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For Everyone in the Business of Music

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HMV plans 21st century store

by Paul Williams

HMV has unveiled dramatic plans to take it into the next millennium which will see it shut the doors of its historic first branch and invest around £60m in a new London West End store.

The retailer is preparing to close its shop on 363 Oxford Street after more than 76 years and replace it with a new store directly opposite, giving the chain two of its largest shopping outlets in the heart of the capital.

HMV's plan follows a long, hard battle to secure the tender on the building which, at 2,700 sq m on three levels, will more than double its presence at

the Bond Street end of Oxford Street when it opens sometime between Christmas 1998 and the following spring.

"It's brilliant news. We've told everyone here it's our store for the millennium," says HMV Europe managing director Brian McLaughlin, who says it had to fight off competition from other retailers – believed to include Virgin and Boots – to acquire the site.

The search has been on for some time now to secure a site as prestigious as this," he says. "It's a fantastic building and a fantastic opportunity."

But McLaughlin adds the success of HMV's stores at sites such as Oxford

Circus, Leeds, Birmingham and Glasgow demonstrates the public wants bigger stores with bigger ranges. "Unfortunately Oxford Street, though it has all the heritage, is only 12,000 sq ft so in retail terms it's quite a small store. We're trading out of 60,000 sq ft in Oxford Circus, so with a bigger store we can offer customers at the other end of Oxford Street a similar range," he says.

The new site, presently occupied by the shoe shop Lilley Skinner, is under refurbishment by Sears Group Properties which is expected to hand over the building to HMV next autumn. The music retailer, which bid in excess

of the quoted rental level of £1.9m per annum, has secured a 25-year lease and is prepared to spend around £2m fitting the store out. Another two units in the Sears refurbishment are to be put on the market, offering retailing space of 405 sq m and 360 sq m.

McLaughlin believes there could be no better way for HMV to move into the 21st century. "We've been investing consistently in record retailing for the past 10 years and everybody has been able to see the benefit of that investment. Our business has grown substantially in that period and we are now saying that will continue into the millennium," he says.

THIS WEEK

6 PolyGram in Ascap victory

7 Thomas takes Rondor hotspot

13 Moving Robert Miles ahead

14 Oxford's graduating new talent

37 Dooley: booked and well read



Goldie was among 500 guests from the worlds of music, fashion and sport at last Monday's launch party for the 1997 Music of Black Origin Awards at London's Icon nightclub. Goldie, who carried off best jungle and best album awards at 1996's inaugural show, will perform at this year's event on November 10 at London's New Connaught Rooms. He is pictured with Mobo founder Kanya King. See story, p3.

Uncertainty surrounds BMG

BMG enters the busy Christmas season with uncertainty surrounding both of its biggest labels.

RCA has been without an MD since Hugh Goldsmith departed for Virgin in July. And now there is increasing speculation about Arista MD Martin Heath.

Heath was not in the office last week, fuelling rumours about his future at Arista. Three of the bands brought to the company via Heath's "hub" label structure – Speedy, Posh and The Dharmas –

are believed to have been dropped.

BMG chairman John Preston would not comment on speculation about Heath, although he dismissed rumours that he plans a merger of RCA and Arista, and denied there has been a roster review at Arista. "It has just been a case of option dates arriving," he says.

Heath would not comment except to say, "It's down to myself and BMG to resolve." He emphasised, however, "I have not left BMG."

R1 remains stable in overall Rajar gloom

Radio One's audience remained stable last quarter despite overall radio listening falling to its lowest level since Rajar figures were first collected in 1992.

The death of the Princess of Wales, warm weather and building society windfall payments being spent on holidays abroad were blamed for dragging overall reach for all radio to below 40m a week.

Music stations were particularly badly hit, although Radio One recorded a rise in its market share and total listening hours.

● Rajar analysis, p10

EMI pushes ahead in publishing

EMI's recent global publishing deal with Sting helped it extend its lead at the top of the publishing market shares during the third quarter.

The company, which won the worldwide rights to the singer/songwriter's entire catalogue in July, saw its share increasing in the period to 23.0%.

This was partly helped by Puff Daddy sampling The Police's Every Breath You Take on his number one hit I'll Be Missing You. The single was one of three of the period's five biggest releases claimed by EMI, whose 6.8% lead was boosted by a 55% share of Will

Smith's Men In Black and 100% share of Oasis's *Definitely, Definitely*.

PolyGram and Warner Chappell, taking a 50% share apiece in Elton John's *Something About The Way You Look Tonight* and *Candle In The Wind 1997*, swapped places in the quarter as PolyGram claimed second place with a 18.2% market share. However, a 42.3% year-on-year increase to take a 15.5% share gave Warner Chappell some compensation.

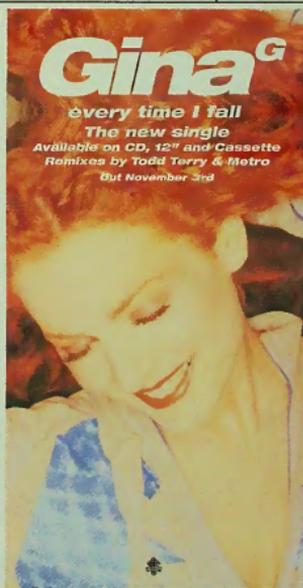
Sony's share over the previous quarter more than quadrupled to 11.9% as it took fourth place on the back of a 12.5%

share in the period's third biggest single, *Men In Black*, and 100% of the fourth, *D'You Know What I Mean?* by Oasis.

In the singles listings, EMI took a 23.1% share at the top with PolyGram second on 18.6% and Warner Chappell finishing third on 18.0%.

EMI also remained at the top of the albums rankings, seeing its share rise by 3.6% from the previous quarter to 19.5%. PolyGram moved ahead of Warner Chappell to finish second on 18.5% with WC third on 18.0%.

● Full details next week



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top 100 albums

- | | | | |
|-------------------------------|---------------------------------------|----------------------------|-----------------------------|
| 1. Oasis | (What's The Story) Morning Glory? | 51. Led Zeppelin | 4 |
| 2. The Beatles | Sgt. Pepper's Lonely Hearts Club Band | 52. Manic Street Preachers | Holy Bible |
| 3. Radiohead | The Bends | 53. Marvin Gaye | What's Going On |
| 4. Alanis Morissette | Jagged Little Pill | 54. Massive Attack | Blue Lines |
| 5. Nirvana | Nevermind | 55. Tori Amos | Little Earthquakes |
| 6. Spice Girls | Spice | 56. Paul Weller | Stanley Road |
| 7. Oasis | Definitely Maybe | 57. Van Morrison | Astral Weeks |
| 8. Stone Roses | Stone Roses | 58. George Michael | Listen Without Prejudice |
| 9. Prodigy | Fat Of The Land | 59. Michael Jackson | Bad |
| 10. The Beatles | Revolver | 60. Sheryl Crow | Sheryl Crow |
| 11. Pink Floyd | Dark Side Of The Moon | 61. Bob Dylan | Blonde On Blonde |
| 12. REM | Automatic For The People | 62. Pearl Jam | Ten |
| 13. Manic Street Preachers | Everything Must Go | 63. Ash | 1977 |
| 14. Michael Jackson | Thriller | 64. Placebo | Placebo |
| 15. U2 | Joshua Tree | 65. Prodigy | Experience |
| 16. Radiohead | OK Computer | 66. Mansun | Attack Of The Grey Lantern |
| 17. The Beatles | White Album | 67. Prince | Purple Rain |
| 18. Pulp | Different Class | 68. Prince | Sign Of The Times |
| 19. Sex Pistols | Never Mind The Bollocks | 69. Queen | A Night at The Opera |
| 20. Ocean Colour Scene | Moseley Shoals | 70. REM | Out Of Time |
| 21. Blur | Perkife | 71. Texas | White On Blonde |
| 22. The Beatles | Abbey Road | 72. Fun Lovin' Criminals | Come Find Yourself |
| 23. Kula Shaker | K | 73. Reef | Glow |
| 24. Primal Scream | Screamadelica | 74. Alisha's Attic | Alisha Rules The World |
| 25. Meatloaf | Bat Out Of Hell | 75. Counting Crows | August And Everything After |
| 26. Prodigy | Music For The Jilted Generation | 76. Crowded House | Woodface |
| 27. U2 | Achtung Baby | 77. Space | Spiders |
| 28. Beach Boys | Pet Sounds | 78. Toni Braxton | Secrets |
| 29. George Michael | Older | 79. Björk | Debut |
| 30. No Doubt | Tragic Kingdom | 80. The Charlatans | Tellin' Stories |
| 31. Fleetwood Mac | Rumours | 81. David Bowie | Hurdy Dory |
| 32. David Bowie | Ziggy Stardust | 82. The Rolling Stones | Exile On Main Street |
| 33. The Smiths | The Queen Is Dead | 83. Suede | Coming Up |
| 34. Jamiroquai | Travelling Without Moving | 84. Garbage | Garbage |
| 35. Fugees | The Score | 85. Nirvana | In Utero |
| 36. Jimi Hendrix | Electric Ladyland | 86. Manic Street Preachers | Generation Terrorists |
| 37. Paul Simon | Graceland | 87. Metallica | Metallica |
| 38. Portishead | Dummy | 88. Smashing Pumpkins | Siamese Dream |
| 39. Dire Straits | Brothers In Arms | 89. Simply Red | Stars |
| 40. Pink Floyd | The Wall | 90. Jeff Buckley | Grace |
| 41. Blur | Blur | 91. The Verve | A Northern Soul |
| 42. Skunk Anansie | Stoosh | 92. Pet Shop Boys | Actually |
| 43. Celine Dion | Falling Into You | 93. REM | Green |
| 44. Simon & Garfunkel | Bridge Over Troubled Water | 94. The Clash | The Clash |
| 45. The Beatles | Rubber Soul | 95. The Who | Quadrophenia |
| 46. Pink Floyd | Wish You Were Here | 96. The Clash | London Calling |
| 47. Mike Oldfield | Tubular Bells | 97. The Doors | The Doors |
| 48. Guns N Roses | Appetite For Destruction | 98. Carole King | Tapestry |
| 49. Velvet Underground & Nico | Velvet Underground & Nico | 99. Elton John | Goodbye Yellow Brick Road |
| 50. Beck | Odelay | 100. Bob Dylan | Blond On The Tracks |



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**CAMBRIDGE
CLASSICS**

Christmas battle starts as P & Co take on Spice Girls

by Stephen Jones

A new heavyweight single to challenge boys' favourite Spice Girls for the Christmas number one spot emerged last week - the debut release from The Teletubbies.

BBC Worldwide's own label is releasing Teletubbies Say 123-oh on December 1 after much interest from record companies to do a deal.

BMG will distribute the single and an album due early next year after BMG A&R consultant Simon Cowell brokered a deal with BBC Worldwide Enterprises director John Willan under the nose of Sony.

Cowell says, "About 10 labels had entered closed bids and then BBC Worldwide came back and said it was going to put it out on its own label and give the distribution to Sony."

"I asked if they had signed a contract and they said no. Two hours later I had

a deal on the table for them. I just made sure BMG got it instead."

BBC spokesman confirms, "BMG will handle all selling and distribution and give advice on marketing."

Sony's vp of communications Gary Farrow says, "We cannot comment because we are bound by a confidentiality clause."

Cowell is bullish about the single's prospects. "It will definitely be Christmas number one. We're looking at taking delivery of 400,000 copies," he says.

And William Hill has chalked up odds of 3-1 on the record being number one on Christmas Day. However, Spice Girls remained 5-4 favourites last Friday with their sixth single, Too Much, out on December 8.

A spoken word cassette, Fun With The Teletubbies, has sold more than 75,000 copies since it was released a month ago and distributor Pinnacle says it is shifting up to 4,000 copies a

week. Managing director Tony Powell, who was disappointed to miss out on securing the distribution rights, says the Christmas single could easily sell more than 1m units. "The Teletubbies are an interesting phenomenon, being popular with a whole range of ages. But it's going to have to be a good record to be Christmas number one," he says.

Tinky Winky, Dipsy, La-Loo and Po have already recorded the track - understood to include the lyrics Ee-oh, Tubby Custard and Big Hugs - written and produced by Andrew McCrorie-Shand who has been responsible for the hit series' music.

However, like most Christmas novelty records, the track isn't cutting-edge. The BBC Worldwide spokesman adds, "We haven't done a hard dance techno number. Within the show there is already music and the form of the single is that style. It is for kids, and basically pre-school kids at that."

Unsigned hopefuls in Mobo awards battle

Three acts battled it out at a nightclub in London last week for the Music Of Black Origin (Mobo) best unsigned act award.

Kareem, Phillippe and Fola Sade beat more than 1,400 hopefuls for a chance to perform in last Monday's play-off at Iceni, watched by a star-studded audience including footballer Ian Wright and heavyweight boxing champion Lennox Lewis.

The judging panel, which included Radio One's Trevor Nelson and Columbia's head of black music Matthew Ross, will decide the winner in time for the Mobo awards ceremony at the New Connaught Rooms, London on November 10.

Mobo has now revealed the full list of nominees for the award categories which have already been settled. These include All Stars, Connor Reeves, Shola Ama, Finley Quayle and Roni Size in the best newcomer category and best R&B nominees Eternal, Shola Ama, D'Influence, The Brand New Heavies and Damage.

Contenders for other awards, including the lifetime achievement award and the MW outstanding achievement award, will not be unveiled until the night.

Mobo managing director Andy Ruffell says, "We have been overwhelmed by the support we have received - not only from the media but also from the industry at large."

Six acts, including Eternal, Blackstreet and Coolio, are scheduled to perform live at the Mobo awards ceremony, which will be broadcast live by Radio One and televised in the UK on November 13 by Carlton.



Tracy Snell joins Music Week this week as news editor. Snell, 30, who comes from PC Week where she was acting editor, says, "I have always been passionate about my music and with the internet now posing such exciting challenges for the industry, my extensive experience in the technical press will prove invaluable as we step up our reporting on these activities." Snell replaces Martin Talbot, who is working with Miller Freeman Entertainment editor-in-chief Steve Redmond on special projects. She is pictured (right) with MW editor Selina Webb and Stephen Jones, who joined two months ago as A&R editor.

Leeds united for Roni Size's debut



The vibe-drenched, sold-out venue for the debut of Mercury Music Prize winner Roni Size & Repzant's first UK tour was Leeds University, yours Yinka Adegboye.

And the Yorkshire venue was treated to a fine lesson of drum & bass. Roni took the stage with an eight-man crew featuring DJ Krust, DJ Die, DJ Suv, drummer Rob Merrill, bassist Si John, female vocalist Onalise and front man MC Dynamite - and they brought the proverbial house down.

They put on an immensely professional show; no mean achievement considering drum & bass is still in its infancy in the live arena.

MC Dynamite ran the show with his intermittent bursts of high-speed raps and dances. He started proceedings with the Rolling's first track from New Forms, which blended into the new single Brown Paper Bag. At his side was Onalise who lit the stage with her smile and her powerful soul vocals on tracks such as Horses and Digital. Their act was delightfully fresh and bereft of posturing.

Although Roni and the other DJs had their backs to the crowd for most of the night, tweaking knobs on computer panels, they understood their audience well while showing their crisp, ragged sound.

This was best demonstrated when MC Dynamite turned to face the crowd to say, "This is the part of the show where we normally try and educate people about the history of jungle and drum & bass."

But he knew this audience had already picked up the rudiments - having studied the masters at work.

Jive lures Multiply A&R MacLachlan

Multiply's head of A&R Scott MacLachlan, the man who helped bring Sash! to the label, is leaving after four years to join Jive in a similar role. MD Mike Hill says the company will probably wait until next year to replace him. "While it's sad to see him go, the label is attracting a lot of new artists because of its new high profile," says Hill. He adds that Sash! is currently working in the studio and the first single from the new album is expected in February.

Beasties open Grand Royal UK office

The Beastie Boys are establishing a UK base for their Grand Royal label after signing a distribution deal with Vital. The label's ceo Mike D is already searching for an A&R executive to run the new offices in London. The label has previously released material in the UK on Wiiiija. Among the first releases are a triple CD album of the Tibetan Freedom Concerts which is being released in tandem with Capitol and features live spots from artists including U2, Beck, Bjork and Noel Gallagher.

Webster launches new company

Music Week columnist and ex-Vivid Records MD Jon Webster is forming a new company specialising in international marketing with former MTV Asia talent and artist relations director Jody Hardy. Webster will run the Hardy Webster Partnership alongside his existing Clancy Webster consultancy.

Gramophone Awards calls in Macca

Sir Paul McCartney will present the Young Artist of the Year award at the 1997 Gramophone Awards at London's Alexandra Palace tonight (Monday). The Britannia Music Club-sponsored awards will be televised by Carlton tomorrow. Other guest presenters include Pavarotti, culture secretary Chris Smith and Sir Edward Heath, who will present a lifetime achievement award to the cellist Mstislav Rostropovich.

Oasis topple Beatles in Virgin poll

Oasis' (What's The Story) Morning Glory' has beaten The Beatles' Sgt Pepper into second place in a poll to find Virgin Retail customers' favourite album of all time. Around 15,000 nominations were received for the survey, which asked customers to name their favourite five albums, three books and three videos of the 20th Century. Radiohead's The Bands album finished in third place with Alanis Morissette, Nirvana, Spice Girls, Stone Roses and Prodigy also featured in the Top 10.

Technology giants link for DVD move

A joint venture to license DVD hardware and software technology has been established by the consortium of Toshiba, Matsushita, Time Warner, Hitachi, Victor and Mitsubishi. Companies wishing to use their technology will now be charged royalties of 4% of the cost of a DVD player and 7.5% of the cost of a disk.

BBC will not rethink live interviews

Radio One says it is taking no action following Liam and Noel Gallagher's four-letter outburst on Steve Lamacq's Thursday programme. The pair swore throughout the show, but a spokesman says the BBC will not review the way it handles live interviews with pop stars.

Eternal scores gold in first week out

Eternal's Greatest Hits was certified gold in its week of release but the BPI last week alongside both Louise's Woman In Me, Puff Daddy's No Way Out, Best Indie Anthems In The World...Ever! and Now Dance 97. Silver awards went to Sleeper's Pleased To Meet You, the compilation All My Love and Aqua's Barbie Girl single.

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▶▶▶▶▶ MW CD PRICES SURVEY: SHOPS OPT FOR OFFERS - p12 ▶▶▶▶▶

Mobo shows success of UK black music

You don't need me to tell you that black music – or, to give it its new, broader moniker, music of black origin – is on a roll in the UK. It doesn't seem five minutes since labels were bemoaning the failure of American R&B to gain any sort of foothold in the British market. Now it is part of the fabric of the UK charts – and homegrown acts are fast making up lost ground.

But the buoyancy of this sector really came home to me at the packed launch party for this year's Mobo awards in London last week. The buzz around this event is huge, and deservedly so. In just two years the organisers have built considerable credibility for the Mobos and delivered what seemed like over-ambitious promises on funding, sponsorship and guests for the big night itself.

Awards shows for this sector of the market have had an unfavourable image in recent years – Mobo has thrown this off and in doing so created an event of which the British music business can really be proud. Roll on November 10.

A very modern manager

A music business world far removed from that of most of our readers was explored in last Wednesday's Modern Times.

Ostensibly about the success of the extraordinarily talented LTJ Bukem, the BBC2 documentary ended up as a no-holds-barred – and very witty – insight into the exploits of Tony Fordham, the DJ's rough diamond manager, and Tony's battleaxe other 'arf Sonia. The funny bits wouldn't translate to paper; if you missed it, beg, borrow or steal a copy.

With many music-related programmes taking themselves so seriously only devotees would have the stamina to sit through them, Modern Times' DJ was a blast of fresh air.

Selina Webb

TILLY

A King for all seasons

I thought this week I would heap praise on an old mate, the "love him or hate him, you can't ignore him" Jonathan King. JK, as he is affectionately known, has survived for the past 30 years in this cutthroat business. This is in itself to be applauded. But on Friday, at the Grosvenor House Hotel in London, he will be honoured as the Music Industry Trusts' man of the year, and I know he will feel uncharacteristically humble.

Now I know he wouldn't be everyone's choice for this accolade. He's far too outspoken for that – he shoots from the hip and often says things others don't have the balls to say. JK is respected by some and feared by others, but throughout his long career he's always cared about one thing – Jonathan. Oops, sorry – music! For the youngsters among you, you may remind you why JK deserves this accolade? His early success was with Everyone's Gone To The Moon and Hedgehoppers Anonymous, and he was later involved with Genesis, 10CC and the Bay City Rollers. He then set up the UK Record Co which gave us great gimmick pop records which sold by the bucketload. His great maxim has always been to give the kids what they want – such as Roy C's Shotgun Wedding, Carl Malcolm's Fattie Bum Bum and memorable classics by The Pigtets, One Hundred Tons And A Feather, and Shag, plus the immortal Ibiza anthem Una Paloma Blanca. And he's still involved with music thanks to his *Tip Sheet* and his resurrection of the Eurovision Song Contest.

The industry needs a few more people like him. On Friday I'll drink his health, hopefully with a nice glass of '85 Pomerol while he's sipping his Evian water. Still it takes all sorts. I hope he enjoys the evening – as a real music man who eats, sleeps and breathes it, his enthusiasm is unsurpassed and this evening of honour is well deserved.

Tilly Rutherford's column is a personal view

Strong releases see PolyGram sales soar

PolyGram's worldwide music sales soared by 17% in the third quarter, even without the phenomenal success of Elton John's charity single *Candle In The Wind 1997*.

Results announced last Wednesday (22) show its music operation's sales increased 11% in the first nine months of the year, also excluding the Diana tribute single and memorial album, with notable international success coming from new releases by artists including Boyz II Men, 311 and Elton John with his

album *The Big Picture*.

There were also continuing strong sales by Hanson, Andrea Bocelli, Texas and Sheryl Crow in the quarter, while international president and ceo Alain Levy believes PolyGram has put together a robust schedule of local and international releases for the fourth quarter with new albums coming from the likes of Bryan Adams, Hanson and LL Cool J.

The announcement of the group's third quarter figures fol-

lows the Guinness Book Of Records confirming *Candle In The Wind 1997* as the biggest-selling single of all time with a ship-out figure of more than 91m units. The publication concluded the single took just 37 days to beat the previous record holder, *White Christmas* by Bing Crosby which has sold around 90m units since it was released in 1942.

In the UK, John's reworked version of his 1974 hit has now sold over 4.3m units, reaching a record nine times platinum.

ASCAP lauds UK success as PolyGram powers on

by Paul Williams

PolyGram Island Music's incredible progress in its short history was crowned last week when it was named publisher of the year at ASCAP's annual awards dinner.

The company took the prize for the first time last Tuesday (21) at the US society's event at London's The Landmark in an evening which highlighted the continuing resurgence of British songwriters and musicians across the Atlantic.

For PolyGram it was a notably profitable night because it also took the song of the year award for the Del Amiri hit *Roll To Me*, penned by Justin Currie, as well as a prize for the Phil Lynott song *The Boys Are Back In Town*. But the icing on the cake was the top publisher prize which managing director Richard Manners is hailing as a tribute to all the songwriters signed to the company. "For us to achieve that 11 years after starting from scratch is a major achievement and something that we're determined to build on rather

ASCAP SUCCESSSES

Other winners at last week's Ascawards included: Nienna, which won the college award for the most-performed song by a PRS writer at college radio. Written by Lisa Gerard and Brendan Perry and published by Beggars Banquet Music/Momentum Music, it featured on the Dead Can Dance album *Spirit Chaser* released last year.

There were a trio of awards for U2 for the *Blue Mountain* Music-published songs *Mysterious Ways*, *Price In The Name Of Love* and *With Or Without You*, while three awards for EMI Music Publishing were shared between Gary Barlow's *Back For Good*, *She Drives Me Crazy* by Roland Gift and David Steele, and *Train In Vain* by Michael Jones and John Mellor.

than looking back and thinking we did it once," he says.

Manners says he is also particularly pleased to see *Roll To Me* win the song of the year prize, which he says reflects the enormous work A&M in the US has put into the band. "A&M over there treat Del Amiri as if they were signed in

America. There's a lot of love for them there," he says.

The company, whose Ascawards comes exactly a year after it made a clean sweep of the UK market shares for the first time, is now gearing up to build on its existing US success with other UK acts, including Mansun, Longpigs and The Sundays whose album *Static & Silence* has sold more than 80,000 units in America.

At the awards dinner, honouring PRS writers and publishers whose songs are licensed by Ascawards, the society's president Marilyn Bergman said the resurgence of UK music success in the US makes the issue of worldwide copyright protection more important. After praising the success of UK-signed acts such as Spice Girls, Fledgling and U2 in the US over the past year, Bergman said Ascawards had to continue to work closely with the PRS to achieve their shared goals on copyright issues, including the challenge of protecting music on the internet. "I am confident that we will successfully take the leap together into the next century," she said.

Blockbuster wins role on CIN's charts panel

Blockbuster is hoping to raise its profile within the music industry after winning a place on the CIN chart panel.

The retailer, which sells music in 660 of its 730 UK stores, has begun contributing to CIN's music and video charts and the addition of its statistics means the chart panel now represents around 82% of music retailing outlets nationwide.

Blockbuster retail product manager Julie Kelly says the chain has been moving away from concentrating on its core rental video activities in the past year to widen its range and become a general entertainment retailer. "We see music as a serious part of our offer and hopefully the distributors and suppliers will recognise we are a growing part of the music market," she says.

Kelly says Blockbuster has seen a 40% year-on-year increase in its music sales since introducing CDs in March 1998 and is now set on increasing its range and the number of stores carrying music.

At present the chain carries a top 20 chart in 380 of its stores with around five of the biggest titles being sold in an additional 150 stores.

However, the retailer is introducing another top 20 chart, covering compilations only, which will be going into 560 branches on a trial basis from today (Monday). If it proves a success Kelly says the chart will continue on a permanent basis, while the future could see Blockbuster's main chart go into 560 branches and extended to around 40 or 50 titles.



A double CD of previously unreleased material from Tupac Shakur, the cult rapper ground down in Las Vegas last year, is being released by Jive Records. The posthumous album, *R U Still Down?* (Remember Me), is issued on November 24 and contains 25 tracks. It will be preceded by the single *I Wonder If Heaven's Got A Ghetto* featuring Bostonwax's Maxx. Jive is releasing the album jointly in the UK and US with Arista, the label owned by Tupac's mother A&M, who acted as executive producer on the project.

Rondor stays in-house for Simon's successor

by Paul Williams

Rondor Music has promoted from within to fill the gap left by Ralph Simon's departure by appointing Richard Thomas as its new managing director.

Thomas, 49, who joined the company in January as general manager, took up the post last Monday (20) as speculation continued about the plans of his predecessor who had spent little more than a year and a half in the role.

After a long period of upheaval at the publisher, Thomas is now looking to steer the company on a steadier course. "I'm not coming here to turn things on their head," he says.

"It's been slightly turbulent for a bit but it's a fantastic company. All the people here are tremendous and we've got a wonderful roster of writers. Everything is here, though just haven't been made to work together perhaps as efficiently as I would have liked," he adds.

Epic is aiming to capitalise on Celine Dion's broad appeal with a number of TV appearances to help promote her new album *Let's Talk About Love*. Dion, who is visiting the UK at the end of November, will be performing on the Royal Variety Show, National Lottery Live and Talking Telephone Numbers as well as making her first appearance on the Smash Hits Poll Winners Party. She will also be recording performances for *TOTP* and *Des O'Connor* during her five-day UK visit. The album, which follows the 25m-selling *Falling Into You*, is released on November 17 and will be preceded by the Barbra Streisand duet *Tell Him*. The album features several other collaborations with artists including The Bee Gees, Luciano Pavarotti, Carole King and Bryan Adams. Sir George Martin also co-produced the track *The Reason* in one of his last production roles before retiring. Epic product manager Paul McGuire says, "The album is a huge priority for Epic and Sony and we've got a massive marketing campaign in place starting with the release of *Tell Him* with underground posters going up on November 1."

However, Thomas' appointment coincides with three quarter publishing figures which continue to show diminishing market share for the company since it peaked in 1991 on the back of Bryan Adams' (*Everything I Do*) *I Do It For You*. The company took a 0.9% share for albums in the July to September period, down 0.1% on the previous quarter, and 0.2% for singles, compared with 0.9% in quarter two.

Despite the disappointing performance, Thomas maintains his thinking will not be dominated by such matters. "We're not going to be as driven by market share considerations as other music publishers are," he says. "We are concerned about getting covers and about film and TV and advertising work."

His views are echoed by Rondor Music International president John Freed, who says Thomas embraces Rondor's view that a publishing company must put music ahead of market share. "That

vision, combined with Richard's natural leadership qualities, will ultimately ensure our continued growth and success as a leading independent music publisher in London and around the world," he says.

Thomas comes to the job with more than 20 years' experience working for both record and publishing companies. He spent five years in CBS's European head office in Paris before relocating to New York in 1981 to work in international A&R. CBS Songs appointed him managing director in 1984 and three years later he became managing director of SBK Songs.

He was head of A&R at RCA for three years from 1988 before running Redemption Songs as a joint publishing venture with Chrysalis Music. Two years ago, he took up the additional role of head of film and television music for Chrysalis Music to run alongside his Redemption responsibilities.



Smith stresses Labour's tough line on copyright

Culture secretary Chris Smith has underscored his commitment to the British music industry by pledging to create an environment where it can flourish.

Speaking at a Recording Industry Association of America (RIAA)-hosted gathering in New York last Wednesday (22), Smith told an invited audience of top level US record label executives that the British government is determined to help the music business by getting tough on copyright.

"The new government wants to do all it can. That is why we have moved responsibility for the music industry to centre stage in my own department. And it is why we are turning our attention first and foremost to the need to protect intellectual property rights," he said.

As part of this strategy Smith said he would seize the first legisla-

tive opportunity to ensure Britain ratifies the World Intellectual Property Organisation (Wipo) treaties.

He added that strong copyright laws, strongly enforced, give companies incentives to invest in the business. Nearly 30 dinner guests at the Sony Club, including RIAA president and exo Hilary Rosen, EMI Music Worldwide senior vp and general counsel Guy Marriott and BMG senior vp and general counsel Joel Schoenfeld, also heard Smith say the government now believes the UK's economic future rests with the music business and other creative industries.

"Like America, we are finding that the value added from these industries is outdistancing traditional manufacturing industries. The creative industries are where much of our future lies," he said.

More promotions as Virgin looks to future

Virgin Records has announced a second wave of promotions as it restructures following the departure of joint managing directors Ray Cooper and Ashley Newton to the US.

In the latest set of changes, head of sales and national accounts Mark Anderson is promoted to sales and marketing director after seven years with the company, while US product development manager Mark Perry, who joined Virgin's AVL group from Warner in 1990, becomes head of marketing.

Danny van Emden, formerly head of marketing and creative multimedia, is made director of creative and multimedia, while Carole Burton Fairbrother, who has been working in Virgin's video department since joining the company in 1989, becomes director of the video department.

"We're setting up, hopefully, for the next four or five years," says Virgin president Paul Conroy. "These are people who have grown within the company, so once again I've been able to promote from within." Conroy adds he is now aiming to bring in new people at ground level.

Acts to appear on phone cards

Record companies are queuing up to have their artists featured on a range of smart phone cards. First Telecom is launching the marketing tool at the end of the month with a card featuring a picture of Gary Barlow and a pin number giving access to a playback of four tracks from his album. David Joseph, marketing director at Barlow's record company RCA, says, "The card represents real added value because it gives fans an opportunity to access Gary's new single."

Warhurst moves up to Nimbus

Nimbus Manufacturing is promoting business development manager Bill Warhurst to associate director responsible for CD audio marketing and sales. Warhurst replaces commercial director John Denton, who is stepping down from a full-time position with the company, but is expected to develop joint venture operations with the group. Richard Doughty takes over Warhurst's former role.

Ernst & Young man joins Lifetime

Warrington-based CD, video and book distributor and merchandiser Lifetime Entertainment has hired Ernst & Young Liverpool's managing director Mike Davis as non-executive chairman.

Adrians scoops eighth BVA award

Adrians Video, the sister store to Essex-based record retailer Adrians, has won the British Video Association's independent video retail success of the year award for a record eighth year.

Richmond launches new A&R service

Former Zomba general manager Andy Richmond has resurfaced as one of the team behind a new A&R service. Richmond and partner Susan Hanson, formerly an A&R co-ordinator at Parlophone and EMI, are compiling a monthly A&R CD featuring around a dozen unsigned bands. Bands are charged £250 for each track on the CD, which is mailed to a targeted audience of 571 A&R personnel, pluggers and DJs.

TV lined up for Country Music awards

Coverage on BBC television and radio is being lined up for the British Country Music Awards taking place at the Birmingham International Convention Centre on November 16. The event will feature on Radio Two's Country Club on November 27, with BBC1 broadcasting highlights around November 30. Meanwhile, the Country Music Association is reporting significant sales increases in country music in the UK following last month's CMA Awards and a related BPI and Bard-supported retail campaign.

