



musicweek

HOW WAS IT FOR YOU?
REVIEW OF '97 STARTS P25

For Everyone in the Business of Music

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It's stock around the clock

by Paul Williams

Virgin Retail is taking the unprecedented step of opening "around-the-clock" as gifters across the country predict a bumper Christmas.

The chain has announced it will be opening its megastores in London's Oxford Street, Cardiff, Edinburgh and Dublin non-stop from 6am on December 22 to 6pm on Christmas Eve. In another move, Woolworths is opening its flagship Edgware Road store in west London continuously from 9am on December 23 to 6pm on Christmas Eve for the second successive year. Tower, meanwhile, has temporarily reopened its store in Kingston

to make the most of the rush.

Virgin Retail's local marketing manager Simon Dorman says the decision to open all night is the next logical step from opening on Sundays. "We've decided to open because of commercial reasons and because the operations team say they want to do it," he says. "At this time of year a lot of stores already have people working through the night refilling shelves so it doesn't take that much more effort to have people on the till."

News of the 24-hour openings comes as CIN figures reveal week-on-week album sales were on course to rise last week by around 8% with 2.9m albums sold by the end of trading last Thursday. Matt Jenkins, manager of

Andy Records in Southampton, describes business as manic. "Every weekday over the past two weeks has been like a normal Saturday and Saturdays have become extremely busy. You can't move," he says.

Retailers note sales have been boosted by a much stronger release schedule this year compared with 12 months ago, with albums backed by television advertising performing particularly well. Simon Lawson, assistant manager of HMV in Leicester, says, "The quality of the product this year is very strong and TV advertised stuff is flying out now more than I've seen in previous years."

Tower Records managing director Andy Low reports his stores are 15%

up on last year. "At the end of the day, it all depends on the quality of albums being TV advertised to drive people into the store. Once they're through the door there hasn't been a lack of releases to sell to them," he says.

Rod MacLennan, Virgin Or's Pricer's senior product manager, notes the various greatest hits packages are also performing well. "There's an awful lot of them, but they're definitely a lot stronger than last year," he says.

Andy Oaten, manager of David's Music in Letchworth, says his store is now reaping the benefits of record companies releasing key albums such as White On Blonde by Texas earlier in the year.

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As Chris Evans and Richard Branson celebrated their success at clinching Virgin Radio, David Campbell, chief executive of the DJ's new media venture Ginger Music Group, promised Evans' creativity will not be submerged by his new business commitments. "We've got a great figurehead. And the best breakfast show presenter on board for five years now," he says. "He is going to be fantastic for ideas and creating new projects." Campbell adds GMM plans no immediate changes to the station, but concedes the programming has been Virgin's weakest element. "We are going to make what we've got work harder and create more vitality on air which has been missing because we have probably become too structured and predictable," he says. See story, p3

Eternal pair sack management

Uncertainty surrounds EMI UK act Eternal after two members of the trio announced they had sacked 1st Avenue Management on Friday (12).

Slaters Easter and Vernie Bennett issued a statement through their solicitors Lee & Thompson saying they were no longer managed by 1st Avenue's joint managing directors Oliver Smallman and Dennis Ingoldby. "They will be holding talks over the

coming weeks with prospective managers to work with them during the next phase of their careers," the statement read. The group's third member Kelle Bryan is remaining with 1st Avenue.

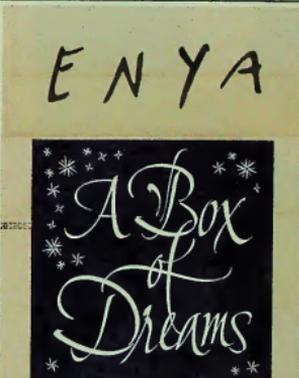
Smallman maintains Eternal are not splitting up and confirmed he and Ingoldby would continue to represent Bryan.

EMI UK declined to comment.

Hutchence album set for spring date

The album Michael Hutchence recorded with Gang Of Four guitarist Andy Gill is expected to be released next spring.

Gill says nine songs were finished and mixed before the INXS singer's death last month. Gill says a label deal will probably be negotiated in January and adds INXS's label, Mercury, would be an obvious choice. "It has been a terrible time and people have had other things to do rather than negotiate with record companies," he says.



THE BOX SET

A Box of Dreams

This luxury 3 CD box set presents 46 tracks by Ego in a new way. The CDs have been altered to suit your mood, OCEANS contains the singles, CLOUDS includes exclusive piano pieces while STARS explores the more acoustic Ego. Also includes three new songs and a beautiful calligraphic 12 page art paper book.

US success keeps Spice ball rolling

The turnaround in the Spice Girls' fortunes is gathering pace with both their albums continuing to break records in the US and their recent LWT programme An Audience With... achieving massive viewing figures.

Spiceworld is the only album to debut inside the US Top 10 and then increase its sales over the next four weeks. Last week it moved from number nine to number six after selling 183,000 units, bringing its US total to more than 620,000 units. The album has sold 700,000 units in the UK.

The Virgin quintet's performance at the Billboard Music Awards on

December 8, which was broadcast in the US by the Fox network and shown in the UK two days later by Sky One, is credited with helping drive up sales.

The first album Spice has now become the biggest-selling album of 1997 in the US with a total of 4.8m units. But their current single Spice Up Your Life continues to be the act's weakest release so far. Lacking playlist support from US radio programmers, it was their first US single not to reach the Top 10 and has hovered around the number 20 mark for a number of weeks, with sales of 630,000.

Meanwhile, the UK broadcast of An

Audience With... the Spice Girls of December 1 was watched by 11.8m people, outstripping ratings for other shows in the long-running celebrity interview series and also beating the figures for most other music-based programming, including the Brits.

"This just shows that the public view of the Spice Girls differs greatly from the media stories about them," says Virgin chairman/ceo Paul Conroy. "We're really happy with their international performance and at home we now have a good chance of a Christmas number one with Too Much (released today, December 15)."





Since our launch in July even we have been a little surprised at the success of MTV in the U.K. and Ireland. Independent viewing research company BARB observed that 7.2 million people tuned in during October, a rise of 1.3 million over the same period last year. Our core 16-34 year old audience seem to love what we are doing too: the number of occasions they've tuned in has increased by a massive 93% year-on-year.

With MTV now available 24 hours a day in 6.6 million homes (over 3 times more than our nearest competitor), we don't feel there is any doubt over who is the biggest music channel in the U.K. and Ireland.



Made for the U.K. and Ireland.



From all of us to all of you
Merry Christmas and a Happy New Year

Mean Fiddler

1982-1997

15th Anniversary of The Mean Fiddler

Virgin gives Ginger with Evans' £8m radio coup

by Robert Ashton

The radio coup of the decade which saw Chris Evans switch Virgin Radio from under the nose of Capital Radio is being widely lauded in the music business.

Few commentators have struck a critical note, although several eyebrows have been raised that Evans was able to switch to his new station's 281st deal so quickly.

"I think that just demonstrates his business acumen as well as the wealth of ideas he has," says Adrian Bott, head of the corporate group at law firm Olswang, which acted for the Evans-led consortium which acquired Virgin.

Trevor White, head of music at Virgin, believes both the radio and record industries will benefit from the deal. "We've kind of been sitting in a lake and up rose this ginger-haired wonder to save us," he says. "I don't think you'll find anyone in the building who wanted to go with Capital and this way London gets two real radio stations competing instead of two owned by the same company. The atmosphere here has changed and already that will be translated into the programming."

EVANS' BACKERS

In the cash and equity deal worth approximately £7m, venture capital group Apex Partners and Richard Branson and his trusts both invested £23m. Chris Evans put in around £2m in cash and also his Ginger Group companies, which produce TFI Friday and the Virgin breakfast show and are now being estimated at £20m. Banque Paribas provided a £42.4m loan to service Virgin Radio's £20m debt, which the new owners are taking on.

| Equity holders in the Ginger Media Group | Chris Evans | 55% |
|--|-------------|-----|
| Apex Partners | 20% | |
| Richard Branson | 25% | |
| Others | 0% | |

Nigel Sweeney, managing director of promotions group Intermedia, also welcomes the move. "Evans has always come up with creative and interesting formats and with him in control that is going to be a great influence on Virgin," he says.

David Boyd, Hst managing director and Virgin senior A&R director, adds: "Virgin has played it quite safe musically so I think this will help shake

things up. And radio has never had such a good profile. It's the best thing that could happen."

It emerged last week that Evans, who simultaneously brokered a new three-year deal to produce TFI Friday until 2001, had already considered buying the station only to put it on the back-burner when Capital lodged its bid. However, the idea was resurrected when Richard Branson offered him a 10-week slot to present the breakfast show.

"That's when he saw his dream could come true," says Deborah Kay, director of corporate communications at Apex Partners, the venture capital firm and former Virgin Radio shareholder which provided £23m of the equity. "It was clever of him to come to us because obviously we already knew Virgin well. One of our directors, Barbara Manfrey, had already been on the board and we have enormous knowledge of the radio market." Kay adds that Apex couldn't resist a deal which would combine two leading brands: Evans and Virgin. "He has a very strong commercial instinct and has already proved himself in the creative arena," she says.

NEWSFILE

MPs smack Prodigy over ad campaign

Twenty-five MPs signed an early-day motion last week complaining about the advertising for The Prodigy's single Smack My Bitch Up. It follows 43 complaints to the Advertising Standards Authority that the poster and press ads, which contained the title and the group's name, are sexist and condone violence. An ASA spokesman said it expected to give a ruling early next year. XL Recordings was unavailable for comment.

Stars join Sony World Cup squad

Two further tracks have been added to Sony's World Cup album which already features songs by Youssou N'Dour and Ricky Martin. Ma Wei M'Du & Friends is the South African theme and Jean Michel Jarre, who is collaborating with Apollo 400 on the Eurosport theme Rendezvous 98, is also working with Tetsuya Komuro to produce the music for Japan.

Nordoff-Robbins forms Scottish group

Nordoff-Robbins Music Therapy has formed a fundraising committee for its Scottish office at St Josephs, Rosewell. The committee, which is made up of London-based music industry executives from Scotland, is chaired by Stuart Hornall, owner of music publisher Hornall Brothers Music.

UK country awards get BBC showing

BBC Two is to televise highlights from this year's British Country Music Awards this Saturday (20). The event took place at Birmingham's International Convention Centre in November. The one-hour broadcast will go out at 12.40pm and include UK acts Cheap Seats and Adam Coulthold, as well as a filmed tribute to Dolly Parton featuring Gene Campbell, Billy Ray Cyrus, Loretta Lynn and Martina McBride.

Barrowlands tops R1 venue poll

Glasgow Barrowlands has been named Venue of the Year in a Radio One artist straw poll, with London's Brixton Academy the runner-up. Around 50 musicians, including Echo & The Bunnymen's Sam Colclough and The Charlatans' Tim Burgess, were asked to name their favourite UK venue by Radio One's Live Music Update, which reveals the winners at 8.30pm this evening (15).

Hanley leaves Life for Outside

Alan Edwards has poached Sharon Hanley from Life PR, where she was handling the Spice Girls. The appointment comes just weeks after Edwards' Outside agency won the Spice Girls' PR account. Hanley replaces Jooh Bosson, who had worked at Outside for nearly two years. Meanwhile, publicist Judy Totton has pointed out that, contrary to last week's profile of Outside, she represented David Bowie for the European leg of the Glass Spider tour in 1997, and also handled INXS's breakthrough album Kick the same year.

Imbruglia single and album success

Natalie Imbruglia's Torn and Telediscs' 13.1 Telediscs Say Eh-Oh! became the latest platinum singles last week as the BPI awarded George Michael's Older album its sixth platinum accolade. Double platinum awards went to Celine Dion's Let's Talk About Love and Eternal's Greatest Hits, while there were platinum awards for Gary Barlow's Open Road, Enya's Paint The Sky With The Stars, John Lennon's Lennon Legend and compilations Greatest Hits 01 97 and The Best 60s Album In The World...ever 3. Natalie Imbruglia's album Let Of The Middle reached 30th place, along with David Bowie's The Best of 1969/1974, Sneaker Pimps' Becoming X, Heartbeat - Love Me Tender and Go Wild With The Party Animal, and the single As Long As You Love Me by Backstreet Boys.

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

Virgin mourns loss of ex-MD Trevor Abbott

Friends and colleagues of Trevor Abbott, one of Richard Branson's longest-standing business associates, have expressed deep shock and sadness at his sudden death last week.

Abbott, 47, joined Virgin in 1984 and was group finance director before becoming group managing director in 1989, reporting directly to Branson and having responsibility for the Megastore chain worldwide. He was also closely involved in the sale of Virgin Records to EMI in 1990.

He left earlier this year to start up his own venture capital company, Passport Alliance, but continued to act as a non-executive director of several Virgin holding companies.

Richard Branson is said to be extremely saddened. A Virgin statement said, "Trevor was one of Richard's longest standing business associates as well as being a valued friend. Trevor will be greatly missed by all at Virgin who had the privilege and pleasure of working with him...Trevor remained deeply involved in the Virgin Group and continued to bring his considerable expertise and experience to bear on a range of issues."

Elton's showman quality still shines through



There is no substitute for quality and experience at this level, runs the football management cliché, and these days Elton John would make a hell of a midfield general, writes Izzy Nicolson.

At the first show of the final UK leg of his 29-date world tour, Glasgow took him to heart as though he'd come home - even when he sang Made In England to the new crowd.

After 30 years of barnstorming John has built an unerring rapport with his audience, and - post Candle - it seems that what he has decided to leave of the fantastic Seventies showman is the enter-

tainer who evokes the same universal appeal as his most famous fan. Only acts like Wet Wet Wet and Rod Stewart pull bigger crowds to the cavernous SECC.

The audience's thunderous reception may have been as much for the rejuvenated live lounge set that proved to be John's only stage outfit as for the spectacular set.

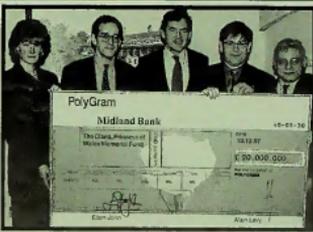
And much of the old pantomime which has been stripped away with the old clothes. There were a couple of throwaway line lounge set of a stage strut during I'm Still Standing, a burst of right-hand playing while the rest of the lileac suit dived under the piano - the star makes middle age look fun.

From rapt attention to the show

opener, Single Life, to rapture and a standing, quietly-musiced version of Your Song, two-and-a-half hours later, John had the audience transfixed all night.

In between they were treated to 25 songs - just two from the current album - their approval hooded by faithful figures and playing of guitarist Davey Johnston. His musical direction has led Nineties technological breathe quality into the sound without rewriting history.

Elton John has achieved two milestones on this tour. He has accepted the burden that Candle in the Wind '97 has brought and proved that he and rock music can learn from the experience.



Elton John last week handed over a cheque to the Diana, Princess of Wales Memorial Fund for £230,000 - the first proceeds from sales of the single Something About The Way You Look Tonight/Candle In The Wind '97. The single, released in September, has now shipped over 33m units and in October was confirmed as the most successful single of all time by the Guinness Book of Records. Pictured (l-r) are Lady Sarah McCorquodale, Anthony Jellics, head of litigation at Mison de Reya; Gordon Brown, Chairman of the Diana Princess of Wales Memorial Committee; Elton John and PolyGram president and CEO Alan Levy.

COMMENT

Girl Power proves Viewing Power
LWT's An Audience With...The Spice Girls was corny and clumsy in places, but its mix of great pop music, shots of newsmen boogying and the chance to check out Sporty & Co's presenting skills proved irresistible.

It was the kind of old-fashioned entertainment the public clamours for but rarely gets and I found myself glued to the programme for its duration.

I was not alone. Nearly 12m others tuned in for the show – surely one of the biggest TV audiences ever attracted by a pop act and more than two-and-a-half times the still-impressive 4.8m who watched the Smash Hits Poll Winners' Party.

That should be proof enough that the Spice Girls have weathered the media storm which so recently threatened to engulf them. Far from being sick to the back teeth of Girl Power, it seems the public still can't get enough of it.

Coupled with the group's record-breaking exploits in the US, this is very good news for an industry which needs all the success-stories it can get.

An Audience With...The Spice Girls also explored the theory that music on television can't attract big prime-time audiences. Clearly it can if the formula is right – congratulations to the show's producer Andi Peters.

Evans set to ginger up Virgin

Love him, hate him – there are few who have failed to be impressed by Chris Evans' skills as a TV and radio presenter. No-one yet knows if he can run a radio station, but my money says he'll shake up Virgin Radio beyond recognition – and that the changes he makes will be for the better. The only drawback is Virgin's AM frequency. Let's hope he isn't tempted to get round this handicap by boosting the station's speech programming.

Selina Webb

PAUL'S QUIRKS

What a great year it's been

With the festive season now in full swing it's probably a good time to reflect on one of the best years music retailers have had for some time. A mixture of excellent albums from the likes of Texas, The Verve and Oasis evenly spread throughout the year and a significant increase in singles sales have meant that most stores have been busy since February.

If you add to that the fact that nearly all the major distributors have at last begun to talk seriously to the independent sector of the retail trade then the prospect for real progress becomes apparent.

EMI has improved its overall service beyond recognition and now sets the benchmark for the rest of the industry. PolyGram has grasped the nettle, met dealers around the country and reacted positively to praise and criticism alike. BMG took stock and has come up with a long-term plan which could well put the company right up alongside the competition.

Sony, meanwhile, has improved terms for dealers who support its new acts and offered some excellent catalogue deals throughout the year. Warners has suffered unwarranted criticism from some parts of the trade but in my book it is still up there with the best. Pinnacle strives for perfection and won't accept that it's an impossible goal. I admire its tenacity.

Virgin, even though it is not strictly a distributor, must rate a mention as it is still many retailers' favourite. Despite the loss of Ray Cooper to the States it still manages to talk and listen to dealers. At all levels, and react to suggestions quicker than most. Paul Conroy, and I have a great, good product and the right attitude. That's it for 97 – just off to the 24-hour supermarkets to see if they are selling anything else beside music as cheap as most cost price. Have a great Christmas – I think we all deserve it.

Paul Quirk's column is a personal view.

NEWS

Virgin Records is to tie inflated balloons to street railings and lamp-posts in central London as part of the promotional campaign for the launch of French act Air's debut album, *Moon Safari*. The campaign kicks off on January 5, two weeks before the album launch, and will be supplemented by flyposting and Adshels as well as trade and national press advertising. Product manager Orla Lee says, "The campaign will be very visual and very street-led. Air are press darlings at the moment and we want to build on that." The campaign will also tie in with a tour of the band in the January edition of *Dazed & Confused*. Air will release their debut single, *Sexy Boy*, on February 9.



Tesco forced to match Safeway CD 'madness'

by Paul Williams

Supermarket giant Tesco has been forced to slash its CD prices after rival Safeway launched a highly-competitive campaign on 10 big-selling CDs. Safeway's week-long campaign, which was due to end yesterday (Sunday), was supported by national TV advertising and comprised the supermarket's 10 best sellers of the year, including Spice Girls' *Spiceworld*, White On Blonde by Texas and Eternal's Greatest Hits.

Tesco says it has been forced to reduce its own prices on the same titles by £3 to match Safeway because of its own ongoing Unbeatable Value offer, which states the supermarket will refund twice the difference if a customer can find the same item on sale in the same location at a lower price.

Sam Brown, Tesco's buyer for music, said in March for an activity we normally engage in this close to Christmas. It's purely from a legal point of view we've had to match Safeway."

Brown points out that Tesco, which came in for criticism itself from retailers in March for a highly-aggressive pricing campaign, will be returning its prices to normal today (Monday) to coin-

KEY MUSIC CAMPAIGNS BY RETAILERS IN 1997

MARCH – Tesco launches a newspaper advertising campaign in five CD titles in which it quotes its own lower prices next to WH Smith's and Woolworths'. Woolworths responds by reducing its prices on two of the items featured in line with Tesco.

MAY – Asda runs its latest week-long VAT-free campaign, offering 17.5% off its entire music and video range.

OCTOBER – Asda repeats its VAT-free campaign.

NOVEMBER – Safeway reduces the price of 10 current double compilations to £11.99.

DECEMBER – Safeway slashes the price of 10 of the biggest albums of the year to £9.99.

side with the end of Safeway's promotion. "We're not into selling CDs at £9.99," she says. "Our pricing policy is perfectly clear. We've always been competitive, but we don't intend to crash the market."

This latest campaign has further angered specialist music retailers who less than a month ago were up in arms when the same supermarket ran a campaign – not backed by advertising – which offered Now £8 and nine other current double CD compilations at a new low of £11.99.

Free samples website runs into controversy

Pearson New Entertainment has caused a stir among companies selling samples on CDs with the launch of a website offering thousands of samples for free downloading.

SampleNet (www.samplenet.co.uk) forms part of the MusicGunsNet site run by Pearson, which publishes *Future Music* and *The Mix* magazines through its Future Publishing division. It provides access to original music samples which DJs and musicians can download and use free of charge.

Sample CDs can cost anything from £20 upwards. Executive producer Roger Brown acknowledges SampleNet initially will not be making money out of the service but says, "It's a common model to start off giving something away – it's generated lots of traffic for the site." He adds, "We are considering charging an annual subscription fee, although the current samples will probably remain free. Sampling on the inter-

net is potentially very lucrative"

The site is run by Neal Staisford, a former record producer and one half of remixers DNA. The samples have been created by FutureNet musicians and mixmasters.

But the site has already run into controversy. A section where users could upload their own samples has been suspended because of potential copyright infringement.

And CD sample manufacturers and distributors have voiced concern. Ed Stratton, chairman of UK distributor Time-Space, which places ads in Future magazines, warns, "If they build it into an enormous resource of hundreds of thousands of free samples, the industry will become their enemy."

Stratton adds that SampleNet has discussed getting suppliers involved in sampling we want to support it. I really want it to work out," he says.

Independent retailer Mike Trebble, who runs four stores in the Bristol area, says it has been made far worse by Tesco coming on board. "It's deplorable, especially at this time of year when people are prepared to spend their money. To sell them at cost price is ludicrous," he says.

A Safeway spokesman says the chain still needs to make its own customer base aware that it stocks music in 350 of its stores.

"Research we've undertaken has found there are still customers coming into our stores who do not know we sell music," she says.

A third supermarket stocking music, Asda, criticised its rivals' moves. Music and video buying manager Andy Spoforth says, "Far too often now the supermarkets have been tarred with the brush of driving down the market and Safeway's action just reinforces that image. I can't understand why they're doing it."

A spokesman for Sainsbury's says it will not be following suit either. "We have our own pricing policy and our own promotions programme throughout the year. Just because one supermarket jumps we're not going to match them," she says.

Hooker calls it a day after 15 years at MFN

Music For Nations joint owner and managing director Martin Hooker is quitting after 15 years at the helm of the hard rock and heavy metal label.

However, Hooker – who is selling his remaining shares in the company to major shareholder Pinnacle – is planning a quick return to the music business with a new label in the New Year. Meanwhile he will concentrate his energies on his Sussex stud farm.

Andy Black, MFN's head of marketing and special projects, is taking on the role of general manager at the label.

Hooker conceded that the label he created in 1983 with partner and Pinnacle chairman Steve Mason changed after Mason sold his 60% MFN shareholding when Zomba bought 75% of Pinnacle in July 1996. "I suppose it stopped being my company. But, it's not just that. The music has moved on and I wanted a little break," he says.

IFPI to lobby EU over 'flawed' copyright bill

by Tracey Snaell

The IFPI is to lobby members of the European Parliament following the EU's decision last week to adopt a "fundamentally flawed" draft copyright directive.

The directive seeks to provide fair protection for works containing intellectual property in emerging online markets, including the internet. But, according to the IFPI, the document in its current draft would undermine the industry's ability to enforce rights and increase the risk of widespread digital piracy.

Specifically, the IFPI says the draft directive:

- fails to harmonise the rules on digital private copying;
- undermines the use of encryption and other technical measures which form the basis of copyright management tools (Article 6);
- does not grant exclusive rights for multi-channel and subscription services and;
- inadequately handles the issue of liability of telecom operators, online service providers and other intermediaries in

BPI TO HOLD NET DAY

The BPI is to hold a one-day seminar in an attempt to raise the industry's level of understanding of the internet. The workshop on February 25, which is being organised in conjunction with *Afterglow* Interactive, will be split into morning and afternoon sessions. The former will cover basic aspects of the internet while the latter will focus on case studies. "We have 250 members and only a minority of them have websites," says BPI education officer Maggie Crowe. The aim of the seminar, she adds, is to educate members on good and bad practice, privacy issues and how to best exploit new technology.

respect of temporary copying.

The IFPI plans to start lobbying early next year for changes to the proposed directive, which has yet to go before the European Parliament and the EU council of ministers. But it warns it could be two years before a final decision is reached.

IFPI director general Nic Garnett says, "The directive should accommodate technical solutions which satisfy the needs of both copyright and legitimate

interests and outlaw those that do not. The directive in its current form fails to make that distinction and is therefore insupportable. It has to be changed."

The IFPI believes the draft directive also fails to implement properly elements of the Wipo copyright treaty signed last year in Geneva.

"The industry has previously expressed concern over the proposed directive, most recently over a change to Article 6 late last month. Article 6 discusses the position on equipment which could be used to circumvent security systems.

Olivia Requier, legal adviser at IFPI's European office, says, "It prohibits equipment which in its main function is to break security. As soon as it has a dual purpose it falls outside of the directive. That is very worrying. Dual purpose could mean a VCR which plays videos and also records from the TV, or a computer that can surf the net and also access encrypted sites."

The IFPI fears Article 6 as drafted would allow the creation of an industry of 'hacking' equipment designed to circumvent copyright management systems.

PRS on course for £3m from BSKyB music deal

Composers and publishers won a victory last week when a copyright tribunal recommended BSKyB pay PRS around five times more than the current £600,000 annual flat fee for music use.

However, the finding, which would give the collection society a lump sum payment of around £3m in 1997, is only a suggestion and leaves the industry body short of the £15m it was aiming for.

John Axon, director of performance licensing at PRS, says the society is fairly happy with the award of royalty payments devised by the copyright tribunal, despite chairman Christopher Floyd rejecting its claim for 3% of the broadcaster's revenues. "I think we got a lot more than BSKyB were offering," he says.

Taking 1995 as a base year, the tribunal suggests BSKyB is charged £2.75m for music - £1.5m, adjustable to inflation and viewer hours, and £1.25m, adjustable to the number of channels at the rate of an extra £10,000 for each new channel. PRS and BSKyB will enter another round of negotiations in the New Year to agree Floyd's formula and a starting point from which the new scale of payments will be applied.



Universal/Interscope is expecting to score one of the first big hits of 1998 with the January 25 release of Dr. Jones, the follow-up to Aqua's double-platinum smash Barbie Girl. General manager Mark Crossingham says the company has now deleted the Danish band's current hit, presently the third biggest-selling single of the year with 1.4m sales, in a bid to make way for the next release. Dr. Jones is already the most-played track on The Box. Its release will be backed by a series of television appearances being lined up for the band.

▶▶▶ THE FUTURE OF THE CHART: WHAT THE PEOPLE SAY -p8▶▶▶

Peter, Polly, Julian, Sarah, Matt, Aimee and Chris at



Artist Management



wish their friends a Merry Christmas and a Happy New Year

NEWSFILE

Elton single sets new record in US

Elton John's charity single *Something About The Way You Look Tonight/Candle In The Wind 1997* this week spends its 11th week at number one on *Billboard's* Hot 100, breaking the all-time record for the longest tenancy there by a UK single. Its achievement, beating Olivia Newton-John's 10-week stay with *Physical* between 1981-1982, coincides with the album *Diana, Princess Of Wales - Tribute* becoming the highest new entry at number 15 on this week's US album chart.

Byrne and Blood unite for new venture

Music television director and producer Tim Byrne and former head of BMG Video, Vicky Blood, are joining forces to create a production and management company - Byrne Blood. In addition to TV, video, commercials and conference production, the new outfit will offer TV sales and video marketing advice and other such services. It is also developing a number of artists for a management arm.

Wild in promotions switch at Decca

Christie Wild has switched from international press officer at Decca International to press and promotions manager at Decca UK to focus on the domestic market. Wild, who will work with a roster of artists including Ute Lemper and John Barry and has already coordinated the worldwide press campaign for Pavarotti at Decca International, takes over her new job from Sophie Beck.

Virgin trials protective CD boxes

Virgin Records is piloting a new type of CD packaging designed to prevent disks being damaged. The packaging, developed by manufacturer Tinsley Robor, features a device which locks the CD into place. The CD is released by pressing a button. Virgin has placed an initial order of 90,000 units. Its first CD to feature the device is Janet Jackson's latest single *Together Again*.

Sony launches MiniDisc web site

The MiniDisc format continues to gain momentum with the launch of a new web site. The site has been set up by Sony, just weeks after the label announced the release of a further 300 MiniDisc titles and a 2,000% increase in hardware sales. It contains a news and features section, plus an online catalogue which lists all titles available in Europe, including those from other labels. The address is www.minidisc.com

Ocean Colour Scene's number one

Ocean Colour Scene's MCA album *Marchin' Already* was mistakenly omitted from the guide to 1997's number one UK albums in last week's pro-audio supplement. It was A&R'ed by Jon Walsh, co-produced by Brendan Lynch, Max Heyes and OCS and recorded and mixed at Moseley Shoals studio in Birmingham.

The future of the chart: this is what I think

By far the most popular subject to crop up in our Year End Review is the charts, and specifically the need to "sort them out" in 1998.

It's an old chestnut and one which a lot of people feel very strongly about... or so we thought when we published our feature asking for our readers' views on the subject. We published details of the five most commonly quoted options for compiling the charts — a mixed sales and airplay chart; a "true popularity" chart based on the Jonathan King mode; a cumulative sales chart; a sales-based popularity chart and a retail value-based chart — and asked people to let us know if they preferred any of them to the status quo.

The response was, frankly, disappointing, confirming only what we probably knew

I am distressed that you, or indeed anyone in the music industry, can even contemplate changing a research and marketing tool that has generally been regarded as one of the most reliable music charts in the world. Do we really want a chart which is more similar to Atlantic 252's playlist than what the public is actually spending its money on? Surely the chart as it is fine.

OK, so the singles chart is unstable, but what can the industry honestly expect with the illogical, and for your average 'Joe punter' incomprehensible, pricing policy on singles adopted over the past two years. Even the most intellectually-challenged members of society can work out that to double the price of a product in the space of a week, a common music industry 'sales technique', is unwise if you want sales levels to stay constant (let alone rise).

The only way to "sort out" the charts is to take them for what they are; an accurate and infallible marketing tool containing information that most industries can only dream of. The life of a single is now pre-release rather than post but, at the end of the day, it's the sales figures that count for both the companies that produce the product and the music fans that follow the chart. What the industry must instead focus its efforts on is stabilising the perceived value of its products and improving the methods by which the target market can be exposed to music.

The Top 40 is in a mess for many reasons, not least the fact that many music fans just saw a chart two or more years ago. Top Of The Pops is broadcast over the weekend — which true music fans is really going to be sitting at home on a Friday night at 7.30pm or Saturday at midnight.

It is time to stop tweaking the chart to try and make it "play" ball. The real problems are right on the industry's doorstep and only managing directors with true vision and ambition will realise that they must change rather than the chart. Anthony Hamer-Hodges, Dancefloor Discographies, Glasgow.

I see two essential considerations to any change in compiling the chart: one is to avoid ghettoising new acts/artists (which definitely knocks the cumulative sales chart out of the field) and for the industry to resist the urge to penalise the consumers for the sake of their peace of mind (so nice on the retail value-based chart or on top of that we'll find loopholes for big acts to release limited-edition singles at ridiculous prices

TOP 75 SINGLES

| WEEKS ON CHART | ARTIST | TITLE |
|----------------|----------------------|-------------|
| 1 | THE NOTORIOUS B.I.G. | HYPERBALLER |
| 2 | THE NOTORIOUS B.I.G. | HYPERBALLER |
| 3 | THE NOTORIOUS B.I.G. | HYPERBALLER |
| 4 | THE NOTORIOUS B.I.G. | HYPERBALLER |
| 5 | THE NOTORIOUS B.I.G. | HYPERBALLER |
| 6 | THE NOTORIOUS B.I.G. | HYPERBALLER |
| 7 | THE NOTORIOUS B.I.G. | HYPERBALLER |
| 8 | THE NOTORIOUS B.I.G. | HYPERBALLER |
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| 70 | THE NOTORIOUS B.I.G. | HYPERBALLER |
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| 72 | THE NOTORIOUS B.I.G. | HYPERBALLER |
| 73 | THE NOTORIOUS B.I.G. | HYPERBALLER |
| 74 | THE NOTORIOUS B.I.G. | HYPERBALLER |
| 75 | THE NOTORIOUS B.I.G. | HYPERBALLER |

and gaining a foothold in the chart based on the sale of a few singles — possibly far fetched, but you take my point).

The one thought that keeps me warm at night is the irony of the industry rallying for a restructuring in how the chart is compiled from the only people responsible for the charts looking the way they do: those record companies maximising the potential of records in the week of release.

The only sympathies I have lie with the more independent and smaller companies that find themselves unable to compete with the majors.

Mark my words — change the way the charts are compiled and the means will be found to maximise their potential in terms of achieving sales. When that has been done the same debate will rear its ugly head within five to 10 years. Roque Sefade Vileto, Wise Buddha.

CHARTING OPINION: A CROSS-SECTION OF VIEWS

Well done on the chart article — my vote is for a cumulative sales chart as it needs to be slowed down to bring back some interest. High new entries are boring now and good records which disappear quickly are being ignored.

Simon Proctor, BBC Music Copyright.

My vote is for a cumulative three-week sales chart based on retail value and limited to two-track formats. May the playing field be levelled so the lemmings may pause for thought.

Dylan White, Anglo Plugging.

With regard to your request for thoughts on the future of the UK charts, I think we should:

- set a minimum standard price for chart eligible singles, enabling independent companies to compete with the majors.
- if the above can't be done then perhaps
- make chart positions relate to the amount of revenue brought in over the counter.

I also believe the timings allowed on singles should be shorter, reducing the amount of remixes and extra tracks allowed as well as perhaps reducing the amount of formats to two. Or is this happening in the New Year anyway? It would make my life much easier believe me.

Airplay-related charts worry me, as the power to break a band will lie with the radio station playlists.

Fiona Huston, A&R Manager, RCA Records.

You would cure the chart's volatility at a stroke if record companies agreed collectively to ban huge initial order/first week discounts. Any company found to be flouting this rule would have its single removed from the chart.

Record companies should not be scared of cutting discount to normal file discount rates. Multiple retailers will cut back on their initial order quantities, but what they do order will bring more revenue into record company coffers. The industry must ask itself the question: is it better to ship 100,000 singles at 55% discount or sell 40,000 singles at 15% discount?

If all new singles are sold at full retail price the chart will slow down as fans will no longer rush to buy their singles in the first week of release.

Increased longevity in a single's Top 40 life will help to stabilise the industry, will help to sell more albums, will bring the chart more in line with radio, will renew international respect for our charts and most importantly will earn both retailers and record companies more money.

The chart is our industry's main marketing tool and one of its primary purposes should be to introduce new artists to the public with a view to building new careers. The status quo has too many new releases (3% of the Top 40 this week) which fail dramatically.

