in if they possibly can in the event of an emergency."

At established broker Cops, managing director Ellie Dahd is confident that customers know that the current peak period will not affect the speed with which they will receive their orders. "We have a privileged capacity with our factories in France which is available all year round. Effectively this guarantees us a capacity of pressing 20,000 discs a day."

Such is the nature of the replication business that brokers are constantly on the phone to their customers and suppliers, rescheduling jobs and switching them between plants. When a record begins to climb the chart they go into overdrive.

"A record is rapidly rising the charts we often place work with every one of our six plants in the UK and possibly more abroad," says Karen Emanuel, director of broker Key Productions.

CD top-up orders take a fairly standard three days, but Emanuel points out that vinyl can take longer, as well as cost more. Fewer plants specialise in the vinyl format and the greater likelihood of technical glitches make it an altogether more difficult process, she says.

For vinyl re-orders the situation often involves



physically collecting the metalwork and swapping it between plants

that have the capacity," says Emanuel. "In every case we make sure clients are aware that there may be extra charges and what those charges might be."

Cops' Dahd recommends that customers initially test out a broker's true capabilities with a vinyl project. "It's much more telling of their ability," he says. "Turning vinyl quickly around is dependent on a variety of factors. As long as they have the metalwork and the labels, anybody who is any good should be able to process an order within a week."

The real challenge to broker resourcefulness is following up modest initial orders with a top-up of much larger numbers. Even heavily marketed, TV compilation albums with big initial runs are not immune from problems.

"TV albums tend to get talked up and over-subscribed on track listings," says Higgins. "Sometimes what happens is that four or five days before we're due to go into production, the artwork, track listing and masters all have to be changed because a certain track cannot be acquired."

A-Z says that it was recently enlisted to handle the pressing of dance music compilation Hardcore Heaven, for label Heaven Music. "Heaven obviously reckoned that we were the best of all the people they were talking to," says Higgins. "In this case turnaround, rather than price, was the issue," says Higgins.

While brokers need to be fast on their feet in order to survive, they are naturally reluctant to make promises that are hard to keep. In a crisis, there's always the chance that they can pull a favour from a factory. All agree this is not the way to run a business, but if it's what you need to do to keep the customer satisfied...

Karen Faux

## A UNITED EFFORT

Manufacturer Key Productions has come out in full support of Leeds United football team by making its current anthem We Are Leeds one of its speediest projects ever. Former Radio One DJ Bruno Brooks (pictured - now a jock on Leeds' biggest commercial station Aire FM - is behind the single which is sung by the entire Leeds Utd squad.

Pressing was handled by Key Productions' Bristol office where manager Heather Simmons was surprised to discover, halfway through negotiations with Bruno Brooks Media & Entertainment Records (BBME), (Brooks' own label which specialises in pre-match theme tunes) that the CD was required for Leeds' first home game - just one week away.

"They wanted stock to be available in the shop for the first game at Elland Road at the beginning of October," says Simmons. "We explained that we could do it but that there might be a surcharge. As it turned out the surcharge didn't apply as our printers and pressing plants were able to accommodate the order in double week time."

Simmons ensured that Key Productions met the



deadline by arranging for all the parts to go directly to the plants rather than via the broker's office.

"They wanted finished discs on the Friday ready to go on sale on the Saturday," says Simmons. "They were dead chuffed when we actually delivered a day early."

Key Productions' Bristol office handles a wide range of projects, spanning multimedia and special packaging jobs. It also offers advice to new bands cutting their first CD.

# MANUFACTURING

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## CAMPAIGNS OF THE WEEK

## ARTIST OF THE WEEK



## VANESSA-MAE - STORM

Record label: EMI. Media agency/executive: TMD Carat/Dino Loannou. Product manager: Tom Freemantle. Creative concept: Peacocks

EMI is running national TV advertising on Channel Four and ITV for two weeks to back the release of Vanessa-Mae's new album, Storm. The campaign will also include extensive press advertising in the music, teen and nationals including some co-op ads with retailers in the *Sunday Times*, *Daily Telegraph* and *Daily Mail*. There will be nationwide street posters, a mail-out to the fanbase and in-store displays with key multiple and independent retailers.