Conner Reeves

Conner Reeves is managed by Wildlife Entertainment and not Wildstar Entertainment as reported last week. The artist plays London's Jazz Cafe on November 18.

EMI

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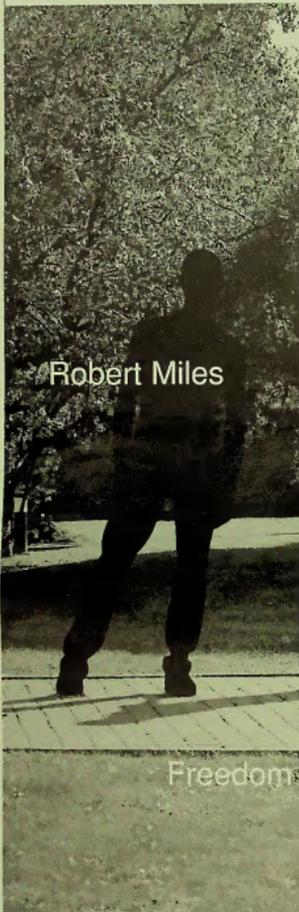
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MORE TO FOLLOW IN MUSIC WEEK

▶▶▶ JK: THE MAVERICK IS HONOURED FOR HIS DEDICATION TO MUSIC -p8▶▶▶

Robert Miles feat. Kathy Sledge, freedom the brand new single out 17.11.97 includes mixes by Frankie Knuckles taken from his forthcoming album 23 am



Robert Miles

Freedom



PROFILE

JONATHAN KING

The industry maverick is honoured for a life-long dedication to music

He's known as JK to his mates, Kenneth George to his man and any four letter word you care to fish up to his enemies. Jonathan King, Love or loathe him, the self-styled king of pop at least gets the juices going.

"Christ, he's an irritating, egotistical, upsetting...git," rants Jimmy Devlin, a friend of JK's since the Roadrunner boss played bass in Bilbo Baggins. "But he beats the drum for music. He's like a zealot. He doesn't care about fucking people off, the message is all important."

Yes, our JK loves to give the business an often cheeky, sometimes unnecessary, but always well-intentioned boot up the backside. He enjoys kicking against the pricks and like a naughty schoolboy - he claims to be a 15-year-old trapped inside a 62-year-old's body - loves to provoke a reaction. "Yes, but I get attention for what I'm doing. I don't care if people like, hate or sneer at me because that attention can help break records," he says.

Not surprisingly, his nomination for this year's honour at the Music Industry Trusts Dinner (MITD) at London's Grosvenor House Hotel on Friday has caused eyebrows to arch - not least JK's own. Far from thinking he is overdue the honour, the man who once wore a Union Jack wig on Top Of The Pops says, "I'm underdog. I wouldn't give it to me. I hate these things."

But this professional self-publicist couldn't bear to boycott his own tribute. "I've urged them to play a lot of new music so if just one record breaks out of my man of the year dinner I think that justifies the whole fiasco," he says before outrageously comparing himself with Oscar Schindler on a mission to save new music.

It is his megamouth championing of new talent rather than his long and well documented career - discovering Genesis and producing the band's first album, signing 10cc, producing the Bay City Rollers, holding the world record for charting under different monikers - that JK will be accepting his honour.

"That's it. Using what power I have to help break



'He's an irritating, egotistical, upsetting git - but he beats the drum for music. He's like a zealot...the message is all-important'

- Jimmy Devlin

music," he says, adding that he derives the same pleasure from a three minute pop song as a Thackeray novel. "He will champion any music in the face of any trend. He will be as vocal for a Portishead album track as a Robbie Williams single - if he loves it," says Devlin, citing the recent Chumbawamba success (JK supported them) as evidence of his ability to make hits.

And although IMF chairman John Glover admits he does not always see eye-to-eye with King, he recognises that his contribution with *The Tip Sheet* as well as his credibility makeover of the Eurovision Song Contest make him a worthy recipient of the MITD award.

JK confesses he initially felt ridiculous attempting to deconstruct the beats in hip hop in a bid to be ahead of the game when he founded *The Tip Sheet* in 1993, but it is this rare unbridled enthusiasm which is valued by his peers. Nordoff-Robbins chairman and MITD committee member Andrew Miller says, "He's opinionated, but he sticks to his guns and you've got to admire him for that."

Even Prime Minister Tony Blair has acknowledged JK's 'important contribution to one of this country's great success stories' in a letter due to be read out at Friday's dinner.

But Carole Broughton is probably best placed to assess JK's contribution. She has known King since the then snotty-nosed Cambridge undergraduate walked into Marquis Music in 1964 clutching the lyrics for *Everyone's Gone To The Moon*.

"He's done so much, but I think he is best at pushing music because he is a wonderful broadcaster," says the director of King's publisher Jonjo Music.

"A lot of people outside the business say to me 'I hate him' because of his big loud mouth and he knows he irritates people, but what's important is his heart is in the right place," she adds.

Or, to paraphrase Devlin, the music business and MITD is richer for JK and all his faults and foibles than without him.

Robert Ashton

KING OR COURT JESTER?

1961: Jonathan King (b. Kenneth King, December 6 1944)
 1957-62: attends Charterhouse School
 1962-65: attends Cambridge University, obtaining an English and History MA
 1965: starts own publishing company, Jonjo Music
 1965-70: runs Decca for Sir Edward Lewis; discovers and produces Genesis
 1965-73: first hit *Everyone's Gone To The Moon* reaches number four in 1965. In next five years and under myriad pseudonyms has more than a dozen hits, including *Loop Di Love*, *Una Paloma Blanca* and *Gloria*.
 1971: produces Bay City Rollers' first hit *Keep On Dancing*
 1972: starts UK Records, which in 1980 becomes UK's most successful label with the Veeva hits *Donna* and *Rubber Bulets*; JK owns masters to the first two 10cc albums

1972: finances Rocky Horror Show, owns masters to the original soundtrack
 1980: hosts weekly Capital Radio and Radio One shows
 1982: attempts to establish own music paper *Revolution*
 1983: starts Entertainment USA TV series and *Bizarre* column in *The Sun*
 1984: starts No Limits TV show
 1987: presents Brit Awards
 1990-92: produces Brit Awards
 1993: launches *The Tip Sheet*
 1994-97: oversees British entry to Eurovision Song Contest, Katrina & The Waves wins this year
 1996: becomes a presenter on Talk Radio
 1997: *The Book*** Prize Winner is his latest attempt at literary success - in 1982 he published *Bible Two*

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29TH SHEFFIELD CITY HALL. 30TH YORK BARBICAN CENTRE. DECEMBER: 1ST PORTSMOUTH GUILDHALL. 2ND BRISTOL COLSTON HALL. 4TH CAMBRIDGE CORN EXCHANGE.
5TH NORWICH UEA. 6TH BRIGHTON DOME. 9TH, 9TH, 10TH LONDON ASTORIA. 13TH & 14TH LIVERPOOL ROYAL COURT. 15TH MANCHESTER APOLLO.

Radio chiefs cite 'Diana factor' as audience figures plummet

For once Radio One had some good news, but it was overshadowed an overall slump

It has been a long time since the fortunes of Radio One were not uppermost in the minds of everyone who gathers to dissect the quarterly radio audience figures.

For once at the Rajar press conference, no-one seemed interested in the fact that, although Radio One recorded a 1.8% fall in its weekly reach to 9.5m, its market share had jumped 0.5% to 10.1% and its total hours rose by 2m hours a week to 82m. Attention, instead, focused on why so few people chose to listen to the radio between July and September.

Although this Rajar survey only covered stations serving a transmission area of more than 4m adults, everything from the death of Princess Diana to unseasonably warm weather and building society windfall payments tempting people away on holiday were blamed by the radio industry for the lowest overall listening figures since Rajar was formed in 1992.

However, Radio One's deputy controller Andy Parfitt was delighted that the station managed to buck the trend and begin to reverse its fortunes. Parfitt pointed to evidence that it is now reaching 42% of all 15-24 year olds after adding an extra 100,000 from this age group over the three months. He says: "The stability we have managed to achieve has come about because we have refined the schedule and specifically targeted the music at the 15-24s - and the results are being seen. With the new breakfast show I am optimistic for the next quarter, but I do not want to speculate."

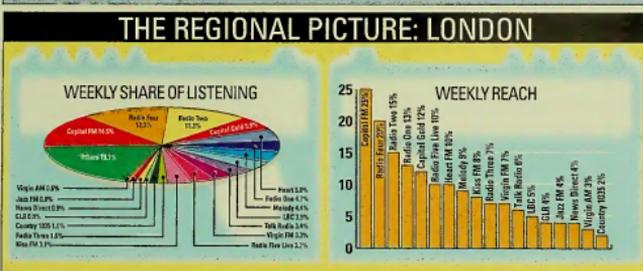
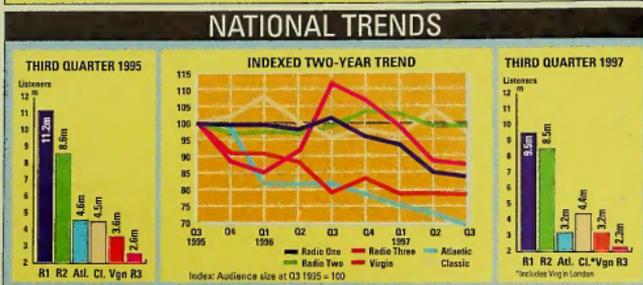
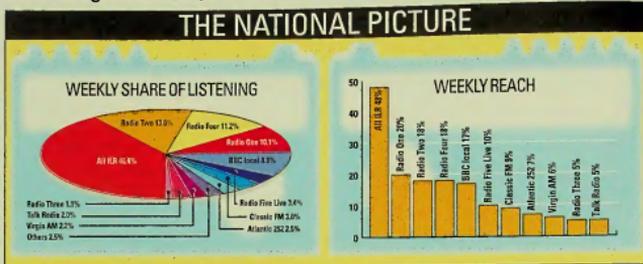
Radio Two is also pleased with its results. It attracted an extra 14,000 listeners and its 13.0% share is the highest slice of the market it has achieved for the third quarter, although this was 0.2% down on the previous three months.

The rest of the radio sector was left to speculate as to why so many people switched off. Total radio audience reach between July and September fell from 40.3m to 39.6m adults, the first time this figure has dipped below 40m. Radio reached 83% of the population compared with 85% in quarter two and the same period a year ago.

Virgin lost 350,000 listeners. Classic FM lost 311,000 and Atlantic adid FM lost 188,000. Many of these listeners appear to have deserted music radio in early September when they switched to speech-based stations and the TV news following the death of Princess Diana.

In London, Capital's decision to change its playlist dramatically and play fittingly sombre music for three weeks following Diana's death backfired as its reach fell 6% to 2.6m, although it still attracted in more listeners than Radio One (1.3m) in London. Capital did increase its hours and share for the fourth successive survey and its performance meant that Capital Radio's combined share was unchanged on a year ago to 20.4%.

Capital Radio managing director Martina King says, "Capital FM wanted to reflect the mood of the nation and our listeners when Diana died. It was the most extreme musical



programming departure of any London radio station."

Elsewhere in London, the drop in overall listening affected Melody FM which only three months before had celebrated breaking the 1m listener mark for the first time. For the third quarter its audience slipped back to 943,000. Heart 106.2, however, did well as its music policy obviously suited the sombre mood of its listeners who are now 56% female. It overtook Radio One in terms of listening hours for the first time. Heart's reach of 1.0m kept it ahead of Melody, Virgin, Classic and Kiss.

One development in the capital which will be seen fully in the next survey is the performance of Xfm which came on air on September 1. The station was not monitored in its own right this quarter, but Paul Brown, chief executive of the Commercial Radio

Companies Association, says Xfm was almost entirely responsible for a 0.1% rise in "other" listening to 2.5%.

"Our tracking is showing we are on course, but I do not want to quote any figures. Although coming on air on September 1 we took a hit from the Diana effect," says managing director Chris Parry.

Speech stations Radio Four, Talk Radio and LBC and News Direct in London all gained listeners from the national commercial stations and from the local BBC and ILR sectors, although local independent stations' 40.4% share of the overall market meant it topped 40% in two consecutive quarters for the first time as more stations came on air. The battle for classical audiences intensified with Radio Three polling back some ground on Classic FM thanks to its Proms season, although its total listening hours were down 75,000

at 8.6m. Radio Three's reach remained virtually static at 2.3m with a 1.1% of the market, while Classic's reach dipped to 4.4m from 4.7m and its market share slipped from 3.3% to 3.0%. Classic FM managing director Murray Dudgeon says its loss of audience came almost entirely following Diana's death, particularly on the Saturday morning of her funeral.

The BBC gained some ground on commercial radio with 47.5% of the market thanks largely to Radio Four's performance, although commercial radio maintained its 50% share of listening. The Radio Advertising Bureau puts the strong showing down to what it terms the Commercial Radio Generation. Its figures show that listeners remain particularly loyal to independent stations until the age of 44, after which BBC stations tend to dominate.

Steve Hentley

£1m in royalties Is any of it yours?

If you play or have played with any of the bands listed here and are not already a member of P@MRA then call us, write, fax, e-mail - get in touch. SENA, our counterpart in the Netherlands, will be paying royalties to British/EU members of these bands through P@MRA and there's up to £1m in the pot now - with lots more to come.

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TITLE: Artist	HMV	Virgin	Our Price	Woolies	Smiths	Asda	Andy's	Compact Disc Ctr	TITLE: Artist	HMV	Virgin	Our Price	Woolies	Smiths	Asda	Andy's	Compact Disc Ctr	
TOP 25 ARTIST ALBUMS																		
URBAN HYMNS: The Verve	14.49	14.49	14.49	13.99	13.99	12.99	12.99	13.50	TOP 10 DOUBLE CD COMPILATIONS									
FRESCO: M. People	14.49	14.49	14.49	13.99	13.99	12.99	11.99	13.25	THE BEST... ANTHUS: EVER!	15.99	15.99	15.99	15.99	14.99	15.99	15.25	15.25	
BE HERE NOW: Oasis	13.99	13.99	13.99	13.99	13.99	12.99	12.99	12.99	BIG MIX 97 - VOLUME 2	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.25	
THE BIG PICTURE: Elton John	14.49	14.49	14.49	13.99	13.99	12.99	13.99	13.50	IRIZA UNCOVERED	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.25	
PORTISHEAD: Portishead	13.99	13.99	13.99	13.99	13.99	12.99	12.99	12.99	SPEED GARAGE ANTHEMS	15.99	15.99	15.99	15.99	n/a	n/a	15.99	15.25	
WHITE ON BLONDE: Texas	13.99	13.99	13.99	13.99	13.99	12.99	12.99	12.99	KISS IN IRIZA 97	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.25	
PLEASED TO MEET... Sleeper	13.99	13.99	13.99	13.99	13.99	12.99	11.99	12.75	CLUB CUTS 97 - VOLUME 3	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	
THE NAIL HE: Jimmy Nail	13.99	13.99	13.99	13.99	13.99	12.99	13.99	13.25	PURE DANCE 97	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.25	
THE VERY BEST OF: The Jam	14.49	14.49	14.49	13.99	13.99	12.99	12.99	13.50	DANCE NATION 4 - TONC/BOY 159	15.99	15.99	15.99	15.99	14.99	14.99	14.99	15.99	
WOMAN IN M. Louise	13.99	13.99	13.99	13.99	13.99	12.99	13.99	13.25	FRESH HITS 1997	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	
NIMROD: Green Day	13.99	13.99	13.99	n/a	n/a	n/a	12.99	12.99	AVERAGE PRICE	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	
THE VELVET... Janet Jackson	14.49	14.49	14.49	13.99	13.99	12.99	13.99	13.50	AVERAGE OVERALL PRICE FOR A DOUBLE COMPILATION CD	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	
WHATEVER YOU... Status Quo 159	15.99	15.99	15.99	15.99	15.99	14.99	15.99	15.25	CATALOGUE									
MARCHING ALREADY: DCB	12.99	13.49	13.49	13.99	13.99	11.99	12.99	11.99	12.99	GOLD - GREATEST HITS: Abba	15.99	15.49	15.49	13.99	15.99	14.99	15.99	13.99
OK COMPUTER: Radiohead	11.99	11.99	11.99	12.99	13.99	12.99	11.99	12.99	12.99	UNPLUGGED: Eric Clapton	15.99	15.49	14.99	9.99	15.99	14.99	15.99	13.99
OCEAN DRIVE: Lightshow...	13.99	13.99	13.99	13.99	13.99	12.99	15.99	13.25	12.99	GREATEST HITS: Fleet, Mac	15.99	15.49	15.49	15.99	15.99	14.79	15.99	13.99
MAVERICK A... Finley Judge	11.99	11.99	11.99	10.99	11.99	10.99	10.99	10.99	12.99	BEST OF: Van Morrison	15.99	15.49	14.99	14.99	14.99	14.50	15.99	13.99
BACKSTREET'S BACK: Back	13.99	13.99	13.99	12.99	13.99	12.99	12.99	12.99	12.99	NEVERMIND: Nirvana	15.49	15.49	15.49	14.99	14.99	14.50	15.99	13.99
FEEL: Roachford	14.49	13.99	14.49	13.99	13.99	12.99	13.99	12.99	12.99	WILDST DREAMS: Turner	16.49	16.49	16.49	15.99	15.99	15.99	14.99	13.99
SPICE: Spice Girls	12.99	14.49	14.49	12.99	12.99	12.99	12.99	13.50	12.99	GREATEST HITS: B Sp/teen	16.49	16.49	14.99	9.99	15.99	15.99	13.99	
THE FAT OF THE LAND: Proby	13.99	13.99	13.99	13.99	13.99	12.99	12.99	12.99	12.99	BEST OF VOLUME 1: UB40	16.49	16.49	16.49	15.99	15.99	14.99	13.99	
LOVE SONGS: Ch'la De Burgh	13.99	13.99	13.99	13.99	13.99	12.99	13.99	13.25	12.99	ACTUNG BABY 2U	16.49	16.49	15.49	9.99	15.99	15.99	13.99	
SCHLIER: Brand New Heavies	13.99	13.99	13.99	14.99	13.99	13.99	13.99	13.25	12.99	GRACELAND: Paul Simon	15.99	15.49	14.99	9.99	15.99	14.79	15.99	13.99
CD L LULLABIES: Suede	14.49	14.49	14.49	13.99	13.99	13.99	13.99	13.50	12.99	AVERAGE PRICE	16.14	15.99	15.64	15.32	15.94	15.15	15.94	15.47
LOVE IS FOREVER: Billy Ocean	13.99	13.99	13.99	13.99	13.99	12.99	14.49	12.99	12.99	AVERAGE OVERALL PRICE FOR A CATALOGUE CD	16.14	15.99	15.64	15.32	15.94	15.15	15.94	15.47
EVERYONE PRICE	13.97	14.03	14.05	13.74	13.87	13.03	13.21	13.17	13.63	* Not included in averages (part of a campaign)								
AVERAGE OVERALL PRICE FOR A CHART ARTIST CD																		

AVERAGE PRICE OF TOP 75 ARTIST ALBUM CD



AVERAGE PRICE OF TOP 10 DOUBLE CD COMPILATION



AVERAGE PRICE OF BACK CATALOGUE FULL-PRICE CD



Retailers opt for catalogue offers as chart prices begin to erode

Retailers may be doing all they can to protect their margins on chart product, but CD discounting continues to be rife up and down the High Street.

However, it is to the past and not the Top 75 that stores are looking in an attempt to give their businesses a boost with what seems like a never-ending series of back catalogue campaigns. While "three for £20" offers would once have appeared just a few years ago, the evidence of *Music Week's* latest pricing survey, carried out in Norwich last Monday (20), shows such pricing campaigns are now being used on an almost permanent basis as the key weapon to lure new customers.

In practice, the trend means chart releases remain generally protected from heavy discounting; prices on the biggest-selling CDs actually rose by an average of 5p in both the specialist and non-specialist multiples since the last survey was carried out in May. The £14.49 price is appearing more and more, most frequently in HMV, Virgin and Our Price, while the once common £9.99 tag did not show up once this time among the Top 25 artist albums.

Andy Gray, managing director of Andy's, says, with the cycle of people replacing their vinyl with CD coming to an end, retailers are looking at other ways of stimulating extra sales, for example, multi-purchase back catalogue offers. "It's all extra sales for us and the record companies," he says. "Everybody has seen the extra business they bring in and that's why the major record companies, especially those with

a mid-price catalogue, want to get involved with retail and push the stuff."

Noting a more sensible attitude towards the pricing of chart product, Gray says retailers on the whole are keener than ever to make the best margins they can on current releases. This approach, he says, is bolstered by the strength of the product in the market. If anything, prices look like going to further, although Gray says this depends on the record companies. "If they keep pushing the dealer prices up, some of it has to be passed down the line," he says. "While inflation is two-and-a-half per cent, some companies over the past three years have certainly had more than that. Inflationary price increases and there come a time when retailers can no longer swallow it."

Despite his stores comfortably being the cheapest over the past three years, Asda's retail controller of entertainment Steve Gallant says increased supplier costs have forced the supermarket's prices up along with everyone else's. "The record companies say music is undervalued so they're driving through cost increases, regardless of whether they're justified," he says. "Retailers, whether they're a Megastore or a supermarket, are already working on narrow margins so when suppliers put up their prices you do reflect it in the selling prices."

Asda, with an average price of £13.03 on chart artist albums, was 94p cheaper than HMV, £1 less than Virgin and £1.02 cheaper than Our Price, all of

whom were charging £13.99 for the bulk of the Top 25 artist albums. Asda, whose favoured price point of £12.99 was carried by 19 of the Top 25 artist albums, is also notably much cheaper than Woolworths and WH Smith which both showed rises on the previous survey.

Woolworths, the dearest for chart artist albums last time, is charging 40p more on average, but is now cheaper than HMV, Virgin, Our Price and WH Smith whose prices have gone up by £1.11 on average, having been the cheapest five months ago. Andy's is a near match for Asda within Norwich, but that is more to do with a nearby heavy-discounting independent, while another of the city's indies, Compact Disc Center, is the second cheapest on price. Its proprietor Patrick Humphrey says business is extremely healthy, a situation helped by his location split between HMV and Virgin, which means his shop attracts record-buying passers-by.

In contrast to changing price patterns on artist albums, the compilations market continues to be the model of consistency. Anything other than £15.99 for a double chart compilation CD is very much the exception to the rule with even Asda falling in line on seven of the 10 biggest titles. Only the independent surveyed, Compact Disc Center, offers any contrast with its £15.99 price tag, while the same retailer goes against the grain on full-price back catalogue by charging a substantial £2.02 off the

generally accepted £13.99 standard price. However, the store admits it cannot compete directly with the multiple discounts continuing continually in larger music retail chains.

Meanwhile, in the singles market, hopes that pricing for new releases may return to more sensible levels may at last be realised. Although the £1.99 price tag remains common, an increasing number of new titles are going out at £2.99 or more, including last week Black Grape and 911, while BMO's policy of charging full-price for its key new singles releases saw Puff Daddy's *Been Around The World* on sale at £3.99, even in Woolworths which, until recently, insisted all new releases would be marked up at £2.99 or less. And, once in the chart, £2.99 remains the general price along the High Street, though Asda's price is 50p lower.

BMG sales director Richard Storey says, "The message about pricing is slowly getting through. We've been trying to blaze a trail about the £3.99 mark-up as much as we can and it seems to be getting through to other suppliers as well."

So, with prices edging up on both singles and albums, the days of heavy chart discounting appear to be safely confined to the past. But, as the market remains in its present flat state, it could only take one retailer looking for a short-term boost to market share in the vital run-up to Christmas for the whole discounting cycle to start all over again.

Paul Williams

ROBERT MILES

DANCE MUSIC'S SHYEST STAR TAKES ANOTHER LEAP FORWARD



The success of Children as the biggest-selling single in Europe last year could have encouraged Robert Miles to stick with his tried-and-tested formula.

Instead he is bent on ensuring his mainstream-friendly blend of ambient, classical and slow trance evolves.

Radio One DJ Mark Goodier, who was a strong supporter of his debut hit Children, says, "Robert hasn't settled for becoming the Jean-Michel Jarre of dance music—he's worked hard and moved his music on."

Miles' sales figures outstretch those of most of his dance peers. Children clocked 4.5m sales worldwide (750,000 in the UK) for Deconstruction. Add the sales of his Fable and One & One singles and his 1996 debut album Dreamland plus remix sequel Dreamland II, and it totals a massive 13m copies.

And the Swiss-born musician/DJ's forward-thinking new age dance style continues with his new single Freedom (out on November 10) and new album 23AM (released a fortnight later).

Deconstruction managing director Keith Blackhurst says, "The new staff is another leap forward, as it incorporates all the beautiful melodies and harmonies he's well known for, but great vocal tracks too. Freedom is already getting a great response."

23AM, named after the time Miles' malfunctioning answering machine once announced, maintains his blend of

"Instrumental music is my favourite because it can be more personal for the listener and you have to try harder to give a message without lyrics."

—Robert Miles

meditative calm and smooth pulsations with added instrumental content. There's brass, strings and guitar, plus that rarity for Miles—lyrics, sung by French chanteuse Nancy Danino and soul diva Kathy Sledge.

Miles says, "Instrumental music is my favourite because it can be trippier and more personal for the listener, and you have to try harder to give a message without lyrics."

"But the base of this album is a kind of personal history, a translation of my every-day life experiences over the past 18 months, travelling so much, so lyrics became more important."

At the same time as Miles has promoted Children worldwide, he has

In dealing with the epitome of the anonymous dance act, Deconstruction head of marketing David Pullan has had his work cut out constructing a viable campaign.

A three-way conflag between the label,

valiantly tried to avoid the machinations of pop stardom: he rarely gives interviews, and you could never call him recognisable. He says, "I'm shy and don't feel comfortable when a camera is around."

Matters will be helped when Miles, who now lives in London, plays his first ever live shows next year, beginning in the UK because he says it was the first country to support him. "I know people want to hear me, because they ask all

artist and Michael Nash Design (the company responsible for the classic shot of Seal kneeling) came up with the simplest, and strongest, of images.

As Pullan says, "We wanted to move Robert forward to people's minds with 23AM while staying true to how he feels about himself—to be part of things but not part of

the time. My idea is to have a real violin and brass section on stage, mixed with technology. If you add good visuals and lights, it can be a really good show."

What critics might pinpoint is Miles' lack of adventure. When he was director of programming for a local radio station in Italy (his family moved there when he was 10), he admits he was tired of the prevalent commercial music and would play artists like Future Sound Of London.

"He isn't a huge personality in people's minds but what they identified with was his music." They came up with the concept of using film as a silhouette on the sleeves: "so that he's on the sleeve but at the same time, he isn't. And his body shape works from an aesthetic point, which we can carry over to posters, in-store display and mail shots."

Miles claims that he will be endeavoured to push the artistic envelope, "maybe not under the Robert Miles name, but the music will be something stranger. Maybe in drum & bass, because that music is really important to me. After playing live, I want to start my third album but I hope it will be different too."

Either way, Miles looks like being around for more than the foreseeable future.

Martin Aston

Artist: Robert Miles Label: Deconstruction Project: single/album Songwriters: Roberto Concina/Frank Musker Studio: XXX, Paris Publisher: Warner/Chappell Released: Nov/10/Nov 24

STEVE LAMACQ ON A&R

I don't usually use this column as a shameful device for self-publicity, but this Thursday (October 30), as part of Radio One's Sound City, we're experimenting with a new "seminar" which is subtle twist on the old A&R panel formula. Steve Lamacq's Fantasy Record Industry takes place at the Oxford Union Debating Chamber. But instead of a straight moan and drone Q&A session, we'll be role-playing the career of a new band from making their first demo, through the release of an indie single, and on to negotiations with a record label. At the time of writing, the fantasy panel includes **Saul Galperin** from Nude, **Simon Williams**, journalist and talent-spotting dynamo behind Fierce Panda, promotions man

John Turner, and former PR Of The Year **Gillian Porter** of Press Counsel. We'll be creating a "band" on the day from members of the audience, so if you fancy taking part, then see you there, and we'll see if we can explain the A&R process while having some fun along the way (entry is free via tickets from the Sound City info point at Oxford's Old Fire Station)...Elsewhere during Sound City week there'll be some real A&R business going on with an expanded set of fringe gigs (as many as five a night) with some interesting local talent **copy**—not least **Dustball** and **Cody**...Meanwhile, in the world outside Oxford, who's seen **Campag Velocet**? Like the Lo-Fi All Stars-meets-Flowered Up with Mark Perry

singing. Very gruff and casual, but they've got a couple of great three-chord grooves in the set which they tripped out at the Base Club in London last Monday...Also seen live last week another **Disco Pistol** gig at the Camden Palace, which proved they can work a big stage just as well as the smaller London venues they've been playing before. Good tapes coming in too, including a superb effort by **Astral** from Scotland who've been around a while, but have got their act together apparently in the past six months. A touch like the Verve and Embrace—though three months left alone to gig and find their feet would help them a lot before the A&R stampe starts.



One to WATCH

TIN STAR

This week's debut single, Discarded CD's, out on V2 on November 10, is a pure glory since it's in an early Underworld vein.

SOUND CITY IN OXFORD

THE REVITALISED UNIVERSITY TOWN IS A HOTBED OF MUSICAL TALENT

While cities like Manchester and Glasgow have acted as production lines for bands in the Nineties, Oxford, with only 100,000 inhabitants, has also proved a remarkable catalyst for talent. Currently its thriving scene numbers successful acts such as Radiohead, Supergrass, Candyskins and Hurricane #1 and can point to the role it played in nurturing Ultrasound and the young James Lavelle and his Mo Wax enterprise. But this week's Radio One Sound City event will prove there are many more bands worthy of attention.

Fringe organiser Peter Whitehead says, "Oxford's become a very confident place for bands to grow in. The place is on the crest of a wave."

Two years ago things were less rosy, when the city's central venue, The Jericho Tavern, was turned into a theme pub, no large scale concert hall existed and the local music paper, *Curfew*, closed through lack of advertising. The turnaround can in part be credited to the OXCD, a compilation of local talent released in spring 1996 by Aylesbury-based Rotator Records, which revitalised a scene in danger of atrophy.

"It made people realise that Oxford was special," says Rotator's Richard Cotton who now manages one of the featured bands, The Candyskins, whose single *Feed It* is due out on Ultimate on November 3.

Oxford's music scene thrives away from the city's drinking spires and is largely based on the venues, pubs and bedsits along the Cowley Road, which also boasts a particular late-night curry house where deals are often struck. Oxford Music Central, a suite of offices in George Street, also acts as the city's musical nexus.

Whitehead is organiser of The Band

Register, the database which collates band names internationally and is based at OMC. It has a website (<http://www.bandreg.com>) which is potentially an A&R man's dream, as it gives users the ability to download music by new additions to the list.

The independent music magazine *Nightshift* is also published there. The Point's promoter (formerly of the



Jericho Tavern), band manager and lynchpin figure Mac has an office. And it's also home to the influential label Shifty Disco, Oxford's Pierce Panda and a key factor in the city's continuing success.

It was Richard Cotton who helped finance Shifty Disco, the label run by the former Ride manager Dave Newton.

In less than a year Shifty Disco's singles club has released records by virtually every significant new band to appear on the scene, and names which figure large this week are: Cody,

Dustball, Unbelievable Truth, Beaker, Nought, The Full Monty and The Bigger The God.

The young punk trio Dustball was the label's first release with the raucous thrash, *Senor Nachos*, in February. Almost overnight they became a hot property but knowing they were still at an early stage, and fearing the possibility of being billed as the new Ash, the band turned down all offers from majors, preferring a one-on-one deal with Shifty Disco (next spring) and signing publishing with Zomba. They also have a double EP out with Nought on Shifty Disco for Sound City this week.

Singer Jamie Stuart says, "We thought if we were on a major label we'd simply be overlooked. Oxford's a really good place to start up – audiences are very open and no-one expects you to sound like each other." Newton, Sound City's co-ordinator, now also manages one of the city's most popular live acts, The Bigger The God, whose theatrical performances have

won a prominent local following. Their willfulness has not won them any major label friends in their seven-year existence, however, and they release material, including their well-received debut album, *Variety*, on their own Outdiag label.

One band who don't need A&R interest from labels are Unbelievable Truth. Fronted by the brother of Radiohead's Thom Yorke, Andy, the Abingdon trio signed a deal with Virgin early this year after the inevitable Shifty Disco release. They were due to play the Sound City opening night on Saturday alongside The Bigger The God and Dustball at The Zodiac (an influential Cowley Road venue set up in 1995 with cash from Ride, Radiohead and Supergrass) and have a single due out in January. Their acoustic sound, which exudes a quiet intensity, emphasises the diversity in the city.