I vote for a mixed sales and airplay chart. Under this system, not only will the chart be slower (great, airplay will reinforce the public's awareness of new artists appearing in the chart, and vice versa — providing the best opportunity for breaking the record).

Tom Bradley, EMI Music Publishing.

Of all the options listed the one that makes most sense is the one with least disadvantages, namely the retail value based chart. Having read about Sawefony and Now! 38, I feel that this is one way to bring back some common sense and profitability to the retail side of our industry.

Mika Butler, Complete Discory, Evesham.

Change three things and all will be well with the existing chart:

- ban free product and huge discounts;
 - have realistic minimum retail prices and;
 - have daily radio plays of any one record.
- Equality and fair play will rule, while the only true reflection of the nation's taste in music (a purely sales-based chart) will remain.

The Idealists, Utopia.

already — it isn't as simple as that. Of the few score people who responded, the majority — around a third — were in favour of sticking with the current sales-based chart. There was also a sizeable school of thought (roughly 30%) backing the retail value-based chart. Surprisingly, perhaps, a mixed sales and airplay chart was supported by only two people, with lonely one-person supporters clubs emerging for each of the remaining options — the "true popularity" and sales-based popularity charts.

The most overwhelming message to come through from our survey was that if there is a problem with the singles market, it is not necessarily to do with the way the chart is compiled, rather the marketing activities of the industry itself. Below is a selection of the views we received.

Selina Webb

The solution is a very simple one — please do not concoct some complicated methodology for the future. Discounting is the problem.

Jon Mais, MRIB (UK) Ltd.

The two inter-related structural elements of the present system which adversely affect the longevity of a single's chart life and which deny us the artistic development type of chart we seek are:

- major radio stations do not play records by artists other than those coming off a hit and;

- major retailers do not stock records (even free goods) which do not play unless they are by artists coming off a hit.

The net effect is to create an interdependency where radio drives what retailers stock and what retailers stock (and therefore sell) drives what radio plays. In effect, the chart has evolved to a stage where it is determined by the preferences of a handful of retail chain singles buyers and heads of music for a small number of radio groups. For this reason, it is not truly reflective of popular taste because the choices for inclusion are so filtered.

Any alteration to the existing chart that fails to tackle those two factors head-on can only amount to tinkering with the system. To produce a chart that is reflective of popular taste and of what is actually happening in the marketplace, as opposed to what is happening in the major retailers' "singles of the week" bins I believe it is necessary to dilute the impact of sales made through stores such as Woolworths, Our Price and others that stock only Top 75 singles, until such time as the relevant new release has entered the published Top 75. This method would produce a more representative measure of what is actually bubbling under without the distortion of the shelf space advantage which currently benefits only those few new releases which the Woolies and Our Prices stock.

Once a record has charted, most retailers will be set to stock it. Woolies/Our Price sales of second and subsequent weeks will then be more in line with the broader pattern of sales. Michael Dolan, Metro Entertainment Group, London W9.

Christmas No 1

BACKSTREET BOYS' SANTA SHOCKER!

PETER'S SAUCY CRIMBLE!

BOYZONE'S CHRISTMAS TALE (IT'S VERY ODD!) BUMPER CHRISTMAS ISH!

TOP OF THE POPS

Christmas at home with the Hansons!

THE 12 POP DAYS OF CHRISTMAS!

WIN A CD PLAYER AND 10 SIGNED CDS!

GOSSIP GOSSIP AND MORE GOSSIP!

EXCLUSIVE! BACKSTAGE AT THE SHOW!

HUGE ALL SAINTS POSTER!

PLUS!

FIVE * SPICE GIRLS * 911 * AQUA * SHOLA * ROBBIE * NATALIE

Peter Loraine, Editor Of The Year (British Society Of Magazine Editors 1997).
Top Of The Pops Magazine, the UK's top-selling music title.

BBC Worldwide

Men, Spice, Ginger and Elton

Elton soars, Spice Girls fizz and Chris Evans snaps up Virgin Radio

JANUARY

The industry begins the year on a high after a record 10.8m albums are sold in the seven days before Christmas...EMI European head Rupert Perry is awarded a CBE. Paul McCartney is knighted and Andrew Lloyd Webber made a lord in the New Year's honours list...Around 10 family and friends attend the funeral of *Music Week* A&R editor Leo Finlay who died aged 32 after a heart attack...PRS signs a deal with French performing rights society Sacem, offering a "fast-track" collection deal for big acts...EMI Records dissolves its Premier operation and lays off around 15 staff in days after Premier managing director Roger Lewis quit to become worldwide chairman of Decca. Meanwhile, EMI announces its 25th anniversary plans...Go! Discs is to close at the end of the month following Mike Hennessey's decision to leave...Concert promoter Harvey Goldsmith is honoured at Midem's Music Makers dinner in Cannes...MCPs prepares for "all-qual-wear" after French society SDRM ends its reciprocal agreement with the organisation...An historic deal is struck between Anglo-American and continental publishers, ending five years of hostilities...A radio One reveals Mark Radcliffe is replacing Chris Evans as breakfast show host...

FEBRUARY

Pinnacelle battles to clear its name in the KWS case collapses in the High Court...Safeaway announces plans to begin rolling out music in all 380 of its stores...Sam Goody closes its Lakeside, Thurrock store, its first and biggest in the UK...Radio Two pushes ahead of Radio One in listening share for a second time, according to Rajar...Go! Beat is to be relaunched as a stand-alone operation run by former Go! A&R head Ferdy Unger-Hamilton...George Michael is to launch Aegean, his own independent label, after signing a distribution deal with Pinnacelle...Newly released BPI figures show the UK music industry reaching a new trade delivery high in 1996...Jel Smith is appointed Radio One's new head of music policy...No Doubt's Don't Speak becomes the seventh UK number one in as many weeks, a new record...Five of the UK's biggest independent distributors introduce a new formula for the independent chart...Bard and CIN agree a new 18-month charts data deal...Sany Music takes a third of the Brits prizes with Virgin's Spice Girls and Eric's Manic Street Preachers the biggest individual winners with two awards each...

MARCH

Around 1,500 music industry executives attend the *Music Week Awards* where Virgin Records claims 17 prizes and EMI Europe CEO president Rupert Perry and Pinnacelle chairman Steve Mason are the winners of the special achievement awards. Polydor takes the A&R award...At the Grammys, Eric Clapton wins three prizes and The Beatles take two...Tesco angers other retailers with the launch of an aggressive CD pricing campaign...MTV Europe axes around 40 jobs as part of a restructuring to localise output...Spice Girls score a record fourth number one single out of four

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releases...Warner Classics' Dickon Stainer is appointed head of Decca UK in the first stage of Bill Holland's reorganisation of PolyGram Classics & Jazz...Lucian Grainge takes over from Marco Lombroso as Polygram managing director...The BPI and MCPs oversee the biggest seizure of counterfeit CDs in the UK, comprising 125,000 CDs with a street value of £1.75m...Independent publisher Bourne Music loses a High Court battle with Phil Spector...Steak, Aitken & Waterman become locked in a legal battle over copyrights...Trevor Dani takes charge of the new BBC Music Entertainment production unit... Nigel Grainge and Chris Hill revitalise their Dizze Heights publishing company, six months after leaving Arista...

APRIL

Castle Communications founder Terry Shand launches Eagle Rock Entertainment, a music, TV and film group with backing from BMM...Decca International axes 29 jobs as part of a streamlining programme...Chemical Brothers enter the US albums Top 20, marking a new high for "electronic" music...Graham Ball becomes Columbia marketing director...Pinnacelle announces a 40% expansion of its sales force...Parlophone projects pick up six prizes, while designer of the year Mark Farrow collects three honours, at *Music Week's Creative And Design Awards*...The Beatles emerge as the UK's biggest music earners during 1996, according to *Rock Accounts 1997*...Jan Graice is appointed Virgin Radio programming director in place of Mark Story...Independents and Island announce a marketing link-up for Paul Weller's forthcoming Heavy Soul album...Spice Girls' first official video becomes one of the fastest-selling music videos of all time...Telstar links with Universal to try to revitalise its TV marketing business...Brian Bonnar puts his Making MUK! Media and Making Cassettes manufacturing companies into administration...Radio One loses 370,000 listeners following Chris Evans' departure...Around 5,000 music industry executives attend the first London Music Week convention...

MAY

PRS and MCPs form an alliance with Dutch royalty collection agency Buma Stremma to create a new publishing powerhouse for the European music industry...The UK music market's growth continues to outpace the rest of the world, says an IFPI survey...Former White Room producer Chris Cowey is appointed TOTP producer...Capital Radio and Virgin Radio

announce a planned £55m merger...UK entry Love Shine A Light by Katrina & The Waves wins the Eurovision Song Contest by a record margin...Chris Smith is named national heritage secretary after a Labour landslide

general election victory...Spice Girls' Spice becomes the first debut album by an all-new UK act to reach number one in America

Retailers block proposals for a new formula independent chart...Music TV service Channel (V), backed by Rupert Murdoch, announces plans to launch a UK satellite operation...THE relocates its buying team from Staffordshire to London...Richard Engler becomes new Chrysalis Records marketing director...The UK is the best represented country at Midem Asia...

JUNE

ITV airs a two-part Cook Report investigation into alleged chart hyping, leading to the BPI, Bard and CIN reporting Roger



SUPERMARKETS: FRIEND OR FOE?

The publication in April of a survey which stated that supermarkets were on course to capture 20% of all music and video sales by the year 2000 could hardly have come at a worse time for music retailers.

Corporate Intelligence's findings emerged just a month after Tesco had drastically turned up the heat in the supermarket debate by launching an aggressive pricing campaign which directly attacked WH Smith and Woolworths and fuelled fears within the music industry that a price war was just around the corner.

While Tesco later vowed it would not be repeating the exercise, it was by no means the last the industry would see of heavy discounting during 1997. Asda continued to cause concern by repeating its contentious VAT-free campaign which knocked 17.5% off its entire music range. The chain, boasting the highest music sales among the supermarkets, then



added to the industry's worries when its category controller for entertainment, Steve Gallant, said he would rather sell 100 units at 10p than one at £1. However, Asda continued to make efforts to try to win over the music business, holding a Christmas campaign briefing for executives to argue it was producing instrumental sales. Gallant, meanwhile, was always prepared to put his point across to the media and in industry conventions including In The City.

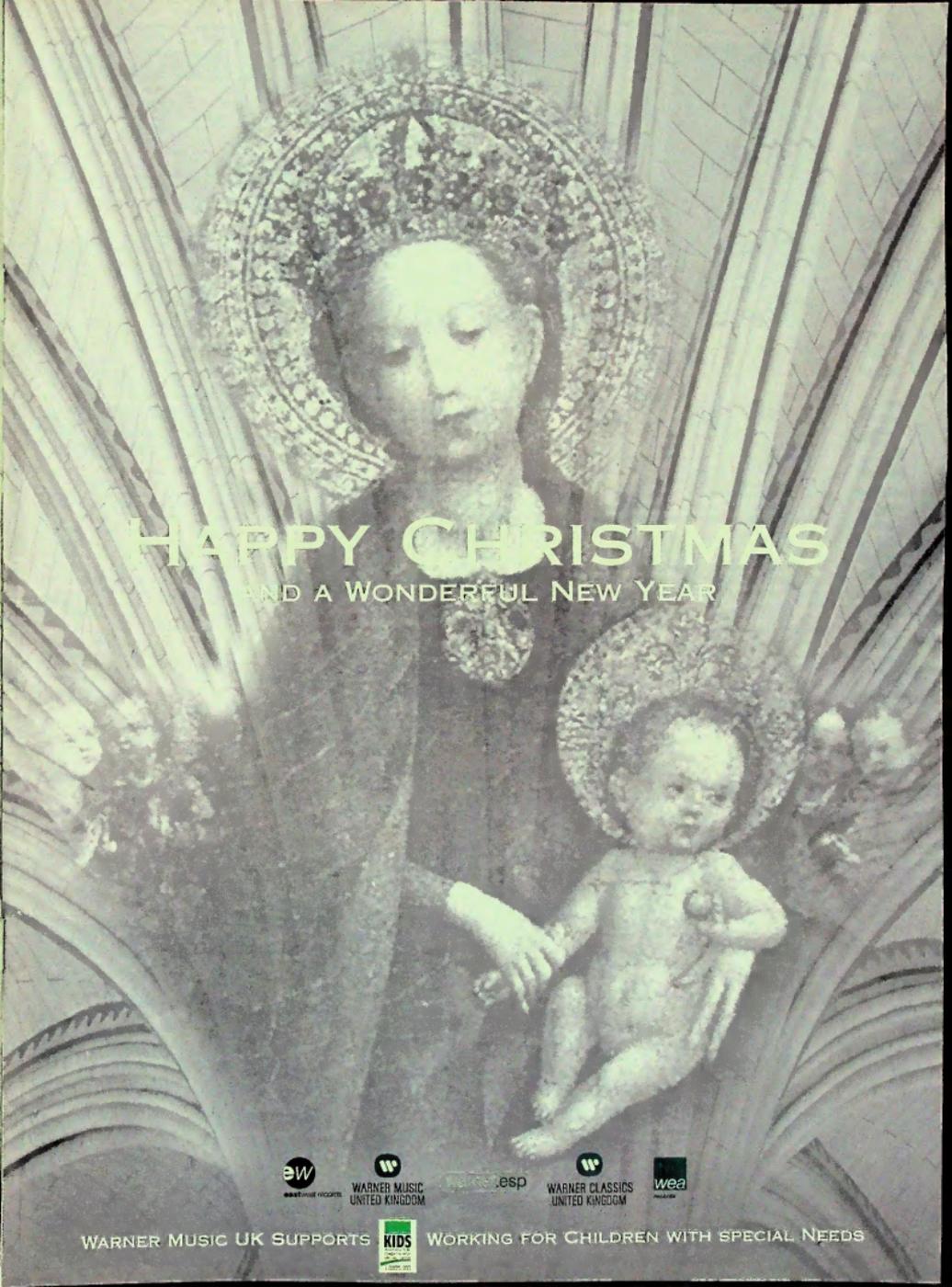
But another study produced

during the year, by Verdier Research, illustrated that supermarkets were a cutting into other retailers' sales, most notably general multiples such as WH Smith and John Menzies.

If the surveys weren't making the point, the closure in June of Rival/Music Junction, one of the biggest indie chains, demonstrated just how tough the market was becoming for music retailers.

Then, in November, supermarket discounting reached a drastic new extreme when Safeway knocked £4 off the retail price of Now! 38 and a series of other current budget compilations to mark them up at £11.99. Despite the criticism, the same supermarket was at it again only a few weeks later, this time offering 14 of the biggest albums of the year at £9.99. Judging by the last 12 months, it will not be the last such campaign.

Paul Williams



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MUSIC ENTERS THE DIGITAL AGE

New technology made a big impact on the industry in 1997. In October, A&M became the first UK label to start selling copyrighted CD quality music over the internet. George Michael's label linked up with US software supplier Liquid Audio to enable web browsers to download and purchase whole tracks. The majors continued to tread carefully in this area, with most focusing their net activities on enhancing company and artist websites.

However, in August Sony in the US appeared to be testing the water for distributing music electronically, when it announced plans for an online jukebox which would enable users to pay and listen to one play of a track in December. Tommy Boy was its first



UK signing. Purity, after A&R Max Nichols discovered the band while surfing the net, New Media also made its presence felt in the retail market, although its big push will happen during the first half of next year when Virgin, HMV and Tower Records all launch online mail order services. Digital TV became a talking point during 1997, with the launch in October

of Virgin Interactive, allowing users to assemble their own TV programmes using video clips and access information about Virgin acts.

Meanwhile, The Box and Music Choice Europe revealed plans to launch digital TV and radio services respectively in 1998. On the flip side, new technology has brought an increased risk of piracy and highlighted the inadequacy of current copyright legislation. At the beginning of December, PRS began a pilot programme for licensing songs on the internet. And following Labours' return to power in May, culture secretary Chris Smith made numerous pledges to get the Wipo agreement ratified and extend copyright to the digital age.

Tracey Snell

and his team to the Independent Television Commission... Gary Barlow parts company with Simon Fuller's 19 Management... Ken Berry is given control ofEMI's North American record business... George Michael and Spice Girls are the two biggest winners at the new Hovells Awards... Pluggin Neil Fitzmaurice replaces Clive Black at EMI UK managing director... Vital Distribution announces it is forging an alliance with RTM... Richard Branson sets a 32% stake in V2 to Canadian conglomerate The McCarthy Corporation... Virgin Records reveals RCA managing director Hugh Goldsmith is joining to launch a new label... Rival Music Junction, one of the biggest indie retailers, closes... EMI Group folds its North American EMI Records (US) and EMI labels... Virgin Retail announces a £30m investment programme over the next two years... GlaxoSmithKline organisers are forced to close the second stage because of torrential rain...

JULY

MVI launches UK-only service... Rob Dickinson returns as BPI chairman after nine years... Creation Records calls in the police after three radio stations refuse to broadcast an Oasis new single... BMG vows to maintain a £2.99 price on all big singles after Paul Diddy's full-price I'm Be Missin' You enters at number one... Paul Weller's Heavy Soul loses out on the number one slot after chart rules are breached... EMI commercial marketing director Richard Cottrell retires to head Los Angeles-based EMI Music Distribution (EMD)... RCA marketing director Kristina Kyrkoska quits to manage Gary Barlow... Asda comes in for criticism after a handful of stores breach release embargoes... The IPI recruits Hugh Stoney former police chief Ian Grant as its new anti-piracy director... Universal Music splits into two - MCA/Geffen and Universal/Interscope... The Prodigy debut at number one in America with The Fat Of The Land... EMI Music Publishing buys a 50% share of Jolabte Music and acquires the worldwide rights to Sting's entire catalogue... PR partnership Poole Edwards announces a split... A series of staff changes at RCA is announced following Hugh Goldsmith and Kristina Kyrkoska's departures... Robbie Williams and Nigel Martin-Smith's legal battle in the High Court is adjudged...

AUGUST

Sony Records signs a new central licensing deal with SDRM, bypassing MPCS in the UK... Capital's proposed merger with Virgin Radio is related to the Monopolies & Mergers Commission... Creation appoints Mark Taylor as managing director... A summer sales surge helps put the music business back on track... Radio One's listening figures fall below Tom for the first time... Creation Records registers the highest level

of pre-tax profits for an independent for four years... Oasis's Be Here Now sold 256,000 units in just 16 hours to become the fastest-selling album of all-time in the UK... The Radio Authority receives a record number of applications outside of London for the new North West regional licence... Break For The Border puts four live venues, including Brixton Academy and the Shepherd's Bush Empire, on the market... Roni Size and Reprezent's New Forms wins the Mercury Music Prize...

SEPTEMBER

Xen 104.9 is launched in London... Neil Fiebert installs Tris Penna as EMI UK head of A&R as one of his first appointments as managing director... WH Smith starts off selling its 75% share of Virgin Or Price following disappointing year-end results... Jamineque's Virtual Insanity wins four awards at the MTV Video Music Awards in New York... Jazz Seminars, the region's control of Big Life Records from Telstar... Erwan John's Candle In The Wind 1997 tribute to the Princess Di Wales sells nearly 690,000 units in just a day on its way becoming the biggest-selling single of all-time... The music industry throws its weight behind a Richard Branson-backed tribute album to the Princess... More than 1,300 industry executives attend the first Midem Latin America and Caribbean in Miami... Richard Handover takes over as WH Smith chief executive, pledging his commitment to Virgin Or Price... Kevin Greening and Zoe Ball are Radio One's new breakfast show presenters... Dino Entertainment goes into administration, one week after managing director Mario Warner announces his departure... Virgin Records UK joint managing directors Ray Cooper and Ashley Newton are appointed co-presidents of Virgin Records America... Island's general manager and senior director Nick Rowe quits...

OCTOBER

Chris Evans signs a contract to present Virgin Radio's breakfast show... The Independent Television Commission throws out the music industry's complaints about the Cook Report... Arts minister Mark Fisher offers the Government's hand of partnership to the music business at the sixth in The City in Glasgow... US retailer Borders Group announces plans to open music and book stores next year in the UK... Sir Paul McCartney relaunches HMV's flagship Oxford Circus store after a 53m revamp... Tim Waterstone reveals a takeover bid for WH Smith which includes the sale of Virgin Or Price... M&S president Lord Levy sells out to BMG UK and US-based RCA Records... Despite earlier statements to the contrary, WH Smith announces it intends to sell a 75% share of Virgin Or Price... EMI UK A&R director Tris Penna quits

after just two months to become record division managing director of the Really Useful Group... Kiss founder Gene Simmons launches a multimedia operation... Ralph McNamee quits to launch a new record label... 18-month Simon Leveson Review set up... A new government-sponsored as European Reviewer... Linda Benson, manager of 52 publishing outlets, is named the IPI's first young manager of the year... The UK music market is among the poorest performers in the past six months, says an IPI survey... HMV officials plan for a new London West End store to replace its first store at 383 Oxford Street... Speculation surrounds the future of Arista music's director Martin Heath... General manager Richard Thomas is named as Ronda Music's new managing director... Blockbuster wins a place on the CIN chart panel...

NOVEMBER

BMG vows to rigorously defend a rival served against by Howard Donald for 600,000 in unpaid royalties... Spice Girls' Spice World clocks up the biggest initial UK shipment of all time with 1.4m advanced orders... The Ministry Of Sound label's manager Lynn Cosgrave is appointed vice president of Sony's dance division... Clive Black teams up with Mark Morrison to launch a new label Madlife, funded by WEA... MTV plans to have doubled its audience with its new UK service... The UK and Sony withdraw from the UK service to handle the release of Diana... Tribute, the music industry's album PRS... Island founder Chris Blackwell quits PolyGram after a series of rows insiders say he engineered himself... The Prodigy are the biggest winners at the 1997 MTV Europe Music Awards in Rotterdam, picking up two prizes... WH Smith Group sells 15.5m shares to the chairman The Wall to Camel for £23m... Midea Asia is now to sell next year because of the high costs of staging it in Hong Kong... Spice Girls sack manager Simon Fuller, prompting a media backlash against the group... The Box to launch a 24-hour music channel next year aimed at 25-49 age group... The Music Of Black Origin (Mobo) Awards organisers say they will look for a bigger venue for the future following a highly successful event... Paula Abdul unveils an £28m bid for Virgin Atlantic... Saweflow sells Now 38 and nine other double compilation albums for just £11.99... Robbie Williams is ordered to pay Nigel Martin-Smith £30,000, after a High Court ruling declares the manager had not acted in breach of contract... MTV Europe is to scale down its corporate headquarters in London, resulting in 80 redundancies... The Ministry of Sound... Lynn Cosgrave for breach of contract... Fleetwood Mac are named as next year's recipients of the Brits outstanding contribution award...

DECEMBER

Channel 4 says it is to launch a series of music shows next year... V2 signs Underworld in a partnership with Jester Boy's Own... The Teletubbies smash BMG's first-week shipment with initial orders for 750,000 for Teletubbies Say Eh-Oh... The Radio Authority announces the timetable for digital radio... Artist manager Gail Colson is named Woman of the Year while EMI senior secretary Marion Black receives the lifetime prize and Fair Warning/Wasted Talent exec Emma Banks the special achievement award... Salvo for Diana tribute album outstrip retailers' initial expectations... EMI purchases Warner Chappell A&R director Sas Metcalfe as its UK A&R director and promotes Tracey Connolly to marketing director... Telstar unveils plans to double its turnover in two years and become one of the world's three biggest independent music companies... The Blackix quits as A&R director of Independent to move back into business... Ritz Music completes its £2m acquisition of Grapevine Records... Sony reveals plans for an official album to celebrate next year's World Cup finals in France... Richard Branson appoints Chris Evans in £28m bid for Virgin Radio.

PEACE BREAKS OUT AMONG THE PUBLISHERS

It was five long years in the making, but peace was finally declared in January among the publishers of Europe and the US.

An historic deal, agreed at the Midem conference in Cannes, finally brought to an end a dispute between publishers from the UK and US and the European mainland over the collection of mechanical rights. Struck between the six major publishers and collection societies including MPCS, Germany's Gema and France's SDRM, it was set to end the Europe-wide average commission falling by around a third over the next three to four years.

Hostilities had begun in July 1992, when MPCS in the UK revealed it was planning a European mechanical rights collection society with America's Harry Fox Agency. A series of events over the next four-and-a-half years saw UK publishers setting up the European



Anti, David Stoll (APC), John Hutchinson (MPCS/PRS), Guy Fletcher (BAPCA), Frontrow, PRS, Jonathan Simon (MPCS), Music Rights Organisation, which subsequently folded, and EMI launching Music Rights Society Europe in protest at the European societies' activities before returning to the collection society fold pending discussions.

In August 1996, MPCS began offering a direct distribution service, with PolyGram the first to take it up, but France's Stema hit back by ending its reciprocal deal with MPCS.

It all resulted in PolyGram reporting Stema to the European Commission alleging anti-competitive practices, but this complaint was withdrawn once the Cannes agreement had been signed.

Competition among the collection societies was expected as a result of the deal, a suggestion that was proved correct just a few months later when PRS and MPCS forged an historic alliance with Dutch royalty collection society BUMA Stema, thus creating a new publishing powerhouse for the European music industry.

Phil Williams

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SINGLES

JOE: Good Girl (Live JIVE CD042). This sultry, steamy – albeit sanitised – version of the middling US R&B hit has a slick groove and looks likely to appeal through video play. □□□

DAVID HOLMES: Don't Die Just Yet (Go Beat 50282/5652912). The second single from Holmes' excellent Let's Get Killed album is another cocktail of soundtrack-inspired beats, Paris Texas guitar and a Charles Stogney-style string arrangement. The techno artist has been remixed by several up-and-coming indie bands, including Mogwai and Arab Strap. □□□□

COURTNEY PINE: Tryin Times (Talkin Loud TKD/JTKD 5). This double 12-inch of remixes of tracks from Pine's Modern Day Jazz Stories and Underground albums includes jazzy trip hop mixes by Headstrong, Atica Blues and Raw Deal, as well as drum & bass versions by Peshay and Roni Size. □□□□

BT: Flaming June (Perfecto PERF 157CD). This re-release of BT's dreamy summer



ALLURE: BACKED BY MARIAH CAREY

Top 20 house hit deserves a higher chart placing this time around, not least thanks to commercial, radio-friendly remixes from BBE of Seven Days and One Week fame. □□□□

ALLURE: All Cried Out (Epic/Crave 66527425). This is the second single released on Mariah Carey's label. Carey didn't just co-produce All Cried Out – she also features on backing vocals together with honkeys from 112. This ballad shows the four girls' voices at their full potential. □□□□



BT: DREAMY SUMMERY SINGLE

SINGLE OF THE WEEK

SPACE: Avengeing Angels (Out CDGUT 16). Few contemporary songwriters come up with better sing-a-long choruses than Tommy Scott & Co. A likely first Top 10 hit, but it's a pity about the mad music-hall moment. □□□□

This week's reviewers: Dugald Baird, Simon Harper, Sophie Moss, Stephen Jones and Ian Nicholson

ALAN JONES TALKING MUSIC

Thus far, much of the attention surrounding the new Paul McCartney single Beautiful Night has centred on how lavish and controversial the video is. But it's a vintage piece of McCartney, quite literally since it's an old song dusted down and renovated with an impeccable George Martin score and one of Macca's best vocals in a good while, with extra Beatle support coming from Ringo Starr and surrogate Beatle Jeff Lynne... One of the first new hits of 1988 is destined to be You Make Me Wanna, the debut single by 18-year-

old American sensation Usher. The record has been number two behind Elton John in America for several weeks, and it's a superbly sublime and scoull semi-acoustic debut which recalls similarly styled singles from Tony Rich and Babyface. It actually has a very complex vocal, with Usher singing in and around the gaps on his own chorus. A very promising curtain-raiser... The idea of getting one of the world's most prestigious orchestras to record the best-known songs of one of the world's top rock bands might seem like a

novelty but the Royal Philharmonic Orchestra and Oasis are more of a match than might initially seem the case. The rich, melodic scoring given to the original Wonderwall – almost exactly recreated on the RPO Plays The Music Of Oasis album – show just how Noel Gallagher's highly melodic tunes suit such an interpretation. Music Club are to be commended on having the courage to put the album out.



REVIEWS

DECEMBER 29, 1997

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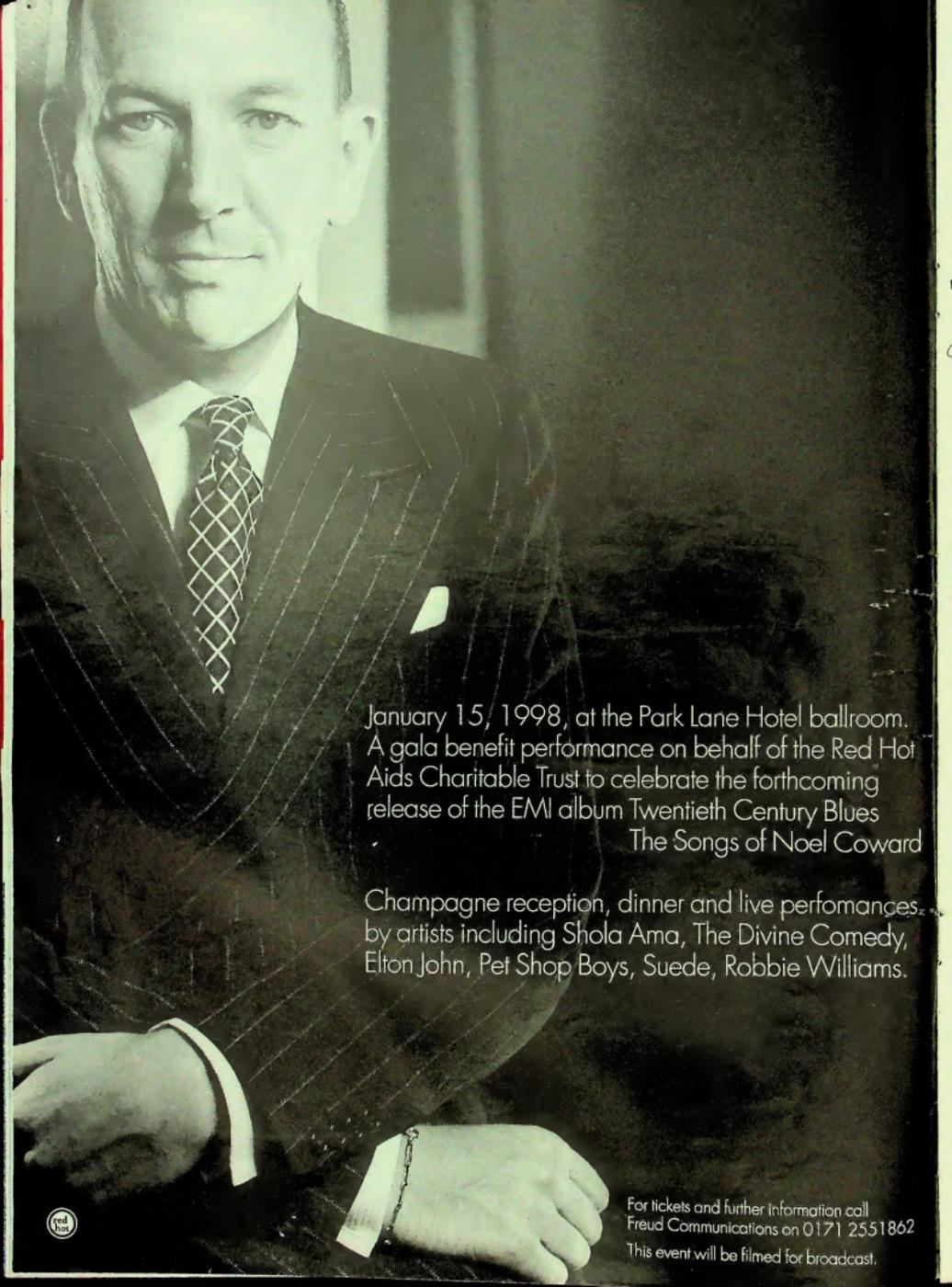
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The public are still going for La La and friends, as the Teletubbies single Teletubbies Sny Eh-Oh! remains at number one after selling a further 230,000 copies in a somewhat becalmed singles chart where there are no new entries to the Top 10. The last time that happened was in the January 4 chart, reflecting the fact that no significant singles were released the week after Christmas. A year ago this week, however, there were five new entries to the Top 10. Even so, some 211 records have debuted in the Top 10 this year - an average of four a week - compared with 173 at the same time a year ago, which itself was far more than in any previous year.

Perfect Day has become the fourth single to sell a million copies this year, reaching 1,003,000 by close of business on Saturday. In a bumper year for singles that's only enough to earn it fourth place in the year-to-date rankings, trailing Elton John's Something About The Way You Look Tonight/Candle In The Wind (now up to nearly 4.7m), Aqua's Barbie Girl (1.42m) and Puff Daddy's I'll Be Missing You (1.36m).

If God Will Send His Angels is the fifth hit from U2's Pop album. It debuts at number 12 this week, and is thus likely to become the first single from the album to fall short of the Top 10. U2 are the only act to have five hits in 1997 though U2 has sold comparatively poorly for an album by the group. It moves 99-95 this week but has only sold about 360,000 copies since its release in March.

Narrowly beating U2 to have the week's highest debut single, Celine Dion enters at number 11 with The Reason, while her Tell Him due with Barbara Streisand marks time at number 13. Having two singles aloft at the same time helps Dion's Let's Talk About Love to re-capture the album chart summit from the Spice Girls. Dion's album made an impressive 40% week-on-week gain, while Spiceworld accelerated just 3%. Last week was Spiceworld's third at number one, and the Spice Girls' 18th, putting them ahead of Oasis, who have spent 17 weeks at the top, as the act with most weeks at number one in the Nineties. Oasis themselves only took the record from Simply Red a couple of months ago.

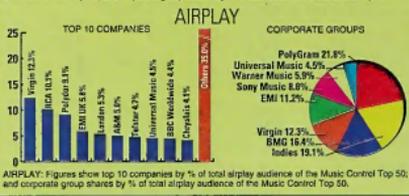
The launch of the new James Bond movie Tomorrow Never Dies couldn't prevent Sheryl Crow's title song from falling from its debut position of 12 to 22. It is the eighth biggest hit from the 18-movie Bond series. All but two of the movies have been hits, those missing out being Lulu's recording of The Man With The Golden Gun and Shirley



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.

Bassey's Moonraker. Bassey's name is synonymous with the series, however, and she has had hits with both Goldfinger and Diamonds Are Forever. The last Bond theme to be a hit was Moby's new treatment of the original James Bond Theme, which reached number eight last month, thus eclipsing the number 13 peak of John Barry's 1962 recording of the tune, while Propellerheads' version of On Her Majesty's Secret Service (whence came Louis Armstrong's We Have All The Time In The World) reached number seven in October.

Bassey and Propellerheads have more than Bond in common - they are

in the charts together at number 19 with History Repeating. History Repeating is 60-year-old Bassey's biggest hit since Never Never Never reached number eight in 1973.

Bassey's career as a chart artist now spans nearly 41 years, enough to put her ahead of Cliff Richard as the artist with the longest span of newly-recorded hits in history. Counting re-issues, Louis Armstrong holds the record, as more than 42 years elapsed between his first hit and his last - the aforementioned Bond theme We Have All The Time In The World, which was a big hit exactly three years ago.

