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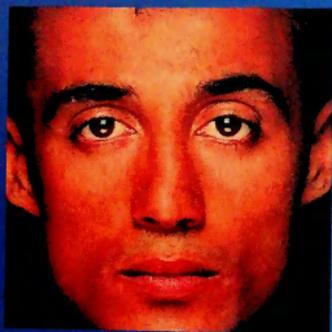
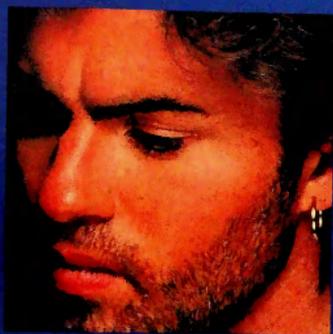
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SINGLES CHART:
HAVE YOUR SAY - p26

For Everyone in the Business of Music

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What now for girl power?

by Paul Gorman

The growing media backlash against the Spice Girls is threatening to destroy the British pop success story of the Nineties, hitting not only sales of the new album *Spiceworld*, but also prospects for their forthcoming film and next year's massive world tour.

Intense media speculation in the wake of the dismissal of manager Simon Fuller by the quintet was capped by last Thursday's public relations debacle at the Spanish music awards in Barcelona, where the Girls were booted off stage.

Even prior to this event Virgin had been wrong-footed by the Fuller sacking. "The situation is far from clear," reveals one Virgin source. "They made the decision to sack Fuller without telling us."

Virgin chairman/ceo Paul Conroy confirms the split came as "quite a surprise" and says the company is having a number of discussions with people surrounding the Spice Girls. "We're waiting for the dust to settle," he says.

Virgin and Spice Girls lawyers Lee & Thompson are working on appointing a new manager. But some industry

Gerri Halliwell attempted to engineer Simon Fuller's dismissal on a number of occasions before he was finally sacked, appropriately, on *Fireworks Night*. "Gerri has tried to take over before and there have been lots of arguments not only with Simon, but also with the other girls," says an insider at Fuller's 13 Management. "This time, when Gerri rang to say he was out and she was taking over, Simon was in no condition to argue and decided not to fight the decision." Halliwell is believed to have been upset that credit for the success of her "girl power" stance has been attributed to Fuller. "It was a unanimous decision, but Gerri's got the loudest voice," says one Virgin source. "We've seen it before when the other girls have become extremely pissed off about her trying to take control, but this time it looks like they were all in agreement." Before they took off on a two-week European tour of promotional duties last Tuesday, the girls and their PA Vicky were "basically running the show out of Gerri's flat," adds one insider.

WHEN SIX BECOME FIVE

- Nov 5: Gerri calls Simon Fuller in Italy to tell him that the Spice Girls are terminating their contract. Virgin Records not informed of decision
- Nov 6: accepting the best group award at the MTV European Music Awards, Spice Girls omit Fuller's name from their thank you list
- Nov 7: settlement negotiations start between the act's lawyers Lee & Thompson and Fuller's representatives Harbottle & Lewis. News of the split starts to leak out
- Nov 8: as media frenzy begins, lawyers reach agreement. Spice Girls tape *An Audience With...* and agree to split with Brilliant!
- Nov 8: media blames Simon on Fuller's relationship with Emma Bunton
- Nov 10: Spice Girls' shoot video for new single *Too Much* in London studio with director Howard Greenhalgh
- Nov 11: meetings with lawyers and Virgin. Given "a strong telling off" by Virgin executives at latter meeting according to sources
- Nov 12: *Spiceworld* promotion in Madrid
- Nov 13: Outside PR appointed. Album promotion in Barcelona. Debacle at industry music awards
- Nov 14: Interviews and press in Rome
- Nov 17: Outside's Alan Edwards to fly to Paris to discuss PR strategy

observers believe the job could be a poisoned chalice.

"I'm not up for it because Simon would be a difficult act to follow - he's come out smelling of roses," says Gailforce's Gail Colson.

Music industry PR veteran Alan Edwards, who was hired last week to handle Spice Girls press, flies to Paris today (Nov 17) to discuss strategy on handling the media with the five

members of the group.

They are currently on the continent promoting *Spiceworld* and the forthcoming film *Spice - The Movie* and are set to return at the end of the month to perform at the *Smash Hits* Pollwinners Party.

"There are no more scheduled public appearances before the *Smash Hits* awards," says Edwards. "The fracas in Barcelona was sparked

by the refusal of local photographers to keep to promises not to take pictures during the Spice Girls performance. The presence of Virgin Spain executives as well as a contingent from London, including international executive Barr Coole, failed to resolve the situation. "It's unfortunate, but I'm flabbergasted at how much attention it's received," says Conroy, who declines to predict how the negative press will affect record sales.

"This kind of thing is going to keep on happening while they haven't got a manager," says a source at Fuller's 19 Management. "When we were involved we used to go and sort this out on a regular basis."

Spice Girls have now embarked on an arduous promotional schedule: supporting *Spiceworld* and the forthcoming single *Too Much* (released December 8). This will be followed in the New Year with work on the release of *Spice - The Movie*, which opens in the UK on Boxing Day and in late January in the US.

This leaves little breathing space before the world tour starts in February, with dates running through until next August.

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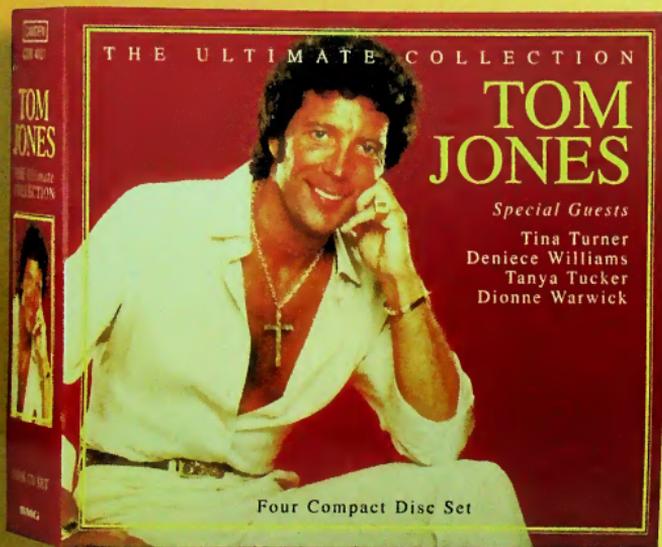
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▶▶▶▶▶ THE BOX PLANS NEW CHANNELS - p3 ▶▶▶▶▶

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Box to work its Magic in good for older viewers

by Tracey Snell

The Box is to launch a 24-hour music channel next year as part of an expansion of its cable and satellite services.

Kicking off next spring, the expansion also involves making The Box available on satellite 24 hours a day alongside its cable service. The Box is currently only available on satellite between midnight and 7am.

The new cable and satellite channel will be aimed at the 25-49 age group, compared to The Box's 12-35 target audience.

"It's an age group currently only covered by radio," claims Vincent Monsey, The Box's chief executive. "The way we're going to do it will put us in competition with VH-1, which relies heavily on nostalgia. We will be far more contemporary."

Monsey is keeping the programming details firmly under wraps, although he reveals the music policy will not be too dissimilar from "an up-to-date" Heart FM. He says where The Box is a Top 75

WHAT'S COMING ON THE BOX - HIGHLIGHTS

- Five new channels over next 18 months
- New 24-hour music channel, Magic, launching next April/May, targeting 25-49 age group
- The Box moving to satellite, 24-hours
- First foray into digital TV
- Tie-ups with Emap publications

singles channel, Magic will focus on album artists.

The new channel will be hoping to replicate the success of The Box in breaking new talent; the channel is widely credited with helping to launch the careers of the Spice Girls.

Mike Mooney, TV promotions executive at Anglo Plugging, whose clients include Beth Orton and Gabriel, says the move is brave but welcome. "Trying to break adult-type bands in this country is very difficult - the UK is more a *Melody Maker*, *NME* nation than a *Mojo*," he adds. "But I welcome

any new music channel with open arms."

Eden Blackman, Size Nine director of promotions, also welcomes the new channel. "They've broken acts on The Box. I see no reason why they shouldn't do that on Magic."

Nicki Kefalas, managing director of Or Promotion, believes Magic may find it more difficult to attract viewers than The Box simply because of the target audience. "People of that age are very busy and have more disposable income," she says.

Monsey's expansion programme also involves the launch of a further three channels over the next 18 months and a first foray into the realms of digital TV, a move that will embrace both The Box and Magic.

According to Monsey, one of the channels will have a strong emphasis on music and entertainment news, and will identify with periodicals published by the Emap group. A "mashed programming" tie-up with Emap Metro, publisher of *Q* magazine, seems likely.

MTV executives quit amid layoff rumours

Three senior executives at MTV Networks Europe have resigned amid rumours of widespread redundancies, possibly affecting up to 200 staff.

MTV Europe's president Brent Hansen confirms that Rachel Purnell, senior vice president, executive director, editorial and programming, is leaving MTV at the end of the year to develop new career opportunities. Darryl Burton, vice president, production, and Tamsin Summers, vice president, factual programming and entertainment are also going.

Hansen recruited Purnell two years ago to re-develop MTV's programming and editorial direction. She has also been responsible for the development of an independent MTV television production franchise. Having achieved these objectives she says the time has come to move on. "I came to MTV with a clear set of objectives which I feel I have fully accomplished, particularly now in the light of MTV's regionalisation policy," she says.

MTV Europe executives refused to comment on the staff layoff speculation which is believed to relate to the localisation of its services starting earlier in the year. The company says it is making an statement today (Monday), but declined to elaborate.

BPI's trade delivery figures show fall in album shipment

The continuing demise of the cassette and vinyl formats hit album sales hard in the past year, contributing to a 3.7% fall in trade deliveries.

Latest BPI trade delivery figures for the third quarter show that in the 12 months to September 1997 total deliveries were 200.7m units, compared with 208.5m for the same period last year. This was the lowest amount shipped in a 12-month period since the 200m-unit barrier was breached in March 1996.

Although CD album shipments were up 1.2%, at 158.0m units for 12-month period, an 18.9% fall in cassette and

11.7% fall in vinyl LP deliveries skewed total shipments down 3.7%.

However, citing Oasis's *Be Here Now*, Prodigy's *The Fat Of The Land* and Red Hot Chili Peppers' *Californication* as the main contributors to the 44.4m albums shipped during July to September, BPI general manager Peter Seapang says demand is still at good levels. "Demand for albums is still strong and I think we're on the cusp of good releases we are expecting in the fourth quarter we will be reasonably well set up for a promising year," he says.

See analysis, p10



RCA is bringing forward the release of Natalie Imbruglia's debut album *Left Of The Middle* as part of its strategy to position the artist as a serious singer/songwriter. Product manager Caroline van der Huut says after releasing only one single, Torn, the label decided to market the former Neighbours star as an album artist because of the strength of her songs. "This is not a typical soap star moving into music and a long way from the teeny press. She is at number two without getting her clothes off," she says. The 12-track album is released on November 24 and the second single, *Big Mistake*, is scheduled for February 2.

Telstar named world's seventh largest indie

UK compilations specialist Telstar is the seventh-largest independently-owned music group in the world, according to a report due to be published by *Music Week* sister magazine *Music Business International* later this week.

With 1996 turnover of \$500m, US-based Zomba tops the Top 20 list contained in *MBI's* Independence Report 1997. Telstar comes in at a respectable seventh with sales of \$166m in 1996. This puts it comfortably ahead of other European-based indie groups like Play It Again Sam (\$116m) and edel (\$108m), as well as foreign regional giants like Rock and Grammy in Asia and Televisa and Sigla in Latin America.

Cannes Agreement finally ratified

The Cannes Agreement, brokered between major publishers and the European mechanical collection societies at Mideam in January, was finally ratified last Thursday (13). The agreement, which is designed to reduce the societies' average commission rate to 6%, ensures quarterly distributions and makes provision for advances where quarterly distributions are not possible, will be retrospectively operational from July 1, 1997.

CIN seeks tenders for charts

CIN has shortlisted an undisclosed number of market research companies to pitch for the contract to compile the charts. Millward Brown, which has held the contract since January 1994, is understood to be one of the companies which will be asked to present later this year. A decision is expected next year.

ITC withholds Cook Report findings

The ITC is not publishing its findings on this summer's Cook Report 'expose' of the music business. A spokeswoman for the TV licensing and regulating body, which has privately replied to complaints brought by CIN, the BPI and Baró, says replies are only made public if there are a significant number of complainants or it is an interesting case. "We didn't feel the complaints raised any significant issues in regulatory terms," she says.

Mideam Asia firms eligible for DTI grant

British companies exhibiting at next year's Mideam Asia can apply for another three years' worth of Department of Trade and Industry trade fair grants, regardless of whether they have benefited from one previously. It follows the decision to switch the event from Hong Kong to Bali. The grant can be used to help with travel and other expenses.

Williams quits Xfm Sunday slot

Simon Williams has quit London radio station Xfm less than three months after its launch because he wasn't prepared to move his Sunday afternoon programme to a later Sunday evening slot. Xfm's chief executive Chris Parry says the DJ's decision is regrettable. Williams, who is renowned for his esoteric musical taste, claims Xfm thought his show was too alternative for a Sunday afternoon. The 1pm to 4pm slot is now being filled by Claire Kember who has worked as a DJ on Virgin's in-store radio.

Cavanagh moves to Chrysalis

Former Warner Chappell Music Publishing A&R manager Anthony Cavanagh has taken the same position at Chrysalis Records. Cavanagh, who signed Red, Terravision and Radiohead during his six and a half years at Warner, joins A&R manager Ian Walker and A&R co-ordinator Pippa Blount at Chrysalis.

Eternal hits go platinum

Eternal's Greatest Hits was certified platinum last week after only three weeks on the chart. The BPI also awarded 18 gold awards, to Peter Dinklage's *Time*, Aqua's *Aquarium*, Ronan Hardiman's *Lord Of The Dance*, the Magic Of Richard Clayderman, Elvis Presley's *The Legend Lives On*, Best Of Domingo, To Kanawa and Pavotti, The Best Of The Carpenters *Love Songs*, The Best 60s Album In The World... Ever!, The Annual III - Pete Tong and Boy George, Great Romantic Hits Of The 70s and 80s, The Magic Of Christmas, Easy Listening Hits Of The 60s and 70s, 40 Years Of Top Ten Hits, *Candlelight Classics*, Heart And Soul Of Rock 'n' Roll, *Old Fashioned Christmas*, Merry Xmas Everybody and *Wonder Of Christmas*.

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▶▶▶ VIRGIN RADIO TO PONDER EVANS' £80M BUYOUT BID - p5 ▶▶▶

Spice Girls: facing a scary future

The Spice Girls' bewildered faces as they were booted off stage at last week's Spanish Music Awards suggested they may just have learned a valuable lesson: Girl Power can't conquer all – and certainly not a pack of nearly 50 determined Spanish photographers. Of all the acts in the world, Spice Girls need an exceptional manager, and Simon Fuller's steering of their career thus far suggests he is just that. Finding someone to fill his shoes will be hard – taking on the Spice Girls at this stage in their career could well turn out to be a thankless task. Even if the group's antics of the past 10 days haven't hastened their demise – looking on the bright side, there are enough strong singles on Spiceworld to keep the success story rolling – they need to start listening to their advisors very soon. Or the Spanish debacle won't be their only taste of what happens to acts who start to believe their own publicity.

Charting the industry's concerns

More words have been wasted on "sorting out the charts" than any other issue in this industry. In our feature on pages 26 and 27 we add a whole lot more. Our excuse is that this week it is the 45th anniversary of the British pop charts, but our principal reason is that the industry now has a unique window of opportunity to finally address the chart problem. First, the chart contract is up in the air. Second, Sony's Paul Burger has made it his personal mission to solve the chart conundrum. And he's a man who can achieve a lot when he means business, judging by his handling of the Brits. Until now it has been people with the loudest voices who have had the floor on the chart issue – this week we urge all our readers to have their say. If a true consensus emerges, who knows? Something could actually get done. *Selina Webb*

TILLY

Midem: a place for business

Now what planet are the people who run the Midem organisation on? For three years Midem Asia has taken place in Hong Kong, a buzzing environment with a focus on music. I realise, as one who attended all three conventions, it is bloody expensive – but Bali? A paradise island that is full of Australian and European sun-worshippers. Has anybody done any research into other venues? What about countries that are exploding into the music world, like Thailand, South Korea or Taiwan? I'm sure these places have more than enough hotels and facilities to accommodate a Midem Asia event, and are a lot less expensive than Hong Kong. Or what about the openings in China? Surely Shanghai, with its new wonderful facilities will have been perfect. Take it from me – Bali is a non-starter. Midem Latin America was held in Miami, and was a well-attended event. Most people I've spoken to seemed happy with it, but on the grapevine there is talk of moving it to Cancun, Mexico – another 100% holiday resort! Are the Midem people working for the music business, or for the Holiday Programme? What's next? Moving Midem Cannes to Majorca? Start putting more thought into the location of the Midems, otherwise the organisers will have the whole beach to themselves. Finally, I must just mention the totally untrue pieces of journalism in various national newspapers recently, stating that record companies are trying to kill off the cassette. I wish these people would get their facts straight. Over 95% of the Top 100 albums are available on cassette. Statistics show that consumers now want to buy their albums on CD, and the format will continue to grow. Demand for cassettes and vinyl will decrease, but we as an industry are great at giving the customers what they want, so although currently that is mainly CD, it's their cassette it is nearly always available.

Tilly Rutherford's column is a personal view

NEWS

Legendary bass player Bootsy Collins, whose seminal work with Parliament and Funkadelic made him an inspiration for many of today's R&B and rap artists, was the recipient of this year's award for outstanding contribution at the Music Of Black Origin (Mobo) Awards. Sent II Seel's Jazzie B presented Collins (pictured) with his award. Other recipients included Mick Hucknall, winner of the Music Week-sponsored Lifetime achievement award, and newcomer Foia Sade who won the Diesel-sponsored award for best unsigned act. Over 1,000 guests attended this year's Mobos which featured live performances – later seen by more than 1m ITV viewers – from Ennai, Black Brown, Coolio, May J Blige, Shola Ama, Erol Brown and All Saints.



Mobo event to expand as 1m watch TV show

by Sue Siltoe

The organisers of the Music Of Black Origin (Mobo) Awards are looking for a bigger venue for next year's event following the success of this year's show. Although the awards are only in their second year, early indications show a 10% increase in viewers for the televised event which was screened last Thursday in ITV's Central and Carlton regions. These two alone notched up audience figures of approximately 1m – just 200,000 less than the overall figure for the 1996 event which was screened in virtually every ITV region.

Carlton producer Paul Hill, who was responsible for televising the Awards says, "There is every reason to assume that the final viewing figure will easily beat last year's. The response to the Awards has been fantastic and we couldn't be more delighted".

The success of the Mobo Awards – requests for tickets exceeded available places by more than 2,000 – means next year's Awards will move to a larger venue, says organiser Andy Ruffell. Mobo founder Kanya King adds, "The

THOSE 1997 MOBO AWARD-WINNERS IN FULL

Red Stripe best jungle act: Finlay Size & Reprezent (Tahiti' Loud)	Best video award: Will Smith (Sony Columbia)
Maina best reggae act: Finlay Duaye (Epic)	PPL best international act: Blackstreet (MCA/Interscope)
Best international reggae act: Beenie Man (J&R Star)	Virgin Megastore best single: Eternal & BeBe Winans (First Avenue/EMI)
Best hip hop act: Funky DL (Vimoto)	Best international single: Rosie Gaines (Big Bang)
Best international hip hop act: Coolio (Tommy Boy)	Best album award: Jamiroquai (Sony SD)
BBC Radio 1 best R&B act: Shola Ama (WEA)	London Tonight best newcomer award: Shola Ama (WEA)
Best dance act: Praddy (XL Recordings)	Diesel best unsigned act: Foia Sade
Best producer: Sean Puffy Combs	Music Week lifetime achievement award: Mick Hucknall
Best radio DJ: David Rodigan	Outstanding contribution award: Bootsy Collins
Best club DJ: Metalheads (Hanover Grand)	
Best jazz act: Sunship (Filar/Dorado)	
Best gospel act: Beethiv (A&P)	

media attention this year's awards have generated – and the incredible response from the public who literally swamped our voting lines – proves that Mobo has come of age and is now perceived as a very credible annual event."

At retail, it is still too early to tell if the media exposure generated will affect sales of the winning artists' releases. Lohan Presencer, product manager for WEA's Mobo Awards compilation

album, released on November 3, says, "It is still early days but the attention these awards are generating proves that music of black origin is no longer a sub-sector in the UK but part of the mainstream. We expect sales for our compilation to pick up over the week-end, thanks to the press and radio advertising campaign we are running and the interest generated by ITV's screening of the actual ceremony."

Hard Rock targets Europe for 'aggressive expansion'

The Hard Rock chain is opening a hotel and live music venue complex in London and a new cafe in Edinburgh as part of a multi-million pound expansion in Europe.

The group, which plans to build up to a dozen resort and urban hotels around the world in the next 10 years, is already searching London for a site to develop a 500-room hotel and live music venue. In addition to hosting gigs by major artists, the music venue could also host Hard Rock sponsored tours by unsigned acts: the first European Hard Rock tour takes place next year using the group's cafes.

"London is on the A-list, it's a top priority for us," says president and CEO Jim Berk. "We're going into an aggressive expansion in Europe, it's a key area."

Berk says the London hotel will be positioned differently from the

Hard Rock Cafes. "The urban ones, like we are looking at in London, will be cool, hip and anti-stuffy. On the scale it will be slightly less minimalist than something like The Metropolitan," he says.

As part of the expansion the company will open a Cafe in Scotland next March and will make its Hard Rock-branded resorts, launched in the US in August, available in the UK in two months. "Edinburgh is a cool location. It's a growing resort destination and we will be able to position it differently from our London operation," says Berk.

The record operation has already shipped 217,000 copies of the first two compilations, Hard Rock Classic Rock and Hard Rock New Wave. Berk says this has encouraged the company to continue with its programme of releasing between two and four compilations a year and to extend distribution into Europe.

Virgin revisits Sixties for new London store

Virgin Retail brings a flavour of the Sixties to London today when it opens its latest Megastore in the city incorporating design features of the period. The 12,599sq ft store is situated on the King's Road, a Sixties focal point for fashion and music. Marketing director Neil Boots says, "We decided that for such a famous location in terms of pop culture and fashion, it made sense to refer to that."

One of the store's design features is the Virgin Vibe-Chair, which enables customers to "feel" as well as listen to music.

Based on the original Sixties "egg chair", it is fitted with a pair of speakers at head height and transmits bass frequencies to the listener via vibrational resonators. Eight Vibe-Chairs, designed by Priestman Goode, have been installed throughout the store, which cost £1.6m to develop.

King's Road is also the first Megastore to offer hi-res listening posts. Designed by London-based Tangerine, these incorporate an LCD display allowing listeners to scroll through tracks.

Evans £80m buyout bid begins to tempt Virgin

by Sue Sillitoe

Virgin Radio is to take a "serious look" at an £80m live buyout bid from its breakfast show DJ Chris Evans after the Department of Trade and Industry announced a three-week delay in the decision on the station's takeover by Capital Radio.

The original £87m bid from Capital is with the Monopolies and Mergers Commission (MMC), which was due to report back last week. However, the MMC has been granted a three-week extension until December 4 after requesting more time to consider recently submitted evidence. It then has a further 20 days to announce its findings.

Last week's rival bid came from a consortium led by Evans who is on a short-term contract at the station. Venture capital group Apex Partners, one of the original shareholders in Virgin Radio, is

behind the deal which is believed to involve the amalgamation of Evans' Olingar Productions and Virgin Radio's options into a single group.

Virgin would then take a minority stake in the merged company in addition to a cash sum.

Virgin Radio's chief executive David Campbell says he was surprised by the rival bid. Although Evans had made a humorous live-on-air request for help to buy the station so that he could guarantee his breakfast show job, Campbell says he is now taking the bid seriously. "It is a proper bid with the backing of City financiers," he says.

However, Campbell adds that Virgin Radio is still committed to the Capital deal and optimistic it will go ahead.

This deal, too, underwent some fine-tuning last week after Capital Radio announced a 9.25% increase in year-end pre-tax profits, from £32.1m to £35m.

The revised terms of the Virgin Radio/Capital deal will now see Richard Branson getting a cash sum of up to £30m. Virgin's stake in Capital will be capped at less than 10% to avoid diluting Capital's share price and Capital will assume Virgin's existing £22m bank debt.

Capital's £87m bid has infuriated the two stations' rivals who are concerned that companies will see an expanded Capital as the only London radio station worth buying advertising space from. The MMC might recommend that advertising sales are kept separate if the deal proceeds.

Meanwhile, Evans, who has doubled the breakfast show audience to 4m since joining Virgin in October, must renegotiate his contract which will expire before the MMC announces its decision. A spokesman for Evans comments that this should not present a problem.

Restructure sees Rust leave Music Alliance

Two senior executives have left the Music Alliance following a restructuring of the operational company being created to serve the MCPs and PHS.

Director of data services Geoffrey Rust is leaving to become a consultant, while director of resources Karen Robertson has been made redundant in a move which has seen Rust's former data services department merged with the information technology and corporate development divisions. These areas will be combined under a new Information Services group run by former director of corporate development John Rathbone.

The departures follow a gradual reduction in staff as the two societies streamline to eliminate duplication of functions and put in place an organisation to serve them both by January 1, 1998. A spokeswoman says about 40 staff have left since the beginning of the year, mostly through natural wastage. "We are changing the two structures of two companies with the view to lowering administrative costs and increasing efficiencies," she says. "We are now making 4% savings."

In a parallel move a new Alliance Corporate Services division is being created under the control of former head of information technology John Rowe. He will also be responsible for a number of other departments, including training and human resources.

Xfm set to join race for ILR North-East licence

The Radio Authority is advertising a new regional licence covering the North-East of England and asking for applications by the closing date of March 10.

The licence, which will run for eight years on the FM wave band, covers the area already served by Century Radio, which came on air in September 1994. It includes most population centres within the former metropolitan counties of Tyne & Wear and Cleveland plus neighbouring parts of Durham, South Northumberland and North Yorkshire—a region with a total adult population of approximately 2m.

One early applicant is likely to be Chris Parry, chief executive of London station Xfm, who stated during the station's launch in September that he

plans to roll out Xfm's alternative music package by bidding for the North-East licence and the Central Scotland licence when that is advertised next February.

The successful North-East applicant, to be announced next summer, must convince the Radio Authority that its proposed service can broaden the range of audience choice already offered by existing ILR stations. To identify what the local population wants the authority is asking people to write in with comments and opinions before the application's closing date.

Annesty International has been given the go-ahead to advertise on the radio following a three-year battle to convince the Radio Authority its objectives were non-political.