## COMPILATION OF THE WEEK

## READY STEADY GO! THE NO. 1 60's ALBUM

Record label: PolyGram TV. Media agency/executive: The Media Business/Tina Digby  
Product manager: Sandra Skiba  
Creative concept: Dave Clark



PolyGram TV is backing its Ready Steady Go! release, compiled by Dave Clark and the first in a new series, with its most extensive marketing campaign ever. This includes national TV ads on Channel Four with WH Smith, regional ITV advertising, ads on UK Gold and BSB, radio ads on Heart and selected ILR stations, national press ads, a British Rail and Superlights poster campaign and in-store displays with key independent and multiple retailers.

## ARTIST/TITLE/LABEL

## RELEASE DATE TV RADIO PRESS CAMPAIGN

ARTIST/TITLE/LABEL	RELEASE DATE	TV	RADIO	PRESS	CAMPAIGN
THE CORRS Talk On Corners (East West)	October 20	●	●	●	Regional radio ads are backed by music press ads and displays with retailers including Menzies.
ELVIS COSTELLO Extreme Honey (WEA)	October 20	●	●	●	Ads will run on Virgin FM and in the press. Retail displays include windows with Tower.
ETERNAL Greatest Hits (EMI)	October 20	●	●	●	An all-media marketing campaign includes national TV, radio and press ads through to Christmas.
RODF HARRIS Can You Tell What It Is Yet (EMI)	October 20	●	●	●	There will be advertising on ITV and press ads in <i>NME</i> and <i>Loaded</i> plus extensive support at retail.
BILLY JOEL Greatest Hits Vol III (Columbia)	October 20	●	●	●	National ads will run on Channel Four, ITV and satellite stations. There will also be regional radio ads.
PRIMAL SCREAM Echo Dek (Creation)	October 27	●	●	●	There will be ads in the music press and a nationwide poster campaign to back this release.
VANESSA-MAE Storm (EMI)	October 27	●	●	●	Ads will run on Channel Four and ITV and there will be extensive press and in-store support.
YES Keys To Ascension II (Castle Communications)	October 27	●	●	●	There will be advertising in the <i>Independent</i> , <i>Guardian</i> , <i>Observer</i> , <i>Mag</i> and <i>Record Collector</i> .
VARIOUS Absolutely Hectic (Massive Music)	October 27	●	●	●	Ads will run on Kiss FM and in the monthly music press.
VARIOUS All My Love (Warner/esp)	October 20	●	●	●	National TV and radio ads are backed by national press and London Underground posters.
VARIOUS All Time Greatest Love Songs Vol 2 (Sony TV)	October 20	●	●	●	Ads will run nationally on Channel Four and GMTV and regionally on ITV through to Christmas.
VARIOUS All Time Greatest Rock... (Massive Music)	October 27	●	●	●	National and regional TV ads are backed by an extensive radio and press campaign up to Christmas.
VARIOUS Best of British Happy... (Massive Music)	October 27	●	●	●	Advertising will run on Kiss FM and in the monthly music press.
VARIOUS Bunkers III (Reax)	October 20	●	●	●	Regional TV ads are backed by radio ads on Kiss, Piccadilly, Key, Galaxy, Viking and other ILRs.
VARIOUS Heartbeat Love Me Tender (Global TV)	October 20	●	●	●	Advertising will run on GMTV, Sky and in ITV regions with radio ads on Heart and selected ILRs.
VARIOUS Hugs His 1993 (Global TV)	October 20	●	●	●	Ads will run on Channel Four, Five and ITV with radio ads on Capital, Atlantic and the Pepsi Chart Show.
VARIOUS No. 1 70s Album (PolyGram TV)	October 20	●	●	●	National and regional TV and radio ads will be supported by press ads in <i>The Sun</i> and <i>Mirror</i> .
VARIOUS Now Dance 97 (EMI/Virgin/PolyGram)	October 20	●	●	●	Channel Four, ITV and satellite ads are backed by ads on the Pepsi Chart Show and teen press ads.
VARIOUS Ready Steady Go! (PolyGram TV)	October 27	●	●	●	An all-media campaign including national TV advertising will back this release through to Christmas.
VARIOUS Total Science 3 (Merca Recordings)	October 27	●	●	●	Ads will run on Kiss and selected ILRs. There will be press ads in <i>Muzik</i> , <i>Select</i> and <i>MuMag</i> .