Alan Jones



Despite a small decline in support, Natalie Imbruglia's Torn still has impressive 32% lead at the top of the airplay chart, which it leads for the sixth consecutive week. Torn has now spent longer at number one than any other record this year, eclipsing the five week reigns of Texas' Stay (What You Want) and No Doubt's Don't Speak, consecutive number one hits from February/March. Boyzone seemed to have the best chance of overtaking Natalie but airplay for their Baby Can I Hold You hit, though still increasing, has slowed considerably - it registered an increase of less than 3% in its audience this week, compared with 20% a week ago.

The highest ranking seasonal song so far is the Poutinans Of Wayne's I Want An Alien For Christmas, which sprouts 129-28 this week, a dash which owes much to the record's 25 plays from Radio One. It eclipses Radiation Vibe (number 29) in March as the Poutinans of Wayne's biggest airplay hit. Last year, no specifically seasonal songs made the Top 50. The number two seasonal song so far this year is a failed single from nine years ago which isn't even scheduled for re-release. Peaking at 53 on the sales chart, in 1988, Driving Home For Christmas was in fact from being one of Chris Rea's biggest hits. But its use in a TV ad has prompted enough play from radio for it to take 80th place in the chart this week.

After attaining both the biggest increase in audience and plays last week, Space's Avening Angels makes more powerful progress, catapulting 47-20, with a massive 187% increase in plays and 76% increase in audience. It's the Liverpool group's first single since February, when Dark Clouds peaked at number 12 on the airplay chart. It's their fifth Top 20 airplay hit in a row.

The dearth of new singles (see sales commentary) is resulting in increased airplay for a raft of recent oldies. Among those making strong surges at an advanced stage of their lives are Meredith Brooks' Bitch (up 49-32), Chumbawamba's Tubthumping (62-35), Smash Mouth's Walking On The Sun (115-92) and Will Smith's Men In Black (101-75).

When U2's last single came out, we noted how they are having serious difficulty getting airplay. They still are. Their latest single If God Will Send His Angels makes the week's second biggest debut on the sales chart, at number 12, but barely makes the Top 100 of the airplay chart, moving 114-99. And, despite enjoying its second week at number one, the Teletubbies' single is also proving difficult to programme. It moves 93-84 on the airplay chart, with just 203 plays.

Alan Jones.

CHRISTMAS / NEW YEAR DEADLINES FOR MUSIC WEEK & RM



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TOP 75 SINGLES

20 DECEMBER 1997

TITLES A-Z

| Pos | Week | Title | Artist | Label | CD/Cass (Distributor) |
|-----|------|--|-------------------|-----------------------|-----------------------|
| 1 | 1 | TELETUBBIES SAY EH-OH! | Various Artists | BBC Worldwide | 7712 |
| 2 | 4 | PERFECT DAY | Christina Costas | Capitol | 71017/CE 01 |
| 3 | 3 | BARBIE GIRL | Travis | BMG | 74321/BSM 01 |
| 4 | 5 | NEVER EVER | London LONCO | 407 019 | |
| 5 | 7 | ANGELS | Chrysalis | CDMS 5077/CCMS 5072 | |
| 6 | 2 | TOGETHER AGAIN | Virgin | VSCDD 16MVSVC 1670 | |
| 7 | 6 | BABY CAN I HOLD YOU SHOOTING STAR | Polystar | 59381/256954 | |
| 8 | 9 | TORN | RCA | 74237/52329/742375794 | |
| 9 | 10 | BENEATH MY WINGS | RCA | 74237/52329/742375924 | |
| 10 | 11 | SOMETHING ABOUT THE WAY... CANDLE IN THE WIND 1997 | RCA | 74237/52329/742375924 | |
| 11 | NEW | THE REASON | Capitol | 65538/265284 | |
| 12 | NEW | IF GOD WILL SEND HIS ANGELS | Island | CDI 584CS 684 | |
| 13 | 6 | TILL HIM | BMG | 56520/265304 | |
| 14 | 16 | AIN'T THAT JUST | Widow | CDSTAS 207/CSTAS 2907 | |
| 15 | 2 | SLAM DUNK (DA PUNK) | RCA | 74237/52329/742375794 | |
| 16 | 3 | SING UP FOR THE CHAMPIONS | Music Collection | WJDCP/2MANJMC 2 | |
| 17 | NEW | ROXANNE '97 | ABM | 58455/265244 | |
| 18 | NEW | BACK TO YOU | ABM | 58474/265258 | |
| 19 | NEW | HISTORY REPEATING | Malcolm | CDJWV145/CDJWV146 | |
| 20 | 17 | 5,6,7,8 | Jive | JIVECD 436WJMC 200 | |
| 21 | NEW | BACHELORETTA | One Little Indian | 21P/CDI 217/P/IC | |
| 22 | 12 | TOMORROW NEVER DIES | ABM | 58474/265244 | |
| 23 | 14 | LET'S GO ROUND AGAIN | 1st Avenue | EMJ CDJEM 507/CEM 509 | |
| 24 | NEW | DOG TRAIN | China | GWKCD 206/WKMC 206 | |
| 25 | 11 | AS LONG AS YOU LOVE ME | Jive | JIVECD 436WJMC 436 | |
| 26 | NEW | LIFT ME UP | Motown | CDJMLTY300 | |
| 27 | 5 | YOU SEXY THING | EMI | CDHOT 100/THOT 100 | |
| 28 | 15 | YOU CAN TALK TO ME | Geffen | GFSTD 2223/GFSC 2223 | |
| 29 | 3 | LUCKY MAN | HarVig | HYD 82H/UTD 82H/UTD 2 | |
| 30 | 26 | LET A BOY CRY | Blue Bird | BLR 140/BLR 140 | |
| 31 | 7 | CHOOSE LIFE | Positive | CDN 3877/CD 3877 | |
| 32 | NEW | ANGELIC | Elektra | E 8427/EC 8427 | |
| 33 | 12 | (MONEY CAN'T) BUY ME LOVE | London | EMJ 59556/59558 | |
| 34 | 29 | SPICE UP YOUR LIFE | Virgin | VSCDD 16MVSVC 1660 | |
| 35 | NEW | LOST YOU SOMEWHERE | Xtreme | EMJ 59556/59558 | |
| 36 | 23 | JUST CRUISING | Capitol | 65538/265284 | |
| 37 | 22 | BUTTERFLY | Mercury | 56875/265336 | |

| Pos | Week | Title | Artist | Label | CD/Cass (Distributor) |
|-----|------|---|----------------|---------------------------|-----------------------|
| 38 | NEW | RHYTHM OF THE NIGHT | Powerhouse | 74215/22527/7421522594 | |
| 39 | 28 | HIGH TIMES | EMI | 59556/59558 | |
| 40 | NEW | DEEPER | Mercury | 56875/265336 | |
| 41 | NEW | I FEEL LOVE | EMI | CDMS 5077/CEM 509 | |
| 42 | 27 | FORGIVEN (I FEEL YOUR LOVE) | Manhattan | FESCO 36F/ESM 36 | |
| 43 | NEW | I NEVER LOVED YOU ANYWAY | Atlantic | AT 6810/AT 6810 | |
| 44 | 33 | STAY | Motown | CDJMLTY300/AT 6810 | |
| 45 | 18 | TUHTUMPLING | EMI | CDM 485/CEM 486 | |
| 46 | 5 | IT'S WELL COME TO YOU | Mercury | 56875/265336 | |
| 47 | 5 | IT'S OVER LOVE | Manhattan | FESCO 37F/ESM 37F | |
| 48 | 3 | SMACK MY BITCH UP | XLR Records | XL 5900/CDL 59 | |
| 49 | 1 | CRUSH ON YOU | Ultra | Pop/Ede 1009695/UL7009823 | |
| 50 | NEW | SUNDAY MORNING | Interzone | IN 5566/IN 5566 | |
| 51 | NEW | BEST LOVE | The Brothers | CDJRWV 145/CDJRWV 146 | |
| 52 | 3 | DRIVING IN MY CAR | Eagle | EAGXS 1/CEAGXS 1 | |
| 53 | 27 | DID IT AGAIN | Deconstruction | 74215/22527/7421522594 | |
| 54 | 3 | FANTASY ISLAND | MCA | 74215/22527/7421522594 | |
| 55 | 2 | OPEN YOUR MIND '97 | Malarkey | WJMC 4M/MLK 4 | |
| 56 | 4 | LINE DANCE PARTY | RCA | 74237/52329/742375794 | |
| 57 | 38 | BEST BE | Mercury | 56875/265336 | |
| 58 | 4 | WHO'S LOVING MY BABY | Freemove | WEA 143C/WEA 143C | |
| 59 | 3 | THE THEME | Liberty | 74215/22527/7421522594 | |
| 60 | 4 | DA YAKHIM I'M SEXY | All Around | WEA 143C/WEA 143C | |
| 61 | 2 | ONLY IF... | WEA | WEA 143C/WEA 143C | |
| 62 | NEW | CAMEL BOBSLED RACE | MCA | 74215/22527/7421522594 | |
| 63 | 2 | THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US | Redhead | RR 225/RR 225 | |
| 64 | 2 | SPARKS BOND THEM | Motown | CDJMLTY300 | |
| 65 | 15 | SUNSHINE | Bernie | WEA 130C/WEA 130C | |
| 66 | 1 | WHAT SA YOU SAY | EMI | 59556/59558 | |
| 67 | 12 | STAND BY ME | Creation | CRD 276/CRS 276 | |
| 68 | RE | A LONG DECEMBER | Geffen | GFSTD 2223/GFSC 2223 | |
| 69 | 3 | FEELING GOOD | Planet | 3X 201/3X 201 | |
| 70 | 3 | I THOUGHT IT WAS YOU | Mercury | 56875/265336 | |
| 71 | 60 | SEX-O-SONIQUE (GAIN FINE) | 1st Avenue | EMJ 59556/59558 | |
| 72 | 4 | FREEDOM | Deconstruction | 74215/22527/7421522594 | |
| 73 | 5 | BETTER DAY | MCA | 74215/22527/7421522594 | |
| 74 | 6 | 5 STEPS | Atlantic | AT 6810/AT 6810 | |
| 75 | 1 | HELP THE AGED | Island | CDI 584CS 684 | |

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MUSIC WEEK 20 DECEMBER 1997

TOP 75 ALBUMS since 1962 **dec**

20 DECEMBER 1997

| Rank | Title | Artist (Producer) | Label/CD (Distributor/Cass/Vinyl) |
|------|---|---|-----------------------------------|
| 1 | LET'S TALK ABOUT LOVE ★ | EPIC 493022 (SM) | 493194 |
| 2 | SPICEWORLD ★ | Virgin CDV 2850 (E) | |
| 3 | URBAN HYMNS ★ | Hut/Virgin CDH 25/1 45 (E) | |
| 4 | THE BEST OF * | HUT/EMI 45/MTLP 25 (E) | |
| 5 | ALL SAINTS ★ | London 878975/82628794/ (F) | 493024 |
| 6 | THE SWEET SIXTY EIGHTS - THE BEST OF * | WCA 804095 (W) | 3984285A/ (E) |
| 7 | LIKE YOU DO... THE BEST OF * | EPIC 493024 (SM) | 493194 |
| 8 | WHITE ON BLONDE ★ | Mercury 534015/534531A/ (F) | 534531A |
| 9 | GREATEST HITS ★ | 1st Avenue/EMI 8782/8202/8384 (E) | 8202/8384 |
| 10 | BACKSTREET'S BACK ★ | Flye CHIP 186/HIP 102 (F) | 102 |
| 11 | LEONARDO - THE VERY BEST OF * | Parlophone 819150 (E) | |
| 12 | GREATEST HITS ★ | EMI POP 388962 (E) | 388962 |
| 13 | POSTCARDS FROM HEAVEN ★ | Wild Cat/Parlophone 539167 (E) | 539166 |
| 14 | FRESCO ★ | M People/EMI 742312/542902 (E) | 542902 |
| 15 | THE LEFT MIDDLE ★ | 742312/544112 (E) | 544112 |
| 16 | THE VERY BEST OF * | A&M 540432 (F) | 540432A/ (E) |
| 17 | HIGHER GROUND ★ | Columbia 485323 (E) | 485324 |
| 18 | BE HERE NOW ★ | Creation CREED 219 (2/19) | 219 |
| 19 | UNPLUGGED * | A&M 540631 (F) | 540631A/ (E) |
| 20 | WOMAN IN ME ★ | 1st Avenue/EMI 871902 (E) | 871902A/ (E) |
| 21 | I BELIEVE | Rite RITZB CD 710 (E) | RITZB LG 710/ (E) |
| 22 | THE NAIL FILE - THE BEST OF * | East West 584378 (W) | 399427294/ (E) |
| 23 | THE BIG PICTURE * | Rocket 536296 (E) | 536296A/ (E) |
| 24 | AQUARIUM ★ | Universal LUD 6220 (BMG) | 6220 |
| 25 | IT'S MY LIFE - THE ALBUM ★ | MCA/MTM/MCA 9710 (BMG) | 9710 |
| 26 | QUEEN THURS ★ | Parlophone 823912 (E) | 823912/1 (E) |
| 27 | MARCHIN' ALREADY ★ | MCA MCD 6008 (BMG) | 6008 |
| 28 | THE VELVET ROPE ★ | Virgin CDV 2800 (E) | 2800 |
| 29 | THE FAT OF THE LAND ★ | XLM 211/210L (E) | 210L |
| 30 | MAVERICK A STRIKE ★ | EPIC 487552 (SM) | 487552A/ (E) |
| 31 | SHERYL CROW ★ | A&M 540092 (F) | 540092A/ (E) |
| 32 | LIFE THROUGH A LENS ★ | Chrysalis CDCM 817 (E) | 817 |
| 33 | OK COMPUTER ★ | Parlophone TDCD 9201 (E) | TDCD9201A/ (E) |
| 34 | LOVE SONGS * | Virgin KENNYV 10 (E) | KENNYV 10/ (E) |
| 35 | BUTTERFLY ★ | Columbia 485372 (SM) | 485372A/ (E) |
| 36 | BEST FRIENDS * | Telstar TVTCD 2335 (W) | 2335 |
| 37 | HAPPY DAYS - THE BEST OF | FCA 743214/2621 (E) | 2621 |
| 38 | GREATEST HITS | Arista 082218912 (E) | 082218912 |
| 39 | SPICE ★ | Virgin CDV 3012 (E) | 3012 |
| 40 | MUCH LOVE ★ | Franktite/EMI 39442002 (E) | 39442002 |
| 41 | STEVEN HOUGHTON | RCA 743215/2522 (E) | 743215/2522A/ (E) |
| 42 | ALWAYS ON MY MIND - ULTIMATE LOVE | EMI Presley Various RCA 743214/8984/2/3/4/5 (BMG) | 8984 |
| 43 | OLDER & UPPER ★ | Virgin CDV 2802 (E) | 2802 |
| 44 | LOVE SONGS ★ | Rocket 527878 (E) | 527878A/ (E) |
| 45 | OPEN ROAD ★ | RCA 743214/1702 (BMG) | 1702 |
| 46 | PLAY ANDREW LOEBY WEBBER AND TIM RICE | Pol/Dun 539402 (E) | 539402A/ (E) |
| 47 | SEVENS * | Capitol 655992 (E) | 655992A/ (E) |
| 48 | THE BEST OF * | Columbia SONYTV 2820 (SM) | SONYTV 282M/ (E) |
| 49 | DO IT YOURSELF ★ | Getfen 662 25134 (BMG) | 662 25134/66F 25134 (E) |
| 50 | MIDDLE OF NOWHERE ★ | Mercury 524615 (E) | 524615 |
| 51 | THE BEST OF 1969/1974 | EMI 8210432 (E) | 8210432 |
| 52 | SOPRANO INSPIRED | Atlantic 756783612 (W) | 756783612/ (E) |
| 53 | EARTHQUON | Wildstar CDWV 33 (W) | CDWV 33/ (E) |
| 54 | ALL THAT MATTERS ★ | Columbia 485312 (SM) | 485312A/ (E) |
| 55 | OCEAN DRIVE ★ | Wild Card/Parlophone 537472 (E) | 537472 |
| 56 | RELOAD | Vertigo 536402 (F) | 536402A/ (E) |
| 57 | TRAVELLING WITHOUT MOVING ★ | Atlantic 7567832/17/26/36/40/41 (W) | 7567832/ (E) |
| 58 | LOVE IS FOR EVER ★ | BMG 730026/2602 (BMG) | 730026/2602 (E) |
| 59 | SECRETS ★ | Lafuze 730026/2602 (BMG) | 730026/2602 (E) |
| 60 | WHAT'S THE STORY MORNING GLORY? | Decca 58100 (E) | 58100 |
| 61 | LOVE IS FOR EVER ★ | Billy Ocean 2 (E) | 2 |
| 62 | SECRET ★ | Lafuze 730026/2602 (BMG) | 730026/2602 (E) |
| 63 | WHAT'S THE STORY MORNING GLORY? | Decca 58100 (E) | 58100 |
| 64 | LOVE IS FOR EVER ★ | Billy Ocean 2 (E) | 2 |
| 65 | LOVE IS FOR EVER ★ | Billy Ocean 2 (E) | 2 |
| 66 | SECRET ★ | Lafuze 730026/2602 (BMG) | 730026/2602 (E) |
| 67 | WHAT'S THE STORY MORNING GLORY? | Decca 58100 (E) | 58100 |
| 68 | LOVE IS FOR EVER ★ | Billy Ocean 2 (E) | 2 |
| 69 | SECRET ★ | Lafuze 730026/2602 (BMG) | 730026/2602 (E) |
| 70 | WHAT'S THE STORY MORNING GLORY? | Decca 58100 (E) | 58100 |
| 71 | LOVE IS FOR EVER ★ | Billy Ocean 2 (E) | 2 |
| 72 | SECRET ★ | Lafuze 730026/2602 (BMG) | 730026/2602 (E) |
| 73 | WHAT'S THE STORY MORNING GLORY? | Decca 58100 (E) | 58100 |
| 74 | LOVE IS FOR EVER ★ | Billy Ocean 2 (E) | 2 |
| 75 | SECRET ★ | Lafuze 730026/2602 (BMG) | 730026/2602 (E) |

TOP COMPILATIONS

| Rank | Title | Artist (Producer) | Label/CD (Distributor/Cass/Vinyl) |
|------|--|---|-----------------------------------|
| 1 | DIANA PRINCESS OF WALES - TRIBUTE | Diana Memorial Fund VWR 1003039VW 100166A/ (BMG/F) | 100166A |
| 2 | NOW THAT'S WHAT I CALL MUSIC 98 | EMI/Virgin PolyGram CDWV 307020A/ (E) | 307020A |
| 3 | THE BEST '80S ALBUM IN THE WORLD... EVER II | Virgin/EMI VTDVD 150/MTM 164 (E) | 164 |
| 4 | THE BEST CHRISTMAS ALBUM IN THE WORLD... EVER | Virgin VTDVD 130/MTM 163A (E) | 163A |
| 5 | THE ANNUAL III - PETE TONG & BOY GEORGE | Ministry Of Sound ANHC 97A/NNC 97A/ (CMAV/SM) | 97A |
| 6 | THE GREATEST HITS OF 1997 | Telstar TVTCD 2338/TVTDC 2338A/ (F) | 2338 |
| 7 | THE BEST CLUB ANTHEMS...EVER 2 | Virgin/EMI VTDVD 150/MTM 168A (E) | 168A |
| 8 | THE NO 1 CHRISTMAS ALBUM | PolyGram TV 52528/82/52528A/ (F) | 52528A |
| 9 | A PERFECT LOVE | warnar.asp/global TV RADD 90/RADD 80/ (BMG) | 80 |
| 10 | THE MOST RELAXING CLASSICAL ALBUM... EVER | Virgin/EMI VTDVD 150/MTM 155A (E) | 155A |
| 11 | BIG HITS | warnar.asp/global TV Sony TV RADD 80/RADD 80/ (BMG) | 80 |
| 12 | SMASH HITS 98 | Virgin/EMI VTDVD 150/MTM 164A (E) | 164A |
| 13 | THE BEST ROCK BALLADS IN THE WORLD... EVER II | Virgin/EMI VTDVD 150/MTM 155A (E) | 155A |
| 14 | THE FULL MOTION (OST) | RCA Victor 68208883/68209268804A/ (BMG) | 68208883 |
| 15 | THE LOVE ALBUM IV | Virgin/EMI VTDVD 150/MTM 156A (E) | 156A |
| 16 | THE BEST PARTY IN THE WORLD... EVER | Virgin/EMI VTDVD 150/MTM 161A (E) | 161A |
| 17 | MASSIVE DANCE 98 | Warnar/PolyGram/Global 555342/555343A/ (F) | 555343A |
| 18 | THE BEST '70S ALBUM IN THE WORLD... EVER | Virgin/EMI VTDVD 150/MTM 157A (E) | 157A |
| 19 | THE ALL TIME GREATEST LOVE SONGS - II | Columbia SONYTV 34CD/SONYTV 34MCD/ (SM) | 34MCD |
| 20 | KISS ANTHEMS 97 | PolyGram TV 555092/ (F) | 555092A/ (E) |

AIRPLAY PROFILE

STATION OF THE WEEK

Although Plymouth Sound came on air in 1975 and is one of the country's oldest commercial stations, it was another 15 years before it experienced its most radical change.

In 1994 the decision was made to split into two and create a sister AM station. Since then there has been an active campaign to raise awareness for both by subtly changing the music on FM and gradually convincing Devonshire more mature radio listeners to switch to Plymouth Sound AM.

Head of music and presentation Dave England says, "Until the station split the music was a bit of everything - very safe with few chart tracks. Over the past three years we have tweaked the music, with FM concentrating on Nineties and current tracks, while AM is for Sixties, Seventies and the songs from the Eighties that FM has now said goodbye to."

Before this summer, Plymouth Sound was 95% owned by GWR, 49% by Capital Radio with 2% controlled locally. Its two large parents had been looking to offload the station for a couple of years and eventually found a buyer in the Local Radio Company, an ambitious group with a portfolio that already includes Spire FM in Salisbury and Isle of Wight Radio.

"Because we were owned jointly by two of the big groups we were treated very much as an independent and left to do our own thing. We did, however, take advantage of the listener research facilities at GWR and used their playlist for a while," says England.

The new corporate structure may also encourage more coverage of local



97.1 FM PLYMOUTH SOUND TOP 10

| Track/Artist | Plays |
|---|-------|
| 1 Open Road Gary Barlow (RCA) | 40 |
| 2 Baby Can I Hold You Tonight? Bryan (Polydor) | 39 |
| 3 Torn Natalie Imbruglia (RCA) | 38 |
| 4 As Long As You Love Me Backstreet Boys (Jive) | 37 |
| 5 Let's Go Round Again Louise (1st Avenue/EMI) | 32 |
| 6 Did It Again Kylie Minogue (Cherrytree) | 28 |
| 7 Perfect Day Various Artists (Chrysalis) | 27 |
| 7 Never Ever All Saints (London) | 27 |
| 9 Fantasy Island M Pappas (M Pappas/EMI) | 26 |
| 8 Angel Of Mine Estelle (1st Avenue/EMI) | 25 |
| Source: Music Control to wk 10/12/97 | |

bands, although support is already relatively healthy. There is, for example, a regular evening slot called Scene 97 where bands are interviewed and invited to play sessions.

Plymouth Sound is now the largest station in the Local Radio Company's stable, and the new owner seems to have accepted a winner judging by the station's most recent Rajar results. In the six months to June, the FM station increased its weekly reach from 88,000 to 110,000 while the AM station grew from 44,000 to 49,000. Steve Hemsley

TRACK OF THE WEEK

PULP: HELP THE AGED

Pulp's Help The Aged was not the radio hit that might have been expected for a band with such broad current appeal. Total plays in any one week failed to reach 1,000, and the track had to rely on the loyalty of Radio One to sustain it before the single was released.

Help The Aged got its first play on Radio One on October 7 and the network selected the track a further 15 times that week to make it the 25th most-played track on the station. Radio One's support jumped to 21 plays over the next seven days and the song entered the airplay chart at number 30 even though its total weekly plays were only 285. Support in the regions was slow, but Power FM in Hampshire with 25 plays, and other stations in the Capital group, were among those beginning to give it heavier rotation.

When the single entered the ILR chart for November 8 at number 28 it was still receiving less than 550 plays a week on independent stations and slightly more than 100 overall. M4FM in North Wales was responsible for a large slice of the plays on commercial radio with its support peaking at 55 spins a week.



By mid-November the song had entered the Virgin Radio chart at number six with a healthy 29 plays, and this coverage came prior to the song being released and its debut in the C1N sales chart at number eight.

The lack of substantial airplay may explain the song's rapid fall down the singles chart. Within a week it had slipped to number 27, despite receiving 29 plays on Radio One, and then to number 28 and 61, despite late support from Atlantic 252.

Steve Hemsley



RADIO 1

| Wk | 100% Radio | Title/Artist | Plays | Chart position |
|----|------------|---|-------|----------------|
| 1 | 1 | THIS AMER LABEL | 23 | 31 |
| 1 | 16 | TOGETHER AGAIN Janet Jackson (A&M) | 27 | 28 |
| 2 | 3 | YOU CAN TALK TO ME Seahouses (Geffen) | 17 | 28 |
| 2 | 22 | RENEGADE MASTER Masta Killa (Polydor) | 26 | 27 |
| 4 | 6 | HISTORY MAN The Jive Jives (Sony B2) | 25 | 26 |
| 5 | 1 | LUCKY MAN The Verve (RCA) | 5 | 25 |
| 7 | 1 | I WANT AN ALIEN FOR CHRISTMAS Featurin' DJ Wayne (Atlantic) | 5 | 25 |
| 7 | 2 | TORN Natalie Imbruglia (RCA) | 27 | 25 |
| 7 | 3 | FEEL SO GOOD Mase (Jive/Cherrytree) | 22 | 24 |
| 10 | 11 | ANGELS Robbie Williams (Chrysalis) | 11 | 23 |
| 11 | 11 | SHELER Brad Now New Hawaii (FHM/London) | 22 | 23 |
| 11 | 11 | FEELING GOOD Paul & Paula (Parlophone) | 15 | 21 |
| 13 | 27 | AVENGING ANGELS Savage (East West) | 26 | 21 |
| 13 | 6 | FORGIVEN IF YOU FEEL LOVE! Seas Brothers (Mercury/Mercury) | 21 | 21 |
| 13 | 13 | BACHLORETTE Book (New Little Island) | 17 | 20 |
| 16 | 22 | SLAM DUNK (LA FUNKI'S) RCA | 17 | 20 |
| 16 | 22 | DOG TRAIN Leavers (Cherry) | 13 | 20 |
| 16 | 22 | STAY Burned Butler (Creston) | 8 | 19 |
| 19 | 20 | NO SURPRISES Redhead (Parlophone) | 19 | 18 |
| 20 | 16 | TOMORROW NEVER DIES Sheryl Crow (A&M) | 11 | 18 |
| 20 | 20 | TOO MUCH Spice Girls (Virgin) | 24 | 17 |
| 22 | 5 | BABY CAN I HOLD YOU TONIGHT Bryan (Polydor) | 11 | 17 |
| 22 | 6 | I THOUGHT IT WAS YOU Son-B-Burgess (RFD) | 6 | 16 |
| 24 | 25 | UNTOUCHABLE Various (East West) | 20 | 15 |
| 25 | 14 | WHAT YOU SAY Lightbox South (Epic) | 2 | 15 |
| 25 | 25 | BAMBOOGIE Bamboo (VC Recordings) | 2 | 15 |
| 25 | 25 | SATAN REJECTED MY SOUL Mountain (Island) | 12 | 15 |
| 28 | 19 | LET'S GO ROUND AGAIN Louise (1st Avenue/EMI) | 18 | 14 |
| 28 | 3 | CHOOSE LIFE PJ Pettit/Fred Ewan McGeorge (Parlophone/EMI) | 27 | 14 |
| 28 | 2 | YOU MAKE ME FEEL (MIGHTY REAL) Bryan Stingley (Mercury/Mercury) | 1 | 14 |

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 7 December until 24:00 on Saturday 13 December 1997

| Wk | 100% Radio | Title/Artist | Plays | Chart position |
|----|------------|---|-------|----------------|
| 1 | 1 | TORN Natalie Imbruglia (RCA) | 2035 | 2019 |
| 2 | 3 | BABY CAN I HOLD YOU TONIGHT Bryan (Polydor) | 1548 | 1818 |
| 3 | 2 | NEVER EVER All Saints (London) | 1533 | 1646 |
| 4 | 10 | TOGETHER AGAIN Janet Jackson (A&M) | 1065 | 1508 |
| 5 | 5 | PERFECT DAY Various (Chrysalis) | 1405 | 1484 |
| 6 | 8 | AINT THAT JUST THE WAY Louise McNeil (Mercury) | 1279 | 1402 |
| 7 | 4 | AS LONG AS YOU LOVE ME Backstreet Boys (Jive) | 1465 | 1350 |
| 8 | 14 | ANGELS Robbie Williams (Chrysalis) | 897 | 1292 |
| 9 | 6 | LET'S GO ROUND AGAIN Louise (1st Avenue/EMI) | 1360 | 1251 |
| 10 | 7 | FANTASY ISLAND M Pappas (M Pappas/EMI) | 1280 | 1176 |
| 11 | 11 | LUCKY MAN The Verve (RCA) | 1062 | 1170 |
| 12 | 20 | TOO MUCH Spice Girls (Virgin) | 424 | 1047 |
| 13 | 9 | OPEN ROAD Gary Barlow (RCA) | 1121 | 951 |
| 14 | 19 | BACK TO YOU Bryan Adams (A&M) | 691 | 922 |
| 15 | 19 | YOU SEXY THING Red Choceros (EMI) | 757 | 904 |
| 16 | 18 | HIGH Lightbox Family (W&A/Capitol) | 939 | 886 |
| 17 | 18 | SUNSHINE Various (Epic) | 832 | 711 |
| 18 | 12 | PUT YOUR ARMS AROUND ME Texas (Mercury) | 984 | 707 |
| 19 | 28 | TOMORROW NEVER DIES Sheryl Crow (A&M) | 566 | 688 |
| 20 | 13 | RAINCLOUD Lightbox Family (W&A/Capitol) | 698 | 668 |
| 21 | 17 | WHAT YOU SAY Lightbox South (Epic) | 795 | 653 |
| 22 | 25 | EVERYTHING SHE WANTS '97 Wham! (Sony) | 607 | 630 |
| 23 | 27 | YOU CAN TALK TO ME Seahouses (Geffen) | 572 | 619 |
| 24 | 18 | I WILL COME TO YOU Hanson (Mercury) | 848 | 569 |
| 25 | 21 | YOU GOT A FRIEND Brad Now Hawaii (FHM/London) | 638 | 541 |
| 26 | 26 | THE REASON Collective One (RCA) | 353 | 533 |
| 27 | 28 | STAY Lost In Space (East West) | 673 | 504 |
| 28 | 22 | FREEDOM Robert Miles/Fred Kelly/Karyn Briggs (Deconstruction) | 645 | 485 |
| 29 | 21 | DI IT AGAIN Kyla Minogue (Deconstruction) | 650 | 491 |
| 30 | 28 | DON'T SPEAK No Duze (RCA) | 389 | 460 |

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 03:00 on Sunday 7 December until 24:00 on Saturday 13 December 1997

VIRGIN

| Wk | 100% Radio | Title/Artist | Plays | Chart position |
|----|------------|---|-------|----------------|
| 1 | 1 | TORN Natalie Imbruglia (RCA) | 42 | 42 |
| 2 | 3 | BACK TO YOU Bryan Adams (Jive) | 28 | 41 |
| 3 | 5 | ANGELS Robbie Williams (Cherry) | 28 | 36 |
| 4 | 3 | LUCKY MAN The Verve (RCA) | 40 | 36 |
| 5 | 4 | PERFECT DAY Various (Chrysalis) | 40 | 36 |
| 6 | 4 | YOU CAN TALK TO ME Seahouses (Geffen) | 24 | 34 |
| 6 | 3 | WHAT YOU SAY (Various Artists) M | 25 | 29 |
| 6 | 3 | PUT YOUR ARMS AROUND ME Texas (Mercury) | 25 | 28 |
| 6 | 3 | PINK Avenue (East West) | 26 | 27 |
| 6 | 3 | DELICIOUS Catherine Wheel (Klaydas) | 22 | 27 |

ATLANTIC 252

| Wk | 100% Radio | Title/Artist | Plays | Chart position |
|----|------------|--|-------|----------------|
| 1 | 1 | TORN Natalie Imbruglia (RCA) | 82 | 81 |
| 2 | 2 | AINT THAT JUST THE WAY Louise McNeil (Mercury) | 49 | 81 |
| 3 | 3 | PERFECT DAY Various (Chrysalis) | 49 | 75 |
| 4 | 4 | NEVER EVER All Saints (London) | 51 | 64 |
| 4 | 4 | WALKING ON THE SUN Group (Mercury) | 15 | 64 |
| 4 | 4 | FANTASY ISLAND M Pappas (M Pappas/EMI) | 19 | 52 |
| 4 | 4 | HIGH TIMES Various (East West) | 43 | 51 |
| 4 | 4 | SEA-CHARMED LIFE Red Hot Chili Peppers (A&M) | 75 | 51 |
| 4 | 4 | WHAT YOU SAY Lightbox South (Epic) | 45 | 59 |
| 4 | 4 | BABY CAN I HOLD YOU TONIGHT Bryan (Polydor) | 28 | 49 |