EMI and HMV helped set up the sting for This Is Your Life presenter Michael Aspel to spring his red book on former Hot Chocolate star Erol Brown last week. Aspel bid in the wings at London's HMV Oxford Circus store last Wednesday while Brown, who is expected to re-enter the Top 10 today (Monday) with the re-released *You Sexy Thing*, performed to celebrate the store's re-opening. "Everything is happening for Erol at the moment," says Mike McNally, marketing manager EMI Catalogue. "He was inducted in the Mobo hall of fame and the Greatest Hits album is still riding high in the charts."

BPI links with IFPI for internet watch

The BPI is to work in co-operation with the IFPI on the formation of an anti-piracy unit which will monitor the internet for copyright abuses.

The IFPI reached agreement on allocating specific funds for the new detection unit at its recent board meeting in Brazil. It is not yet clear when the unit will start work, but it is understood the monitoring will be done at an international level, with enforcements carried out by the local groups such as the BPI.

Internet piracy is potentially a huge problem as information is stored in a digital format, giving almost CD-quality to anyone downloading recordings and playing them back on a computer's speaker.

In the US the RIAA operates an Internet monitoring service and in June this year it filed actions against three Internet archive sites.

Ripley gets promotion at Sony

Sony Music has promoted dance music marketing manager Steve Ripley to the position of director of Urban Promotion. Ripley reports to John Aston, Sony's vice president sales, and will work with the Columbia & Epic labels handling specialist radio and club promotion for their urban and dance repertoire. He will also take charge of Sony Music's Street Team which works all urban records at grass roots level.

Flava set for Channel 4 comeback

Channel 4 has commissioned a third series of black music programme Flava. The eight half-hour shows will go out from early next year. A transmission date has yet to be confirmed. A Channel 4 spokeswoman says, "It's been incredibly popular and fills a huge gap."

Viewers double for MTV awards show

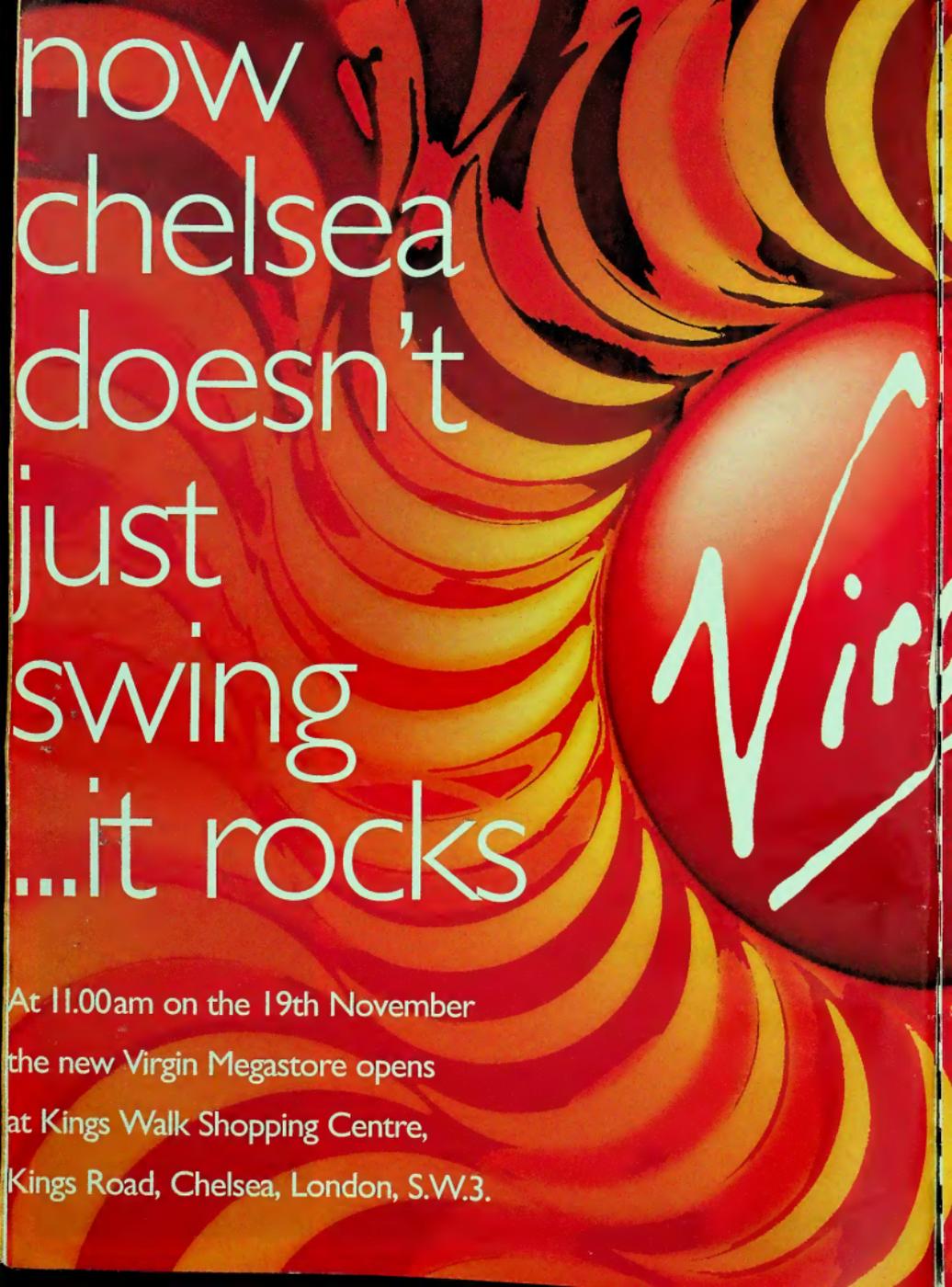
The MTV Europe awards provided the UK network with double its usual audience ratings. The live show, held two weeks ago in Rotterdam, delivered an audience rating of 2.0, compared with 0.9 for a show in a normal week. Last year when the event was held in London, MTV UK recorded a consolidated (live and recorded) audience rating of 1.3.

Bron takes Re-Pro hotseat

Veteran record producer Gerry Bron is succeeding Robin Miller as the new chairman of Re-Pro, the guild of recording producers, directors and engineers. Bron, whose 48-year career has included work with Motörhead and Uriah Heep, currently runs Gerry Bron Management for producers and engineers.

Matt Vaughan

We have been asked to point out that Matt Vaughan co-produced the Alabama 3 album *Exile On Coldharbour Lane*, following our talent piece on November 8.

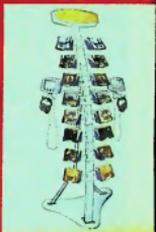


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Which way next for Spice Girls following the big Fuller fall-out?

Last Saturday evening, as the media worked itself into a frenzy over the Spice Girls' shock dismissal of pop strategist supreme Simon Fuller, the feisty five used downtime in the taping of their *An Audience With...* LWTV special to hold a low-profile, but nonetheless significant, meeting with their TV pluggers Nicki Chapman.

As a result of that conversation Brillant! is no longer handling the act for whom Chapman and radio pluggers Nick Odwyn scored vital broadcast exposure since long before the release of Wannabe.

The reason? Brillant! had been hired in the autumn of 1995 by Fuller's 19 Management and, like many of the alliances struck by Fuller, they no longer form part of the "Spice dream team" which propelled the Girls to 16m album sales, estimated earnings of £30m and a listing in *Forbes* as the 32nd richest entertainers in the world.

"The original arrangement was with 19 and Virgin," says Chapman, who stresses "this was not the Spice Girls' decision. Everything should have run smoothly because all the TV has been booked for some time to come so it will continue as usual."

But things have not run smoothly, as the mislaid disastrous appearance at the Spanish music awards has already confirmed. Nevertheless, the split with Brillant! underlines the ripple effect of the quintet's decision to sack Fuller.

Now TV and radio promotion previously handled by Brillant! has gone in-house at Virgin, which is instituting measures to soften the repercussions of its biggest-selling act moving into weeks of promotional duties for new album *Spiceworld* without a firm hand on the rudder.

It is true that the first week sales of 156,000 units do not bear comparison with other heavy hitters this year such as Oasis' *Be Here Now* (696,000 first week sales) or The Prodigy's *Fat Of The Land* (317,000) but, as Virgin chairman/ceo Paul Conroy is split to point out, such rock and alternative acts usually achieve the bulk of their sales in the first weeks of the release while pop albums sell strongly over a longer period of time. And he provides as proof an impressive list of Spiceworld's international achievements: the album is number one in six countries, including Japan, and entered the US chart at number eight and the German chart at number four (see p22).

"The Girls are more committed than at any time in their career," says Conroy. "This was not a decision which they took lightly, but they are now concentrating on the music and are booked up until the middle of next year."

However, there is still a lot of unsettled dust; the relationship with Brillant! is not the only one severed in the ripple effect caused by Fuller's sacking. Fuller's lawyer Gerard Tyrrell had represented the girls on a day-to-day basis during 19's management split and maintained a watchful eye on copyright and merchandising infringements. Tyrrell was replaced by the Spice Girls with Andrew Thompson of Lee & Thompson, who they hired in 1995 to extricate them from their deal with their first managers, the father and son team of Chris and Bob Herbert.

Top of the agenda at Thompson's meeting with the Girls last Tuesday was consideration of new management, although he stresses that no decision will be made immediately. This week Spice Girls announced Alan Edwards' Outside company as their new public relations representatives, replacing Lynne Franks' Life PR. The latter was hired by Virgin Records, but one of its principals, Julian Hearn, has now taken up a role as Fuller's assistant.

SPICE GIRLS



A LIFE WITHOUT SPICE?

The loss of Spice Girls will undoubtedly affect day-to-day business at Simon Fuller's 19 Management. Over the past two years the company has built up a substantial team of people dedicated to working solely with Virgin's pop sensations, but staff will have to wait for Fuller's recuperation from his back operation to find out how the business will be reorganised.

He is not expected to return to full work for a matter of weeks, but in the meantime the business schedule of 19 and its associate companies is packed with a number of projects. "He's got a lot of work going on," says one insider. "Expect some exciting new projects soon."

Management clients in 13 include artists Annie Lennox, Cathy Dennis, Brian Kennedy, Jimmy Ray, Juliet Roberts,

and Danny D, as well as footballer Steve McManaman. Fuller is also a partner in two other management companies who share 19's office space in Battersea, south-west London.

Native Management is a joint venture launched by Fuller and Pete Evans three years ago, and its clients include Spice Girls collaborators Stannard & Rowe and Absolute, as well as Howie B, Ryan Malloy, M&S Productions and a new Virgin signing, singer songwriter Sharnette Metts, whose debut single is out next spring.

Fuller and Evans are also partners in TLS Management with manager Tracy Slater. Her clients include Mo'Nax boss James Lavelle, leading producer Mark "Spike" Stent and Conrad Townsend.

"The Girls are more committed than at any time in their career. This was not a decision which they took lightly, but they are now concentrating on the music and are booked up until next year" — Paul Conroy

Of greater import to the musical longevity of Spice Girls is the fact that they are unlikely to be working with their main songwriters and producers Stannard & Rowe and Absolute, both of whom are clients of Native Management, which is part-owned by Fuller.

Not that this is seen as a problem by industry observers such as Damage Management's Ed Bicknell. "I'm sure they could work with Stannard & Rowe if they wanted to. Anyway, there are plenty more pop writers out there," he says. "The problem with Spice Girls is that they are not being viewed as a long-term act. If I were their manager I would try to manoeuvre them out of many of their existing, non-contractual commitments to give them breathing space."

The act is currently on a

breath-taking schedule which takes them through to August next year. "One of the things which strikes me about them is that they are no longer enjoying themselves," says Bicknell. "By cutting out most commitments until the tour starts they will be able to assess the situation and not jeopardise their long-term potential. And, if the record company squeals, then fuck them. The second thing I would do is renegotiate their contract."

It's easy for Bicknell to adopt such a bithite attitude; he is by no means pitching for the job as Fuller's replacement. But some pop pundits believe that Fuller's sacking will have a very limited impact. "A lot of people want to believe the bubble has burst, but it hasn't," says *Smash Hits* editor Gavin Reeve. "It doesn't make a difference to a 10-year-old fan in Spain or the Philippines that they haven't got a manager."

However, it makes a great deal of difference to those at the eye of the hurricane — Ginger, Scary, Sporty, Baby and Posh.

Of course, they have the full range of support available from Virgin and publisher Windswept Pacific, and their associations with Virgin's Conroy, EMI International's Ken Berry and Windswept's Bob Grove will provide invaluable experience and advice.

But will it prove enough for the Spice Girls to ride the new-look which now threatens to engulf them?

Paul Gorman

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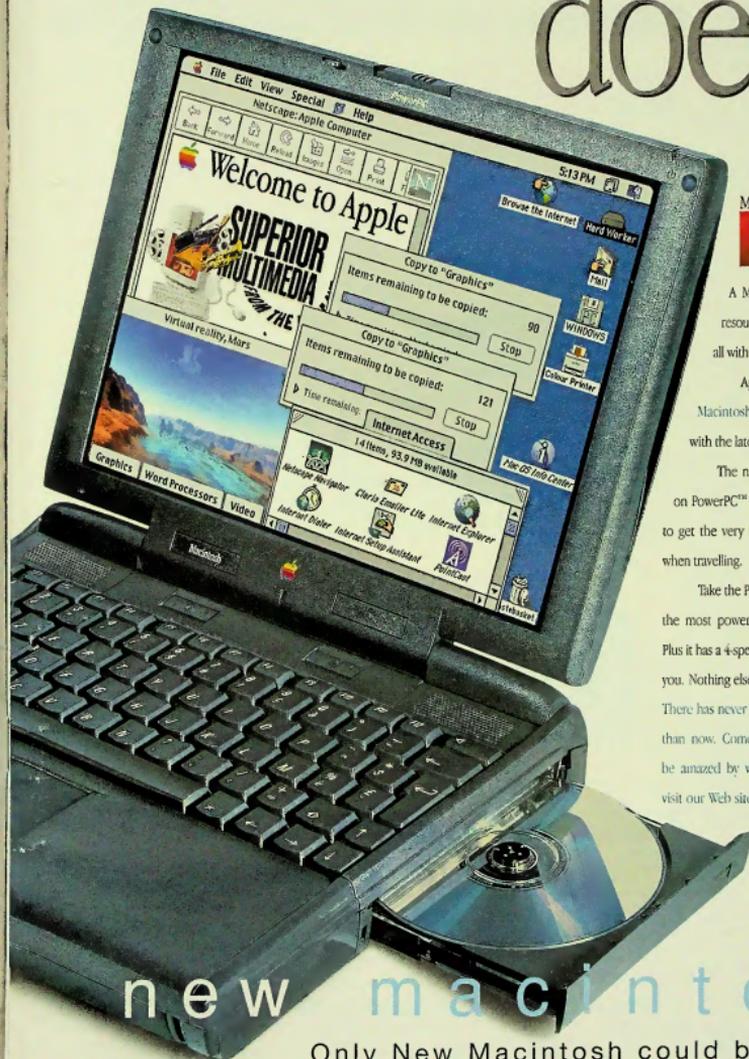


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Elton effect puts singles into orbit, but album growth grinds to a halt

Candle 97 was always going to swell the figures, but underlying trends still show a flat market

As with almost every other part of British life, the death of Diana, Princess of Wales had an extraordinary effect on sales of recorded music.

Overall value sales were up 8% between July and September to £243.3m, and around three quarters of this increase was attributable to Elton John's *Candle In The Wind 1997*, even though it was not released until September 13.

In fact, the 5.3m units of *Candle In The Wind 1997*, with a trade value of almost £1.4m and shipped immediately after Diana's death, accounted for more than a fifth of the 24.4m singles delivered during the period. This total was a massive 39.8% higher than for the third quarter in 1996 – when 17.4m units were shipped – and was the highest quarterly figure since the fourth quarter of 1978 when Boney M's *Mary's Boy Child* was number one for most of December.

The effect on sales of singles format was huge. CD units were up 49.6% at 16.2m year-on-year and cassette sales rose 35.1% to 6.0m. In value terms, demand for *Candle In The Wind* pushed up the value of the CD singles market by a massive 89.0% to £34.6m while the cassette singles sector was worth £6.6m, up 59.4% on a year ago.

Elton John's label Mercury and PolyGram's distribution centres deserve credit for turning the single around in just six days to meet the huge demand and ensure that retailers received as much of their order as possible. The UK advance orders of 1.5m units vastly exceeded PolyGram's own estimates of 250,000.

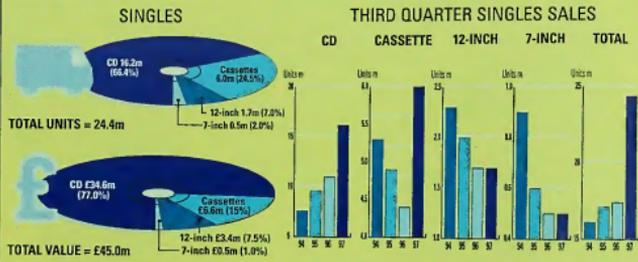
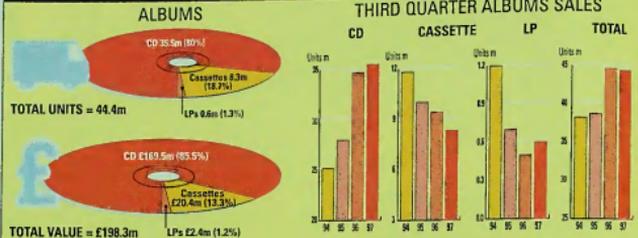
The performance of *Candle In The Wind* overshadowed two other giant successes last quarter. Oasis' *D'You Know What I Mean?* became the fastest-selling single in British chart history and Puff Daddy and Faith Evans' version of *I'll Be Missing You* reached double platinum, again thanks in part to a resurgence in sales following Diana's death.

Although *Candle In The Wind* was not released on vinyl, the seven-inch singles market also saw a rise last quarter, with units ordered up 1.6% year-on-year at 496,000, which compares with a fall of 17.9% recorded in the second quarter.

The BPI's general manager Peter Scapling describes *Candle In The Wind* as a "stand-alone phenomenon" which neither enhanced nor detracted from the rest of the market. "We expected the third quarter to be better than the first and second periods anyway. If you strip out the effect of the Elton John track, the market would still be up by about 2%, while if you replace the week of depressed sales leading up to the funeral with a normal sales week then trade was up around 5%," he says.

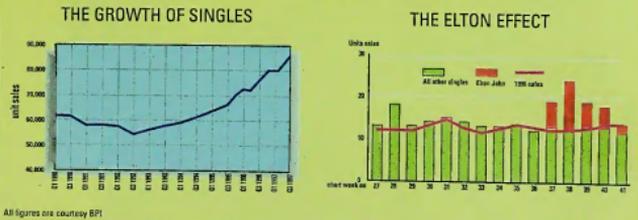
There was also further evidence in the summer that the policy of many labels to stick rigidly to original trade prices on certain releases is pushing margins back up. The average trade price for CD singles rose 26.4% year-on-year to £2.13 while retailers were being asked to pay an average of 98p for seven-inch singles – 10.2% more than a year ago. Even average cassette

HOW THE TRADE DELIVERIES SHAPE UP



Pie charts show units and value of third quarter trade deliveries. Source: BPI

Bar charts show sales of formats over the third quarters of the past four years



All figures are courtesy BPI

single trade prices were up, by 17.1% to £1.10, and for 12-inch singles by 6.2% to £2.02, even though volumes for this format fell 2.2% in the period to 1.6m.

"Labels continue to take the view that if a product will bear a higher price then it should be sold at that level," says Scapling.

While the singles market was witnessing something extraordinary, album shipments fell slightly during the quarter by 0.5% year-on-year from 1996's 44.7m to 44.4m. Nevertheless, with only 230,000 fewer albums sold than a year ago this was still the third-best quarter result for albums the BPI has recorded.

Trade figures were helped by strong performances by Oasis' *Be Here Now*, which, according to CMI figures, went on to sell 1.9m in the quarter, The Prodigy's *The Fat Of The Land*

(740,000) and *Now 37* (550,000). Other huge sellers last quarter included Texas' *Willie On Blonde* and Rodanthe's *OK Computer*.

The CD album market was up 2.2% year-on-year at 35.5m units, but it was the LP which saw a big upturn with volumes rising 11.6% to 666,000. This increase of 60,000 can be traced to the decision by Creation and XL Recordings to release *Be Here Now* and *The Fat Of The Land* on vinyl. However, the trend remains very much on a downward slide. These two LPs accounted for less than 2% of total sales over the three months, although the effect of the marketing decision was bound to have an effect in what is now such a small sector.

There is no improvement in sight for the cassette album market which fell again last quarter, by 11.3% on the

corresponding period a year ago.

These latest figures mean that the BPI's 12-month moving annual total for albums remains above the 200m unit mark, a landmark first reached in the first quarter of 1996. At 200.7m for quarter three, this figure was, however, 3.7% down on a year ago. In value terms the market also experienced another slight downturn of 1.5% to £37.2m year-on-year.

While labels have managed to drive up trade prices for singles, dealer prices for albums fell across most formats last quarter. The average trade price for CD albums was down 0.5% to £4.77 and fell 5.3% to £3.16 for cassette albums. The cost to the trade for LPs actually rose by 14.7%, however, a trend that can again be traced largely to the marketing strategy of Creation and XL Recordings for Oasis and The Prodigy. Steve Hemsley

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SINGLES

TELEBUBBIES: *Telebubbies Say Eh-Oh* (BBC Worldwide cat no the). Impossible to appraise as we have not been supplied with a copy. It's said to be definitely a children's song, but however it sounds it will be huge.

BJORK: *Bachelorette* (One Little Indian 2127P7CD). Bjork should capitalise on her South Bank Show documentary and live dates with this big number topped by swirling strings—the most obvious single from her album. □□□□

BUSTA RHYMES: *Dangerous* (East West 538218). Busta is on a roll after the excellent *Put Your Hands...* with this edgy, catchy rap. A Soul Society remix uses Chic's *Good Times* bassline to great effect. □□□□

HARDFOUR: *Mahogany Roots* (Eye D EYE002CD). This very funky acid track from 1993 is rereleased with varied big beat and techno remixes that should help sales of the current *Best of Hardfour* collection. □□□□

HINDA NICKS: *I Wanna Be Your Lady* (Island 125 618CD81). This slow soulful r&b melody combined with Nicks' sweet-sounding voice is a delight. Jazz Black/Michelle Escoffery (Tricore) plays a part in the production, whilst mixes from Mike Pela/Put Crew will get it rockin' on the dancefloors. □□□□

JANET JACKSON: *Together Again* (Virgin VSCD0167). Contrasting sharply with the subtle groove of its predecessor, this is Janet at her most commercially accessible with a dance anthem full of big beats and a tasty hook. □□□□

GARY NUMAN: *Die, You Die* (Random/Beggar Banquet Bando 22). Numan gets the right treatment—twisted/funky and techno—in a series of singles. □□□□

SPARKS vs FAITH NO MORE: *This Town Ain't Big Enough For Both Of Us* (Roulette/RCA 221-3). A thrilling collaboration retaining the original magic of Sparks at their best, given extra depth by Faith No More. □□□□

THE SEAHORSES: *You Can Talk To Me* (Geffen GST022297). Here is another portion of super-heavyweight indie-pop from one of the success stories of 1997. It bears the foursome's accomplished sound, but lacks energy. □□□□

TECHNO ANIMAL: *Demonioid* (City Slang 00704-6). Beyond trip hop and big bass licks, *Techno Animal* with enough bass frequencies and jack-hammer percussion to have the listener screaming for more. Awesome. □□□□

SHERYL CROW: *Tomorrow Never Dies* (United That Day) (ABM 5824572). Joining one of pop's most exclusive clubs, Sheryl's theme for the new Bond film strikes the right cinematic note, relying on the



98% FAULTLESS R&B BALLADS

HINDA NICKS: SWEET VOCALIST

traditional John Barry orchestral cues and kettle drum. □□□□

THE CORRS: *I Never Loved You Anway* (Atlantic AT 019CD). The Irish sibling quartet are in Alicia's Attic territory here complete with tin whistle and bodhran break. □□□□

NAOMI: *Personal Touch* (Gut CDG0115). Currently receiving the patronage of Kim's Gary Crowley, this Warwickshire 19-year-old has stepped into shoes long-vacated by Poly Harvey, taken on board the angst appeal of Alanis and folded in the acoustic rhythms of Beck. Promising. □□□□

CURVE: *Chinese Burn* (Universal UM060423). Curve returns from a long rest with a manic fusion of breakbeat and hip hop rock. Its use in the Sony Mindspace ad will help its appeal. □□□□

ROBBIE WILLIAMS: *Angels* (Chrysalis CD05072). From the album that soars over the others from you'll Take Thatters, Life Thru A Lens, comes this brave ballad for Christmas which further suggests it will be Williams and not Barlow who will really come through. □□□□

BLACKSHEEP: *Meeny Can't Buy Me Love* (Interscope 95563). Crowning a brilliant year for the R&B act is this slow-paced cover of the Lennon and McCartney classic which, with lushious harmonies, guarantees them a fourth hit. □□□□



FIVE: CERTAIN HIT

BETH ORTON: *Best Bit* (Heavenly HWN72). Endearingly undisturbed, effective and reasonabound ballad, following the superb *Trailer Park* album, backed by strong B-sides including a cover of Tim Buckley's *Dolphins*, which should fare well after her Mercury nomination. □□□□

DUB PISTOLS: *Best Got Better* (Concrete NARC30CD). Erry Ashworth's rock back with more ice burnin', old chillin', block rockin' breakbeat grooves which just get better as the volume gets louder. □□□□

FIVE: *Slim Dunk* (Da Funk) (RCA 7432 1537342). After months of careful preparation the new boy band emerge with a solid, storming funk/pop/rap song. A certain hit, but lacking the wide appeal of a Christmas number one. □□□□

SINGLE OF THE WEEK

ALBUMS

DEXY'S MIDNIGHT RUNNERS: *Radio One Sessions 1980-1982* (Strange Fruit SFRSCD04). Recorded during their creative zenith, these raw versions reflect the burning passion and northern soul influences which shaped Kevin Rowland's combo into a hugely influential force. □□□□

SP8: *Mo'Love* (50 796-2). This LP teters on the brink of being a sentimental slushfest, but the sheer perfection of the performances and quality of the romantic R&B ballads cannot be faulted. □□□□

VARIOUS: *The Beginning... There Was Rap* (Virgin/Prynt P14P 148). A collection of classic rap songs covered by the stars of today including Wu Tang Clan, Sean 'Puffy' Combs and Cypress Hill, that unfortunately ends up more karaoke than tribute. □□□□

JANE'S ADDICTION: *Kettle Whistle* (WEA 582676522). Recently returned to tour,

with Red Hot Chili Peppers' bassist Flea in place of Eric Avery, the band's album features mostly unreleased and live material with a few new tracks as sweeteners. □□□□

BETH NIELSEN CHAPMAN: *Sand And Water* (Reprise 46521). Inspired by the loss of her husband to cancer, this heart-wrenching collection from one of Nashville's best pop writers is set to make waves when Elton John sings the title track as his live replacement for Candle In The Wind. □□□□

VARIOUS: *167 Lockdown Presents Sunday Favors Vol. 1* (Logic 74321 538882). The hot underground garage remixers of the moment should attract attention with this mix CD, which is backed with a Kiss and ILIR radio campaign. □□□□

KENNY G: *Greatest Hits* (Arista 076218992). Kenny's 10th album is a combination of his old and new tracks as well as previously unreleased songs. □□□□

MICHAEL JACKSON: *Ghosts* (Epic 4891552). This limited edition contains a Ghosts home video, a picture CD including a brand new song with two remixes, and a Blood On The Dance Floor album. Bound to do well over Christmas. □□□□

ALBUM OF THE WEEK

DIANA: *TRIBUTE* (2 VVV101052). Though lacking the Elton John single, many artists have recorded tracks specially for this double album to raise money for the memorial fund. The only problem is that, from Queen's Who Wants To Live Forever to the Chicken Shed Theatre Company's I'm In Love With The World, this is an intensely sad listening experience to release for Christmas. □□□□

This week's reviewers: Michael Arnold, Simon Abbott, Dugald Baird, Sarah Davis, Tom FitzGerald, Stephen Jones, Sophie Moss, Ian Nicholson, Dean Patterson, Ric Naylor, Paul Vaughan and Paul Williams.