Guitarist and keyboardist Nigel Powell says, "We don't think how what we write will do commercially. It's not wifily obscure, we leave people room to think for themselves."

A&R interest at Sound City is likely to centre most strongly on two further Shifty Disco acts: The Full Monty and Cody. The former break the general rule that the city's music scene has nothing to do with the university with all members attending different colleges. Strangely their debut release, *Welcome*, and its B-side, *End Of A Season*, would suggest they're majoring in Sixties US garage punk acts.

Cotton says, "The Full Monty could be enormous. But it's very early. They need to develop rather than get seduced by business matters."

Cody, meanwhile, are one of the most significant new acts in the city. Their oxymoronically titled eight-minute opus, *Simple*, has been played in full on both XFM and the Evening Session. Learning towards its early New Order and Eighties synthpop, the quartet eschew drums and bass for machines and tapes on stage.

Ironically, the hottest unsigned act in Oxford won't even be appearing at Sound City. Animal House are the band formed by ex-Ride singer and guitarist Mark Gardner and Mystics frontman and Supergrass producer Sam Williams. The duo have been writing and recording new material but don't feel ready to launch yet. Cotton, who is also issuing a special edition of *The Mystics'* unreleased Fontana album for the event, says, "I've got bad breath on this one because this could be the best band to come out of Oxford yet."

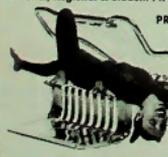
"That the duo, who both attempted to set up new bands in London and failed, should find the answer to their problems on their own doorstep is hardly surprising given Oxford's tight-knit and creative community.

"Oxford invites eccentricity with its laid-back rural feel but it still has the buzz of a happening city – we have all the resources we need," adds Cotton. And Sound City is about to find that out... Mike Pattenden

Pictured (clockwise from top) are: Unbelievable Truth, Dustball, The Bigger The God and Radio One's John Peel and Steve Lamacq with two members of the Candyskins

One to WATCH
BABY BIRKIN
This Irish London punk pop act's early version of *Gaibhneag* and *Black's Molo* – out on Club Records on November 10 – was produced by ex-Pulp members Russell and...

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Next Saturday (8) pop duo Confucius Says play their first ever gig live to at least 10m people on the National Lottery Show. And if that isn't nerve-wracking enough for an act yet to release their debut single, they have also been asked to support Peter Gabriel at Wembley Stadium for the World Music Festival three weeks later.

Such achievements are fast beginning to cause a buzz about the London duo, although some find their Eastern complexions confusing.

"People still ask us: can you speak English? It's unbelievable. There's never been a Eurasian pop band - we've never had a problem with that, but now everyone else does," says one half of the duo, 28-year-old half-Malaysian, half-Italian Buddhist Marchella Courtfield.

Courtfield, who used to work in the finance division of BMW, is partnered by 22-year-old half-Malaysian, half-Chinese Daoist Melissa Indot, who is still training as an accountant. Together they have spent three years applying their business acumen to developing their musical careers.

They have hung around in recording studios learning how to play instruments and will produce, mix and engineer their debut album, due out in February on Koch@UK.

While they feel passionately about their roots, which is demonstrated in part by the act's name, the subtle influences in their music and the causes they support, they stress their music is straight out of London. At times their material sounds like Björk-meets-T'Pau and at others, Massive Attack-meets-Dusty Springfield.

Courtfield says, "We would like to be the new Eurythmics, because we are quite snobby about our music. I'm loathe for anyone to say it's oriental because it's cosmopolitan. Our album could have been poppier, but it's a new sound coming from London."

Koch@UK's managing director Herbert Bosin is as confident in Confucius Says as he was when they arrived at his office 18 months ago to deliver their demo tapes by hand.



CONFUCIUS SAYS POP DUO DEBUT IN FRONT OF 10M

He says, "I offered them a deal there and then. I liked the melodies; that blend of those two voices which was so specific. I haven't seen a band before which knows so much about their music and how they are placed from a marketing angle."

Bosin is so confident in the duo's expertise he has allowed them to design the album's artwork (pictured) and draw up the storyboard for their promo for debut single Window, due out on November 17.

The Londoners previously rejected an offer from East West and ignored interest from Sony in favour of Koch@UK, which offered them complete artistic freedom from day one. They were also attracted to Koch@UK as an unknown quantity which will enhance the enigmatic style they are trying to develop.

They are ultimately determined their lyrics should speak to people.

They have allowed their track Forbidden Love, about child incest, to be used by Children In Need. And they have donated Fortane Cooke, inspired by a documentary about China's one child policy, to the Dying Rooms Trust; it is also included on a charity compilation on Peter Gabriel's Real World label.

It was this effort which led to the World Music Festival gig, which will in turn help prepare them for an unplugged tour which they plan for next year.

Courtfield adds, "We had one rule when we wrote the album, that we wouldn't do any songs unless they worked on piano or guitar. We're determined to make our songs work live."

And, since it is that same determination, driven by their business flair, which has channelled their talent for the past three years, they seem unlikely to fail.

Stephen Jones



KOTCHA!

Koch@UK was set up in London last year with the intention of developing international artists from the UK.

Koch built its reputation through its distribution wing, CD manufacturing plant and classical label in Germany, which between them had a DM1.5m turnover in the last fiscal year. In the UK it is split into the new media company Koch Media, distributor Koch International (which handles its releases) and Koch Music Publishing.

Courtfield says, "I think [founder] Francis Koch wanted a bit of glamour in his life and decided to set up a UK office because he thought the best original music would be born here. It's something the Germans don't want to admit, but this is where it's happening."

Koch's hands-off approach to Confucius Says is surprising but it is the way managing director Herbert Bosin, a former marketing manager in Munich, likes to work. "I only steer them if they go completely wrong," says Bosin, who shares the A&R work with Ron Boucrid. The label has also signed Picture House who released an album and three singles at the end of last year.

And Koch Music Publishing has also set up a dance label, called Koch Dance Force, with a roster including Drexy, Simon Talbot and Nova Balanco.

One to WATCH

CAMPAG VEOLEOT

There is already much A&R interest in this very flavoured Up-sounding act, who release their debut single, Direction Velocity Synthesiac, on Force Panda on November 10.

Act: Confucius Says Project single/album Label: Koch@UK Songwriters: Courtfield & Indot Studio: Koch Recording Studio and at their Kilburn home Publishers: Zen Music Publishing/Koch Music Publishing Released: Nov 17/Feb 1998

The Special Achievement Award NOMINATION FORM

The Special Achievement Award is one of three awards that will be presented at The Women of the Year Awards (for the music industry & related media) in London on the 25th November.

The criteria for this award is:

- the nominee must be female
- doing an exceptional job in her particular field (irrespective of job title or seniority)
- working in the music industry or related media
- available and willing to collect the award on the night

VOTE NOW!

Nominee **Job Title**

(Please print in block capitals)

Company

Address

Tel. no.

Reason for nomination

Nominated by

(Please include Tel. no. as we may need to contact you)

Completed nomination forms should be posted to: N.R.M.T.C. (Voting), 55 Fulham High St, London SW6 3JL.

All entries should be received by 11th November 1997.

For further information please call Karen Millard on 0171 736 5500.

WOMEN
OF THE YEAR AWARDS
1997
for the music industry & related media

SINGLES

LUCID: I Can't Help Myself (Delirious 74321 531512). Clare Canty's melodic, folk vocals are time-stretched and distorted against a Faithless-style pizzicato backing on this surprisingly effective house track. A delightfully atmospheric acoustic version should broaden its appeal at radio. □□□□

THE FIRM: Firm Biz (Columbia 665161425). All-star rap line-up of Nas, AZ and Foxy Brown comes together as The Firm in an uptempo re-make of Tomi Maric's Square Biz. Already a hit on the dancefloor. □□□□

BOOTSY COLLINS FEATURING MC LYTE: I'm Leavin' U (WEA 114CD). Using all his experience from the Seventies, Bootsy teams up with MC Lyte to provide us with a laid-back, mellow, funk tune. Having hit the Top 20 in the Urban chart, it looks set to cross over. □□□

FABI: Tra Around (Peachtree CDBR 105). This Irish female four-piece have clinched a support slot on *111* tour and significant TV exposure to support this sweet soul ballad. □□□

ALLURE: Head Over Heels (Crave/Track Masters EPC652712). Co-producer Mariah Carey's touch is clearly evident on this big-kitting cover of the *Lena* Lisa/Cubi Jam hit which is already a Top 10 US smash. □□□

98°: Invisible Man (Motown 860 652). Motown's latest discoveries, an R&B foursome from Ohio, debut with an ultra-smooth offering, already a Top 20 US success. □□□□

BOBBY BROWN: Feelin' Inside (MCA WBMSTD 4807). A sinky offering from Brown with just enough diversity to distinguish it from contemporary R&B, plus strong remix support to take it to the dancefloor. □□□

PURITSHED: Over (Go!Beat 5719932). Typical of the mood of the parent album, this second spin-off single finds the quartet in very dark emotional waters, though still featuring all the classic Puritshed sonic cues. Further listening rewards. □□□

ERYKAH BADU: Appletree (MCA UN756150). Just like her debut album this sophisticated soulful tune, combined with Billie Holiday-style vocals, looks set to go Top 10. □□□□

DAWN OF THE REPLICANTS: Rhino Rays EP (East West EW134CD). Highly acclaimed for their recent *All That Cheyenne* Caboodle EP, the Scots quartet waste no time in issuing a follow-up, though it's a less radio-friendly helping. □□□

JEWEL: You Were Meant For Me (Atlantic A5463CD). Lifted from the second biggest selling album of 1997 in the US, this Alaskan singer/songwriter is being pitched up interest here with her



LUCID: MELODIC AND FOLKY HOUSE TRACK

acoustic cross-fertilisation of Tori Amos and Alanis Morissette. □□□□

LAMBCHOP: Your Sucking Funny Day (City Slang 8700-2). Distinctly upbeat track using funky guitars and colourful horns – less (typically) delicate mournful lo-fi country and more joyously pop – almost Beethoven meets Orange Juice. □□□□

ALANAMA: 2: Spend Of The Sound Of Loneliness (Elemental ELM242CD5). Surprisingly straight and wonderful version of a John Prine song that almost sounds like Deep Dish. This isn't sin line dance – this is disco! □□□□

DAVID ARKOLD AND DAVID MCALMONT: Diamonds Are Forever (East West EW141CD). Many have tried to do Shirley Bassey in the past, but nobody has ever done it better than David McAlmont. This highlight of the Shaken And Stirred project nearly out-goes the original. □□□□

THE SUNDAYS: Cry (EMI CDRD1 6487). The masters of mellow return with the second track from their album *Static And Silence*. Features typically gorgeous vocals, an addictive guitar hook and luscious strings. □□□□

TIN STAR: Disconnected (Jive V2 VRS5000763). Dusky disco jive which ascends from a hypnotic Beloved vocal chant above Underworld beats to take

off with 112: like guitar riff. □□□□

OCEAR: OLDUR SCENE: Better Day (Universal MCR204151). Taken from the album *March!* Already, this track sees OCS entering their Lennon period. Written when the band hit rock bottom, evidently the only way it up. □□□□

MAINSTREAM: Privilege (Wade NINE32CD). A blissful groove guitar rock single, interestingly produced by former Cuck guitarists Billy Duffy. □□□□

BRAINBUG: Benedictus (Positive CDDT765). The sinister strings are back with another pizzicato house effort, this time augmented with choral samples, that should satisfy the many fans of the Top 20 hit *Nightmare*. □□□□

DUST JUNKYS: No-Stop Operation (Polydor 571975-2). An addictive second helping from Manchester's ever-improving Junkys, fronted by ex-808 State man Nicky Lettick (MC Tunes). Reminiscent of the Stereo MCs. □□□□

PULP: Help The Aged (Island CIO 679). The Sheffield five-piece's first new material in two years follows on where they left off with *Different Class*, though it falls short of the brilliance of some of the classics that packed that much-loved tour de force. Includes Pulp's rejected theme for the new James Bond caper, *Tomorrow Never Dies*. □□□□

SINGLE OF THE WEEK

HANSON: I Will Come To You (Mercury 5680676). With its extremely catchy singalong chorus and big, dramatic build, this has huge Christmas hit written all over it and could well upset the bookies' predictions by going all the way to the top. □□□□□

ALBUMS

ECHOBELLY: Lustra (Sony ECHO PRI). Indie goddess Sonya Mead has bounced back from Ireland to bring us the latest Echobelly album. Her vocals shine through this collection of otherwise fairly ordinary songs. □□□□□

SINEAD O'CONNOR: The Best Of (Chrysalis

8215812). O'Connor's voice has always been her greatest asset and it has been set against a surprising variety of musical backdrops. The older material has dated badly, but her nine-year career has never been dull. □□□□□

STING & THE POLICE: The Best Of Sting And The Police (A&M 5404822). Not The Police or Sting's first singles, but the first time that both acts' material has appeared together on one album. This whistle-stop greatest hits set brings together all the big hits of the past 20 years and features a Puff Daddy remix of Roxanne (a future single). □□□□

LIGHTNING SEEDS: Like You Do (Epic 489634). Ian Brodie's polished pop is a true delight, and a UK tour in November will help propel this sublime 16 track set into the Top 10. □□□□

KWESI: Testimony (Sony 4879942). Following the hit single *Heavenly Daughter*, Testimony continues on Kwesi's funky R&B tip, which should prove its worth in the charts. □□□□

ESSENTIAL SELECTION: Various (IFF 55900-2). Pete Tong comes up trumps again with his second Essential Selection album. The first won't go and it should easily match it as it's got some of 1997's top tunes including killers from David Holmes, Nu Yorken Soul and Armand Van Helden. □□□□

ALBUM OF THE WEEK

BLACK GRAPE: Stupid, Stupid, Stupid (Radioactive RAR011716). Essential album from Happy Mondays miracle survivalist Sean Ryder and cronies. Following on from where it's Great When You're Straight... left off, the mad Mancunians take their unique style of musical wit to new heights with such gems as *Dad! Was A Badi*. □□□□

This week's reviewers: Michael Arnold, Simon Abbott, Dugald Baird, Sarah Davis, Ben Drury, Tony Fernandes, Tom FitzGerald, Simon Harper, Stephen Jones, Sophie Moss, Dean Patterson, Paul Vaughan and Paul Williams.



MAINSTREAM: BLISSFUL GUITAR ROCK

ALAN JONES TALKING MUSIC

Originally released in extremely limited quantities on Fierce Panda, *All You Good People* is easily the best record yet from Embrace, and should have no problem becoming their biggest hit by some distance. An intelligent anthem re-recorded with a 40-piece orchestral backing, it sprawls over more than six minutes. That shouldn't be a problem, however – it's leaner and more compact than many singles half the length... Former record company press/promotions man turned football agent Eric "Monster Monster" Hall returns to the music industry with his first single *Monster Cash* – and it's not bad... it's really awful. Set to a groove not too far removed from Backstreet's *Back* it features a memorably bad rap – more shouted than anything else – from Hall concerning his

agency activities. He is, unfathomably, quite popular... so I suppose it needs to be borne in mind... Abandoning the waifish vocals of Maria Naylor, Robert Miles has teamed up with the throatier Kathy Sledge. The pair's new track, *Freedom*, lacks the instant charm of Miles' previous singles but grows with repeated listening, though it's a little muted, sounding more like a demo than finished product... The two hottest women writers around are Diane Warren and Missy Elliott – and Aaliyah has them both on board for her latest, pairing Warren's typically stately MOR/pop ballad *The One I Gave My Heart To* and Elliott's urban groove *Hot Like Fire*. Both are fabulous showcases for her, with the former likely to steal the thunder and the majority of attention... *Led Zeppelin's* BBC Sessions has their

considerable fanbase salivating expectantly – and the incendiary double album, featuring concert recordings from 1969 and 1971, will not disappoint them. It features the band performing explosive versions of their best-loved songs. Expect something of a stampee for this one... After selling nearly 2m copies of their previous *John Lennon* compilation, EMI has replaced it with *Lennon Legend*, a very strong 20-tracker that draws from every part of Lennon's solo career, and contains a angst-ridden but compelling early stuff like *Mother*, classics like *Imagine* and *Mind Games*, and (Just Like) *Starting Over* and *Woman* which were among his last recordings. A surefire stocking filler this Christmas.





The combined might of five Spice Girls can't fight off one Barbie Girl this week, as Aqua's novelty smash takes over at the top of the singles chart.

Barbie Girl sold 190,000 copies last week, up 7,000 on the previous week, while the Spice Girls' Spice Up Your Life came crashing down from 321,000 to 162,000, precipitating a drop to number two for the famous fiveosome.

Aqua are only the second act from Denmark to have a number one hit in the UK, emulating Whiffenield's 1994 single Saturday Night, and Barbie Girl is the first number one for the former MCA Records since it changed its name to Universal earlier this year.

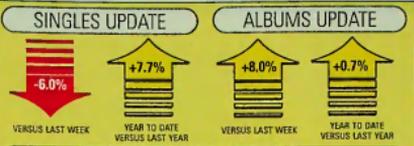
Spice Up Your Life is the first Spice Girls single to be dethroned after just one week at the summit. Wannabe was number one for seven weeks, Say You'll Be There for two weeks, and 2 Become 1 and Mama/Who Do You Think You Are for three weeks apiece. All told, the Spice Girls five number ones have spent 16 weeks at number one, a tally topped in the Nineties by only Take That (21 weeks at number one) and Wet Wet Wet (19 weeks).

Wet Wet Wet's impressive total is due to just two singles – the four week topper Goodbye Girl and Love Is All Around, which endured for 15 weeks. Take That however are the only act to have had more number ones in the Nineties than the Spice Girls, with eight different titles making up their total. Spice Girls aren't the only act to have spent 16 weeks at number one however, as Bryan Adams is tied with them, on the strength of just one number one, the all-conquering (Everything I Do) Do It For You.

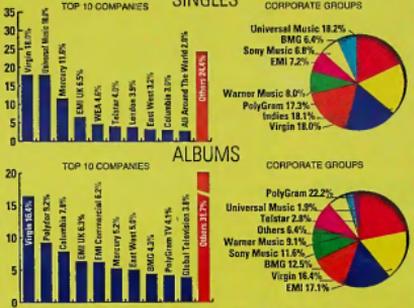
Talking of Take That, 911 continue their battle with the Backstreet Boys and Boyzone for the title of Britain's most popular boy band, which Take That surrendered when they split last year. Boyzone have put together a run of nine consecutive top five hits since bursting onto the scene in 1994, and are hoping for a 10th with Baby Can I Hold You, a song which bombed out in its original version by its composer Tracy Chapman.

The Backstreet Boys became the first act to have four top five hits in 1997 a month ago, though their streak of consecutive top five singles goes back no further than that. This week, 911 become the second act to have four top five hits this year, debuting at number five with Party People...Friday Night. They previously reached number four with The Day We Found Love and number three with both Bodyshakin' and The Journey. Like the Backstreet Boys, these were their first top five hits.

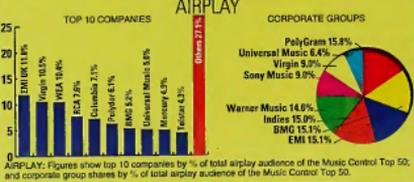
On the album chart, The Verve's



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.



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.

Urban Hymns continues its reign at number one. Having unexpectedly defied a challenge from M People's Fresco last week, it also puts paid to the Lighthouse Family's anticipated debut at number one with Postcards From Heaven. While Lighthouse Family's album sold over 46,000 copies last week, Urban Hymns sold some 10,000 more. In four consecutive weeks atop the chart, The Verve's album has sold 467,000 copies.

Further to last week's observation that Sash! in My Life has performed poorly for an album that contains three number two hits, it appears that Sash!'s record company has been

deliberately allowing it to go out of stock recently: a situation it remedied last week – a move which catapults the album from 122 to 6. Another impressive re-entry comes from Hot Chocolate's Their Greatest Hits, which re-enters at number 10, over four years after it was first released. It was a number one album at the time, and is the fourth in an impressive series of 'best of' compilations from the group to reach the Top 10. The Very Best Of Hot Chocolate reached number one in 1987. Twenty Hotest Hits reached number three in 1979 and Greatest Hits climbed to number six in 1976. **Alan Jones**



The Lighthouse Family's Raincloud single increases its already impressive lead at the top of the airplay chart, swelling its audience last week to 71.1m, compared to fewer than 58m for any other record. The only records to reach more listeners this year are Hanson's MmmBop (71.21m),

External/Be Winans' I Wanna Be The Only One (72.3m) – both in June – and Say What You Want by Texas, which attracted audiences of 73.30m and 71.77m in consecutive weeks in February. Texas continue their love affair with radio, placing two songs in this week's Top 30. Their upcoming single Put Your Arms Around Me moves 34-25, while Black Eyed Peas slide 21-30 on its 16th week on the airwaves.

Few new artists penetrate as far as the Top 10 of the airplay chart prior to the commercial release of their first single. But Aussie actress/singer Natalie Imbruglia joins that charmed circle this week with Toni. Since shipping to radio four weeks ago, it has promised 54-26-15-10. Meanwhile, another moving new talent, R&B singer Latricia McNeal's upcoming Telstar single Ain't That Just The Way jumps 36-35. A major hit on the continent, the Swedish singer's prime supporter here is Capital Radio, where Ain't That Just The Way was played 48 times last week – more than any other record. Meanwhile it played Imbruglia's Toni 43 times.

Hot Chocolate's original and best recording of You Sexy Thing was re-serviced to radio last week and made an instant impression, debuting at number 68 on the chart. Clock's timely cover version has been in the Top 20 of the sales chart for three weeks but has been having a very tough time at radio. This week it moves 169-130, with the vast majority of its audience directly attributable to its unavailability inclusion on the C19 and Pepsi Top 40 chart countdown albums.

Number one records often have short sales chart careers but records that reach number one on the airplay chart typically have long, slow fades and lengthy chart careers, as the disappearance of Elton John's Candle In The Wind 1997 from the Top 50 of the airplay chart after just six weeks is unprecedented. After reaching number one, the record went into steep decline, with radio stations dropping it, which it creates an instant feedback chart. This week however it actually stabilises a little, falling only four notches (47-51). It's now comprehensively overshadowed by its joint A-side, Something About The Way You Look Tonight, which slumped 30-30 last week, but now rallies to number 29 with 660 plays last week, compared to just 290 for Candle In The Wind 1997. **Alan Jones**



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AIRPLAY PROFILE

STATION OF THE WEEK

Classic hits from the Sixties to the present are the mainstay of Dune FM, the Southport-based radio station which began broadcasting to audiences in the Sefton and West Lancashire region on October 12. Programme controller Philip Hilton says market research carried out before the station was launched indicated a definite need for a locally-focused radio station able to deliver strong local and community news plus a wide range of music that would appeal to listeners aged 25-54 age group.

"In this part of the country there are already a large number of radio stations, many of which are playing specialist dance music," says Hilton. "By identifying the audience we wanted to reach and the type of music they wanted to hear we have been able to draw up a playlist that features a broad selection of music, emphasising image artists and classic hits. Although Dune FM is a truly independent station and doesn't have to stick to a playlist policy dictated by a much larger group, we do try to offer something for everyone. This means that we intersperse the chart hits and soft adult contemporary music with specialist programming that covers a much wider variety of genres such as country, contemporary folk, Seventies disco and Nineties dance."

Dune FM, which broadcasts on 107.9, covers a mainly urban area with a

population of around 300,000. It has 12 full-time staff and is owned by a consortium of local shareholders.

"We feature a lot of the current Top 40 hits while also playing tracks like Al Stewart's Year Of The Cat that sound good on radio but are often ignored," says Hilton. "We operate five different playlists including a Top 40 list which features 12 songs played up to three times a day."

Dance music gets a regular airing on Friday evenings, but as there are already many other stations targeting the club scene, Dune FM tends to stick to 'atmospheric' music that appeals to a broader base of listeners.

"It's early days, but the response so far has been positive," Hilton says. "We think we have a lot to offer and that our broad-based playlist policy will prove popular with our listeners."

See **Silhouette**

TRACK OF THE WEEK

DARIO G. SUNSCHEMYE
DARIO G.'s Sunschemye wasn't a summer hit in Europe, but its success on the UK club scene was enough to make it an immediate airplay hit when WEA began promoting it at the beginning of August.

"Radio lapped it up," says Peter Dawes, WEA's radio promotions manager. "It was one of those singles that come around about once a year - one that radio just goes nuts for."

Sunschemye, initially released by indie label Amato, was first spotted by Kiss 105 in Manchester and later by Radio One's Pete Tong who played it before it was signed to WEA's label Eternal.

"Kiss deserves the credit for picking it up on it, but Pete Tong was also important because his show is national and has an enormous impact," says Dawes. "By the time we began servicing it to stations like Capital and Radio One it was already a huge club hit and pretty much sold itself."

From the outset, Dario G.'s Sunschemye made the A list at Capital and the B list at Radio One. Within a week it had moved to Radio One's A list and was topped up plenty of A list

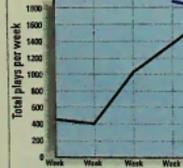
support from regional LR stations. Although stations such as Heart and Virgin were not interested, by September 5 its airplay success had secured it a place on the playlist at Atlantic 252.

"We couldn't have stopped radio playing it even if we had tried," says Dawes. "Two weeks before it was released on September 15, Capital was playing it 40 times a week and Radio One was giving it 20 plays a week."

Although Kiss was the first station to spot the track, other regional quizzically followed suit and by the beginning of September it was A listed everywhere.

"I only wish every single was as easy to plug as this," says Dawes.

See **Silhouette**



DUNE FM TOP 10

Track/Artist (Label)	Plays
1 Lost Without You Love (Dance) (Globe & Island) (Electra)	35
2 Just For U People (M People/BMG)	23
3 Get Till It's Gone Janet Jackson (Virgin)	23
4 Pony People #11 (Virgin)	14
5 Men In Black Will Smith (Columbia)	13
6 Always There USA4 (Virgin)	12
7 Midnight At The Oasis (Grand New) (London)	9
8 Number Nine Dream John Lennon (Parlophone)	8
9 Secret Loves Laurel Stan (ABM)	8
10 Larger Than The Circles (Virgin)	6

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RADIO 1

© Music Central UK. Titles ranked by total number of plays on Radio One from 00:01 on Sunday 18 October until 24:00 on Saturday 25 October 1997

Rank	Title/Artist/Label	Plays
1	RAINBOW Lightshow Family (Wild Card/Parlophone)	1703
2	JUST FOR U People (M People/BMG)	1668
3	SPICE UP YOUR LIFE Spice Girls (Virgin)	1445
4	SUNSCHMEYE Dario G. (Eternal/WEA)	1332
5	AS LONG AS YOU LOVE ME Backstreet Boys (Jive)	1409
6	ANGEL OF MINE (The Avenue/EMI)	1536
7	ARMS AROUND THE WORLD Louisa (Int. Avenue/EMI)	1334
8	TORN Natalie Imbruglia (RCA)	1128
9	YOU'VE GOT A FRIEND Brand New Heavies (FFRR/London)	1084
10	STAND BY ME Oasis (Creation)	1268
11	TUBTHUMPING Chumbawamba (EMI)	959
12	STAY Sash! Live, La Trac (Multiplay)	915
13	I SAY A LITTLE PRAYER Diana King (Columbia/World)	644
14	NEVER GONNA LET YOU GO Tina Turner (Delicious)	827
15	BARBIE GIRL Aqua (Universal)	449
16	WALKIN' ON THE SUN Smash Mouth (Interscope)	469
17	THE DRUGS DON'T WORK The Verve (Polygram)	1016
18	THE WAY I FEEL Backstreet (Columbia)	919
19	MEN IN BLACK Will Smith (Columbia)	797
20	PUT YOUR ARMS AROUND ME Texas (Mercury)	608
21	ARE YOU JIMMY RAY? Jimmy Ray (Sony S2)	410
22	FREE Ultra Nene (JAM/PARAM)	617
23	BITCH (NOTHING IN BETWEEN) Meredith Brooks (Capitol)	791
24	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT One (Jive/Roadrunner)	510
25	SEMI-CHARMED LIFE The Eye (Mild) (Elektra)	694
26	SUMMERTIME Southern Playboys (Polygram)	525
27	GOT TIL IT'S GONE Janet Jackson (A&M)	540
28	LET IT BESSING YOU Puff Daddy & Faith Evans (Int. 112) (Red Bull/Arista)	571
29	OPEN ROAD Gary Barlow (RCA)	286
30	YOU AND ME SONG Womack & Womack (A&M)	468

VIRGIN



Rank	Title/Artist/Label	Plays
1	LOVE ME AND LEAVE ME Boyz II Men (Geffen)	31
2	TUBTHUMPING Chumbawamba (EMI)	40
3	STAND BY ME Oasis (Creation)	29
4	THE DRUGS DON'T WORK The Verve (Polygram)	35
5	THE WAY I FEEL Backstreet (Columbia)	30
6	WALKIN' ON THE SUN Smash Mouth (Interscope)	28
7	SEMI-CHARMED LIFE The Eye (Mild) (Elektra)	28
8	SUMMERTIME Southern Playboys (Polygram)	28
9	IT BITCH (NOTHING IN BETWEEN) Meredith Brooks (Capitol)	29
10	ARE YOU JIMMY RAY? Jimmy Ray (Sony S2)	28

© Music Central UK. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 18 October until 24:00 on Saturday 25 October 1997

Atlantic 252

Rank	Title/Artist/Label	Plays
1	GET HIGHER Black Grape (Polygram)	30
2	STAY Sash! Live, La Trac (Multiplay)	26
3	SPICE UP YOUR LIFE Spice Girls (Virgin)	26
4	TELLIN' STORIES Charlotte (Majestic/Banquet)	26
5	WALKIN' ON THE SUN Smash Mouth (Interscope)	26
6	LOVE ME AND LEAVE ME Backstreet Boys (Jive)	26
7	DON'T LEAVE THIS WAY (Cheeky)	24
8	AS LONG AS YOU LOVE ME Backstreet Boys (Jive)	24
9	HELP THE AGED Pulp (Island)	19
10	ARE YOU JIMMY RAY? Jimmy Ray (Sony S2)	24
11	ALL YOU GOOD GOOD PEOPLE En Vogue (A&M)	23
12	DEADWEIGHT Beck (Geffen)	19
13	SING A SONG Backstreet Boys (Jive)	19
14	EVERYTHING I WANTED Darius (Eternal/WEA)	12
15	RAINBOW Lightshow Family (Wild Card/Parlophone)	22
16	STEP INTO MY LIFE M (Parlophone)	15
17	PHENOMENON DJ Cool J (Del. Jive/Mercury)	11
18	MONDAY MORNING S19 Right Real West (Int.)	13
19	ON HER MAJESTY'S SECRET SERVICE Frankfort & Dore (MCA) (Int. 112) (Red Bull/Arista)	23
20	R.P. GROOVE Double 99 (Sanctify)	13
21	DON'T GIVE UP Michelle Weeks (Sound Of Mirrors)	14
22	BARBIE GIRL Aqua (Universal)	15
23	BRIGHTER High Power (2000) (Islands/Polygram)	15
24	ANGEL OF MINE (The Avenue/EMI)	22
25	YOU'VE GOT A FRIEND Brand New Heavies (FFRR/London)	12
26	SUNSCHMEYE Dario G. (Eternal/WEA)	20
27	PARTY PEOPLE Friday Night #11 (Ginga/Virgin)	5
28	SECRET LOVES Laurel Stan (ABM)	13
29	LATE IN THE DAY Supergass (Parlophone)	13
30	TUBTHUMPING Chumbawamba (EMI)	12
31	MEN IN BLACK Will Smith (Columbia)	9

© Music Central UK. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 18 October until 24:00 on Saturday 25 October 1997

ATLANTIC 252



Rank	Title/Artist/Label	Plays
1	TUBTHUMPING Chumbawamba (EMI)	42
2	STAND BY ME Oasis (Creation)	63
3	SPICE UP YOUR LIFE Spice Girls (Virgin)	63
4	THE DRUGS DON'T WORK The Verve (Polygram)	57
5	YOUR'RE THE ONE I LOVE Backstreet Boys (Jive)	51
6	ANGEL OF MINE (The Avenue/EMI)	49
7	TRAVELLERS TUNE Ocean Blue (Virgin/Int.)	36
8	SPICE UP YOUR LIFE Spice Girls (Virgin)	35
9	I SAY A LITTLE PRAYER Diana King (Columbia/World)	49
10	FREED FROM DESIRE Eric Burdon (Mercury)	29

© Music Central UK. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 18 October until 24:00 on Saturday 25 October 1997