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TOP 50 AIRPLAY HITS

20 DECEMBER 1997

music control
UK

| Thru | Last | Weeks | Title | Artist | Label | Test | Plays | Total | Audience |
|----------------------------------|------|-------|-------------------------------|---------------------------------|-------------------|------|-------|-------|----------|
| 1 | 1 | 10 | TORN | Natalie Imbruglia | RCA | 2248 | -3 | 77.29 | -5 |
| Δ | 2 | 3 | BABY CAN I HOLD YOU TONIGHT | Boyzone | Polyder | 1944 | +19 | 58.70 | +3 |
| Δ | 3 | 7 | TOGETHER AGAIN | Janet Jackson | Virgin | 1793 | +39 | 57.52 | +42 |
| 4 | 2 | 3 | PERFECT DAY | Various | Chrysalis | 1650 | +6 | 56.32 | -5 |
| Δ | 5 | 26 | ANGELS | Robbie Williams | Chrysalis | 1411 | +46 | 52.58 | +35 |
| 6 | 1 | 12 | LUCKY MAN | The Verve | Hut | 1305 | +11 | 49.43 | +15 |
| 7 | 4 | 4 | NEVER EVER | All Saints | London | 1859 | +4 | 48.44 | -2 |
| 8 | 6 | 10 | AIN'T THAT JUST THE WAY | Lucricia McNeal | Wildstar | 1665 | +3 | 40.89 | -2 |
| ▲ | 9 | 27 | TOO MUCH | Spice Girls | Virgin | 1129 | +136 | 37.57 | +58 |
| 10 | 10 | 5 | AS LONG AS YOU LOVE ME | Backstreet Boys | Jive | 1373 | -8 | 35.90 | n/c |
| Δ | 11 | 12 | BACK TO YOU | Bryan Adams | A&M | 1012 | +32 | 33.66 | +10 |
| Δ | 12 | 11 | LET'S GO ROUND AGAIN | Louise | 1st Avenue/EMI | 1312 | -8 | 32.83 | +4 |
| Δ | 13 | 17 | YOU CAN TALK TO ME | Seahorses | Geffen | 705 | +8 | 32.61 | +18 |
| Δ | 14 | 17 | WHAT YOU SAY | Lightning Seeds | Epic | 759 | -18 | 31.03 | -11 |
| Δ | 15 | 16 | HIGH TIMES | Jamiroquai | Sony S2 | 569 | +31 | 30.41 | +10 |
| Δ | 16 | 18 | TOMORROW NEVER DIES | Sheryl Crow | A&M | 752 | +22 | 29.79 | +18 |
| Δ | 17 | 21 | HIGH | Lighthouse Family | Wild Card/Polyder | 1017 | +83 | 29.48 | +45 |
| Δ | 18 | 20 | YOU SEXY THING | Hot Chocolate | EMI | 922 | +19 | 25.71 | +23 |
| Δ | 19 | 8 | FANTASY ISLAND | M People | M People/BMG | 1363 | -10 | 25.57 | -54 |
| — HIGHEST CLIMBER — | | | | | | | | | |
| Δ | 20 | 41 | AVENGING ANGELS | Space | Gut | 339 | +187 | 24.77 | +76 |
| Δ | 21 | 31 | DOG TRAIN | Levellers | China | 411 | +49 | 22.65 | +16 |
| Δ | 22 | 14 | OPEN ROAD | Gary Barlow | RCA | 974 | -21 | 20.76 | -47 |
| ▲ | 23 | 101 | THE REASON | Celine Dion | Epic | 546 | +53 | 19.43 | +121 |
| Δ | 24 | 15 | STAY | Sash! Feat. La Trec | Multiply | 624 | -36 | 19.27 | -51 |
| Δ | 25 | 28 | SLAM DUNK (DA FUNK) | 5 | RCA | 443 | +28 | 18.69 | +4 |
| ▲ | 26 | 101 | SHELTER | Brand New Heavies | Frr/London | 430 | +124 | 18.64 | +111 |
| Δ | 27 | 28 | SUNCHYME | Dario G | Eternal/WEA | 771 | -19 | 18.42 | -20 |
| — BIGGEST INCREASE IN PLAYS — | | | | | | | | | |
| ▲ | 28 | 128 | I WANT AN ALIEN FOR CHRISTMAS | Fountains Of Wayne | Atlantic | 117 | +318 | 17.59 | +273 |
| Δ | 29 | 34 | FORGIVEN (I FEEL YOU LOVE) | Space Brothers | Manifesto/Mercury | 262 | +33 | 17.40 | -4 |
| Δ | 30 | 41 | HISTORY REPEATING | Propellerheads | Wall Of Sound | 184 | +75 | 17.00 | +44 |
| Δ | 31 | 48 | BITCH (NOTHING IN BETWEEN) | Meredith Brooks | Capitol | 427 | +5 | 16.63 | +28 |
| Δ | 32 | 44 | JUST CRUISIN' | Will Smith | Columbia | 365 | +20 | 16.65 | +13 |
| Δ | 33 | 48 | DID IT AGAIN | Kylie Minogue | Deconstruction | 515 | -32 | 16.20 | -44 |
| Δ | 34 | 13 | RAINCLUMP | Lighthouse Family | Wild Card/Polyder | 717 | -39 | 15.15 | -68 |
| Δ | 35 | 42 | TUBTHUMPING | Chumbawamba | EMI | 505 | +3 | 15.14 | +24 |
| ▲ | 36 | 311 | I AM IN LOVE WITH THE WORLD | Chicken Shed | Columbia | 290 | +146 | 15.09 | +91 |
| Δ | 37 | 42 | FEELING GOOD | Huff & Herb | Planet 3 | 259 | -28 | 14.38 | -7 |
| Δ | 38 | 24 | FREE | Ultra Nate | AM/PM/A&M | 486 | -17 | 13.83 | -22 |
| Δ | 39 | 42 | FEEL SO GOOD | Mase | Puff Daddy/Arista | 138 | +25 | 13.68 | -20 |
| Δ | 40 | 21 | WHO'S LOVING MY BABY | Shola Ama | Freakstreet/WEA | 575 | -28 | 13.29 | -50 |
| ▲ | 41 | 78 | RENEGADE MASTER | Wildchild | Polyder | 110 | +100 | 13.12 | +67 |
| Δ | 42 | 32 | PUR YOUR ARMS AROUND ME | Oasis | Mercury | 735 | -39 | 12.81 | -47 |
| Δ | 43 | 31 | STAND BY ME | Daxx | Creation | 449 | -27 | 12.78 | -47 |
| Δ | 44 | 21 | FREEDOM | Robert Mills Feat. Kathy Sledge | Deconstruction | 641 | -23 | 12.40 | -91 |
| Δ | 45 | 47 | DON'T SPEAK | No Doubt | MCA | 435 | +22 | 12.23 | -22 |
| Δ | 46 | 31 | BETTER DAY | Ocean Colour Scene | Universal | 417 | -73 | 12.08 | -40 |
| Δ | 47 | 39 | NEVER GONNA LET YOU GO | Tina Moore | Delirious | 422 | -24 | 12.03 | -62 |
| — BIGGEST INCREASE IN AUDIENCE — | | | | | | | | | |
| ▲ | 48 | 268 | BAMBOOIE | Bamboo | VC Recordings | 257 | +136 | 11.97 | +325 |
| ▲ | 49 | 102 | UNTOUCHABLE | Rialto | East West | 57 | +143 | 11.76 | +98 |
| Δ | 50 | 12 | JUST FOR YOU | M People | M People/BMG | 372 | -18 | 11.74 | +16 |

© Music Control UK. Compiled from data gathered from 01:00 on Sunday 7 December until 24:00 on Saturday 13 December 1997. Figures are based on audience figures based on total full hour plays. Δ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

| Pos. | Title/Artist (Label) | Total plays | Increase in no. of plays |
|------|--|-------------|--------------------------|
| 1 | TOO MUCH Spice Girls (Virgin) | 1129 | 851 |
| 2 | TOGETHER AGAIN Janet Jackson (Virgin) | 1793 | 502 |
| 3 | HIGH Lighthouse Family (Wild Card/Polyder) | 1017 | 460 |
| 4 | ANGELS Robbie Williams (Chrysalis) | 1411 | 446 |
| 5 | BABY CAN I HOLD YOU TONIGHT Boyzone (Polyder) | 1944 | 308 |
| 6 | BACK TO YOU Bryan Adams (A&M) | 1012 | 247 |
| 7 | SHELTER Brand New Heavies (Frr/London) | 430 | 228 |
| 8 | AVENGING ANGELS Space (Gut) | 339 | 221 |
| 9 | THE REASON Celine Dion (Epic) | 546 | 190 |
| 10 | AIN'T THAT JUST THE WAY Lucricia McNeal (Wildstar) | 1665 | 187 |

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

TOP 10 MOST ADDED

| Pos. | Title/Artist (Label) | Total entries | Score | Acts |
|------|---|---------------|-------|------|
| 1 | THAT'S THE WAY (I LIKE IT) ClocK (Media/MCA) | 32 | 22 | 14 |
| 2 | HIGH Lighthouse Family (Wild Card/Polyder) | 24 | 63 | 12 |
| 3 | SHELTER Brand New Heavies (Frr/London) | 49 | 38 | 12 |
| 4 | ALL CRIED OUT Allure (Crown/Frankfasters) | 39 | 20 | 11 |
| 5 | SO GOOD Justice Brothers (DeiTours) | 22 | 10 | 10 |
| 6 | DOG TRAIN Lovelites (Etnal) | 37 | 26 | 8 |
| 7 | ALL AROUND THE WORLD Oasis (Creations) | 32 | 14 | 6 |
| 8 | I WANT AN ALIEN FOR CHRISTMAS Fountains Of Wayne (Atlantic) | 15 | 11 | 6 |
| 9 | HAPPY XMAS (WAR IS OVER) John Lennon (Parlophone) | 35 | 9 | 6 |
| 10 | TOMORROW NEVER DIES Sheryl Crow (A&M) | 60 | 47 | 4 |

© Music Control UK. Chart shows tracks boasting greatest number of station adds (add defined as four or more plays)

AIRPLAY

Music Control

UK releases

24 hours a day,

every day

Week: Air FM,

Alpha FM,

AM-FM,

252: 957 FM,

BBC Radio 2,

BBC Radio 3,

BBC Radio 4,

BBC Radio 5,

BBC Radio 6,

BBC Radio 7,

BBC Radio 8,

BBC Radio 9,

BBC Radio 10,

BBC Radio 11,

BBC Radio 12,

BBC Radio 13,

BBC Radio 14,

BBC Radio 15,

BBC Radio 16,

BBC Radio 17,

BBC Radio 18,

BBC Radio 19,

BBC Radio 20,

BBC Radio 21,

BBC Radio 22,

BBC Radio 23,

BBC Radio 24,

BBC Radio 25,

BBC Radio 26,

BBC Radio 27,

BBC Radio 28,

BBC Radio 29,

BBC Radio 30,

BBC Radio 31,

BBC Radio 32,

BBC Radio 33,

BBC Radio 34,

BBC Radio 35,

BBC Radio 36,

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BBC Radio 76,

BBC Radio 77,

BBC Radio 78,

BBC Radio 79,

BBC Radio 80,

20 DECEMBER 1997

100% **music week**
 AS USED BY



SINGLES

| | | | |
|----|----------|--|---------------------|
| 1 | 1 | TELETUBBIES SAY EH-OH! Teletubbies | BBC Worldwide Music |
| 2 | 2 | PERFECT DAY Various | Chrysalis |
| 3 | 3 | BARBIE GIRL Aqua | Universal |
| 4 | 4 | NEVER EVER All Saints | London |
| 5 | 5 | ANGELS Robbie Williams | Chrysalis |
| 6 | 6 | TOGETHER AGAIN Janet Jackson | Virgin |
| 7 | 7 | BABY CAN I HOLD YOU/SHOOTING STAR Boyzone | Polydor |
| 8 | 8 | TORN Natalie Imbruglia | RCA |
| 9 | 9 | WIND BENEATH MY WINGS Steven Houghton | RCA |
| 10 | 10 | SOMETHING ABOUT THE WAY.../CANDLE IN THE WIND 1997 Elton John | Rocket |
| 11 | 11 | THE REASON Celine Dion | Epic |
| 12 | 12 | IF GOD WILL SEND HIS ANGELS U2 | Island |
| 13 | 13 | TELL HIM Barbara Streisand & Celine Dion | Epic |
| 14 | 14 | AIN'T THAT JUST Lutricia McNeal | Wristar |
| 15 | 15 | SIAM DUNK (DA FUNK) 5 | RCA |
| 16 | 16 | SING UP FOR THE CHAMPIONS Reds United | Music Collection |
| 17 | 17 | ROXANNE '97 Sting And The Police | A&M |
| 18 | 18 | BACK TO YOU Bryan Adams | A&M |
| 19 | 19 | HISTORY REPEATING Propellerheads featuring Miss Shirlie Bassey | War Of Sound |
| 20 | 20 | 5,6,7,8 Steps | Jive |
| 21 | 21 | BACHELOR NETTE Björk | One Little Indian |
| 22 | 22 | TOMORROW NEVER DIES Sheryl Crow | A&M |
| 23 | 23 | LET'S GO ROUND AGAIN Louise | 1st Avenue/EMI |
| 24 | 24 | 100 YEARS.../Lovesongs | Chrysalis |
| 25 | 25 | AS! | |

ALBUMS

| | | | |
|----|----------|--|-------------------|
| 1 | 1 | LET'S TALK ABOUT LOVE Celine Dion | Epic |
| 2 | 2 | SPICEWORLD Spice Girls | Virgin |
| 3 | 3 | URBAN HYMNS The Verve | Hut/Virgin |
| 4 | 4 | THE BEST OF Wham! | Epic |
| 5 | 5 | ALL SAINTS All Saints | London |
| 6 | 6 | PAINT THE SKY WITH STARS - THE BEST OF Enya | WEA |
| 7 | 7 | LIKE YOU DO...THE BEST OF Lightning Seeds | Epic |
| 8 | 8 | WHITE ON BLONDE Texas | Mercury |
| 9 | 9 | GREATEST HITS Eternal | 1st Avenue/EMI |
| 10 | 10 | BACKSTREET'S BACK Backstreet Boys | Jive |
| 11 | 11 | LENNON LEGEND - THE VERY BEST OF John Lennon | Parlophone |
| 12 | 12 | THEIR GREATEST HITS Hot Chocolate | EMI |
| 13 | 13 | POSTCARDS FROM HEAVEN Lighthouse Family | Wild Card/Polydor |
| 14 | 14 | FRESCO M People | M People/BMG |
| 15 | 15 | LEFT OF THE MIDDLE Natalie Imbruglia | RCA |
| 16 | 16 | THE VERY BEST OF Sting/The Police | A&M |
| 17 | 17 | HIGHER GROUND Barbara Streisand | Columbia |
| 18 | 18 | BE HERE NOW Oasis | Creation |
| 19 | 19 | UNPLUGGED Bryan Adams | A&M |
| 20 | 20 | WOMAN IN ME Louise | 1st Avenue/EMI |
| 21 | 21 | I BELIEVE Daniel O'Donnell | Ritz |
| 22 | 22 | THE NAIL FILE - THE BEST OF Jimmy Nail | East West |
| 23 | 23 | THE BIG PICTURE Elton John | Rocket |
| 24 | 24 | AQUARIUM AGE | |

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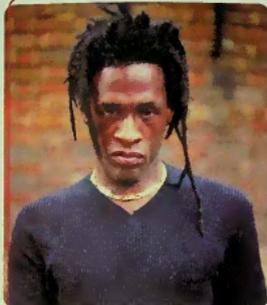
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100

20 DECEMBER 1997

PC CD



The battle between Kiss 100 FM and Radio One over the services of big-name DJs continues. It seems certain that leading drum & bass DJs Fabio (pictured) and Grooverider will be leaving the London dance station to join Radio One, and an announcement is expected this week. However, Kiss has announced that Gilles Peterson has signed a new contract, following speculation that his appearance on Radio One's Christmas schedule would signal a move. Kiss 100FM Head of music Simon Sadler says, "Gilles has in the past week reaffirmed his faith in Kiss 100. We accept that Radio One will borrow him from time to time for special shows. But the message is Gilles is staying with Kiss." There was also speculation that Tuff Jam may leave Kiss. A spokesperson for the duo refused to comment, but it seems likely that a new sponsorship deal will see them stay at Kiss 100. Highlights of Kiss 100's

Christmas schedule will include: Matt White with Mariah Carey (Christmas Day, 9pm-11pm); Paul Oakenfold in The Mix (Christmas Day, 1am-3am); Alex P & Brandon Block's New Year's Eve Party (December 31, 11pm-1am); Kiss in The Mix featuring Norman Cook, Seb Fontaine, Ramsay & Fenn, Micky Finn, DJ Hype and Global Communication (December 31, 1am-7am).

tribal '98 to rock knebworth with weekend-long dance event

Next year's Tribal Gathering will see the dance festival's organisers Universe realise their long-held ambition of extending it from a one-day to weekend-long event.

Next year will also see a move to a new home at Knebworth Park in Hertfordshire. The event will take place on the Whitsun Bank Holiday, May 22-24.

"It's a coming of age for dance music and a chance to widen its parameters," says Paul Shurey, director of Universe. "As well as a chance for us to do what we've wanted for a very long time."

The choice of Knebworth Park as a venue is ironic given the site's longstanding association with rock music stretching from Led Zeppelin and The Rolling Stones in the Seventies through to Oasis in the Nineties. "I'll be like storming the Bastille of rock music," says Shurey. "But it's an absolutely beautiful site and the owners Lord and Lady Cobbold are very eager for the event to happen there."

A licence application has already been submitted and Universe is confident that it will be granted in the next couple of weeks. Shurey says that relations with the relevant authorities are good because of the success of the last two Tribal Gatherings in the past two years in the same area. "Last year we had the best health and safety record for a big music event," he says.

Tribal will feature a outdoor stage for the first time which will operate between noon and 11pm, and the traditional Tribal Gathering tents will remain open all night. The acts and DJ line-up will be announced next month.

Following its split from the Mean Fiddler Organisation, Tribal Gathering will be organised by Universe in collaboration with the concert promoter MCP. "MCP will be very much involved with the logistical side of putting Tribal Gathering on whilst Universe will be doing the promotion," says Shurey.

inside:

[2] REVIEW OF THE YEAR: Dance industry figures tell you how 1997 was for them

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

[4-6] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips

[7] JOCK ON HIS BOX: APHEX TWIN



| | | | |
|--------|------------|--|----|
| best | CLUB: | 'SO GOOD' Juliet Roberts (Delirious) | p5 |
| chart | URBAN: | 'DANGEROUS' Easta 187es (East West) | p6 |
| number | POP: | 'DR JONES' Aqua (Universal) | p8 |
| ones | COOL CUTS: | 'MIGHTY REAL' Byron Sting-y (Manifest) | p8 |

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Bullered titles

BRAD BEATNIK'S TOP 5 OF '97

- 1 'BITTER SWEET SYMPHONY' (James Lavelle Mix) The Verve (Int/Virgin)
- 2 'BRIMFUL OF ASIA' (Norman Cook Mix) Cornershop (Wiija)
- 3 'TELL THE TRUTH' Aphrodite (Aphrodite)
- 4 'LE SOLEIL EST PRES DE MOI' Air (Source)
- 5 'STILL' Boymerang (Regal)

ANDY BEEVERS' TOP 5 OF '97

- 1 'GABRIEL' Roy Davis Jr (XL)
- 2 'SOLISSIMO' (Ed Remix) Air (Solid)
- 3 'WHAT IS IT?' The Mighty Striath (Inertia)
- 4 'THE PRAYER' Jephthe Guillaume (Spiritual Life)
- 5 'BLACK GOLD OF THE SUN (4 HERO REMIX)' Nu Yorican Soul (Talkin Loud)

NICKY BLACKMARKET'S TOP 5 OF '97

- 1 'TWO DEGREES' TMT (Kartoons)
- 2 'HERE I COME' Tribe of Issachar feat Barrington Levy (Congo Natty)
- 3 'DARK SOLDIER' Terrorist (Dread Recordings)
- 4 'CAUSE N EFFECT' Concept 2 (Ram)
- 5 'SPECIAL TREAT' DJ Die (V Recordings)

TONY FARSIDES' TOP 5 OF '97

- 1 'CAN WE SWW' (Jive)
- 2 'HYPNOTIZE' Notorious B.I.G. (Bad Boy)
- 3 'PUT YOUR HANDS WHERE MY EYES COULD SEE' Busta Rhymes (Elektra)
- 4 'IT'S ALL ABOUT THE BENJAMINS' Puff Daddy & The Family (Bad Boy)
- 5 'GOT TIL IT'S GONE' Janet Jackson (Virgin)

CHRIS FINANS' TOP 5 OF '97

- 1 'OFFSHORE' Chicane (Modena)
- 2 'CAFE DEL MAR' Energy 52 (Hoo! Cheons)
- 3 'GAMEMASTER' Lost Tribe (Hoo! Cheons)
- 4 'SEVEN DAYS AND ONE WEEK' BBE (Triangle)
- 5 'DANCE WITH ME' Tin Tin Out (VC)

RONNIE HEREL'S TOP 5 OF '97

- 1 'SOMETIMES' Brand New Heavies (Tfr)
- 2 'CAN WE SWW' (Jive)
- 3 'WE CAN GET DOWN' Myron (Island)
- 4 'HEAD OVER HEELS' TRACK MASTERS REMIX! Allure (Sony)
- 5 'IT'S BEEN A LONG TIME' Rakim (Universal)

say
!what?!

1997: how was it for you?

STEVE ALLEN, HEAD OF ETERNAL/WEA: "I wanted to have as good a year this as we had in 1995 and it's turned out better. Dario G has sold over 2m copies worldwide. His good to see UK pop music selling abroad. Next year we want to consolidate and start selling albums off the back of what we've done. I also want to sign a "cock rock" band that I can play bass with."

SIMON DUNMORE, HEAD OF AM-PM: "Overall it's been a good year. Musically it's been very exciting with the underground garage thing coming



Roy Davis Jr

through and the breakout thing coming to the fore. It's great to see people like Daft Punk having hits and also show that dance acts can make credible albums. Let's hope things continue to progress."

SCOTT GIBSON, A&R, BIG BANG: "It was a great year obviously, in terms of sales and profits, and it's culminated in Rosie Gaines picking up a Mobo award - she's also up for a Grammy in the USA in February and performed at the Princess Diana memorial concert last weekend. From September the year's just gone completely mad and looks set to continue into 1998."

TINA MOORE: "MORE: This has been a remarkable year for me, I'm surprised and elated by the success of 'Never Gonna Let You Go'. Delicious/RCA have really made the year for me, and working with Denny D's been fabulous - a partnership that will definitely continue. I'd like to send out Christmas wishes to everyone I've worked with this year and all the fans who've supported me."

TREVOR NELSON, RADIO ONE DJ

AND EMI A&R MANAGER: "The highlight for me was finishing Lyndon David Hall's LP and getting it out. It's great just to get to make an LP like that with a UK artist. Overall I thought the amount of pop-friendly R&B coming out was fine but a lot of it didn't stay around long. There was a lot of bandwagon-jumping on the

magazine - and the club. I'm very tired and I'm going on holiday. Roll on 1998."

TUFF JAM: "Well, we would have a year that 1997 has been a year of many highs for us and a lot of work.

Highlights of the year have to include, firstly, the chance to remix all those US vocalists who we admire so much: Rosie Gaines, Tina Moore, Martha Wash, En Vogue and Usher. Secondly, our successful link up with Banana Republic to release 'Just Gets Better' and thirdly the Southport Weekender which gave us the chance to open people's eyes even further to the true spirit of the UK garage scene. Our recent visit to New York will also stand out in our minds as it was good to see the likes of David Morales, Eric Morillo and Little Louie Vega of MAW taking real interest in what we do. To top it all off, the year was culminated in our recently signed publishing deal. So, look out 1998!"



Tina Moore

R&B thing this year - it will be interesting who stays with it next year."

MARC RODOL, MANAGING DIRECTOR, MINISTRY OF SOUND: "How was the year? Albums, tours, radio shows, the Ministry

GILLES PETERSON'S TOP 5 OF '97

- 1 'NEW FORMS' Roni Size/Reprazent (Talkin Loud)
- 2 'HOMOGENIC' Björk (One Little Indian)
- 3 'UNIVERSAL MAGNETIC' Mos Def (Rawkus)
- 4 'GABRIEL' Roy Davis Jr (XL)
- 5 'ISOTOPE 187' Isotope 187 (Trillo Jackey)

CAROLINE MOSS'S TOP 5 OF '97

- 1 'GUNMAN' 187 Lockdown (East West)
- 2 'IT'S BEEN A LONG TIME' Rakim (Universal)
- 3 'CAN WE SWW' (Jive)
- 4 'GABRIEL' Roy Davis Jr (XL)
- 5 'NEW FORMS' Roni Size/Reprazent (Talkin Loud)

DANNY McMILLAN'S TOP 5 OF '97

- 1 'NEW FORMS' Roni Size/Reprazent (Talkin Loud)
- 2 'MORE SATURDAY THAN SUNDAY' Anthony Teasdale (Aloha)
- 3 'SPIRITUAL POSTURE' Dark Globe (Hard Hands)
- 4 'BREAK POINT' Dave Clarke (Deconstruction)
- 5 'BLOW PIPE' Thursday Club (R&S)

JAMES HYMAN'S TOP 5 OF '97

- 1 Anything on Mo Wax and Freshanova
- 'DEEPER' Serious Danger (Fresh)
- 'WE HAVE EXPLOSIVE' Future Sound Of London (Virgin)
- 'DJ KICKS' Terranova (Studio K7)
- 'NEW FORMS' Roni Size/Reprazent (Talkin Loud)

TIM JEFFERY'S TOP 5 OF '97

- 1 'ROCK THE FUNKY BEAT' Natural Born Chilliers (Urban Takeover/East West)
- 'SCAREY' Slackers (Loaded/XL)
- 'PHENOMENON' Lt. Cool J (Def Jam)
- 'BROWN PAPER BAG' Roni Size/Reprazent (Talkin Loud)
- 'BARBIE GIRL' Aqua (Universal)

TREVOR NELSON'S TOP 5 OF '97

- 1 'CAN WE SWW' (Jive)
- 'MO MONEY MO PROBLEMS' Notorious B.I.G. (Bad Boy)
- 'WE CAN GET DOWN' Myron (Island)
- 'SEXY CINDERELLA' Lyndon David Hall (Coothonpo)
- 'IT'S ALL ABOUT THE BENJAMINS' Puff Daddy & The Family (Bad Boy)

ZIAD'S TOP 5 OF '97

- 1 'GABRIEL' Roy Davis Jr (XL)
- 2 'I REFUSE (WHAT YOU WANT)' Somone feat Damon Trewitt (Locked On/XL)
- 3 'MY DESIRE' Amira (VC)
- 4 'NEVER GONNA LET YOU GO' Tina Moore (Delicious)
- 5 'JUST GETS BETTER' T.J.R. feat Xavier (Multipl)



[BEATS&PIECES]

Showing that dance music does have a conscience **THE DREAM TEAM** aren't letting their current successes divert them from their fundraising activities for the Great Ormond Street Children's Hospital. On December 22, the Team will be making a special appearance at the hospital to present a cheque for all the money they've raised throughout the year. They will also be taking over

the hospital's radio station. Next year they will see extended fundraising with 10% of the Team's European tour receipts going to the hospital... **THREEDIE** live. Karin Roseaux joins the company from the Paris label Happy Music as a label manager and her number is 0171-535 3513. The company's new publicist is Mike Christie, tel: 0385 248219. Bobbi & Steve's **ZOO ENTERTAINMENT** is launching a new monthly night, "Kommotion," at the Ministry Of Sound on Tuesday December 23. Mixing house, garage and R&B, Djs will include

Tuff Jam, Frankie Conzett, The Dream Team, Booker T, Rampage and Confection... **WORLD DANCE** will be back at its regular venue, Wembley Conference and Exhibition Centre, for its New Year's Eve party. Aside from the usual jangle/drum & bass arena featuring all the biggest names and an anthems arena (now including heavy hardcore), this year sees the introduction of a UK garage arena. Tickets are £35.50... Meanwhile in Nottingham on New Year's Eve, **ZERO 0** will be celebrating 1998 with Djs Dimitri from Paris, Jon Marsh and Alistair Whitehead. Tickets are £25...

on the airwaves

(by caroline moss)



As the year draws to a close and things slow down, the Dance Airplay 40 is short on new entries and big on re-appearances, with **AMIRA** popping back in at 29, **BAMB00** at 33, **USHER** at 34, BT at 37 and **TONI BRAXTON**'s "Unbreak My Heart" making a surprising re-entry at 40. "Because it proved to be such a strong radio record, and a big hit at the beginning of the year, quite a few stations have put it back on their playlist," says Michelle Campbell, head of radio promotions at Arista. "Capitol led the way six weeks ago and others have followed suit, so we've reserved everyone with it." All stations monitored for the chart have been giving it moderate support for the past few weeks.

The only two new entries this week are the **SPACE BROTHERS** in at 16 with "Forgiven (I Feel You Love)" at 16 and the **FREESTYLERS'** controversial "B-Boy Stance," which has been promoted with a new melody line, at 21.

"We've had a strong response to this track so far," says label manager Sylvia Bakardis, who's hoping for increasing play over Christmas and into the new year as Anglo Plugging's promotion starts kicking in prior to release on January 26.

The chart has a new number one this week, **LUTRICIA MCNEAL**'s "Ain't That Just The Way" on Wildstar, which has had support from all the monitored stations but particularly the Galaxy group. Chris Buckley, new head of music at Galaxy 102/105, says, "This track did everything for me when I heard it the first time around. It's so infectious, a very happy, bouncy song."

Kiss 100 has appointed a new assistant head of music, Scott Grindland, aka DJ Dizzz, joins from Galaxy 101 in Bristol and will have a major input into the station's playlist.

This is our last *RM* of 1997, but we'll be back in early January with a special Dance Airplay 40 of the year's most radio-friendly hits. Until then, have yourselves a merry Christmas.

pete tong playlist



KEEP PUSHIN' 2 Factor (2) ● **RENEGADE MASTER** FATBOY SLAM'S OLD SKOOL MIX! Wildchild (4 UK) ● **DON'T STOP, DON'T STOP** John 5 (white label) ● **NO WAY** Frank Power Southern Field ● **TEKNOBOY COME ON!** (white label) ● **LOVE SHY** Kristina Bland (white label) ● **SAINT OF ME** The Rolling Stones (Virgin) ● **LET ME SHOW YOU** Contino (Vox Recordings) ● **AND THE BEAT GOES ON!** All Seeing Eye (Earth) ● **YA HO HEY** Nic Tico (ZYX) ● **ACTION SATISFACTION** Aureolic 5 (Rumble/Pickin'ny) ● **XULUS SHADROWS** EYE 02.09.97 Cyren Rhymes Junior Boys Own! ● **FOUND THE WEAPON** Mark N.R.G. (Tripp) Tapes ● **BEEN AROUND THE WORLD** (ARMAND W/ HELDEN REMIX) Puff Daddy & The Family (Bad Boy) ● **LIGHT YEARS** Cybotron feat Dillinja (PhatTaps) ● **BARB** Baby (white label) ● **DON'T DEE JUST YET** David Holmes (Go Beat) ● **TEMPER TEMPER** Goldie feat "SCHONBERG" Marmion (Hood Chasers) ● **THE PRESSURE** Sounds of Blackness (JAM-PM) ● **MICHTY BEAT** Byron Stingily (Manhattan) ● **ITS THE BIG BEAT** Unbalanced Minds (white label) ● **FLICK DA FLY** THEY CAN'T TAKE A JOKE! (white label) ● **REVOLUTION 909** (SANCHEZ REMIX) Duff Punk (Virgin) ● **EL MAGNIFICO** (Spinn) ● **VERTIGO** Alan Braxe (Route) ● **LET ME TAKE YOU** NALIN & KANE MIX! Van Bellem (Epidemic) ● **DARK & LONG** (THAT SICKBOY'S REMIX) Underwood (Junior Boys Own)

AS FEATURED ON RADIO ONE'S ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY 12 DECEMBER 10pm-10pm

dance airplay forty

| Pos | LAST WEEK | ARTIST | TITLE | LABEL |
|-----|-----------|----------------------------|----------------------------------|--------------------|
| 1 | 4 | AIN'T THAT JUST THE WAY | Lutricia McNeal | Wildstar |
| 2 | 4 | TOGETHER AGAIN | Janet Jackson | Virgin |
| 3 | 7 | FIVE TIMES | Jamiroquai | Sony S2 |
| 4 | 3 | THE THEME | Deem | Deconstruction |
| 5 | 2 | ITS OVER LOVE | Todd Terry presents Shannon | Manhattan |
| 6 | 20 | HIGH LIGHTHOUSE | Family | Wild Card/PMG |
| 7 | 13 | FANTASY ISLAND | 13 People | M People/B&B |
| 8 | 10 | NEVER EVER | All Saints | London |
| 9 | 15 | JUST CRUISING | Wai Sze | Columbia |
| 10 | 1 | WHO'S LOVING MY BABY | Shola Ama | WEA |
| 11 | 8 | STAY SAHH! | Tea | Multiply |
| 12 | 14 | HISTORY REPEATING | Propellerheads | Wall Of Sound |
| 13 | 17 | ROXANNE | 97 Sting & The Police | A&M |
| 14 | 8 | FREEMIZ | The Firm Aftermath/Trackmasters | Columbia |
| 15 | 6 | I THOUGHT IT WAS YOU | Sax-O-Sonique | Ittr |
| 16 | NEW | FORGIVEN (I FEEL YOU LOVE) | Space Brothers | Manhattan |
| 17 | 13 | MISSING YOU | Mary J Blige | MCA |
| 18 | 3 | FEEL SO GOOD | Mase | Puff Daddy/Arista |
| 19 | 28 | LIFT ME UP | Paul S | Multiply |
| 20 | 3 | FRANCE BRED | Rushdy Lee, Warren G & Sisqé | Def Jam/Mercury |
| 21 | NEW | B-BOY STANCE | Freestylers | Freshkanova |
| 22 | 4 | RENEGADE MASTER | Wildchild | Polydor |
| 23 | 15 | FREEDOM | Robert Miles feat. Kathy Skiggz | Deconstruction |
| 24 | 27 | LET A BOY CRY | Gala | Big Life |
| 25 | 23 | DANGEROUS | Dance Rhythms | Elektra |
| 26 | 23 | FREE | Ultra Nite | AM-PM/A&M |
| 27 | 38 | GUESS WHO'S BACK | Rakim | Universal |
| 28 | 2 | FEELING GOOD | Hull & Hals | Planet 3 |
| 29 | 12 | MY DESIRE | Ambra | VC Recordings |
| 30 | 12 | I SURRENDER | Loose Ends | Big Bang |
| 31 | 15 | SUNSHINE | Dario G | Eternal/WEA |
| 32 | 22 | MEN IN BLACK | Will Smith | Columbia |
| 33 | 3 | BAMBOOIE | Bamba | VC Recordings |
| 34 | 3 | YOU MAKE ME WANNA... | Usher | Lataca/Arista |
| 35 | 3 | SANDS OF TIME | Kaleef | Unity |
| 36 | 34 | MO MONEY MO PROBLEMS | Nutrious B.I.G. | Sud Boyz/It's XL |
| 37 | 41 | FLAMING JUNE | BT | Pertinaco |
| 38 | 30 | GABRIEL | Roy Davis Jr feat. Pevan Everett | XL |
| 39 | 2 | 5 STEPS | Dru Hill | Island Black Music |
| 40 | 5 | UNBREAK MY HEART | Toni Braxton | Lataca/Arista |

Quotas monitored between 02.00 on 4.12.97 and 24.00 on 5.12.97. Kiss 100, Galaxy 102, Galaxy 105, Choice (London & Birmingham), Galaxy 101. © Music Choice UK, 35 John St, London EC3M 4AG, Tel: 0171-330-8090

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Bullseye track

hot vinyl

on the decks: brad beatnik, chris finan, ronnie herel, james hyman

TUNE OF THE WEEK



ST ETIENNE 'SYLVIE' (CREATION) (HOUSE)

After a four-year hiatus, St Etienne return with a new album and three vinyl excursions to promote the first single. First up are Stretch & Vern, who distort a snip of the vocal and turn out a compelling, bass-driven house groove. The delightful dub on the flip gets a little more lively with the rhythm section. On the second 12-inch, Trouser Enthusiasts go for full-peit Euro house with a full vocal and a Motiv-8 feel to its driving beat. Finally, Faze Action deliver a very sexy, funky and summery instrumental mix with some bonus beats on the b-side. ●●●●● BB

SOMORE

I REFUSE
(WHAT YOU WANT)

MIXES BY R.I.P. RAMSEY & FEN
SERIOUS DANGER AND
INDUSTRY STANDARD

THE ORIGINAL UNDERGROUND GARAGE ANTHEM

OUT SOON ON LOCKED ON

DAVID HOLMES 'DON'T DIE JUST YET' (GO BEAT) (BEATS)