ALAN JONES TALKING MUSIC

Old Friends is being touted as "The ultimate Simon & Garfunkel collection" and it does indeed have impressive credentials—59 tracks, newly remastered, fine packaging, extensive liner notes and 15 previously unreleased tracks. All the obvious old friends are here, though it's an odd mix-and-match collection of single edits and album mixes—Mrs Robinson, for example, is here in its widely available 4' version rather than the 3' 40" version which was the hit—and the bulk of the new material (10 tracks) comprises live cuts, when punters would surely have preferred some late Sixties studio outtakes. The timeless appeal and strength of songs like *Bridge Over Troubled Water*, *The Sound Of Silence* and *The Boxer* is what gives this extraordinary chronicle its backbone however, and it is a

collection that will be appearing in more than a few stockings this Christmas...XV—The Essential Mike Oldfield celebrates 25 years of Oldfield's musical genius, with highlights from his career to date and a trailer for the forthcoming *Tubular Bells III* which—not surprisingly—is not a million miles away from the first two. It's far from being a 'greatest hits' collection, however, stubbornly ignoring chart fodder like *In Dulce Jubilo*, *Guilty* and *Blue Peter*, which gave him three of his five biggest hits. Instead, the album majors on his more serious album work, though excerpts necessarily abound in order to prevent this from being a boxed set. Only moderately satisfying therefore but likely to be a big seller...The strong melodies of the typical Babyface song and the creamy harmonies of

Boyz II Men are natural bedfellows, and the group's recording of his *Song For Mama* is a perfect match. Their soulful crooning gently embellishes his economic and graceful ballad and another hit for both parties is the only possible conclusion...**Meredith Brooks'** *Bitch* was an unusual and welcome addition to the summer's playlists and, though not quite in the same league, her new single *I Need* is another powerful and hard to categorise single from this confident new star. She's obviously a rock chick but her vocal style, alternating straightforward song passages with rapilly and rhythmically spitting talky bits, puts her in another place altogether. The mixture is oddly attractive, and attractively odd.





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THE ALL TIME GREATEST ROCK SONGS SONY TV/WARNER.ESP - GOLD HEADING TOWARDS PLATINUM +

WHAT A FEELING! SONY TV - GOLD +

HANK PLAYS HOLLY BY HANK MARVIN POLYGRAM TV - GOLD +

LOVE SONGS BY KENNY ROGERS VIRGIN (JUST ESCAPED!)

Special thanks to: Tony Clark and Kit Buckler at Sony TV
Brian Berg at PolyGram TV
Peter Duckworth, Teresa Harte and Steve Pritchard at Virgin TV
Martin Craig and Lohan Presencer at warner.esp



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CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



WHAM! - THE BEST OF WHAM! IF YOU WERE THERE

Record label: Epic. Media agency: DPA. Media executive: Paul O'Grady. Marketing manager: Catherine Davies. Product manager: Paul McGhie. Creative concept: George Michael/Greg Jacobek National TV advertising on ITV and Channel Four will form the basis of Epic's marketing campaign for this album, due out next Monday. It contains all the classic Wham! hits from the Eighties and is supported by a new version of the single Everything She Wants. Radio advertising will back the TV campaign and there will be nationwide posters. The campaign also includes displays with all major multiple and independent retailers.

ARTIST/TITLE/LABEL

ABBA Forever Gold (Polydor)	November 17	●	●
PETER ANDRE Time (Mushroom)	November 17	●	●
CELINE DION Let's Talk About Love (Epic)	November 17	●	●
STEVEN HOUGHTON Steven Houghton (BMG/RCA)	November 17	●	●
CHRISTY MOORE Collection Part Two (Grapevine)	November 17	●	●
RED BAIT On No 1's Feet (Greenleeves)	November 17	●	●
LOU REED & THE VELVET... Best of Global TV	November 17	●	●
ROBSON & JEROME Happy Days (BMG/RCA)	November 17	●	●
PAUL SIMON Songs From The Cape Man (WEA)	November 24	●	●
STING The Very Best Of Sting & The Police (A&M)	out now	●	●
WOOLPACKERS The Greatest Lissandance... (BMG/RCA)	November 17	●	●
WHAM! The Best Of Wham! If You Were There (Epic)	November 24	●	●
VARIOUS Duets (Telstar TV)	November 17	●	●
VARIOUS Go Wild With The Party Animal (Global TV)	November 17	●	●
VARIOUS New Soul Grooves (Telstar TV)	November 17	●	●
VARIOUS Smash Hits 98 (Virgin EMI TV)	November 24	●	●
VARIOUS Sunday Flavaz Vol 1 (Logic)	November 24	●	●
VARIOUS Swingers (Telstar TV)	November 17	●	●
VARIOUS This Year's Love (Sony TV)	out now	●	●
VARIOUS Tomorrow Never Dies (A&M)	November 24	●	●

Compiled by Sue Sillitoe: 0181-767 2255

COMPILATION OF THE WEEK

SMASH HITS 98

Record label: Virgin/EMI TV. Media agencies: MCS & TMD. Media executives: Mark Holden & Alex Vears. Product managers: Steve Pritchard & Peter Duckworth. Creative concept: Box Music

Virgin/EMI TV is backing its Smash Hits 98 compilation, due out next Monday, with a campaign that will focus on national TV advertising on Channel Four, Channel Five and satellite stations. There will also be ILR radio advertising and ads in the teen press including *Smash Hits*. In-store promotion is running with selected retailers including Our Price which is offering a discount to all customers presenting a voucher from the *Smash Hits* Pollwinners Party issue.



RELEASE DATE TV RADIO PRESS CAMPAIGN

●	●	●	●	This limited edition release will be press advertised until Christmas.
●	●	●	●	National TV and radio ads are backed with national press ads, posters and in-store displays.
●	●	●	●	TV advertising including retail co-ops and a poster campaign including London megastores.
●	●	●	●	National TV and press advertising is backed with a database mailout and retail displays.
●	●	●	●	There will be press ads in <i>Mojo</i> , <i>Folk Roots</i> , <i>Irish Post</i> , <i>Irish World</i> , <i>Guardian</i> and <i>Independent</i> .
●	●	●	●	TV promotion is backed with radio ads and press ads concentrating on music and teen titles.
●	●	●	●	National Channel Four advertising is backed with ILR and Virgin radio advertising for this release.
●	●	●	●	TV advertising is backed with press ads, a database mailout and displays with all key retailers.
●	●	●	●	Ads will run in the national press and there will be in-store displays with Our Price.
●	●	●	●	There will be Channel Four and regional ITV ads plus radio ads on Heart to support this release.
●	●	●	●	National TV and press advertising is backed with in-store displays and a database mailout.
●	●	●	●	TV ads on Channel Four and ITV are backed with radio ads.
●	●	●	●	Ads will run on S4C, Channel Five, TV and GMTV, plus radio ads on Capital, Melody and Heart.
●	●	●	●	TV advertising backed with radio ads on Capital and Atlantic will promote this release to Christmas.
●	●	●	●	Sky One, Channel Four and ITV ads are backed with radio ads plus press ads.
●	●	●	●	Channel Five and satellite TV ads are backed with teen press ads and national radio advertising.
●	●	●	●	Ads will run on Kiss and ILR stations. There will be press ads in <i>MaxMag</i> and retail displays.
●	●	●	●	Sky, Channel Four and ITV ads are backed with a radio advertising campaign on major ILR stations.
●	●	●	●	Heavyweight TV advertising on Channel Four and radio ads including the Network Chart Show.
●	●	●	●	This soundtrack will be promoted with specialist and music press ads plus PoS for retail displays.

MUSIC BUSINESS INTERNATIONAL

MBI

DECEMBER 1997

INDEPENDENTS REPORT

IRELAND
New talent springs
from traditional roots

MUSIC TV
New launches -
but more choice?

UNITED KINGDOM
Flat sales prompt
a new sense of realism

tourner

CAN THE GREAT DEALMAKER STAGE HIS LAST COUP?

Jean-Loup Tournier

This man collects money on behalf of English writers and publishers in France and then deducts 10% to help pay French composers' pensions. He tells *MBI* why.

The UK Report

Is the UK business really in as bad a shape as some people believe?

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THE OFFICIAL UK CHARTS

CHART FOCUS



Facing a formidable twin-promoted attack on its title next week from The Prodigy's Smack My Bitch Up and the multi-artist recording of Lou Reed's Perfect Day, Aqua's Barbie Girl is comfortably the country's number one single for the fourth straight week. It sold a further 165,000 units last week, and should top 1m domestically by Wednesday, making it the biggest novelty hit in years. It's the longest-running number one by a Universal label since Cher's Shoop Shoop Song (It's In His Kiss) spent five weeks at the summit in 1991.

Meanwhile, a single that missed out on number one exactly 22 years ago – it spent three weeks at number two behind Queen's Bohemian Rhapsody – re-enters the chart this week at number six. Reactivated after its inclusion in the movie *The Full Monty*, *Hot Chocolate's* You Sexy Thing is the third version of the song to chart in as many months. Clock's recording, which dips 19-22 this week, peaked at number 11, and has sold 120,000 units, while T-Shirt's dance remake surfaced in September, peaking at number 63.

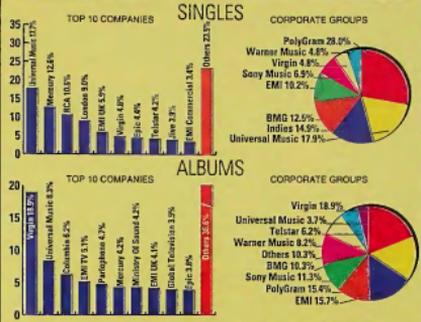
But proving that reactivation is not always a wise thing to do, the *Happy Clappers' I Believe* lags far behind, at number 28 on its fourth outing in under three years. After failing to chart on its initial release, it was re-issued in 1995, first peaking at number 21 and then at number seven. Its current incarnation includes several new mixes.

Rapidly establishing themselves as Britain's third-favourite girl group, behind the Spice Girls and Eternal, *All Saints* have the distinction of making the week's highest singles chart debut, entering at number three with their second single *Never Ever*. Their debut single *I Know Where It's At* re-entered and peaked at number four in September. The group has gained more impetus than that slight improvement in chart position indicates – *I Know Where It's At* sold fewer than 48,000 units in its first week, while *Never Ever* more than doubled that, clearing 104,000 sales last week.

The second single from David Arnold's James Bond album project *Shaken & Stirred* is off to a disappointing start. Arnold's collaboration with David McAlmont, *Diamonds Are Forever*, barely breaks the Top 40 this week, debuting at number 39, while Arnold's pairing with The Prodigy on a version of *Oh Her Majesty's Secret Service* peaked at number seven a few weeks ago to give the album a perfect launch. Oddly enough, despite being one of Shirley Bassey's most famous records, *Diamonds Are Forever* was never a



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

massive hit for her either, performing only marginally better than the two Davids' recording by peaking at number 38 in 1972.

Sales of the Spice Girls' Spiceworld album are down by more than 50% this week, falling from an opening 192,000 to 81,000, the latter figure exactly matching the market average for number one albums in 1997. Adverse press will certainly have contributed to the record's sharp decline but it still outsold the number two album – *The Verve's* Urban Hyms – by a margin of greater than two to one last week. A year ago, the Spice Girls' first album *Spice* experienced only a 31% slide on

its second week, falling from 155,000 to 122,000 – but sales overall are more sluggish than they were then, with Christmas apparently arriving a little late at retail this year. Last week, for example, the number 20 album, Michael Bolton's *All That Matters*, sold only 10,800 units, while the comparative week last year saw the number 29 – Kula Shaker's *K* – selling 17,600, some 71% more. The gap decreases lower down the chart but even at the number 50, the figures for last year are 42% higher – and this despite the fact that this year's releases are, by and large, stronger than those of 1996.

Alan Jones



Last week, I observed the 75m audience for Natalie Imbruglia's *Torn* was the highest attained by any record in 1997, and that its 46% lead at the top of the chart was an all-time record. While its lead is down slightly – to 44% – its audience is even higher, with 77m audience impressions in the week to Saturday, according to Music Control's monitoring. The record also increased from 2,051 plays to 2,193, the latter total being the highest one-week tally of 1997, beating the 2,129 posted by Eternal & Robb Wins' *I Wanna Be The Only One* in June.

Torn's trophy is safe for at least another week, and its nearest challenger is Gary Barlow, whose *Open Road* sprints 8-2 on airplay even as it sinks 7-19 on sales. It arrests a worrying and accelerating downward spiral experienced by Barlow at radio since *Take That* split. His first solo single *Forever Love* topped the airplay chart but *Love Won't Wait* peaked at number six and, most recently, *So Help Me Girl* peaked at number 20.

The other main threat to Imbruglia seems to be Texas. Having already topped the airplay chart three times this year, they're on the march again, surging 15-7 with *Pu Your Arms Around Me*, though the multi-artists *Perfect Day* (22-5) and Boyzone's *Baby Can I Hold You Tonight* (38-10) are also in a chance.

As the airplay chart is based on audience rather than plays, the influence of large stations can be enormous. This week, *Ash's A Life Less Ordinary* is number 41 on the chart – six places above *Louise's Arms Around The World*, even though the latter title had more than 10 times as many plays last week – 830 against 87. The reason in this case is Radio 105, which cut back plays on *A Life Less Ordinary* from 26 to 20 but still delivered 93% of its total audience. The Louise single has been overruken on audience but not on plays by her new single *Let's Go Round Again*, which flies 139-43.

Radio One played *FF Project/ Ewan McGregor's Choose Life*, 32 times last week, its highest tally for any record in months. As well as moving 9-1 at the station, the record moves 58-25 nationally, though it ranks a lowly 91st on IRL stations. Capital, meanwhile, continues to confuse its function with that of Capital Gold, choosing to elect *Hot Chocolate's You Sexy Thing* as its most-played record, with 49 spins last week, while both Virgin and Atlantic 262 follow the national trend by making Natalie Imbruglia's *Torn* their top choice, though she shares that honour with Oasis' *Stand By Me* at Atlantic 252.

Alan Jones

THE UK'S OFFICIAL CHART SOURCE

Sarah Brightman
The London Symphony Orchestra
featuring José Cura

JUST SHOW ME HOW TO LOVE YOU

Sarah Brightman will be performing her new single 'Just Show Me How To Love You' on The National Lottery Show on November 22nd 1997 released November 24th 1997

Taken from the Gold selling album 'Timeless' by Sarah Brightman
'Timeless' TV campaign to run December 1-14th 1997 supported by major press advertising and nationwide flyposting campaign

AIRPLAY PROFILE

STATION OF THE WEEK

Next month Aberdeen-based NorthSound One will broadcast live for an entire weekend from two oil rigs in the North Sea. This ambitious outside broadcast is all part of head of music Mark Stein's plan to make the station more interactive and to take the music to the listeners - wherever they are.

Promotional opportunities such as visiting an oil rig are essential for Stein, who says the station must be sure that the music it is playing appeals to the widest possible audience because musical tastes are so diverse in Aberdeen. The towns has a huge student population as well as an ageing demographic, while the thriving oil industry means consumers are relatively wealthy with plenty of disposable income to spend on buying music. "I've worked at the station since I left school, but when I took over as head of FM two years ago I tried to get the audience from 5pm and 7pm where listeners can call in and select what they want to hear," he says.

The station's daytime playlist is dominated by chart and ex-chart tracks. There is a Power List of 10 chart tracks that is rotated every three-and-a-half hours and an A list of 15 songs that currently includes tracks such as Oasis' Stand By Me. The B list is split into two, one for our future hits, such as the new Boyzone track Baby Can I Hold You Tonight or Hanson's I Will Come To You, and the other for songs the station believes it is taking a risk with, such as Faithless's Don't Leave. This commitment to music is

TRACK OF THE WEEK

BRAND NEW HEAVIES

YOU'VE GOT A FRIEND

You've Got A Friend was still in the airplay top five 10 weeks after it first entered the chart thanks mainly to late support from Radio One.

The network first played the track on August 30, but the song did not enter the Radio One Top 30 monitored by Music Control until the chart week of November 1 when it received 15 plays. Yet the station's support soon gathered momentum and the song was being selected around 20 times a week by the middle of this month.

Yet before Radio One's support began to accelerate, You've Got A Friend had established itself as an ILR favourite. It had been added to playlists around the country since the end of August with Capital, group stations Capital FM, BRMS, and Invicta Radio among the song's early fans as it took weekly plays slowly climbed above the 1,000 mark.

You've Got A Friend entered the CIN sales chart on October 18 at number 11 thanks almost entirely to the 1,215 plays it enjoyed on ILR, with extensive



NORTHSOUND ONE TOP 10

Rank	Track/Artist (Label)	Flays
1	Tom Nardini (Brnblg) (RCA)	33
2	You've Got A Friend (Brand New Heavies) (London)	30
3	Raincloud Lighthouse Family (Ward Card/Polydot)	30
4	Put Your Arms Around Me (Texas) (Mercury)	28
5	Sunchyme One G (Eternal/WEA)	28
6	Stay Close (Fast In Trc) (Majesty)	28
7	Got 'Til It's Gone (Last Jackson) (Virgin)	25
8	Angel Of Mine (Eternal) (EMI)	25
9	As Long As You Love Me (Backstreet Boys) (Jive)	23
10	Help The Aged (Pulp) (Island)	20

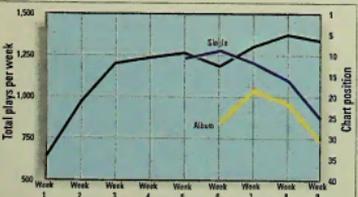
reflected throughout NorthSound One's programming, including in the evenings from 7pm to 10pm when the output is given over to interviews and sessions with newly signed and local bands. Earlier this month, Glasgow act Fabulous And The Love Babies, signed to V2, performed in the studio.

"We had our first summer roadshow this year and labels provided bands for that, while we have the option to do interviews via ISDN links which means we can use a studio anywhere in the UK," says Stein. Steve Hemley



plays coming from a number of stations including Galaxy in Bristol and Viking FM in Hull. It jumped to number nine a week later and was still in the sales Top 30 by mid-November but, in line with Radio One's late support, weekly airplay did not peak until the end of October and early November when entries topped 1,300.

Two of the Brand New Heavies' other releases this year, Sometimes and You Are The Universe, both appeared in the airplay top 25 by audience for the second quarter. Radio support for You've Got A Friend continues an excellent 1997 for London Records and the band and has also helped boost sales of the album Shelter which returned to the album Top 75. Steve Hemley



RADIO 1

ILR

Rank	Track/Artist (Label)	No of plays	Wk
1	GET HIGHER (Black Dogs) (Radiolive)	30	25
2	STAY CLOSE (Fast In Trc) (Majesty)	27	27
3	SPICE UP YOUR LIFE (Sade Girls) (Virgin)	26	26
4	A LIFE LESS ORDINARY (Ain) (Infectious)	26	26
5	WALKIN' ON THE SUN (Smash Mouth) (Interscope)	18	25
6	TELLIN' STORIES (Cherubs) (Bogues) (Banquet)	14	24
7	DO NOT LEAVE (Fathead) (Cheek)	14	25
8	AS LONG AS YOU LOVE ME (Backstreet Boys) (Jive)	21	24
9	HELP THE AGED (Pulp) (Island)	19	24
10	ARE YOU JIMMY RAY? (Jimmy Ray) (Sony)	24	23
11	ALL YOU GOOD GOOD PEOPLE (Evance) (MCA)	23	23
12	DEADWEIGHT (Buck) (Geffen)	23	23
13	SING A SONG (Brand New Heavies) (Mercury)	19	22
14	EVERYTHING I WANTED (Dance) (Eternal/WEA)	12	21
15	RAINLOUD (Lighthouse Family) (Ward Card/Polydot)	15	20
16	STEP INTO MY WORLD (Musiciansart) (Polygram)	12	20
17	PHENOMENON (L) (Last J) (Del Jax/Mercury)	13	19
18	MONDAY MORNING 5-19 (Elate) (East West)	11	19
19	ON HER MAJESTY'S SECRET SERVICE (Popahenrich) (Elate) (East West) (East West)	23	18
20	R.P. GROOVE (Double 9) (Sonitrol)	19	18
21	DO NOT GIVE UP (Michelle Weeks) (Sound Of Mirrors)	13	17
22	BARBIE GIRL (Aqua) (Universal)	14	16
23	MIGHTY HIGH (Rascal) (3000) (Mercury)	14	16
24	ANGEL OF MINE (Eternal) (EMI)	12	15
25	YOU'VE GOT A FRIEND (Brand New Heavies) (London)	15	14
26	SUNSHINE (The Four Brothers) (Four Bros) (RCA) (A&R) (Northwestside)	20	15
27	PARTY PEOPLE - FRIDAY NIGHT 'TIL (Clingons) (Mercury)	5	14
28	SUNCHYME (Dance) (Eternal/WEA)	13	13
29	LATE IN THE DAY (Supergrass) (Parlophone)	13	13
30	TUBTHUMPING (Chumbawamba) (EMI)	12	12
31	MEN IN BLACK (Will Smith) (Columbia)	9	12
32	STAND BY ME (Dexis) (Deception)	9	12
33	GABRIEL RY (David J) (Featuring Peter Evans) (EMI)	9	12

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 9 November until 24:00 on Saturday 15 November 1997

Rank	Track/Artist (Label)	Wk	Wk
1	RAINLOUD (Lighthouse Family) (Ward Card/Polydot)	1703	1738
2	JUST FOR YOU (A) (Pepco) (Mercury)	1868	1689
3	SPICE UP YOUR LIFE (Sade Girls) (Virgin)	1445	1597
4	SUNCHYME (Dance) (Eternal/WEA)	1732	1586
5	AS LONG AS YOU LOVE ME (Backstreet Boys) (Jive)	1409	1481
6	ANGEL OF MINE (Eternal) (EMI)	1536	1431
7	ARMS AROUND THE WORLD (L) (Estate) (1st Avenue) (EMI)	1234	1350
8	TORN (Natalie Imbruglia) (RCA)	1128	1273
9	YOU'VE GOT A FRIEND (Brand New Heavies) (London)	1084	1229
10	STAND BY ME (Dexis) (Deception)	1268	1174
11	TUBTHUMPING (Chumbawamba) (EMI)	959	957
12	STAY CLOSE (Fast In Trc) (Majesty)	915	939
13	I SAY A LITTLE PRAYER (Diana King) (Columbia) (Mercury)	644	939
14	NEVER GONNA LET YOU GO (Timbaland) (Debutel)	827	809
15	BARBIE GIRL (Aqua) (Universal)	445	780
16	WALKIN' ON THE SUN (Smash Mouth) (Interscope)	455	764
17	THE WAY I FEEL (Rascal) (3000)	1016	725
18	THE WAY I FEEL (Rascal) (3000)	919	716
19	MEN IN BLACK (Will Smith) (Columbia)	797	713
20	PUT YOUR ARMS AROUND ME (Texas) (Mercury)	638	684
21	ARE YOU JIMMY RAY? (Jimmy Ray) (Sony)	410	622
22	FREE (U2) (Jive) (J&M/P&A&M)	617	621
23	BITCH (NOTHING IN BETWEEN) (Meredith Brooks) (Capitol)	791	619
24	SOMETHING ABOUT THE WAY YOU LOOK (Tina Turner) (Epic) (A&R) (Mercury)	510	619
25	SEMI-CHARMED LIFE (The Foxes) (Elektra)	694	566
26	SUMMERTIME (Brand New Heavies) (Mercury)	535	522
27	GET 'TIL IT'S GONE (Last Jackson) (Virgin)	546	507
28	IT WILL BE MISSING YOU (Full Time) (Reddy & Fish) (Estate) (1st) (Bad Boy) (Arista)	571	494
29	OPEN ROAD (Gary Barlow) (RCA)	286	478
30	YOU AND ME SONG (Wynonna) (Capitol)	408	446

VIRGIN

Rank	Track/Artist (Label)	No of plays	Wk
1	LOVE ME AND LEAVE ME (Shazaree) (Gothic)	31	38
2	TUBTHUMPING (Chumbawamba) (EMI)	40	36
3	STAND BY ME (Dexis) (Deception)	29	36
4	DRUGS DON'T WORK (Verve) (Mercury)	29	35
5	THE WAY I FEEL (Rascal) (3000)	29	31
6	WALKIN' ON THE SUN (Smash Mouth) (Interscope)	29	31
7	SEMI-CHARMED LIFE (The Foxes) (Elektra)	27	28
8	SUMMERTIME (Brand New Heavies) (Mercury)	26	28
9	BITCH (NOTHING IN BETWEEN) (Meredith Brooks) (Capitol)	26	28
10	ARE YOU JIMMY RAY? (Jimmy Ray) (Sony)	10	28

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ATLANTIC 252

Rank	Track/Artist (Label)	No of plays	Wk
1	TUBTHUMPING (Chumbawamba) (EMI)	42	62
2	STAND BY ME (Dexis) (Deception)	42	62
3	JUST FOR YOU (A) (Pepco) (Mercury)	51	68
4	DRUGS DON'T WORK (Verve) (Mercury)	37	57
5	YOU'RE THE ONE I LOVE (Sade) (Estate) (Mercury)	51	56
6	ANGEL OF MINE (Eternal) (EMI)	62	61
7	TRAVELLERS TUNE (Sade) (Estate) (Mercury)	39	61
8	SPICE UP YOUR LIFE (Sade Girls) (Virgin)	35	60
9	I SAY A LITTLE PRAYER (Diana King) (Columbia) (Mercury)	40	59
10	FREED FROM DESIRE (Big Big) (Mercury)	22	59