TOP 50 AIRPLAY HITS

1 NOVEMBER 1997

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UK

This Week	Last Week	Weeks on Chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -	
1			RAINCLOUD	Lighthouse Family	Wild Card/Polydor	1875	+1	71.12	n/c	
2	5	7	SPICE UP YOUR LIFE	Spice Girls	Virgin	1705	+11	57.79	+8	
3	4	7	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive	1532	+4	56.80	+1	
4	7	11	JUST FOR YOU	M People	M People/BMG	1911	-7	54.56	-9	
5	2	6	ANGEL OF MINE	Eternal	1st Avenue/BMG	1555	-7	53.85	-9	
6	5	10	SUNSHYME	Dario G	Eterna/WEA	1815	-7	52.84	+4	
7	8	10	TUBTHUMPING	Chumbawamba	EMI	1111	+1	50.48	+17	
8	10	15	STAY	Sash! Feat. La Tred	Multiple	1133	+5	45.73	+9	
9	7	3	STAND BY ME	Oasis	Creation	1307	-9	45.25	-10	
10	15	20	TORN	Natalie Imbruglia	RCA	1359	+15	41.38	+24	
11	11	13	YOU'VE GOT A FRIEND	Brand New Heavies	Ffr/London	1318	+15	39.53	-3	
12	20	27	WALKIN' ON THE SUN	Smash Mouth	Interscope	874	+59	35.06	+49	
13	13	11	NEVER GONNA LET YOU GO	Tina Moore	Delirious	970	-3	35.03	-2	
14	8	10	THE DRUGS DON'T WORK	The Verve	Hut	839	-35	33.50	-35	
15	14	13	BARBIE GIRL	Aqua	Universal	857	+70	31.31	+52	
16	14	12	MEN IN BLACK	Will Smith	Columbia	809	-14	29.34	-19	
17	12	5	ARMS AROUND THE WORLD	Louise	1st Avenue/EMI	1419	n/c	29.14	-27	
18	25	42	I SAY A LITTLE PRAYER	Diana King	Columbia/work	1043	+42	27.14	+33	
19	12	16	BITCH (NOTHING IN BETWEEN)	Meredith Brooks	Capitol	696	-22	26.29	-1	
20	25	47	ARE YOU JIMMY RAY?	Jimmy Ray	Sony S2	698	+52	25.55	+25	
21	18	12	FREE	Ultra Nate	AM-PM/A&M	685	+1	24.11	-12	
22	23	14	GOT 'TIL IT'S GONE	Janet Jackson	Virgin	777	-2	22.05	+6	
23	23	12	HELP THE AGED	Pulp	Island	451	+58	21.86	+14	
24	25	46	A LIFE LESS ORDINARY	Ash	Infectious	218	+83	21.38	+30	
25	34	18	PUT YOUR ARMS AROUND ME	Texas	Mercury	696	+13	20.04	+19	
26	31	27	GET HIGHER	Black Grape	Radioactive	119	+8	19.89	+7	
27	22	23	NIGHTNURSE	Sly & Robbie Feat.ing Simply Red	East West	524	-11	18.77	-18	
HIGHEST CLIMBER										
28	44	33	EVERYTHING I WANTED	Darini	Eterna/WEA	322	+18	17.96	+35	
29	28	20	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	Elton John	Rockef/Mercury	650	+25	17.66	+19	
30	31	12	BLACK EYED BOY	Texas	Mercury	463	-39	17.47	-27	
31	27	21	SEMI-CHARMED LIFE	Third Eye Blind	Elektra	657	-19	17.31	-15	
32	31	28	I'LL BE MISSING YOU	Puff Daddy & Faith Evans (feat. 112)	Bad Boy/Arista	545	-15	17.31	+38	
BIGGEST INCREASE IN AUDIENCE										
33	151	205	OPEN ROAD	Gary Barlow	RCA	499	+74	17.12	+173	
34	18	20	YOU'RE THE ONE I LOVE	Shola Ama	Freakstreet/WEA	494	-29	17.03	+49	
35	88	283	AIN'T THAT JUST THE WAY	Lutricia McNeal	Wildstar	215	+107	16.66	+108	
36	37	35	ALL YOU GOOD GOOD PEOPLE	Embrace	Hut	211	+33	16.21	+5	
BIGGEST INCREASE IN PLAYS										
37	43	102	DON'T LEAVE	Faithless	Cheeky	381	+178	16.18	+20	
38	70	51	TELLIN' STORIES	Charlatans	Beggars Banquet	130	+41	15.58	+64	
39	43	102	DA YA THINK I'M SEXY?	N-Trance Feat.ing Rod Stewart	AATW	392	+36	15.30	+16	
40	41	21	DEADWEIGHT	Beck	Geffen	98	+40	15.04	+16	
41	18	16	LOVE ME AND LEAVE ME	Seahorses	Geffen	421	-38	14.94	-78	
42	22	5	ON HER MAJESTY'S SECRET SERVICE	Propellerheads/David Arnold	Wall Of Sound/East West	294	-18	14.42	-38	
43	44	44	LOVEFOOL	Cardigans	Stockholm/Polydor	400	-3	14.32	-3	
44	29	24	THE WAY I FEEL	Roachford	Columbia	776	-27	14.29	-38	
45	45	219	GIVE ME THE NIGHT	Randy Crawford	WEA	212	+95	14.06	+69	
46	43	17	EARTHBOUND	Conner Reeves	Wildstar	231	+28	13.90	+5	
47	116	103	PARTY PEOPLE - FRIDAY NIGHT	911	Ginga/Virgin	348	+41	13.77	+134	
48	20	10	I WANNA BE THE ONLY ONE	Eternal Feat.ing Bebe Winans	1st Avenue/EMI	271	+5	12.97	+33	
49	59	43	MONDAY MORNING 5:19	Rialto	East West	354	-3	12.38	+17	
50	62	18	UNBREAK MY HEART	Toni Braxton	LaFace/Arista	319	+3	12.31	+18	

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TOP 10 GROWERS

Pos	Title Artist (Label)	Total plays	Increase in no. of plays
1	BARBIE GIRL Aqua (Universal)	857	354
2	WALKIN' ON THE SUN Smash Mouth (Interscope)	874	323
3	I SAY A LITTLE PRAYER Diana King (Columbia/Work)	1043	311
4	DON'T LEAVE Faithless (Cheeky)	381	244
5	ARE YOU JIMMY RAY? Jimmy Ray (Sony S2)	698	239
6	OPEN ROAD Gary Barlow (RCA)	499	212
7	YOU'VE GOT A FRIEND Brand New Heavies (Ffr/London)	1318	175
8	TORN Natalie Imbruglia (RCA)	1359	174
9	HELP THE AGED Pulp (Island)	451	166
10	SPICE UP YOUR LIFE Spice Girls (Virgin)	1705	164

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

TOP 10 MOST ADDED

Pos	Title Artist (Label)	Total plays	Stations	Alt. %
1	HOW COULD AN ANGEL BREAK MY HE Toni Braxton (LaFace/Arista)	39	28	17
2	YOU SEXY THING Hot Chocolate (EMI)	32	11	11
3	BUTTERFLY Mariah Carey (Columbia)	23	11	10
4	I WILL COME TO YOU Hanson (Mercury)	28	17	9
5	ARE YOU JIMMY RAY? Jimmy Ray (Sony S2)	60	48	6
6	CRY Sundays (Parlophone)	24	10	6
7	OPEN ROAD Gary Barlow (RCA)	45	28	5
8	EVERYTHING I WANTED Darini (Eterna/WEA)	42	29	5
9	I'M SO LONELY Cast (Polydor)	23	13	5
10	IT'S OVER LOVE Todd Terry Presents Shannon (Manifesto/Mercury)	25	7	5

© Music Control UK. Chart shows tracks boasting greatest number of stations which added them as four or more plays

AIRPLAY

NOVEMBER 1997

Music Control UK members whose stations 24 hours a day, seven days a week: BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

THE OFFICIAL CHARTS - 1 NOV

music week

AS USED BY



SINGLES

2	1 BARBIE GIRL Aqua	Universal
3	2 SPICE UP YOUR LIFE Spice Girls	Virgin
3	3 SOMETHING ABOUT THE WAY... CANDLE IN THE WIND 1997 Elton John	Real Gone Music
4	4 STAY SASH! featuring La Trec	MultiPLY
5	5 PARTY PEOPLE... FRIDAY NIGHT 911	Ginga/Virgin
5	6 SUNCHYME Dario G	Eternal
7	7 DA YA THINK I'M SEXY? N-Trance featuring Rod Stewart All Around The World	Virgin
8	8 AS LONG AS YOU LOVE ME Backstreet Boys	Jive
9	9 PHENOMENON LL Cool J	Def Jam/Mercury
10	10 TUBTHUMPING Chumbawamba	EMI
11	11 ANGEL OF MINE Eternal	1st Avenue/EMI
12	12 YOU'VE GOT A FRIEND The Brand New Heavies	London
13	13 DIGITAL Goldie featuring KRS One	frr
14	14 RIPGROOVE Double 99	Satellite
15	15 EVERYTHING I WANTED Danni	Eternal
16	16 TELLIN' STORIES The Charlatans	Beggars Banquet
17	17 I SAY A LITTLE PRAYER Diana King	Columbia
18	18 U SEXY THING Clock	Media
19	19 STEP INTO MY WORLD Hurricane #1	Creation
20	20 BEEN AROUND THE WORLD Puff Daddy & The Family	Puff Daddy/Arista
21	21 GOT TIL IT'S GONE Janet feat Q-Tip & Joni Mitchell	Virgin
22	22 GABRIEL Roy Davis Jr featuring Peven Everett	XL Recordings
23	23 NEVER GONNA LET YOU GO The Moore	Delirious
24	24 GET HIGHER Black Grape	Radioactive
25	25 MEN	

ALBUMS

1 URBAN HYMNS

1	1 URBAN HYMNS The Verve	Head/Virgin
2	2 POSTCARDS FROM HEAVEN Lighthouse Family	Wild Card/PolyGram
3	3 GREATEST HITS Eternal	1st Avenue/EMI
4	4 FRESCO M People	M People/BMG
5	5 BE HERE NOW Oasis	Creation
6	6 IT'S MY LIFE - THE ALBUM Sash! MultiPLY	MultiPLY
7	7 TALK ON CORNERS The Corrs	Atlantic
8	8 WHITE ON BLONDE Texas	Mercury
9	9 THE BIG PICTURE Elton John	Rocket
10	10 THEIR GREATEST HITS Hot Chocolate	EMI
11	11 SHAKEN AND STIRRED David Arnold	East West
12	12 THE VERY BEST OF The Jam	PolyGram/PolyGram TV
13	13 THE NAIL FILE - THE BEST OF Jimmy Nail	East West
14	14 PORTISHEAD Portishead	Go! Beat
15	15 OK COMPUTER Radiohead	Parlophone
16	16 MARCHIN' ALREADY Ocean Colour Scene	MCA
17	17 MAVERICK A STRIKE Finley Quayle	Epic
18	18 WOMAN IN ME Louise	1st Avenue/EMI
19	19 SHEETER The Brand New Heavies	frr
20	20 WHATEVER YOU WANT - THE VERY BEST OF Status Quo	Mercury/PolyGram TV
21	21 BACKSTREET'S BACK Backstreet Boys	Jive
22	22 SPICE Spice Girls	Virgin
23	23 GREATEST HITS - VOLUME III Billy Joel	Columbia
24	24 OCEAN DRIVE Lighthouse Family	Wild Card/PolyGram

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From

1 NOVEMBER 1997

island wins a&r battle to sign ross allen

Allen will begin at Island in the next few weeks. London and new Virgin label Innocent were

DJ and former Filter head Ross Allen has confirmed that he will be joining Island Records as an A&R man following a period of fierce competition between a number of majors for his services. Pending final arrangements

among those who were courting the 27-year-old DJ over the summer. It was a fondness for Island's musical history that finally helped swing him in the company's direction. "Island's got such a strong musical heritage," says Allen. "I grew up buying a lot of those records and dance stuff on 4th & Broadway. Also, obviously Island is going through a period of change which makes joining them an exciting opportunity."

Allen currently hosts a three night a week radio show 'Destination In' on London's GLR and is a well respected club DJ playing regularly at the Blue Note and Bar Rumba. His reputation as an A&R was made at indie label Dorado where he launched and A&R'd the eclectic

Filter imprint which quickly established kudos with fans of experimental dance music. Allen left Dorado last year.

Allen will have his own imprint at Island and hopes to carry on with the musical eclecticism that has become his trademark. "I basically want to do a bit of everything. Which is something that I think that Island has always encapsulated. There were a lot of good things that came to me at Filter that we couldn't afford to do but which will work at a major," he says.

Ironically Allen is no stranger to being an employee of the PolyGram corporation, having begun his career in the music business there in the postroom. "It's funny coming back like this but it shows it can be done," he says.

inside:

[2] SEVEN DAYS IN DANCE: MERV PEPPLER of EAT STATIC reveals what caught his eyes and ears this week

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

[4] Q&A: GILLES PETERSON talks to Tony Farsides

[5] JOCK ON HIS BOX: FUNK D'VOID

[6-11] HOT VINYL: All the tunes of the week, the latest reviews and DJ Tips



buzz chart
number
ones

CLUB:	'BENEDICTUS' Brainbug (Positive)	p7
URBAN:	'YOU MAKE ME WANNA...' Usher (LaFace)	p9
POP:	'OPEN YOUR MIND' U.S.U.R.A. (Mairakry)	p11
COOL CUTS:	'SMACK MY BITCH UP' The Prodigy (XL)	p12



With the help of rapper Coolio (pictured here with Kiss jock Dave VJ) Kiss 100FM last week launched the Kiss House Challenge '97. Undertaken in association with housing charity Centrepoin, the Kiss House Challenge seeks to raise money and awareness about the capital's young homeless people and raise funds for a new Centrepoin hostel. Last year's House Challenge raised £100,000 in goods and money. "When Kiss 100 asked me to do this it really touched me," says Coolio. "Growing up in Compton, LA, I'm no stranger to life on the streets, the extent of inner city deprivation, poverty and what that can lead to." The Kiss House Challenge will feature a week of on-air events and competitions and auctions of goods donated by celebrities and companies. It will also ask Kiss listeners to donate items such as beds, sofas, blankets and TVs.

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13 18 CLUB HITS 97/98

9 19 PURE DANCE '97

12 20 IT'S A SIXTIES PARTY

16 25	MEN
13 26	ARE
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28	USEL
29	A LON
30	ROCK
31	WAL
10 32	A LIF
14 33	ON HE
34	EVER
18 35	RAIN
21 36	ARM
22 37	STAN
38	SING
24 39	JUST
40	SPIL

⬇ Bullseye titles

am:pm signs
smokin' beats'
hot single

AM:PM have signed the hot UK garage tune 'Dreams' by Smokin' Beats'

featuring Lyn Eden which has been doing the rounds on promo cassette.

The Smokin' Beats crew have built up a strong following, not only for their own tracks but also the Smokin' Beats label which has had 13 releases to date including the compilation 'Ready To Fly'. The track will also be featured on AM:PM's forthcoming 'Anthology' which will draw together the A&M dance label's run of hits this year - Ultra Nate's 'Free', Ce Ce Peniston's 'Finally', SubMerge's 'Take Me By The Hand', Love Tribe's 'Stand Up' and East 57th Street's 'Saturday'. A four-LP vinyl release of the double CD will also include a set of classic a cappellas from the AM:PM back catalogue.

'Dreams' is released in late December whilst 'Anthology' is out on December 15.



[7 DAYS IN DANCE]

merv pepler eat static



"Sunday: I got back from holiday in AMERICA which I spent some of in a log cabin in West Virginia about 10 miles from the nearest house. Monday: our album 'SCIENCE OF THE GODS' came out. We've pleased with it and it took quite a long time because we scrapped a lot of it halfway through. So far there's been a good reaction. Tuesday: I spent writing a couple of jams for our radio appearance on Thursday. I wanted to do something that could be quite spontaneous. Wednesday: we got through a mid-week sales report on our LP. It might be a bit higher but the thing with our audience is that they buy our records but they take their time doing it. Thursday: off to Maida Vale to prepare for a live session that evening on JOHN PEEL's show. We basically set our PA system up in one of the studio rooms. As well as being on the radio it also went out on the world wide web and was part of some live internet music festival in the US. We listened to Peel on headphones - God knows where he was. When we actually did it, it went pretty well and was as warpy as I wanted it to be. Friday: back to SOMERSET for being working on our live show for our 13-date UK tour which begins next week. For this tour we've been really developing the visual side of the show. Saturday: I did a remix of an Indian-style tribal drum & bass track for MEDICINE DRUM and their label in America 911 Records. I've got about six more remixes lined up at the moment. There's also talk of us doing music for the video game Tombrailer and a SONY PLAYSTATION game which is great."

XL Recordings has signed production/DJ duo Basement Jaxx for an album deal. Highly respected on the dance scene, Felix Buxton and Simon Ratcliffe scored a hit earlier in the year with 'Fiy Lite' on Multy. However, Multy only had the duo for a singles deal and XL's Nick Worthington slipped in. "We've been trying to sign them for 18 months," he says. "I've liked their stuff: their records, their remixes, the things on their label. Their stuff is accessible but always very different." The group will begin recording an album in the next two weeks with a release slated for early in the new year. Basement Jaxx will continue to operate their indie label Atlantic Jaxx, which will have a compilation out soon. "We are looking forward to working with XL," the duo say. "We're very excited about the prospect of producing the best album we can



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Produced by James Woodcock

SHOP TO
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london

The top 10 tracks flying out of Plastic Fantastic this week are:
'UNTILTED' Nalin & Kane
(Superfly) ● 'SILVER EP' DEA
(Plastic Fantastic) ● 'CLOSER' Luca
(Stimulus) ● 'TAKE ME HOME'
Tomski (Firefly) ● 'LET ME SHOW'
Camraro (white label) ●
'EVERYTIME (NALIN & KANE
REMIXES)' Lustral (Hoo! Choons) ●
'LOVE PARADE' Da Hool (Kamick)
● 'ALL OR NOTHING' NEG-BUS
(Kingpin) ● 'MYN' Red Infection
(Plastic Fantastic) ● 'A LITTLE
CLOSER' Rio Rhythm Band (Accord)

8 Shorts Gardens, London WC2H 9AU, tel: 0171 240 8055, fax: 0171 240 7628
Plastic Fantastic has been going for three years, rocking Covent Garden with house, trance and breakbeat plus a selection of funky techno and garage. The shop's four in-house DJs - Enzo, Johnny Orange, Oliver Mackay and Lee Burridge - split the platters at Malibu Stacey, Velvet Underground, the Gardening Club and one-off parties. The store also has its own record label.

1	BA	2	1	3	SPIC	4	STAY	5	PARI	6	SUN	7	DA VA	8	AS L	9	PHET	10	TUB	11	ANGI	12	YOU	13	DIGT	14	RIPP	15	EVER	16	TELL	17	ISAY	18	U SE	19	STEF	20	BEEN	21	GOT	22	GABI	23	NEVI	24	GET	25	MEN
---	----	---	---	---	------	---	------	---	------	---	-----	---	-------	---	------	---	------	----	-----	----	------	----	-----	----	------	----	------	----	------	----	------	----	------	----	------	----	------	----	------	----	-----	----	------	----	------	----	-----	----	-----

Lars Standberg has been an essential player on the Scottish techno scene for the past decade — from working in specialist record shops to DJing to performing live as an artist under the moniker Funk D'Void. "Technoir", his debut album released earlier this year, is a stunning work of intense yet sparkling techno. His international DJ reputation is growing fast and his live shows are a must

JOCK

funk d'void

ON HIS BOX

PIC: GP

top[10]

'PRELUSION' DEEPSIDE (FNAC)

"I love the early Frac stuff! Ludovic again with sweeping synths, ethnic percussion and funky vocal samples. One of those 'spine tinglers' that gets me every time. He should get back into the studio and do some more house stuff!"

'101 DALMATIANS' (DROP OUT MIX) GLENN UNDERGROUND (DJAX)

"My God, the difference between the Glenn of now and the Glenn of old! Personally I prefer the latter simply because he kicks ass better. It's quite funny because the track cuts out completely for two seconds and it sounds like you've accidentally switched the music off. I checked loads of other copies and they're the same. Top tech-funk business, though."

LARS' STEAMIN' 10

- 1 'EMOTIONAL EP' Envy (Soma)
- 2 'JOINT ELEPHANT' Herman Funker III (Simulant)
- 3 'THE DIVIDE' James Ruskin (Blasphem)
- 4 'A PLACE FOR ME' Gene Farris (Soma)
- 5 'ARTE' Manolake (DIT)
- 6 'CLASSICS FROM THE WAULT VOL 1' Mystic Bill (Reller)
- 7 'AREST (REMIXES)' African Nightlight (UL-Tracks)
- 8 'BLAST (REMIXES)' Orlando VCDM (DSD)
- 9 'TALKIN' SNARES EP' Jeremiah (Grow)
- 10 'UNDONESON' Plaid (Warship)

'HAARFISHY' HASHIM-AL (CUTTING)

"This always ends up in my box at one time or another. The 808! The bass! It never loses its originality and it brings back rather embarrassing memories of my bodypopping as a teenager."

'M04' MAURIZIO (M)

"My all-time classic, favourite, best, most used, well-loved, cherished piece of vinyl I have ever played from my box...so far. Soul (yes, it's in there somewhere) and simplicity matched to perfection. Man and machine in marital bliss. I have listened to this record a million times and each time I hear something different in the groove. That bassline with that chord stab. Thank you mysterious Mr. Montiz."

'NUDE PHOTO' RHYTHM IS RHYTHM (TRANSMAT)

"This came out in 1987 because I remember sneaking out of my mum's house to go to a place called The House & Garage Club that was on every Monday night. There was hardly anyone there and I recall the feelings of astonishment when I heard this track come out of the speakers. Funky TR909 business. It was a real turning point for me, and out of respect it is constantly in my box."

'FUNK IN THE FRIDGE' GLOBAL COMMUNICATION (DEDICATED)

"This is complete bliss. For me everything in the track works. Every sound is in the right place. These guys know how to make music, and they make damn good house records as well. Cheers!"

'HI-TECH JAZZ' GALAXY 2 GALAXY (UNDERGROUND RESISTANCE)

"This needs no explanation. Just put the needle to the record..."

'AURORA BOREALIS' AURORA BOREALIS (FNAC)

"This came out around 1993, I think. It was a breath of fresh air for me — can you remember how bad a year that was for getting records? It's just a good, deep track with cool vocal samples, warm strings and a floating 303 bassline in the background. Then Ludovic Navarre started his St Germain project, but his deep side gear always stays close at hand waiting for the right moment. I had to swap the first Black Dog EP to obtain this (ouch!)."

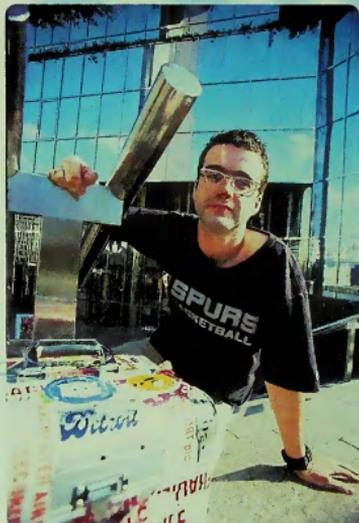
'MYSTIC VIBRATIONS' ST VITUS DANCE (PEACEFROG)

"A real slab of heartfelt emotion on vinyl. It took me a while to track this down (being an early Peacefrog release) but it was worth the wait. Hope Grant did this and I died when I first heard it. He'll kill me for saying this, but he is definitely the 'king of strings!'"

'DANCE DANCE' DANELL DIXON (NITEGROOVES)

"This has worked so many times! Big, big record from the Wild Pitch school of production. Superb filtered percussion."

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



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13 18 CLUB HITS 97/98

19 PURE DANCE 97

12 20 IT'S A SIXTIES PARTY

[cv]

BORN: Backwards, March 10, 1971. LIFE BEFORE DJING: stage dancer; korean food van boy. FIRST DJ GIG: "Chicago In 1987 in a small rock pub playing S'Express for ES a night and as many burgers as I wanted, then walking home with a 'Nocilla' plastic record case." MOST MEMORABLE GIG: "Best — 'Some night at The Paradise in Amsterdam this year. Everything fell right about the entire night. At one point people were letting off emergency flares in the crowd!" Worst — "Quiedo, Spain this year. I was taken to the hotel at midnight, went to sleep and was picked up to play at 6am. The venue had a 2,000 capacity and not one person had shown up. Funk Do Who?" FAVOURITE CLUBS: Bugged Out; Atomic Jam; Ultimate Base; Voyager; Siam at the Arches — "where there's always someone to get smashed with!" NEXT THREE GIGS: Maple Garden, Paris (October 31); Neoplace, Cardiff (November 1); The Kilban, Dublin (7). DJ TRADEMARK: "I'm not sure. I've got an alarming mark on my chest, not unlike the numbers on that kid's chest in the Omen movies! It's quite scary, with the year 2000 coming up and everything..." LIFE OUTSIDE DJING: Artist — Funk D'Void debut album "Technoir" out on Soma; member — "Lucky Strike" and "Herbie On Roads" on Soma; likes basketball. Eighties coming-of-age teen movies, overeating and playing synthesizers.

Bullered titles

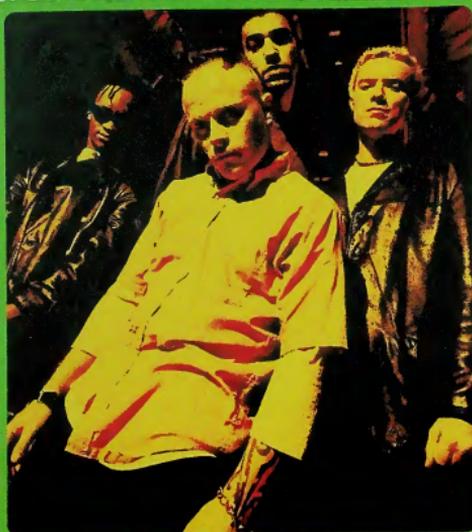
16	25	MEN	13	26	ARE	20	27	THEI	28	USEL	29	30	ROCK	30	ROCK	19	31	WALL	10	32	A LIF	14	33	ON HE	34	EVER	18	35	RAIN	21	36	ARM	22	37	STAN	38	SING	24	39	JUST	40	SPIL					



hot vinyl

on the decks: james hyman.nicky black market.daisy & hayoc.brad beatnik.andy beavers.chris finan.ralph tee. danny mcmillan.ronnie herel.ziad (pure groove))

TUNE OF THE WEEK



THE PRODIGY 'SMACK MY BITCH UP' (XL) (ALTERNATIVE)
Using the infamous DM2 mixing/Ultramagnetic MCs' 'Change my pitch up, smack my bitch up' book, this ever-changing looped slice of techno-tech-funk rocks and rolls along assisted by Shahin Badar's Eastern-wailing breakdown. 'No Man Army' reworks 'One Man Army' from the 'Spawn' soundtrack. Also included is a 'Headrock dub' of 'Mindfields' with Maxim on vocals and a DJ Hype mix of 'Smack My Bitch Up' with its tight tin smacking drum & bass. With or without radio support, a guaranteed hit. ●●●●●

RONI SIZE/REPRIZANT 'BROWN PAPER BAG' (DRUM & BASS) (TALKIN' LOUD)
Previously prompted in a brown paper bag and now available on triple 12-inch or doublepack comes the third single that will undoubtedly achieve high commercial success in the light of Roni's Mercury Prize. Phokaz's remix with its rapstormy intro is painfully minimal and its stealthy overtones are dark. Nobukazu Takemura keeps the original's impetus with the double bass twangs and adds pure jazz vibes with a 'debriefing breakdown' - future retro now. Finally, there's Roni's full vocal mix with Dynamite firmly on mike and bonus track 'Western' with breakbeats blasting well past high noon. ●●●●●

SEX-O-SONIQUE 'I THOUGHT IT WAS YOU' (FFRR) (HOUSE)
The old Herbie Hancock disco classic gets a reworking by the Full Intention crew under another guise. Dialogue samples, French-style grooves and a repetitious vocoder vocal hook are the key ingredients. The track swings nicely but never really hits a peak. Maybe the upcoming Salt City Orchestra mixes will add a little distinction. ●●●●●

BARAGE TUNE OF THE WEEK

AMIRA 'MY DESIRE' (VC)
Appearing as a limited one-sided promo, mixed by the Dream Team, this is an uplifting soulful garage track of some depth. Staying away from The Dream Team skip the drums along fused with xylophone and sax lines, a grooving bassline and soaring strings which are complemented by Amira's powerful vocals. Mixes to follow from Boris Dlugosch and Brother Brown. ●●●●●

ALEX KID 'PLAYGROUND' (F COMMUNICATIONS) (ALTERNATIVE)
The easy listening drum & bass business continues with this gorgeous EP. The opening track 'I Think' is the killer - Tom Waits meets Roni Size in a bar downtown. 'I See' is slower and murkier. 'I Am' a whole lot jazzier, and 'May Be' a spooky inconclusive finale. Fascinating. ●●●●●

NU ODYSSEY 'DEPARTURE LOUNGE' (PAPER) (HOUSE)
Paper keep their good solid reputation for some of the finest British deep house, although some of their supporters might pull their hair out of their goatee beards when they hear the drum & bass drop mid-flow into the track. The thing is that happens to work just dandy, the transition is very smooth and intricately put together. Funky bass and soft stabs work everything and mould it around a silky-smooth production. The only thing is you might not like the deep house and happy hardcore hybrid on the flip - only joking. ●●●●●

PIZZICATO FIVE 'CONTACT' (MATADOR) (ALTERNATIVE)
The first in a series of eight very limited promos sees Dimitri From Paris: the first to remix a track from the new album from kitsch Japanese popsters. Old school cheesy house with a few electro touches is the flavour of the A-side and there's a useful vocoder-ised instrumental on the flip. If you like it happy and quirky this will bring a smile to your face. ●●●●●

charlie hall's



REVEREND CHARLIE HALL
Featured in Jack On Fire Box
P/M issue dated July 30, 1994

steamin' 10

tips for the week

- 1 'DJ-ALEXI BRINGS YOU THE ABSOLUTE POWER LP DJ-Alexi (Reperta)
- 2 'GUIDELINES EP' Mike Wado (Kae/Deep)
- 3 'ON AND ON EP' GH-106 (Pro-Jex)
- 4 'LEARNING' Surgeon (Dynamic Tension)
- 5 'EMBROYO 4' Stu Grant (Embroyo)
- 6 'FREEK FUNK' Luke Slater (Novamula)
- 7 'CIND' (green)
- 8 'FROM BEYOND PART 2' Various (International Transmissions)
- 9 'EP' DJ Naughty (Gigolo)
- 10 'THE LIVING KEY' Octave One (430 West)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	
BA	Aqua	SPIC	SOMET	STAY	PART	SUN	DA YA	AS LU	PHER	TUBT	ANG	DIGIT	RIPG	EVER	TELL	I SAY	U SE	BEEN	GOT	GABE	NEVE	GETT	MEN	16	25

the **TOP 100** **CHRISTMAS** **1997**

(upfront house)

[commentary]



by alan jones

After peaking at number three back in May with his debut hit 'Nightmare', BRUNIBUG goes

all the way this week, soaring 15-1 with 'Benedictus', his upcoming Postiva release. It registered more support than any recent number one among our DJ chart returners last week but its lead looks unconvincing against the charge being mounted by

PARTIZAN's 'Keep Your Love', which surges 57-2. Partizan actually hides the identities of DJs Craig Daniels and Tail Paul, and 'Keep Your Love' is another in the impressive series of dancefloor monsters unearthed by Telstar imprint MultiPLY. With a very strong upper echelon — so strong that the RHYTHM MASTERS DJ SUPREMACY single

'Enter The Scene' stalls at number 10 despite a 30% jump in DJ support — no new entry manages to debut in the Top 10, the third week in a row in which that has happened. Nevertheless, the chart shakos off its recent lullage, with no fewer than 21 new entries pouring into the Top 50 — the highest tally of the year. The reason: companies are promoting the Christmas hits and also rans ahead of their December commercial release. A good case in point is

HUFF & HERO's 'Feeling Good', a December 8 release which is the week's highest new entry at number 14. Heavily sampling the classic Nina Simone track of the same name, it comes in house, speed garage and

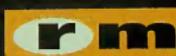
'Club' mixes, the latter — and most impressive — featuring what sounds like a slowed-down bass riff from 'Love Hangover'. 'Feeling Good' was previously sampled for two previous club hits of the Nineties. The first time, in 1992, it formed the basis of 'A New Dawn' by Radiant Boy on Ultrasonic. By 1994, it had become 'Feeling Good (A New Dawn)' by Virtue on M&G marquee Wired. It was subsequently

reissued in the latter incarnation in 1995 and 1996. Featured in a hit movie and on two different TV adverts, its time will surely come — maybe in December. Nina's vocals have also been paired with a Duran Duran riff on VIBR8's 'Titty Twister', due imminently from Paradox. Simone is, of course, the reluctant queen of TV advertising, with at least four of her recordings enjoying extended tours of duty on the small screen, with 1 Loves You Porgy' the latest to be discovered by an advertising agency.