Serge Gainsbourg's 'Bonnie & Clyde' tune gets an overhaul by Mr Holmes on a sweetly moody slice of mellow beats. Indie kids Arab Strap add a cool spoken vocal over a piano and beats mix and fellow Glaswegians Mogwai do likewise but with lots of noisy, distorted guitar underneath. Delakolia also add a spoken story to the melody which is embellished with drifting slide guitar and waves of synth noises. On a clubber note, the second 12-inch features a deep groove

revolving around the guitar-and-strings motif and a few horns. Very sexy. Finally, the exquisite La Funk Mob mix has a similar deep and mellow feel but with greater use of the bassline and sparse vocals. ●●●●● BB

LL COOL J '4,3,2,1' (DEF JAM) (HIP HOP)
The E from EPW! (Erick Sermon) produces this one, and it features Method Man, Redman, DMX, Canibus and Master P all smashing a lyrical rhyme or two. The remix budget for this tune alone must have been astronomical, but all parties earn their money for their contributions. This is the phattest tune on Mr Smith's 'Phenomenon' long-player, and absolutely essential for those in the hip hop fraternity. Excellent tune. ●●●●● RH

DANNY TENAGLIA 'ELEMENTS' (TWISTED UK) (HOUSE)

A double-pack of broken down bits of 'Elements' in Danny Tenaglia's own US dubby style. Sounding very much like Tenaglia's 'Bottom Heavy', this is a collection of beats and chanting samples, all featured in full or in part in the featured tracks. The D Tour mix has all the best elements in it, combining them with deep tribal percussion in a very full-sounding arrangement. A lot of the other parts are minimal sections of the D Tour, with pieces of percussion or vocal left out. ●●●●● CF

RONNIE RICHARDS 'MISSING YOU' (ATLANTIC JAXX) (GARAGE)

Speed garage with a ragga vocal is what young Ronnie delivers. The Jaxx Wild Dub shows greater emphasis on the ragga bassline while the excellent Brix Dub is perhaps the more overtly club-biased groove and features little vocal. The Club Vocal is a straighter house affair with a very Eighties funk bassline. Oddest version is the Bumpa Mix which has what sounds like a time-stretched bassline and is strangely endearing. Finally, there's an acoustic reggae version. ●●●●● BB

SIR DREW 'LET'S GET SOME GIRLS' (ATHLETIC) (ALTERNATIVE)

Well crafted three-tracker of neo-hip-hop funk, with 'Hey Baby' adding Roger Johrns' 'funky-ass breaks' over a retro feel. 'Potato Feet' doing much of the same with 'Awesome!' shouts and Daft Punk thudding with 'Let's Get Some Girls' also bringing the sound right into the present. Labels like Walk of Sound and Skint deservedly get their props but releases like this warrant the same respect for Athletic. ●●●●● JH

JUNO REACTOR 'GOD IS GOD' (FRONT 242 MIXES) (BLUE ROOM) (TECHNO)

Industrial giants Front 242 stamp their fists all over the menacing trance beats of Juno Reactor and turn in two pretty impressive slabs of chunky beats. 'Godzilla' features thumping breakbeats and an eerie vocal breakdown while 'Grisha Zemix' is a slightly moodier mix and more on a trance tip. The former should take Juno Reactor to a wider audience though. ●●●●● BB

STAR & GARTER 'BLIMEY' (EASY DB) (BEATS)

Remember Fuzz Townshend's 'Hello Darlin'? Well, this one-sided 10-inch is a similar cheeky groove featuring the title intermittently thrown in for effect. Yes, it's a little gratuitous and cheesy but it also delivers the breaks, the acidic squeals and the sultry organ tones on cue and, all in all, should be a party monster over the festive season. ●●●●● BB

| | | | | | | | | | | | | | | | | | | | | | | | | |
|----|------|-----|-----|-----|-----|-----|-----|-----|------|-----|------|-----|-----|-----|-----|-----|-----|-------|-------|-----|-----|-----|-----|-----|
| 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 |
| TE | PERI | BAR | NEV | ANG | TGG | BAR | TOR | WIN | SOMI | THE | IF G | TEU | AIN | SLA | SIN | ROX | BAC | HISTO | 5.6.7 | BAC | TOM | LET | BOG | BOG |

[commentary]



by alan jones
 WILDCHILD'S 'Renegade Master' has been a club and chart hit twice before but it's shaping up to be bigger still this time around, if club and radio's reaction so far are anything to go by. Newly remixed by Faboy Sling, Stretch & Vern and Urban Takeover, it gatecrashes the club chart at number two this week, topping the number three peak it achieved when first promoted in March 1995 – at which point it was called Legend Of The Dark Back Part 2 – and the number six peak it scaled second time around, in October 1995. The 35th and most significant piece committed to vinyl by Wildchild – the late Roger McKenzie – in the two years before his death from a heart attack, it was an Ibiza favourite which subsequently went worldwide. Now set to become the last release by Hi-Life, it would have debuted at number one this week but for the continuing massive popularity of JULIE YOUNG'S 'So Good'. Even though it missed out on that, it did register more club chart points (975) than any other record has managed on its debut week this year... Taking a much slower route to chart success, CAMISHA'S 'Let Me Show You' was another Ibiza favourite being there by its creator Paul Paul earlier this year. Subsequently Pete Tong's Essential New York, it has experienced organic growth from the original vinyl label which went ground on the same a few weeks ago. Thus far it has moved 69-55-39-29-27-24. It looks like making a bigger jump next week, as it has now been licensed to vinyl's VC Recordings label, which also took on Tall Paul's 'Rok Da House' smash earlier this year... Coalition has two records in the Top 10 for the first time since the label's halcyon days as PWL. Now absorbed into Warner Music, it is responsible for the week's number six hit by GOSIA NOSTRA, on the Artbro imprint, and 'Business' by RYANNE, which debuts at number eight... The next regular club chart to appear in RM will be in the issue dated January 17. The January 10 issue will include our year-end chart and analysis. The chart will be compiled throughout the period, however, and will be available as usual to club chart bulletin subscribers.

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| UK | IRL | NEW | LAST | WEEKS ON CHART | ARTIST | TRACK | LABEL |
|----|-----|-----|------|----------------|--|-----------|---------|
| 1 | 1 | 1 | 1 | 30 | SO GOOD (SHARP BOYS/SOUND DANCE MIXES/FREE LOVE 98 (BUMPY SUNDAY MIXES)) Juliet Roberts | Delicious | Hi-Life |
| 2 | 2 | 2 | 2 | 13 | RENEGADE MASTER (FABOY SLING/STRETCH & VERN/URBAN TAKEOVER MIXES) Wildchild | Hi-Life | React |
| 3 | 3 | 3 | 3 | 10 | I FEEL DEWINE (BARRY DODD/QUEEN MAXINE & VINI BEAT/TALL PAUL/DEM ZISTEVE THOMAS MIXES) S-J | Hi-Life | React |
| 4 | 4 | 4 | 4 | 5 | THE TWISTER (DEATERY FRANCIS/FRODO MIXES) Viper | Hi-Life | React |
| 5 | 5 | 5 | 5 | 2 | TEMPTATION (MONDO/CURTIS & MOORE/SHARP MIXES) Shazz | Hi-Life | React |
| 6 | 6 | 6 | 6 | 12 | GIRL TALK (SHARPPHYSICS/ROSSI & TOMIE MIXES) Cosa Nostra | Hi-Life | React |
| 7 | 7 | 7 | 7 | 2 | LOVE LOVE LOVE - HERE I COME (ROLL & SISTER BLISS/THE EXPERTS/SAMK MIXES) Rollo Goes Mytic | Hi-Life | React |
| 8 | 8 | 8 | 8 | 1 | BUSINESS (K-CLASS/SPALL/GO TEL/JOHN 'OO' FLEMING MIXES) Keano | Hi-Life | React |
| 9 | 9 | 9 | 9 | 3 | I FEEL US (WHAT YOU WANT) (RIPFRANSEY & FENUS/ROUS/INDUSTRY STANDARD MIXES) Samere | Hi-Life | React |
| 10 | 10 | 10 | 10 | 7 | SPIN SPIN SUGAR (ARJAMAD VAN HELOVEN'87 LOCKDOWN MIXES/WALKING ZERO (TUFF JAM MIX)) Sneaker Pimps | Hi-Life | React |
| 11 | 11 | 11 | 11 | 2 | FEELS REAL (MIDJEM MIXES) The Midden | Hi-Life | React |
| 12 | 12 | 12 | 12 | 3 | SHELTER (DANNY DI HARVEY/SPIKE MIXES) Brand New Heavies | Hi-Life | React |
| 13 | 13 | 13 | 13 | 2 | SYLVE (STRETCH & VERN/TROUSER ENTHUSIASTS/FAZE ACTION MIXES) Saint Etienne | Hi-Life | React |
| 14 | 14 | 14 | 14 | 2 | DJANGO (THE SWIMMER MIXES) The Swimmer | Hi-Life | React |
| 15 | 15 | 15 | 15 | 3 | RISE ON THE RHYTHM (MI ROY/KEN/OLUJU BIRTH MIXES) Little Love & Marc Anthony | Hi-Life | React |
| 16 | 16 | 16 | 16 | 2 | DREAMS (SMOKIN' BEATIS/ERIC MORILLANO POOLY/KEYNES OF TOMORROW MIXES) Smokin' Beats featuring Lyn Edm | Hi-Life | React |
| 17 | 17 | 17 | 17 | 2 | BAMBODOE (LISA MARIE EXPERIENCE/GRAEME PARK/ANDREW LIVINGSTONE MIXES) Bambao | Hi-Life | React |
| 18 | 18 | 18 | 18 | 2 | BLUE FEAR (TROUSER ENTHUSIASTS MIXES) Arnie | Hi-Life | React |
| 19 | 19 | 19 | 19 | 24 | LE DISC-JOCKEY (ORIGINAL/BEAM & YANJU MIXES) Encore! | Hi-Life | React |
| 20 | 20 | 20 | 20 | 4 | TOGETHER AGAIN (TOM HUMPRIES/OU PREMIER/JIMMY JAM MIXES) Janet Jackson | Hi-Life | React |
| 21 | 21 | 21 | 21 | 3 | WHAT YOU WANT (SERJENI SYLVE/STEVY N' HOLDS/JAMES REYNOLDS MIXES) Industry Standard Volume 1 | Hi-Life | React |
| 22 | 22 | 22 | 22 | 5 | WFOF (MATTHEW ROBERTS & JOHNNY MOYRONI SIZE MIXES) Uz | Hi-Life | React |
| 23 | 23 | 23 | 23 | 6 | HARD TIMES (ROGER SANCHEZ MIXES) Jamiroquai | Hi-Life | React |
| 24 | 24 | 24 | 24 | 7 | I WANNA SHOW YOU (ORIGINAL/TALL PAUL MIXES) Cambra | Hi-Life | React |
| 25 | 25 | 25 | 25 | 16 | BELONGING (DAVID MORALES/BEASEMENT JAZZ & GLAUDIO COCCOLUOTODINO LENNY & LUBAHOUS MIXES) The Heartists | Hi-Life | React |
| 26 | 26 | 26 | 26 | 5 | WALKING ON THE MOON (ROGER SANCHEZ MIXES/PROXANNE '97 (PUFF DADDY MIX)) Sting & The Police | Hi-Life | React |
| 27 | 27 | 27 | 27 | 14 | HIGH (KEVIN SAUNDERS/MATTHEW ROBERTS/FRANCIS KEVOR/KANTAL SHUR/FLU CREW MIXES) Lighthouse Family | Hi-Life | React |
| 28 | 28 | 28 | 28 | 1 | BREAKOUT (LONDON CONNECTIONS/TELLERIE DIX MIXES) Seventh Sense | Hi-Life | React |
| 29 | 29 | 29 | 29 | 4 | LOST YOU SOMEWHERE (ORIGINAL/HELITROPIC MIXES) Chicane | Hi-Life | React |
| 30 | 30 | 30 | 30 | 3 | SOUND BWOY BURIAL (SOUNDS/CAPER187 LOCKDOWN MIXES/ALL NIGHT LONG (INDUSTRY STANDARD MIX)) Gani | Hi-Life | React |
| 31 | 31 | 31 | 31 | 4 | I FEEL LOVE (KILUBHEADS/BOB MIXES) Vanessa-Mae | Hi-Life | React |
| 32 | 32 | 32 | 32 | 5 | UPSIDE DOWN (CURTIS & MOORE/KAMA ULTRA/ALICE NERI MIXES) Anette Taylor | Hi-Life | React |
| 33 | 33 | 33 | 33 | 15 | BUTTERFLY (TILL/PAUL VAN DYK MIXES)/THE PHANTOM (TIL MIX) Titi | Hi-Life | React |
| 34 | 34 | 34 | 34 | 2 | DESIRE (FULL FORCE/SAGE OF CLUB MIXES) BEB | Hi-Life | React |
| 35 | 35 | 35 | 35 | 2 | MASSIVE Massive | Hi-Life | React |
| 36 | 36 | 36 | 36 | 2 | IS IT SCARY (EDDIE 'LOVE' ARROYA/DEEP DISH MIXES) Michael Jackson | Hi-Life | React |
| 37 | 37 | 37 | 37 | 2 | FLAMING JUNE (BEB/TIHO MIXES) BT | Hi-Life | React |
| 38 | 38 | 38 | 38 | 2 | B-BY STANCE Freestylers featuring Ten Fly | Hi-Life | React |
| 39 | 39 | 39 | 39 | 2 | THE MAGNIFICENT (ORIGINAL/SLUICK SLUTS MIXES) Agent 00 | Hi-Life | React |
| 40 | 40 | 40 | 40 | 2 | FANTASY ISLAND (DAVID MORALES/50-INFLUENCE MIXES) M People | Hi-Life | React |
| 41 | 41 | 41 | 41 | 2 | ALONE (TOM MCKEAN/TODD TERRY MIXES) Wes | Hi-Life | React |
| 42 | 42 | 42 | 42 | 2 | GOTTA KEEP PUSHIN' (MIXES) Z Factor | Hi-Life | React |
| 43 | 43 | 43 | 43 | 2 | THE MIX Etemal vs DMC | Hi-Life | React |
| 44 | 44 | 44 | 44 | 2 | DR. JONES (ADJAVE/MOTI/BOB MIXES) Aqua | Hi-Life | React |
| 45 | 45 | 45 | 45 | 3 | TUBTHUMPING (TIN TIN OUT MIX) Chumbawamba | Hi-Life | React |
| 46 | 46 | 46 | 46 | 2 | EVER REST (MSTICA/BRANBUIG MIXES) Mystica | Hi-Life | React |
| 47 | 47 | 47 | 47 | 9 | I THOUGHT IT WAS YOU (SALT CITY DRUGS/STINA ROBERTS) Sex-O-Stronque | Hi-Life | React |
| 48 | 48 | 48 | 48 | 2 | OH BABY (WARREN CLARKE MIX/CRAZY (NATHAN LOCKETT & BAFFLED PRODUCTIONS MIXES) Da Stylez | Hi-Life | React |
| 49 | 49 | 49 | 49 | 2 | THE BOTTLE (MINISTRY OF MUSIC/CAEDYMAN MIXES) 7th District Inc. | Hi-Life | React |
| 50 | 50 | 50 | 50 | 2 | WELCOME TO THE FUTURE Shimmion & Woolson | Hi-Life | React |
| 51 | 51 | 51 | 51 | 5 | EVERYTHING SHE WANTS '97 (TODD TERRY/FORT-RIGHT MIXES) Wham! | Hi-Life | React |
| 52 | 52 | 52 | 52 | 7 | DEEPER (WILD/CAT/BS MIXES) Serious Danger | Hi-Life | React |
| 53 | 53 | 53 | 53 | 1 | WHO'S LOVING MY BABY (FRANKIE KNUCKLES MIXES) Shaia LaBe | Hi-Life | React |
| 54 | 54 | 54 | 54 | 2 | TALKIN' ABOUT Naim & Kane | Hi-Life | React |
| 55 | 55 | 55 | 55 | 6 | MY DESIRE (BORIS DILIGOS/CHRISTOPHER BROWN/DREEM TEAM/BOP MIXES) Anira | Hi-Life | React |
| 56 | 56 | 56 | 56 | 2 | GHETTO STAND (JEFF SCHMAEL/SOUL I/SOUL/ROGER RUFFTONI MORELLI MIXES) Family Stand | Hi-Life | React |
| 57 | 57 | 57 | 57 | 2 | THAT'S THE WAY I LIKE IT (MIXES) Clock | Hi-Life | React |
| 58 | 58 | 58 | 58 | 6 | THE THEME (DREEM TEAM/R.P. MIXES) Dreem Team | Hi-Life | React |
| 59 | 59 | 59 | 59 | 3 | LIFT ME UP (JEAN & PERRAN/BREAKFAST CLUB/EXPERTS MIX) Red 5 | Hi-Life | React |
| 60 | 60 | 60 | 60 | 2 | COMBAT ASSAULT Combat Force | Hi-Life | React |

18 THE BEST 700 ALBUM IN THE WORLD - EVER
 19 THE ALL TIME GREATEST LOVE SONGS - II
 20 MISS ANTHEMS 97

dancing on the beach

24 january 98

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| | | | | | | | | | | | | | | | |
|-----|------|-----|-----|-----|-----|-----|----|-----|-----|-----|-----|-----|-----|-----|----|
| 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
| AS1 | LIFT | YOU | LUC | LET | CHC | DAN | MO | SP1 | LOS | BUS | JUT | RHY | HIG | DEE | |

Bullseye titles

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| | | | |
|----|---------------------------|------------------------------------|------------------|
| 25 | AS LONG AS YOU LOVE ME | Backstreet Boys | Jive |
| 26 | LIFT ME UP | Red 5 | Multiply |
| 24 | YOU SEXY THING | Hot Chocolate | EMI |
| 15 | YOU CAN TALK TO ME | Seahorses | Geffen |
| 21 | LUCKY MAN | The Verve | Hut/Virgin |
| 26 | LET A BOY GRY | Gala | Big Life |
| 28 | CHOOSE LIFE | PF Project featuring Ewan McGregor | Positiva |
| 32 | DANGEROUS | Busta Rhymes | Elektra |
| 18 | (MONEY CAN'T) BUY ME LOVE | Blackstreet | Innerscope |
| 29 | SPICE UP YOUR LIFE | Spice Girls | Virgin |
| 35 | LOST YOU SOMEWHERE | Chicane | Xtravaganza/Edel |
| 22 | JUST CRUISIN' | Will Smith | Columbia |
| 37 | BUTTERFLY | Mariah Carey | Columbia |
| 38 | RHYTHM OF THE NIGHT | Powerhouse | Satellite |
| 20 | HIGH TIMES | Jamiroquai | Sony S2 |
| 40 | DEEPER | Serious Danger | Fresh |

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

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TOP TWENTY COMPILATIONS

1 DIANA PRINCESS OF WALES - TRIBUTE

Diana Memorial Fund

| | | | |
|----|--|------------|-----------------------|
| 2 | NOW THAT'S WHAT I CALL MUSIC! | '98 | EMI/Virgin/Parlophone |
| 3 | THE BEST '90S ALBUM IN THE WORLD - EVER II | Virgin/EMI | |
| 4 | THE BEST CHRISTMAS ALBUM IN THE WORLD - EVER | Virgin/EMI | |
| 5 | THE ANNUAL III - PETE TONG & BOY GEORGE | Virgin/EMI | |
| 6 | THE GREATEST HITS OF 1997 | Virgin/EMI | |
| 7 | THE BEST CLUB ANTHEMS - EVER 2 | Virgin/EMI | |
| 8 | THE NO.1 CHRISTMAS ALBUM | Virgin/EMI | |
| 9 | A PERFECT LOVE | Virgin/EMI | |
| 10 | MOST RELAXING CLASSICAL ALBUM - EVER | Virgin/EMI | |
| 11 | BIG HITS | Virgin/EMI | |
| 12 | SMASH HITS '93 | Virgin/EMI | |
| 13 | BEST ROCK BALLADS IN THE WORLD - EVER II | Virgin/EMI | |
| 14 | THE FULL MONTY (OST) | Virgin/EMI | |
| 15 | THE LOVE ALBUM IV | Virgin/EMI | |
| 16 | THE BEST PARTY IN THE WORLD - EVER I | Virgin/EMI | |
| 17 | MASSIVE DANCE '98 | Virgin/EMI | |
| 18 | THE BEST '70S ALBUM IN THE WORLD - EVER I | Virgin/EMI | |
| 19 | THE ALL TIME GREATEST LOVE SONGS - II | Virgin/EMI | |
| 20 | KISS ANTHEMS '97 | Virgin/EMI | |

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| | | | |
|----|--------------------------|--------------------|-----------------|
| 20 | IT'S MY LIFE - THE ALBUM | Sash!&MCA | Multiply |
| 26 | QUEEN ROCKS | Queen | Parlophone |
| 27 | MARCHIN' ALREADY | Ocean Colour Scene | MCA |
| 50 | THE VELVET ROPE | Jarret Jackson | Virgin |
| 28 | THE FAT OF THE LAND | The Prodigy | XL Recordings |
| 32 | MAVERICK A STRIKE | Finley Duayne | Epic |
| 31 | SHERYL CROW | Sheryl Crow | A&M |
| 63 | LIFE THRU A LENS | Robbie Williams | Chrysalis |
| 37 | OK COMPUTER | Radiohead | Parlophone |
| 30 | LOVE SONGS | Kenny Rogers | Virgin |
| 48 | BUTTERFLY | Mariah Carey | Columbia |
| 46 | BEST FRIENDS | Foster And Allen | Telstar TV |
| 35 | HAPPY DAYS - THE BEST OF | Robson & Jerome | RCA |
| 52 | GREATEST HITS | Kenny G | Arista |
| 33 | SPICE | Spice Girls | Virgin |
| 58 | MUCH LOVE | Shola Ama | Freakstreet/WEA |

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INTERNATIONAL FOCUS

US CHARTWATCH

Satirical magazine *Private Eye* calls the Spice Girls the Spice Girls, reasoning that whatever version is left over in any publication is filled with news of the famous five. Of late, that's mostly been negative news, but despite the critical backlash which they've faced recently, the girls are turning in some impressive sales figures, not least in America, where *Spiceworld* sold 183,000 copies in the week ending December 20 to hit #8 on the new *Billboard* album chart. It's their highest position yet. The album is unique this year in following a Top 10 debut with four consecutive weeks of rising sales, building 83,000,100,100,104,100-145,000-183,000 for a five-week total of €16,000.

Spice Girls' debut album *Spice* also bounces, climbing 23 this week after selling nearly 108,000 copies, an impressive week-on-week hike of more than 27%. Named as album of the year at *Billboard*'s Music Awards, it has sold more than 4.8m copies in America this year, more than any other album. Both LPs can expect a further boost from the group's appearance at the awards.

Spiceworld's move this week helped it to leapfrog over Chubbawamba's *Tubthumping*, although the latter improved 8-7 while retaining a best-year sale of 175,000. On the singles chart, their *Tubthumping* makes an identical move, while both Spice Girls singles declined. *Spice Up Your Life* drifting 19-20 and 2 Become 1 falling 39-45. Another former UK number one, *Olive* 's *You're Not Alone*, ends an eight week climb by falling 56-61 and Gary Barlow hits troubling 20, with *Go Help Me Girl* sliding to



48 after three weeks at 44. On the plus side, **David Bowie** holds at 71, while **Billie Myers** (66-55), the **Bees** (87-70) and **Depeche Mode** (96-94) are all on an upward trajectory. And, despite arousing controversy which led to their album being removed from the Wal-Mart and Kmart chains, **The Prodigy**'s second US hit single *Smack My Bitch Up* debuts at 90. They reached number 30 with *Firestarter* last spring.

Back on the album listing, **The Prodigy**'s *The Fat Of The Land* album rallies 61-59, while **The Rolling Stones**' *Bridges To Babylon* responds to their highly successful US tour by stabilising at 49, after falling continuously following its number three debut 10 weeks ago. It has sold nearly 650,000 copies so far, while *The Fat Of The Land* has just topped 2m. At the top, **Garth Brooks**' *Seven* retains pole position with 692,000 new buyers. With all the season's significant releases safely shipped, there's only one new entry in the top half of the Top 200 - the **Diana, Princess Of Wales** - *Tribute album*, which was being talked of as a possible number one in *Billboard* only a week ago, but debuts flatly at 15, after selling 110,000 copies. **Alan Jones**

UK WORLD HITS

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

| ITALY | |
|-------|---|
| 1 | SPICE UP YOUR LIFE Spice Girls Virgin |
| 2 | DA YA THINK I'M SEXY N-Trance/S. Stewart Mercury |
| 3 | BREATH Midge Ure Arista |
| 5 | TUBTHUMPING Chubbawamba EMI |
| 5 | CANDLE IN THE WIND '97 Elton John Mercury |

AUSTRALIA

| | |
|---|--|
| 1 | TUBTHUMPING Chubbawamba EMI |
| 2 | DA YA THINK I'M SEXY N-Trance/S. Stewart Festival |
| 3 | SOMETHING ABOUT THE WAY... Elton John Mercury |
| 4 | SPICE UP YOUR LIFE Spice Girls Virgin |
| 5 | BITTER SWEET SYMPHONY The Verve Virgin |

AUSTRIA

| | |
|---|---|
| 1 | SOMETHING ABOUT THE WAY... Elton John Mercury |
| 2 | SUNCHYME Doris G. WEA |
| 3 | DA YA THINK I'M SEXY N-Trance/S. Stewart Blow Up |
| 4 | TUBTHUMPING Chubbawamba EMI |
| 5 | SPICE UP YOUR LIFE Spice Girls Virgin |

| GERMANY | |
|---------|---|
| 1 | SUNCHYME Doris G. WEA |
| 2 | SOMETHING ABOUT THE WAY... Elton John Mercury |
| 3 | DA YA THINK I'M SEXY N-Trance/S. Stewart Blow Up |
| 4 | SPICE UP YOUR LIFE Spice Girls Virgin |
| 5 | TUBTHUMPING Chubbawamba Electrola |

SWEDEN

| | |
|---|---|
| 1 | SOMETHING ABOUT THE WAY... Elton John Mercury |
| 2 | SPICE UP YOUR LIFE Spice Girls Virgin |
| 3 | TUBTHUMPING Chubbawamba EMI |
| 4 | SMACK MY BITCH UP The Prodigy XL |
| 5 | DA YA THINK I'M SEXY N-Trance/S. Stewart Scandinavia |

FRANCE

| | |
|---|--|
| 1 | I WANNA BE THE ONLY ONE Eternal EMI |
| 2 | SPICE UP YOUR LIFE Spice Girls Virgin |
| 3 | SOMETHING ABOUT THE WAY... Elton John Mercury |
| 4 | NOUBLES, JAMAIS Joe Cocler Chrysalis |
| 5 | BITTER SWEET SYMPHONY The Verve Virgin |

ARTIST PROFILE: ENYA

Enya has been painting the sky across the world with her latest album which has reaffirmed her status as a truly international superstar. Merely six weeks after being released, the UK-signed act's first best of package has already reached 3.1m sales, taking her into the Top 10 in around a dozen countries and bringing her total global sales to date to more than 36m.

"Enya appeals to the masses across all demographics and all creeds and colours," says WEA head of International Hassan Choudhury. "She's immensely loved because she has an angelic kind of sound and she doesn't offend anyone."

All that is illustrated by the current chart positions of *Paint The Sky With Stars* - the Best Of, which currently tops the Italian chart, is top five in Austria, Japan and Spain and is also a Top 10 hit in Belgium, the Czech Republic, Denmark, Ireland and Switzerland.

WEA is confident it can improve even on that success with Enya continuing to undertake a series of promotional trips for the album right up to Christmas. Having helped Japanese sales of the album reach the 600,000 mark following a four-week visit there, she was last week in the US where she performed two songs during her first appearance on the *David Letterman Show*. She was also due to perform on the Rosie O'Donnell show to help further support the album, which this week moves up to number 50 on the *Billboard* 200 chart. The single *Only If*, meanwhile, is bubbling under the Hot 100 after topping 20 in Canada.



Other appearances will include a *Jose Carreras* special on German TV later this week while in the UK on Christmas Eve she will become the first artist to sing two songs on the same National Lottery show. Last week the album was honoured with an IFPI platinum award after reaching 1m sales across Europe.

Choudhury says, "We want to fit in as much promotion as we can before Christmas because we're going to achieve the greatest majority of sales for the album around Christmas."

In the New Year, Enya's attention will move from the best of set to a brand new album which will be her sixth such release for WEA.

"Enya is a long-term artist for us and we're looking to have a new album towards the end of next year or early in 1998," he says.

TRACKWATCH: ENYA

- *Paint The Sky... one in Italy*
- *Top five in Austria, Japan and Spain*
- *Top 10 in Belgium, Czech Republic, Denmark, Germany, Switzerland*
- *Moves up to US top 50*

THE PEPSI CHART

| Rank | Title/Artist | Label | New Artist | Weeks | Peak |
|------|---|----------------------|------------|-------|------|
| 1 | TELEBUBLES SAY "EN OH" <i>Travis</i> | EBEC/Worldwide Music | | 21 | 1 |
| 2 | PERFECT DAY <i>Various</i> | Chrysalis | | 22 | 2 |
| 3 | BARBIE GIRL <i>Various</i> | Chrysalis | | 23 | 2 |
| 4 | NEVER EVER <i>Al Green</i> | Epic | | 24 | 1 |
| 5 | ANGELS <i>Roxanne Williams</i> | Chrysalis | | 25 | 2 |
| 6 | TOGETHER AGAIN <i>Jane Austen</i> | Virgin | | 26 | 1 |
| 7 | BAFF CAKE <i>ICELAND</i> | Capitol | | 27 | 1 |
| 8 | YOUN <i>Nina Hagen</i> | ICMA | | 28 | 1 |
| 9 | WHO BENEATH MY WINGS <i>Steve Wright</i> | ICMA | | 29 | 1 |
| 10 | SOMETHING ABOUT THE WAY... <i>Elton John</i> | Mercury | | 30 | 1 |
| 11 | AIN'T THAT JUST THE WAY <i>Various</i> | EMI/Capitol | | 31 | 1 |
| 12 | LUCKY MAN <i>The Verve</i> | Mercury | | 32 | 1 |
| 13 | BACK TO YOU <i>Waylon Jennings</i> | Mercury | | 33 | 1 |
| 14 | AS LONG AS YOU LOVE ME <i>Andromeda</i> | Mercury | | 34 | 1 |
| 15 | LET'S GO ROUND AGAIN <i>Travis</i> | Mercury | | 35 | 1 |
| 16 | YOU SEXY THING <i>Red Hot Chili Peppers</i> | Mercury | | 36 | 1 |
| 17 | RAIN <i>The Roots</i> | Mercury | | 37 | 1 |
| 18 | FANTASY ISLAND <i>People</i> | Mercury | | 38 | 1 |
| 19 | TOMORROW NEVER DIES <i>Sheryl Crow</i> | Mercury | | 39 | 1 |
| 20 | YOU CAN TALK TO ME <i>Various</i> | Mercury | | 40 | 1 |
| 21 | WHAT YOU SAY <i>Lightning Bolt</i> | Mercury | | 21 | 1 |
| 22 | DOG TRAIN <i>Lowell</i> | Mercury | | 22 | 1 |
| 23 | HIGH LIPS <i>Various</i> | Mercury | | 23 | 1 |
| 24 | ISLAM DUNK <i>Al Funk</i> | Mercury | | 24 | 1 |
| 25 | SUNCHYME <i>Doris G.</i> | Mercury | | 25 | 1 |
| 26 | HIGH TIMES <i>Joe Raposo</i> | Mercury | | 26 | 1 |
| 27 | TOD MUCH <i>Steve Date</i> | Mercury | | 27 | 1 |
| 28 | IF GOD WILL SEND HIS ANGELS <i>ICMA</i> | Mercury | | 28 | 1 |
| 29 | LET A BOY CRY <i>Eric</i> | Mercury | | 29 | 1 |
| 30 | STAY STAY <i>Lee Tait</i> | Mercury | | 30 | 1 |
| 31 | TELL HIM <i>Burton Stone & Colin Stace</i> | Mercury | | 31 | 1 |
| 32 | OPEN ROAD <i>Ray Barlow</i> | Mercury | | 32 | 1 |
| 33 | JUST CRUISING <i>Wiz</i> | Mercury | | 33 | 1 |
| 34 | TUBTHUMPING <i>Chubbawamba</i> | Mercury | | 34 | 1 |
| 35 | WHO'S LOVING MY BABY <i>Shirley</i> | Mercury | | 35 | 1 |
| 36 | ROXANNE <i>Eric & The Police</i> | Mercury | | 36 | 1 |
| 37 | RAINCLD <i>Lightbulb Family</i> | Mercury | | 37 | 1 |
| 38 | PUT YOUR ARMS AROUND ME <i>Travis</i> | Mercury | | 38 | 1 |
| 39 | FREEDOM <i>Rachel McFarlane, Ruby Simon</i> | Mercury | | 39 | 1 |
| 40 | BETTER DAY <i>Various</i> | Mercury | | 40 | 1 |