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TOP 50 AIRPLAY HITS

22 NOVEMBER 1997

music control
UK

Pos	Weeks in chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	3	TORN	Natalie Imbruglia	RCA	2193	+7	77.06	+3
2	22	OPEN ROAD	Gary Barlow	RCA	1465	+16	53.41	+27
3	12	RAINCLOUD	Lighthouse Family	Wild Card/Polystar	1474	-13	51.84	+1
4	13	SUNSHYME	Dario G	Eternal/WEA	1473	-4	43.13	-8
5	5	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive	1514	+2	42.99	-3
6	8	STAY	Sash! Feat. La Trec	Multiply	967	-14	37.22	-4
7	21	PUT YOUR ARMS AROUND ME	Texas	Mercury	1146	+22	36.66	+24
8	20	PERFECT DAY	Various	Chrysalis	511	+32	36.14	+53
9	19	HELP THE AGED	Pulp	Island	896	+19	35.04	+6
HIGHEST CLIMBER								
10	22	BABY CAN I HOLD YOU TONIGHT	Boyzone	Polydor	740	+151	34.97	+98
11	9	TUBTHUMPING	Chumbawamba	EMI	897	-12	34.60	-28
12	4	YOU'VE GOT A FRIEND	Brum New Heavies	ffrr/London	1204	-9	34.30	-33
13	12	NEVER GONNA LET YOU GO	Tina Moore	Delirious	937	+2	33.02	-16
14	19	ANGEL OF MINE	Eternal	1st Avenue/EMI	1387	-4	32.65	-7
15	6	JUST FOR YOU	M People	M People/BMG	1381	-16	32.55	-20
16	7	SPICE UP YOUR LIFE	Spice Girls	Virgin	1132	-28	30.70	-44
17	25	ALL YOU GOOD GOOD PEOPLE	Embrace	Hut	441	+14	26.54	-6
18	13	STAND BY ME	Oasis	Creation	667	-35	26.41	-27
19	27	FREE	Ultra Nate	AM-PM/A&M	754	+6	25.79	+17
20	19	DRUGS DON'T WORK	Verve	Hut	545	-3	25.74	+4
21	30	NEVER EVER	All Saints	London	699	+27	24.87	+33
22	24	YOU SEXY THING	Hot Chocolate	EMI	598	+15	24.16	+9
23	27	AIN'T THAT JUST THE WAY	Lutricia McNeal	Wildstar	585	+15	23.32	-8
24	18	I SAY A LITTLE PRAYER	Diana King	Columbia/Work	1041	-15	23.10	-15
25	30	CHOOSE LIFE	Pr Project Feat Ewan McGregor	Positive/EMI	244	+165	22.18	+83
26	28	MEN IN BLACK	Will Smith	Columbia	621	-12	21.21	-3
27	44	I WILL COME TO YOU	Hanson	Mercury	747	+10	21.20	+33
28	39	JAMES BOND THEME	Moby	Mute	247	+163	21.00	+191
29	24	WALKIN' ON THE SUN	Smash Mouth	Interscope	701	-19	20.90	-14
30	23	BARBIE GIRL	Acua	Universal	746	-6	20.73	-12
31	35	FANTASY ISLAND	M People	M People/BMG	387	+73	20.62	+97
32	39	I WANNA BE THE ONLY ONE	Eternal Featuring Bebe Winans	1st Avenue/EMI	450	-8	18.68	-15
33	28	UNBREAK MY HEART	Toni Braxton	LaFace/Arista	524	+2	18.64	-9
34	28	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	Elton John	Rocket/Mercury	484	-26	18.57	-37
35	32	BETTER DAY	Ocean Colour Scene	Universal	599	+58	18.24	+33
36	38	I'M SO LONELY	Cast	Polydor	369	+18	17.87	+52
37	42	CRY	Sundays	Parlophone	277	+16	17.53	+18
38	46	LUCKY MAN	Verve	Hut	265	+45	17.11	+13
39	32	EARTHBOUND	Conner Reeves	Wildstar	428	+6	17.09	-14
BIGGEST INCREASE IN PLAYS								
BIGGEST INCREASE IN AUDIENCE								
40	38	TOGETHER AGAIN	Janet Jackson	Virgin	218	+407	16.96	+344
41	40	A LIFE LESS ORDINARY	Ash	Infectious	58	-53	15.54	-111
42	43	WHAT YOU SAY	Lightning Seeds	Epic	351	+77	15.25	+43
43	32	LET'S GO ROUND AGAIN	Louise	1st Avenue/EMI	499	+145	14.87	+212
44	38	TOMORROW NEVER DIES	Meryl Crow	A&M	257	+367	14.86	+248
45	31	BITCH (IN BETWEEN)	Meredith Brooks	Capitol	451	-9	14.56	-7
46	17	EVERYTHING I WANTED	Dannii	Eternal/WEA	501	-21	14.33	-89
47	39	ARMS AROUND THE WORLD	Louise	1st Avenue/EMI	586	-35	14.21	-23
48	37	DA YA THINK I'M SEXY?	N-Trance Featuring Rod Stewart	AATW	505	-21	13.75	-35
49	36	HAPPINESS	Kamasutra Feat. Jocelyn Brown	53	+269	+31	13.43	+8
50	30	FEELING GOOD	Huff & Herb	Planet 3	80	+95	12.89	+10

AIRPLAY

22 NOVEMBER 1997

Music Control UK monitors the UK charts 24 hours a day, seven days a week. Airplay FM Alpha 102 FM, Atlantic, 201, 407, 408, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio X, Capital FM, Classic FM, Coast FM, Dab FM, Digital One, Dimple FM, EMI, EMI 2, EMI 3, EMI 4, EMI 5, EMI 6, EMI 7, EMI 8, EMI 9, EMI 10, EMI 11, EMI 12, EMI 13, EMI 14, EMI 15, EMI 16, EMI 17, EMI 18, EMI 19, EMI 20, EMI 21, EMI 22, EMI 23, EMI 24, EMI 25, EMI 26, EMI 27, EMI 28, EMI 29, EMI 30, EMI 31, EMI 32, EMI 33, EMI 34, EMI 35, EMI 36, EMI 37, EMI 38, EMI 39, EMI 40, EMI 41, EMI 42, EMI 43, EMI 44, EMI 45, EMI 46, EMI 47, EMI 48, EMI 49, EMI 50, EMI 51, EMI 52, EMI 53, EMI 54, EMI 55, EMI 56, EMI 57, EMI 58, EMI 59, EMI 60, EMI 61, EMI 62, EMI 63, EMI 64, EMI 65, EMI 66, EMI 67, EMI 68, EMI 69, EMI 70, EMI 71, EMI 72, EMI 73, EMI 74, EMI 75, EMI 76, EMI 77, EMI 78, EMI 79, EMI 80, EMI 81, EMI 82, EMI 83, EMI 84, EMI 85, EMI 86, EMI 87, EMI 88, EMI 89, EMI 90, EMI 91, EMI 92, EMI 93, EMI 94, EMI 95, EMI 96, EMI 97, EMI 98, EMI 99, 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SINGLES

1	BARBIE GIRL	Queen	Universal
2	TORN Natalie Imbruglia	RCA	RCA
3	NEVER EVER All Saints	London	London
4	TELL HIM Barbara Streisand & Celine Dion	Epic	Epic
5	I WILL COME TO YOU Henson	Mercury	Mercury
6	YOU SEXY THING Hot Chocolate	EMI	EMI
7	SOMETHING ABOUT THE WAY CANDLE IN THE WIND 1997 Elton John	Rocket	Rocket
8	HELP THE AGED Pulp	Island	Island
9	BETTER DAY Ocean Colour Scene	MCA	MCA
10	SPICE UP YOUR LIFE Spice Girls	Virgin	Virgin
11	CHOOSE LIFE PF Project featuring Ewan McGregor	Positiva	Positiva
12	AS LONG AS YOU LOVE ME Backstreet Boys	Jive	Jive
13	THE MEMORY REMAINS Metallica	Vertigo	Vertigo
14	EARTHBOUND Conner Reeves	Wildstar	Wildstar
15	STAY Sashi featuring La Trec	Multiply	Multiply
16	JAMES BOND THEME Moby	Mute	Mute
17	DA YA THINK I'M SEXY? N-Trance featuring Rod Stewart	All Around The World	All Around The World
18	5.6.7.8 Steps	Jive	Jive
19	OPEN ROAD Gary Barlow	RCA	RCA
20	TUBTHUMPING Chumbawamba	EMI	EMI
21	SUNCHYME Dario G	Eternal	Eternal
22	U SEXY THING Clock	Media	Media
23	ANGEL OF MINE Eternal	1st Avenue/EMI	1st Avenue/EMI
24	BENEDICTUS/NIGHTMARE Brainbag	Positiva	Positiva
25	OVER!		

ALBUMS

1	SPICEWORLD	Spice Girls	Virgin
2	URBAN HYMNS The Verve	Hut/Virgin	Hut/Virgin
3	GREATEST HITS Eternal	1st Avenue/EMI	1st Avenue/EMI
4	PAINT THE SKY WITH STARS - THE BEST OF Enya	WEA	WEA
5	LIKE YOU DO...THE BEST OF Lightning Seeds	Epic	Epic
6	WHITE ON BLONDE Texas	Mercury	Mercury
7	LENNON LEGEND - THE VERY BEST OF John Lennon	Parlophone	Parlophone
8	POSTCARDS FROM HEAVEN Lighthouse Family	Wild Card/Polydor	Wild Card/Polydor
9	BACKSTREET'S BACK Backstreet Boys	Jive	Jive
10	QUEEN ROCKS Queen	Parlophone	Parlophone
11	STUPID STUPID STUPID Black Grape	Radioactive	Radioactive
12	HIGHER GROUND Barbara Streisand	Columbia	Columbia
13	FRESCO M People	M People/BMG	M People/BMG
14	THE VERY BEST OF Sting/The Police	A&M	A&M
15	IT'S MY LIFE - THE ALBUM Sash!	Multiply	Multiply
16	BE HERE NOW Oasis	Creation	Creation
17	AQUARIUM Aqua	Universal	Universal
18	THEIR GREATEST HITS Hot Chocolate	EMI	EMI
19	THE FAT OF THE LAND The Prodigy	XL Recordings	XL Recordings
20	ALL THAT MATTERS Michael Bolton	Columbia	Columbia
21	THE BIG PICTURE Elton John	Rocket	Rocket
22	SHERYL CROW Sheryl Crow	A&M	A&M
23	OK COMPUTER Radiohead	Parlophone	Parlophone
24	MANCINI...ALREADY GREAT! Cultural Science	MCA	MCA



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22 NOVEMBER 1997



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Judge Jules
 Friday 9pm Saturday 5pm

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Bulleted titles

THE OFFICIAL CHARTS - 22 NOV

musicweek

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1	BA
2	TORN
3	NEVE
4	TELL
5	I WILL
6	YOU
7	SOMET
8	HELP
9	BETT
10	SPIC
11	CHOC
12	AS L
13	THE T
14	EART
15	STAY
16	JAM
17	DA VA
18	5,6,7
19	OPEN
20	TUBT
21	SUN
22	USE
23	ANG
24	BENT
25	OVER

Friday	1800 - 2100	Pete Tong
	2100 - 2300	Judge Jules
	0200 - 0200	Tim Westwood
	0200 - 0400	One in the Jungle
Saturday	1500 - 1700	Trevor Nelson
	1700 - 1900	Judge Jules
	1900 - 2100	Danny Rampling
	2100 - 0000	Tim Westwood
	0000 - 0200	Chris Goldfinger
	0200 - 0400	Essential Mix
Sunday	1900 - 2100	Dave Pearce
	2300 - 0100	Trevor Nelson

The soundtrack to the weekend

RM

22 NOVEMBER 1997

universe and mean fiddler part company

Universe and the Mean Fiddler Organisation have ended their working relationship following a disagreement over next year's Tribal Gathering dance festival. An announcement last week from Universe confirmed that the Mean Fiddler will no longer be involved in Tribal Gathering events and that, in turn, Universe have been evicted from their Voyager Friday club night at the Mean Fiddler's Complex venue. The split has also seen the cancellation of the New Year's Eve Island Universe event at Three Mills Island Film Studios in East London.

The Mean Fiddler and Universe first joined forces in 1994 and signed a three-year contract for Tribal Gathering. This contract has just lapsed and it was apparently Universe's decision not to sign a new five-year contract covering Tribal Gathering which led to the split. Talking to *RM*, Universe director Paul

Shurey says, "We'd come to the end of our three-year deal and had decided to do next year's Tribal Gathering by ourselves to strengthen our independence. Tribal Gathering started life as an independent venture and we decided it was time to stand on our own two feet again."

The Mean Fiddler immediately terminated Universe's Voyager Friday club night at The Complex and pulled out of the Island New Year's Eve party. When contacted by *RM*, the Mean Fiddler Organisation failed to comment on last week's events. An industry source comments, "The Mean Fiddler helped save Tribal Gathering so you can understand why they're a bit peeved."

Universe say that they are currently looking for a new location for their Voyager Club. "We hope to announce a new venue in the next couple of weeks," says Shurey. "It's not looking very hopeful for our New Year's Eve party. It's so late in the day in terms of getting a license."

As well as a Tribal Gathering event in the UK, Universe will be putting on Tribal Gatherings in Scandinavia and on the east and west coasts of America.



Last week was a pretty good week for Mousa Clarke (pictured, left), who, with Jamie White (pictured, right), comprise The FF Project. Not only did Clarke see his *Transpopping*-inspired dance track 'Choose Life' shoot straight into the national chart at number six, but he was also confirmed as the new head of A&R at Multiply Records. He will take over the job from Scott MacLachlan who will leave Multiply to become head of A&R

at Jive in the New Year. Clarke is currently a product manager at Multiply which he joined in 1996 having previously run his own independent Oven Ready Records. "Obviously it's going to be a real challenge," says Clarke. "We've got our feeters out on a couple of tracks and already have some releases lined up for the New Year." Clarke will take on responsibility for the existing Multiply roster including Sash! who will be releasing a second LP in the New Year.

inside:



[2] SEVEN DAYS IN DANCE: ROSIE GAINES reveals what caught her eyes and ears in the past week

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

[4] Q&A: DOMINIC BENJAMIN talks to Tony Farsides

[5] JOCKS ON THEIR BOX: the DREAM TEAM

[6-9] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips



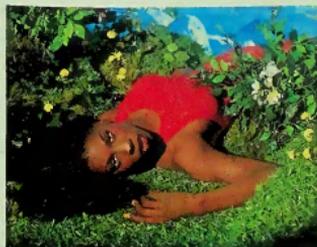
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Bullseye titles

mobo awards provoke mixed reactions

The second Mobo Awards have met with varied reactions from the UK dance community. While there was general approval of the way the awards have developed and grown in profile, there was dissent over many of the award winners, particularly where mainstream artists won seemingly specialist categories.

Touch magazine's new editor Vincent Jackson summed up the feelings of many. "Any profile which black music gets is excellent, and Carlton TV's involvement can only do the industry good. As for the awards, there were a few dubious choices," he says.

For example, many in the industry were dismayed that the UK reggae industry's biggest hope for years, Giammiir Kid, failed to win the reggae artist of the year, losing out to Finley Quaye. However, Claud Grunitsky, editor of Trace magazine, thinks that the controversy is a good thing. "Personally I prefer it when there are a few upsets. I think Finley should actually have won the Best Album Award because the Jamiroquai album came out last year. But it's fine he won the award he did because he's taking revenge to the next stage."

Others also felt that in its eagerness to attract a mainstream TV audience the Mobo awards are in danger of losing sight of what they were set up for. Pete Harris of Kicks'n Music criticised the choice of award presenters. "It was a disgrace to have Jonathan Ross, Salina Scott and Dale Winton presenting music of black origin awards when there are lots of black presenters with feeling for the music," he says. "It's about time TV companies recognised black people can pull an audience without window dressing."

Overall though, the 1997 Mobos are being viewed as sleeker, smoother and more crowd-pulling than last year's event. "For a new awards ceremony I think it's done a fantastic job, and it can only go from strength to strength," says Harris.

[7 DAYS IN DANCE]

rosie gains garage diva



"Tuesday: I spent the day finishing my third single 'I Do' in Glasgow with HIPPIE TORALEY and MARK MENDOZA who came over from New Jersey. It was kind of strange to be in a completely different environment and it took us a while to settle in but we eventually got there. Wednesday: I spent in my apartment in Glasgow where I have a home studio working on a track called 'Don't Leave Me All Alone'. It might be on a LP 'Sudden Moves' which I'm finishing. It won't just be garage on the LP there'll be a bit of everything. I also answered e-mail from my web site (www.rosiegaines.com). It's there so people can get in touch with me and I can get feedback from them. Thursday: I went to MTV to do an interview and then did a lot of press interviews. Friday: I had a meeting about a duet I'm going to be doing with GARY BARLOW of 'Hang On In There Baby'. I met him at Top Of The Pops and her boyfriend Paul Tubbs in Clapton. Sunday: I visited my sister-in-law Joja Jules and her boyfriend Paul Tubbs in Clapton. They've got some lovely music. Sort of folk funk. Monday: The MOBO AWARDS. I got there early and watched MARY J BLIGE and her boyfriend Paul Tubbs in Clapton. She was so nice, unlike what people say. I also sound check. I introduced myself and she was so nice, unlike what people say. I also met ETERNAL, SHOLA AMA, COGLOG, FINLEY QUAYE and Sarah from D-INFLUENCE. But meeting BOOTSY again was the stuff. He's a legend. I think we're going to work together. When I won the Best International Single Award it was such an honour. I'm going to give the trophy to my mother. She wasn't here for 'Closer' so I'll be able to give her this."

Last week saw the launch of the annual Shell LiveWIRE Business Start-Up Awards competition to find the UK's Young Entrepreneur Of The Year. Among those businesses that the organisers are keen to attract are any involved in dance and club culture. Last year, one such company, the Leeds-based marketing and PR company Coming Up, won their local and regional rounds before becoming national runners-up and thereby winning £2,000. Coming Up is run by 23-year-olds Louisa Ashley and Keirsty Weir, who have built up their business by targeting 'party bags' of flyers, postcards and products to punters coming out of clubs. Coming Up clients include

Ministry Of Sound, Sega, Polydor, Boots, Carlsberg Telties, Fantazia, Kirsty Weir says, "I think the reason we did well in the competition is that we're doing something different - giving companies like Carlsberg Telties a way to target that elusive club audience." ● For full details about the award contact the Shell LiveWIRE hotline on 0345 573 252. Coming Up can be contacted on 0113 245 5978.



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Although Stand-Out has been trading the south-west for seven years, it only moved into the dance arena 18 months ago since employing local DJs Extra T and DJ Song. The shop has built up an extensive vinyl selection which is constantly booming, and next year will expand to back catalogues. A wide range of CDs, cassettes and merchandising is also stocked.

The top 10 tracks flying out of Stand-Out this week are:
 The 11 Spot Remixed: Cosmic Trigger
 (Shy On Forever) ● Through The Mixer (Beltram (Dynamite)) ● 'Peace, Love & Unity Remixed' DJ Hype (Blue Playazs) ● 'Juicy Cuts 6' Various (Juicy Cuts) ● 'Discoland Remix' Tinky Tox (Juicy) ● 'Distant Star' Freak & MacZanna (Throbb Road) ● 'Highland' Total Science (Blood Looking) ● 'Chosen Gaster' Goezler (Karnic) ● 'My Family Depends On Me '97' Simone (Strictly Rhythmic) ● 'Navigator' Danston (Phantom)

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
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	TORN	NEVE	TELL	IWIL	YOU	SOMET	HELP	BET	SPIC	CHOI	AS LI	THE	EART	STAY	JAMI	DA WA	5.6.7	OPER	TUBI	SUNI	USE	ANGI	BENI	OUT

[commentary] by alan jones



Wk	Wks	Track	Label
1	1	IT'S OVER LOVE (FUNNY GREEN DOGS) LOOP DA LOOP/BLACK N SPANISH/DILLON & DICKENS MIXES) Todd Terry presents Shannon	Manifesto
2	1	BELO HORIZONTE (DAVID MORALE/SERENATE JAZZ & CLAUDIO COCCOLUOTINO) ENVI & DUBALUCHOS MIXES) The Heartists VC	Manifesto
3	4	DEEPER (WILD/CATZ MIXES) Serious Damage	Fresh
3	4	RUN TO YOU (FARLEY & HELLER/PHIL MANHATTAN/PHILIP DAMIEN/GIUSEPPE) DEDDIE BAEZ MIXES) Jai Carováil	Acly
5	12	ALL MY TIME (MOUSSET MIXES) Paid & Living featuring Lauryn Hill/Robert Kooli Bull	One World
5	12	SLAM DUNK DA FUNK (FUTURE FUNK/SOL BROTHERS/GANDY GIRLS/BUG MIXES) 5	RCA
6	2	LIFT ME UP (JEAN & PERAN/BREAK-FAST CLUB/EXPERTS MIX) Red 5	Multiply
6	2	LET'S GO ROUND AGAIN (COLOUR SYSTEMS INC/187 LOCKDOWN/PAUL GOTELEATED PG MIXES) Louisa	1st Avenue/EMI
9	34	MY DESIRE (BOBIS DUBOIS/BROTHER BROWN/DREEM TERMBUG MIXES) Amira	VC Recordings
9	34	BAMBOOLE (ANDREW LIVINGSTONE MIXES) Bamboole	VC Recordings
11	3	FORGIVEN I FEEL YOUR LOVE (LOOP DA LOOP/CATTARA MIXES) The Space Brothers	Manifesto
11	3	I THOUGHT IT WAS YOU (SALT CITY ORCHESTRA MIXES) Scar O-Sonique	Ittr
13	7	FEELING GOOD (HUFF & HERB MIXES) Huff & Herb	Killer Bee/Planet 3
14	2	THE THEME (DREEM TEEM/R LP MIXES) Dream Team	4 Liberty/Deconstruction
15	4	NEVER EVER (BOOFER & P. MIXES) Dream Team	London
16	4	ON MY OWN (KEITH LITMAN/KNUCKLES/HEADS MIXES) Peach	Muh
17	4	THE ART WORK EP: LIFE/KNUCKLES/PROTOTYPING/CONTROLLING Radd-Y-Ler	Blue Banana
18	3	SMACK MY BITCH UP (LP VERSION/DJ HYPE MIX) Frodigg	XL Recordings
19	3	GET DOWN, GET FUNKY Blue Max	Heat
20	13	LET A BOY CRY (ROB BMAATT KOOTCHUBUJIE IKON MIXES) Gala	Big Life
21	8	ENTER THE SCENE (RHYTHM MASTER/BLACK UPKUR/US/HEADS VS ROLLERCOASTER MIXES) The Rhythm Masters vs. DJ Supreme	Distinctive
22	12	CALL ON ME (HIGHER STATE/CTOR AMBERS/ALLSTARS/DILLON & DICKENS/187 LOCKDOWN/WSP/CEBACE MIXES) Johnny X	Higher Date
22	12	RAIDERS (MIXES) I.C. (Lara Croft) presents	Dance Nebula
23	24	DO WHAT YOU LIKE/VERDOSE (PETE WARDMAN MIXES) Pete Wardman	Shih
25	27	FLY AWAY (DAVID MORALES & SATOSHI TONKAS/MIXES) THE ROOF (MORB DEEP MIX) Mariah Carey	Columbia
26	13	FREEDOM (ROBERT MIXES/FRANKIE KNUCKLES/RIP MIXES) Robert Miles featuring Kathy Sledge	Deconstruction
27	23	THE CHANT (WE R) (RIP PRODUCTIONS MIX) RIP	Satellite
27	23	LOVE, PEACE AND GREASE (BT/MANTON/MARCO ROY/POTENTIAL FILL/ROLL MONTY MIXES) BT	Perfetto
29	25	MISSING YOU (CURTIS & MOORE MIXES) Henry J. Sings	Universal
30	18	NO OTHER LOVE (DIONER/BLAZE AMAZON MIXES) Blue Amazon	Jackpot/Sony S3
31	9	ROXANNE '97 (PUFF DADDY MIX/WALKING ON THE MOON) (ROGER SANCHEZ MIXES) Sting & The Police	AM/PM
32	15	THE RIGHT WAY (MOOD II) SWINGS/STONEBRIDGE/LOOP DA LOOP/IAN POOLY MIXES) Eric Gadd	Hell Floe
33	36	FUNK MUSIC (DAVE ANGELO/JJ TONKA/PILLS MIXES) Dave Angel	Island
34	17	BENEDICTUS/BRANBUIX MIXES/NIGHTMARE (CLUB 69 & DJ WILD MIX) Brainbug	Positive
35	10	EVERYTHING SHE WANTS '97 (TODD TERRY/ROBERT/RIGHT MIXES) Wham!	Epic
36	10	MOFO (MATTHEW ROBERTS & JOHNNY MONTY MIXES) U2	Island
37	21	BE STRONG (HIPPIE TORALES/CL-EXF MIXES) Rosie Gaines	Pop Top
37	21	HAPPINESS (ERIC KUPPER MIXES) Kamasiya featuring Jocelyn Brown	S3
38	37	BIZZ'S PARTY (BOCKER TSOLO BROTHERS MIXES) Bizzi	Rhythm Series/Parlophone
40	45	STAND UP Love Tille	AM/PM
42	2	REACH FOR MY HEART (STUDIO SAN/ICKS & DINE MIXES) Misfit	KDF (Koch Dance Force)
42	2	ALIVE (WAY OUT WEST/BROTHERS IN RHYTHM/MATTHEW ROBERTS MIXES) Way Out West	Deconstruction
43	3	SWEET FREEDOM (ERIC KUPPER/RICHIE JONES MIXES) Shava Christopher	Hysteria
45	7	LOST AND FOUND (DANNY TENAGLIA/DJ/DAE CLAUSSE/MAST WINNASHLEY BEEDS/SUNSHIP MIXES) D'Note	VC Recordings
45	6	CASTRD EP- OUTTASPACE/ MACHINEHOPE Castro	Handmade
46	4	I CAN'T HELP MYSELF (LUICID/BOY FOY MIXES) Leoid	Delirious
46	4	NOTHIN' BUT A PARTY (DA FUNKSTARZ MIXES) Truse	Big Life
48	31	RUNNING SONG (K-KLASS/GANT/TITONI MARSATTI/ORIGINAL MIXES) Ambersantowser	One World
48	31	SUNSHINE (WESTBANK/FUTURE FUNK/STRETCH & VERN MIXES) Dr. Motte & Westbank	One World
49	1	I WANNA SHOW YOU Camilla	One World
51	16	UPSIDE DOWN (CLURTS & MOORE/KAMA SUTRA/VALEX NERI MIXES) Annette Taylor	ZYX
52	16	20HZ (NALIN & KANE/WILD/CAT MIXES) Capricorn	R&S
53	16	DANCE Black Magic	US Strictly Rhythm
54	30	BOY TIL IT'S GONE (MORALES & KNUCKLES/ARMAND VAN HELDEN MIXES) Janet Jackson featuring Q-Tip & Joni Mitchell	Virgin
55	16	FREE (M&S REMIXES) Ultra Nute	AM/PM
56	16	R U READY? Salt 'N' Peas	Red Ant/Ittr
57	4	PRESSURE (M&S/VINCENT DE MOOR/BABY BUMPS/CLAY & DELLER MIXES) Ulaan Spirits	Jive
58	22	KEEP YOUR LOVE (DEX & JONSEY/MATT KOOTCH/CHIVIC C & DEK MIXES) Parizian	Multiply
59	4	BASS ODDITY Bass Oddity	Multiply
60	4	OH BOY (ORIGINAL/FEN & RAMSEY/APHRODITE MIXES) Fabulous Baker Boys	Multiply

It's a close thing but **ROD** TERRY's latest, 'It's Over Love', just manages to hang on the top of the chart ahead of **THE HEARTISTS'** 'Belo Horizonte', which debuts powerfully at number two. Licensed from Italy by Virgin's VC Recordings imprint, 'Belo Horizonte' was a number seven club hit as recently as June, and subsequently reached the CIN **Top 40**, only for a poppier version of the same tune - **BE-LINUS'** 'Samba De Janeiro' - to become a **Top 10** single. The tune has been one of the hits of the summer at continental resorts and refuses to lie down, hence the new Morales mixes, which make it the odds-on favourite for number one next week. With **AMIRA'S** 'My Desire' moving 34-9 and **BAMBOOLE'S** 'Bamboole' slipping 5-10, VC Recordings has three records in this week's **Top 10** - its best ever showing. Another extremely recent hit for which the clamour for a reissue is likely to prove irresistible is **ULTRA NUTE'S** 'Free'. Having sold 480,000 in the UK in a recently completed 17-week run on the **Top 75** in mixes by Mood II Swing, Full Intention and R.I.P., it vaults 90-55 on the club chart this week as American imports on Strictly Rhythm featuring new mixes by M&S take a hold. Ironically, proving to be a very minor hit in America - it moves 81-70 on the **Hot 100** this week, having peaked at number 75 a few weeks ago - it's rumoured to be scheduled for an early release in 1998. The rush to release speed garage is creating a great deal of work for the mixers who are acknowledged to be the genre's finest - among them **R.I.P.**, whose handiwork can be found on **THE DREEM TEEM'S** 'The Theme' (number 14), **ROBERT MILES'** 'Freedom' (number 26) and their own 'The Chant' (number 27). But judging from the content of several of the bandwagon-jumping 'speed garage' compilations, almost anything that's a club hit is getting classified as speed garage, causing much confusion among punters.