Wk	Wks. on chart	Title	Artist	Label
1	15	2	BENEDICTUS (BRUNIBUG MIXES) NIGHTMARE (CLUB 69 & DJ WILD MIX) Brunibug	Postiva
2	5	7	KEEP YOUR LOVE (D&J & JONESSEY MATT KOOOTHING C & DEX MIXES) Partizan	MultiPLY
3	4	3	OPEN YOUR MIND (DJ QUICKSLER PARTIZAN'S D&J & JONESSEY MATT KOOOTHING C & DEX MIXES) U.S.U.R.A. MIXES U.S.U.R.A. MIXES	Malinky
4	5	2	THE RIGHT WAY (MOCO 1) SWINGSTON/ROBERTO LOOP DA LOOPMAN POOLY MIXES) MY PERSONALITY (STONEBRIDGE MIX) Eric Gold/Henr Fire	Fire
5	2	2	I THOUGHT IT WAS YOU (MIXES) Sex-O-Sonique	Sex-O-Sonique
6	2	7	GO! TIL IT'S GONE (DAVID MORALE'S & FRANKIE KNOLKES/ARMANDO VAN HELEN MIXES) Janet Jackson feat O-Tip & Jazsi Michael	Virgin
7	2	4	HAPPINESS (ERIC KUPPER MIXES) Kamasutra feat Jocelyn Brown	S3
8	2	2	BIZZI'S PARTY (BOOKER TIZOL BROTHERS MIXES) Bizzi	Rhythm Series/Parlophone
9	1	2	ALMARE (WANT WEST/FRITZERS IN RHYTHM/MATTHEW ROBERTS MIXES) Way Out West	Deconstruction
10	3	3	ENTER THE SCENE (RHYTHM MASTERS/JACK LUKEMANN GROOVE MIXES) The Rhythm Masters vs. DJ Supreme	Distinctive Coalition
11	1	3	I BELIEVE (ROGER SANCHEZ/SARASASHI MIXES) Henry Clayman	Legic
12	2	7	SUNSHINE (WESTBAM/FUTURE FUNK/FRETCH & VERN MIXES) Dr. Motte & Westbam	Low Spirit
13	3	3	I CAN'T HELP MYSELF (LUCID/BOY FUNK MIXES) Lucid	Delirious
14	1	14	FEELING GOOD (HUFF & HERO MIXES) Huff & Hero feat Nina Simone	Killer Bee/Planet 3
15	1	12	CALL ON ME (HIGHER STATE/FRONTIERES/00 ALLSTARS/DILLON & DICKINS MIXES) Johnny X	Higher State
16	1	2	LOST AND FOUND (DAIRY TENGU/MAQDE LAUSSE/MATT WINNASHLEY BEEDLES/SUNSHIP MIXES) D*Hive	VC Recordings
17	8	4	WHAT WOULD WE DO? (SOL BROTHERS/CLAY & DELLER MIXES) Urban Spirits	Fresh
18	4	8	HOT SHOT '97 (ROLLER COASTER/DA TECHN0 BOHEMIAN/SUPER EGO MIXES) Karen Young	Distinctive
19	2	2	PRESSURE (M&S/INCENT DE MOODPARADIS/BOUNCE/CLAY & DELLER MIXES) Urban Spirits	Jive
20	1	2	I'M LEAVING U (GOTTA GO, GOTTA GO) (CUTTHER & JOE/MOJUSSE TALU TONKA MIXES) Bombay Collins feat MC Life	Black Culture/WEA
21	6	5	SING A SONG (JUDY MORGAN/MISSIE TIBBT LOCKDOWN MIXES) (FLYING HIGH (JAMM MIX) Byron Stingily	Manifesto
22	1	2	DON'T PUSH IT (ROCK & ARPA 5) SOL BROTHERS/MISSIE TIBBT LOCKDOWN MIXES) The Vision	Danceboy
23	1	4	CHOOSE LIFE (TOUR DE FORCE/DJ MIXES) PF Project feat Ewan McGregor	Positive
24	1	2	GUNMAN (NU-BIRTH/NATURAL BORN CHILLERS/197 LOCKDOWN MIXES) Natural Born Chillers	East West Dance
25	1	3	EVERYTHING I WANTED (T ENTHUSIASTS/XENOMANIAC/ROUQUETTER & MIXES) HEAVEN CAN WAIT (T ENTHUSIASTS MIXES) Doremi	Eternal
26	1	2	FEELIN' GOOD (K-ILLAS/LOOP DA LOOP MIXES) Bobby Brown	Universal
27	1	2	AMERICA I LOVE AMERICA (T TERTIARY/SHAR BOIS/DJ TONKA/BOU HERVIG/CLAY & PERANGANTU/SUGAR DADDY MIXES) Full Intention	Stress
28	1	2	RUNNING SONG (K-KLASS/ANTONY MASON/O'RIAGAL MIXES) Ameyush/Shepherd	Cine Street
29	1	2	DON'T GIVE UP (M&S/MATTHEW ROBERTS/SK-KLASS/BEATED MIXES) Michelle Weeks	Sound Of Ministry
30	1	2	RAIN (JUNO OF THE PLEASD WIMMIN MIXES) SOMETIMES (JOHN '00' FLEMING/MAX/JAN MY ARMS (BEE MIX) Erasure	Mole
31	2	5	DESIRE (TALL PAUL/M SCRUFF MIXES) Mole	Dedicated
32	1	2	FORGIVEN (I FEEL YOUR LOVE) (LOOP DA LOOP/QTARRA MIXES) The Space Brothers	Manifesto
33	1	2	WORDS (CURVE/GATTARA/MANAFUL VAN DYK MIXES) (MOD/LIGHTNING (MIXES) Paul Van Dyk	Deviant
34	1	2	JUMP (M&S & SPINERS/ROB BROWN/SIR/ANGELO STARR MIXES) Edwin Starr	Edwin Starr
35	1	2	HOW COULD YOU DO THAT (M&S/LOU BULLER MIXES) Jashna	Hectic
36	1	2	DON'T THINK ABOUT IT (NU BIRTH/INFLUENCE/M&S/JONKA PUNCARZ/RYBID/PUNKY GREEN DOGS/197 LOCKDOWN MIXES) Joliva	Delective
37	1	2	EXIT EXIT/INNER SANCTUM Fanny Flirts	Hectic
38	1	2	DID IT AGAIN (T ROUSER ENTHUSIASTS/RAZOR 40-GO MIXES) Klyde Minogue	Deconstruction
39	1	2	DEEPER RIVER (LOUSTED MIXES) Dusted	Chucky
40	1	2	RIPRODUCIVE (TUFF JAM MIXES) Double 03 feat Top Cat	Satellite
41	1	2	NO OTHER LOVE (DIVER/CHELIE AMAZON MIXES) Bius Amazon	Jackpot/Sony S3
42	1	2	LOVE IS LIKE OXYGEN Freebase	Freeflow
43	1	2	ROCK THE FUNKY BEAT (NATURAL BORN CHILLERS/197 LOCKDOWN MIXES) Natural Born Chillers	East West
44	1	2	DOH LA LA (TUFF JAM MIXES) Doolio	Tommy Boy
45	1	2	CIRCUS/DOWN (MIXES) Mega Lo Mania	No Respect/Eric
46	1	2	AS UNUSUAL THE DAY (DAVE LEE & ANDREW 'DOC' LIVINGSTONE MIXES) The Knowledge	Tir
47	1	2	UNUSUAL HEARTS & KISS (M&S/MATTHEW ROBERTS/ROY/POTENTIAL/PILLPULL MONTY MIXES) BT	Hooj Choons
48	1	2	LOVE, PEACE AND GREASE (BATAIN/TROV/M&S/ROY/POTENTIAL/PILLPULL MONTY MIXES) BT	Perfecto
49	1	2	BEEN AROUND THE WORLD/OTS ALL ABOUT THE BENJAMINS (VAN HULLEN MIX) Full Daddy & The Family/Netrosix B.I.G./Mass	Puff Daddy
50	1	2	GET HIGHER (ROLLO & SISTER BLISS/LINDALE CALM MIXES) RUBBERBAND (MOONSHINE MIXES) Black Grape	Redoaction
51	1	2	GIVE IT TO ME (JUNO '00' FLEMING/JUNO/O'RIAGAL MIXES) Juno Alliance	Un-Digited
52	1	2	I NEED A MIRACLE (VICTOR IMBRES/MATTHEW ROBERTS/SOL BROTHERS/GATTARA MIXES) Coco	Pushika
53	1	2	THE MIGHTY HIGH (LEON & MATTHEW ROBERTS/JOEY NEGRO MIXES) Revival 3000	Hi-Life
54	1	2	STOMP (BOOKER TIZOL MIXES) Book's Property	B-Rite/Universal
55	1	2	GET RUFF! Helthex	Amann
56	1	2	(THE) KAMA SATINA Rolina feat J-Me	US Real Music
57	1	2	DI'NY JOBZ 4THA MOB (PIG/FORCE/BASSBIN TWINS/LOOP DA LOOP/CHEMIST MIXES) Pigforce	Island
58	1	2	ALANE (TODD TERRY MIXES) Was	Island
59	1	2	LOVETHING (BLO-NUP MIXES) Drown Low	Epic
60	1	2		ZYX

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- 4 WHO'S LOVING MY BABY 'SHOLA AMA' (WARNER)
Shola is a more sentimental mode.
- 5 BUTTA LOVE 'NEXT' (ARISTA)
A real groove.
- 6 'R U READY' 'SALT 'N' PEPP' (LONDON)
Amazing how much cooler they sound, when everyone else is cheesy.
- 7 'HOLLER' (FULL CREW REMIX) 'GINGIVINE' (EPIC)
Great two-stepper - best cut since 'Pony'.
- 8 I CAN LOVE 'REMIXX' 'EVERYTHING' (REMIXX) 'MARY J BLIGE' (UNIVERSAL)
Bashful Funk and So On! on a sinister remix package.
- 9 'NO GOOD!' 'JAZZ' (POLYDOR)
Good two-stepper.
- 10 'I WANNA BE YOUR LADY' 'HINDA HICKS' (ISLAND)
Late night bedroom business from Island's new signing.

Compiled by **trevor nelson**
and played on his *Radié One* show on Saturdays 2pm-5pm and Sundays 11pm-1am

reaction on it is a story in itself. Also check the electro-drenched 'Dawn Of The Standing Wave' on the b side. Top stuff. ●●●●

DANNY ROSE 'LIVING IN A BOX' (COAST) (TECHNO)

Danny Rose picks up the Northampton bus and makes his way to Florida on an excursion into warped-up electro funk. The title track kicks real hard with a sturdy 808 kick and reversed metallic lead line. Samples fly in and out of the pretty minimal arrangement, but it is the simplicity that holds the key to its success. Power and domination on the floor space - check it. ●●●● DM

JAWA BROTHERS PRESENTS DIXIE JOKES 'D MINOR' (ANGELS OF LOVE) (HOUSE)

Those who like a MAW-style wandering instrumental marathon that's big on jazzy soles and the like will warm to this track by the men behind the Naples club Angels of Love. The full-length version is an exhausting smoothie but our favourite is the subtler Deep Dub Live. One to shimmy to. ●●●● D&H

FUNK JUNKEE 'GOT FUNK?' (STRICTLY RHYTHM)

Roger Sanchez combines his trademark smooth shuffled rhythms, tribal chants, and a 'Who's Got Da Funk?' hookline, with warbling bassline, normally associated with UK garage producers. This combination works well and is spread over three funky mixes. ●●●● Z

KYLIE MINOUE 'DID IT AGAIN' (DECONSTRUCTION) (HOUSE)

A Garage/Ruby-style vocal essays into a trancey house groove on the Trouser Enthusiasts mix. It then slips into Fluke-style synth and drum rolls before shifting into a familiar trance groove. The Sasha crowd will love it but a little more exciting - if predictable - are the staccato beats and synth stabs of the Razor-N-Go mix. Should both prove to be crowd-pleasers though. ●●●● BB

DRUM & BASS TUNE OF THE WEEK

CYBOTRON FEAT DILLINJA 'LIGHT YEARS' (PROTOTYPE)

Grooverider's label keeps up his hard assault on the drum & bass front with two smashers from Dillinja and co. 'Light Years' comes with the custom Dillinja beats. Smooth synth washes slide over the top of the programming for the first part, then bang comes the bassline, and before you know it, it's time to catch your breath and take it in double quick as there is no space for the weak. Flip it over and more damage controls the mix with chopped up amen and sonic bass tones. Put a leash on this man before he makes you deaf. ●●●●

DIGITAL MONKEYS 'PERSONAL DEFECTS EP' (QUAD) (HOUSE)

A very deft four-tracker with a minimal melodic influence, the theme being hard edged beats in a darker vein. 'Orbitron' is a fierce hard house/techno-based driving piece with a complicated array of electro combinations. 'C-Love' is more experimental with light sporadic drum & bass as its foundation. 'Billy Moog' builds on drum and synth layers, still being dark, while 'Monkey Wrench' starts off experimental but forces its way well towards the end. All this while everyone's still reeling from Pink Bomb. ●●●● CF

TSUNAMI ONE 'NO. 43 WITH STEAMED RICE' (FUEL)

(BREAKBEAT)

This track has been doing its thing around the club scene at leading Nu Skool clubs like Friction for the past three months. Dave Tipper's Fuel label has again shown why they are leading the pack with regards to the big-on-bassline business. The track is obviously built around the bass, with the help of cleverly constructed karate samples, sound effects and some downright funky tune breaks. Watching the crowd

HOUSE TUNE OF THE WEEK

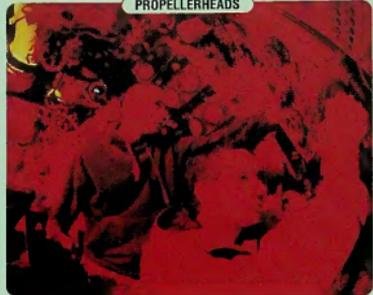
WAY OUT WEST 'AJARE' (DECONSTRUCTION)

A timely re-release of a true classic. To be honest, all of the work has already been done in the past three years by the Original Mix which is now supported in this package by three excellent new versions. Matthew Roberts and Brothers in Rhythm provide two new angles, with Mr Roberts viewing things from a deep, almost hard garage, perspective while BR couple their episcopes with some sporadic drum & bass. It is the Way Out West remix that brings this very much up to date though, reflecting where Way Out West are now and updating one of the best tunes that they have done. ●●●● CF

MADAGASCAR 'SO GOOD' (CODA) (HOUSE)

Brand new from the production talents of Mike Costford who presents a crossbred of funk and hard house which blend very well. 'So Good' has a warm bass, a fair share of keyboards and shrieked 'So Good' breaks. On the back end is 'Good Times' by JCB, a slower track which is definitely more funk than anything else incorporating plucky basslines which come across very well. Whichever side fits your theme then. ●●●● CF

PROPELLERHEADS 'BANG ON/DIVEL' (WALL OF SOUND) (ALTERNATIVE)



If David Arnold's 'Shaken And Stirred' project and 'History Repeating' - the Shirley Bassey collaboration - wasn't enough, the Propellerheads release this 5,000-only limited 12-inch, 'Bang On!' thrashes along with Chris Lawson slide guitar, title shouts and brisk breaks. 'Divel', familiar as the Adidas advert, is here again (for the last time) as a scratchy spin-backed siren submarine-bleep builder. ●●●● JH

SOUL II SOUL 'PLEASURE DOME' (ISLAND) (HOUSE)

Just as Soul II Soul were the sound of London in the late Eighties, Jazelle B's choice of remixers on the new single reflects the London sound of now. Booker T brings to mind Mass Order's 'Lift Every Voice' with Ray Simpson's uplifting vocal. Tuff Jam's UVUM mix mainly cuts up 'Pleasure' and 'Dome', Dream Team's mix is distinguished by horns but the one caning it and thus current Kiss house chart number one is the Booker T dub with 'Searching...searching for the one' refrains over great synth-glossed late night backing. ●●●● JH

GENE FARRIS 'A PLACE 4 ME' (SOMA) (HOUSE)

This man needs no introduction unless of course you have been imprisoned in a 4' x 4' boxed room for the past 10 years. This is Gene's first outing for Glasgow-based Sonar, a cool four-track op of which three are tough discoid slammers and the final cut a downtempo chiller. If you know Gene's disco output you know what to expect: ass-shaking grooves and a lot more than just toe tapping. But check the 'Smoke Session Pause' for some awesome laid-back melodic dynamics. ●●●● DM

SUBJECTIVE 'TREMME' (ROTATION) (TECHNO)

The Advent slip into their Subjective moniker for a double headed assault on Dave Angel's sought-after label. On 'Tremmer' the boys keep the tempo at a thunderous pace but they also manage to slip in a melodic touch. But there are no complaints as it still manages to tear the roof off as the tight-woven crisp percussive workouts shred anything that dare step in their path. Much of the same on the flip, a perfect combination of hard meets smooth. ●●●● DM

2	1	BA	Aqua	3	2	SPI	4	STAY	5	PART	6	SUNJ	7	DA VA	8	AS LU	9	PHER	10	THUB	11	ANGI	12	YOU'	13	DIGIT	14	RIPG	15	EVER	16	TELL	17	I SAY	18	U SE	19	STEP	20	BEEN	21	GOT'	22	GABR	23	NEVE	24	GETT	16	25	MEN
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the URBAN CHART

(commentary)
by Louy Farisides



Pos	Weeks on Chart	Title	Artist	Label
1	4	YOU MAKE ME WANNA...	Usher	LaFace
2	2	PHEROMENON	LL Cool J	Def Jam
3	2	BEEN AROUND THE WORLD, ALL ABOUT THE BANJAMIN	Puff Daddy	Columbia
4	6	FIRM BIZ	The Firm, Nas, Foxy Brown, AZ feat. Dawn Robinson	Columbia
5	NEW	SKY'S THE LIMIT/KICK IN THE DOOR/GOING BACK TO CALL	Notorious B.I.G.	Puff Daddy
6	9	WE CAN GET DOWN	Myson	Island
7	3	FEEL SO GOOD	Mase	Kedar/Universal
8	20	APPLE TREE	Erykah Badu	East West
9	10	PUT YOUR HANDS WHERE MY EYES COULD SEE	Busta Rhymes	Wildstar
10	24	AIN'T THAT JUST THE WAY	Laurice McNeal	Rhythm Series/Parlophone
11	17	BEZZ'S PARTY	Bizz	B-Rite/Universal
12	11	STOMP	Coal's Property	Yab Yum/Epic
13	2	DON'T SAY	Jon B	Northwestside
14	8	SUNSHINE	Janet featuring Q-Tip & Jami Mitchell	Virgin
15	3	GOT TIL IT'S GONE	Rahim	Universal
16	7	IT'S BEEN A LONG TIME	Will Smith	Columbia
17	NEW	JUST CRUISIN'	Conner Reeves	Wildstar
18	19	READ MY MIND	Devo featuring Angie B	Arista
19	14	EVERYDAY	Luther Vandross	Epic
20	15	I WON'T LET YOU DO THAT TO ME	Common featuring Chantay Savage	Columbia
21	17	REMEMIND ME (OF SEF)	Foxy Brown featuring Olu HI/EPMD	Def Jam
22	10	BIG BAD MAMMA/NEVER SEEN BEFORE	Alli	US Island
23	25	FEELIN' YOU	Bobby Brown	Universal
24	NEW	FEELIN' INSIDE	H-Town	Relativity/Epic
25	NEW	LADIES EDITION (LP)	Sybil	Coalition
26	27	WHY	Charing Faces	Atlantic
27	12	I GOT SOMEBODY ELSE	Eternal	1st Avenue/EMI
28	18	ANGEL OF MIND/DREAMS	Brian McKnight	Mercury
29	21	YOU SHOULD BE MINE	Beaulus	Relativity
30	NEW	OFF THE ROCKS	Lynden David Hall	Collegeno
31	35	SEXY CINDERELLA	Total	LaFace
32	22	WHAT ABOUT US	Yolanda	Black Culture/RCA
33	23	I'M LEAVIN' U (GOTTA GO, GOTTA GO)	Yolanda featuring MC Lyte	Motown
34	26	WHEREVER	Omar	Delicious Vinyl
35	NEW	NO DOUBT	702	Epic
36	15	YARDCORE	Born Jammers	Big Beat/Atlantic
37	32	HONEY	Mariah Carey	LaFace
38	28	CRUSH ON YOU	Li Kim	Universal
39	3	AFTER 12, BEFORE 6	Sam Saller	
40	33	FIX	Blackstreet featuring Ol' Dirty Bastard & Slash	

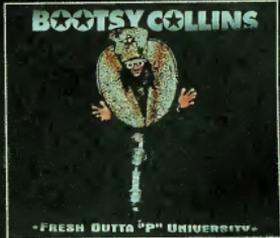
No change at the top, but a fresh onslaught into the Top 10 from Bad Boy Entertainment. As predicted last week, PUFF DADDY rockets into the 10 at three, up from 36 with 'Been Around the World'. Meanwhile, another posthumous single release from NOTORIOUS B.I.G., 'Sky's the Limit', is this week's highest new entry, straight in at five. These two join bad boy rapper MASE's 'Feel So Good', which drops from five to seven. ERYKAH BADU jumps up 12 spots to eight with 'Apple Tree', helped on her way by a couple of fine UK remixes courtesy of 2B3. The UK's own LUTRICEA BANDA adds strong club support to extensive pirate radio play, jumping 24 to 10. While it follows 'Man in Black' with the ultra-slick 'Just Cruisin'', in at 16, whilst the 'Knockin' Da Boots' boys H-TOWN return with a new LP, 'Ladies Edition', a sampler of which enters fresh in at 25... Two heavyweight special guests, JOE and CHIDO DE BARGE, have been announced for next month's HARRY J. SLIDE dates at Manchester's Nynex Arena on November 14 and Wembley Arena on November 15. Chico De Barge has been receiving rave reviews for his 'Long Time No Sea' which mixes contemporary Nu Soul sounds with echoes of Marvin Gaye. Meanwhile, to tie in with the Mary Dates Annual will be releasing her next single - 'The Jam & Lewis paired 'Missing You' - which will come in a package with remixes of 'I Can Love You' and 'Everything'.

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NEW SINGLE:
I'm Leavin' U (Gotta Go, Gotta Go)
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NEW ALBUM:
Fresh Outta 'P' University
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OUT NOV 17: CD/MC

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19 PURE DANCE 97

12 20 IT'S A SIXTES PARTY

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ALTERNATIVE TUNE OF THE WEEK

GLOBAL COMMUNICATION 'THE GROOVE' (DEDICATED)

Global Communication singles do not come around very often, but they're always worth the wait. The 'Groove' is a convincingly retro jazz-funk groove with a beautiful burbling bassline, skittish breakbeats, mellow meandering keys and sharp horns. The only less-than-cool touch is the 'You've got to move to the groove' vocal line, so opt for the flip's instrumental take. If you're looking for something more contemporary, then check the superb bass-heavy housed-up Modwheel mix which is on a second 12-inch along with the excellent laid-back hip-hop infused Extended Skit version plus some useful DJ tools. As if that wasn't enough, a third 12-inch has PalmSkin Productions' uptempo excursion, while 4 Hero's Deigo delivers a spaced-out mix that works wonders with snatches of the original's trumpet hook. ●●●●●

AB

DJ RON 'QUINTESSANCE' (PAROUSIA)

Not only is this eight-track EP value for money since it's pretty much an LP, musically it excites through its diversity and the way it often blends ambience into solid thunderous drum & bass, such as seagull sounds on 'Canaan Land' and Balaric feel on 'Distance'. Also noteworthy is '21st Century' with its Fox fanfare intro and 'DJ Ron Quintet' with live instrumentation. ●●●●●

JH

DJ RON



THE FREAK & MAC ZIMMS 'DISTANT STAB' (TRIPOLI TRAXX) (HOUSE)

More solid consistency from Pure Groove's own. Chuggingly repetitive and wonderfully bouncy in its Fruitloop Trade Mix, 'Distant Stab' is not as hard as one would expect, and in a way quite refreshing. The Original Mix plays almost the same but with less percussion, while 'D-Bop' takes up the whole of the AA in a typical banging rager. Another easy one to play. ●●●●●

CF

TRUCE 'NOTHING BUT A PARTY' (BIG LIFE) (R&B)

Truce are back with much more of an urban vibe and street look on this first cut from their second album. This relies on the old Herb Alpert 'Rise' bass riff to drive the midtempo chugging beats and feel-good vocals. The track's been produced by the On Point guys, an up and coming new team also busy right now with Montage and Hinda Hicks. ●●●●●

RT

ERYKAH BADU



ERYKAH BADU 'APPLETREE' (UNIVERSAL) (R&B)

Just ahead of a new 'live' album, Erykah reflects on one of the signature songs from what will no doubt be regarded as the year's most significant r&b album. More clever lyrics here combine with a sparse yet sophisticated hip hop soul production, the UK's 2B3 adding a twist of funk and jazz to the cut's main new remix here for single release. There's a hip hop mix too adding more of an urban vibe to the proceedings, though fortunately the beats are not so overbaked as to shadow the glory of Erykah's Billie Holiday-style vocals. ●●●●●

RT

DIGITAL BOOGIE 'DIGITAL BOOGIE' (DIY) (HOUSE)

DJs Callum and Raw of the DIY crew deliver four spacey disco-tinged house grooves. Take your pick from the slow-burning 'You Say', the Tony Lee sampling 'Reach Up', the more strident 'Now Is The Time', or the mellow jazz-funk influenced 'Searching for NJ'. ●●●●●

AB

CONNOR REEVES 'EARTHBOUND' (WILDSTAR) (R&B)

Following up the excellence of 'My Father's Son' was always going to be difficult, but this is a quality ballad which radio has been very quick to support. Brooklyn Funk and Full Crew remixes of the b-side 'Read My Mind' follow up the support his debut single achieved with similar mixes on the r&b scene. The Brooklyn Funk mix works particularly well with their smoother funk beats and subtle jazz overtones. ●●●●●

RT

olive

Miracle. 27.10.97

Available on CD1 CD2 12"

cd1 includes mixes by Murk, Beloved and 187 Lockdown
cd2 includes mixes by Roni Size
+ You're Not Alone Oakenfold remix
12" includes mixes by Murk and 187 Lockdown
Taken from the album Extra Virgin

PCD
BMG

alternative cuts

- 1 THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS' JOHN COLTRANE (IMPULSE)
My true colours come through! Mighty
- 2 'SPIRITUAL LIFE MUSIC' VARIOUS (NIPPONIC)
World music is alive and well. Features Jephtha Guillaume's 'The Prayer'
- 3 'DON'T DIE JUST YET' (MAX 404 REMIX) DAVID HOLMES (GD BEAT)
Roni's power. Hyper hard!
- 4 'IN MY MIND' MAUISSIE FULFON (RTR)
Razebini buggin'! Max Roach marchin'! Side-tracker
- 5 'PLANETARY FOLKLORE' AS ONE (MO WAX)
Kirk De Giorgio meets Robert Owens?
- 6 'MILES FROM HOME' PESHAY (MO WAX)
Bryan Payne Horn attack. Major reward!
- 7 'MGO (RONI'S REMIX)' (ZJ ISLANDI)
Waiting to explode! Bono meets electric!
- 8 'WARHEAD' DJ KRUST (V)
Brazil rolls out another monster for Bryan G
- 9 'BETWEEN THE DOWNS' PNU RIFF (HOLLISTIC)
Future jazz from the late GJ Wright
- 10 'OUT OF BODY EXPERIENCE' WATER MELON (FILE)
An audio Major Force masterpiece

Compiled by gilles peterson

and played on the alternative radio show on Radio 4 from 10pm-12am, 12th 1998

1	BA	Aqua
2	SPIC	
3	SUNET	
4	STAY	
5	PART	
6	SUNJ	
7	DA YA	
8	AS L	
9	THEB	
10	TUB	
11	ANGI	
12	YOU	
13	DIGI	
14	RIFP	
15	EVER	
16	TELL	
17	ISAY	
18	USE	
19	STEP	
20	BEEN	
21	GOT	
22	GABE	
23	NEVE	
24	GET	
25	MEN	

the **POP CHART** 97

(Compiled by Alan Jones from a sample of more than 100 FM stations - see 97/32/263)

(handbag)

[commentary]
by alan jones



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Wk	LD	Wks	Title	Artist	
0	1	8	2	OPEN YOUR MIND	U.S.U.R.A.
0	2	9	1	RAIN/SOMETIMES IN MY ARMS	Erasure
0	3	1	7	STAY	Sade featuring La Toya
0	4	1	5	SPICE UP YOUR LIFE	Spice Girls
0	5	1	2	EVERYTHING I WANTED/HEAVEN CAN WAIT	Danielle
0	6	3	2	I CAN'T HELP MYSELF	Lucid
0	7	29	2	KEEP YOUR LOVE	Partridge
0	8	15	3	READY	Bruce Wayne
0	9	5	3	I BELIEVE	Happy Clappers
0	10	3	3	MOUTH	Richie
0	11	16	2	BENEDICTUS/NIGHTMARE	Brainbag
0	12	10	2	ALANE	Wes
0	13	23	2	SHOW ME HEAVEN	Chimera
0	14	18	3	EVERY TIME I FALL	Gina G
0	15	10	3	HOW COULD YOU DO THAT	Justina
0	16	9	8	SUNCHYME	Dario
0	17	4	4	AMERICA (I LOVE AMERICA)	Fuji Intention
0	18	3	4	DA YA THINK I'M SEXY	N-Trace featuring Rob Stewart
0	19	11	5	ADDICTED TO LOVE	Robert Palmer
0	20	10	5	FEELING GOOD	Huff & Puff
0	21	34	2	LOVE IS LIKE OXYGEN	Freebass
0	22	28	2	CRAZY FOR YOU	Blonde Ambition
0	23	22	2	IF YOU WALK AROUND	Peter Cox
0	24	10	2	LINE DANCE PARTY	Woolpackers
0	25	27	2	SUNSHINE	Dr Maffie & Westbam
0	26	39	2	BIZZY'S PARTY	Bizzi
0	27	17	9	BAMBE GIRL	Aqua
0	28	10	9	PEACE TRAIN	Dolly Parton
0	29	7	5	DON'T GIVE UP	Michelle Weeks
0	30	10	5	I LOVE MY RADIO	Tally
0	31	14	6	GET RUFF	Hobux
0	32	14	6	ARMS AROUND THE WORLD	Janice
0	33	14	6	GOT TIL IT'S GONE	Loel Jackson featuring Q-Tip & Joni Mitchell
0	34	36	2	PARTY PEOPLE...FRIDAY NIGHT	911
0	35	30	2	SAMBA DE JANEIRO	Antoin
0	36	12	5	MIRACLE	Olive
0	37	19	2	HAPPINESS	Kamatsuta featuring Jocelyn Brown
0	38	10	2	THE RIGHT WAY	Eric Gadd
0	39	37	2	STORM	Storm
0	40	10	2	ENTER THE SCENE	Rhythm Masters Vs. DJ Supreme

U.S.U.R.A.'s 'Open Your Mind' failed to top the upstart chart, moving 4-3 there but climbs 8-1 on the pop chart to become the second record to unseat SASH's 'Stay'. It received massive support from pop locks last week, nixing ERASURE's chances of debuting at number one with their single 'Rain/Sometimes/In My Arms'. The Erasure record was supported more heavily last week than any number one for 10 weeks, and far more than any recent Erasure record - but don't expect to see it in the singles chart, as Mute has decided to release it only as an 11-track CD/12-inch double-pack commercially, deliberately floating chart regulations. The commercial package will feature the prommed tracks plus a new track called 'First Contact'. We shouldn't be surprised that anyone and anything is housed-up for the dancefloor these days but it still sometimes comes as a surprise. The idea, for example, that DOLLY PARTON would record a version of Cat Stevens' 'Peace Train' and have a club hit with it is unlikely - and yet, there it is debuting at number 28 this week, courtesy of a heavy-duty Junior Vasquez mix. Dolly's not the only country act in the chart this week - THE WOODPACKERS debut at number 24 with their Line Dance Party, remixed by Wond... Breakers just outside the Top 40 include DJ SUPREME & LFO, BOBBY BROWN, ORANGE ORANGE, JODY LEE, VANESSA-MAE, HOWARD JONES, BLUE DREAM, BLACK GRAPE, WILL SMITH and KYLIE MINOGUE.