VIRGIN RADIO CHART

| Rank | Title/Artist | Label | Weeks | Peak |
|------|--|---------|-------|------|
| 1 | URBAN HYMN <i>The Verve</i> | Mercury | 21 | 1 |
| 2 | WHITE ON BLONDE <i>Various</i> | Mercury | 22 | 1 |
| 3 | PAINT THE SKY WITH STARS - THE BEST OF ENYA <i>Enya</i> | Mercury | 23 | 1 |
| 4 | LIKE YOU DO... THE BEST OF LIGHTNING BOLT <i>Lightning Bolt</i> | Mercury | 24 | 1 |
| 5 | LEMON LEGEND - THE VERY BEST OF ANDROMEDA <i>Andromeda</i> | Mercury | 25 | 1 |
| 6 | LEFT OF THE MIDDLE <i>Nathan Aspinall</i> | Mercury | 26 | 1 |
| 7 | THE VERY BEST OF SING THE VERVE <i>The Verve</i> | Mercury | 27 | 1 |
| 8 | UNPLUGGED <i>David Byrne</i> | Mercury | 28 | 1 |
| 9 | BE HERE NOW <i>Eric</i> | Mercury | 29 | 1 |
| 10 | QUEEN ROCKS <i>Queen</i> | Mercury | 30 | 1 |
| 11 | THE NAIL FILE - THE BEST OF JIMMY HALL <i>Jimmy Hall</i> | Mercury | 31 | 1 |
| 12 | THE BIG PICTURE <i>Eric John</i> | Mercury | 32 | 1 |
| 13 | MARCHIN' ALREADY <i>Queen Colour Scene</i> | Mercury | 33 | 1 |
| 14 | MAVERICK <i>Strike</i> | Mercury | 34 | 1 |
| 15 | SHERYL CROW <i>Sheryl Crow</i> | Mercury | 35 | 1 |
| 16 | OK COMPUTER <i>Radiohead</i> | Mercury | 36 | 1 |
| 17 | OLDER <i>George Michael</i> | Mercury | 37 | 1 |
| 18 | LIVE THRU A LENS <i>Roxanne Williams</i> | Mercury | 38 | 1 |
| 19 | LOVE SONGS <i>Eric John</i> | Mercury | 39 | 1 |
| 20 | THE BEST OF JAY COLE <i>Eric John</i> | Mercury | 40 | 1 |
| 21 | THE BEST OF 1989/1994 <i>David Byrne</i> | Mercury | 21 | 1 |
| 22 | BBC SESSIONS <i>David Byrne</i> | Mercury | 22 | 1 |
| 23 | RELOAD <i>Morchea</i> | Mercury | 23 | 1 |
| 24 | DO IT YOURSELF <i>Sevens</i> | Mercury | 24 | 1 |
| 25 | WHAT'S THE STORY <i>MORNING GLORY</i> <i>Davis</i> | Mercury | 25 | 1 |
| 26 | PORTISHEAD <i>Portishead</i> | Mercury | 26 | 1 |
| 27 | MOTHER NATURE CALLS <i>Eric</i> | Mercury | 27 | 1 |
| 28 | TALK ON CORNERS <i>The Cars</i> | Mercury | 28 | 1 |
| 29 | THE VERY BEST OF THE JAZZ <i>Philly Joe Jones</i> | Mercury | 29 | 1 |
| 30 | TRAVELLING WITHOUT MOVING <i>Janet Jones</i> | Mercury | 30 | 1 |
| 31 | HOMOGENIC <i>Black</i> | Mercury | 31 | 1 |
| 32 | WATER YOU WANT - THE VERY BEST OF BURTON <i>Nathan Aspinall</i> | Mercury | 32 | 1 |
| 33 | DEFINITELY MAYBE <i>Davis</i> | Mercury | 33 | 1 |
| 34 | STUPID STUPID STUPID <i>Black Dog</i> | Mercury | 34 | 1 |
| 35 | SO FAR... THE BEST OF SCORCE <i>Cherry</i> | Mercury | 35 | 1 |
| 36 | BLUR <i>Blur</i> | Mercury | 36 | 1 |
| 37 | TELL US STORIES <i>The Charlatans</i> | Mercury | 37 | 1 |
| 38 | POP <i>Eric</i> | Mercury | 38 | 1 |
| 39 | BRIDGES TO BABYLON <i>The Rolling Stones</i> | Mercury | 39 | 1 |
| 40 | TRACY CHAPMAN <i>Tracy Chapman</i> | Mercury | 40 | 1 |

R&B SINGLES

| This | Last | Title | Artist | Label | Cat. No. | (Distributor) |
|------|------|---|---|-----------------------|----------------------|---------------|
| 1 | 2 | NEVER EVER | All Saints | London | CD/LOND 407 (P) | |
| 2 | 1 | TOGETHER AGAIN | Janet Jackson | Virgin | VST 1670 (E) | |
| 3 | NEW | ROXANNE '97 | Sing And The Police | AS&M | 582455 (F) | |
| 4 | 3 | AIN'T THAT JUST | Lutricia McNeal | Wildstar | CD/CDSTAR 2807 (W) | |
| 5 | NEW | DAGEROUS | Busta Rhymes | Elektra | E-38777 (W) | |
| 6 | 4 | HIGH TIMES | Jamiroquai | Sony | S2 653703 (SM) | |
| 7 | 5 | BUTTERFLY | Marion Carey | Columbia | (SM) | |
| 8 | 6 | JUST CRUISIN' | Will Smith | Columbia | (SM) | |
| 9 | 8 | WHO'S LOVING MY BABY | Shota Ama | Freakstreet/WEA | CD/WEA145 CD1 (W) | |
| 10 | 7 | 5 STEPS | Dru Hill | Island/Black Music | 12S 675 (F) | |
| 11 | NEW | ANGEL OF MINE | Eternal | 1st Avenue/EMI | CD/CEM 433 (E) | |
| 12 | 9 | A SONG FOR MAMA | Boyz II Men | Motown | CD/867372 (F) | |
| 13 | NEW | MISSING YOU | Mary J Blige | MCA | CD/MCSTD-48071 (BMG) | |
| 14 | 19 | MEN IN BLACK | Will Smith | Columbia | CD/669682 (SM) | |
| 15 | 15 | NEVER GONNA LET YOU GO | Tina Moore | Delirious | 74321511051 (BMG) | |
| 16 | NEW | I'LL BE MISSING YOU | Puff Daddy & Faith Evans | Puff Daddy/Interscope | 7421493101 (BMG) | |
| 17 | 18 | IT'S GREAT WHEN WE'RE TOGETHER | Finley Quaye | Epic | CD/653382 (SM) | |
| 18 | 12 | FIRM BIZ | Firm featuring Devin Robinson | Columbia | CD/651612 (SM) | |
| 19 | 16 | EARTHBOUND | Corner Reeves | Wildstar | CD/CDWILD 2 (W) | |
| 20 | 13 | SOCK IT 2 ME | Missy 'MadameMamoo' Elliott | East West/E 388CT (W) | | |
| 21 | 24 | PHENOMENON | LL Cool J | Def Jam/Mercury | 5881171 (F) | |
| 22 | 14 | R U READY | Salt 'n' Pepa | Mer | CD/FJCD 322 (F) | |
| 23 | 17 | I WANT HER | Keith Sweat | Elektra | E-38877 (W) | |
| 24 | NEW | PENNY LOVER | Sly And Robbie featuring Ambique | East West/CEM | 1463 (W) | |
| 25 | 26 | RAINCLOUD | Lighthouse Family | Wid Card/Polydor | CD/5717832 (F) | |
| 26 | 25 | HOW COULD AN ANGEL BREAK MY HEART | Toni Braxton with Kenny G | LaFace | CD/7421531382 (BMG) | |
| 27 | 20 | BIZZI'S PARTY | Bizzi | Parlophone/Rhythm | 12RH7HM 7 (E) | |
| 28 | 21 | I WANNA BE YOUR LADY | Hinda Hicks | Island | 12S681 (F) | |
| 29 | 31 | BEEN AROUND THE WORLD | Puff Daddy & The Family | Puff Daddy/Interscope | CD/742153840 (BMG) | |
| 30 | NEW | NO DIGGITY | Blackstreet featuring Dr Dre | Interscope | INT 8903 (BMG) | |
| 31 | 23 | ANOTHER DAY | Buckshot Lefronce | Columbia | 653706 (SM) | |
| 32 | 27 | APPLE TREE | Erykah Badu | Universal | CD/LIND 56150 (BMG) | |
| 33 | 30 | I BELIEVE I CAN FLY | R Kelly | Jive | JIVE 415 (P) | |
| 34 | 36 | YOU MAKE ME WANNA | Usher | LaFace | (Interscope) | |
| 35 | 28 | THE ONE I GAVE MY HEART TOHGT LIKE FIRE | Aaliyah | Atlantic | AT 08177 (W) | |
| 36 | 32 | NIGHT NURSE | Sly And Robbie featuring Simply Red | East West/CEM | CD/5717831 (BMG) | |
| 37 | 35 | FIX | Blackstreet | Interscope | CD/INT 8921 (BMG) | |
| 38 | NEW | NO MONEY NO PROBLEMS | The Notorious B.I.G. featuring Notorious B.I.G. | A&M/Daily Beat | CD/314801 (BMG) | |
| 39 | 29 | JUNGLE BROTHER | Jungle Brothers | Gee Street | GEE 5000498 (DMG/PP) | |
| 40 | 38 | SPACE COWBOY | Jamiroquai | EMI | 427782 (SM) | |

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DANCE SINGLES

| This | Last | Title | Artist | Label | Cat. No. | (Distributor) |
|------|------|-----------------------------|-------------------------------------|--------------------------|------------------------|---------------|
| 1 | NEW | DEEPER | Serious Demand | Fresh | FRSHT88 (SM/VM) | |
| 2 | 1 | WARHEAD | DJ Krust | V | Recordings/VZ5 (S) | |
| 3 | 3 | CAMEL BOSSLED RACE | DJ Shadow | Mo Wax | MW 384 (U) | |
| 4 | 1 | MY DESIRE | Ariana | VC | Recordings/VCRT 27 (E) | |
| 5 | NEW | HISTORY REPEATING | Popinheads featuring Mia Only/Leazy | Wild Star/Interscope | 742153841 (BMG) | |
| 6 | NEW | DANGEROUS | Busta Rhymes | Elektra | E-38777 (W) | |
| 7 | NEW | RHYTHM OF THE NIGHT | Powerhouse | 3 Beat | 7432152251 (MCA) | |
| 8 | 2 | THE THEME | Dreen Team | 4 Liberty/Deconstruction | 74251041 (BMG) | |
| 9 | 4 | FORGIVEN (I FEEL YOUR LOVE) | The Space Brothers | Manhattan | RESX 36 (F) | |
| 10 | NEW | LIFT ME UP | Red5 | Multiplay | 7MULTIPLY 30 (W) | |
| 11 | NEW | LOST YOU SOMEWHERE | Chicane | Xtravaganza/Edel | 003410 DXT (P) | |
| 12 | 15 | BIZZI'S PARTY | Bizzi | Parlophone/Rhythm | 12RH7HM 7 (E) | |
| 13 | 13 | GUNMAN | 187 Lockdown | East West | EW 1407 (W) | |
| 14 | 7 | I THOUGHT IT WAS YOU | Sex-O-Sonique | Mer | FFR 321 (F) | |
| 15 | 5 | HIGH TIMES | Jamiroquai | Sony | S2 653703 (SM) | |
| 16 | 10 | IT'S OVER LOVE | Todd Terry/presents Shannon | Manifesto | RESX 37 (F) | |
| 17 | 6 | TOGETHER AGAIN | Janet Jackson | Virgin | VST 1670 (E) | |
| 18 | NEW | BROWN PAPER BAG | Roni Size/Reprazent | Takin' Loud | TLX 28 (F) | |
| 19 | 8 | THE VANDAL | Dem And Mariz | Moving Shadow | SHADOW117 (SRD) | |
| 20 | NEW | I CAN'T HELP MYSELF | Luscio | Delerious | DELUX 7 (BMG) | |
| 21 | NEW | DRUMCODE NO 1 | Adam Beyer/Lenk | Private Recordings | PRMT 019 (S/RD) | |
| 22 | NEW | CITY LIFE | Sunship | Fiber Filk | CF2 (P) | |
| 23 | 22 | DELICIOUS BEATS | Prisoners Of Technology | Wax | Kut FK 04 (SRD) | |
| 24 | NEW | INTO BATTLE EP | Z Fat Buddha's Vs Fat Head | Fresh/Anova | FR79 (SM/VM) | |
| 25 | 12 | READY | Brace Wayne | Logic | 7432152011 (BMG) | |
| 26 | 9 | I'M A DISCO DANCER | Christopher Just | Skit Trax | SLT 001X (W) | |
| 27 | NEW | EVE20 | EVE | Eve | EVE 97020 (US) | |
| 28 | NEW | ALGEBRA/FORCE FIELD | Total Science | Good Looking | GLR 022 (W) | |
| 29 | 23 | OPEN YOUR MIND '97 | U.S.U.R.A. | Motown/Big Life | MLKT 4 (P) | |
| 30 | 14 | SMACK MY BITCH UP | The Prodigy | XL | Recordings/XLT 30 (W) | |

DANCE ALBUMS

| This | Last | Title | Artist | Label | Cat. No. | (Distributor) |
|------|------|---|---------------------|-------------------|-----------------------------|---------------|
| 1 | 5 | NEW FORMS | Roni Size Reprazent | Takin' Loud | 536331/5343534 (P) | |
| 2 | 2 | ALL SAINTS | All Saints | London | -82180794 (F) | |
| 3 | NEW | FREE BEAT EP | DJ Suv | Full Cycle | FCY 015 (SRD) | |
| 4 | 1 | R U STILL DOWN? (REMEMBER ME) | 2Pac | Jive | HP 192/HPIC 125 (P) | |
| 5 | NEW | THE ANNUAL II - PETE D'ONG & BOY GEORGE | Various | Ministry Of Sound | JANNMC 97 (DMG/SM) | |
| 6 | 8 | GREATEST HITS | Eternal | 1st Avenue/EMI | -63127864 (E) | |
| 7 | 3 | MY WAY | Usher | LaFace | -7300295034 (BMG) | |
| 8 | 10 | HARLEM WORLD | Mase | Arista | 8612730171/8612730174 (BMG) | |
| 9 | NEW | FRESCO | M People | M People | 8412152181/8412152180 (BMG) | |
| 10 | 4 | METALHEAD2 PRESENTS PLATINUM BRAZKI II | Various | Mer | 823986/1823986 (F) | |

SPECIALIST CHARTS

20 DECEMBER 1997

Who's releasing what and when?
Who will make the charts? Who's going on tour?
miro weekly has the answers.

Our weekly guide includes the following **exclusive** services:

- the **only** long range singles and albums release listings in the UK
- an essential upfront guide to future chart-bound singles and albums
- details of all new tours, one-off shows and festivals with full contact information
- in-depth information on every new Top 75 single and album chart entry
- our exclusive international hit round-up plus the UK's only cumulative Top 75 singles and albums index for '97

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VIDEO

| This | Last | Artist | Title |
|------|------|---|---------------------------|
| 1 | 1 | MATILDA | Columbia Video D74259 (V) |
| 2 | 2 | CINDERELLA | Walt Disney D05302 (V) |
| 3 | 5 | STAR WARS - TRILOGY | Fox Video 0047W |
| 4 | 3 | BATMAN | Etc. VCS125 |
| 5 | 4 | EDITH & HOBIN | Warner Home Video S7E030 |
| 6 | NEW | BEAUTY AND THE BEAST/CHANGING CHRISTMAS | Walt Disney D07352 |
| 7 | 9 | BILLY CONNOLLY - LIVE! THE STAND UP LIVE | VCL V07423 |
| 8 | 15 | THEY THINK I'M ALL OVER - FULL THROTTLE | BBC DVD4032 |
| 9 | 8 | ALL DOGS GO TO HEAVEN? 2 | Warner Home Video S7E949 |
| 10 | 11 | MURRAY'S MAGIC MOMENTS | Acton AS1045 |
| 11 | 6 | SPICE GIRLS: Spice Power - Live In Istanbul | Vign V05347 |
| 12 | 7 | SPACE JAM | Warner Home Video V074372 |
| 13 | 17 | MEN BEHAVING BAD: PREMIUM EDITION | ThamesVideo VCL T1062 |
| 14 | 14 | BOTTOM LEGS - HOODLANS ISLAND | VCL 055943 |
| 15 | 10 | BROOKSIDE - THE LOST WEEKEND | PolyGram Video 047674 |

| Label | Cat No | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
|--|-----------|----|----|----|----|----|----|----|---|---|---|---|---|---|---|---|---|
| ORIGINAL CAST RECORDING | Heathciff | | | | | | | | | | | | | | | | |
| EMERALGE - THE DINGLES DOWN UNDER | | | | | | | | | | | | | | | | | |
| ROY CHUBBY BROWN - OBSCENE AND NOT HEARD | | | | | | | | | | | | | | | | | |
| EDDIE LIZZARD - GLODIOUS | | | | | | | | | | | | | | | | | |
| DRAGONHEART | | | | | | | | | | | | | | | | | |
| CRONATION STREET - VIVA LAS VEGAS! | | | | | | | | | | | | | | | | | |
| 101 DALLMATIONS | | | | | | | | | | | | | | | | | |
| WHEN WE WERE KINGS | | | | | | | | | | | | | | | | | |
| TELEVISIONS - HERE COME THE TELEVISIONS | | | | | | | | | | | | | | | | | |
| CRONSON TIDE | | | | | | | | | | | | | | | | | |
| TELEVISIONS - DANCE WITH THE TELEVISIONS | | | | | | | | | | | | | | | | | |
| IT'S A WONDERFUL LIFE | | | | | | | | | | | | | | | | | |
| JETHRO - THE BEAST OF BODMIN MOOR | | | | | | | | | | | | | | | | | |
| THE NUTTY PROFESSOR | | | | | | | | | | | | | | | | | |
| NICK HANCOCK'S FOOTBALL HELL | | | | | | | | | | | | | | | | | |

| Tracklist | Title | Label/Cat No | |
|-----------|-------|--|--------------------------|
| 1 | 1 | SPICE GIRLS: Spice Power - Live In Istanbul | Vign V05342 |
| 2 | 2 | CLIFF RICHARD & CAST/Heathciff | Video Collection VCL125 |
| 3 | 4 | FRANK SINATRA/Myra | Video Collection VCL125 |
| 4 | 3 | MICHAEL SLATER/Late Of The Dance | VCL 47302 |
| 5 | 5 | SAMUEL JOHNSON/The Song Show - Live From The Park | HR 023711 |
| 6 | 6 | BACKSTREET 815/Backstreet's Back - Behind The Scenes | HR 023712 |
| 7 | 7 | BOYZON/Seeing Him | HR 023713 |
| 8 | 12 | FOSTER AND ALLEN/Foster & Allen | Telstar Video THE 179 |
| 9 | 14 | BETTE MIDLER/Blas Le Vegas | Warner Video: TEL 023712 |
| 10 | 13 | WHAM: The Best Of | SWM Epic 700172 |
| 11 | 9 | HANSON/Blas, Tony & Mike/D'Books | PolyGram Video 700172 |
| 12 | 11 | SPICE GIRLS: Spice - Official Video Volume 1 | Vign V05343 |
| 13 | 10 | LOUSE/Women In Me - The Video | EMI 114912/93 |
| 14 | 15 | THE CAST/Backstreet's Back - Behind The Scenes | Video Collection VCL125 |
| 15 | 8 | MICHAEL JACKSON/Ghosts | Epic 4891932 |

INDEPENDENT SINGLES

| This | Last | Title | Artist | Label (distributor) |
|------|------|------------------------------|-----------------------------|----------------------------------|
| 1 | 2 | LET A BOY CRY | Gala | Big Life BLM140 (P) |
| 2 | 9 | SING UP FOR THE CHAMPIONS | Reds United | Music Collection MANUCPD2 (DISC) |
| 3 | 6 | ALL DOGS GO AS YOU LOVE THEM | Backstreet Boys | What? Live JIVEC434 (P) |
| 4 | 4 | 5.6.7.8 | Steps | Jive JIVEC438 (P) |
| 5 | 1 | OPEN YOUR MIND '97 | U.s.a.r.a. | Malarky MLK04 (P) |
| 6 | 5 | CRISIS ON YOU | Aaron Carter | Ultra Pop 009650/UT (P) |
| 7 | 4 | FEELING GOOD | Huff & Harb | Planet 3 03X378/CD (DISC) |
| 8 | 3 | DEMONS | Super Furry Animals | Creation CREC020 (DISC) |
| 9 | 10 | JAMES BOND THEME | Moby | Mute COMBITE 21 (V/DISC) |
| 10 | NEW | I'M A DISCO DANCER | Christopher Just | Six Star SLT0790 (V) |
| 11 | NEW | THE GROOVE | Globi Communication | Dedicated GLOB0A000 (V) |
| 12 | 8 | ENTER THE SCENE | J Supremé Vs Rhythm Masters | Distinctive DISINC04 (V) |
| 13 | NEW | MARGOYANG ROOTS | Hardfloor | Eye-EYE/02CD (V) |
| 14 | 11 | SIMPLE THINGS | The Saw Doctors | Shantown SAW0000 (P) |
| 15 | 13 | STAND BY ME | Oasis | Creation CRESCD 278 (MV/V) |
| 16 | 12 | THE BRIGHE LIGHT | Tanya Donelly | 4AD BADD10120 (V/DISC) |
| 17 | 18 | WONDERWALL | Oasis | Creation CRESCD 215 (MV/V) |
| 18 | 19 | WHATEVER | Oasis | Creation CRESCD 195 (MV/V) |
| 19 | NEW | ENTROPY | GTB | Spem SPERM1600 (SRD) |
| 20 | 17 | LONELY | Peter Andre | Mushroom MUSH 1600 (MV/P) |

| This | Last | Title | Artist | Label (distributor) |
|------|------|-----------------------------------|------------------------------|--------------------------------------|
| 1 | 1 | BACKSTREET'S BACK | Backstreet Boys | Jive CHIP 188 (P) |
| 2 | 2 | BE HERE NOW | Oasis | Creation CRECD 219 (MV/V) |
| 3 | 4 | (WHAT'S THE STORY) MORNING GLORY? | Oasis | Creation CRECD 189 (MV/V) |
| 4 | 3 | R U STILL DOWN? (REMEMBER ME) | ZPac | Jive CHIP195 (P) |
| 5 | 7 | HOMOGENEIC | Bjork | One Little Indian TPLP 8100 (P) |
| 6 | 6 | L.I.F.E. (LOVE IS FOREVER) | Billy Ocean | JIVE 712CD (P) |
| 7 | 5 | TELEVISION STORIES | The Charlatans | Beggars Banquet BBQCD 190 (RTM/DISC) |
| 8 | 8 | DEFINITELY MAYBE | Oasis | Creation CRECD 189 (MV/V) |
| 9 | 9 | TIME | Peter Andre | Mushroom MUSH180 (MV/P) |
| 10 | 10 | WORD GETS AROUND | Stereophonics | VZ VR 100638 (MV/P) |
| 11 | 12 | STOOSH | Slunk Anansi | One Little Indian TPLP 850D (P) |
| 12 | 13 | RADIATOR | Super Furry Animals | Creation CRECD 214 (MV/V) |
| 13 | 15 | WHEN I WAS BORN FOR THE 7TH TIME | Combers | Wiiiija WJUCD 1065 (V/DISC) |
| 14 | 26 | MOUTH TO MOUTH | Lovershop | China WOLCDD 1084 (P) |
| 15 | 28 | LADIES & GENTLEMEN WE ARE... | Spiritualized | Dedicated DEDD 034 (V) |
| 16 | 16 | THE CROCK OF GOLD | Shara MacGowan And The Popes | ZIT MAC000 200 (CD) |
| 17 | 23 | BACKSTREET BOYS | Backstreet Boys | Silva Classics CHPR 169 (P) |
| 18 | 14 | THE COMPLETE | The Stone Roses | Silverstone ORECD 535 (P) |
| 19 | 24 | SCI-FI LULLABIES | Suede | Nude NUCD 502 (MV/V) |
| 20 | 18 | ALL THAT I AM | Joe | Jive CHIP 183 (P) |

| This | Last | Title | Artist | Label (distributor) |
|------|------|-----------------------------------|---------------------------------------|------------------------------------|
| 1 | 1 | A SOPRANO INSPIRED | Alvin Garrett | Conifer Classics 75693013292 (RMG) |
| 2 | 2 | SALVA NOS | Medievalba Belles | Venture DVD 505 (E) |
| 3 | 4 | PAUL McCARTNEY'S STANDING STONE | London Synthesee Orce/Lawrence Foster | EMI Classics CDC 596982 (E) |
| 4 | 3 | ELGAR/VIOLIN CONCERTO | Soloists/Birmingham SO/Rattle | EMI Classics CDC066132 (E) |
| 5 | 5 | GREGORIAN MOODS | Downside Abbey Monks/Chorboys | Virgin/EMI VTC0171 (E) |
| 6 | 6 | PROKOFIEV/PETER & THE WOLF | Dame Edna/Mel SDLanchbery | Naxos 855470 (E) |
| 7 | 7 | AGNUS DEI | CNC Oxford/Huginbottom | Erato 03610402 (V) |
| 8 | 8 | JOHN TAVENER: INNOCENCE | Soloists/Watkinson AD/Neary | Sony Classical SK 66613 (SM) |
| 9 | 9 | NATINATS - A CELEBRATION OF PEACE | New Col Oxford C/N/Huginbottom | Erato 068019502 (E) |
| 10 | 15 | CAROLS FROM KING'S | King's Col/Willocks | Classica For Pleaser CDFP9586 (E) |

CLASSICAL SPECIALIST

| This | Last | Title | Artist | Label (distributor) |
|------|------|-----------------------------------|---------------------------------------|------------------------------------|
| 1 | 1 | A SOPRANO INSPIRED | Alvin Garrett | Conifer Classics 75693013292 (RMG) |
| 2 | 2 | SALVA NOS | Medievalba Belles | Venture DVD 505 (E) |
| 3 | 4 | PAUL McCARTNEY'S STANDING STONE | London Synthesee Orce/Lawrence Foster | EMI Classics CDC 596982 (E) |
| 4 | 3 | ELGAR/VIOLIN CONCERTO | Soloists/Birmingham SO/Rattle | EMI Classics CDC066132 (E) |
| 5 | 5 | GREGORIAN MOODS | Downside Abbey Monks/Chorboys | Virgin/EMI VTC0171 (E) |
| 6 | 6 | PROKOFIEV/PETER & THE WOLF | Dame Edna/Mel SDLanchbery | Naxos 855470 (E) |
| 7 | 7 | AGNUS DEI | CNC Oxford/Huginbottom | Erato 03610402 (V) |
| 8 | 8 | JOHN TAVENER: INNOCENCE | Soloists/Watkinson AD/Neary | Sony Classical SK 66613 (SM) |
| 9 | 9 | NATINATS - A CELEBRATION OF PEACE | New Col Oxford C/N/Huginbottom | Erato 068019502 (E) |
| 10 | 15 | CAROLS FROM KING'S | King's Col/Willocks | Classica For Pleaser CDFP9586 (E) |

| This | Last | Title | Artist | Label (distributor) |
|------|------|-----------------------|--------------------------------|--|
| 11 | 11 | HANDELARIAS | Handelarias | Deutsche Grammophon 4534802 (E) |
| 12 | 12 | PICCUINI ARIAS | Piccuini Arias | Caru/Pharmackera O/Domingo Erato 063019832 (W) |
| 13 | NEW | CLASSIC CAROLS | King's College Choir/Chorbury | Classica FM CFACCD11 (CRG) |
| 14 | 20 | THE CARBOYS CHRISTMAS | Anthony Way | Deca 453062 (P) |
| 15 | 14 | VIVALDI/FOUR SEASONS | Nigel Kennedy | EMI Classics CDC059232 (E) |
| 16 | 10 | CHORAL MOODS | Tinley/Marlowe | Virgin/EMI VSC0551382 (BMG) |
| 17 | 19 | OPERA FOR ORCHESTRA | BBC CO/Wardsworth | Philips 4566652 (E) |
| 18 | 13 | EARLY ONE MORNING | New Col Oxford C/N/Huginbottom | Erato 063019502 (W) |
| 19 | NEW | MOSCOW CONCERT | Paul Robeson | Revelation RW70004 (W) |
| 20 | NEW | SOPRANO IN RED | Alvin Garrett | Silva Classics SILTVCD 1 (XO) |

| This | Last | Title | Artist | Label (distributor) |
|------|------|--------------------------------------|-------------------------|--|
| 1 | 1 | MOST RELAXING CLASSICAL... | Various Artists | Virgin CDVE 825 (E) |
| 2 | 2 | THE VOICE OF THE CENTURY | Mania Galas | Castle Communication MBSCD017 (BMG) |
| 3 | NEW | SILENCE | Various Artists | King's College Choir/Willocks EMI Classics CD00181 (E) |
| 4 | 3 | THE ULTIMATE COLLECTION | Luciano Pavarotti | Deutsche Grammophon 4534702 (E) |
| 5 | 4 | THE SOPRANO'S GREATEST HITS | Various Artists | EMI CDVENTO 85 (E) |
| 6 | 5 | THE GREATEST OPERA SHOW... | Various Artists | Grimethorpe Colley Band RCA Victor 0902669372 (BMG) |
| 7 | 10 | ULTIMATE CAROL COLLECTION | WayKing's College Choir | Cambridge Deca 468362 (P) |
| 8 | 8 | DIANA PRINCESS OF WALES - FUNERAL... | Various Artists | BBC Worldwide Music 4490802 (P) |
| 9 | 6 | THE GREAT BRITISH EXPERIENCE | Various Artists | EMI Classics CDG950 (E) |
| 10 | 11 | ADMIUS II - CANTATA MUNDI | Ademus | Venture CDVE 832 (E) |

CLASSICAL CROSSOVER

| This | Last | Title | Artist | Label (distributor) |
|------|------|--------------------------------------|-------------------------|---------------------------------|
| 1 | 1 | MOST RELAXING CLASSICAL... | Various Artists | Virgin/EMI VTD00 155 (E) |
| 2 | 2 | THE VOICE OF THE CENTURY | Mania Galas | EMI CDCCALLAS (E) |
| 3 | 3 | THE ULTIMATE COLLECTION | Luciano Pavarotti | Sony TV 50NVTY 350 (SM) |
| 4 | 4 | THE SOPRANO'S GREATEST HITS | Various Artists | Deca 453062 (P) |
| 5 | 5 | THE GREATEST OPERA SHOW... | Various Artists | Silva Classics SILKTVCD 3 (XO) |
| 6 | 10 | ULTIMATE CAROL COLLECTION | WayKing's College Choir | Cambridge Deca 458116 (P) |
| 7 | 8 | DIANA PRINCESS OF WALES - FUNERAL... | Various Artists | BBC Worldwide Music 4490802 (P) |
| 8 | 6 | THE GREAT BRITISH EXPERIENCE | Various Artists | EMI Classics CDG950 (E) |
| 9 | 11 | ADMIUS II - CANTATA MUNDI | Ademus | Venture CDVE 832 (E) |

| This | Last | Title | Artist | Label (distributor) |
|------|------|-----------------------------------|------------------------------|--------------------------------|
| 1 | 1 | FUN WITH THE TELEVISIONS | Cast Recording | Various Artists |
| 2 | 3 | THE WHITE CHRISTMAS ALBUM | Various Artists | BBC Young Label (P) |
| 3 | 2 | CHRISTMAS PARTY | Joe Barry & The Mastermexers | Crimson CRIMCD24 (EUK) |
| 4 | 4 | NON-STOP SING-A-LONG CHRISTMAS... | Various Artists | Crimson CRIMCD14 (EUK) |
| 5 | 5 | CHILDREN'S CHRISTMAS CAROLS... | Various Artists | Crimson CRIMCD6 (EUK) |
| 6 | 6 | CHRISTMAS WITH NAT AND DEAN | Nat King/Don Dean Martin | Crimson CRIMCD9 (EUK) |
| 7 | 7 | THE CHRISTMAS CAROLS ALBUM... | Goldford Cathedral Choir | Music For Pleasure MPF0402 (E) |
| 8 | 3 | ULTIMATE NON-STOP CHRISTMAS... | Various Artists | Crimson CRIMCD 01 (EUK) |
| 9 | 8 | SING-A-LONG-A-SPICE | Various Artists | Summit SUMCD04 (SM) |
| 10 | 12 | CHRISTMAS CHRISTMAS PARTY | Various Artists | Crimson CRIMCD04 (EUK) |

| This | Last | Title | Artist | Label (distributor) |
|------|------|--------------------------|---------------|---------------------------------|
| 1 | 1 | QUEEN ROCKS | Queen | Parlophone R20912 (E) |
| 2 | 2 | BBC SESSIONS | Lad Zeppelin | Atlantic 756730612 (W) |
| 3 | 3 | DESTINATION ANYWHERE | Jon Bon Jovi | Mercury PHCR 1520 (P) |
| 4 | 5 | TRAGIC KINGDOM | No Doubt | Interscope IND 90003 (BMG) |
| 5 | 6 | REMASTERS | Skunk Anansie | Atlantic 7567804152 (E) |
| 6 | 7 | STOOSH | Slunk Anansi | One Little Indian TPLP 850D (P) |
| 7 | NEW | COOL CHAMBER | Green Day | Reprise 9362467942 (W) |
| 8 | 9 | GLOW | Coal Chamber | Roadrunner RR 86632 (P) |
| 9 | NEW | THE COLOUR AND THE SHAPE | Foo Fighters | Sony S2 480262 (SM) |

ROCK

| This | Last | Title | Artist | Label (distributor) |
|------|------|--------------------------|---------------|---------------------------------|
| 1 | 1 | QUEEN ROCKS | Queen | Parlophone R20912 (E) |
| 2 | 2 | BBC SESSIONS | Lad Zeppelin | Atlantic 756730612 (W) |
| 3 | 3 | DESTINATION ANYWHERE | Jon Bon Jovi | Mercury PHCR 1520 (P) |
| 4 | 5 | TRAGIC KINGDOM | No Doubt | Interscope IND 90003 (BMG) |
| 5 | 6 | REMASTERS | Skunk Anansie | Atlantic 7567804152 (E) |
| 6 | 7 | STOOSH | Slunk Anansi | One Little Indian TPLP 850D (P) |
| 7 | NEW | COOL CHAMBER | Green Day | Reprise 9362467942 (W) |
| 8 | 9 | GLOW | Coal Chamber | Roadrunner RR 86632 (P) |
| 9 | NEW | THE COLOUR AND THE SHAPE | Foo Fighters | Sony S2 480262 (SM) |

BUDGET

| This | Last | Title | Artist | Label (distributor) |
|------|------|-----------------------------------|------------------------------|--------------------------------|
| 1 | 1 | FUN WITH THE TELEVISIONS | Cast Recording | Various Artists |
| 2 | 3 | THE WHITE CHRISTMAS ALBUM | Various Artists | BBC Young Label (P) |
| 3 | 2 | CHRISTMAS PARTY | Joe Barry & The Mastermexers | Crimson CRIMCD24 (EUK) |
| 4 | 4 | NON-STOP SING-A-LONG CHRISTMAS... | Various Artists | Crimson CRIMCD14 (EUK) |
| 5 | 5 | CHILDREN'S CHRISTMAS CAROLS... | Various Artists | Crimson CRIMCD6 (EUK) |
| 6 | 6 | CHRISTMAS WITH NAT AND DEAN | Nat King/Don Dean Martin | Crimson CRIMCD9 (EUK) |
| 7 | 7 | THE CHRISTMAS CAROLS ALBUM... | Goldford Cathedral Choir | Music For Pleasure MPF0402 (E) |
| 8 | | | | |

What was

1997

There have been plenty of great moments – as well as plenty to gripe about – in the past year.

Caroline Moss spoke to music industry figures about their personal highs and lows

PAUL CONROY

MD, Virgin

Record – Single-wise, it has to be Natalie Imbruglia's Torn, and my favourite album is Radiohead's OK Computer. My rissaisé/boxed set favourite has to be the Beach Boys' Pet Sounds Sessions – my all-time favourite album and favourite out-takes. **Best thing** – Being able to beat our successes of '86 in '87 – all credit to the team at Virgin UK – we honestly didn't think it could be done. Seeing so many of our artists come through not only in the UK, but around the world – and seeing The Verve break through to become the major act that they deserve to be. Congratulations to Hut. Being able to give Dave Boyd and Mark Hutton more responsibility and having the resources to promote internally – also welcoming Hugh Goldsmith and Cheryl Robson into the fold. **Worst thing** – Finding out my seats for the Cup Final were at the Middleborough end. Losing my buddies Ray and Ash to the US – they told me to say that.

Sort out – The regularity on the singles chart – hopefully a new year and some new solutions for the chart. **Tip** – Work hard, play hard and enjoy it – and believe in what you do. Follow your instincts.

Executive – Paul Burger for doing such a good job on the Brits and leaving me to carry on the good work. He's not doing a bad job at Sony either. But thumbs up to a number of new faces around the industry who will be the executives of the future. Let's hear it for them – Emma Powell, Jonathan Dickins, Nigel Wildman etc. Go for it.

BRIAN McLAUGHLIN

MD, HMV Europe

Record – The Healing Game by Van Morrison. Apart from the fact that it's a great record, it conjures up great memories of a wonderful night when Van performed a number of the songs at our 10th store opening in Birmingham.