18 DISNEY'S HIT SINGLES & MORE
 19 CREAM ANTHEMS '97
 20 HEARTBEAT - LOVE ME TENDER
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25	OVER	10	26	PUT	16	27	GUN	18	28	I BEL	19	29	JANIE	13	30	THE O	14	31	TWS	15	32	YOU	25	33	YOU'	22	34	LONI	28	35	NEVI	23	36	RIFE	31	37	HOW	27	38	PAR	28	39	DIAM	29	40	FEEL
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↑ Bulleted titles

the URBAN CHART

(Compiled by Alan Jones based on a sample of more than 100 DJ returns - fax: 017-928 2251)

Pos	Week	Title
1	5	READ MY MIND
2	1	CALL ME
3	4	FIRM BIZ
4	2	SKY'S THE LIMIT/BACK IN THE DOOR/GOING BACK TO CALI
5	7	WE CAN GET DOWN
6	17	R U READY?
7	11	IT'S BEEN A LONG TIME
8	6	PHENOMENON
9	5	SOCK IT 2 ME
10	15	MISSING YOU/EVERYTHING (REMIXES)/I CAN LOVE YOU
11	8	YOU MAKE ME WANNA...
12	10	APPLE TREE
13	12	THE ROOF
14	12	FEEL SO GOOD
15	13	FEELIN' INSIDE
16	3	I WANNA BE YOUR LADY/MY EYES
17	24	IT'S ALRIGHT QUEEN/LATIFAH IN A MAGAZINE
18	11	ALL MY TIME
19	5	BEE AROUND THE WORLD/ALL ABOUT THE BENJAMINS
20	16	DA DADDY
21	7	AIN'T THAT JUST THE WAY
22	14	NOTHIN' BUT A PARTY
23	25	WHO'S LOVING MY BABY
24	10	THE FIRM
25	4	JUST CHUSIN'
26	39	STOMP
27	28	BIZZI'S PARTY
28	31	IS THIS REAL
29	26	HOT LINE FIRE/THE ONE I GAVE MY HEART TO
30	22	FEELIN' YOU
31	37	OFF THE ROCKS
32	36	ANOTHER DAY/MUSIC EVOLUTION/BLACK MONDAY
33	30	MONEY CAN'T BUY ME LOVE/HAPPY SONG
34	10	KNOW MY STEEZ/20 WASSUP?
35	21	BOY 'TIL IT'S GONE
36	19	HIGH
37	23	DRUGLORD SUPERSTAR
38	19	NO DOUBT
39	27	DON'T SAY
40	20	PUT YOUR HANDS WHERE MY EYES COULD SEE

Artist
Conner Reeves
Blackstreet featuring Jay-Z
The Firm
Notorious B.I.G.
Ilyrian
Salt 'N' Pepa
Rakim
LL Cool J
Missy Missadonnaer Elliott
Mary J. Blige
Usher
Erykah Badu
Mariah Carey
Mase
Bobby Brown
Hinda Hicks
911
Puff & Live featuring Lauryn Hill/Robert Kool Bell
Puff Daddy
Busta Rhymes
Laurice McNeal
Truce
Shoia Ama
The Firm
Will Smith
God's Property
Bizzi
Manisha
Aaliyah
All
Beatztraz
Blackstet LeFonque
Blackstreet
Gangstarr
Janet featuring O-Tip & Joni Mitchell
Lighthouse Family
MC Lyte
702
Jon B
Busta Rhymes

Artist
Wilderstar
LaFace
Columbia
Puff Daddy
Island
Red Ant/Rev
Universal
Del Jam
East West
LaFace
Ketnet/Universal
Columbia
Puff Daddy
Universal
Island
Tommy Boy
One World
Puff Daddy
East West
Wilderstar
Big Life
WEA
Columbia
Columbia
B-Rite/Universal
humming 'Closer Than Close'
WEA
Big Beat/Atlantic
US Island
Relativity
Columbia
Conquest
Virgin
Wild Card
East West
Motown
Yah Yum/Epic
East West

[commentary]
by fony farisides

Well done to CONNER REEVES on his first number one, also good to see SALT 'N' PEPA back on form and up to number six with 'Are You Ready', followed by two other rap veterans RAKIM and LL COOL J. This trio's careers add up to a hefty 34 years, more than the rest of the Top 10 added together. MARIJAH's back in the charts with the Stook One's Pt. 2. Tom sampled on The Roof which also features MOBB DEEP themselves. The promo also features UNDER THE STARS from Mariah's previous LP as well as two more downtempo numbers 'Breakdown' and 'Baby Doll'. BUSTA RHYMES, new in at 20 with 'Dangerous', which samples the old electro classic 'ET Boogie' and has already been an *RMI* record of the week - watch it rise. Apparently the security got a bit over zealous at the Mobo Awards after show party. ROSIE GAINES was denied access to the party because she lacked the right pass, even though she had her award in her hand. A helpful member of the public started humming 'Closer Than Close' to an embarrassedouncer by which time Rosie had wandered off. Out in the New Year, the soundtrack for the forthcoming film *I-95* looks set to be a key rap/r&b release. The album will be released on Tommy Boy and includes a number of mouthwatering collaborations such as; WU TANG, DINTX and CAINIBUS; DAVE HOLLIESTER (ex Blackstreet), ERIC SERMON and REDMAN, and ERIC BENET with THE ROOTS producing.

FORCE & STYLES 'PARADISE & DREAMS' (DIVERSE) (HOUSE)

The first signing on the new Diverse label comes with a variety of mixes ranging from hardcore to house to trip hop. Arthur Baker & The Walford Project produce a couple of the house versions, using a slower vocal recorded especially for the slower beat, backing it up with lush commercial strings and the vocal talents of MC Junior. Silver City do a deft trip hop thing, reworking the track completely with dragging beats in a laid-back affair. Definitely commercial in its aim in all mixes, and in the respective venues very club-friendly. ●●●● CF

TRANQUILITY BASS 'LA LA LA' (ASTRALWERKS) (ALTERNATIVE)

West Coast freaky hippies Tranquility Bass never fail to come up with highly original material and this soundclash is a slow funky groove that meshes up all sorts of styles - Eastern influences in the percussion and chorus, country-style singing and jazz organ to name just a few. Falboy Slim takes it in a 'Santa Cruz' direction. Mike Kandel's remix is a more melancholy treatment and Tom Chastean's version is a traditional breakbeat treatment. All in all this is just too funky not to check out. ●●●● TJ

ROBERT MILES FEAT. KATHY SLEDGE 'FREEDOM' (DECONSTRUCTION) (HOUSE)

The first taste of the new '23am' album due later this month, 'Freedom' is graced with the vocals of Kathy Sledge and comes in four versions. The Club Mix is trademark Robert Miles - a dreamy beatless intro with a meandering piano line breaking straight into the song with a good chord hook at the chorus. Frankie Knuckles provides two mixes, both US-oriented with Knuckles' typical funky house beats and keyboards, while the album mix is downtempo almost to a swingbeat. Collectively a very strong release. ●●●● CF

GLAM 'HELL'S PARTY' (BABUSHKA) (HOUSE)

The very large DFC moment from several years ago gets a very limited run with two new mixes on the Babushka label. Vincent De Moor produces a real monster version - a quality bass rolling intro with building percussive levels, a touch of Hammond chording at the break, and then Afrika Bambaata shrieks his 'Hell' bit and it's all go. Babushka's own mix is more funky, still very much based on the original but with a little more depth and less commerciality. ●●●● CF

Pos	Week	Title
1	BA	Aqua
2	TORN	
3	NEW	
4	TELL	
5	I WILL	
6	YOU	
7	SOME	
8	HELP	
9	BETT	
10	SPIC	
11	CHOI	
12	AS U	
13	THE	
14	EART	
15	STAY	
16	JAM	
17	DA YA	
18	5.6.7	
19	OPEL	
20	TUBT	
21	SUNI	
22	U SE	
23	ANG	
24	BEV	
25	OVER	

10	25	OVER PORTISHEAD	Go! Beat
16	26	PUT YOUR ARMS AROUND ME Texas	Mercury
16	27	GUNNAM 187 Lockdown	East West
28	28	I BELIEVE 97 Happy Clappers	Coalition
13	29	JAMIE, DON'T TAKE YOUR LOVE TO TOWN Jan Bon Jovi	Mercury
13	30	THE ONE I GAVE MY HEART TO/HOT LIKE FIRE Aaliyah	Atlantic
14	31	I'M SO LONEY Cast	Polydor
13	32	YOU WERE MEANT FOR ME Jewel	Atlantic
25	33	YOU'VE GOT A FRIEND The Brand New Heavies	London
22	34	LONELY Peter Andre	Mushroom
28	35	NEVER GONNA LET YOU GO Tina Moore	Delirious
23	36	RIPROOVE Double 99	Satellite
31	37	HOW COULD AN ANGEL BREAK MY HEART Toni Braxton with Kenny G	LaFace
27	38	PARTY PEOPLE...FRIDAY NIGHT 911	Global/Virgin
13	39	DIAMONDS ARE FOREVER David Mickelthwait/David Arnold	East West
13	40	FEELIN' INSIDE Bobby Brown	MCA

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

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2	THE GREATEST HITS OF 1997	Mercury
3	HUGE HITS 1997	wentworth@star.10.com.au
4	NOW DANCE 97	Niger-Bill
5	A PERFECT LOVE	www.espl.com.au
6	THE FULL MONTY (OST)	EA Music
7	THE BEST OF DANCE 97	Mercury
8	THE BEST 816 ALBUM IN THE WORLD...EVER III	Virgin/EMI
9	THE ALL TIME GREATEST LOVE SONGS - II	Capitol
10	THE BEST...ANTHREMS...EVER	Virgin/EMI
11	PETE TONG ESSENTIAL SELECTION - WINTER 97	IF
12	THE ALL TIME GREATEST ROCK SONGS	Top International
13	THE LOVE ALBUM IV	Virgin/EMI
14	MOST RELAXING CLASSICAL ALBUM EVER	Virgin/EMI
15	THE BEST 716 ALBUM IN THE WORLD...EVER	Virgin/EMI
16	NEW PURE MOODS	Virgin/EMI
17	ALL MY LOVE	www.espl.com.au
18	DISNEY'S HIT SINGLES & MORE	Real Gone
19	CREAM ANTHREMS 97	Domestic
20	HEARTBEAT - LOVE ME TENDER	Real Gone

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20	25	THE BEST OF 1968/1974 David Bowie	EMI
19	26	SECRETS Toni Braxton	LaFace
21	27	SPICE Spice Girls	Virgin
1	28	SO FAR...THE BEST OF Sinead O'Connor	Chrysalis
30	29	THE NAIL FILE - THE BEST OF Jimmy Nail	East West
23	30	THE VERY BEST OF The Jam	Polydor/PolyGram TV
11	31	LOVE SONGS Kenny Rogers	Virgin
25	32	I BELIEVE Daniel O'Donnell	Ritz
26	33	MAVERICK A STRIKE Finley Quayle	Epic
41	34	L.I.F.E. (LOVE IS FOREVER) Billy Ocean	Jive
57	35	OPEN ROAD Gary Barlow	RCA
29	36	LOVE SONGS Elton John	Rocket
34	37	NEW FORMS Romi Size Reprazent	Talkin' Loud
31	38	SHELTER The Brand New Heavies	ffrr
22	39	THE WORST ALBUM IN THE WORLD...EVER The Strinchors	East West
11	40	HOMOGENIC Bjork	One Little Indian

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INTERNATIONAL FOCUS

US CHARTWATCH

Elton John's candle still burns brightly on the Hot 100, with Something About The Way You Look Tonight/Candle In The Wind '97 extending its run at the top of the chart to seven weeks. It's fairly commonplace for number ones to display such longevity these days, though it is the first record by a Brit to spend more than six weeks at the summit since UB40's Can't Help Falling In Love in 1983.

Eton debuted at number one on the Hot 100 but on the radio-based Adult Contemporary chart—where each track is charted separately—Something About The Way You Look Tonight completes a more lengthy climb to take over at the top this week from 11-week champ LaInn. It's significant in that it brings Eton's tally of Adult Contemporary number ones to 16, putting him ahead of The Carpenters, with whom he previously shared the crown for most number ones. Something About The Way You Look Tonight/Candle In The Wind '97 sold over 200,000 copies last week, to bring its scanned sales from regular record retailers to nearly 7M. A further 1M, possibly more, units of the single have been sold via non-traditional outlets. As it has shipped over 11m units, there are still plenty of copies in the shops.

The other Brits in the Top 10, Chumbawamba, slip 7-8 with Tubthumping, as the deleted single becomes even harder to find. Their Tubthumping album advances 8-8, after selling a best-of 35,000 copies in the latest chart week. But the Spice Girls' Spiceworld album debuts below expectations at number eight, having sold 83,000 units,



exactly half the number sold by rapper Ms. Harlem World, which retains top billing on the chart ahead of a triumvirate of new entries—fellow rappers Rakim and Jay-Z debut at four and three with 1801 Letter and In My Lifetime, after selling 136,000 and 139,000 respectively, while Canadian country star Shania Twain storms in at two with Come On Over, which sold 172,000 units. Shania is married to Britain's Mut Lange, who produced, co-wrote and sang backing vocals on the album. For Spiceworld to be only the fourth highest entry to the chart is something of a shock, though the album's first single Spice Up Your Life makes a sweet 27-19 move on the Hot 100, while the Spice Girls' first album, Spice, continues its 40-week run on the Top 20 by moving 16-18 and topping 4,500,000 retail sales (it's certified for 5M shipments to dealers, so they've plenty of stock for the Christmas rush). Finally, the highest new entry on the Hot 100 is **David Bowie's I'm Afraid of Americans**, which debuts at number 81. It's Bowie's first hit single since the *Heroes* album, which peaked at number 32 two years ago, and also his biggest there since 1987, when Never Let Me Down reached number 27. Al Jones

X WORLD HITS

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

AUSTRALIA		SPAIN	
1 (1) SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND '97 Elton John Mercury	1 (1) CANDLE IN THE WIND '97 Elton John Mercury	1 (1) SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND '97 Elton John Mercury	1 (1) ANYBODY SEEN MY BABY? Raffaella Fieschi Virgin
2 (2) TUBTHUMPING Chumbawamba EMI	2 (2) JUST FOR YOU M People BMG	2 (2) SPICE UP YOUR LIFE Spice Girls Virgin	2 (2) STAND BY ME Oasis Columbia
3 (3) SPICE UP YOUR LIFE Spice Girls Virgin	3 (3) BITTERWET SYMPHONY The Verve Hut	3 (3) SPICE UP YOUR LIFE Spice Girls Virgin	3 (3) STAND BY ME Oasis Columbia
4 (4) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	4 (4) JUST FOR YOU M People BMG	4 (4) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	4 (4) STAND BY ME Oasis Columbia
5 (5) BITTERWET SYMPHONY The Verve Hut	5 (5) STAND BY ME Oasis Columbia	5 (5) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	5 (5) STAND BY ME Oasis Columbia
6 (6) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	6 (6) STAND BY ME Oasis Columbia	6 (6) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	6 (6) STAND BY ME Oasis Columbia
7 (7) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	7 (7) STAND BY ME Oasis Columbia	7 (7) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	7 (7) STAND BY ME Oasis Columbia
8 (8) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	8 (8) STAND BY ME Oasis Columbia	8 (8) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	8 (8) STAND BY ME Oasis Columbia
9 (9) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	9 (9) STAND BY ME Oasis Columbia	9 (9) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	9 (9) STAND BY ME Oasis Columbia
10 (10) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	10 (10) STAND BY ME Oasis Columbia	10 (10) DA YA THINK I'M SEXY? N-Trance/Rod Stewart Festival	10 (10) STAND BY ME Oasis Columbia

ARTIST PROFILE: SPICE GIRLS

The Spice Girls' honeymoon with the British press is over, with vast quantities of newspaper dedicated to dissecting the "failure" of their second album, *Spiceworld*, their "brutal" dismissal of manager Simon Fuller and speculation that they are to split. London's Evening Standard even managed to attribute a 19p drop in EMI's share price—wiping £145m off the company's value—to the album's troubles.

But it's just a Spicey scam? Coming in the wake of the phenomenal success of *Spice*—19m sold, and counting—*Spiceworld* was always going to find the going tough. Lorraine Barry, director of international marketing at Virgin, concedes that, but observes that *Spiceworld* gave Virgin its biggest global spout ever, beating a record set by Meat Loaf's *Bad For You* in 1983. "What's really encouraging is that in many territories where the initial shipment was high we are already getting re-orders," she says.

Barry notes that Virgin has shipped 6.8m copies of the album, with quadruple platinum certifications from the UK, Canada and Ireland and double platinum from Italy and Spain. In America, *Spiceworld* has shipped 1.8m units. In many territories the first single from the project, *Spice Up Your Life*, has only just been released. In others, it understandably failed to reach number one in competition with Elton John's *Candle In The Wind '97*. But sales of 3.2m units, with top three placings in 21 countries are more than satisfactory. The album is due to drop a second single, *Too Much*, before



Christmas and a third, *Stop*, early in the New Year. By which time the girls' movie will be adding synergistic support, while their intense promotion schedule and forthcoming European tour are also helping to whip up a fan frenzy. *Spiceworld* has already topped the chart in Britain, Austria, Denmark, Holland and Greece, as well as the international chart in Japan (it's number six in the overall chart there), with top five positions in nine other countries. That's a much better start than Oasis' *Be Here Now*, even though the November release frenzy has made it difficult in some territories.

"It's a really strong, positive start," says Barry. "The Spice Girls are not a one-week act, they're a long-term project, and we're very confident about their future." **Alan Jones**

ALBUMWATCH: SPICE GIRLS

- Number one: Austria, Denmark, Finland, Greece, Holland, Ireland, Norway, UK
- Number two: Canada, Italy, Switzerland
- Number three: Australia, Portugal, Sweden

THE PEPSI CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	BARBIE GIRL Aqua	Universal	21	NEVER GONNA LET YOU GO One Direction	Capitol
2	TORN Natalie Imbruglia	BMG	22	EARTHBOUND Corina Rose	Universal
3	NEVER NEVER ALIVE The Roots	BMG	23	DRUGS OUT WORK Verse	Hut
4	TELL HIM Bruce Springsteen & The E Street Band	EPIC	24	STAND BY ME Oasis	Columbia
5	WILL COME TO YOU Doves	Mercury	25	I SAY A LITTLE PRAYER One Girl	Columbia
6	YOU SEXY THING I'm Not Alone	EMG	26	FREE One Girl	Capitol
7	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John	Mercury	27	ADN'T THAT JUST THE WAY YOU ARE Leona Lewis	Miloco
8	HELP THE ACED AP	BMG	28	DA YA THINK I'M SEXY N-Trance/Rod Stewart	Festival
9	BETTER DAY Green Card Scars	Universal	29	CHOOSE LIFE In Project First Even Upgrader	Parade
10	SPICE UP YOUR LIFE Spice Girls	Virgin	30	WALKIN' ON THE SUNSHINE Sade	Parade
11	YOU'VE GOT A FRIEND In My Heart	BMG	31	BABY CAN I HOLD YOU TONIGHT Beyonce	A&M
12	AS LONG AS YOU LOVE ME Backstreet Boys	Jive	32	I WANNA BE THE ONLY ONE Eternal featuring Britney Spears	BMG
13	OPEN ROAD Dixie Chicks	BMG	33	UNBREAK MY HEART Tom Braxton	Capitol
14	SUNSHINE Dims	Capitol	34	MEN IN BLACK Will Smith	Columbia
15	STAY (Don't Be) The Love	Mercury	35	ALL YOU GOOD GOOD PEOPLE Enrique	Hut
16	RAINCOLOD Legnina Faria	World Circuit	36	PERFECT DAY Melissa	Columbia
17	TUBTHUMPING Chumbawamba	EMI	37	JAMES BOND Theme Wiley	BMG
18	ANGEL OF MINE Eternal	BMG	38	THE MEMORY REMAINS Memphis	Mercury
19	JUST FOR YOU M People	BMG	39	ARMY AROUND THE WORLD Leona	EMG
20	PUR YOUR ARMS AROUND ME Texas	Capitol	40	BITCH (NOTHING IN BETWEEN) Audionova	Capitol

VIRGIN RADIO CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	URBAN RHYMS The Urban	UK/First	21	PORTSHEAD Portishead	Island
2	PAINT THE SKY WITH STARS - THE BEST OF One Direction	Capitol	22	HOMOGENIC Rick	BMG
3	WHITE ON BLONDE Tinashe	Mercury	23	MOTHER NATURE CALLS One Direction	Capitol
4	LEMON LEMON - THE VERY BEST OF One Direction	Capitol	24	TELLIN' STORIES The Chantays	Mercury
5	QUEEN RUSSEN Queen	Parade	25	DO IT YOURSELF Excalibur	Capitol
6	LOOK LIKE THE BEST OF The Best of Lightning Bolt	Capitol	26	WHATEVER YOU WANT - THE VERY BEST OF One Direction	Capitol
7	BE HERE NOW Oasis	Columbia	27	(WHAT'S THE STORY) MORNING CLOUTY One Direction	Capitol
8	STUPID STUPID STUPID Black Stages	Parade	28	LUSTRA Lush	Capitol
9	SHERYL CROW Sheryl Crow	A&M	29	SO FAR - THE BEST OF One Direction	Capitol
10	THE BIG PICTURE One Direction	Capitol	30	GREATEST HITS - VOLUME III One Direction	Capitol
11	OK COMPUTER Radiohead	Parade	31	JAGGED LITTLE PILL Alice In Chains	Capitol
12	THE BEST OF 1991/1992 David Bowie	EMG	32	TRAVELLING WITHOUT MOVING One Direction	Capitol
13	MARCHIN' ALREADY Green Card Scars	BMG	33	STOOSH Dunk Armada	Capitol
14	THE VERY BEST OF One Direction	Capitol	34	BLUR One Direction	Capitol
15	THE VERY BEST OF One Direction	Capitol	35	DEFINITELY MAYBE One Direction	Capitol
16	MAVERICK A STRIKE Filly Jones	Capitol	36	COME FIND YOURSELF Fun Lovin' Criminals	Capitol
17	THE NAIL FILE - THE BEST OF One Direction	Capitol	37	ODELAY One Direction	Capitol
18	LOVE SONGS One Direction	Capitol	38	THE BENDS Radiohead	Capitol
19	GALORE - THE SINGLES 1987-1997 One Direction	Capitol	39	LIGHT YEARS - THE VERY BEST OF One Direction	Capitol
20	TALK ON CORNERS The Corrs	Mercury	40	BRIDGES TO BABYLON The Rolling Stones	Capitol