BEST OF THE ALBUMS

- PNU RIFF 'BETWEEN THE DOWNS' (HOLISTIC) (ALTERNATIVE)**
Pnu Riff is the solo project of a 20-year-old Isle-of-Wight Paul Butler who also drums for Delta T. Like that quartet's recent LP for Holistic, 'Between the Downs' makes up for its frankly rubbish sleeve with loads of leftfield jazzy grooves and live instrumentation. Highlights include the superb soundtrack-inspired 'Comfy Club' (as featured on Gilles Peterson's DJ mix), the spooky 'Sweat On Wood' and the brilliant brooding funk of 'Zip Me Up'. ●●●● AB
- VARIOUS 'TOTAL SCIENCE VOL. 3' (MECCA) (DRUM & BASS)**
This limited double vinyl DJ friendly pack has something for everybody. Compiled by top drum & bass maestro Darren Jay, the tunes have been picked very carefully for the connoisseurs! With mellow tunes such as the PFM mix of 'Cool Spot', 'Trippin On Broken Beats' by Omni Trio and Rogue Units' 'Memphis Bliss' to the rollick' beatz of Bill Riley's 'In At The Deep End', the remix of Dr S Gachet's 'Remember The Roller' and Ellis Dee featuring MC Fats '017 Style' plus a whole lot more. Definitely something for everyone! ●●●● NB
- VARIOUS 'PLATIPUS VOL. 3' (PLATIPUS) (TRANCE)**
This 10-track collection includes the previously unreleased 'Yeti'. Way Out West's mix of Clander's 'Seadog' and Oliver Lieb's mix of LSG's 'Hidden of Venus'. More distinct trance to soothe the ears of the listener. ●●●● JH
- VARIOUS 'KING OF THE BEATS' (TEAM) (HIP HOP)**
Launched as 'the official album of the 1997 UK Breakdance Championships', this quadruple vinyl/double CD compilation features 24 classic cuts like KRS-One's 'South Bronx', the Beastie Boys' 'Bass Monkey' and Schooly D's '97 mix of 'Do It, Do It' as well as the instrumental of Young MC's 'School's Out'. If you've missed out on similar Mastercuts & 'Hip Hop Don't Stop' compilations, this is essential. ●●●● JH
- VARIOUS 'JACKPOT PRESENTS GUERRILLA' (JACKPOT) (HOUSE)**
Seminal progressive house label Guerrilla has its back catalogue revived in a double CD with Phil Perry tackling 'Then' and Danny Howells reinventing 'now'. The 'now' disc includes many former Guerrilla artists such as Girl Eats Boy (Drum Club) and Duncan Forbes (Spooky) adding their touch which sounds as innovative today as it did when the label was in its heyday. ●●●● JH

additive

Substance added to another to impart specific qualities

Out Now	Singles	CDs	1340 018
	NIEL DANGER KAWASHI	No Greater Love Ponyo (Remix)	1340 019
Out 10.10.97	WAY OUT WEST THE CENTIST	Shindoo	1340 021
Deep Seven	LANGER SOSA	Obsession The Vision	1340 030 1340 022

Back Catalogue	Singles	CDs	1340 038
	COMMANDER TOM Rivers	Are Am Eye?	1340 032
	JOHAN SVENSON Space To The Place		1340 033
	DR BAKER Adam		1340 034
	BACED In Love With You		1340 035
	WHITE TRASH Add People		1340 108
	BRAIN BUG Righttime		1340 037
	FELTON Escape The Party		1340 039
	HIGHRIDERS Good Time		1340 039
	DUB TRATOR Scary 88 Lyrics/Dub		1340 016
	BLISS & TUMBLE The Journey		1340 011
	DJ PHILIP Techno Solution		1340 016
	KAWASHI Black Hill		1340 014
	LITTLE JAM Class Music		1340 013
	PLATIPUS Who's Trash Who Need Each Other		1340 017
	WHITE TRASH The Shoop/Luhel but Steady		1340 018
	BLISS & TUMBLE Addition One		CDAD022
Album	VARIOUS	Order through WaxDrum 0191 324 9470	

- 16 25 MEN
- 13 26 ARE
- 20 27 THE
- 28 USE
- 29 A LOA
- 30 ROC
- 19 31 WAL
- 10 32 A LIF
- 14 33 ON HE
- 34 EVER
- 18 35 RAIN
- 21 36 ARM
- 22 37 STAN
- 38 SING
- 24 39 JUST
- 40 SPIL

Bolton titles

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13 18 CLUB BITS 97/98
9 19 PURE DANCE 97
12 20 IT'S A SIXTIES PARTY

- 16 **25** MEN IN BLACK VIII SMITH Columbia
- 13 **26** ARE YOU JIMMY RAY? JIMMY RAY Sony SZ
- 20 **27** THE DRUGS DON'T WORK THE VERVE Hut/Virgin
- 11 **28** USELESS DEPECHE MODE Mute
- 11 **29** A LONDON THING SCOT GARCIA featuring MC STYLES Connected
- 11 **30** ROCK THE FUNKY BEAT NATURAL BORN CHILLERS East West
- 19 **31** WALKIN' ON THE SUN SMASH MOUTH Interscope
- 10 **32** A LIFE LESS ORDINARY ASH Infectious
- 14 **33** ON HER MAJESTY'S SECRET SERVICE Propellerheads/David Arnold East West
- 11 **34** EVERYBODY NEEDS A 303 Fatboy Slim Skint
- 18 **35** RAINCLOUD Lighthouse Family Wild Card/Polybr
- 21 **36** ARMS AROUND THE WORLD LOUISE 1st Avenue/EMI
- 22 **37** STAND BY ME OASIS Creation
- 11 **38** SING A SONG BYRON STINGLY Manifesto
- 24 **39** JUST FOR YOU M People M People/BMG
- 11 **40** SPILLER FROM RIO (DO IT EASY) LAGUNA Positive

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

**MIDFIELD GENERAL
AND
DAVE ANGEL**

CD1 / CD2 / CASSETTE

OUT NOW

**TOP TWENTY
COMPILATIONS**

1 NOW DANCE 97
Virgin/EMI

2 HUGE HITS 1987
Various/Global Music TV

3 THE BEST...ANTHEMS...EVER!
Virgin/GAR

4 THE ALL TIME GREATEST LOVE SONGS - II
Columbia

5 THE FULL MONTY (OST)
RCA/VCA

6 HEARTBEAT - LOVE ME TENDER
RCA/Global TV

7 ALL MY LOVE
Various/EMI/Global TV

8 BIG MIX 97 - VOLUME 2
Virgin/EMI/Warner

9 BONKERS 3
Real

10 IBIZA UNCOVERED
Virgin/EMI

11 SPEED GARAGE ANTHEMS
Global Television

12 KISS IN IBIZA 97
Polygram IT

13 THE NO.1 SEVENTIES ALBUM
Polygram TV

14 NOW THAT'S WHAT I CALL MUSIC! 37
Various/Global Music

15 CLUB CUTS 97 - VOLUME 3
Tone TV

16 DANCE NATION 4 - PETE TONG BOY GEORGE
Various/Global Music TV

17 FRESH HITS 1987
Various/Global Music TV

18 CLUB HITS 97/98
Virgin/GAR

19 PURE DANCE 97
Polygram IT

20 IT'S A SIXTIES PARTY
Quanta

- 21 **25** THE FAT OF THE LAND The Prodigy XL Recordings
- 12 **26** THE VELVET ROPE Janet Jackson Virgin
- 7 **27** PLEASED TO MEET YOU Sleeper Inland/RCA
- 29 **28** DO IT YOURSELF Seahorses Geffen
- 26 **29** SHERYL CROW Sheryl Crow A&M
- 31 **30** IN IT FOR THE MONEY Supergross Parlophone
- 19 **31** FEEL Roachford Columbia
- 22 **32** THE LOVE SONGS Chris De Burgh A&M
- 25 **33** LIFE. (LOVE IS FOREVER) Billy Ocean Jive
- 39 **34** NEW FORMS Roni Size Reprazent Talkin Loud
- 30 **35** OLDER George Michael Virgin
- 28 **36** BUTTERFLY Mariah Carey Columbia
- 11 **37** NIMROD Green Day Reprise
- 27 **38** BRIDGES TO BABYLON The Rolling Stones Virgin
- 43 **39** THE ULTIMATE COLLECTION Luciano Pavarotti Decca
- 32 **40** LOVE SONGS Elton John Rocket

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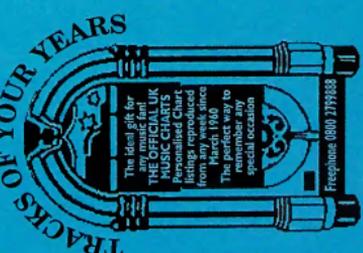
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INTERNATIONAL FOCUS

US CHARTWATCH

As its retail sales push up towards 6m units, Elton John's *Something About The Way You Look Tonight* (Candle in the Wind '97) is once again number one on *Billboard's* Hot 100. You'll notice that Something... Now gets top billing. That's because it has earned a chest of Candies—in airplay rankings, which is used to determine the order in which double A-sides are listed on the chart. The single has now spent four weeks at the summit, equalling Elton's longest stay at number one, as established by Don't Go Breaking My Heart, his duet with Kiki Dee, in 1976, and subsequently equalled by That's What Friends Are For, the all-star AIDS-aid record he cut with Dionne Warwick, Gladys Knight and Stevie Wonder. Elton's longest-running number one solo singles were previously Crocodile Rock (1973) and Island Girl (1975), each of which spent three weeks in pole position. Elton is now 50 years old, and heads up a top three in which the two other principals are teenagers. Eighteen-year-old R&B sensation Usher, a protégé of Babyface, holds at two, while 15-year-old country sensation LeAnn Rimes stays at three with How Do I Live.



The elevation of Something About The Way You Look Tonight to top billing on the singles chart hasn't helped Elton's *The Big Picture* album, on which it appears. The album dips to 26 this week. LeAnn Rimes' single success is having much more of an impact on her album *You Light Up My Life*, which returns to number one on the album chart, after selling a further 131,000 units last week—enough to push its cumulative sales total to more than 1m in six weeks. Despite Elton's setback, Brits are making their best showing on the album chart for years, with 10 albums in the Top 60, including the latest arrival, Duran Duran's *Melanzani*, which debuts at number 58. Although it's not their most successful album, its chart life is far from over, since its first single Electric Barbarella moves 57-52 this week courtesy of a small increase in sales and the largest increase in airplay of any record on the entire chart. Other Brits on the Hot 100 are Chumbawamba (11-10), Spice Girls (13-15), Mark Morrison (42-43), Pench Union (33-47), Gary Barlow (63-61), Jamiroquai (78-78), Olive (81-81) and Snaker Pimps (82-80). Those moves might not sound too dynamic but with the exception of the Spice Girls and Mark Morrison, all are awarded "bullets" by *Billboard's* chart, indicating that their support is growing quite strongly. Chumbawamba's arrival in the Top 10 coincides with Tubthumping's elevation to number one on the influential *Modern Rock* tracks chart, where it replaces Smash Mouth's *Waka/Waka On The Sun*. The Tubthumper album is also moving up, climbing 10 places to 21. Alan Jones

UK WORLD HITS

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

SPAIN			FRANCE		
1	IN	CANDLE IN THE WIND 1997 Elton John Mercury	1	IN	SOMETHING ABOUT...CANDLE IN THE WIND 1997 Elton John Mercury
2	IN	ANTHONY SEEM MY BABY The Rolling Stones Virgin	2	SP	SPICE UP YOUR LIFE Spice Girls Virgin
3	IN	SOMETHING ABOUT THE WAY YOU LOOK Elton John Mercury	3	IN	YOU MIGHT NEED SOMEBODY Shola Ama WEA
4	IN	BITTERSWEET SYMPHONY The Verve Hut	4	—	—
5	IN	STAND BY ME Oasis Columbia	5	—	—
		Source: IFPI			Source: SNEP/DLJ
ITALY			GERMANY		
1	IN	SOMETHING ABOUT...CANDLE IN THE WIND 1997 Elton John Mercury	1	IN	SOMETHING ABOUT...CANDLE IN THE WIND 1997 Elton John Mercury
2	IN	MR. GOODGUY Sade City Virgin	2	IN	TUBTHUMPING Chumbawamba EMI
3	IN	DA TA THINK I'M SEXY N-Tance Meda	3	IN	INNA (WOMAN BE THE ONLY ONE) Dunham feat. Be-Di & Wisdoms EMI
4	IN	BITTERSWEET SYMPHONY The Verve Meda	4	IN	YOU MIGHT NEED SOMEBODY Shola Ama WEA
5	IN	STAND BY ME Oasis Epic	5	IN	BITTERSWEET SYMPHONY The Verve Virgin
		Source: Music & Data			Source: Music & Data
SWEDEN			AUSTRALIA		
1	IN	SOMETHING ABOUT...CANDLE IN THE WIND 1997 Elton John Mercury	1	IN	SOMETHING ABOUT...CANDLE IN THE WIND 1997 Elton John Mercury
2	IN	SPICE UP YOUR LIFE Spice Girls Virgin	2	IN	BITTERSWEET SYMPHONY The Verve Virgin
3	IN	TUBTHUMPING Chumbawamba EMI	3	IN	SPICE UP YOUR LIFE Spice Girls Virgin
4	IN	DA TA THINK I'M SEXY N-Tance Scandinavian	4	IN	ALONE Bee Gees Polygram
5	IN	THE DRUGS DON'T WORK The Verve Hut	5	IN	ACQUANITA Fatshis Festival
		Source: SLOPPY			Source: AIRA

ARTIST PROFILE: THE ROLLING STONES

"What a drag it is getting old," moaned the then fresh-faced Rolling Stones 31 years ago on the Aftermath album. Landing their Top 10 entry in every major music territory in the world. Out for just a month, it has already reached the 3m sales mark and is hotly pursuing the sales of the band's last studio album, *Voodoo Lounge*, which surpassed the 5m mark following its release in 1994.



The album, which was launched in front of the world's media based New York's Brooklyn Bridge at the end of August, has so far reached number one in Argentina, Austria, the Baltic States, Germany, Greece, the Netherlands, Norway and Sweden, while a fortnight ago gave them an ungraded-edged 34th Top 10 hit in America. However, if that is not enough to impress, Messo Jagger, Richards, Watts and Wood are also currently leading the concert box office charts in the States where they kicked off their world tour in front of a capacity crowd of more than 50,000 people at Chicago's Soldier Field on September 23. That and the second sold-out Chicago dates two days later alone grossed more than \$8m in ticket receipts, while the band are set to play to more than 1.5m in all during the American leg of the tour which is being staged in two parts each side of Christmas. "The whole campaign is going incredibly well," enthuses Virgin Records international marketing manager Will Moore who believes the radio popularity of the album's first single, Anthony Senn My Baby?, has played a crucial part in the success of *Bridges To Babylon*. "It's a great track. The response to it has been phenomenal, even though we haven't seen a lot of it yet," he says. "Significantly, the album still has a long way to go with Moore predicting at least four more tracks which are potential airplay hits. There will be another 11 US dates to come after Christmas and the band are then expected to play live in the UK and continental Europe next June and July. Going by the response to the album so far, by then it really will be satisfaction guaranteed for the Stones and their record company." Paul Williams

ALBUMWATCH:
THE ROLLING STONES

- Album one in Germany and Sweden
- Two in France, Netherlands, Norway and Spain
- Top 10 in Canada, Denmark, Italy and Switzerland
- Platinum in four countries and gold in seven

THE PEPSI CHART

	Title/Artist	Label	Title/Artist	Label
1	BARBIE GIRL Aqua	Drowned	21	ARMS AROUND THE WORLD Loche
2	SPICE UP YOUR LIFE Spice Girls	Virgin	22	WALKIN' ON THE SUN Smash Mouth
3	SOMETHING ABOUT THE WAY YOU LOOK Elton John	Mercury	23	IT'S TALES I'VE GONE Earl Jordan
4	STAY Seal	LaFace	24	BITCH Sheryl Crow
5	HOW DO I LIVE LeAnn Rimes	Mercury	25	ARE YOU JIMMY BAY? Jany
6	ANYONE Cher	Mercury	26	FREE Ice Cube
7	DA TA THINK I'M SEXY N-Tance	Mercury	27	EVERYTHING I WANTED Donnie
8	AS LONG AS YOU LOVE ME Backstreet Boys	Sire	28	NIGHT HORSE Ozzy Osbourne
9	PHENOMENON Cool D	Mercury	29	IT BE WISSING YOU As I Am
10	TUBTHUMPING Chumbawamba	EMI	30	BEH Atomic Kitten
11	ANGEL OF MINE Erina	Sire	31	SEMI-CHARMED LIFE The Not B
12	RAINDOWN Lighthouse Family	BMG	32	U SEXY THING Qu
13	JUST FOR YOU People	Mercury	33	THE WAY I FEEL The Not B
14	YOU'VE GOT A FRIEND Boyz II Men	Mercury	34	YELLIN' STORIES Reel 2 Real
15	STAND BY ME Oasis	Epic	35	AINT THAT JUST THE WAY Lark
16	I SAY A LITTLE PRAYER China Xing	Mercury	36	YOU'RE THE ONE I LOVE Dru
17	NEVER GONNA LET YOU GO Dina	Mercury	37	DIGITAL Audio Masters
18	THE DRUGS DON'T WORK Verve	Hut	38	BLACK EYED BOY Black
19	TORN Natalia Kills	UCCA	39	RIPRODUCED Dru
20	MEN IN BLACK Ice Cube	Mercury	40	GABRIEL Boyz II Men

VIRGIN RADIO CHART

	Title/Artist	Label	Title/Artist	Label
1	URBAN HYMNS The Verve	Mercury	21	COME FIND YOURSELF Free Level
2	BE HERE NOW Dru	Mercury	22	REMASTERS Led Zeppelin
3	THE BIG PICTURE Elton John	Mercury	23	THE VERY BEST OF Andrew
4	PORTISHEAD Portishead	Mercury	24	IN IT FOR THE MONEY Green
5	IN THE NAME OF THE Best of Jimmy	Mercury	25	BLUR Blur
6	WHILE ON BLONDE Erina	Mercury	26	PABLO MONTE Erina
7	MARCHIN' ALREADY Ocean Colour	Mercury	27	LIFE THRU A LENS Robbie
8	MAVERICK & STRIKE Britney	Mercury	28	MOTHER NATURE CALLS East
9	OK COMPUTER Radiohead	Mercury	29	THE BENDS Radiohead
10	SCI-FI LULLABIES Seal	Mercury	30	BLURRING THE EDGES Erina
11	PRICK Led Zeppelin	Mercury	31	JAGGED LITTLE FILL Arca
12	BRIDGES TO BABYLON The Rolling	Mercury	32	WHAT'S THE STORY Morning
13	SHERYL CROW Sheryl Crow	Mercury	33	STATIC & SILENCE The Not B
14	DO IT YOURSELF Erina	Mercury	34	TRAVELLING WITHOUT Jamiroquai
15	TIME OUT OF MIND Jay D	Mercury	35	MOSELEY SHOALS Ocean Colour
16	HUVERLY Huverly	Mercury	36	POP 12 Jay D
17	LONG SONGS Erina	Mercury	37	THE JOSHUA TREE Jay D
18	ROGMOGIC Sade	Mercury	38	REICHING DREAM The Very Best of
19	THE VERY BEST OF The Jam	Mercury	39	LAUGH The Not B
20	FEEL Portishead	Mercury	40	CALLING ALL STATIONS Erina

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	PHENOMENON	LL Cool J	Def Jam/Mercury	6981171 (F)	
2	NEW	I SAY A LITTLE PRAYER	Diana King	Columbia	CD 695 4172 (SM)	
3	1	ANGEL OF MINE	Eternal	1st Avenue/EMI	CD CDDEM 493 (E)	
4	NEW	BEEN AROUND THE WORLD	Puff Daddy & The Family	Puff Daddy/Ariana	CD 74213940 (BMG)	
5	2	NEVER GONNA LET YOU GO	Tina Moore	Delicious	7421511 (S)	(BMG)
6	8	MEN IN BLACK	Will Smith	Columbia	CD 6648692 (SM)	
7	NEW	I GOT SOMEBODY ELSE	Changing Faces	Atlantic	AT 10047 (W)	
8	4	RAINCLOUD	Lightshow Family	Wild Card/Polydor	CD 571532 (F)	
9	3	SUNSHINE	Jay-Z & Beyoncé & Faith Evans	Northern	CD 74206870 (BMG)	
10	7	OOH LA LA	Coolio	Tommy Boy	CD TBCC 789 (W/D/SC)	
11	5	CRUSH ON YOU	Lil' Kim	Atlantic	AT 10027 (W)	
12	8	THE WAY I FEEL	Roachford	Columbia	CD 665014 (SM)	
13	12	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Ariana	7421493 (BMG)	
14	11	NIGHT NURSE	Dyke & Thee/feat. Simply Deep	East West	CD EW 12001 (W)	
15	9	SEXY CINDERELLA	Lynden David Hall	CosmoTempo	12CDL 328 (E)	
16	10	BIG BAD MAMMA	Foxy Brown/Dru Hill	Def Jam/Mercury	5748791 (I)	
17	NEW	CLAP YOUR HANDS	Lil' Louis & The Party	Go Beat	GDBX 4 (F)	
18	NEW	EMOTIONS	China Black	Wild Card/Polydor	CD 571533 (F)	
19	13	FIX	Blackstreet	Interscope	CD INT 97921 (BMG)	
20	14	4 SEASONS OF LONELINESS	Boyz II Men	Motown	CD 6808992 (F)	
21	NEW	LOVELY	Kwesi	Sony	52 664978 (SM)	
22	17	NO MONEY NO PROBLEMS	Technical/feat. M.O.B. & Lil' Kim	Puff Daddy/Ariana	7421492 (BMG)	
23	16	YOU'RE THE ONE I LOVE	Shola Ama	Freakstreet/WEA	CD WEA 1212CD1 (W)	
24	15	HONEY	Mariah Carey	Columbia	CD 6650192 (SM)	
25	18	C U WHEN U GET THERE	Cookie	feat. 40 Thieves	Tommy Boy	CD TBCC 185 (W/D/G)
26	20	MY FATHER'S SON	Conner Reeves	Wildcat	12XWV101 (W)	
27	NEW	DOIN' JOBZ 4THA MOB	Piglorza	Island	12S 878 (F)	
28	19	KISS AND TELL	Brownstone	Epic	CD 6649652 (SM)	
29	22	GUANTANAMERA	Wycle Duce & The Refugee Allstars	Columbia	CD 662852 (SM)	
30	NEW	I BELIEVE I CAN FLY	R Kelly	Jive	JIVE 415 (F)	
31	26	WHO'S THE MACK!	Mark Morrison	WEA	CD WEA 1282CD1 (W)	
32	24	SOMEONE	SWW	featuring Puff Daddy	RCA	7421513 (SM) (BMG)
33	27	WHEN DOVES CRY	Ginavine	Epic	CD 6649242 (SM)	
34	25	WE JUST WANNA PARTY WITH YOU	Snoop Doggy Dogg	featuring J.D.	Columbia	CD 6649932 (SM)
35	31	TOO GONE, TOO LONG	En Vogue	East West	E 30687 (W)	
36	32	THE SWEETEST THING	The Refugee Allstars/Lauryn Hill	Columbia	CD 6649828 (SM)	
37	23	MAGIC	C'D'Nfluence	Echo	ESY 48 (W)	
38	21	EVERYTHING	Mary J. Blige	MCA	CD MCSTD 48059 (BMG)	
39	30	NOT TONIGHT	Lil' Kim	Atlantic	AT 10077 (W)	
40	25	THE LOVE SCENE	Joe	Jive	JIVE 430 (F)	

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

DANCE SINGLES

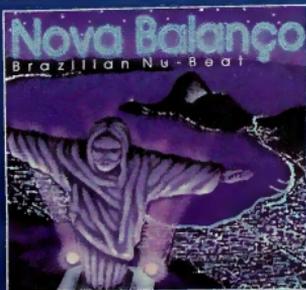
This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	ROCK THE FUNKY BEAT	Natural Born Chicks	East West	EW 1307 (W)	
2	NEW	DIGITAL	Goldie	featuring KRS One	ffr FX 316 (F)	
3	NEW	RIPGROOVE	Double 99	Satellite	7421252921 (BMG)	
4	NEW	SING A SONG	Byron Stingily	Manhattan	FE5K 25 (F)	
5	NEW	GABRIEL	Ray Davis	featuring Peven Everett	71 Recordings	XL 78 (W)
6	NEW	BEACHBALL	Nalin & Kane	ffr FX 318 (F)		
7	NEW	A LONDON THING	Scott Davis	featuring MC Styles	Comcast	CD 011 (TDR/W)
8	NEW	THE MIGHTY HIGH	Renvald 3000	HH-Lite/Polydor	571891 (F)	
9	NEW	PHENOMENON	LL Cool J	Def Jam/Mercury	5981171 (F)	
10	NEW	SPILLER FROM RIO (DO IT EASY)	Laguna	Positive	12TIV 83 (E)	
11	1	I AM THE BLACK GOLD OF THE SUN	Naypan	feat. featuring Jocely Brown	Talkin Loud	TLX 15 (F)
12	NEW	EVERYBODY NEEDS A 303	Fatboy Slim	Skint	SKINT 31 (GMMV/F)	
13	NEW	DON'T STOP	Ruff Driverz	Ulo-disputed	UDCS105 (F)	
14	NEW	STRANDED	Deep Dish	Deconstruction	14321528261 (BMG)	
15	6	PIPER	Jenny L	Chybeet	XL 74 (W)	
16	NEW	CLAP YOUR HANDS	Lil' Louis & The Party	Go Beat	GDBX 4 (F)	
17	NEW	PARADISE & DREAMS	Forca & Styles Pt. Junior	Diverse	VERSETT (F)	
18	2	CARRY ON	Martha Wash	Delicious	DELIX 6 (BMG)	
19	NEW	PUBLIC ENEMY	Dream Team	Joker	JOKER 3 (SRO)	
20	3	THE PLANET PLAN	United Future Organisation	Talkin Loud	TLX 42 (F)	
21	NEW	I GOT SOMEBODY ELSE	Changing Faces	Atlantic	AT 10047 (W)	
22	12	ON HER MAJESTY'S SECRET SERVICE	Propaganda	feat. David Arnold	East West	EW 1307 (W)
23	10	HAPPINESS	Pepper Maché	Azuli	AZULIB 1 (S)	
24	NEW	NEVER GONNA LET YOU GO	Tina Moore	Delicious	7421511 (S)	(BMG)
25	22	THE TRICK OF TECHNOLOGY	Pioneers of Technology	Fresh Kutt	KUT 19 (SRO)	
26	4	EVERY LITTLE TIME	Poppers Presents Aura	VC Recordings	VCRT 26 (E)	
27	NEW	LUVER (ALL THAT I WANTED)	Gold Dust Twins	99 North	99NTH10 (F)	
28	NEW	SANCTUARY	Orion Trio	Moving Shadow	SHADOW 115 (SRO)	
29	28	TO BE IN LOVE	Masters At Work	MAW	MAW 018 (Import)	
30	25	YOUR LOVE EP	Dena D	Mecca	RECORDS 12CT1001 (F)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	BONKERS 3	Various	Reest	-REACTAC 115 (V)	
2	1	SPEED GARAGE ANTHEMS	Various	Global Television	-RADCOM 76 (BMG)	
3	3	PHENOMENON	LL Cool J	Def Jam/Mercury	5981171/5291384 (F)	
4	NEW	EARTH PIONEERS EP	4 Hero	Talkin Loud	TL 241 (F)	
5	NEW	POSTCARDS FROM HEAVEN	Lighthouse Family	Wild Card/Polydor	-5395184 (F)	
6	NEW	GREATEST HITS	Eternal	1st Avenue/EMI	-6217384 (E)	
7	4	FRESCO	M People	M People/BMG	742152401/742152409 (BMG)	
8	NEW	NEW FORMS	Roni Size Reprazent	Talkin Loud	548521/5349834 (W)	
9	NEW	NOW DANCE 97	Various	Virgin/EMI	-71CNDD 17 (E)	
10	NEW	TUFF JAM PT5 UNDERGROUND FREQUENCIES-1	Various	Satellite	742149467/742149464 (BMG)	

SPECIALIST CHARTS

1 NOVEMBER 1997



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VIDEO

This	Last	Artist/Titl	Label/Cat No	16	17	18	19	20
1	1	STAR WARS	Warner Home Video V04372	17	8	10	11	12
2	2	STAR WARS - THE PODS	For Video 00474V	18	9	11	12	13
3	3	WINNIE THE POOH'S MOST GRAND ADVENTURE	Walt Disney 023932V	19	11	11	12	13
4	3	OLIVER & COMPANY	Walt Disney 024832	20	10	12	13	14
5	2	THE BLACK CAULDRON	Walt Disney 021642	21	6	10	11	12
6	10	101 DALMATIANS	Walt Disney 021644	22	6	10	11	12
7	5	TELEBOOBS - HERE COME THE TELEBOOBS	BBC 0803108	23	6	10	11	12
8	10	1001 RABBIT TALES	Warner Home Video S01303	24	10	11	12	13
9	6	STAR TREK VOYAGER - VOL. 3:13	DCI Video 094934	25	14	14	15	16
10	6	TELEBOOBS - DANCE WITH THE TELEBOOBS	BBC 0803209	26	10	11	12	13
11	2	STAR TREK DEEP SPACE NINE - VOL. 3:13	DCI Video 094975	27	10	11	12	13
12	1	THE HUNCHBACK OF NOTRE DAME	Walt Disney 021638	28	13	13	14	15
13	1	MISSION IMPOSSIBLE	DCI Video 094974	29	13	14	15	16
14	1	BILLY CONNOLLY - TWO NIGHT STAND LIVE	WVA 047223	30	14	14	15	16
15	6	ORIGINAL CAST RECORDING/Heartbeat	Video Collection V04135	31	14	15	16	17

This	Last	Artist/Titl	Label/Cat No	16	17	18	19	20
1	1	TOY STORY	Walt Disney 023742	1	1	1	1	1
2	2	THE ENGLISH PATIENT	Miramax 020145	2	2	2	2	2
3	3	THE MANY ADVENTURES OF MINNIE THE POOH	Walt Disney 020252	3	3	3	3	3
4	4	FLY AWAY HOME	Columbia TriStar 020451	4	4	4	4	4
5	5	STAR TREK 1-4 MOVIE BOX SET	CC Video VHR854	5	5	5	5	5
6	6	THE RESCUERS	Walt Disney 020462	6	6	6	6	6
7	7	101 DALMATIANS	Walt Disney 023932	7	7	7	7	7
8	8	ALICE IN WONDERLAND	PolyGram Video 027443	8	8	8	8	8
9	9	SLEEPERS	Fox Video 1130	9	9	9	9	9
10	10	STAR WARS	Video Collection V03583	10	10	10	10	10
11	11	APOLCALYPTIC CLARKSON	Walt Disney 021422	11	11	11	11	11
12	12	THE RESCUERS DOWN UNDER	BBC 0803633	12	12	12	12	12
13	13	ONLY FOOLS & HORSES - HEROES & VILLAINS	Walt Disney 022472	13	13	13	13	13
14	14	DUMBO	PolyGram Video 05823	14	14	14	14	14
15	15	ADVENTURES OF PINOCCHIO	Walt Disney 020472	15	15	15	15	15