Best thing – The opening of our 100th store in the Fort, Birmingham. This historic event symbolised the tremendous commitment and dedication of all HMV employees over these past 76 years.

Worst thing – The supermarkets cashing in on our industry's hard work and investment and the lemmings in the record and video companies who cannot see further than next month's sales targets.

Sort out – The continued erosion of the industry's strong retail base by way of inserting pre-paid reply cards in CDs, the closing of supermarkets and Marks & Spencer, and sales on the internet.

Tip – Connershop.

Executive – John Deacon – a truly great ambassador for the industry.

PETER THOMPSON

director, Vital Distribution

Record – Spiritualized's Ladies And Gentlemen We Are Floating In Space by an absolute mile. How this escaped a Mercury Music Prize nomination is the travesty of 1997.

Best thing – The fun and games with the Oasis LP. The industry just did not know what to do with this one and it was fun watching everyone analyse it both before and after release. Also the experience of being involved with something so huge was interesting and exciting to say the least.

Worst thing – The chart. With a few exceptions it is now completely full of drivel week-in-week-out.

Sort out – The retailers, labels and distributors need to work together and have a cohesive approach to the future. Unlikely but necessary.

Tip – From a new band point of view, Ultrasound are certs but *Upward* and *Add N to X* are interesting outside bets. Arab Strap and Maudlin are also interesting. *Warp Records* will continue to excite and destitute in equal measure and that's what music's all about. *Warp Records* will finally be acknowledged as the label everyone should aspire to. **Executive** – Not a good year for executives.

Album Of The Year: OK Computer



It seemed best to honour *Parlophone MD Tony Wedgworth* when he told *Music Week* in April that Radiohead had made the most influential album of the year. But if the critics are to be believed he wasn't far wrong. 1997 proved to be the year that Radiohead were finally understood.

When their double platinum OK Computer won a *O Award* for Best Album it was the first time that an unassuming Oxford act had accepted a major award since the Brats in 1994. As well as being *MW's* album of the year, it

is also the choice of *Vox Selecta* and maybe yet the Brits.

Twelve months ago it was a different story. The act always say they make music for themselves and came clean by declaring their third album very uncommercial. The success of first single *Paranoid Android* – a six-and-a-half minute epic they admitted was three songs they had no idea how to finish cobbled into one – proved them wrong by reaching number three in June. The album debuted at number one the same month and follow-up single

Karma Police reached number eight in September. No surprises is also expected to go *Top 10* when it is released on January 12.

The album has now sold 2m copies overseas – peaking at number 21 in the *Billboard* 200 – and further touring in Australia, New Zealand and Japan is likely to boost sales in those territories. *Stephen Jones*

MW's Top 10

- 1 OK Computer Radiohead (Parlophone)
 - 2 Urban Hymns The Verve (Hut/Virgin)
 - 3 Being There Wilco (Reprise)
 - 4 New Fems Roni Size (Talkin Loud)
 - 5 Badiou Enkash Badu (Universal)
 - 6 White On Blonde Texas (Mercury)
 - 7 Beautiful Freak Eels (DreamWorks/Deflen)
 - 8 The Fat Of The Land The Prodigy (XL)
 - 9 Fountains Of Wayne (Atlantic)
 - 10 When I Was Born For The Seventh Time Connershop (Wiggy)
- Compiled from votes among *Music Week* staff and contributors

CHRISTINE BOUR

VP programming and production, MTV UK

Record – The Verve's Urban Hymns and Radiohead's OK Computer, both absolutely awesome albums of musically orgasmic proportions.

Best thing – The challenge of launching a new music channel targeted at the UK and the exciting possibilities it's brought. **Worst thing** – People who insist on talking at gigs; the mud at Glastonbury; Bill Berry leaving REM. Spice Girls product endorsement overkill; shrinking my PVC trousers in a too-hot wash.

Sort out – The UK charts and the battle over giving exclusives which causes so much grief to so many. **Tip** – Catch, Cleopatra, Montrose Avenue, The Freshysters and

Bernard Butler

Executive – Colin Bell, London MD, who was the first person to positively declare that MTV UK had made a difference in breaking an act, with the support we gave to All Saints.

JEAN-FRANCOIS ECILLON

president and CEO, EMI

Record – Instead of choosing an album, I prefer to highlight a couple of great tunes: Skunk Anansie's *Hedonism* and Texas' *Say What You Want*.

Best thing – At the close of 1997 I'll have been working at EMI for 10 years – a fact that I'm very proud of. **Worst thing** – Eric leaving Man U.

...that was **1997**

Sort out - Copyright protection and piracy.

Tip - The charts will be messy.
Executive - John Deacon of the BFL.

LINDY BENSON

manager of Culture

Record - Jamiroquai's *Alright* - yes, we are label mates but I really love the act.
Best thing - Winning the Albarn Award for Young Manager Of The Year - it was totally unexpected and I was so proud to be recognised.
Worst thing - The death of Michael Hutchence in such dark circumstances. It was utterly shocking and very, very sad.
Sort out - Pinner English as opposed to the "legless" jergans in all our contracts, which is time-consuming, and unnecessarily confusing. The UK singles charts end, of course, piracy.
Tip - British artists will gain even greater global recognition. Very exciting.
Executive - Vince Power. I have never met the man, but his achievements over the past 15 years are highly impressive.

JEFF SMITH

head of music policy, Radio One

Record - The Prodigy's *The Fat Of The Land* because (as well as perhaps *The Verve* and *Radiohead* albums) here's an album of material that stands repeated play. It's also produced by a band that continues to break all the rules and defies any music industry labelling.
Best thing - The growth of "rhythmic" music as the leading musical force. From the big beat phenomenon through to the irresistible rise of Puff Daddy and Bad Boy Records, music has finally started to look towards a future where dance and R&B comes out of the clubs and into the mainstream.
Worst thing - The fact that commercial radio, with few exceptions, continues to ignore the rise of contemporary British musicians. Oasis finally got played on commercial radio only from their second album and even *Radiohead* continue to be mainly ignored. Many stations could only look on in disbelief when at Radio One we added the six-minute epic *Paranoid Android* to our A list. As for The Prodigy, who else but Radio One has consistently supported them?

RICHARD MANNERS

MD, PolyGram/Island Music

Record - The Eels' *Beautiful Freak* - intelligent, edgy and beautifully delivered. It is as classic a debut as Massive Attack's *Blue Lines*.
Best thing - Hearing *Blinded By The Sun* by the Seahorses for the second time.
Worst thing - How few new UK acts established themselves.
Sort out - Short-termism.
Tip - Pop, pop and more pop.
Executive - Tony Wadsworth, Parlophone MD, for having a great combination of artists and for keeping and developing the same.

JAZZ SUMMERS & TIM PARRY

directors, Brit Life

Record - Obviously if we could pick our own act, it would have to be The Verve's *Urban Hymns* but otherwise we'd choose *Spiritualized's Ladies And Gentlemen We Are Floating In Space*.
Best thing - Managing The Verve and Embrace, helping The Verve to attain their rightful status and bringing Embrace - a new band - into the Top 10.
Worst thing - There is no "worst thing" in life, everything is for a reason.
Sort out - The charts, especially eliminating the need to bring out two CDs with each release. Understanding the absolute need for artist development.
Tip - Big beats.
Executive - Hugh's David Boyd - not that I would call him an executive but a total music man, with a passion and belief in his artists. He totally understands the need for artist development.

Just 12 months ago the UK was having to rely on US-based Bush and historic recordings from The Beatles to give itself a presence at the top of the US album chart.

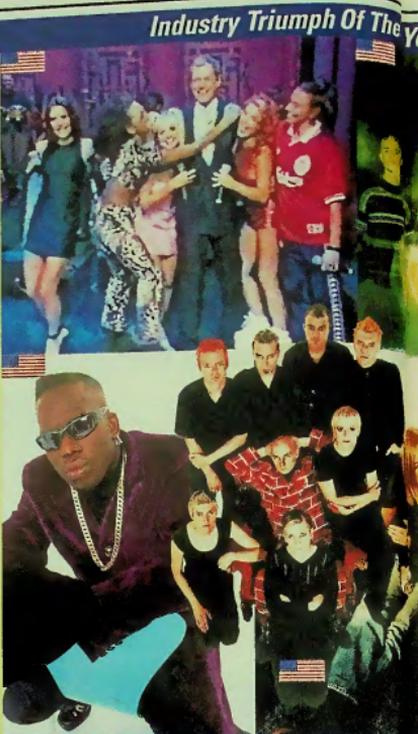
But the picture changed dramatically during 1997 as the Brits swept aside a continuing decline in Statewide to produce their best showing on the US charts for several years. Leading the pack were the Spice Girls who began their assault on America in spectacular fashion, scoring the joint highest debut on the Hot 100 all-time with *Wannabe*, which subsequently spent four weeks at number one. *Say You'll Be There* and *2 Become 1* followed *Wannabe* into the Top 10, while the other album, *Spice*, clocked up 50 US sales only because the first debut album by an entirely new UK act to reach number one across the Atlantic.

However, the quartet's breakthrough was by no means the end of the success story for new UK acts in America. Having year-by-year found it increasingly difficult to track the US market, the UK music industry enjoyed a sudden upturn in fortunes with the Prodigy's *The Fat Of The Land* crashing in at one, Mark Morrison's first US release *Return Of The Mack* reaching two and even veteran non-charismatic Chumbawamba scoring a Top 10 single album.

Although not breaking into the Top 10, there was a growing list of other UK artists making either their first chart ventures or going higher than ever before in America. Peaches, Speaker Rings and White Town all arrived for the first time on the Hot 100, where Gary Barlow has since made his first solo appearance, while on the album chart Blur, *Portishead* and *Radiohead* all reached new peaks.

And other UK signed artists who had already experienced the real highs of US chart life were also on a roll, including U2 who pulled off their fifth consecutive number one, Oasis who reached two with *Be Here Now* and both Paul McCartney and the Bee Gees who scored their biggest albums in the US for more than a decade.

Paul Williams



MARY ANNE HOBBS

Radio One DJ

Record - That's so tricky. All Bandaid Rhythm Cafe and Repeller's releases - iconoclastic and eccentric British genius at full tilt.
Best thing - Inspiring a veritable sonic revolution on national radio in the form of *The Breezeblock*.
Worst thing - Jeff Buckley's tragic death.
Sort out - More hard cash for music's true creative forces.
Tip - Radio One 10.30pm-1am Monday to Thursday. Make it a compulsive habit.
Executive - Jojny Mark Jones from Wall Of Sound and Damien Harris from Skint, for their fearlessness, unparalleled passion for music and astonishing abilities as social secretaries.

COLIN LESTER

joint A&R director, Wildstar

Record - Coolio's *See U When I Get There*. I just loved the gospel choir and the melody really got me.
Best thing - The formation of Wildstar Records and having his wish both on the label.
Worst thing - The fact that the singles chart has sped up even faster than last year, making it even harder to establish new acts as well as devaluing music in the process.
Sort out - The speed of the singles chart. Reduce formats to two and stop giving away records to retail.
Tip - Travis

Executive - Ashley Newton. He has steered Virgin Records back on course as the number one label with the diversity of acts such as the Verve to The Chemical Brothers to Spice Girls. A sad loss to the UK industry.

JONATHAN GLAZER

video director, Academy

Record - *Radiohead's Paranoid Android*. Genius.
Best thing - Winning four MTV awards.
Worst thing - Not having the time to work with Richard Ashcroft. I think he is a massive talent.
Sort out - Better parking.
Tip - Melody Maker leg warmers.
Executive - My producer Nick Morris. For his support, his wisdom and his flat bag.

NEIL FERRIS

MD, EMI UK

Record - *Radiohead's Karma Police* because it's such a fantastic song.
Best thing - Joining EMI UK because running a "grown up" record label was something I've always wanted to do and it's the natural progression for me from everything I've done so far.
Worst thing - Leaving *Brilliant!* (because a emotion!) it has been so much a part of my life and, more importantly, having behind the team who had become such very close friends.

Big Bang Of The Year: Chris Evans

He started the year with a bang and ended with a bigger bang. In between, if the press is to be believed, Chris Evans spent much of the year going bonkers.

In typical all-or-nothing style, Evans took the wind out of Radio One's sails and began his long-running feud with controller Matthew Bannister in January when he walked out on the breakfast show because he didn't like working Fridays.

And while Mark Redcliffe and Marc "Lard" Riley laboured to maintain Evans' listening figures by April another 370,000 had tuned

out in the Ginger presenter seemed content to put in with his television show *TFI Friday* and keep his head down. Until October.

Then Richard Brandson dropped a bombshell by offering Evans another high-profile radio job with Virgin. Evans was back in his element: it was he who always claimed to be the preferred medium - and best of all in the PR battle to follow - kicking off his new breakfast show against the upstart Zoe Bell, brought in to

replace Redcliffe and Lard. Brandson heralded Evans as "one of the best DJs of the past 25 years" while a 10-week contract was typed out and Virgin awaited news from the Monopsony and Mergers Commission's investigation into Capital's ongoing £55m takeover bid.

But Evans had an interest in waiting for the government to deliver on a decision which might have put him out of a job. Days after entering the much-hyped breakfast shows showdown, he began hitching a pig to buy his employer.

And with heavyweight City backing he managed to pull off one of the coups of the year by successfully bidding for Virgin right under Capital's nose in December. Brandson claimed he preferred Evans' maverick approach. But the question remains - can he run a radio station? Robert Ashton





review of the year

Sort out—The charts.

Tip—We're about to sign them.

Executive—Having given this a great deal of thought and while this is absolutely no way a synchopastic answer, I have to be honest and say it's JF Ceillon. The reason I came to EMI was to work with JF, who I think is one of the most charismatic, talented and incisive executives in this business.

TREVOR DANN

head of music entertainment, BBC

Record—The Songs Of Jimmie Rodgers, which features some of the greatest singers in the world, with some of the best songs ever written.

Best thing—Establishing music entertainment and expanding music coverage on TV.

Most thing—Radiohead.

Sort out—The chart.

Tip—Radio Two becomes a major influence on the chart.

Executive—Jim Mair for an object lesson in how to reposition a network by stealth.

CLARE BRITT

marketing director, Island

Record—The Verve's Urban Hymns, Marilyn Manson's Beautiful People, Roni Size's Brown Paper Bag and Depeche Mode's Utra. Best thing—Getting a space in the directors' car park at Island.

Breakthrough Of The Year I: R&B

The success of R&B-influenced pop in 1996, by such diverse acts as Spice Girls, Peter Dinklage and The Fugees, paved the way for R&B to really break through in Britain in 1997. R&B-influenced music made its mark on radio throughout the year, with Music Central reprogramming 10 times as many R&B records as in 1996.

For the first time, the UK singles chart almost mirrored its US counterpart in its high R&B content. And the development of acts such as All Saints, Shola Ama and Corinne Bailey Rae has allowed UK record

companies to take on America at its own game.

While established US acts such as Mariah Carey and Boyz II Men have not fared as well as expected, Pat Paterson's I'll Be Missing You is on course to be the second biggest selling single of the year after Elton's Diana tribute.

Other indications of the music's greater importance range from the rise in the profile of the Mobb Awards in only their second year to Trevor Nelson's Radio One show being broadcast twice a week at a more listener-friendly time. Stephen Jones

Record—R Kelly's I Believe I Can Fly, six weeks at number one.

Sort out—Touring situation in big brands.

Tip—Ultrasound, Theaudience, Ian Brown

Executive—Nick Mander for Foxy Qwaye.

STEVE MASON

chairman, Pinnacle

Record—R Kelly's I Believe I Can Fly, six weeks at number one. Best thing—Hopkins' goal with a minute to go, getting Crystal Palace into Premiership football at last.

Sort out—Parting company with Martin Hooker—he's a mate.

Tip—Sensible singles prices to save indie labels. Backstreet Boys to become mega.

Executive—John Deacon, industry statesman and professional fence-sitter.

MARK FOSTER

VP marketing, Warner Music Europe

Record—No Doubt—energy, fun and freshness; Erykah Badu—originality, humour and soulfulness; Jewel—intensity, intelligence and honesty.

Best thing—The birth of Xim, and success with The Corrs and Shola Ama throughout Europe. It's always great to see new talent breaking through.

Sort out—Short-termism. The chaos of singles pricing, the

devaluing effect on the chart and its attendant massive waste of resources.

Sort out—Its own perception of the value of music. Long-term strategy for building careers. Better A&R—increasing competition from non-music sectors means we have to be more exciting, more original, in the music as well as the marketing.

Tip—Two-track CD singles and four-track maxi CDs. Intelligently priced.

Executive—Ashley Newton and Roy Cooper.

MIKE HEDGES

producer

Record—Baggy Me by the Wannadies. It has a lovely atmosphere, great vocals and brilliant hooks.

Best thing—People not being afraid to use melodies to create really good songs.

Worst thing—People not willing to put time into bands.

Sort out—The terrible state of the charts.

Tip—Baby Dolls, signed to Tommy Boy in America, and Disco Pistol, as yet unsigned.

Executive—Rob Stringer at Sony—he has belief in his bands and a very strong sense of artist development, and supports his artists accordingly.

DAVID SIMONE

head of A&R, Geffen US

Record—Paul McCartney's Fleming Pie—his best album for years, and Radiohead's OK Computer, the most creative and classy album of the year.

Best thing—Being head of A&R for Geffen Records because it's an opportunity to work with great artists and great executives (in particular Eddie Rosenblatt, Bill Bennett, Doug Morris and Nick Philp).

Worst thing—PolyGram being unable to keep Chris Blackwell from leaving Island Records because it marks the end of an era for entrepreneurs.

Sort out—The UK charts.

Tip—It's a secret.

Executive—David Hockman (worldwide head of PolyGram Music Publishing). Without fanfare he has in 10 years made the company a major force in publishing and has created a huge asset for PolyGram.

RAY COOPER

co-president, Virgin Records America

Record—Maxwell's Unplugged album for taking a somewhat overworked format and turning it into an album of sublime beauty, brilliant arrangements and the most perfect vocals. And Cornershop's single British Of Ashes, echoing Jonathan Richman. It's a classic single of simplicity and power that mysteriously failed to make a commercial impact.

Best thing—Inevitably, a move to America to learn and understand how a market of such size and influence works.

Working with a company that grasped European music—Spice Girls, The Verve, The Chemical Brothers, Dab Punk, Blur, Snekker Pinner—and turned these acts into artistic and commercial successes.

Worst thing—The negativity surrounding the UK singles chart—it's still the most accurate barometer of public taste. And the haunting of Spice Girls by certain elements of the UK media and the wish fulfilment for them to fail—they've opened up the world again for British artists, a fact we should take serious pride in.

Tip—Gomez, a new band signed to Hat Records who have the most dynamic and eclectic songs that I've heard all year.

Executive—Paul Burger for his ability to stage the strongest Brit Awards to date—a truly outstanding performance-led show—and presiding over a company that deals with established artists and new breakthrough talent.

LYNN COGRAVE

VP, Sony UK dance division

Record—Nasirah Imbruglia's Torn, a great song.

Best thing—Moving to Sony and the fact it is showing such a strong commitment to dance. Watching more dance records take up places in the national charts.

Worst thing—The rain coming in July.

Sort out—Record pricing in stores and more music on TV, and doing it rather than talking about it.

Tip—Josh Wink going indie.

Executive—Jean Branch, head of dance at East West, for promoting records really well and consistently all year round.



The Pradig joined the ranks of The Beatles, Frank Floyd, Elton John and Eric Clapton in 1997 by being one of only two British acts to debut at number one in the US.

The Fat Of The Land was number one in 27 countries and has now sold 2m copies in the US and 5.5m worldwide. In the UK, of course, the album also debuted at number one in June and it has just topped three times platinum.

The only release from the album this year has been last month's Smash My Bitch Up. Its controversial lyrics and saucy video meant it was largely ignored by radio and TV yet the single still debuted in the Top 10. Smoking live sets have nurtured their fan base, while a week of awards last month, including Q and the Brits, paved the way for three awards from MTV.

...that was **997**

ERROL BROWN

Hot Chocolate

Record - Puff Daddy & Faith Evans' 'I'll Be Missing You', a very clever tribute.
Best thing - You Say Thing and The Full Monty. The music I wrote survives the years.
Worst thing - Missing out on a trip to Japan owing to commitments in the UK.
Sound - Less computerisation and more live musicians on records.
Tip - More melodic songs.
Executive - My agent Phil Dane, for getting it right.

BILL HOLLAND

divisional director, PolyGram Classics & Jazz

Record - Céline Dion's *Let's Talk About Love*. Fantastic vocal technique allied to superb arrangements, stylistic diversity and great back-up musicians.
Best thing - The increasing momentum to put music back on the school curriculum and make music instruments available to underprivileged children.
Worst thing - The appalling audio quality of Fifties and Sixties vintage hit singles transferred on to CD collections.
Commercial expediency is short-changing patrons. Most of these mini masterpieces now sound considerably worse than the original.
Sort out - Pracy.
Tip - Spectacular market share growth for classical music.
Executive - John Deacon, BPI director general. His wise counsel, integrity and ambassadorial endeavours are an immeasurable asset which the industry should cherish.

KORDA MARSHALL

MD Infectious/Mushroom group of companies

Record - Barbie Girl by Aqua. I had to buy copies for all three of my children and have been woken up every morning now for three weeks with it blaring out loudly and I'm still enjoying it. The Verbe album is also pretty good.
Best thing - Hearing the new songs by Garbage and Ash and knowing that we're going to have two groundbreaking new albums for next year. Getting married in June has to be the highest on the list.
Worst thing - Not breaking Deni Hines and Symposium as big as they deserve to be. Spending two months in hospital wasn't great fun.
Sort out - Discounts at retail, more imaginative, risk-taking playlists at radio and the fiasco that we currently call the charts.
Tip - Bands for 1998 that are already signed and that I couldn't afford are: Idlewild, Gomez and The Crocchets.
My tip for 1997 - I would like to see the new songs by Garbage and Ash. Campaigns: Astral, Rico and Moorhagen. And I tip Chelsea to win the League title, Cup Winners Cup, FA Cup and the Coca-Cola Cup.
Executive - Paul Conroy for the amazing success he's having at Virgin and for the way he's currently crushing the Brits committee meetings.

SUSAN RUSH

head of label management, Pinnacle

Record - Fun Lovin' Criminals' *Come Find Yourself* because it puts me in such a good frame of mind. Sentimentally, Echo And The Bunnymen's *Evergreen* because I always find a comeback but they didn't disappoint.
Best thing - Winning the Pinnacle Fantasy Foolsie FA Cup in my first season.
Worst thing - The dismal start I've made to the 97/98 season and the recurring thought that I might be better at quitting.
Sort out - Free stock and spiralling discounts which are crippling labels.
Tip - Libido.
Executive - Jazz Summers/Tim Parry at Big Life - The Verbe, Emile, Gals and Damage have all had a touch of Missis this year.

The music business and TV's investigative reporter Roger Cook speculated in the summer when the C&P Report aired an "axcess" on the industry.

Cook's two-part programme, screened on June 3 and 10, claimed to reveal widespread hypocrisy, chart manipulation and other unsavoury practices within record companies, distributors, marketing outfits and retailers.

Cook had hired Debbie Currie, daughter of former Conservative MP Edwin, to pose as a pop singer and employed Mike Stock, whose label's Santa Maria single by Tajana

had been pulled from the chart under suspicion of hyping, to produce it.

Currie (pictured with Cook), Barry Tones, the owner of small Midlands label Gotham and Cook's team had then attempted to expose industry corruption. However, its methods to uncover wrongdoing were unconvincing because they were compromised down in the Carlton programme's "sing" and earned immediate condemnation from industry bodies including the BPI and senior industry figures.



Survivors Of The Year: Spice Girls

Booting ends a week to forget in the life of Spice
 I do a Jarvis on Spice Girls
 Spice Girls try to egg M...
 Sweet girls turning and make-up?
 The Spice Crisis
 Does this mean the Spice Age has gone pop?
 SAUCY SPICE
 named and praised. Spice Girls feel the tickle finger of fame

They thought it was all over. But the Spice Girls reckoned differently. A little local difficulty with their management company and a viperish press pack who suddenly whined the knives out is but a mere pin-prick in the girl power phenomenon.

Okay, things looked a little sticky back in November when a Geri-powered coup saw off Simon Fuller, whose company 19 Management had guided the ladies to pop superstardom. Days later the fab five were booted off stage in Barcelona after an angry barge with snappers during a Spiceworld promotion and suddenly the media sensed blood. Had the bubble burst? Were the Spice Girls spinning out of control?
 Get out of here. This week

Spiceworld is holding up nicely at a new peak of six in the US charts with sales of more than 500,000 and their debut album *Spice*, the first debut album by an all-female UK act to reach number one in the US, is back on the Top 20 after more than 40 weeks on the chart.

It's the icing on the cake in a year that has already brought the group a brace of Brits - for best single and best video - a record fourth in a row number one single and the fastest-selling music video of all time. More recently, there was further silverware to put on the mantelpiece when the group took the MTV European Music Award for best group and Spiceworld clocked up another record for the Virgin act with the biggest UK ship-out of all time at 1.4m advanced orders.

"There's no way they are fading," insists *Spice* flinger Nigel Swinney, MD at Intermedia. "My daughter saw an Audience With The Spice Girls and loves them all the more." "Some credit may go to PR guru Alan Edwards, who was brought in last month to steady the tiller and deflect bitchy press stories. But it's their global appeal - Wannabe has now sold 4.8m copies worldwide - that will ultimately see off any predictable build-them-up-to-knock-them-down sniping from the press.

With a film in the can and a world tour dominating the calendar for the first half of 1998, the group's profile and *Forever* enter as the world's 32nd richest entertainers look destined to be improved upon. Robert Ashton

MARTIN CRAIG

general manager, Warner/esp

Record - Foxy Q's *Even After All*. For some reason I missed it first time round and heard it while putting together one of our compilations. It was love at first listen, making the hairs on the back of my neck stand up and my shoulders involuntarily curl up towards each other. Somehow seems to blend all my favourite musical elements into what for me is perfection.
Best thing - Being number one on Valentine's Day (a bit mid-week) with *Simply The Best Love Songs*, our goal and a major turning point for Warner esp.

Worst thing - The apparent pleasure many people seemed to take in the "difficulties" of the Spice Girls. It was delightful to witness that such instant and phenomenal success is still possible; the whole industry needs it. It's just a shame they weren't signed to us.
Sort out - New media and all the delights and difficulties it presents us with.

Tip - I expect to see an explosion of CD extras in the marketplace.
Executive - Although he doesn't work directly for me, Jimmy Mulvey, our senior national accounts manager, has been absolutely outstanding. In an area of new business for us, his enthusiasm, application and growth has been an education for us all and a delight to witness. Who says you can't teach an old dog new tricks?

GAIL COLSON

director, Gallforce Management

Record - The Verve's *Urban Hymns*. I loved *Urban Sweet Symphony* and *The Drugs Don't Work*. I found the album twice because I gave my first copy away to a friend in America who didn't know them. The lyrics, melodies, his voice - I love it. I want

to see them at Earis Court. I got there at 7.15pm and in the posters section where I was sitting there was only Paul Conroy and myself when the band went on stage.

Best thing - Receiving two awards - the IMF Peter Grant Award for Management and Woman Of The Year.
Worst thing - Being aware of the Woman Of The Year award and worrying about my speech for months.
Sort out - The charts - slow them down; formats - cut them down; extra tracks - cut them out. We are wasting so much money and, I feel, tipping the fans off.
Executive - Paul Conroy, he just gets on with it and nothing fazes him. He even answers his own phone and makes his own calls and still has that wickled sense of humour - and Chelsea are number two in the league.

PATRICK BERRY

MD, Choice FM

Record - *Six* by Cyndi Lauper by Lynden David Hall. It's got all the catchily ingredients of a good record and a distinctive soulful sound.

Best thing - The continued consistency of Black British acts in the top echelons of the national charts - Shola Am, D'Influence, Mark Morrison, Eternal, Damage, Lynden David Hall, all of whom received their early radio plays on Choice FM.
Worst thing - Not winning the London-wide licence and seeing it go yet again to another rock station. A case of more for those who have plenty already.
Sort out - The industry needs to appreciate the role radio plays in promoting music of all genres. It needs to adjust itself to keep up with the impact of a more diversified radio market and understand

Irritant Of The Year: Roger Cook



A catalogue of factual errors, including the name of a retailer connected to the Millward Brown chart panel, wrongfully claiming 'Total' was owned by BMG, the implication that discounting was illegal and describing the BPI as being controlled by the majors, severely undermined the programme's credibility. The singular failure of Currie's single, You Can Do Magic, to chart in the Top 75, despite the Cook Report's sustained efforts to hype it, also added up weight to its claims. At the time, PolyGram UK chairman John Kennedy predicted: "Until now, Roger Cook was someone whom I had

immense respect for. But this programme seemed a very poor piece of journalism." Unfortunately, attempts by the industry bodies to persuade the ITC to censure Cook or Carlton on the grounds of "obligations of fairness and respect for the truth" failed. The Cook Report's editor David Mannion believed the ITC's eventual decision to throw out music industry complaints in October validated the investigation. However, even Tomes was left with a sour taste in his mouth. After the programmes aired he claimed he had been duped by the programme makers.

Robert Ashton

better how to operate in these new circumstances – for example, a single Radio One specialist show cannot be more important than a specialist station playing the same music twenty-four hours.

Tip – R&B music will continue its impact on the Top 40 and more so black British acts will come on the scene.

Executive – Rob Hallett of Marshall Arts for maintaining high quality presentation for R&B artists.

JONATHAN KING

Record – A toss up between MmMBop and Tubthumping but I clung to Chumbawamba because we picked it unsigned at The Tip Sheet and then I helped them get signed by personally calling people and advising the band. The result has been a huge worldwide hit for an outfit I've loved for four years – and they're still hot.

Best thing – Eventually and finally winning Eurovision for Britain after I nearly gave up when Gina G didn't win last year...but being picked as the music industry's Man Of The Year comes a close second because I love this business and that suggested that it saves me too.

Worst thing – EMI North America failing to make Your Woman by Whip Town (another unsigned track championed in The Tip Sheet) a proper hit over there – and the result that I had to launch a campaign to persuade them to change things.

Sort out – The C&A chart, of course, because now the worst has happened: nobody cares anymore and an invaluable asset has been damaged.

Tip – Big charges at BMG UK resulting in huge success for the copyleftist and, sadly, we're looking at massive general industry frictions next year which will be painful but are essential and inevitable.

Executive – Doug Morris at Universal who took both Aqua and Chumbawamba and sold millions of albums off the back of two hit singles and has, as a result, changed the face of the US music industry for the better.

OLIVER SMALLMAN MD, 1st Avenue Management

Record – All Saints' Never Ever. A breath of fresh air, great songs and production.

Best thing – Reaching number one with Eternal, giving us 14 hit singles to date.

Worst thing – Chelsea losing to Arsenal.

Sort out – Gary Farrow's expenses.

Tip – Wisecard signing Kele Le Roc, an R&B soul diva, and Sunny signing Thunderbugs.

Executive – Neil Ferris for making the transition from indie promoter to managing director of EMI with such apparent ease.

EMMA BANKS agent, Fair Warning/Wasted Talent

Record – Bitter Sweet Symphony by The Verve. It sounds amazing when it played very loud. Also, what a comeback.

Best thing – The breakthrough of Marilyn Manson and their incredibly exciting live shows. Also the spectacular success of Lexa – a lesson to everyone that talent and hard work still mean something.

Worst thing – The tragic death of Jeff Buckley – his shows had a magical quality to them and he was a great person to be with.

Sort out – The industry needs to work out if it is interested in artists having long-term careers and, if so, all of us (recrd companies, radio, TV, press, agents etc) need to champion artists and not fit from single to single.

Tip – 1998 is going to be a good year for the Utah Saints whose new material is superb. Also watch out for The Unbelievable Truth on Virgin.

Executive – Max Mueller at MCA. A great supporter of music, he has a real rapport with his acts and is a man with a vision.

SAS METCALFE general creative manager, Warner Chappell Music

Record – The Verve's Bitter Sweet Symphony.

Best thing – Now job as A&R director of EMI leading to new challenges.

Worst thing – Leaving Warner Chappell.

If politicians were merely flirting with the idea, the onslaught of the general election in the spring virtually saw them proposing marriage to the music industry.

Having previously looked down upon the business as something with a rather irreputable reputation, the political classes began to accept more than ever during 1997 that it is in fact one of the country's biggest earners and of immeasurable cultural influence around the world.

Some February, a couple of months

Comebacks Of The Year: The Verve and Texas

Every year throws up its artistic comebacks, but few during the last decade can match the scale of those achieved by Texas and The Verve.

As 1997 dawned the former had been languishing in the chart backwaters for several years, while The Verve were planning the seeds of a dramatic return having seemingly ended it all 18 months earlier after playing a set at the T in the Park festival.

Within just a couple of weeks of the new year Texas were already back on the chart with the Mercury-signed act Say When You Want arriving at number seven. Their first Top 10 placing since their very first hit I Don't Want A Lover in early 1983, the single moved up to three the following week, partly on the back of strong radio airplay.

A month later White On Blonde, the band's first album in more than three years, debuted at number one where it would remain in August during an uninterrupted chart run which would see it turning triple platinum. Three more Top 10 singles followed from the album: Halo (number 10), Black Eyed Boy (number five) and Put Your Arms Around Me (number 10) with the first two matching Say What You Want by becoming number one airplay singles.

The Verve's magnificent return, meanwhile, began with the release in June of the single Bitter Sweet Symphony which entered at its peak position of two, easily eclipsing their previous best showing of 24, achieved by History in September 1995. But the hit band's comeback was set without complications. The single, incorporating a sample from The Rolling Stones' The Last Time, saw them losing 100% of the royalties of the song after Alan Klein, notorious manager of The Beatles and the Stones, intervened. However, it proved to be a brief set-back in their incredible rebirth as the second



ANDY LOWN MD, Tower Records

Record – Kevin McDermott Orchestra's For Those In Peril From The Sea. Since a first heard Kevin's debut on Island, Mother Nature's Kitchen, and subsequently saw the band live at Glasgow's H&B Bar, I knew they had immense talent. This is their fourth album and it really is fantastic.

Best thing – Finalising the structure of my senior management team and seeing them all work on the Camden launch, which has proved to be a phenomenally successful store. Seeing TOP Magazine reach its 10th anniversary with a 70,000 ABC and counting.

Worst thing – The combination of genuine music retail by those wonderful establishments the so-called supermajors. How long does it take for them to work out a strategy to sell CDs at no profit? They are playing around with what is fundamentally a form of art. Tower Records has 1.5m CDs in stock today and we have invested in folk whose music knowledge encompasses each and

Sort out – The charts.

Tip – Gomez.

Executive – Dave Boyd at Hut.

MICHAEL EAVIS Glasgow Festivalists

Record – OK Computer by Radiohead because they're one of the few bands whose live shows are as good as the record, borne out by two excellent shows I've seen this year.

Best thing – Being able to sell out Glasgow without advertising any bands.

Worst thing – It has to be the mud at this year's Glasgowfest, for obvious reasons.

Sort out – Glasgow seems to thrive as it is, so why change anything.

Tip – A good year for Pizaboo.

Executive – My wife Jean for putting up with me.