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	NEVER EVER	All Saints	London CD/LONDON	407 (F)	
2	NEW	EARTHBOUND	Conner Reeves	Wildstar	CD/COWILD.2 (W)	
3	NEW	THE ONE I GAVE MY HEART TO/HOT LIKE FIRE	Aaliyah	Atlantic	AT 00177 (W)	
4	NEW	FEELIN' INSIDE	Bobby Brown	MCA/MCST	48067 (BMG)	
5	1	ANGEL OF MINE	Enam	1st Avenue/EM	CD/COEM.432 (E)	
6	3	NEVER GONNA LET YOU GO	Tina Turner	DefLogic	74221511031 (BMG)	
7	5	HOW COULD AN ANGEL BREAK MY HEART	Toni Braxton/Mykayla G	Lafaco	CD/74221512131 (BMG)	
8	2	PHENOMENON	LL Cool J	Def Jam/Mercury	5981171 (F)	
9	4	I SAY A LITTLE PRAYER	Diana King	Columbia	CD/595145 (S)	
10	NEW	STOMP	God's Property	B-nite Music	INT 95559 (BMG)	
11	8	MEN IN BLACK	Will Smith	Columbia	CD/6648982 (S)	
12	NEW	WE CAN GET DOWN	Myron	Island Black Music	12S5 677 (F)	
13	9	RAINCLOUD	Lighthouse Family	Wild Card/Polydor	CD/571732 (F)	
14	7	BEEN AROUND THE WORLD	Puff Daddy & The Family	Puff Daddy/Interscope	CD/42153640 (S)	
15	NEW	I'M LEAVIN' U (GOTTA GO, GOTTA GO)	Boosie Collins featuring MC Lyte	WEA	398420400 (W)	
16	10	TLL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Interscope	7421499 (S)	
17	8	SPACE JAM	Quad City DJs	Atlantic	A 56227 (W)	
18	14	NIGHT NURSE	Sly & Robbie featuring Simply Red	East West/CDW	12631 (W)	
19	21	FIX	Blackstreet	Interscope	CD/INT 91521 (BMG)	
20	17	BIG BAD MAMMA	Foxy Brown/Dre Hill	Def Jam/Mercury	5740791	
21	12	PLEASURE DOME	Soul II Soul	Island	12 15069 (F)	
22	15	SUNSHINE	Jay-Z featuring Faith Evans	Northwest	74215030 (BMG)	
23	1	EVERYDAY I CAN FLY	R Kelly	Jive	JWET 415 (F)	
24	11	BLVD	Angie Stone	Arista	74321535141 (BMG)	
25	20	OOH LA LA	Coolio	Tommy Boy	CD/TBOD 795 (W/DISC)	
26	16	I GOT SOMEBODY ELSE	Changing Faces	Atlantic	AT 00147 (W)	
27	13	REMINING (OF SEF)	Conner featuring Charvay Savage	Relativity	652036 (S)	
28	18	CRUSH ON YOU	Lil' Kim	Atlantic	ATX00.27 (W)	
29	24	MO MONEY MO PROBLEMS	The Roots/9Circles/Jill Scott/Allee	Priority/Interscope	7421956 (S)	
30	19	THE WAY I FEEL	Roachford	Columbia	CD/6650142 (S)	
31	29	YOU'RE THE ONE I LOVE	Shola Ama	Freakstreet/WEA	CD/WEA 121001 (W)	
32	4	4 SEASONS OF LONELINESS	Boyz II Men	Motown	CD/606992 (F)	
33	2	C U WHEN U GET THERE	Delio featuring 4Threat	Tommy Boy	CD/TBOD 165/W/DISC	
34	30	MY FATHER'S SON	Conner Reeves	Wildstar	12XWILD.1 (W)	
35	23	TREMEUDOUS	Mama Mystique	Multiply	12MULTY24 (TRC/W)	
36	22	SEXY CINDERELLA	Lynden David Hall	Coohopco	12CCOL 328 (E)	
37	36	SPACE Cowboy	Jamiroquai	Epic	4271827 (S)	
38	25	WHY	Sybil	Coalition	COLA 0127 (W)	
39	31	EMOTIONS	Chine Black	Wild Card/Polydor	CD/571532 (F)	
40	NEW	YOU MIGHT NEED SOMEBODY	Shola Ama	Freakstreet/WEA	(W)	

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	BENEDICTUS/NIGHTMARE	Brainbug	Positive	12TV 86 (E)	
2	1	GUNMAN	187 Lockdown	East West	EW 1807 (W)	
3	2	BROWN PAPER BAG	Roni Size/Reprazent	Talkin Loud	TLX 28 (F)	
4	3	OH BOY	Fabulous Baker Boys	Multiply	12MULTY28 (TRC/W)	
5	4	CHOOSE LIFE	FF Project featuring Eric Mcgrayer	Positive	12TV 84 (E)	
6	NEW	HAPPINESS	Kansas featuring Jocelyn Brown	Sony	52KAM 2 (S)	
7	NEW	CASINO	Spring Heel Jack	Trade 2/Hand	12TRD2 012 (W)	
8	NEW	I BELIEVE 97	Happy Chappars	Coalition	COLA 0277 (W)	
9	NEW	PLEASURE DOME	Soul II Soul	Island	12 15069 (F)	
10	NEW	AMERICA (I LOVE AMERICA)	Full Intention	Sugar Daddy	12SDR 962 (F)	
11	5	ULTRAFUNKULA	Armand Van Helden	Flir	FX 317 (F)	
12	NEW	STRONGHOLD	Technical Itch	Moving Shadow	SHADOW116 (SRD)	
13	8	DON'T GIVE UP	Michelle Weeks	Ministry Of Sound	MOS123 (MUS/S)	
14	6	LOST AND FOUND	D'Noise	VC Recordings	VORT 25 (E)	
15	NEW	OVER	Portishead	Go Beat	571931 (F)	
16	NEW	WHAT WOULD WE DO?	OSK	Fresh FRSH15 (S/MUS/S)		
17	NEW	FEELIN' INSIDE	Bobby Brown	MCA/MCST	48067 (BMG)	
18	12	PEACE LOVE & UNITY	DJ Hype	True Playz	12TRP 01 (WNYL)	
19	16	I NEED A MIRACLE	Coco	Positive	12TV 84 (E)	
20	15	RIPGROOVE	Double 98	Satellite	74321533021 (BMG)	
21	10	ROCK THE FUNKY BEAT	Natural Born Chillers	East West	EW 1387 (W)	
22	9	GIVE ME THE NIGHT	Randy Crawford	WEA	WEA 1427 (W)	
23	NEW	TIME	Vagrant	Face	FACE 2 (SRD)	
24	NEW	STOMP	God's Property	B-nite Music	INT 95559 (BMG)	
25	NEW	THE ONE I GAVE MY HEART TO/HOT LIKE FIRE	Aaliyah	Atlantic	AT 00177 (W)	
26	NEW	WE CAN GET DOWN	Myron	Island Black Music	12S5 677 (F)	
27	28	BEACHBALL	Nalin & Kane	Flir	FX 318 (F)	
28	22	AS (UNTIL THE DAY)	Knowledge	Flir	FX 312 (F)	
29	NEW	I'M LEAVIN' U (GOTTA GO, GOTTA GO)	Boosie Collins featuring MC Lyte	WEA	398420400 (W)	
30	18	A LONDON THING	Scott Garcia featuring MC Style	Concrete	12CONC611 (TRC/W)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	10	18TH LETTER	Rakim	Interscope	INTSC153 (F)	(BMG)
2	2	THE ANNUAL III - PETE TONG & BOY GEORGE	Various	Ministry Of Sound	MOS123 (MUS/S)	
3	4	HARLEM WORLD	Arista	861273071/861273174 (BMG)		
4	1	COLOURS	Adam F	Positive	8217251/8217254 (E)	
5	3	NEW FORMS	Roni Size Reprazent	Talkin Loud	5483331/5288334 (F)	
6	6	IN MY LIFETIME - VOLUME 1	Jay-Z	Northwest	7422153691/7422153694 (BMG)	
7	7	PETE TONG ESSENTIAL SELECTION - WINTER 97	Various	Flir	5552634 (F)	
8	NEW	MEDICINE 4 MY PAIN	Lynden David Hall	Coohopco	8221801/8221804 (E)	
9	NEW	SPEED GARAGE ANTHEMS	Various	Global Television	GT-ADMC 78 (BMG)	
10	5	CREAM ANTHEMS 97	Various	Deconstruction	74121522624 (BMG)	

SPECIALIST CHARTS

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MUSIC VIDEO

This	Last	Artist/Title	Label (distributor)
1	1	CURT RICHARD AND CAST/Heartbreak	Video Collection V1475
2	2	MICHAEL KEATLEY/Love On The Dance	VVL 47183
3	3	SPICE GIRLS/Spice-O-Lics Video Volume 1	Vign V02394
4	4	BOYZONE/Something Else	VVL 62394
5	5	91%The Journey So Far...	Vign V02395
6	8	FOSTER AND ALLEN/Foster & Allen	Telstar Video TV1079
7	7	PETER ANDRE/Live	PolyGram Video V05263
8	6	RUN-DMC/Live At Stripping Castle	PolyGram Video V05263
9	9	LIVE BACK RECORDING'S Live Miseries In Concert	Video Collection V0526
10	10	LIVE BACK RECORDING'S Live In Concert	Video Collection V0526
11	NEW	ONE NIGHT ONLY	Tom Jones Action 7043
12	14	BILL WHELAN/Reverence Now Show	Video Collection V0526
13	17	BACKSTREET BOYS/Backstreet Boys	Video Collection V0434
14	11	ORIGINAL CAST/Backstreet Summer Holiday	Video Collection V0434
15	12	MANIC STREET PREACHERS/Everything Live	SMV Entertainment 200752

This	Last	Artist/Title	Label (distributor)
16	13	BLACK GRAPES/The Grapes Turn	Radioactive RAX32
17	15	MICHAEL JACKSON/Honey On Film - Volume II	SMV Entertainment 200752
18	16	BETTE MIDLER/Dive Las Vegas	Warner Vision Int. 03019423
19	18	OASIS...There It Was	SMV 200752
20	20	TOP OF THE POPS	Various Artists BBC, DDC
21	27	KARAOKE FAVOURITES	Various Artists A&J 0
22	NEW	LIKE YOU DO...BEST OF	Lightning Seeds SMV/EMI 0
23	NEW	CHRISTMAS KARAOKE	Various Artists A&J 0
24	19	ALANIS MORISSETTE/Live	Warner Music Video Z9539409
25	20	BILL WHELAN/Reverence-The Show	AVD W0584
26	NEW	VARIOUS ARTISTS/Kesha-In All Time Party Favourites	AVD W0584
27	22	MICHAEL BALL/The Music... & More	BMG Video V43214003
28	25	BOYZONE/Live At Wembley	VVL 41343
29	23	THE BEAUTIFUL SOUTH/Much Later With...	Prison New Ent PNY202
30	24	SPICE GIRLS/Spice Power (unrated)	Visual V02076

This	Last	Artist/Title	Label (distributor)
1	1	MATILDA	Columbia TriStar 07426120
2	NEW	EVITA	ENC DVD226
3	2	STAR WARS - TRILOGY	Fox Video 650779
4	4	OLIVER & COMPANY	Walt Disney 024300
5	6	JUMANJI	Columbia TriStar 07426120
6	5	WINTER POKIES/MISS GRAND ADVENTURE	Walt Disney 024300
7	7	THE BLACK CAULDRON	Walt Disney 024300
8	10	101 DALMATIANS	Walt Disney 024300
9	5	SPACE JAM	Warner Home Video V147372
10	NEW	BROOKSIDE - THE WINTER WEEKEND	Polygon 0743743
11	NEW	MAIS ATTACKS!	Warner Home Video 5012626
12	NEW	EMERALD - THE DANZON UNDER	BMG Video 10799382
13	13	THE INMATEY PROFESSOR	DCI Video 0743011
14	11	TELEVISIONS - HERE COME THE TELEVISIONS	BBC 0801016
15	10	TELEVISIONS - DANCE WITH THE TELEVISIONS	BBC 0801016

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	JAMES BOND THEME	Moby	Mute COMUTE10 (V)DISC
2	2	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive JIVE434 (M) P
3	NEW	DEEPER	Delirious?	Furizes/COFUR14 (T)P
4	1	LONELY	Petar Andar	Mushroom MUSH 1600 (M)WP
5	4	SUNDANCE	Sundance	Reed CDREACT 189 (V)
6	NEW	WORDS	Paul Van Dyk R/Toni Holiday	Deviast DWNT3205 (V)
7	3	TRAFIC	Stereophonics	V2 VVR 5000493 (V)P
8	5	A LIFE LESS ORDINARY	Ash	Infectious INFECT 5002 (V)DISC
9	8	STAND BY ME	Dasis	Creation CREED 278 (M)MV
10	NEW	HOT SHOT '97	Karen Young	Distinctive DISM320 (V)
11	6	UP MY WORLD	Hurricane #1	Creation CREED 278 (M)MV
12	8	TELLIN' STORIES	The Christians	Beggans Banquet BBQC 3182 (V)DISC
13	NEW	THE AGE OF LOVE	Scanner	Club Tools THP6603 (V)P
14	NEW	FEEL IT	The Candykins	Ultimate TOPKICK14 (P)
15	11	USELESS	Djapace Mode	Mute CDUNG 21 (V)DISC
16	10	EVERYBODY NEEDS A 33	Fatboy Slim	Skin Skint 3103 (M)WP
17	12	OH LA LA LA	Chi's Tots	Club Tools 080435 (M)P
18	7	THIS IS MY HOLLYWOOD	3 Colours Red	Creation CREED 183 (M)MV
19	NEW	DRINK THE SUNSHINE	Symposium	Infectious INFECT 3002 (R)TM)DISC
20	13	SAMBA DE JANEIRO	Bellini	Virgin DINDS 183 (M)WP

This	Last	Title	Artist	Label (distributor)
1	1	BE HERE NOW	Oasis	Creation CREED 219 (M)WP
2	3	BACKSTREET'S BACK	Backstreet Boys	Jive CRIP 18 (P)
3	5	TRELLY STORIES	The Christians	Beggans Banquet BBQC 318 (R)TM)DISC
4	7	(WHAT'S) THE STORY MORNING GLORY?	Oasis	Infectious INFECT 800 (V)DISC
5	2	ONE DAY AT A TIME	Symposium	One Little Indian TPLP 1100 (V)P
6	5	HOMOGENIC	Blyth	Jive 8002 (2)P
7	13	LEEE (LIFE IS LOVE FOREVER)	Elton John	One Little Indian TPLP 850 (V)P
8	14	STOOSH	Slunk-Annie	Creation CREED 224 (M)WP
9	6	ECHO DEK	Primal Screen	Creation CREED 183 (M)MV
10	11	DEFINITELY MAYBE	Shane MacGowan And The Popes	ZTT M400020 (M)WP
11	8	THE CROCK OF GOLD	Stereophonics	V2 VVR 100438 (M)WP
12	17	WORD DETS AROUND	Stereophonics	Xtravaganza/Edel 003172 (M)P
13	12	FAR FROM THE MADDENING CROWDS	Chicane	Mushroom MUSH 1300 (M)WP
14	4	ENDLESS, NAMELESS	The Wildhearts	Skin Skint BR320 (M)WP
15	NEW	BETTER LIVING THROUGH CHEMISTRY	Fat Boy Slim	Epitaph 6518 (P)
16	NEW	SO LONG AND THANKS FOR ALL THE SHOES	Epitaph	ADD DAD 70110 (V)DISC
17	15	DEATH TO THE POIXES	Pixes	Creation CREED 178 (M)WP
18	18	VANISHING POINT	Primal Screen	Silverstone 06RECD 502 (P)
19	23	THE STONE ROSES	The Stone Roses	NUDE NUDE 803 (V)DISC
20	16	SCI-H LULLABIES	Suede	

This	Last	Title	Artist	Label (distributor)
1	1	AN ITALIAN SONGBOOK	Carla Bonolis/Lavina Levine	Decca 455512 (P)
2	15	SERENADES	Roberto Alagna	EMI Classics CDC55642 (P)
3	16	CLASSICAL ALBUM	Vanessa-Mae	EMI Classics CDC 555392 (P)
4	14	VIVALDI/FOUR SEASONS	Nigel Kennedy	EMI Classics CDC55625 (P)
5	14	HANDEL/SCARLIATI	Murray Perahia	Sony Classics SKC875 (SM)
6	43	NYMAN/CONCERTOS	Harle/Julie Weibull/Nyman	EMI Classics CDC556472 (P)
7	45	MOZART/CLAVINET, OBOL, LUCE CONCERTO	Solists/Brigitte/Coabry	Hyperion FM 70005/100 (BM)G
8	48	SCHUBERT/WINTERREISE	Goerne/Johnson	Chryslor CD 33304 (3)
9	50	PUCCHINI/LA RONDINE	Solists/LSD/Pappano	EMI Classics CDC556382 (P)
10	NEW	HILDEGARDE VON BINGEN/10	Anonymous 4	Harmonia Mundi HRMU0700 (HM)

CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (distributor)
1	4	PALL/MCCARTNEY'S STANDING STONE	London/Symphonic Orchestra/Liverpool/Foster	EMI Classics CDC559946 (P)
2	NEW	ELGAR/VIOLIN CONCERTO	Solists/Birmingham SO/Litke	EMI Classics CDC561412 (P)
3	7	AGNUS DEI	Eric Olof/Magorinchor	Erato 8031403 (M)P
4	8	JOHN TAVENER/INNOCENCE	Westminster Abbey Choir/Neary	Sony Classical SK 9613 (SM)
5	10	PROKOFIEV/PETER & THE WOLF	Decca Edina/Mel/SJO/Lanchbery	Naxos 855411 (P)
6	16	CHORAL MODOS	Trinity/Marlow	Centaur 7605913002 (BM)G
7	18	HANDEL/ARIAS	Toriel/SCD/Mackerras	Deutsche Grammophon 453402 (P)
8	19	EARLY ONE MORNING	New Col Oxford Choir/Higginbottom	Erato 80313062 (V)
9	NEW	DUETS & ARIAS	Roberto Alagna/Angela Gheorghiu	EMI Classics CDC 566112 (P)
10	27	PUCCHINI ARIAS	Cura/Philharmonia Or/Domingo	Erato 80313832 (V)P

This	Last	Title	Artist	Label (distributor)
11	28	AN ITALIAN SONGBOOK	Carla Bonolis/Lavina Levine	Decca 455512 (P)
12	15	SERENADES	Roberto Alagna	EMI Classics CDC55642 (P)
13	16	CLASSICAL ALBUM	Vanessa-Mae	EMI Classics CDC 555392 (P)
14	14	VIVALDI/FOUR SEASONS	Nigel Kennedy	EMI Classics CDC55625 (P)
15	44	HANDEL/SCARLIATI	Murray Perahia	Sony Classics SKC875 (SM)
16	43	NYMAN/CONCERTOS	Harle/Julie Weibull/Nyman	EMI Classics CDC556472 (P)
17	45	MOZART/CLAVINET, OBOL, LUCE CONCERTO	Solists/Brigitte/Coabry	Hyperion FM 70005/100 (BM)G
18	48	SCHUBERT/WINTERREISE	Goerne/Johnson	Chryslor CD 33304 (3)
19	50	PUCCHINI/LA RONDINE	Solists/LSD/Pappano	EMI Classics CDC556382 (P)
20	NEW	HILDEGARDE VON BINGEN/10	Anonymous 4	Harmonia Mundi HRMU0700 (HM)

This	Last	Title	Artist	Label (distributor)
1	1	MOST RELAXING CLASSICAL ALBUM...EVER!	Various Artists	Virgin VSD20 (V)R
2	2	THE UPTONIAN CONNECTION	Luciano Pavarotti	Decca 488652 (P)
3	3	SOLYMAN'S GREATEST HITS	Leventis Gavett	Verano CDCE 53 (P)
4	5	DANA PRINCESS OF CHALES - 1981-1987	Various Artists	Decca 488652 (P)
5	9	DIANE - ESSENTIAL VIBES COLLECTION	Various Artists	Deutsche Grammophon 4600212 (P)
6	11	100 POPULAR CLASSICS	Various Artists	Castle Communication MBS05211 (BM)G
7	12	SONGS OF SANCTUARY	Adriano	Virgin CDVE 35 (P)
8	13	COMPLETE SERENITY	Various Artists	Centaur Classics 7605913002 (BM)G
9	14	THE BEST CLASSICAL ALBUM IN THE WORLD...EVER	Various Artists	Virgin VSD20 (V)R
10	15	BRAVEHEART (OST)	LSD/Homer	Decca 488292 (P)

CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributor)
1	1	MOST RELAXING CLASSICAL ALBUM...EVER!	Various Artists	Virgin VSD20 (V)R
2	2	THE UPTONIAN CONNECTION	Luciano Pavarotti	Decca 488652 (P)
3	3	SOLYMAN'S GREATEST HITS	Leventis Gavett	Verano CDCE 53 (P)
4	5	DANA PRINCESS OF CHALES - 1981-1987	Various Artists	Decca 488652 (P)
5	9	DIANE - ESSENTIAL VIBES COLLECTION	Various Artists	Deutsche Grammophon 4600212 (P)
6	11	100 POPULAR CLASSICS	Various Artists	Castle Communication MBS05211 (BM)G
7	12	SONGS OF SANCTUARY	Adriano	Virgin CDVE 35 (P)
8	13	COMPLETE SERENITY	Various Artists	Centaur Classics 7605913002 (BM)G
9	14	THE BEST CLASSICAL ALBUM IN THE WORLD...EVER	Various Artists	Virgin VSD20 (V)R
10	15	BRAVEHEART (OST)	LSD/Homer	Decca 488292 (P)

This	Last	Title	Artist	Label (distributor)
1	1	THE BEST OVER ALBUM IN THE WORLD...EVER!	Various Artists	Virgin VSD20 (V)R
2	2	SILENCIUM - SONGS OF THE SPIRIT	Silencium Ensemble/Harle	Ademus 450002 (P)
3	22	ADEMIUS I - CANTATA MYSTIC	Ademus	Verano CDCE 53 (P)
4	NEW	THE NEW TOP 200 HUNDRED BEST TUNES	Various Artists	Decca 488652 (P)
5	24	BLOW THE WIND SOUTHERLY - THE ART OF Kathleen Ferrier	Original Soundtrack	Decca 488292 (P)
6	25	THE ENGLISH PATRIOT	Original Soundtrack	Fantasy FOC1600 (R)C
7	26	SHINE (OST)	David Hirschfelder	Philips 454702 (P)
8	28	THE VOICE	Luciano Pavarotti	Hallmark 304212 (T)C
9	30	CLASSIC HITS	Various Artists	Erato 803017402 (W)
10	31	ULTIMATE CLASSICAL COLLECTION	Various Artists	EMI COTES00007 (EM)G

This	Last	Title	Artist	Label (distributor)
1	1	QUEEN ROCKS	Queen	EMI Music 5953 (P)
2	NEW	THE OZMAAN COMETH - THE BEST OF	Dazy Oubastere	Climax CRIMC014 (EM)G
3	NEW	A-SIDES	Sundgaard	Climax CRIMC020 (EM)G
4	5	STOOSH	Slunk-Annie	Climax CRIMC030 (EM)G
5	3	NIMROD	Green Day	Climax CRIMC040 (EM)G
6	NEW	TRAGIC KINGDOM	No Duet	Climax CRIMC014 (EM)G
7	NEW	DESTINATION ANYWHERE	Jon Bon Jovi	Summit SUMM150 (EM)G
8	1	ENDLESS, NAMELESS	The Wildhearts	Climax CRIMC030 (EM)G
9	NEW	EXPERIENCE HENRIKX - THE BEST OF	Joni Hendrix	Music For Pleasure COMF5382 (P)
10	NEW	CHRISTMAS WITH THE TELEVISIONS	Various Artists	Climax CRIMC030 (EM)G

ROCK

This	Last	Title	Artist	Label (distributor)
1	NEW	QUEEN ROCKS	Queen	EMI Music 5953 (P)
2	NEW	THE OZMAAN COMETH - THE BEST OF	Dazy Oubastere	Climax CRIMC014 (EM)G
3	NEW	A-SIDES	Sundgaard	Climax CRIMC020 (EM)G
4	5	STOOSH	Slunk-Annie	Climax CRIMC030 (EM)G
5	3	NIMROD	Green Day	Climax CRIMC040 (EM)G
6	NEW	TRAGIC KINGDOM	No Duet	Climax CRIMC014 (EM)G
7	NEW	DESTINATION ANYWHERE	Jon Bon Jovi	Summit SUMM150 (EM)G
8	1	ENDLESS, NAMELESS	The Wildhearts	Climax CRIMC030 (EM)G
9	NEW	EXPERIENCE HENRIKX - THE BEST OF	Joni Hendrix	Music For Pleasure COMF5382 (P)
10	NEW	CHRISTMAS WITH THE TELEVISIONS	Various Artists	Climax CRIMC030 (EM)G

This	Last	Title	Artist	Label (distributor)
1	1	FUN WITH THE TELEVISIONS	Cast Recording	BBC Video Collection P
2	2	CHRISTMAS PARTY	Jive Bunny & The Masterkings	Climax CRIMC014 (EM)G
3	3	THE WHITE CHRISTMAS ALBUM	Various Artists	Climax CRIMC020 (EM)G
4	NEW	NON-STOP SING-A-LONG CHRISTMAS PARTY	Various Artists	Climax CRIMC030 (EM)G
5	NEW	ULTIMATE NON-STOP CHILDREN'S CHRISTMAS	Various Artists	Climax CRIMC040 (EM)G
6	NEW	THE CHRISTMAS CAROLS ALBUM	Guildford Cathedral Choir	Climax CRIMC014 (EM)G
7	NEW	SING-A-LONG-A-SPICE	Various Artists	Summit SUMM150 (EM)G
8	NEW	CHILDREN'S CHRISTMAS CAROLS & SONGS	Various Artists	Climax CRIMC030 (EM)G
9	NEW	CHRISTMAS WITH NAT AND DEAN	Nat 'King' Cole/Dean Martin	Music For Pleasure COMF5382 (P)
10	NEW	CHRISTMAS WITH THE SALVATION ARMY	Various Artists	Climax CRIMC030 (EM)G

BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	FUN WITH THE TELEVISIONS	Cast Recording	BBC Video Collection P
2	2	CHRISTMAS PARTY	Jive Bunny & The Masterkings	Climax CRIMC014 (EM)G
3	3	THE WHITE CHRISTMAS ALBUM	Various Artists	Climax CRIMC020 (EM)G
4	NEW	NON-STOP SING-A-LONG CHRISTMAS PARTY	Various Artists	Climax CRIMC030 (EM)G
5	NEW	ULTIMATE NON-STOP CHILDREN'S CHRISTMAS	Various Artists	Climax CRIMC040 (EM)G
6	NEW	THE CHRISTMAS CAROLS ALBUM	Guildford Cathedral Choir	Climax CRIMC014 (EM)G



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The UK pop chart is 45 this week. Is it growing old gracefully or facing a mid-life crisis?

OPTIONS FOR THE CHART

Blame Rob Dickins' dad. For it was he, Percy Dickins, then one of the founders of the *New Musical Express* and father of a two-year-old would-be chairman of Warner Music, who introduced the first UK pop chart 45 years ago this week on 14 November 1952.

That first chart, derived from a simple telephone poll of a small number of music retailers, has grown into the hugely sophisticated and often controversial CIN chart of today.

Along the way, its initial raison d'être - a 'bit of fun' to attract readers - has become just one of the functions of the UK industry's most important marketing tool. Today's chart is not just a reflection of the market and a source of editorial copy for the media, it is the means by which the industry attempts to influence record buyers, and a vital market research tool whose data is the basis of buying decisions by retailers and buyers of TV airtime.

It is the tension between these different functions which has led in part to the controversy today over the future of the charts. Whereas in the past, the same chart was able to fulfil all these functions, the focusing of their efforts by every sector of the business - the media, retailers and record companies - has led some to the conclusion that it no longer satisfies any of them well.

The time seems ripe for change. BPI charts committee chairman Paul Burger has made it his personal mission to 'sort out' the charts. At the same time the future ownership of the UK charts is in doubt, with the current current under which retailer members of Bard supply data to CIN, a joint venture between the BPI and Miller Freeman (publisher of *Music Week*) due to come to an end next July.

In the spirit of furthering that debate - and to celebrate the 45th anniversary of Percy Dickins' baby - *Music Week* examines the history of the charts. And the options for change.

BACKGROUND

Following the launch of the *NME* chart, the weekly telephone poll method continued in much the same way for the next 17 years, commissioned by a number of different publications and the BBC.