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive JIVE0434 (P)
2	2	A LIFE LESS ORDINARY	Ash	Infection/INFECTACD (W/Disc)
3	3	BURNING WHEEL	Primal Scream	Creation/CRESCD272 (W/Disc)
4	7	OH LA LA LA	2 Emissa	Club Tools 064375CLU (P)
5	5	***K THE MILLENNIUM	ZK	Blast First/BFFP146CD (W/Disc)
6	3	3.6 SECONDS OF LIGHT	Belle & Sebastian	Jeepster/JPRCD303 (M/WV)
7	3	STAND BY ME	Oasis	Creation/CRESCD278 (M/WV)
8	3	OH LA LA	Coolio	Tommy Boy TBCD799 (W/DISC)
9	8	SAMBA DE JANEIRO	Belini	Virgin DINS0765 (M/WV)
10	6	HIGH	Feder	Echo EC5504 (P)
12	12	APFERENCE	De Bos	Jive/JIVE0434 (P)
13	9	COME TO DADDY	Harlow	Echo/EQUYK181CD (P)
14	5	CELEBRATE	Alexis Twin	Wing WAF94CD (P)
15	2	URGE	Liars	China WOKCD208 (P)
16	10	HIGH NOON	Widjarts	Mushroom MUSH41CD (M/WV)
17	12	LIE DETECTOR	Me Wax	MWV0350 (P)
18	11	FRED FROM DESIRE	Dave Davanz/Spirit Wife	Rhythm King/KN06CD (3MV)
19	10	GET READY TO BOUNCE	Gala	Big Life LBI0135 (P)
20	20	PROLOGUE	Brooklyn Bounce	Club Tools 060375CLU (P)
			Thinz Chapter	Jackpot/CDWIN024 (Amatic/P)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	BE HERE NOW	Oasis	Creation CRECD19 (M/WV)
2	5	SCI-FI LULLABIES	Suede	Nude NUDECD (M/WV)
3	4	BACKSTREET'S BACK	Backstreet Boys	Jive CHP176 (P)
4	3	DEATH TO THE PIXIES	Pixies	4AD DAD0711CD (W/Disc)
5	2	HOMEGENIC	Foetus	One Little Indian TPLP17C (P)
6	2	LONDON	D'Influence	Echo/ECHOCD16 (P)
7	2	LOVE IS FOR EVER	Billy Ocean	Jive BOC02 (P)
8	2	SCIENCE OF THE GODS	Eric Burdon	Planet Dog/BARKCD029 (P)
9	6	DEATH TO THE PIXIES... DELUXE ED	Pixies	4AD DAD0711CD (W/Disc)
10	7	WHAT'S THE STORY MORNING...	Oasis	Creation CRECD 195 (M/WV)
11	8	MOUTH TO MOUTH	Levellers	China WOLCD1084 (P)
12	8	RHURAB	Rootioose	RAGE/RAGECD (P)
13	11	SELF MADE MANIC	China Drum	Mantra/MNTCD1069 (W/Disc)
14	12	WOUND GETS AROUND	Stereophonics	V2 V0100042 (M/WV)
15	14	STOOH	Shank's Anarchy	One Little Indian TPLP 85CD (P)
16	15	TELLIN' STORIES	Charlatans	BBCG0190 (W/DISC)
17	17	BEYOND THE SUN	Billy MacKenzie	Nude NUDECD (M/WV)
18	11	HURRICANEY!	Hurricane!P	Creation CRECD206 (M/WV)
19	16	MY SOUL	Coolio	Tommy Boy TBCD1180 (W/DISC)
20	13	DEFINITELY MAYBE	Oasis	Creation CRECD 169 (M/WV)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	YOU LIGHT UP MY LIFE	Lena Raines	Carb CURCD046 (GRP)
2	2	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz RITZCD 709 (P)
3	3	BLIE	Lena Raines	Carb CURCD 028 (P)
4	6	CARRYING YOU LOVE WITH ME	George Strait	MCA Nashville MCA11594 (BMG)
5	4	EVOLUTION	Martina McBride	MCA Nashville MCD11512 (BMG)
6	6	THE SECRET OF LIFE	Gretchen Peters	Carb CURB021 (P)
7	18	LET ME IN	Chely Wright	MCA Nashville MCD11512 (BMG)
8	7	DID I SHAVE MY LEGS FOR THIS?	Deane Carter	Capitol CD057 2248 (P)
9	5	WITH YOU IN MIND	Charlie Daniels/bough	Ritz RITZCD 0078 (P)
10	8	EVERYWHERE	Tim McGraw	Carb CURCD029 (P)

This	Last	Title	Artist	Label (distributor)
11	11	IN PIECES	Garth Brooks	Capitol CD057 2248 (P)
12	10	NO FENCES	Garth Brooks	Liberty CD057 2316 (P)
13	13	THE WOMAN IN ME	Shawn Twin	Mercury 5293842 (P)
14	12	UNDER THE COVERS	Dwight Yoakam	Reprise 53924692 (W)
15	19	TIMELESS	Daniel O'Donnell/MaryDon	Ritz RITZCD 707 (P)
16	15	SO LONG SO WRONG	Alison Krauss & Union St	Rounder 80UDD005 (DIR)
17	16	LOVE TRAVELS	Kathy Mattea	Mercury 529382 (P)
18	14	SHAKIN' THINGS UP	Lionie Morgan	BNA 0783674512 (BMG)
19	18	NOTHIN' BUT THE TALLHITS	Clint Black	RCA 0783674512 (BMG)
20	20	EVERYBODY KNOWS	Tina Turner	MCA MCD 11512 (BMG)

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	PABLO HONEY	Rothsrad	Parlophone C0PCS 730 (P)
2	2	BROTHERS IN ARMS	Dire Straits	Vertigo 024492 (P)
3	17	SECOND COMING	Stone Roses	Geffen GED 2453 (BMG)
4	3	ELEGANT SLUMMING	M People	Deconstruction 7432116672 (BMG)
5	5	HUNKY DORY	David Bowie	EMI CD0751842 (P)
6	15	TRANSFORMER	Loa Reed	RCA NUD396 (BMG)
7	4	SOUTHSIDE	Texas	Mercury 830172 (P)
8	18	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GED 24148 (BMG)
9	14	JUNGLE BOOGIE	Various Artists	Walt Disney W50815 (P)
10	12	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Columbia 462862 (SM)

This	Last	Title	Artist	Label (distributor)
11	9	ROBSON & JEROME	Robson & Jerome	RCA 7432132392 (BMG)
12	11	TWISTED	Del Amitri	A&M 940312 (P)
13	8	GOODBYE A WOMAN	Eternal	EMI CD0MD 1800 (P)
14	10	GOODYEAR YELLOW BRICK ROAD	Elton John	Mercury 528192 (P)
15	16	MCMXC A.D.	Enigma	Virgin International CD05 1 (P)
16	16	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDVX 2018 (P)
17	17	TRACY CHAPMAN	Tracy Chapman	Elektra EKT440 (W)
18	20	RECKLESS	Bryan Adams	A&M CDA 9413 (P)
19	20	WOODFACE	Crowded House	Capitol CD057 2144 (P)
20	19	OCEAN COLOUR SCENE	Ocean Colour Scene	Fonema 512932 (P)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	NIMROD	Green Day	Reprise 536247942 (W)
2	1	REMASTERS	Led Zepplin	Atlantic 7567804152 (P)
3	2	TRAGIC KINGDOM	No Doubt	Interscope INO 30001 (BMG)
4	3	STOOSH	Skunk Anansie	One Little Indi TPLP 85CD (P)
5	4	EXPERIENCE HENDRIX - THE BEST	Jim Hendrix	Telstar TV TTVCD2530 (W)
6	5	DESTINATION ANYWHERE	Jon Bon Jovi	Mercury 5360112 (P)
7	6	THE COLOUR AND THE SHAPE	Fo Fighters	Resnaw CDE5726 (P)
8	7	GLOW	Reef	Sony S2 486482 (SM)
9	8	ANTICHRIST SUPERSTAR	Marilyn Manson	Interscope INO 30006 (BMG)
10	10	CROSS ROAD - THE BEST OF	Bob Jovi	Jamco 522582 (P)

SPOKEN WORD

This	Last	Title	Artist	Label (distributor)
1	1	WORLD TOUR OF AUSTRALIA	Billy Connolly	Speaking Volumes 521604 (P)
2	2	AT THE BEER	Bob Monkhouse	BBC Radio Collection Z883196 (P)
3	2	101 DALMATIANS LIVE ACTION...	Original Cast Recording	Walt Disney W065951 (P)
4	4	NOT FOR THE VICAR...	Jedro	Speaking Volumes 521604 (P)
5	5	FRANCIS - 101% PENALTY	Martin Jarvis	Penquin AudioBooks 014897228 (Book/Audio)
6	6	FULL CIRCLE	Michael Palin	BBC Radio Collection Z882216 (P)
7	7	POETRY COLLECTION	Pam Ayres	BBC Radio Collection Z882305 (P)
8	8	THE NATION'S FAVOURITE POEMS	Original Radio 4 Cast	BBC Z880 1389 (P)
9	9	LAST GOOD SHOW OF ALL	Goons	BBC Radio Collection Z882204 (P)
10	10	SATURDAY NIGHT BEAVER - LIVE	Roy Chubby Brown	Speaking Volumes 520314 (P)

Although the traditionalists may shudder, the tapeless studio is becoming more and more prevalent and is appealing to a new generation of Mac-familiar producers. Neville Farmer reports on the background to this production revolution and on some of the kit that is driving it

targeting the MAC GENERATION

PRO AUDIO & STUDIOS

Following the trends at the recent Audio Engineering Society show in the US, many of the exhibitors at the inaugural Audio & Vision event, which takes place at London's Earl's Court 2 from November 2 to 6 will be highlighting the shift away from the traditional partnership of mixing desk and tape machine towards the tapeless, computer-driven studio.

Indeed, the combination of technological developments and the demands of a new generation of producers has virtually spawned a new industry specifically geared towards young musicians wealthy enough to afford powerful Apple Macs and PCs and the ever-more sophisticated software which drives them.

Now that disc recording packages have passed through much of their lull, an increasing number of professional studios are adopting the computerised approach while record company A&R departments are now accustomed to receiving masters on DAT and Syquest disks.

But if there is one area that has hampered the development of the tapeless studio, then it has been the all-important question of audio quality. Many producers still swear by tape, while demand for analogue recording equipment – because of its sonic qualities – remains steady, even among the tapeless studio fraternity.

Now that it has put initial criticism behind it, US developer Digidesign would appear to have averted one of the studio's shortcomings in its ProTools system which is now regarded as setting industry standards. Among its more recent >

SURROUND SOUND FOR DVD

There have been so many attempts to sell surround sound to the UK audience it becomes hard to count.

But the most positive incentive to convincing the public to buy more speakers has been video. The new DVD system, with its CD-sized discs and its full video capability, allows the full six-channel sound that better cinemas offer. Whether the British public will follow America's passion for the Home Theatre system remains to be seen, but growing numbers of musicians are now considering the possibilities of a surround system for their music. Many dance releases already include some form of surround mix.

Richard Pierce (pictured), owner of The Hammer, owner of The Hammersmith Apollo Theatre in London, specialises in remixing six-track for DVD.

"Kula Shaker came in to mix to six-track as a demonstration of Philips' MPEG 2 data compression system. Their music is perfect for surround sound," says Pierce. The front and rear stereo channels, plus centre front and sub-bass channels were mixed down on to six tracks of multi-track on The Pierce



Room's Neve VR console. The MPEG data compression system was added later to satisfy the requirements of the Philips DVD system favoured in Europe as opposed to the Dolby AC-3 preferred in the US and Japan.

Although Sonic Solutions is developing a full hard disk DVD encoding system, few studios will want

to invest in the current, highly expensive, encoding devices.

"That's a matter for mastering studios, really," says Pierce, who is otherwise a total surround sound convert. "It's not a gimmick. It won't happen overnight, but I predict most pop records will soon have surround sound DVD releases." he says. NF

STUDIO BUZZES

SHINE STUDIO: Producer Nick Patrick has opened Shine studio in Battersea, south London, for his own projects and for other producers and artists to use. "I wanted to have an informal and relaxed environment where artists can work in a place that feels like home," he says. Shine features an Otari Radar 24-track hard disk recorder, valve compressors and equalisers, Geoplec 1031A monitoring and a midi workstation.

STUDIO WIZARD ORGANISATION: Studio design, build and supply company Studio Wizard Organisation reports that a quarter of all enquiries and 20% of new business has come directly from customers who accessed its worldwide web site during the first

year of operation. As a result, SWO has purchased the top level domain name www.studiowizard.com where details of services, equipment and previous installations can be found.

CUTTIN' EDGE STUDIO: A new dance studio in Reading, Cuttin' Edge Studio, has opened with a pair of Tannoy System 215 DMT II dual concentric speakers installed as main monitors. The studio is owned by Vinyl Distribution.

AUDIOVISION: Pro audio distribution company Tyrell has added the first Version 4.0 AVID AudioVision systems to two London facilities, Blue Post Production and CTV Facilities. The sales came only weeks after Tyrell was appointed exclusive AudioVision dealers in the

south of England.

SOUNDTRACS: Alan Harrison and Graham Simmons at the controls of their new 32-track Soundtracs Solitaire console, part of a studio package provided by Larking Audio. The duo, who record for East West as Moonchild and work on remix projects under the name of Mr Roy, have made the move from bedroom to a new purpose-built dance studio named Pink House in Bromley, South London.



Soundtracs Virtus digital console installed. Supplied by Larking Audio, it provides instant parameter recall as well as Dynamic and Snapshot automation. © Studio Buzzes written by Caroline Moss

SAUNDERS & GORDON: Soho production house Saunders & Gordon has celebrated 12 years in business with the refurbishment of its Studio Five. The newly-reopened studio has had a

'As more software companies design "plug in" packages to add to ProTools capabilities, its position in the market would seem unassailable'

► converts are established producers such as Chris Hughes, Steve Lipson and Gary Langan who combine ProTools with old analogue recording systems.

Meanwhile, the number of producers using no tape at all is growing. And, as more software companies design "plug in" packages to add to ProTools capabilities, its position in the market would seem unassailable – although the news that Logic Audio has formed out of the shortcomings in a new and competitively-priced hard disk editor, AudIoworks could signal the end of ProTools' dominance of the digital market.

The imminent appearance of the DVD carrier could herald further changes. DVD looks like a CD, plays like a CD, but can contain 90 minutes of video, or the entire Beatles catalogue on one disc. Machines which play DVD and traditional CDs are already on sale in the US and artists are beginning to explore the possibilities of the medium. A new album on DVD could, quite feasibly, carry all the videos for the record, interviews with the band, lyric sheets as well as the audio delivered in full-surround sound.

The thought of a new format might strike horror into the hearts of those music industry critics who expect that it will be used by labels simply to remarket back catalogue, but studio professionals are already talking excitedly about the new possibilities DVD will offer the truly creative and the way it will stimulate the music business in the new millennium. ◻

REAL WORLD PLUMPS FOR SONY

Although the desk-top computer may well eventually supplant the traditional mixing desk, many commercial studios are still defined by which console they have installed.

SSL may still be regarded as the industry's leading manufacturer, but a growing number of studios are now fitting cheaper makes of desk in order to increase spend on outboard equipment. So it is perhaps surprising that Sony has chosen to enter the console market at the top end, with the all-digital desk which was launched at the US AES show in late September.

The best in British design combined with Japanese techno know-how has resulted in the OXF/R3 with which Sony hopes to gain an overdue foothold in the commercial studio world. Following extensive on-site testing at Guillaume Tell in Paris and Ocean Way in Los Angeles, Real World Studios has bought the first production model. Installed in the Writing Room, it is already being used on Peter Gabriel's new album, which is currently in production.

According to Real World engineer Dickie Chappell, Sony's technicians sought to emulate Gabriel's recording methodology in developing the OXF/R3.

"It's a very sharp pencil, virtually a musical instrument in itself," says Chappell. "You can be very creative and musical with it. It's a perfect example of technology complementing the music."

Chappell praises the console's flexibility, its compact size and the quality of its audio. It boasts 96 memo-



and a further 12 stereo faders, a reset facility which allows the switching of the entire desk from the setting for one song to another while every channel benefits from built-in delay.

"The speed of the OXF/R3's rest beats any SSL I've ever used," says Chappell, while he challenges anybody to tell the difference between a signal going through the desk and one coming directly down a wire.

Although Real World has taken delivery of a production model, a series of software upgrades, including

automated panning, equalisation and filters are in the pipeline.

Carrying a basic price tag which would leave little change from £350,000, the Sony actually costs less than the equivalent high-end analogue console. But, says Chappell, it is not without its shortcomings.

"It takes longer to patch in a mic than it does in analogue," he says. "But I guess if I'd been introduced to this when I was 17, it would seem normal. Otherwise I think it defines the way consoles will go in the future." NF

ANTARES SPEAKS UP FOR VOCALISTS

At a cost of little more than £300, US manufacturer Antares now offers a plug-in addition to the ProTools system which could revolutionise the recording of vocals.

For years it has been possible to tweak the odd bum note with a harmoniser, but previous efforts to "fix" badly pitched vocals globally on an entire track have sounded metallic and false. Antares' Autotune system would appear to have overcome this fundamental problem and has found favour among some of the most traditional of producers wishing to pick up the digital recording of a whole series of notes and move them into tune

without changing their basic character.

As a result, off-key live recordings can be comprehensively cleaned up, while long hours building up a composite vocal track from snatches of different takes will become a thing of the past.

The introduction of Autotune is likely to have far-reaching repercussions, especially on the pop side of the music business, which is regularly rocked by revelations that some of the biggest stars never actually sang on their records. It is already believed to have been used on a significant number of current hits although, understandably, artists and acts are

reluctant to admit to being Autotuned.

For dance music and remixing, however, the system offers even more creative possibilities. "It's so transparent that if we were doing a remix of a track where the vocal was recorded in E flat and we want a happy sounding tune we can just move it into a brighter key – or even change it from a minor to a major," says Shaun Gavan, engineer at Roundway Studios in Tottenham, north London. "And you can't really hear it."

"We put it to its extremes and it's amazing," says Gavan. "We use it on about 35% of the work we do and we wouldn't do without it." NF



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STUDIO BUZZES

APRS AWARDS: *Music Week's* sister magazine *Studio Sound* is to sponsor a new APRS award for technical achievement – as one of the new industry awards which the association is to launch at its 50th Anniversary celebrations on November 4.

The award, which has invited entries from individuals or companies who believe that they have made outstanding technical achievement within the audio industry, will be judged by a panel made up of APRS representatives and *Studio Sound's* executive editor Zanon Schoepe and editor Tim Goudy.

Studio Sound publisher Steve Hayson says, "Studio Sound is delighted to be associated with this award. We feel it is important to acknowledge the far-reaching technical achievements that drive our industry and this new award is the perfect medium. As the leading publisher in this marketplace, we are pleased to be working with the APRS to help raise public awareness of the industry's most significant technical milestones."

The two other new awards are the APRS award for the most exciting new production, designed to recognise new creative talent and sponsored by SSL

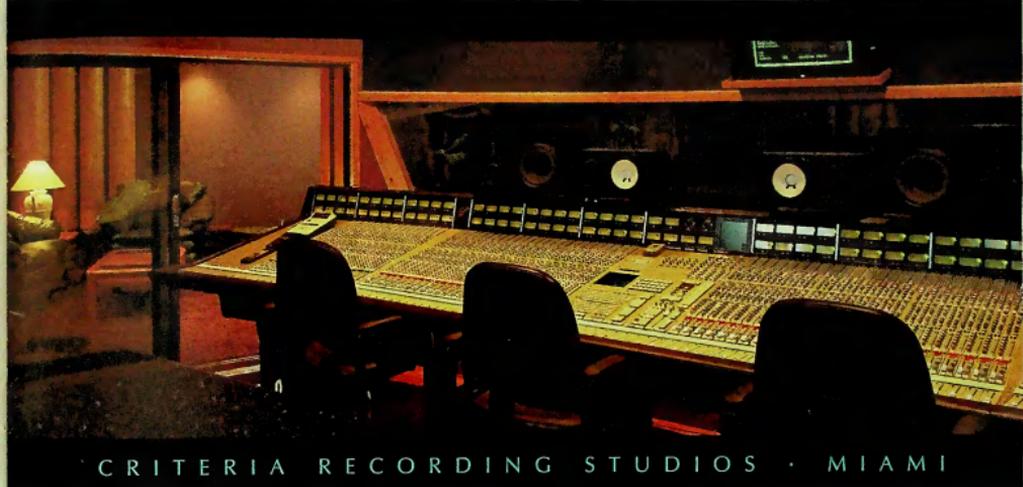
with a £5,000 prize, and the APRS award in recognition of a lifetime's service to the recording industry.

The celebration dinner is being held at the Royal Garden Hotel, Kensington, London after the first day of the Video & Audio '97 show. Equipment donations and proceeds of a raffle will go towards the War Child Music Centre in Mostar.

ANGEL HEARTS: Helena Bonham Carter, Alison Elliott and Linus Roache are pictured in *The Wings of A Dove*, a new period drama directed by Iain Softley. The film score was composed by Ed Shearmur and recorded at Angel in North London, on the A&S Neve 485 track digital console. Engineering was by Steve MacLachlan.



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Toronto +1 (416) 431 9131 · Singapore +65 285 9300

STUDIO BUZZES

FX RENTALS: London pro audio hire company FX Rentals is to establish a Spanish base alongside the Barcelona offices of EMI's Manor Mobiles. The new operation will be the fourth Pro Audio Rental Network (PARN) centre, joining FX Rentals, Mille Et Un Sons of Paris and Audiorent of Recklinghausen, Germany in providing a faster, more comprehensive service with closer technical support to live and recording projects anywhere in Europe.

Marc Niehaus, who runs the Manor's Spanish operation says, "I am delighted with the alliance as it means that essential equipment will be right here for me when I need it."

FX Rentals' Spanish office will supply recording equipment for hire across Southern Europe.

AUDIO & VISION '97: Vision & Audio '97, the first-time amalgamation of the APMS Audio show with UK broadcast equipment exhibition Vision, is fast approaching sell-out. The convention, which takes place at London's Earl's Court 2 from November 4 to 6, will showcase 250 exhibitors over 6000 square metres and is expected to attract around 10,000 visitors.

The show will be split into four areas: Audio '97 will present professional audio broadcast and recording equipment for the record, film, video and multimedia industries with exhibitors including Solid State Logic, HNB, AMS Neve and Dolby; Vision '97 will concentrate upon the full range of technology designed for the TV and video production industry; Film & TV Production '97 will allow users and specifiers of film and TV production equipment to see the latest developments in film and TV acquisition and FX '97 will provide operators of high-end graphics tools an opportunity

to experiment with the latest releases from computer hardware and software companies.

A conference programme will run for all three days of the exhibition, as well as workshops on the themes of craft, business and technology in the sound and picture broadcast industries.

ABBEY ROAD: Abbey Road Interactive has added to its digital media and multimedia services by the addition of DVD-Rom capabilities at Abbey Road Studios in London.

The DVD-Rom authoring and mastering facility means that Abbey Road can now handle any DVD-Rom or CD-Rom based interactive development at its DVD-Video suite. The studio offers a choice of the Sonic Scanarist DVD authoring tool for DVD-Rom or more traditional interactive authoring tools such as Macromedia Director for PC/Macintosh-based projects. The facility can also author for Enhanced DVD, where a DVD-Video title is created with an Internet link or with additional PC/Macintosh information.

Fionnuala Duggan, EMI International's director of multimedia services, says, "There are no limits with DVD-Rom. The content owner can take advantage of the full-screen, full-motion video made possible with MPEG-2 and the superb audio quality, making a truly interactive, multimedia project. With DVD-Rom, multimedia has finally grown up."

Abbey Road Interactive has just confirmed that the first commercial DVD-Video title to be launched in the UK will be Queen's Greatest Flx I and II.

CONWAY STUDIOS: Buddy Bunn, owner of Conway Studios in Los

Anges, is pictured (above) in control room C which has just been refurbished and fitted with a Boxer T5 monitoring system from British monitor design company Coastal Acoustics and a Solid State Logic SL 900J.

TL AUDIO: TL Audio has unveiled its latest generation of valve signal processors - the Ivory range. Initially comprising a four-channel mic preamp, a stereo parametric equaliser, a stereo compressor and a mono voice processor, the new range will sit between the company's Indigo and Classic ranges.

JOEMEER: Following the *Electronic Musicians'* editor's choice award 1997 for Joemeek's SC2 compressor, the company's VC2 tube channel has been nominated for a 1997 TEC Award. One of five units nominated for a more premium category, the unit is not just a dedicated mic preamp, but also contains

a photoelectric compressor, solid state Joemeek enhancer and a two-stage tube makeup gain.

MARANTZ: Marantz has cut the price of its stand-alone CDR recorders by up to £1,000 following improvements in productivity. The CDR615 has been reduced by £555 to £1,395 plus VAT while the CDR620 is down £955 to £1,995 plus VAT.

SENNHEISER: Sennheiser has launched several new microphone products. The System 1081/1082 VHF is a frequency switchable VHF radio mic system with six selectable VHF frequencies; the SKM 3072 is a mid-range, handheld transmitter to accompany the System 3000 receiver systems; while the System 3050 is a channel switchable in-ear radio monitor system.

● Studio Buzzes written by Caroline Moss



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Richard Dodd

Photo: Payton Hoop / Studio Vial Recordings



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BASF

Babylon Zoo

Project: album mix
Label: EMI Records
Producer: Jas Mann
Additional production and mixing:
Mike 'Spike' Drake, Clive Black
Studio: Nomis Studios, 45-53 Sinclair
Road, London W14 0NS. Tel: 0171-602
6351, fax: 0171-603 5941.

Four million sales of the single Spaceman gave Babylon Zoo one of the big British success stories of 1995. The band's follow-up album has been a long time in production, but is finally nearing completion. Now managed by former EMI managing director Clive Black, Babylon Zoo's Jas Mann has been in Nomis Studios to add final overdubs and to start mixing with Mike 'Spike' Drake.

"We brought in Andy Duncan to handle rhythm programming and Phil Spalding on bass," says Drake. "We took 10 days in Nomis to polish it all up." Duncan himself describes the new Babylon Zoo tracks as "spaced out, hip hop, glam rock boogie."

Drake chose Nomis for the big SSL desk and the sound of the control room. The fact that his management company The Producers is based there is dismissed as pure coincidental.

"I come here because it's really good," he says. "The people are really friendly and everything's kept up to scratch. We get really good mixes out of here. There are things in the racks you don't normally find, like the Focusrite eqs, which I love the sound of. They've got six and an Ear valve eq which is great."

Although much of the album has been programmed on Duncan's ProTools and his Logic Audio sequencer, Drake has added a number of live musicians and is running 48 tracks of analogue tape on the in-house Studer A820 and a rented Otari MTR90 using Ampex 499 tapes.

"The tape wasn't really my choice. I prefer 3M 996," says Drake (who recently bought a job lot of 150 3M half-inch tapes for mastering when he heard they were going out of production). Recording live brass and even a gospel choir in Nomis' small live area was a bit of a challenge, but Drake was not overly concerned.

"The live space tends to be a bit on the dead side for drums, though I've made good drum recordings here. But it's fantastic for vocals, bass and guitars," he says.

Product

Project: album
Label: Arista
Producer: Roger Greenwald
Engineer: Scott Hollingsworth
Studio: Marcus Recording Studios,
17-21 Wyfold Road, London SW6 6BE.
Tel: 0171-385 3366, fax: 0171-381
2680.

Product is a studio-based project centred on the voice and personality of Mason Avery, erstwhile New York cable access TV presenter. It came together following an advertisement in *Village Voice* placed by the producer and engineer team of Roger Greenwald and Scott Hollingsworth. After intermittent writing and Adat demoing sessions, which resulted in what Avery describes as "chart-hitting, world-conquering, Madonnaesque" songs, Greenwald approached Arista UK managing director Martin Heath, who signed them to the label and suggested they complete their debut album at Marcus Studios.

"There are no distractions here," says Hollingsworth. "Because we're living in-house, we can work whatever time of day or night we like."

Marcus reminds Greenwald of boarding school, but without the Latin. "It's fun for us Americans to record in the UK. For us, we wanted to make sure all the

in the STUDIO



The Live Room at Nomis

album budget was used up so there would be none left for remasters," he says.

The pair were attracted to Marcus Studio Two because it offered an identical SSL and 24-track Studer set up to the Quad studios in New York where they laid down the backing tracks. Basically a large control room built into an isolated concrete structure within the building, Studio Two is also equipped with a wide range of outboard gear such as a Focusrite Red Compressor, LA2A limiter amp and an old Neve eq which was brought in for the Product sessions.

This is counterbalanced by Hollingsworth's laptop computer with its Cakewalk sequencer and a small array of Synkys and samplers - Nordlead, Yamaha CSX1 and an Akai S2000. Tracks were monitored through a pair of Yamaha NS10 speakers mounted six feet apart and four feet away. Greenwald defends his use of cheap monitors as a way of focusing his mixing. "In mixing, your aesthetic is revealed by restricting what you listen to rather than how much you can put in," he says. "It makes you concentrate on the big, simple ideas."

Suggs

Project: album
Label: WEA
Producer: Steve Lironi
Engineer: James Young/Neil Douglas
Studio: The Church Studios, 145
Crouch Hill, London N8 9QH. Tel:
0181-340 9770, fax: 0181-349 3346.
Innovation Studios, 13 Swan Yard,
Islington, London N1 1SD. Phone/fax:
0171-359 5222.

Steve Lironi's success with Hanson, Black Grape and Bon Jovi have made him one of the most sought-after producers in the UK. Such diverse musical interests will surely guarantee that former Madness frontman Suggs' next solo album will be rather more adventurous than his last.

"We're going back to ska. There'll be less covers and I'll be like a hip hop beat with ska backing," says Lironi, whose talents lie, not in technology, but in co-writing, playing and bringing a musical attitude to the production. He relies on the

engineering expertise of James Young and employs Tom Lord Aige to mix at South Beach in Florida.

Suggs' tracks have been laid down at Innovation in Islington, north London and The Church, less than a minute's walk from Lironi's home in Crouch End.

"We did most of the writing and pre-production at Innovation, because it's cheaper than most and allows you to experiment without putting too much pressure on you," he says.

For the new album, Lironi has co-written six tracks with Suggs but will oversee the whole project. After programming and recording basic ideas on 24 tracks of Ampex 499 and Logic Audio sequencer in Innovation, the whole project was taken to The Church for overdubs. "We used the SSL room at the

Lironi has played all the guitars on the Suggs album, but has brought in Jah Wobble and a number of other session stars for the other instruments. As he has been recording them one at a time, there has been no reason to use The Church's huge main recording room.

"The SSL room has two recording areas. One is like an extended vocal booth and the other is larger and more live. Since we're not working as a band, they're more than adequate," he says.

Formula 1

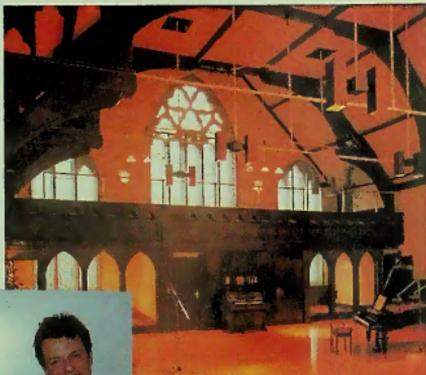
Project: two EPs
Label: Vaeclav
Producer/Engineer: Gary Stout
Engineer: Martin Wylding
Studio: The Windings Residential Recording Studio, Firwood Valley, Wrexham, Clwyd, LL12 9TH. Tel: 01978-720420, fax: 01978-756821.

Nearly 20 minutes drive from Chester, The Windings is a residential studio tucked away in the Welsh hills. It has a Rupert Neve-customised Amek Mozart console and a Studer 820 24-track machine. For the Formula 1 sessions, producer Gary Stout chose to run Ampex 499 tapes without Dolby. Although the Windings is also equipped with eight tracks of ProTools, the restricted budget involved in recording six tracks in 10 days meant that they could not be used, instead, to boost the live drum sounds. Stout employed a cheap Alessi D4 sampler with a Cubase sequencer. House engineer Martin Wylding took on the role of programmer.

"Virtually everything else on the sessions was played live. We had to do it that way because there was no time to experiment. But Formula 1 are such a Cussie band that was no problem," says Stout.

This was Stout's second visit to The Windings and although he poured a cup of tea down the mixing desk in the middle of the last night, he hopes to be allowed back.

"It actually blew up," he says. "So



The Church, home to Suggs (left) and producer Steve Lironi (far left)

Church," says Lironi. "It's all on 48 tracks because I like because I know what you want. The Windings is a great place. The room is really good and there's a pretty good selection of mics. It's also very reasonably priced. I love it here."

The first Formula 1 EP should be out in December to coincide with the band's forthcoming UK tour. Neville Farmer

to commit everything run by the sequencer to tape."

Lironi has also experimented with Logic Audio's Audiorack hard-disk editing system. He has experienced some problems with the timecode but expects them all to be solved by new software due later this month.

BEHIND THE COUNTER

MICK MASTERS, Rotare Records, Dewsbury, Yorkshire "Although it came out last week, Aqua's single kicked in really forcefully on Monday and it is currently level pegging with the Spice Girls. It will be interesting to see if their forthcoming album makes them more than a novelty one-off. With the help of a strong window display, Eternal's Best Of has been a solid seller and Green Day's Nimrod is still flying out. Window displays are coming really thick and fast at the moment and sometimes it can be difficult to decide which ones to prioritise. Spice Girls and Oasis are definitely two we'll be keeping up until Christmas. As usual there seem to be a lot of seasonal hits packages coming out and we expect to do particularly well with dance compilations such as Ministry Of Sound's Annual III. It seems to be getting harder every year to exactly pinpoint which will be the Christmas bestsellers but this year we wouldn't be surprised if The Verve stays right up there."

ON THE ROAD

JULIAN MATTHEWS, Vital rep for West End/SW London "We've got the Ash single from the soundtrack of A Life Less Ordinary and the Feeder album which has come out again and is going pretty well. Singles by the Charlatans and Depeche Mode are both out this week and both are doing well. We're selling in Moby's revival of the James Bond theme this week which is very much back on form. Tying in with the 2K single, the Acid Brass album is being revamped and there's a lot of interest in DJ Shadow after the recent single. Elsewhere, singles by the Spice Girls and Aqua are still doing well and Elton John is ticking over. The Lighthouse Family album isn't doing that much business in my stores, which are all the trendy shops, but appears to be going down well in the chains. Overall, business has picked up a little bit over the past few weeks and everyone is now looking forward to Christmas. It was a little disappointing last year, but there are a few more classic albums out there this time."