Compiled by Sue Siltizen: 0181-8712255

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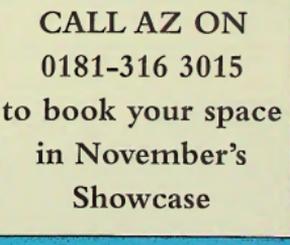


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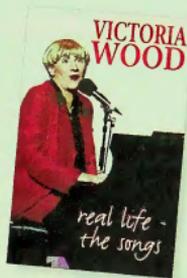
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# DOOLEY'S DIARY



2  
 ...and most definitely goldies, were on display at London's The Savoy last Wednesday (15) as Basca pulled out the stops at its 23rd annual Gold Badge Awards to honour some of the industry's biggest supporters. Among those joining the prestigious roll of honour was none other than the man who wrote *You Kisses For Me*, **My Hiller** (11, pictured centre with Basca chairman Guy ... may have wished he hadn't got quite as passionate about his own musical background. "This is about real music, the music of the big bands," he enthralled to what turned out to be deathly silence. "By your appreciation," he swiftly added, "you couldn't give a shit about big bands." Elton may have got it together with the Spice Girls – musically speaking, obviously – but his old sparring partner Kiki Dee had bed spotted in the room he had known for 40 years. The same, however, could not be said of his hair. He may have played the harmonica on hits by everyone from Paul McCartney to the Spice Girls, but it was the bagpipes **Judd Lander** used to accompany himself to collect his award. **Deke Arid**, meantime, was puzzling over whether he could keep his award for 10 years or for the entire life of a copyright. Other winners were Radio Two presenter **Ken Bruce**, former MPA secretary **Peter Dinklage**, sound engineer **Keith Grant**, producer **David Mackay** and music publisher **Stuart Newton**.

**Remember where you heard it:** BBC man **Andy Parfitt** admits to tuning into **Chris Evans'** first Virgin broadcast, but had a problem with the commercial nature of the station. "I kept hitting the ads and didn't hear much of him. But, he's a great broadcaster. He'll do okay." Okay? Ouch... **Zoe Ball** may be finding it tricky in the breakfast face-off with Evans, but the fragrant Radio One presenter is **winning fans** down at **Phuture Trax**. The plugging outfit's **Jonathan Torode** was waiting at Heathrow on the eve of the crunch **Italy versus England** game when up ran **Zoe** with a couple of match tickets for the **Olympia Stadium** because her flight was running late. Unfortunately, the plane still didn't



3  
 ...no doubt that he should have been... **Gordie Mac** wants a change of scene from **Kiss**, but at 37 is this a **midlife change**? "Nah," deadpans the dreadlocked one. "I had that two years ago, or at least that's what I said every time I had a **moody**..." **Radio One** may be reluctant to play the **rock veterans** these days but there's no such problem at one station currently on air in Camden. That's because it's being operated by **Virgin Records**, which has turned over the station's entire output to **Rolling Stones** records. To get some real satisfaction, Londoners can tune to 107.5FM for the next few weeks.....

**lift off in time** for **Jonathan** and his girlfriend to catch the match – they showed the tailend in a bar – but it shows **she's all heart**... **WEA** director of press **Barbara Charone** popped up on **BBC1's Watchdog** programme on Friday, not to complain about her washing machine or defend her press team's customer service, but to speak out about the **Italian police** after being caught up in the violence at the **England international** last week. She had emerged unscathed, but **Watchdog** was so **impressed** with her eyewitness account it took her back to the scene with **David Mellor** on Wednesday to reconstruct events ... **Recently-appointed** music business adviser at the Department of Culture, Media and Sport **Sara John** has also revealed she's a bit of **soccer fan**. Now she has the opportunity to rub shoulders with MPs and ministers, **John** says she will try to **blag** a couple of **Man U** tickets from **Minister For Sport Tony Banks**... Was it coincidence or fate that **Gail Colson** should win an **IMF** award on the 10th anniversary of the UK's worst ever gales? And on the subject of windy experiences, wasn't **Symposium's** manager **Hugh Gadston** a bit breezy round the back end when he turned up at the awards dinner in a very snazzy kilt? An unexpected eyeful left **Gooley** – sorry, **Dooley** – in



3  
 ...no doubt that he should have been... **Gordie Mac** wants a change of scene from **Kiss**, but at 37 is this a **midlife change**? "Nah," deadpans the dreadlocked one. "I had that two years ago, or at least that's what I said every time I had a **moody**..." **Radio One** may be reluctant to play the **rock veterans** these days but there's no such problem at one station currently on air in Camden. That's because it's being operated by **Virgin Records**, which has turned over the station's entire output to **Rolling Stones** records. To get some real satisfaction, Londoners can tune to 107.5FM for the next few weeks.....

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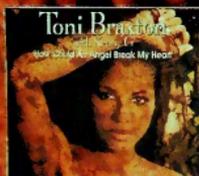
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