This method of chart compilation was clearly designed to produce editorial copy/broadcaster programming. It was not, and did not pretend to be, statistically accurate. It was capable of distortion as record companies targeted known panel stores to encourage favourable reports of their records to maintain chart position.

However compiled, and however verifiable, the charts became and remained an item of weekly public interest. The Top 40 consistently generated big audiences for Radio One as did the chart-based Top Of The Pops on BBC 1.

The first 'real' market research-based chart was compiled in February 1959 when the BBC and *Record Retailer* magazine - the forerunner of *Music Week* - commissioned the British Market Research Bureau to conduct a weekly survey. This was based on a manual diary which 250 retailers filled in each week and returned by post. The singles chart appeared on the Tuesday, and the albums chart on Wednesday, both based on sales during the previous Sunday-to-Saturday trading week.

Although the diary method was refined and the size of the panel increased to around 750, from whom 250 were randomly selected each week, the unit was still capable of intentional or unintentional distortion as record companies 'borrowed' diaries from shops or retailers were haphazard in filing in the entries.

It was in February 1983 that the industry finally abandoned the lo-tech of the diary method in favour of electronic reporting of information by means of dataport machines supplied by Gallup, which took over the chart contract with a panel of 250 stores. These machines allowed sales of records to be logged at the moment they took place and transmitted the results overnight to a central compilation point for processing.

In July 1987 the technology was further refined, making use of a new type of equipment (Epson FX4 terminals) which enabled data to be captured by a barcode reader at the point of sale. Gallup doubled the size of the weekly panel to 500 stores in order to provide more detailed regional analysis of sales patterns and assist record companies with TV advertising, planning and buying.

Although more secure than manual diaries, the dataport/Epson technology was still capable of corruption and distortion. To record a sale, retailers had either to swipe a barcode or type in a catalogue number. As this meant extra work, retailers frequently did not record information during busy periods. Conversely it was also possible to record sales which had not actually taken place in order to favour certain records.

THE STATUS QUO

Advantage:

- The Devil we know

Disadvantage:

- The Devil we know

A MIXED SALES AND AIRPLAY CHART

This would take standard sales data and airplay information and combine them to produce a weekly chart.

Advantages:

- Some records would move more slowly up and down the chart and would have an overall longer chart life.
- The chart would be more like those in other territories like the US and Germany.
- By definition it would be a more media-friendly chart.
- By including radio it would better reflect the music the public is actually listening to.

Disadvantages:

- It would only apply to radio-friendly records.
- Given the relatively small number of radio stations in the UK, and their conservative nature, some releases, particularly by new or developing acts, would not get the same chart exposure.
- Given the small number of radio programme directors - a number getting ever smaller with the consolidation of the industry - the airplay element could be influenced in favour of a particular record or company. Some fear it could lead to payola.
- If the chart was not to the industry's liking at any time, there would be a natural temptation to revise the sales/airplay mix and to lobby for changing the formula. This could prolong rather than end debate about the chart.
- The cost of compiling the chart would inevitably increase.

A 'TRUE POPULARITY' CHART

This idea has been championed by Jonathan King's *TipSheet*. It suggests that a chart be compiled reflecting actual sales over a longer period than seven days, combined with airplay, a measured public voice, and the general 'views' on each record.

Advantages:

- It would be slower and some records would remain in the chart for longer.
- It is claimed to give a real picture of the popularity of each release, even where the sales are disappointing.

Disadvantages:

- The methodology would be arbitrary and lead to a large extent on the whim of the compiler Jonathan King.
- In an age when the public demands more rather than less transparency, it would be almost impossible to explain.

A CUMULATIVE SALES CHART

This would be a chart based on sales information only, but cumulatively over two, three or four weeks. Sales of a record in the previous one, two or three weeks would be added to the current week to provide a rolling cumulative total which would be ranked for the chart.

Advantages:

- It would be a much slower-moving chart. It would be rare for a record to debut at number one.
- All records would move up the chart in week two, and in subsequent weeks if the cumulative period were to go on for longer.
- It would still be a sales-based chart and so would be an evolutionary development.

Disadvantages:

- The published chart could lack excitement - all records would go up for the first rolling period and would predictably drop by a large number of places in the week in which the first week's sales dropped out of the cumulative picture.
- It would require a sustained marketing effort over a number of weeks after release. This would make campaigns more expensive and could price independent labels out of the market.

45 YEARS OF THE CHARTS



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CURRENT PANEL

As the multiple retail chains introduced their own electronic point of sale (Epos) systems, they were able to report their sales direct to the chart. As a result the number of stores on the panel increased and when the compilation contract moved from Gallup to Millward Brown International in February 1994 there were 1,400 stores on the panel.

The move to Epos data removed much of the risk of distortion. Multiple stores cannot record a sale without money going over the counter, ie if a member of staff tried to swipe extra cards that weren't genuine, there would be a shortfall in the till.

In November 1997 there are approximately 4,211 record retail outlets on the panel from a total universe of 5,180. Of these, over 80% now send Epos data. The remainder still report via Epos equipment,

although there are numerous systems to detect attempts to distort the data they collect and to prevent inaccurate data from being used in compiling the chart.

It is generally accepted that the chart and related market research information produced in 1997 are more accurate than they have ever been before. It is also increasingly accepted that attempts to influence the chart by 'buying in' or other illegal means are not worth the risk of being detected and the financial outlay now involved in influencing such a large panel of stores.

THE CHART RULES

As the compilation exercise developed, it increasingly became necessary to define the basis on which records would be considered eligible for the various charts. A set of rules was therefore developed, which laid down the criteria

FOR CHANGE?

We examine the development of the chart, its current state, and the options for change

A SALES-BASED POPULARITY CHART

This chart would take sales of singles combined with sales of the same track on the artist's album and on compilations. The technical aspects of this method could be complex to devise. All tracks on all albums would have to be linked with all singles. Some argue that to do properly there could only be one chart, not singles and albums charts as present. This in itself might make the task too difficult to implement.

Advantages:

- It would reflect tracks' true popularity.
- It would reduce sales not only of recent releases but also of back catalogue.

Disadvantages:

- It would not necessarily make the chart any more radio-friendly.
- It could be skewed towards a particular genre of music if the compilations market were to vary in that genre.
- It would distort the compilations market by giving an artificial incentive to include or exclude particular tracks.

A RETAIL VALUE-BASED CHART

This would be compiled by calculating the total cash taken over the counter by each record and ranking the totals. For example a 50p single at £2.99 would need only half the sales of a 99p single at £1.99 to achieve the same number of chart points.

Advantages:

- A true measure of popularity based on whether consumers are prepared to pay full price for the product.
- Following the pattern of cinema box office charts, the rankings would be fairly easy for the public to understand.
- Records could gain rankings if the price changed after the first week of release.
- Record companies and retailers would be encouraged to charge realistic prices, rather than relying on cut-price offers.
- It would be extremely difficult to distort the chart.

Disadvantages:

- Retailers would have to agree to share sales information.
- Compilation costs could increase.

for albums and singles chart eligibility. The rules were amended as changes in technology took place. In 1996 the chart rules were the subject of a major consultation exercise within the music industry. This resulted in a completely revised set of rules, reflecting the market realities of the late Nineties. The new chart rules came into effect on 28 December 1996.

One disadvantage with the current structure of the charts under which CINE is administrator the chart, but the rules are set by a Chart Supervisory Committee, comprising members of the BPI, Bards and the BBC, all with different interests. It is agreement is hard to come by, and the owner of the chart, CINE, tends to be criticised for rules over which it has no control.

As the chart became an increasingly important part of the marketing mix, record companies have developed

NOW HAVE YOUR SAY

So far the debate on the UK singles chart has been dominated by the opinions of an outspoken few. But no-one has yet established the majority view of people working in the British music business. Do most people believe the charts should be changed? Are any of the options worth serious consideration? Or are the charts doing a good job just as they are? For the first time, we are giving the whole industry the chance to have their say, via a dedicated phone line.

Call 0891 555194 to indicate which of the following options you would support:

- The status quo
- Mixed sales & airplay chart
- True popularity chart
- Cumulative sales chart
- Sales-based popularity chart
- Retail value-based chart

You will be asked for your name and company name, and calls cost 50p a minute.

If you prefer send your views via e-mail to: musicweek@dotmusic.com or via small mail to:

The Editor
Music Week
8 Montague Close
London SE1 9UR

The results of our informal survey will be published shortly, and we will publish the best of your letters.

0891 555194

marketing techniques that keep them within the rules – but push constantly against the boundaries. The rules are considered by some companies to be unnecessarily restrictive and by others to be a welcome means of restraining the more excessive creative ideas of marketing departments.

THE SINGLES MARKET

The albums market has always been less volatile than the singles market, and the album charts are not generally considered to be in need of reform. For considered to be in need of reform. For singles, however, it's another matter. When the first charts were compiled, the means of spreading the word about new music releases was very limited. Radio was confined to the BBC national Radio and most households did not have TV. Records grew in popularity as word spread after their release and as they became available on juke boxes, or

as the first fans to purchase played them to their friends.

There are no actual sales figures of any singles prior to the advent of electronic recording – and any that might have existed are unlikely to have been accurate. However, both common sense and historical heresy suggest that record sales in this period generally had a 'slow burn' effect. A single might not enter the chart at all on its first week of release. As more people came to hear about it, it would enter the lower reaches of the chart and then spend some weeks climbing to reach its peak position. It would stay there for maybe two or three weeks before spending a few more weeks slowly falling down the chart. It was common for records to have a chart life of months rather than weeks at that time.

In contrast, the media-rich world of 1997 enables wide access to music at point of, or before, release. The spread of commercial radio stations – local and national – has increased the amount of airplay that is available for music. In order to win an advantage, certain stations are keen to play new singles several weeks in advance of release. The spread of television to virtually every UK household and the growth of choice to five terrestrial and numerous satellite/cable channels have created a demand for programming which can in part be satisfied by the music itself and in part by exposure of the artists on TV, where appearances tend to be tied in with an imminent new release. Thus records are heralded before release. Release dates are trailed and demand is built up ready for day or week one of release. The consequence is that records frequently debut on the chart at their peak position and spend the remaining weeks of their chart career falling down the Top 40.

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REASONS FOR CHANGE

Many now consider this trend unacceptable. The traditional method of bringing product slowly and carefully into the public consciousness is no longer possible. Those trying to break new acts are forced to compete with established acts with ever bigger marketing budgets. Labels complain that the pressure can burn out acts too quickly.

The most-commonly perceived problems with singles are that:

- records do not spend long enough in the singles chart;
- they debut at their peak position, meaning the only way is down;
- it is harder to break new acts into the Top 40;
- the increasing spend required to make an impact on the chart disadvantages releases from independent record companies;
- the chart is too volatile to do its job as a provider of security and information to the music fan; and
- the chart is not as helpful as a radio programming tool as it was in past decades.

All these arguments have their proponents, but some facts are unassailable. The chart has always

been compiled from a survey of record stores reporting what they have sold over the counter in a seven-day period. Although the system has been made more scientific and less corruptible over the past 45 years, the basic methods remain the same. Therefore, the chart is unlikely to be the cause of the change in the behaviour of chart records over recent years. Likewise, it may seem unnecessary to point it out, but there are only 40 positions in the Top 40 and only 75 positions in the Top 75.

Record companies have been releasing more product annually over the past 10 years (although there are signs that they are cutting back releases in 1997). More releases means that there is more competition for each chart position. As more records are released, marketing campaigns overlap. Record companies regularly switch priorities from records after the first week of release in order to concentrate on the upcoming releases. Therefore campaigns can lose momentum before the record is necessarily 'spent' and sales opportunities to prolong its chart life are lost.

SHOULD THE CHART BE CHANGED?

While there is widespread dissatisfaction with the current chart, there is by no means a consensus about what should be done. Not only do the media, retailers and the record industry have distinctly different interests, there are sharp divisions between individual companies within these sectors, and even between executives in the same company.

On the other hand, there is unlikely to be much support for any proposal which subverts the accuracy of the market research data on which the publicly-available charts are based. This data is widely regarded as the most accurate in the world, and anything which reduced its accuracy could set the industry dear. Any change, therefore, is likely to affect only the published chart.

The main options are outlined in the box (left). Whichever, if any, of them eventually emerges as the industry's choice will bear the flame first lit by Terry Dickins 45 years ago.

The last word, however, should go to that other child of Perry Dickins, the BPI and Warner Music chairman Rob Dickins. "I don't think the charts are a major problem," he tells the current

issue of *Music Week* sister magazine *MBI*. "All the growth from 1991 to 1997 happened with these charts. We got the Spice Girls with these charts and we got Oasis with these charts. They are not perfect but they are explosive and there's part of me that says that's why things are so exciting here."

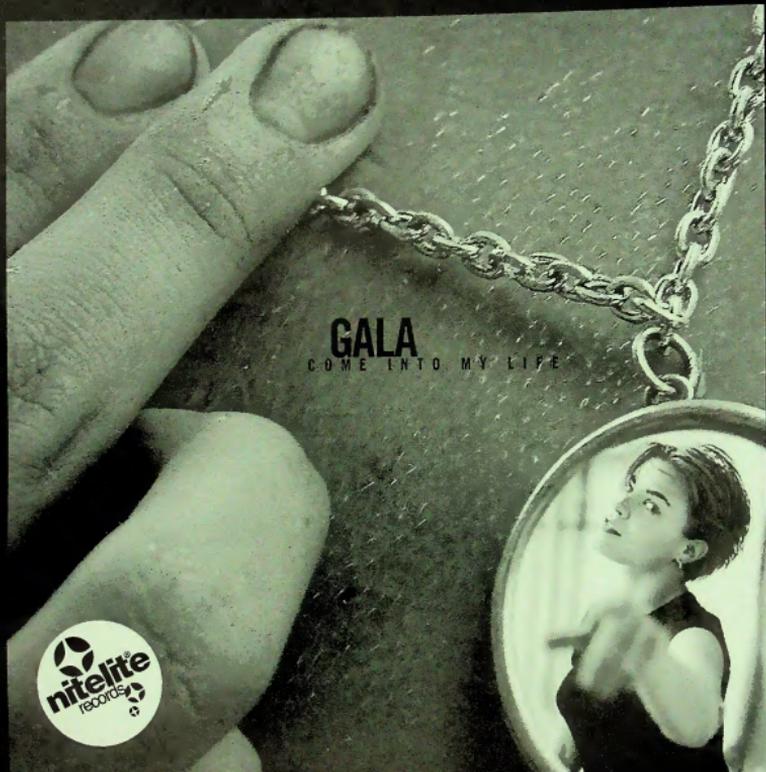
The implication of Dickins' words is clear: whatever you think of today's charts, they haven't stopped the UK producing some of the biggest acts in the world. By all means come up with a new type of chart, but don't throw out the baby with the bathwater.



45 YEARS OF THE CHARTS

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PROPELLERHEADS

SPEARHEADING A NEW GENRE OF MUSIC

TALENT

Following a smash hit version of *On Her Majesty's Secret Service* with a track for Christmas that coaxes Shirley Bassey out of pop retirement could be considered painfully obvious – but Propellerheads have not created a novelty record.

After hitting the Top 10 with the track from David Arnold's *East West* album of Bond themes, *Shaken Not Stirred*, the collaboration will increase the focus on their holy-anticipated debut album *DecksandDrumsandRockandroll* out on Wall Of Sound in January.

Radio One DJ Mary Ann Hobbs, who champions Propellerheads as her favourite new band, says, "What's common to this kind of music is a real spirit and energy, which they've inherited from a pretty exhausted Britpop. It's easily the most exciting music since drum & bass and should pave the way from a lot more of this music next year."

When *History Repeating* comes out on December 8, it will be the first time Bassey has recorded a pop vocal since collaborating with Yello in the mid-Eighties.

Band member Alex Gifford says, "We wasted some vocals on our debut album from someone who wasn't afraid to put on a show, like Shirley Bassey."

"She wrote a song specially for her on the off-chance that she might do it. She asked for some catalogue and a press pack – I had this fantastic image of Shirli in her Monte Carlo flat, flogging through our interviews, a lethal cut banging out of her stereo."

The track is a fine example of what to expect from *DecksandDrumsandRockandroll* (out on January 26). With its exhilarating mix of rare groove, funk, jazzy textures, hip-hop, sampledelia and rock dynamics, the album vindicates all the media expectations surrounding the duo, tied as they are to the media-fetted big beats movement which tastemakers predict has a brilliant future.

Wall Of Sound managing director Mark Jones is equally enthusiastic. "Lots of people on the dance scene were fed up with the super club scenario and forced the floor music scene. People on the indie-guitar scene, after Britpop,



'I had this fantastic image of Shirli in her Monte Carlo flat with a lethal cut banging out of her stereo' – Alex Gifford

were fed up too, and this music collides somewhere in the middle," he says.

The anything-goes Balearic spirit of the late Eighties is reflected in the pair's history. Gifford, 32, once played sax for The Stranglers (he was also old Will White temporarily drummed for the indie-popsters). Push and psychedelic funksters Junkwaffle. The pair met while both DJing and playing live in Bath; the early Propellerheads sets at the city's Hub Club were essentially live DJ shows. Nowadays, the duo enhance their sound with four decks, a Hammond organ and a drum kit.

Gifford says, "Playing live, if you

start out on the basis of seeing what sounds good and what works, then you free yourself from conventional ways. We both grew up with so many different kinds of tunes that it would be a shame to say 'I'm just going to do this kind of music' and leave out all the rest."

With positive live reviews piling up around them, the duo have predictably been courted by the majors – including Pete Tong at *MTV* – but have chosen to stay with Wall Of Sound.

Yet the duo have signed an American deal with DreamWorks. Gifford adds, "They were the only ones to admit that they didn't know that much about our kind of music and would really like us

WONDERWALL

After three and a half years in business, west London-based label Wall Of Sound has become synonymous with the big beats sound, prompting rumours of a deal with a major label.

"Managing director Mark Jones still finds the subject contentious. "Retaining the spirit and belief that founded the label while taking in a corporate atmosphere is a rollercoaster," he says. "We've already turned down a fortune, but it was the wrong offer at the wrong time." Jones founded the label after being inspired by the records he was handling at specialist distributors Soul Trader.

He says his aim – "to encompass everything that was going on while still having a focus and an identity" – was immediately established by the Give Them Enough Ooze compilation. This was followed by similarly genre-splitting, highly melodic mutations from early signings Mekon, Akasha and The Wise Guys, and more recently Wreckage Inc, Zoot Woman, Les Rythmes Digitales and The Dirty Details.

Jones is aware that Propellerheads provide the ladder to the next level, but he also recognises the pitfalls of crossover success. "Some people were a little wary of Propellerheads following a Bond cover with a Shirley Bassey vocal, which is why we released their storybook *Bang On* 12-inch in October, to give the fan base something that's theirs and not lose touch with reality."

"History Repeating's such a great song. It's been my dream to make pop records on our own terms and I don't know how much clearer we could get than this," he adds.

to guide them, and then they'd get on and sell it, instead of saying 'yeah, we're the hippest and youngest!'"

Further contacts with the corporate world were made when Addidas adapted Propellerheads' debut single *Dive* for a worldwide campaign, although a request from Coca-Cola for another track, *Lethal Cut*, was turned down. Gifford says, "You see bands that have done some cool stuff and being quite selective about what they do and play but then suddenly they're splurged everywhere and their discretion goes."

And as they rise to prominence, Propellerheads look determined to step that happening.

Tom Fraser

Artist: Propellerheads Label: Wall Of Sound Project: single/album Songwriters: Gifford/White Studio: various Publisher: Chrysalis Released: Dec 1/Jan 28

STEPHEN JONES ON A&R

Compilation CDs of unsigned acts are often scorned and the latest to hit the A&R desks – the unimaginatively titled *A&R CD* – is not without its critics. It has a welcome freshness about it by not limiting itself to indie-guitar bands, yet criticism has focused on the £250 price tag each act pays to be included. Accusations that A&R CD is ripping off acts don't really hold water – the critics have obviously never tried pressing up 500 CDs themselves. Moreover, the album is mailed out to 570 names in the industry described as key decision makers. A&R CD is run by former EMI and Parlophone A&R co-ordinator Susan Hanson and Zomba Music general manager Andy Richmond – who ran the Jive and Silverstone imprints. Not every act is allowed

on to the compilation although Hanson – who tells acts why they haven't been included – says, "We're not setting ourselves up as a mini-A&R department. As long as there's evidence of writing or performance ability, tracks are generally included." Genuine songwriting ability does indeed abound on the second album. The stand-out track is the spiralling *Drive Away* by *The Girls*, who sound like they have combined *Pavement* and *The Pixies* with a sense of humour. They have gathered much interest since their track *Reorganise* appeared on the first album – even getting their track played on *GLR* – and this will only confirm those initial reactions. The opening track, *Drunk Punk*, by *Sweet Irie* is a mix of pop,

reggae and rock and has an appealing school playground taunt for a chorus. *Jolt* are ex-Senseless Things Mark Keds and ex-Mambo Taxis BB Mings' outing, who will clearly make a noise with their *Breeders-like* sound. High energy dance band *Montreprise's* sub-acid jazz funk song *Down My Street* has echoes of *Kid Creole* meets the *Ki Ora* crew and sounds like they have the makings of a popular live act. The A&R contingent will be grateful for one aspect of the compilation – acts are not given a list of the recipients, preventing anyone but themselves getting hassled.

Steve Lamacz is away



One to WATCH

KOOT Label heads are courting this first-time solo artist who sounds a little like both *Primal Scream* and *Jarvis Cocker*. The well-playing Londoner's clubs this month.

MARIAH CAREY

MOVING ON FROM THE BALLADS

Mariah Carey is the biggest-selling solo artist of the Nineties, and there's no doubting her superstar status. You don't just turn up for an interview with Carey; separate meetings with both her UK and international PR, a "chat" about questions and an hour wait in the bar are all completed before you even reach the entrance of her penthouse suite at Park Lane's Dorchester Hotel in London.

The ante-rooms buzz with the activities of various guard-like hotel staff, make-up artists and other



members of the Carey entourage. Inside her sanctum, however, all is calm. Carey sits alone sipping wine in a mirror-walled chamber decorated with fake gold bird cages.

Even the Queen of Pop seems impressed with the decor as she points out an appropriate golden butterfly tucked into the ornate plastering.

It has not been the easiest of periods for Carey who has had to endure intense analysis of her more cutting-edge work and, above all, her personal life after the split in May from her husband of four years, Sony Music Entertainment president and chief operating officer Tommy Mottola.

Every lyric of her album has been dissected to establish some inference about her marriage and every collaboration investigated to insinuate a new personal relationship. And on this side of the Atlantic, she has something else to contend with: her album, *Butterfly*, is languishing at



MW&R editor Stephen Jones meets Mariah number 39 in the UK charts — one place behind a Dolly Parton best-of. It is understandable that while Carey still smoulders, she smoulders suspiciously.

She is unboxed, however, by *Butterfly*'s inauspicious start. "I'm really pleased with how it's doing," she says. "It's my favourite album. I feel really close to it; it's an extension of me."

But behind Dolly Parton? "I don't think *Butterfly* has got a chance yet over here. My guess is as good as your's why. I wouldn't want to create a negative view of things. I'm trying a different strategy. I want to open up to as many fans as possible. To me Europe always takes longer. I didn't break here in the UK until my third album."

Before *Butterfly*, Carey had 80m album sales worldwide under her belt and she is further buoyed by the success of *Honey* debuting at number one in the US singles chart.

She appears to understand that there is a large chunk of her fans who would prefer her to stick to what they believe she does best — ballads. While *Honey* (which reached number three in the UK) appealed to people who had never been Mariah fans, the title-track single, out on November 24, is just the sort of ballad to satisfy the fanbase.

She says, "A certain type of fan will embrace the ballads. *Butterfly* as a song, as a record, it's better. I tried to keep the emotional quality of the vocal up. If people enjoy the ballads they ought to know they exist on this record."

Carey is unrepentant about swapping duets with Boyz II Men and Luther Vandross for collaborations with Q-Tip and Sean 'Puffy' Combs and is demonstratively positive when asked about working with the hottest names in R&B and hip hop.

"Please don't say it's about the coolest people. It's not about the coolest people in town. It's not about whoever has creatively inspired me. I've always been a fan of hip hop. I grew up in New York. I worked with Puff Daddy before *Fantasy*," she says.



Yet the fans are calling the tunes as much as Mariah; it is a ballad. *Breakdown*, which is likely to be released after *Butterfly* as, without any encouragement from Columbia, the track has already received more than 600 spins on US radio. Carey says, "One radio station made it into a commercial and it became the most requested thing on there. So we're probably going to have to do that."

It is typical of Carey to know such facts. She says as much attention to her music (her own career and her Crave label) as she can. But at 27 years of age, the Queen of Pop is uncomfortable with questions about her personal life, constantly playing with her clothes and rearranging her hair. And while she's immersed herself in work after the failure of her marriage, taking an

obsessively hands on approach to her career after breaking with her manager Randy Hoffman in June, she says she longs for some time to herself. "I'm producing records, I'm recording, I'm trying to find time to hang out with my friends. That's my life," she says.

And she shies from questions on Motola. "Tommy and I have, and will always be, a good relationship, even though it might be rocky now. I don't know what I think of the album," she says.

Relationships seem far from Carey's mind at this moment, and she's most enthusiastic about the album, which is being written for her and which she will shoot next year.

"It's set in the Seventies, the soul music era. I feel it's a whole different outlet for me. Who am I playing? That's for you to find out. I've kept one song back for the soundtrack, which is a ballad," she adds.

Carey appears as ready as ever to reach her potential, if only the fans will let her.

Stephen Jones

Artist: Mariah Carey Project: single Label: Columbia Songwriters/Producers: Carey/Mansieff Studio: Chris Blackwell's, Bahamas Publisher: Sony Music Released: Nov 24

USE TO WATCH

DOH
The Brighton-based melow indie rock quartet have a single out on London Now Free, in January and album recorded with Mike Hodgson (Beautiful South, Manic) on the distributor

UTAH SAINTS

COMING BACK WITH A BANG



Scorse's classic 1976 film *Taxi Driver* is the inspiration behind the video for the new Utah Saints' single *Rock* — and it should make theirs one of the most talked-about comebacks of 1998.

Shot in New York over four nights by Image Dynamic Productions, the storyline is loosely based on the character played by Robert de Niro. It pictures the band's Jez Willis shaving his head and driving around in a NYC taxi as gun shots ring out before the cab explodes in flames.

IFMTV gives the video the same rotation as the buzz-binned Something Good received in the US in 1992, the Saints could again have a sizeable hit. Utah Saints have been away for four years — a lifetime in dance music — but are confident that the combination of a winning video and a pumping slab of dance-metal will re-establish their reputation as artful crossover groovers.

Where the Leeds-based duo of Willis and Tim Carrott, once the lead, ground for the likes of The Prodigy, Apollo 440



and even Underworld, the Echo label is now hoping the Saints can build on those acts' mainstream appeal.