IN THE SHOPS THIS WEEK

NEW RELEASES

The Lighthouse Family's eagerly awaited album steamed out on the first day of release while The Corrs and Eternal were its nearest competitors. Feeder's re-issued album featuring bonus tracks was also in hot demand in indie stores. On the singles front, Black Grape headed a mixed bag of strong performers that included Depeche Mode, Geldie, Double 99, Danniell, Hurricane #1, Charlatans, Fobby Stim and Lil Cool J.

PRE-RELEASE ENQUIRIES

Singles - Stereophonics, Pulp, Natalie Imbruglia, Embrace, Shane MacGowan, Passion Star, Guy Chadwick, FF Project, Toni Braxton; Albums - Led Zeppelin, Doors, Beach Boys, Ministry Of Sound: The Annual III, Spice Girls

ADDITIONAL FORMATS

Primal Scream limited box set, Danniell CD2 with poster, Black Grape single in Digipack

IN-STORE

Singles - John Lennon, Gary Numan, Vanessa-Mae, David Bowie, Sleeper, Embrace, The Corrs, All Time Greatest Rock Album, Bonkers III, All Time Greatest Love Songs 2, Daniel O'Donnell; In-store - Primal Scream, David Arnold, Jay-Z, Michael Bolton, Peter Andre, Toni Braxton, Natalie Imbruglia, Beck, Bee Gees

MULTIPLE CAMPAIGNS

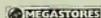
Andys Records
Radio single - Coco; Windows - All Time Greatest Love Songs 2, Peter Andre; In-store - three CDs for £21, Roberto Alagna; TV ads - All Time Greatest Love Songs 2 (Anglia); Press ads - David Arnold, David Bowie, UFO, Tina Turner, Sound Of Happy Hardcore 2, two Theta series CDs for £21, Blue Horizons label promotion, Simon & Garfunkel, No Yo Ms, Symposium, Black Grape, Ether, Twist, Mission Impossible, Massive Attack, Spacejam, Matilda



Single - Peter Andre; In-store - Toni Braxton, Beck, Michael Bolton, Natalie Imbruglia, Bee Gees, Embrace, EMI exclusives promotion with CDs at £9.99

In-store - Robbie Williams, Louise, Rolling Stones, The Verve, Roni Size and Rickie Lee Jones, BBCC
Headline, Star Wars, three CDs for the price of two on selected titles

Windows - Kurt Weil, Carnival, Classic FM British Classics, Cecilia Bartoli, Sylvia McNair, Maria Callas; In-store - Peter Andre The Wolf, Brackner Symphony 7 With Siman Rattle, Tchaikovsky Experience



W H SMITH

WOOLWORTHS

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Ipswich), Badlands (Chertnam), Focus Sounds (Waterlooville, Hampshire), HMV (Brighton), Lizard Records (Norwich), Our Price (Swansea), Phase II (Wigan), Rotare Records (Dewsbury), Tower (Picaadilly) and Virgin (Cardiff). If you would like to contribute, call Karen Faux on 0181 543 4630.

EXPOSURE

TELEVISION

1.11.97
Luv And Kicking features Natalie Imbruglia, BBC1: 8.15pm-12.12pm
National Lottery Show with Jon Bon Jovi, BBC1: 7.50-8.10pm
Later With Jools Holland features The Verve, Roni Size and Rickie Lee Jones, BBC2: 11.35pm-12.35am
2.11.97
Frontline features Jazzie B, Channel Four: 4.15-4.50am
3.11.97
Jack Docherty Show with Echobelly, Channel Five: 11-11.45pm

5.11.97
National Lottery Live with N'Sync, BBC1: 8.30-8.45pm
Jack Docherty Show featuring Gina G, Channel Five: 10.50-11.11.35pm
6.11.97
Young Jazz Musician Of The Year 1997 hosted by Jools Holland and featuring pianist George Shearing, ITV: 11.40pm-12.30am
7.11.97
The Vision Thing, David Byrne in conversation, Channel Four: 4.05-4.35am
Flava features Brandy, Lil Cool J and D'Angelo, Channel Four: 4.45-5.10am

1.11.97
Trevor Nelson features Connor Reeves, Radio One: 3-5pm
2.11.97
Spice Girls: In Their Own Words plus tracks from the new album, Radio One: 3-4pm
3.11.97
Evening Session with Asian Dub Foundation and Radio 1, Radio One: 6.30-8.30pm
4.11.97
John Peel presents The Pastels, Radio One: 8.40-10.30pm
Jazz Notes with a session from Platypus, Radio Three: midnight-1am

5.11.97
Folk On Two With Jim Lloyd features fiddle player Kathryn Tickell, Radio Two: 8-9pm
John Peel features The Hitchers, Radio One: 8.40-10.35pm
6.11.97
John Peel with a session from Rocco Rot, Radio One: 8.40-10.30pm
7.11.97
Moby Week: The Radio One Rap Show
DJs Chris Goldfinger, Tom Westwood and Trevor Nelson present live shows from London clubs in the run-up to the awards, Radio One: 11pm-2am

RADIO

WALT DISNEY Records presents



Released
10 November

- The first TV-advertised Disney Hits album for over 2 years.
- Featuring Elton John; Eternal; Boyzone; Celine Dion and Peabo Bryson; Louis Armstrong and classic songs from every major Disney film.
- Release date 10th November 1997.
- CD: WD115632 £8.88 MC: WD115634 £6.25.
- Supported by massive TV and radio advertising, national newspaper promotions and PR.



CD: WD608642
Trade: £8.36
MC: WD608544
Trade: £5.99



Available
10 November

CD: WD724602
Trade: £4.76
MC: WD724604
Trade: £2.97



CD: WD115642
Trade: £4.76
MC: WD115644
Trade: £2.97

Disney ReadAlongs, the perfect stocking filler: Story book and audio cassette for children aged 3-8 years old.
Trade Price: £3.32 R.R.P.: £4.99



Catalogue Number: WD695644



Catalogue Number: WD775646



Catalogue Number: WD707914



Catalogue Number: WD602874

Available
10 November



Available
10 November

Catalogue Number: WD775670



Available
10 November

Catalogue Number:
WD713434
Trade: £2.97



Catalogue Number:
WD602873
Trade: £2.97



All ReadAlongs, Sing Alongs and Storytellers available from Carlton Home Entertainment via Technicolor on 0181-810 5061
All music albums available from PolyGram Record Operations on 0990 310 310

how to make Christmas a CRACKER

MARKET extra

Caroline Moss reports on the range of seasonal product aimed at keeping even the most Scrooge-like retailer happy

Anyone who thinks Christmas arrives earlier every year should spare a thought for music retailers. While Christmas-themed albums often begin to appear in stores by October, much of those Yuletide titles were often chosen six months earlier.

"We usually start thinking about Christmas in the spring," says Paul Mivier, Virgin UK Price campaigns product manager. "We review the one just gone and plan through the next one, although product doesn't actually get presented until August or September."

While there is no separate market share figure for Christmas-themed product, retailers and labels alike know that carols, chorals works, party records and even Christmas records are all strong performers in the final quarter and that some old favourites resurface year after year.

"You'd think everyone in the country would have at least half a dozen perennial Christmas CDs in their collection by now, but every year they absolutely fly out," says Rudy Osorio, HMV specialities product controller.

The Christmas-themed market remains dominated by hardy low-priced releases such as Nat King Cole's Christmas Album, Huddersfield Choral's The Carols Album, Bing Crosby's White Christmas and the Blue Mountain Parlophone Ensemble's Christmas Parables. But the majors, recognising the size of the market, have increasingly been getting in on the act with full-price, TV advertised Christmas compilations.

Two mainstays of the December compilations chart over the past couple of years have been EMU/Virgin TV's The Best Christmas Album In The World... Ever! and The Number One Christmas Album from PolyGram.

"The first album we released was just called The Best Christmas... Ever," says Steve Pritchard, co-director commercial marketing at



Virgin. "That was because there were a couple of key tracks which we were unable to license. But now that we've got them we can go back a second time with what we believe is the definitive Christmas collection." Classic pop tunes such as Slade's Merry Xmas Everybody, John & Yoko's Happy Christmas (War Is Over) and Greg Lake's I Believe in Father Christmas make up one disc, with traditional songs from Bing Crosby, Nat King Cole, Johnny Mathis et al on the other. Launched in 1996, the

'You'd think everyone in the country would have at least half a dozen perennial Christmas CDs in their collection by now, but every year they absolutely fly out'

— Rudy Osorio

album clocked up over the counter sales of 300,000 units. With another two years before licensing expires, The Best Christmas Album In The World... Ever! looks set to outperform its predecessor which sold more than half a million units.

PolyGram TV's Number One Christmas Album follows a similar format of compiling pop tunes and old favourites on two separate CDs. Now in its third year, the album's aggregate sales exceed 400,000. Joining them this year will be Simply

The Best Christmas, a new 44-track compilation from Warner's Global TV. This album takes a more traditional tack, combining carols with the Christmas classics and follows in the footsteps of this year's earlier two Top 10 albums, Simply The Best Love Songs and Simply The Best Classic Soul.

"I personally feel there's space for an MOR-orientated Christmas album," says warrenesp marketing manager Lohan Pressence. "Ours is aimed at the 35-plus market and draws on Christmas classics from the Fifties and Sixties, rather than Seventies and Eighties pop."

Nat King Cole's current trends have a bearing on what's on offer at Christmas, with 1997 looking set to be the year of the Christmas line dancing album. The pastime is now Britain's second most popular evening activity after bingo, knocking karaoke, another great source of Christmas music in recent years, into third place. A barrage of low-price line dancing albums are accordingly planned for the festive season, some of them complete with instruction booklets and T-shirts.

But the increasing amount of Christmas product, new and recurring, released each year means that retailers have to turn down a large number of titles. "We've only selected about a dozen titles this year," says Michael Finlay, director of merchandising at Lifetime Entertainment, which supplies motorway service stations, ferries, airports and supermarkets. "Two years ago we went with 30 titles, but we've gradually weeded out the ones which perform poorly." Finlay says that mid-priced product, predominantly on CD, sells best in these environments, with cassettes doing particularly well in service stations.

Supermarket chain Asda is going with between 30 and 40 titles for the final quarter, including all the Best Christmas compilations as well as a budget range which encompasses karaoke, traditional carols, children's titles and favourites such as Nat King Cole, Dean Martin and Elvis Presley.

HMV is stocking just 20 Christmas titles this year. "I think 20 is more than enough," says Osorio. "Without a doubt, the best seller year after year is the >

PRESENT AND CORRECT

Spoken word cassettes appeal to all age-groups and make perfect presents, especially at Christmas.

"It's a thoughtful gift, like buying a book," says Bob Nolan, managing director of Bespoke which handles sales, marketing and distribution for spoken word imprints Hodder, Laughing Stock, Harper Collins, Penguin, Random House, Spoken For and Sound FX.

As with record companies, the final quarter of the year is the busiest time for spoken word labels. But although each year brings a host of new spoken word titles aimed at the Christmas market, releases with a Yuletide flavour are about as thin on the ground as a scattering of snow on Christmas day. "To go to the trouble of making a recording just for Christmas which would

be dead on December 26 isn't really worth it for us," says Nolan.

"We don't do many specifically Christmas-themed titles," says Clive Stanhope, managing director of spoken word label CSA Tallpops. "But we did find last year that Just William At Christmas did very well so we're reissuing that." The title, which sold 8,000 units between October and December last year, will this year be joined on the label by Charles Dickens' A Christmas Carol, read by Martin Jarvis. Simon & Schuster is reissuing its version, read by Star Trek: The Next Generation actor Patrick Stewart, while Hodder is releasing a third version of the classic read by Richard Wilson.

Simon & Schuster's other enduring Christmas title is Christmas Eve, a seasonal family tale by Richard Paul Evans read by Richard Thomas, aka John-Boy Walton, while Harper Collins is rereleasing Dylan Thomas' A Child's Christmas In Wales, read by the author. BBC Radio Collection has just one Christmas-themed release, the Woman's Hour Christmas Collection featuring Christmas short stories by contemporary writers, poems, carols, humour and topical features on issues such as fashion, making presents, cooking and how to cope with the family during the holidays. Caroline Moss

CHRISTMAS PRODUCT

> MFPIEM Gold titles of Nat and Dean Sing Christmas, with Frank Sinatra and Bing Crosby close behind." But while some retailers are cutting back their Christmas ranges, Tower Records' Piccadilly store in London is aiming to have the biggest selection on offer this year, with several hundred to choose from. "We're bringing in a lot of stuff from America which they don't release over here, such as Christmas new age, country, folk and jazz titles," says Barnaby Edwards, head of jazz at Tower Records' Piccadilly shop, who buys Christmas product in September.

With so much merchandising vying for the consumer pound from October to December, retailers have to make a splash with their Christmas product. HMV employs graphics and a new slogan every year - this year's is "Blidegoats More" - to flag its Christmas range, which occupies 50 feet of racking in the larger stores to a couple of shelves in the smaller. Tower Records' in-store artists have been working on displays that run through the entire store, linking the Christmas sections in each department, through classical, rock, soul, jazz and specialist. Asda is to devote one of its prime gondolas, normally reserved for promotions, to its Christmas range. Motorway service stations across the country will be graced with a purpose-built free standing display units masquerading as a giant Santa Claus to display budget product, with full-price product racked near chart material.

According to Finlay, full-price Christmas compilations are attracting younger customers while older people mostly continue to buy mid-price product featuring artists such as Bing Crosby.

"There are generally three kinds of customer for Christmas records," says Virgin Our Price's Milner. "Those who are genuinely interested in Christmas music, impulse buyers and people looking for music to play at parties or functions."

But without a doubt, the largest proportion of Christmas titles are bought by families to create an atmosphere of festivity and goodwill while the turkey is roasting and the kids open their presents. After all, basking in tradition for one day of the year is what Christmas is all about.



DISNEY DOES IT AGAIN FOR KIDS

Disney's HIT SINGLES



Disney's HIT SINGLES
CASTING BY JON SCALDA • BOYZONE • ELTON JOHN • ETER
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Now that it has a new distribution deal with PolyGram, Walt Disney Records is set to assert itself as a leading player in the children's audio market. Its bid for shelf space this Christmas could have the Teletubbies trembling on their furry feet.

Leading the line-up is the superbly packaged Disney's Hit Singles, which features Elton John, Eternal and Vanessa Williams. National TV advertising and radio and press promotions will roll around its November 3 release. "We've adjusted the concept in the past three or four days," says product manager Jo Beatty. "We had thought only the artist-led singles should be included, but then we realised there were a lot of things missing, like Whistle While You Work and Everyone Wants To Be A Cat. With the inclusion of these classic tracks, the album has much broader appeal."

With the current Disney blockbuster Hercules being hailed by critics, prospects also look hot for its pop soundtrack which features Boyzone, Ricky Martin, Belinda Carlisle and Michael Bolton. Meanwhile, last year's

Disney Christmas Album is being spruced up with new packaging and re-positioned through carefully targeted retail campaigns. Stores such as Woolworths, WH Smith, Asda and Tesco provide the bedrock of sales for this kind of product and in this respect it is more skin to

awareness among pre-schoolers and features upbeat, catchy songs that children will want to play repeatedly. "With the live show currently on tour, Fun Song Factory is the only preschool band to have been broadcastively launched without broadcast media," says Catherine Bilsborough, children's product manager of Abbey.

While Tripp's 20 children's titles tick over nicely all year round, strong new PoS could help the range make a festive leap. Chippy compilations such as Playtime Songs, Aladdin and the Ugly Duckling will be sold at low-price and the educational angle, which is highlighted on packaging, will encourage gift buyers.

Top of the list for many pre-school age children is bound to be the BBC's Follow Me cassette Fun With The Teletubbies. Featuring an exuberant trumpet giving instructions to stand up, sit down and jump around, the tape has resided at the top of CIN's budget chart since mid-September. The expected chart success of the forthcoming Teletubbies single

Say Eh-Oh should encourage retailers to commit to the range right up until Christmas. "There's no doubt the Teletubbies will sustain momentum," says John Abraham, manager of HMV in Peterborough. "We've got the cassette tucked next to the video and although we've got healthy competition from a local Woolworths, people are beating a path to our door for Teletubbies product."

Karen Faux

Disney's HERCULES



video than mainstream audio," says Beatty.

Abbey Home Entertainment, PolyGram's children's division, has a number of brand-led campaigns tying in children's audio with videos and books. Postman Pat's Merry Christmas promises to be a frontrunner, featuring five stories and distinctive music, which should fly out with the help of two new videos and a book. Fun Song Factory At Old MacDonald's Farm also has strong

BRING OUT THE OLD GUARD

THE JACKSON 5 Christmas Album



Once upon a time everybody made Christmas albums. Jim Reeves, Max Bygraves and Perry Como all gladly donned white beard and red coat, while Berry Gordy insisted each of his Motown acts did at least one Christmas album to consolidate their cross-the-board appeal.

This Christmas several of these are being issued by PolyGram's low-price label Spectrum, which has repackaged Merry Christmas From Motown, Christmas With The Miracles featuring Smokey Robinson and The Jackson Five Christmas Album to head up its seasonal campaign.

And following in the footsteps of the

Jackson Five this year are Mercury's young trio Hanson, whose newly-recorded album Snowed In will be available by mail-order only.

Otherwise, Mariah Carey is perhaps the highest-profile chart star most recently to have gone down the Christmas route with Columbia's 1994 album Merry Christmas. This year it is re-released at mid-price. Sony product manager Darren Henderson says he is certain that £9.99 will prove a magic price

point and will encourage impulse buyers. "Once the fanbase has bought at full price, you need to get it across to a wider audience," he says. Sony also gives Gloria Estefan's 1993 Christmas Through Your Eyes and Harry Connick Junior's When My Heart Finds Christmas the mid-price treatment - not to mention The Snowman, the soundtrack to the animated Raymond Briggs film favourite screened every Christmas, which will be strongly repromoted at mid-price.

Meanwhile, other evergreen artists such as Elvis Presley and Bing Crosby enjoy mixed fortunes during the festive season. Elvis's Christmas Album, recorded in 1957, breached the Top 10 in 1971 when reduced to budget price, but current sales are less than spectacular. By contrast, Crosby's White Christmas, the best-selling seasonal single, is available on several compilations. MCI's Christmas With Bing Crosby is currently approaching the 200,000 sales mark. MCI marketing director Danny Keene credits its success to full-price standards of compilation and

SMOKEY ROBINSON & THE MIRACLES



packaging.

Ritz Records harked back to the Elvis tradition in 1984 with Daniel O'Donnell. Christmas With Daniel was reduced to mid-price after a year, but benefited from a new, but similarly named video which entered the chart at number three. Ritz is currently repromoting the album and has already been rewarded by strong support from Woolworths. Sales of both video and album have topped six figures, leading Ritz A&R manager Gerry Crowley to plan a future seasonal special. "We're toying with the idea of having all our artists put down a Christmas classic next time they're in the studio, so we can release Christmas Ritz Style in 1996," he says.

Michael Heatley

CLASSICS YULE LOVE



The Christmas season always produces a flurry of activity from classical companies. But suspicions that all they have to do is repack proven sellers or issue new recordings of core repertoire with perhaps the odd Kir or Domingo special for good measure are unfounded.

Admittedly, there is an inescapable focus on traditional favourites such as EMI's Festival Of Nine Lessons and Carols from King's College, Cambridge, but these are balanced by moves towards more tailored productions such as Erato's Nativitas - A Celebration Of Peace. This is a collection of carols and "classical" Christmas music from several countries telling the Christmas story from the Annunciation to the Epiphany on January 6. The design and title is reminiscent of Agnus Dei and Erato will be hoping to emulate its success.

Quite different from the usual Christmas fare is Globe's Cantiones

Nativitas, sub-titled Christmas songs from the time of Rubens. This anthology, distributed by the Complete Record Company, uses Rubens paintings such as the Adoration Of The Magi as inspiration, with the songs for several voices sung in Latin or Dutch.

Specialist companies like Priory, the leading producer of traditional Anglican church music, have a head start when it comes to Christmas. Although not strictly Christmas music, its Complete Psalms Of David sung on 10 CDs by different cathedral choirs has been a consistent best seller for years and is available

separately or as a boxed set.

Nimbus has five discs in its Christmas stocking including Gramophone's 1988 Christmas pick of the year *Thys Yool*, and *Nativitas - A Merican Christmas Carols* sung by the Kansas City Chorale. Nimbus is also releasing *The Spirit Of Christmas Past*, which features recordings of carols and songs by the great opera singers of the 1908-1944 era including

McCormack, Lethinell, Ponselle, Caruso, Martinelli and Gigli which should garner good sales.

BMG is relying on previous proven best sellers for its six albums, from 1995's best selling 53-track two CD *Carols From Trinity*, to Mario Lanza. Marketing director Richard Dinage is so confident about BMG's Christmas 1996 package he is repeating it this year with its new album in which diva Montserrat Caballé is joined by daughter Mirel for her first ever Christmas disc, with the accent on colourful Spanish numbers.

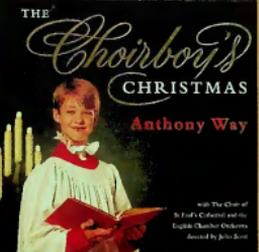
In addition to its back catalogue of four traditional style albums, Carlton Classics has four new ones: A Russian Christmas featuring the Pokrovskaya Ensemble, *The Holly And The Ivy* performed by the early music group Concordant, and two concept albums. *Country Christmas* features 21 carols with craft making ideas in an

NATIVITAS



accompanying booklet, while the Harrods Special Nutcracker Christmas album will form an integral part of the store's entire Christmas campaign.

Standing in PolyGram's release schedule is *The Glory Of Christmas - 15 of the world's favourite Christmas carols and sacred songs in arrangements for choir and orchestra*, performed by the Eric Rogers Chorale and Orchestra. Decca's best selling classical Christmas album of 1996, *The Choirboy's Christmas* featuring Anthony Way, returns at mid-price and is expected to improve on its existing 60,000 sales. Otherwise Decca is pinning hopes on Christmas Festival of Sacred Songs and Carols by soprano Renate Tebaldi. Taken from 1971 recordings, this will be the first time her complete original concert programme has appeared on CD and should attract the specialist markets and keen collectors alike. Peter Brown



THE

DECEMBER OPENING TIMES

1st December to 23rd December open as normal
Monday - Friday 9am - 6pm Saturdays 2pm - 6pm

Wednesday 24th December 9am - 1pm
Orders placed before 5pm will be delivered AM Saturday 27th December

Thursday 25th & Friday 26th - Closed

Saturday 27th December 2pm - 6pm
Orders placed on Saturday will be delivered Monday 29th December

Sunday 28th December - Closed

Monday 29th & Tuesday 30th - 9am - 6pm

Wednesday 31st December - 9am - 3pm
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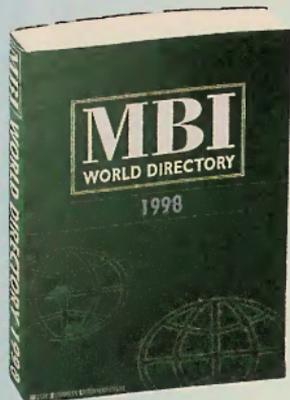
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CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



SPICE GIRLS - SPICEWORLD

Record label: Virgin. Media agency/executive: MCS/Laura Webster. Product manager: Emma Hickey. Creative concept: Michael Nash

The second Spice Girls album, *Spiceworld*, is released next week through Virgin, which is backing it with extensive outdoor and in-store promotion through to Christmas. There will be 96- and 48-sheet posters and street posters nationwide plus London Taxi promotion with 40 vehicles transformed into Spice cabs. The campaign includes national TV advertising, extensive press ads and in-store and window displays with all main retailers.

COMPILATION OF THE WEEK

THE MOBO ALBUM



Record label: warner.esp. Media agency/executive: BMP/Adam Smith. Product manager: Lohan Presencer. Creative concept: Big Group Warner.esp has linked up with the Music Of Black

Origin Awards - now in their second year - to release this compilation, which is due out next Monday. It includes tracks by nominees and previous winners such as Eternal, Prodigy and Coolio. There will be advertising on Kiss and Choice, in the specialist music press, posters and flyers in London clubs. Promotion will also come via Radio One and Carlton which are covering the awards ceremony on November 10.

ARTIST/TITLE/LABEL

ARTIST/TITLE/LABEL	RELEASE DATE	TV	Radio	Press	CAMPAIGN
TOMI BRAXTON <i>Secrets</i> (Arista)	November 3	●	●	●	Advertising will run on GMTV, Sky and ITV regions. There will be national press ads and posters.
PHIL CAMPBELL <i>Fresh New Life</i> (EMI)	November 3	●	●	●	Ads will run on Scottish and standard radio stations, with press ads in <i>The Guardian</i> and <i>Melody Maker</i> .
ENYA <i>Paint The Sky With Stars</i> (WEA)	November 3	●	●	●	National TV ads and radio ads of Virgin, <i>Melody</i> and <i>Classic</i> will back this best of release.
FOSTER & ALLEN <i>Best Friends</i> (Telstar TV)	November 3	●	●	●	Ads will run on Channel Four, Five and ITV backed by ads on <i>Melody</i> , <i>Capital Gold</i> and selected IRLs
PRIMAL SCREAM <i>Echo Dek</i> (Creation)	October 27	●	●	●	There will be ads in the music press and a nationwide poster campaign to back this release.
QUEEN <i>Rocks</i> (Parlophone)	November 3	●	●	●	National TV and press ads are backed by posters and cinema ads to tie in with the new Bond film.
SPICE GIRLS <i>Spiceworld</i> (Virgin)	November 3	●	●	●	National ads on Channel Four and ITV are backed by press ads and extensive posters nationwide.
VANESSA-MAE <i>Storm</i> (EMI)	October 27	●	●	●	Ads will run on Channel Four and ITV and there will be extensive press and in-store support.
YES <i>Keys To Ascension II</i> (Castle Communications)	October 27	●	●	●	Advertising will run in the <i>Independent</i> , <i>Guardian</i> , <i>Observer</i> , <i>Mojo</i> and <i>Record Collector</i> .
VARIOUS <i>Absolutely Hectic</i> (Massive Music)	October 27	●	●	●	Radio ads will run on Kiss FM supported by advertising in the monthly music press.
VARIOUS <i>All Time Greatest Rock...</i> (Sony TV/warner.esp)	October 27	●	●	●	National and regional TV ads are backed by a radio and press campaign running through to Christmas.
VARIOUS <i>Best Of British Happy...</i> (Massive Music)	October 27	●	●	●	Advertising will run on Kiss FM and in the monthly music press.
VARIOUS <i>Best Of Dance 97</i> (Telstar TV)	October 27	●	●	●	Ads on Channel Four, ITV and satellite stations are backed by ads in the teen and national press.
VARIOUS <i>Blaxploitation 3</i> (Global TV)	November 3	●	●	●	Radio ads will run on Choice, Kiss and Jazz backed by press ads and London Underground posters.
VARIOUS <i>The Moby Album</i> (warner.esp)	November 3	●	●	●	This CD lies in with the <i>Moby Awards</i> and will be advertised on Kiss and Choice and in music titles.
VARIOUS <i>Hisz Zone 97 - Best Of</i> (PolyGram TV)	November 3	●	●	●	Ads will run nationally on Channel Four and satellite stations and regionally on ITV.
VARIOUS <i>Night Fever</i> (Global TV)	October 27	●	●	●	Channel Four, Five, ITV and Sky are running ads backed by advertising on Capital and Atlantic 252.
VARIOUS <i>Razor Cuts</i> (Logic)	October 27	●	●	●	There will be radio ads on Capital, Kiss, Galaxy, BRMB and Choice and promotion in the dance press.
VARIOUS <i>Ready Steady Go!</i> (PolyGram TV)	October 27	●	●	●	An all-media campaign including national TV advertising will back this release through to Christmas.
VARIOUS <i>A Taste Of Internal Bass</i> (Internal Bass)	October 27	●	●	●	Ads will run in the music press and there will be a database mailout.

Compiled by Sue Sillitoe. 0181-767 2255

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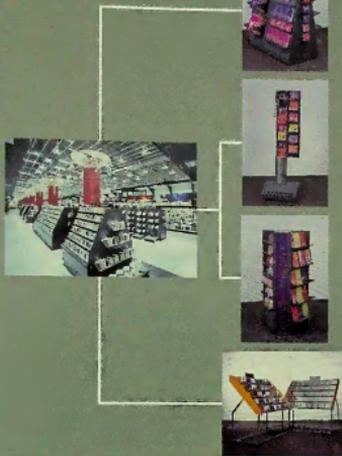
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European rights and wrongs Here's the net benefits

The lesson from Europe is not as clear as some of the continental societies would like us to believe and red as black and white as your editorial last week stated (*MW*, Comment, October 25).

We are not closed to the benefit of properly controlled and transparent cultural policies for the promotion of music generally. However, there is no logic to the argument, put forward by Gema at the recent seminar in London, that pension funds contribute to higher tariffs. The provision of pension funds for members is hardly a persuasive argument with the user. Rightsowners should ask themselves how substantial pension funds, to which they have contributed, available to national members of a society only and even then only to the well-off successful members of that society could ever have that result.

Pension funds are a distorted system for distribution of rightsowners' money, which cannot survive if societies are to continue to provide rights management services to their members in the information society.

PRS is committed to challenging the substantial social deductions from its members income and part of that challenge involves challenging the local laws which are relied upon by societies. But, UK societies are also aware of the many problems elsewhere in the world with securing adequate copyright protection and ensuring rights management is transparent and effective.

Members and our affiliates in Europe can be assured that our attention is not focused only on Europe,

but includes the US where there are significant impediments to enhancing copyright royalties. John Hutchinson, chief executive, MCPS/PRS, London, W1.

I agree that there are certainly lessons the performing rights organisations can learn from each other, that some do better in one area than another and that none of us is perfect (*MW*, Comment, October 25).

However, there is a very serious issue that cannot be excused any longer by using the red herring "our tariffs are higher than yours" argument. I refer, of course, to "Social Deductions" ("Cultural" purposely omitted).

There are historical reasons why social deductions were tolerated. However, the idea that, in this day and age, members of a foreign-affiliated society should accept that a portion of their income is deducted to pay for the pensions of the local societies' writers and publishers is an indefensible anachronism. Roger Greenaway, Greenaway Operations & Activities, Walton-On-Thames, Surrey.

Further to your recent piece on Aegean Records' internet distribution, has it escaped everyone's notice that as of next year we will have the internet available for every home with a

television in it (via the digital network), and that as of next year we will also be able to purchase affordable home CD/Rs?

If this isn't the death knell of record companies as we know them, what is? Bruce Woolley's Radio Science Orchestra (currently under my first official release, *Memories Of The Future*, via Cerberus Digital Jukebox) in anticipation of this.

The drawing of a new era in recorded music... watch this space! Guy Stevens, Bite Management & Promotions, London, W11

As a music fan and occasional performer, I have been greatly impressed by the BBC's adoption of Lou Reed's Perfect Day.

As a regular *Music Week* reader I suspect I should be less impressed by the logistical operation than the fact that they get clearance from all the performers concerned. I understand that each received a £250 payment for their contribution, but wondered how the royalties were calculated for repeat performances on other broadcast media - such as radio?

Listening to Heart FM up here had made me curious over whether they have to give a split royalty to each of the individuals or groups involved? Also - as a commercial station - does Heart have to credit (financially or otherwise) the BBC for its arrangement?

Apologies if this appears a bit "anal", but these matters are of

great interest to those of us on the fringes of the music industry - especially those who are unlikely to have their efforts recognised in this fashion. Kevin Millinchip, Warley, West Midlands.

Now that the music industry is being acknowledged as a valuable economic force in the country, let's have a look at the raw material: the struggling bands.

It's a business. So record companies tend to take notice of bands presented to them by managers. Managers will tend to only invest in what they see as a "sure thing". So, more of the same *ad nauseum*. Meanwhile, the less in human and musical terms is appalling.

I don't advocate "record contracts for all" - but a circuit of subsidised venues to enable genuine up-and-coming writers and performers to get out and play, without paying for the privilege out of their own pockets, would be very healthy all round.

Times have changed. It's bloody hard to get a gig that even pays expenses. Covers bands and tribute bands can do the business - but that hardly moves the music on, does it?

Opera, ballet and art is often subsidised. Who subsidises rock and pop that's a bit unusual? Those who can't afford it, the struggling bands. The raw material upon which the whole business is built.

Funny old world. Jaki Florek, Loose Records, Runcorn, Cheshire.

Please send all letters for publication to: The Editor, Music Week, 8 Montague Close, London, SE1 8UL. Fax on 0171-401 0233 or Email to letters@musicweek.com. We reserve the right to edit letters on grounds of length or on the advice of our lawyers.

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