Echo A&R man Darrin Woodford says, "It's great, you either get something like this straight away or you don't. It's very direct music. The dance scene can be fickle, but I'm not worried at all because the music's so fresh it'll translate immediately."

Back in 1991 the Utah Saints forged their blueprint, sampling vocal refrains from name artists and welding them on to treated guitars and slamming beats.

They initially proved themselves capable of bridging the misfit, the dancefloor and the charts with their debut hit, the Eurhythms-sampling *What Can You Do For Me?*, which won their dearth with *Mr. The* debut Echo single continues in that vein with an addictive A/C/D/C sample from *For Those About To Rock*.

Willis says, "For me, coming from a metal background, it was obvious that the energy you got from a rave was the same as the energy you got from a



metal gig. I knew an alternative crowd could enjoy dance music."

Furthermore, Utah Saints proved, in an era of one-hit wonders, that you could have consistent chart success if the ideas were fresh enough and intelligently executed. "We were a one-hit wonder, but then we were a two-hit wonder, then we had three hits and an album in the Top 10," Willis adds.

For all their success the relationship with fire broke down and, despite signing a six-album deal, they were released by mutual agreement last year leaving a completed album on the shelf.

"London didn't get the alternative mooshpit side of us and equally we didn't know what they expected from us. We just didn't get any longer and, to be honest, we'd lost the plot a bit. We've started making records we wanted to make again," says Willis.

The pair retreated to Leeds and went back to work in their home studio in an attempt to rediscover the magic. By the middle of this year they had a two-track demo ready featuring Rock and

"I'm really pleased with how *Butterfly* is doing. It's my favourite album. I feel really close to it; it's an extension of me"

CATHERINE WHEEL

RIDING THE WAVE OF US ACCLAIM



Act: Catherine Wheel Project: single/album Label: Chrysalis Songwriter: act Studios: various Publisher: Warner Chappell Producer: various Released: Nov 24/Feb 1999

CRAVING FOR SUCCESS

Epic imprint Crave was founded in New York in February by Mariah Carey with Arista Records and senior president Rick Biscaglia as president. The aim, Carey says, is "to have a close-knit label where artists can feel comfortable... discover great music and get it the attention it deserves". Carey and Biscaglia work as partners overseeing Crave's creative and business activities, with marketing, sales and administration support from Epic and distribution worldwide on Sony. Carey says that while Biscaglia runs the day-to-day affairs she determinedly makes time for the label. "I like to know 'I'm there, I have personal relationships with the artists and they respect it. I'm having a big hand in it, like conversations with people's lawyers and really having to focus with what's going on with scheduling," she says. The label's first signing, Altura, is the only artist to date which has had a UK release with their single, *Head Over Heels* (featuring Naza), reaching number 18 in June. The label's other groups are Detroit's R&B act Seven Mile, the pop act Jakaranda, rappers Negro League, Laurica McNeal and DJ Company and UK releases are tentatively scheduled for February 24 and next year.



the Iggy Pop hooked Techknowledge, but rather than send them out in time-honored fashion they invited A&E to come to them.

"Our rationale was that people only get to hear a song two or three times before they buy it so therefore we could do a deal if the label only heard it three times," says Willis.

One of those invited was Woodford who jumped at the prospect of having the duo join the likes of Moloko and Robby Bird on the label. A deal was rapidly cut with Willis and Garbutt signing for two albums early this year.

Garbutt says, "A lot of people are trying to jump on this dance metal thing, but you need to understand both sides, which is why the Saints work. We don't construct tracks around the main sample. The AC/DC refrain was the last element we put in on Rock - we did the same with tracks like *Sounding Good* - and it niggles us

that people think that's how we work," he adds.

Their worldwide deal with Echo gives Utah Saints the right to choose their label in America, a crucial decision for a band that is probably the first UK dance act to break through there (selling 150,000 units of their eponymous album and more than in the UK).

For now it's back to scratch for the Saints with Echo intending to establish them once again at club level before coming through with radio singles and videos. Live performances will inevitably follow for one of the first acts to go out on the road and make the move from raves to gigging with a genuine live band behind them.

Utah Saints may even find themselves supporting the new club-friendly U2 as they did back in 1993. For those about to rock, the dancefloor is still beckoning. Mike Patterson

While many had presumed Catherine Wheel had enjoyed their 15 minutes of fame when shoe gazing was the rage, the British band have finally found their feet in the US with their fifth album.

Adam & Eve has been nudging the top of America's College Chart for the past month, and breached the *Billboard* Top 200 when it was released in August (it has soundscanned around 70,000 records to date).

Rolling Stone magazine heaped praise on the release and hailed them as a new Pink Floyd, while its website declared it album of the year.

But until now, ahead of the UK release of a blistering new single *Delicious*, they remain relatively unknown at home.

According to manager Merck Mercuriadis, the disparity in Catherine Wheel's transatlantic popularity manifested itself for two reasons. First, the team responsible for signing them at Mercury in Britain left the company and their successors' strategy was wait and see what happened in America. Second, Catherine Wheel were receiving strong radio support in the US and they were committed not only to picking up on that support through touring, but to making capital as well.

Mercuriadis says, "When we went to America five years ago we spent something like \$150,000 in tour support. We knew if we went once every two years it would be like starting from scratch again and we'd be looking to make another investment of that size, so we toured every year."

"By the fourth year we were breaking even, playing to an average audience of 1,500-2,000 a night. We've just done a 40-show tour: 25 were sold out and 13 were 80% full or better."

The downside of all this groundwork was that it came at the expense of their UK profile.

Singer Rob Dickinson says, "We felt like England was slipping away and we felt it was vital that we clawed back some status. We saw ourselves as a new band, viewing the record as a fresh start musically and we thought we needed a fresh start in this country if anyone was going to do the record justice."

Mercuriadis offered the band to Chrysalis in the UK, a label who looked after another of his charges, Felice. Chrysalis managing director Merck Collin, who had never previously been a fan, admits to a few reservations about the band's past, but was immediately enthused by their new music. He feels

certain they will crossover following the ground broken by the likes of *The Verve* and *Radiodread*. "I think rock with a small 'r' is making a comeback. Epic soundscapes are not dirty words anymore," he says.

Catherine Wheel showed they were more than capable of living up to such plaudits on stage last week when they played Islington's Union Chapel in London. The measured performance was a far cry from their previously cranked-to-the-max gigs and testament to a record that explores previously untapped aspects of the band's sonic range. Dickinson says, "We know inside out how to use guitars very loudly. This time around we pushed the limits of playing quietly."

He adds that the album had nothing to do with second guessing trends but was born from the desire to make a record which was from the heart.

"I expect all sort of flak, from lowest common denominator Bush comparisons to lowest common denominator *Radiodread* comparisons," he says.

"The irony for me is that Black Metallic (former single) was ignored in this country, as *Radiodread's* *Creep* was initially. It was picked up by [Los Angeles radio station] KROQ and became the biggest radio hit of 1992-3. Maybe our biggest mistake was not rereleasing it in the US."

Further musical comparisons with *Radiodread* are specious, but even if Catherine Wheel were attempting to climb on the back of their success it would only be fair - they remember a time when the Oxford band were supporting them.

Shawn Phillips

One to WATCH
"Proven"
SOLID HARMONIE
This get band, managed by David Wright (New Kids On The Block, Backstreet Boys), are big in Japan and have an Atlantic cover single, *It's the Time For You*, out on January 12.

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Act: Utah Saints Project: single/album Label: Echo Songwriters: Jez Willis/Tim Garbutt
Studio: own Producer: self Publishing: Nonesuch/HPI Released: Jan 25/Sept 1998

michael NYMAN

In 1992 Michael Nyman's soundtrack for Jane Campion's *The Piano* sold nearly 2.4m copies and established him as the biggest-selling living classical composer. But with his new score to the forthcoming sci-fi blockbuster *Gattaca*, the talk of Hollywood, it looks like Nyman's star is still very much in the ascendant.

"The critics have been raving about the wonderful soundtrack to *Gattaca*. It's all very encouraging for the future," says Declan Colgan, A&R consultant at Virgin, which will release the soundtrack early next year as part of a unique deal which the composer has struck with Virgin and EMI Classics.

Under its terms Virgin will handle all Nyman's "contemporary" film score music and non-concert-hall work while EMI Classics will release mainstream symphonic and chamber repertoire. This way, says Colgan, each can help the



other to develop new audiences and broaden the composer's appeal.

"People come to my music in different ways - through film scores like Carrington or Prospero's Books, or

through my concert work with major symphony orchestras like the BBC or Philharmonia," says Nyman, who studied composition with Alan Bush, musicology with Thurston Dart and has worked as a music critic.

EMI Classics has already taken advantage of the new agreement with the release last month of Michael Nyman Concertos. The single CD consists of three separate works for saxophone, cello and orchestra; trombone and orchestra; and harpsichord and strings featuring noted soloists such as John Fiore, Julian Lloyd Webber, and Elizabeth Cohn-Mogk.

Also in the pipeline is a song cycle on the life of the Portuguese poet Fernando Pessoa and others based on Stephen Jay Gould's book *The Mismeasure of Man* and Laurence Sterne's 18th century classic *Tristram Shandy*. Peter Brown

ARTIST: Michael Nyman PROJECT: Michael Nyman: Concertos LABEL: EMI Classics CD 556487-2
PRODUCER: Simon Kiln/Simon Woods STUDIO: Abbey Road RELEASED: out now

getting christmas BOXED

UK classical labels are set to take advantage of the Christmas spending spree with a wide variety of boxed sets. Deutsche Grammophon is releasing the first Complete Beethoven Edition in 20 volumes on 87 CDs. Fellow PolyGram label Decca is featuring a "Budget Box" line, which includes all the Haydn Quartets on 22 CDs, as well as six popular "Double Decca" sets of music by Beethoven, Handel, Mozart, Rachmaninov, Tchaikovsky and others, in a box set of six for the price of five.

Philips is putting the accent on opera by releasing 10 CD sets of Sir Colin Davis' classic recordings of works by Berlioz and Mozart, while piano enthusiasts will be tempted by multi-CD sets of Chopin and Schubert. For chamber music fans there is the Complete Beethoven String Quartets set on 10 CDs, Haydn's Piano Trios on nine CDs, and Philips' Complete Mozart Edition - the Piano Sonatas and Quartets.

Although the Complete Lute Works of John Dowland can still be bought singly,

Harmonia Mundi is releasing all five in a box set for a limited period over Christmas. Another HM collection offers



the Mozart, Brahms and Faure Requiem conducted by Philippe Herreweghe.

Smaller companies are proving they

can compete with the rest when it comes to Christmas boxes. Revelation has just launched Legends of Russia, a two CD series of great Russian composers and performers in a double Digipak.

Naxos tops both Harmonia Mundi and Decca with a 12 for the price of 10 box set of all Brahms' solo piano works, plus the two piano concertos recorded last year by Idil Biret. The Schubert bicentenary celebrations have sparked a five CD set from Koch International. Alf Goodrich, head of promotion at Nimbus, points to the label's range of box sets. These include Beethoven Sonatas by Bernard Roberts (11 CDs), Chopin by Vlado Perlemuter (six CDs), and Schubert's symphonies, chamber music, lieder and piano music, (12 CDs).

"These sets sell well, not only at Christmas as gifts but all year round, because we offer them at affordable prices. Having issued most of the discs singly over the years at full price, we felt it was a logical move to bring them together and make them available to the public at sensible prices," says Goodrich. Peter Brown

STOCK taking

Peter Brown reviews upcoming releases

BRAHMS / SCHUMANN: Violin Concerto, Fantasia Op. 131 - Anne-Sophie Mutter, New York Philharmonic, Kurt Masur (DG 457 075). Nov 17. One of the world's greatest violinists brings fresh ideas and a new perspective to one of the works with which she made her name.

PAUL ROBESON: The Legendary Moscow Concert, Alexander Yerkolkin piano (Revelation RV 70004/2, RV 5001/4). Nov 17. This historic 1949 concert recording, now available for the first time in the West, will be supported by extensive press and radio campaigns.

CHANT OF CHRISTMAS MIDNIGHT:

Schola Cantorum of St Peter's in the Loop (Philips Imaginary Road 528 869). Nov 17. Many of these variants of Gregorian chant have never previously been recorded.

ANTHONY WAY: The Choirboys' Christmas - St Paul's Cathedral Choir, English Chamber Orchestra, John Scott (Decca 455 050). Nov 17. The best-selling classical Christmas album of 1995 now at mid price.

DEBUSSY: En blanc et noir - Katia and Marielle Labèque (Philips 454 471). Nov 17. A delightful disc of Debussy's music for two pianos played with clarity and fireworks by the acclaimed Labèque sisters.

MATTEO FLECHA: Les Ensaladas - New London Consort, Philip Pickett (L'Oiseau-Lyre 44810-2). Nov 17. A recording of the Spanish renaissance composer by one of the UK's most hard-working and innovative early music specialists.

OPÉ BACH: Quartets and Sonatas - Forlègium (Channel Classics CCS 11197). Nov 17. This exuberant chamber

ensemble showcases the range of CPE Bach's distinctive style.

BERLIOZ: Carnival Romantique Overtures - Montreal Symphony, Charles Dutoit (Decca 452 480). Nov 17. Berlioz's overtures showcase the talents of the leading Canadian orchestra.

PERCY GRAINGER: Various - BBC Philharmonic, Richard Hickox (Chandos 9584). Nov 17. Volume 6 of the Grainger collection includes The Warriors and popular folk arrangements.

KIRIL TUNKIN: Kiril Tunkin - Jonathan Tunick (EMI Classics CD 7243 5 564152). Nov 17. Kiril takes a sympathetic approach to Tunick's stylish arrangements of living Berlin's greatest songs.

GRIMETHORPE COLLEGIUM BAND: White Christmas - Christmas Songs (Chandos CHAN 4559). Nov 17. Popular numbers for brass lovers.

VAUGHAN WILLIAMS: The Symphonie - Soloists, BBC Symphony Orchestra and Chorus, Andrew Davis (Teldec 0630 170473, 6 CDs). Nov 17. Collected into a six CD box, Davis takes a view of

NEW COLLEGE CLASSICS



For over 600 years New College Oxford has boasted one of the most famous choirs in the world. Since Edward Higginbottom was made director in 1976, it has recorded over 60 albums for labels as diverse as Collins Classics, Hyperion and CD.

But none have equalled the impact of *Agnes Dei*, released in September 1995 by Warner Classics' Erato label, which picked up the best-selling record award at this month's Gramophone Awards. These unique church arrangements of Barber's *Adagio for Strings*, Sierri's *Ninrod* and original music by Palestrina, Bach, Mozart, Faure amongst others, topped the classical chart and made 62 in the pop chart, clocking up over 200,000 copies worldwide of which 60,000 were in the UK. Erato is hoping that *Nativitas*, a Christmas story release by the same team of Higginbottom, the New College Choir and producer Tim Oidham, will be greeted with as much interest as *Agnes Dei* and is planning to support it with an extensive poster and Classic FM campaign.

"My aim is to engage listeners' attention in a way that is distinctive and different with the mix of the familiar and the unfamiliar," says Higginbottom. "Most Christmas discs only last about five weeks. Hopefully people will want to listen to this one all year round."

Peter Brown

ARTIST: Edward Higginbottom and Choir of New College, Oxford PROJECT: *Nativitas* LABEL: Erato 0630193502 PRODUCER: Tim Oidham EXECUTIVE PRODUCER: Michael Letchford STUDIO: New College Chapel, Oxford RELEASED: out now

these peaks of the British symphony.

BEE THOVEN: Bagatelles Op. 33, 119, 125 and other solos - Alfred Brendel (Philips 456 031). Nov 17. Brendel presents a delightful collection of

well-known and rare pieces based on his own editions.

BARTOK / SCHUMANN: Piano Quintet - Silvestru Quartet, Suzanne Bradbury piano (ASV Quicksilver QS 6217). Nov 17. A unique coupling of two great romantic quintets at budget price from a young team making their ASV debut.

EYRD: Vol. 1 Early Latin Church Music - Cardinal's Music, Andrew Carwood, David Skinner (ASV Gaudemus GAV 170 Distrib: Select). Nov 17. A significant new edition devoted to the entire output of England's greatest Renaissance composer.

BLOCH: Symphony in E flat, Macbeth Interludes, Jewish Poems, In Memoriam, Royal Philharmonic Orchestra, Dalia Atlas Sternberg (ASV DCA 1019). Nov 17. Premier recordings of some of the Swiss composer's rarer masterpieces.

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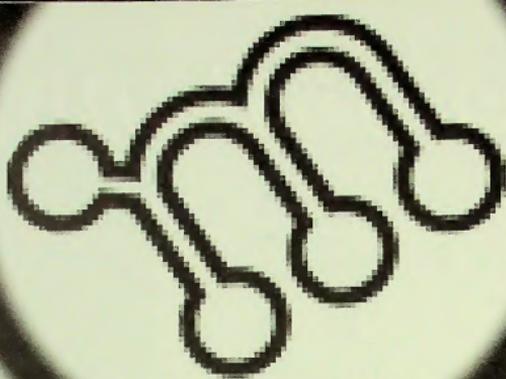
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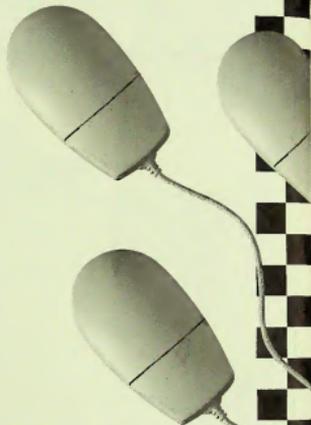
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BEHIND THE COUNTER

JOHN KERFOOT, Piccadilly Records, Manchester
 "Black Grape has been one of our biggest album sellers this week while new releases from more specialist acts such as Peter Hamill, Plaid, Nils Petter Molvaer and Oliver Ho have been hot and happening. Radiohead and The Verve have also been sustaining well and will undoubtedly sweep up on our end-of-year sales. We've just moved into bigger premises which means that we're now better organised and more able to capitalise on specialist sales. With this in mind we've just launched eight in-store charts covering areas such as indie rock and pop, techno, garage and drum & bass. They feature a combination of singles and albums, updated on a monthly basis by our resident staff experts. We like to think we're not just an indie or a dance specialist but a combination of all things. We're convinced that this is the only way an independent can thrive."

ON THE ROAD

LISA MARCUCCIO, Pinnacle rep for Yorkshire

"On the whole it's been a pretty quiet week although strong demand for the Backstreet Boys' new single and Backstreet's Back album has been keeping me busy. A lot of shops in my area have also been snapping up Step's single 5678. Our joint promotion with Kerrang!, whereby readers can use coupons to receive CDs in Selecta shops, is beginning to boost sales for featured hands such as Rootzooz, Manbreak and Brutal Truth. All our pre-sales cease on November 24 and from that point there will be a car-stop service only. Once December hits it will be incredibly busy and I'll be stacked up with boxes of Billy Ocean, Björk, Backstreet Boys and Daniel O'Donnell. Björk should go well as there is a big demand for her product on vinyl at the moment and Daniel O'Donnell out in the smaller towns where there tends to be an older population."

IN THE SHOPS THIS WEEK

NEW RELEASES

There was no holding back Black Grape's new album which steamed out in all regions of the country. Sales reports of Lightning Seeds, Echobelly, Ozzy Osbourne and Sting were more varied while Cast's album Mother Nature Calls got a shot in the arm from the new limited edition format. Fastest moving singles included Pulp, Ocean Colour Scene, the Shins, Bobby Brown, Hanson, Metallica, Brainlab, Alabama 3 and All Saints, making it a strong week for the format.

PRE-RELEASE ENQUIRIES

Singles - Perfect Day, The Prodigy, Mary J Blige, Finley Quaye, Conner Reeves, Powerhouse; Albums - Céline Dion, Silence, Hanson, Led Zeppelin, Metallica

ADDITIONAL FORMATS

Cast limited album in double CD with extra tracks, Black Grape CD album in collectors' packaging, Hanson CD single in Digipak

IN-STORE

Windows - Perfect Day, Céline Dion, Parry Animal, Silence, Finley Quaye, Aqua, Spice Girls, Led Zeppelin, Louise, Robert Miles; In-store - Finley Quaye, The Prodigy, Shola Ama, Louise, BT, Robert Miles, Way Out West, Spice Girls, The Verve, Oasis, Led Zeppelin, Lighthouse Family, Jimi Hendrix, Motown Chart Busters, Nigel Kennedy

MULTIPLE CAMPAIGNS



Radio singles - Louise; Windows - Christmas Chaos campaign with three CDs for £21; In-store - Nigel Kennedy promotion, Queen (Yorkshire Animal) (Anglia), Silence (Yorkshire Time-Tees), Queen (Yorkshire Time-Tees, Anglia, Granada Border); Press ads - Sinead O'Connor, Sundays, Saw Doctors, Motown Chart Busters, Dreamscape 2, Daryl Hall and John Oats, Judas Priest, Jimi Hendrix, Shooting Fish, Peter Andre; Posters - Hanson, Texas, Roni Size, Elton John



Single - Perfect Day; Album - Céline Dion; In-store - Kiss Anthems 97, Smurfs Go Pop!, Mike Oldfield, Lou Reed and The Velvet Underground, Hanson, Woolpackers, Louise, Shola Ama, Robert Miles



In-store - Elton John, Eternal, Spice Girls, Queen, M People, Rufus Harris, John Lennon, Robert & Jerome, Matilda, Evka, Fever Pitch, three for two on 210 CDs, three for two on £5.99 videos



Windows - Peter And The Wolf, Jose Carreras, Yo-Yo Ma, Choral Mode, 11,000 Virgins; In-store - Gramophone Awards, Tchaikovsky Experience, Roberto Alagna, Elgar Concerto



Single - Perfect Day; Windows - Christmas range promotion; In-store - The Prodigy, Finley Quaye, Way Out West, Robert Miles, BT, Shola Ama, Louise, The Firm, Aqua, Bobby Brown, Moby, P!nk! Screem; TV ads - Lightning Seeds (Granada Border), Sheryl Crow (national Channel Four); Posters - Charlatans, Black Grape, The Verve, Mariah Carey, Best Indie Anthems



In-store - Céline Dion, Conner Reeves, Lightning Seeds, Disney Hit Singles, Moby, Sinead O'Connor



In-store - R1 Burnside, the Cramps, Novalcine, Rare, Smoke City; Selecta listening posts - Alabama 3, Zeitgeist, Morcheeba



Singles - Louise, Finley Quaye, The Prodigy, Albums - Fantasia Presents Club Classics, Robson & Jerome, Steve Houghton, Woolpackers, Now! 38, Peter Andre, Kiss Anthems 97, Céline Dion, Silence; In-store - Ben Elton, Garry Maguire



Singles - Louise, Finley Quaye, Perfect Day, Shola Ama, Misty Elliott; Albums - Björk, Morcheeba, Smoke City, Christy Moore; Metallica - Toni Braxton, Republic, Peter Andre, Radiohead, Westlife, Céline Dion, The Annual III, Mike Oldfield, Louise, Finley Quaye; In-store - Ocean Colour Scene, Radiohead, The Annual III, Metallica, Mike Oldfield; TV ads - Mariah Carey, Céline Dion, All Saints, John Lennon; Press ads - Silence, Bush



Singles - Perfect Day, David McAlmont, Missy Elliott; Windows - Led Zeppelin, Metallica; Brand New Heavies, Céline Dion, Mike Oldfield; In-store - Spice Girls, Aqua, The Verve, Oasis; Press ads - Céline Dion, Mike Oldfield, Led Zeppelin, Conner Reeves



Singles - Perfect Day, Shola Ama, Louise, Salt N Pepp, Rosie Gaines, Mary J Blige; In-store and Windows - Immaculate selection range promotion, Christmas campaign, Gramophone Awards; Press ads - U2, DJ Supreme, The Firm, BT, Finley Quaye, Echobelly, Levelers, Saw Doctors, Bush, Morcheeba



Singles - Finley Quaye, The Prodigy; Windows - Céline Dion; In-store - Céline Dion, Lighthouse Family



Singles - Perfect Day, Louise; Album - Céline Dion; Windows - Céline Dion; In-store - Spice Girls, Peter Andre, two Christmas CDs or three cassettes for £10, Ideal Gift CDs £13.99 or two for £25

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Southport), Arcade Records (Nottingham), Alan's (Wigan), Bridge (Walsall), HMV (Hull), Our Price (Dharm), Piccadilly Records (Manchester), Solo Music (Truro), Tower (Piccadilly) and Virgin (Basingstoke). If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

22.11.97
 Live Aid Kicking features Boyzone, BBC1; 8.15pm-12.12pm
 National Lottery Live with Boyzone and Back Girls featuring Gills Black, Ringo Star, Marianne and George Martin, Channel Four; 8-10pm
 Adam And Joe Show with Gary Numan, Channel Four; 11-11.30pm
 Live With JoJo Holland features Peter Dinklage, BBC2; 11pm-midnight
 Best Of The Tube featuring Thompson Twins and Chaka Khan, Channel Four; 2.25-3am

23.11.97
 Wise Up, Laurent from Kenickie reviews Columba's new album, Channel Four; 10.15-10.40pm
24.11.97
 The O Zone featuring Cast, BBC2; 6.25-6.45pm
 23.11.97
 National Lottery Live with Bryan Adams, BBC1; 8.30-8.50pm
27.11.97
 Videotech Awards presented by LL Cool J on ITV; 6.30-7pm, followed by Videotech Special with Boyzone, Sinead O'Connor, Shola Ama and Motoszo Avenue, 10.40-11.40pm

22.11.97
 Trevor Nelson in conversation with Salt N Pepp, Radio One; 3-5pm
 Lisa Stansfield In Concert from 1994, Radio Two; 5.30-6.30pm
 Paul Simon And The Capeman, the singer talks about his new album and Broadway musical, Radio Two; 6.30-7.30pm
23.11.97
 Mark Goodier features a live acoustic set from Paul Weller, Radio One; 5am-12.30pm
 Pop Goes The Web, investigating how the music industry is using the Internet, Radio One; 9.30-10pm

In Concert features Portishead at Roselands, New York, Radio One; 10-11pm
 Rhythm Nation Tour with Shola Ama and D'Influence, Radio One; 11pm-1am
24.11.97
 Live Music Update with Portishead, Foo Fighters, Black Grape and Supergrass, Radio One; 8.30-9.40pm
26.11.97
 Jim Lloyd With Folk On Two features up-and-coming singer Kate Rusby, Radio Two; 8-9pm
27.11.97
 Smokie Robinson's Soul Selection featuring Sarah Vaughan, Radio Two; 9-9.30pm

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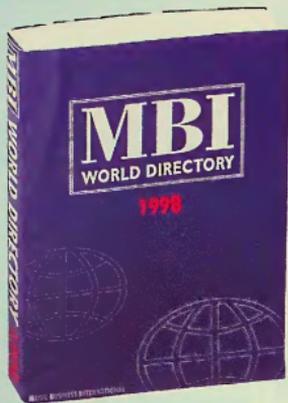
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