Turnaround Of The Year: Music industry gets its foot in the door of government

before he decided to name the day of the election, prime minister John Major was inviting round some of the industry's biggest players for a breakfast meeting to discuss the music biz.

Not to be outdone, the then leader of the opposition Tony Blair gathered some 60 high-ranking executives at the House Of Commons to accept more than he recognised the importance of the music industry.

Following Labour's landslide at the May 1 poll, that recognition began to manifest itself almost immediately with

education and employment secretary David Blunkett becoming the latest senior politician to address the BPI and Alan McGee and Richard Branson winning places on a government creative taskforce.

In September arts minister Mackintosh, having three months earlier attempted to address the Glasgowfest crowd, became the first minister to address In The City with a speech stressing a new partnership between the government and the music industry.

The government's efforts then

continued in October when it set up the Music Business Advisory Group, a new music think tank, appointing former BPI director of legal affairs Sara John as a music business adviser to the Department of Culture, Media and Sport.

And, if that weren't enough, the likes of Noel Gallagher were being invited along to receptions at 10 Downing Street, although Damon Albarn turned down his invitation, informing the PM he had become a communist.

Paul Williams

review of the year

1997 proved a better year than 1996 for Oasis who they continued to ignore their critics, court controversy and not record which remain the envy of the industry.

Despite lukewarm reviews, Be Here Now became the UK fastest-selling album of all time. It has now sold 1.5m copies in the UK, and is on course to be the best-selling album of the year.

Of You Know What I Mean debuted at number one in July and Stand By Me reached number two in October. Stand and Deliver All Around The World is released on January 12 and a fourth single is thought likely.

The album has slipped from two to 88 in the *Billboard* Top 200 but a heavy world touring schedule in 1998 will ensure global sales continue to mount.

...that was **1997**

Phenomenon Of The Year: **Candle 97**

every one of them. Supermarkets will not put Tower Records out of business but their pricing policies wreak havoc within the market.
Sort out - The entire industry must together to formulate a realistic strategy for the singles market focusing attention on ensuring that the chart acts as a platform to both nurture and establish album-selling bands while maintaining the shelf life of proven artists. Singles are for life, not just Christmas.
Tip - Vinyl or MiniDisc? They are neck-and-neck at present.
Executive - Mark Hutton, because he gives a shit, knows his shit and is very rarely full of

THE DREAM TEAM

Record - Enya's *Badaïzim*, she's got the voice of an angel and is completely in a class of her own. The essence of soul, raw, emotional and heartfelt.
Best thing - The support the media has given the UK dance scene at every level and of course the rise of UK garage.
Worst thing - Big-name American DJs griping about UK garage, mentioning no names....
Sort out - Play-safe A&R men.
Tip - Watch this space.
Executive - Sean "Puffy" Combs for taking R&B to unparalleled heights of commercial success.

KANYA KING

chairwoman, *Mobo Awards*

Record - Boosy Collins' *Fresh Outta Da Dungeon* because it is real music played by real musicians, a mixture of funk that meets Donald Byrd.
Best thing - Being given the opportunity to stage our second *Mobo Awards*, which by far eclipsed last year's event, not only in media profile but by being an exciting show.
Worst thing - Reflecting on the many personal tragedies and deaths that have taken place this year as well as the passing away of musical genius Felix Anikwale Kuti.
Sort out - The lack of female executives in the music business compared to other businesses.
Tip - For record companies to be more receptive to new musical styles and the influences of world music.
Executive - Colleen Hue, the head of external affairs at PPL, for her amazing energy, commitment and dedication in developing projects outside of her brief at PPL, which are of enormous benefit to the music industry.

CHRIS COWEY

producer, *Top Of The Pops*

Record - Rosie Gaines' *Closer Than Close* - did you see her and Tabba on the Pops?
Best thing - Doing *Top Of The Pops* 'cos it's the best music show in the known universe.
Worst thing - Not being able to go to the Brits or the White Room because they're second and third best.
Sort out - The singles chart (less is more).
Tip - Put your top pop groups on *Top Of The Pops*.
Executive - Trevor Dann's 'cos he employed me.

MICHELLE CAMPBELL

head of radio promotions, *Arista*

Record - The Verve's *The Drugs Don't Work* - outstanding lyrics.
Best thing - The official launch of Xfm, another outlet for supporting new talent.
Worst thing - The rain at Glastonbury.
Sort out - CD pricing.
Tip - Stonehenge, a currently unsigned four-piece from Scotland.
The singer's star - The Sugarcubes.
Executive - Simon Fuller.

TONY FORDHAM

Good Looking Records boss and LTJ Bukem's manager

Record - "If You Can Hit You Can Hear by Mousse" on Bukem. Bukem brainwashed me into liking this by playing it every time I got in the car.

Rock 'n' roll has had its fair share of 'live fast, die young' casualties over the years, but nothing could have prepared the music industry for the losses which overshadowed 1997.

Some famous pop, rock and classical artists passed away during the year, but the sad pattern of tragic deaths and stories of unfulfilled promise started with the passing of Billy Mackenzie.

The 29-year-old former Associates singer was found hanged in his father's garden shed

in January after a period of depression. Only a day later Richard Berry, who would have made a fortune from Louis Louie if he hadn't sold his much-coveted song for \$500, died almost penniless aged 60.

Two months later the Notorious B.I.G., aka Christopher Wallace, was cut down in his prime in a drive-by murder in Los Angeles less than a year after Topcat Shakur was killed in similar shooting in Las Vegas.

The East Coast rapper's death was a blow to the rap community and served as a wake-



The Notorious O'J's death produced an outpouring of worldwide public grief on a scale that had never been experienced before.

Yet, even bearing that in mind, nobody could have realistically predicted the size of the response that followed with the release of Elton John's tribute single, *Candle In The Wind 1997*. Rushed out to meet public demand only a week after being recorded by the singer, the single sold an astonishing 658,000 units during its first day on sale. By the first full week it had already passed the 2.2m mark and has now sold more than 4.6m units in the UK, establishing itself as the country's biggest selling single of all time by a wide margin.

So huge was the demand for the charity single that PolyGram, battling to cope with the response, initially had to ration supplies to retailers who, in turn, faced the unenviable task of turning away disappointed customers as their stock quickly ran out.

Best thing - Being able to stay independent - that way we do our own thing and we stay in control.
Worst thing - Trying to do a deal with PolyGram US.
Sort out - Champagne, jet set ponies.
Tip - Watch your arse.
Executive - James Palumbo of the Ministry Of Sound - he's got balls.

MARK JONES

MD, *Wall Of Sound*

Record - Beach Boys' *Pet Sounds Sessions*.
Best thing - Standing firm while others took the bait and becoming a Top 10 label. The so-called "big beat phenomenon".
Worst thing - QPR's non-existent promotion challenge. The so-called "big beat phenomenon".
Sort out - So-called independent charts, sheep-like A&R, my bank account.
Tip - Money can't buy you love, but it gives great head.
Executive - Richard Russell and all XFL.

ANGIE SOMERSIDE

product manager, *Eric*

Record - Radiohead's *OK Computer* album because I've played it hundreds of times and I'm still not sick of it, and into My Arms signed by Nick Cave. Cheryl sold aren't it?
Best thing - The year started well with the Maccs winning two Brit awards, a deserved reward. It continued with loads of brilliant albums generally - real quality like The Verve, Mogwai, Radiohead and independent labels like Skint and Wolf Of Sound putting out really great records.
Worst thing - Personally still being at Glastonbury on Sunday night.

Finally: Farewell to some great musical talent

up call to the music industry that its artists were often living life on the edge. In what many rap commentators saw as a prophetic twist, Biggie's posthumously-released album was titled *Life After Death*.

Later in the year the former Small Faces guitarist and songwriter Ronnie Lane lost his long-running battle with multiple sclerosis and singer/songwriter Jeff Buckley drowned in a freak swimming accident in the Mississippi River. As well as losing another talent, the music world was starved of what

was destined to be a strong body of work from the 30-year-old Buckley, whose father Tim had died in his twenties.

An accident on October 20 also claimed the life of veteran recording star John Denver, whose experimental plane crashed into the Pacific Ocean off the Californian coast.

But, a further shock still lay in store. And, like many artists who passed away in 1997, an acute sense of guilt accompanied the death of INXS singer Michael Hutchence. He was 37.

Robert Ashton



Drum & bass pioneer Roni Size achieved much more than scooping the Mercury Music Prize in 1997.

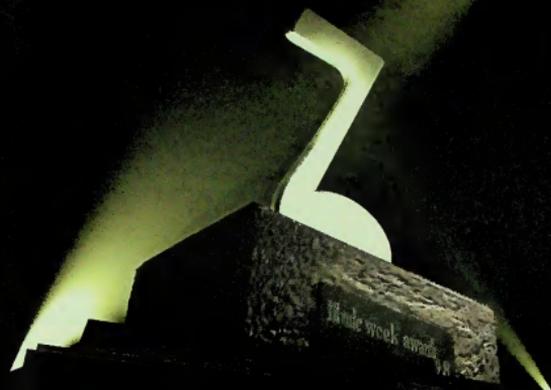
His music managed to cross over without compromise and handed drum & bass a wider audience.

Until the 16-1 corridor he had been nominated for the Mercury award, the album had sold a mere 28,000 copies and reached number 34 in the charts. Mercury reassessed its marketing campaign and *New Forms* went gold in two months.

The award woke the press, who had already been largely supportive of Size's work, but crucially TV and radio.

New Forms is still selling around 5,000 copies a week, and with *Repräsent*, Size - who starts work on another album this week - continues to sell out gigs worldwide.

PHOTO: PETER MULLER/RETNA



music week awards 98

MARCH 5 1998 GROSVENOR HOUSE HOTEL

ENTRIES FOR THE FOLLOWING AWARDS WILL BE REQUIRED IN MID-JANUARY

- BEST MARKETING CAMPAIGN (ARTIST)
- BEST MARKETING CAMPAIGN (BRAND)
- PR AWARD

PLEASE CALL LOUISE STEVENS FOR AN ENTRY PACK

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CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



M PEOPLE - FRESCO

Record label: M People/BMG. Media agency/executive: Target/Steve Gill. Label manager: Kevin Dawson. Creative concept: Mark Farrow

M People/BMG's pre-Christmas marketing push for the band's current album *Fresco*, out now, will include national TV advertising on Channel Four and GMTV plus ads on ITV which will roll out to selected regions. Radio ads will run on Asda FM and there will be in-store displays with selected retailers including supermarket chains such as Asda and Tesco. Promotion in the press will tie in with M People's current tour dates which also run through to Christmas.

COMPILATION OF THE WEEK

BIG HITS 97



Record labels: Global TV/warner.esp/Sony TV.
Media agency/executive: MCS/Steve Chapman.
Product managers: Matthew Stanford, Lisa Buckler, Lohan Presencer.

Creative concept: Global TV/warner.esp/Sony TV

This compilation featuring big chart hits of 1997 will be nationally advertised on ITV and on prime Channel Four slots. The album, out now, will also be radio advertised through to Christmas on the Pepsi Chart Show and press advertised in the *News Of The World* in conjunction with Woolworths. In-store displays will run with selected retailers including many of the supermarket chains.

ARTIST/TITLE/ARTIST

RELEASE DATE

TV

RADIO

PRESS

CAMPAIGN

| | | | | | |
|--|---------|---|---|---|--|
| CELINE DION Let's Talk About Love (Epic) | out now | ● | ● | ● | There will be national TV and radio advertising to support this release through to Christmas. |
| ENYA Box Of Dreams (WEA) | out now | ● | ● | ● | Ads for this boxed set will run in the national press tying in with advertising for Enya's current album. A 48-sheet poster campaign will support extensive retailer co-op TV advertising and solus radio ads. |
| ETERNAL Greatest Hits (EMI) | out now | ● | ● | ● | Regional TV advertising, including some retailer co-op campaigns, is backed by radio ads. |
| KENNY G Greatest Hits (Arista) | out now | ● | ● | ● | Regional TV advertising, including some retailer co-op campaigns, is backed by radio ads. |
| LIGHTNING SEEDS Like You Do (Epic) | out now | ● | ● | ● | Regional TV advertising, including some retailer co-op campaigns, is backed by radio ads. |
| LOUISE Loomis In Me (EMI) | out now | ● | ● | ● | Regional TV advertising, including some retailer co-op campaigns, is backed by radio ads. |
| M PEOPLE Fresco (M People/BMG) | out now | ● | ● | ● | Regional TV advertising plus extensive IRL radio ads are backed by press ads through to Christmas. |
| CONNOR REEVES Earthbound (Wildstar) | out now | ● | ● | ● | From next Monday there will be a one-week ad campaign on ITV and Sky Sport to support this album. |
| ROLLING STONES Bridges To Babylon (Virgin) | out now | ● | ● | ● | Advertising will run on Channel Four, ITV and specialist dance radio shows. |
| SASH! It's My Life (Multiply) | out now | ● | ● | ● | National solus and co-op TV advertising plus 96-sheet posters will promote this release. |
| SPICE GIRLS Spiceworld (Virgin) | out now | ● | ● | ● | There will be national TV advertising and radio ads on selected IRL stations. |
| WHAM! If You Were There (Epic) | out now | ● | ● | ● | National Channel Four and regional ITV ads will be backed by spots on the Pepsi Chart Show. |
| VARIOUS Best Dance 97 (Telstar TV) | out now | ● | ● | ● | Ads will run on Channel Four and ITV with radio ads on Capital, Atlantic, Kiss and the Pepsi Chart Show. |
| VARIOUS Big Hits 97 (Global TV/warner.esp/Sony TV) | out now | ● | ● | ● | National Channel Four, regional ITV and satellite advertising will back this release. |
| VARIOUS Greatest Hits of 97 (Telstar TV) | out now | ● | ● | ● | Regional TV and satellite advertising will be combined with press advertising through to Christmas. |
| VARIOUS The Greatest Irish Album... (Telstar TV) | out now | ● | ● | ● | Ads will run on specialist IRL stations and Kiss, Choice and Galaxy backed by press ads and posters. |
| VARIOUS Maximum Speed (Virgin/EMI TV) | out now | ● | ● | ● | There will be extensive all-media advertising for this perennial seasonal best seller. |
| VARIOUS The No. 1 Christmas Album (PolyGram/EMI) | out now | ● | ● | ● | National TV advertising through to Christmas is backed by promotion in the national press. |
| VARIOUS Sing! The Best (warner.esp) | out now | ● | ● | ● | National radio and Channel Four, Five and satellite ads will be supported by teen press advertising. |
| VARIOUS Smash Hits 98 (Virgin EMI TV) | out now | ● | ● | ● | |

Compiled by Sue Sillitoe: 0181-767 2255

south by southwest austin texas march 18-22 1998



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SXSW 98 Registration Deadlines

| | |
|------------------------|-------|
| Thru January 16, 1998 | \$325 |
| Thru February 13, 1998 | 375 |
| Final/Walkup Rate | 450 |

SXSW Headquarters:

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Tel: 3531 497 0381 Fax: 3531 491 0631

Contact Guy at Music Travel Ltd. for best quotes on air travel to SXSW.
Tel: 44 171 627 2200 Fax: 44 171 627 2221

BEHIND THE COUNTER

MARC BARKER, Andy's Records, Sheffield

"There was massive demand for Wham! over the past weekend and it looks like being one of our biggest seasonal releases. The Diana Tribute album is also still going strong along with stalwarts such as Celine Dion, Texas and The Verve. Compilations have taken a bit of a dip in the last few days and apart from Now! 38, most of the business is being done with Dance Tip 97 and Big Hits. Our Sony Nice Price promotion is ticking over although inevitably at this time of year the big demand is for chart product. Every year we tend to underestimate just how busy we're going to be at Christmas and it's a challenge to maintain the right levels of stock. We've recently had a couple of problems with late deliveries through Securitor but thankfully product seems to be arriving on time now."

ON THE ROAD

TONY EDWARDS, EMI rep for SW London/South West

"The Robbie Williams single is doing really well and it's kicking the album off which is good news because it's been a little bit slow. There's a new Vanessa-Mae single this week which is going well. The Propellerheads single hasn't quite taken off, while the Sting & The Police remix isn't doing as well as expected. On albums, Eternal and John Lennon are both going really well as is the Hot Chocolate Greatest Hits album, though it's a little bit slow with Sinead O'Connor which is a really great album. The Spice Girls album is still selling strongly and The Verve and Wham! albums keep on going. We've got a couple of big singles next week - Vanilla and Paul McCartney - and a track on Positiva by Gant. A lot of interest is building up in the Queen single which has been put back to January 5."

IN THE SHOPS THIS WEEK

NEW RELEASES

12, Calista Disc and the Propellerheads lead the week's new singles batch while the 'celebrities, Robbie Williams and All Saints continued to steam on. On the albums front, the Joy Division boxed set was a hit in indie stores and interest in Enya's Box Of Dreams was also building. Despite the traditional lull in new releases, retailers were upbeat about continuing big business for albums such as the Diana Tribute album, Now! 38 and The Verve.

PRE-RELEASE ENQUIRIES

Singles - Spice Girls, Chicken Shed, Aphrodite, Camisla, Bamboo, Björk limited edition, Queen, Paul McCartney, Oasis, Wildchild, Space; Albums - Whisky Town, Propellerheads, Pulp

ADDITIONAL FORMATS

12 CD 2 with remixes, Vanessa-Mae CD2 with dance mixes, Björk CD2 with bonus tracks

IN-STORE

Windows - Greatest Hits Of 97, Enya, Wham!, Lightning Seeds, Diana Princess Of Wales - Tribute, Simply The Best Christmas, Kenny Rogers, The Verve, Eternal, Janet Jackson, Shola Ama, Rolling Stones; In-store - Chicken Shed, Spice Girls, Oasis, Merry Christmas From Vienna, Paul McCartney, Maria Callas, Vanilla, Mase

MULTIPLE CAMPAIGNS



Radio single - Paul McCartney, Windows - Eternal; In-store - Sony Nice Price promotion with three CDs for £21, Essential Classics campaign with free subscription to Classic CD magazine, Vanilla, Merry Christmas From Vienna; TV ads - Eternal (Channel Four North, Granada Border, Yorkshire Tyne-Tees and Anglia); Press ads - Kennedy, Maria Callas, John Field, Alagna & Gheorgiu, Paul McCartney, A Russian Christmas, Republics, Lisa Stansfield



Single - Chicken Shed, In-store - Spice Girls, Vanilla, Mase, Paul McCartney, Celine Dion, Now! 38, Wham!, Diana, Princess Of Wales - Tribute, Beauty And The Beast



In-store - Robson & Jerome, Jimmy Nail, The Verve, Diana, Princess Of Wales - Tribute, Lighthouse Family, Now! 38, Wham!, Matilda, Cinderella, Evita, Star Wars, Nutty Professor, Billy Connolly, Beauty And The Beast, three for two on £10 CDs, three for two on £5.99 videos



Windows - Bob Dylan, Celine Dion, Most Relaxing Classical Album In The World... Ever!, Lesley Garrett; In-store - Roberta Alagna, Paul McCartney, Silence, Kennedy, Perfect Day/Lou Reed, Farringtons Christmas Collection promotion



Windows and In-store - Christmas campaign; Radio ads - Bob Dylan; TV ads - John Lennon; Press ads - En Vogue, Ginuwine, Missy Elliott, Elton John, Anthology; Posters - No 1 Christmas Album, Oasis, Ocean Colour Scene, The Verve



Singles - Spice Girls, Chicken Shed; Windows - Greatest Hits Of 97, chart CDs for £10.99; In-store - Best Scottish Album In The World... Ever!; In-store - Diana - A Tribute, Greatest Hits Of 97



Selects listening posts - Best Of The Year promotion featuring Bolshoi, Zeigster, 2Pac, Roc-A-Fella, Lovellars, Saw Doctors, Björk



Singles - Chicken Shed, Paul McCartney, Spice Girls; Albums - Spice Girls, Celine Dion, The Verve, Wham!, Natalie Imbruglia, All Saints; Videos - Wham!, Boxing Blunders, It's A Wonderful Life



Singles - Spice Girls, Paul McCartney, Vanilla, Chicken Shed, Rakim; Albums - Kenny Rogers, Medieval Babes, Janet Jackson, The Rolling Stones; Windows - Wham!, The Verve, Spice Girls, Celine Dion, Eternal, Oasis, Lighthouse Family; In-store - Lightning Seeds, Best Of Dance 97, Best Christmas Album In The World... Ever!, No 10s Album; TV ads - Enya, Lightning Seeds



Singles - Spice Girls, Vanilla, Mase, Fountains Of Wayne; Windows - Enya, Eternal, EMI campaign, The Verve, Janet Jackson, Genesis, Rolling Stones, Shola Ama; In-store - Enya, Spice Girls, Oasis, David Arnold, EMI promotion, Christmas campaign; Posters - The Verve, Rolling Stones, Janet Jackson



Singles - Spice Girls, Paul McCartney, Vanilla, Rakim, Mase, Chicken Shed, Paid & Live; Windows and In-store - Inmaculate Selection promotion; Press ads - Spice Girls, Paul McCartney, Vanilla, Rakim, Echoboy, Lovellars, Enyah Bah, Lightning Seeds



Singles - Chicken Shed, Spice Girls; Windows - Enya, Kenny Rogers; In-store - Best Of Dance 97, Conner Reeves



Singles - Chicken Shed, Mase; Albums - Party Animal, Best Party Album In The World... Ever!; Windows - Beauty And The Beast; TV ads - Best Party Album In The World... Ever!, Best Christmas Album In The World... Ever!; In-store - two Christmas CDs or three cassettes for £10, Perfect Gift CDs at £13.99 or two for £25, Essential Collection £10 for £9.99 each or two for £15, tapes for £5.99 or two for £10

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Sheffield), David's Music (Letchworth, Hertfordshire), Diverse Music (Newport, Gwent), HMV (Bath), Jumbo (Leeds), Music Mania (Glasgow), Our Price (Hereford), Soundclash (Norwich), Tower (Pitcairly) and Virgin (Manchester). If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

20.12.97
British Country Music Awards with Crystal Gayle and Loretta Lynn, BBC2: 12.40-1.40pm
National Lottery Draw with Shirley Bassey, BBC1: 7.50-8.15pm
21.12.97
The Lily Savage Show with Lesley Garrett, BBC1: 10.15-10.45pm
22.12.97
Ant & Dec's Georgie Christmas with Peter Andre and Kenickie, Channel Four: 5.50-6.30pm
24.12.97
Spice Girls Top Of The Pops Special, BBC1: 5.30-6pm

National Lottery Draw features Enya, BBC1: 8.40-9pm
Christmas Jingle, Kiri Te Kanawa leads a programme of carols, ITV: 11.15pm-12.20am
25.12.97
Top Of The Pops with Chambawamba, Spice Girls and Elton John, BBC1: 1.15-2.15pm
Vend's Requiem starring Pavarotti, Channel 4: 3.05-4.45pm
McCartney: Standing Stone, a premiere of his symphony, Channel Five: 10.30pm-midnight
26.12.97
Christmas In Vienna with Plácido Domingo and Sarah Brightman, BBC2: 1.29-2.20pm

20.12.97

David Bowie In Concert, from his 1987 Glass Spider tour, Radio Two: 5.30-6.30pm
Kaleidoscope Feature - Nick Drake, Radio 4: 7.20-7.50pm
Art Blakey And The Jazz Messengers, live at Ronnie Scott's, Radio Three: 10.45pm-1am
The Essential Mike featuring Girls Peterson, Radio One: 2-4am
21.12.97
Blair At Peel Acres, followed by Blur In Concert, Radio One: 9-11pm
22.12.97
Evening Session featuring Brian from

Placebo, Sarah Dubsbar, Kenickie and Chris from 3 Colours Red, Radio One: 6.30-8.30pm
Mixing it featuring Coldcut, Radio Three: 10.45-11.30pm
23.12.97
John Peel's Season Selection with a session from Pavement, Radio One: 6.30-10.30pm
24.12.97
Judge Jules Christmas Dance Party, Radio One: 6-10.30pm
25.12.97
All Back To Mna, Noel Gallagher at home with his record collection, Radio One: 6-7pm
The Shirehorses' Story, Radio One: 9-10pm

RADIO

| ARTIST | ALBUM | LABEL | CAT NO | DISTRIBUTOR | CATEGORY | ARTIST | ALBUM | LABEL | CAT NO | DISTRIBUTOR | CATEGORY | |
|--|--------------------------------------|-------------------------------------|---------------------------|-------------------|----------------|-----------------------|---|---|-----------------|-----------------|----------------|------------|
| AFR 3000 YOUR MOUTH AND OPEN YOUR EYES | NOGO CD | 150121 | 151511 | | | LAWSON, LINDA | INTRODUCING... Fresh Sound CD | FSRCD 16 47 45 | | REI | ROC 019 47 25 | |
| AFRICAN HEADCHARGE | ENVIRONMENTAL STUDIOS 0+ Sound CD | ONUCD 0019 45 00 | | SRO | Rergga | LIGHT, ALAN & LORENZA | CANDORS' MURPHY Rock Case LP | ROC 019 47 25 | | REI | ROC 019 47 25 | |
| AGAINST ALL AUTHORITY | ALL FALL DOWN | Hopless LP | MR 6262 CD | | | LOS CALCHAKIS | AMISA CRUZZA etc. Musicana CD | 12492 47 35 | | | Latin American | |
| AMERICA | THE BEGINNING OF THE END | América CD | AMEBIC 002 44 50 | | | LITTLETON, HUMPHREY | HE MAN DELIVING BACK & FORTH WITH HUMPH Lake CD | LAH 00 48 39 50 | | DIR | Jazz | |
| ARGENTINA | IMPERIO VO SEMPRE LE ESPERE | Voz Blue Moon CD | BMCD 7605 43 45 | | | LAKE | LAKE 00 48 39 50 | | | | | |
| ARTRY, HUGHES | AU CASINO DE PARIS | Arctique CD | ZIC 303272 41 25 | | | LEATHERFACE | DISCOGRAPHY... Live Rejected CD | REI 00015 45 55 | | | C, P, H | |
| AYLER, ALBERT | TRIO 601 & A PROXYCE | Get Backset LP | ZIP GET 1003 48 99 | | | MACHITO & HIS Afro | CUBANS FREEDLAND Tumbao CD | CDR 085 47 45 | | D | Salsa/Cuban | |
| BAKER, KENNY | THE HILL DODEN | AFTER HOURS Lake CD | LAH 06 38 50 | | | MAGNETO | THE HILL DODEN | LAH 06 38 50 | | P | Blues | |
| BALANÇO & BALANÇO | Schemo CD | SC 30525 LP | SCC 305 | | | MACLEAN, BRIAN | IF YOU BELIEVE | Sunfaded CD | SC 11051 LP | 1101 | 10000 | With Bonus |
| BARRIE, ALAIN | 30 ANS EN CHANSONS, MA Vie | Arcaide CD | CCD 303252 41 25 | | | MACLEAN | IF YOU BELIEVE | Sunfaded CD | SC 11051 LP | 1101 | 10000 | With Bonus |
| BASSO, JOSE | CLAVES BLANCOS | Blue Moon CD | BMT 015 47 45 | | | MARIONETTES | AVE DEMENTIA | Riclinde CD | AVEDC 01 45 55 | | | |
| BELLITA Y JAZZMATEA | Fresh Sound CD | RWCC 9705 47 45 | | | | MARINOSSET | HIDDEN FRODOEN | Secrity Canadian CD | SC 12 44 19 | | | |
| BENSON & MALHERBE | LIVE AU NEW MORNING | XIBIBIS CD | 170652 47 95 | | | MATUTINA | NON ANIMA | Marije Arcaide CD | CDAR 042 47 45 | | | |
| BIGS, THE | BROWN CLUB | Rounder CD | ROUCO 9062 48 29 | | | MELLER, RAQUEL | LA VICTORIA | Blue Moon CD | CDAR 042 47 45 | | | |
| BRILL, WALLY | THE JOYMAN | Polygram Europe CD | 524222 49 55 | | | MENESTHOPE | THE LANDSCAPE | SYMPHONIS Arcaide CD | CDAR 040 47 95 | | | |
| BYAS, DONALDGEORGE | CONVENTOS | THE BARCELONA DAVIS 1940-1940 | Fresh Sound CD | FSR 30102 47 45 | | | METODES | THE FROM DORTH WITH LOLE - THE VERY BEST OF THE METEO | Arcaide CD | CDAR 040 47 95 | | |
| CAIRO, MIGUEL | LOL TURBON | Blue Moon CD | BMT 017 47 45 | | | MOE'S | THE LONG CROWNED WEST UP | UP CD | UP402 LP | UP40 47 45/4 5 | | |
| CALARO, FRANCISCO | TEMPOS VIEJOS | Blue Moon CD | BMT 018 47 45 | | | MONTELU, TETE | IT'S ABOUT BLUES | Time Fresh Sound CD | FSRCD 305 47 45 | | | |
| CAROL, DON | VS THE GLADIATORS | SHOW DOWN Vols. 1, 2 Channel One LP | JJ 154 45 25 | | | MORGAN-FISHER | WORLD KIDS 1 | Blueprint CD | MR 262CD | | P | |
| CARLOS | HOW LONG BLUES | (WITH SPENCER BACKUS) | Blues Collection CD | 15900 25 50 | | | MORRICONE, ENNIO | METI UNA STERCA CANA | Cineavoz CD | COMOF 309 48 99 | | |
| CARTER, BENNY | THE A TRAIN | Fresh Sound CD | FSRCD 306 47 45 | | | OI MELZ | KEINE ZEIT | USA CD | KCGA 044 49 99 | | | |
| CASTILLO, ALBERTO | EL CANTOR LOS BOBARRIOS | POTENS Blue Moon CD | BMT 065 47 45 | | | OI MELZ | STRESS KUNG CD | KCGA 044 49 99 | | | | |
| CHEKS | THE HIVE SOME REAL FUN | 3 LIVE WITH ACTION | Scraming Apple CD | SCAP 117 45 25 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| CHRISTIE | THE UNABLE | SAFETY 1930-1947 | Jazz Archives CD | 15900 25 50 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| COCK SPARRER | BLOOD MEETS THE BEST OF Dr. Strangdo | DR 30CD LP | DSR 73 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| COLEMAN, DORNETTE | TOWN HALL 1962 | Get Backset LP | GET 1002 48 99 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| CONNORS, LOREN | LAZZARONE CALODEN | HARVEST Rock Case CD | ROC 0018 47 25 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| COPLEY, AL & FABULOUS | THUNDERBIRDS | GOOD UNDERSTANDING | Ballyszo Blues CD | COBB 9506 48 29 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| CURSELLO, JOSE | LIVE AT THE CHINA DOLL | NEW YORK 1946 | Tumbao CD | CD 306 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| D'ARIZONO, JUAN | LIVE AT PUNALADA | Blue Moon CD | BMT 011 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| DE ANGELIS, ALFREDO | ATAJ DE ANGELIS | Blue Moon CD | BMT 016 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| DE ANGELIS, ALFREDO | ATAJ DE ANGELIS | Blue Moon CD | BMT 016 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| DEBILES, THE | THE GREAT ACTION | Scraming Apple LP | SCAP 115 45 25 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| DEVANTS, THE | THE PROFIT | Get Backset LP | GET 1002 48 99 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| DEVIATE | WEEK 57.1 | Stream CD | IS 809800 48 29 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| DI FULVIO, HEDGAR | CHAGERA DEL FORQUE | Blue Moon CD | BMT 007 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| DI SARIL, CARLOS | PORTENO Y BALAIAN | Blue Moon CD | BMT 014 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| DOLPHY, ERIC | MUSIC MATAOAR | Fresh Sound CD | FSRCD 304 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| EBONY TEARS | TORTURA | INSOMNIE Black Sun CD | BSO 1202 47 93 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| ELECTRICS | IDE WORSHP | Jump LP | COMP 0102 46 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| FALINA | FLASH AROUND | Compost CD | COMPST 0422 47 86/6 50 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| FOREST OF SOALS | CONTRAST | LEGENDS OF STANDARD | Adiprice CD | CDAR 041 47 99 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| FRANCIS | THE 4 M'S | Arcaide CD | BMT 017 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| FRIZZONES | THE FLASHBACKS | Standard CD | SC 1104 LP | 1P | 504 | 47 29/25 | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| GARDON, ALON | ALONG THE WAY | Cross Jazz CD | CRSS 113302 48 29 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HALF JAPANESE | HEAVEN SENT | Empress James CD | EMJ 22 72 29 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HANCOCK, BRUCE | YOU GOULDA WALKED AROUND THE WORLD | Balighat CD | BL 07 43 02 29 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HAWKS, HAMPTON | TRIO HIGH IN THE SKY | Fresh Sound CD | FSRCD 59 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HAYES, CATRY | IT'S ALRIGHT WITH ME | Fresh Sound CD | FSRCD 55 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HEATFARM | DAWN OF THE DUMB LUCKY | Sever/Diars CD | L 700320 47 93 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HELLECASTERS | THE ESCAPE FROM HOLLYWOOD | Phonax CD | PHCD 7002 48 29 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HELLECASTERS | THE HELL IN NEW AXES TO GRIND | Phonax CD | PHCD 7003 48 29 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HELLECASTERS | THE RETURN OF THE HELLECASTERS | Phonax CD | PHCD 7001 48 29 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HEP CAT | HEART ON THE HOLLOW | 0406 | | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HINTON, BOB | MIDNIGHT RUN ROCK | R's Rock CD | RRCPCD 1 48 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HIPSTER, THE | JAZZ JOCS | Yellowstone CD | STONE 30262 LP | STONE 3026 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| HOLLOW | MODERN CATHEDRAL | Nuclear Blast LP | NR 2912D 47 93 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HUT, MISSISSIPPI | JOHN LEGEND | Rounder CD | ROUCD 1100 48 29 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| HUNGARIANS | AN ENDLESS JOURNEY | Vols. 1, Family Affair CD | FAR 413CD LP | FAR 413 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| JACKSON, JAVIN & BILLY | PIERCE QUINTETT | BURNIN' Cross Jazz CD | CRSS 113802 48 29 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| JIMENEZ, FLADO | LO MEXICO | ... Fresh Sound CD | BMPE 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| JONNYN' BOYS | THE BROWN RADIO | Knox Dec LP | CDAR 06 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| JOY, MYRTLE | TRIO | INTRODUCING CONNA ORACE | Fresh Sound CD | FSRCD 60 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| KING PLEASANT | GOLDEN DAYS | Fresh Sound CD | FSRCD 108 47 45 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | | |
| KIRKPATRICK, CROSS | LE FAUX | ETC. MASSUAL, TRADITIONAL | CELEBRATION OF MINDWINTER | Fallside CD | FECD 125 46 90 | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| KLASSE KRIMINALE | D'INCONTRARENDO | ANGORA UN GIORNO | Knock Out LP | KOPIPCD 090 45 75 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| KRAMER | LET ME EXPLAIN SOMETHING TO YOU | ABOUT ART | TRAZ CD | TZA 719 47 93 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |
| KYUSSGROSS | THE SOUNDAGE | SPLIT | MA's Rubin CD | MR 963CD 48 75 | | | ORIGINAL SOUNDTRACK | HAU D'INE Playliste CD | 302422 47 45 | | | |

| DISTRIBUTORS | | | |
|------------------------|-------------------------------|--------------------|-----------------------------|
| ABC - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| ADD - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AF - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AG - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AH - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AI - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AJ - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AK - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AL - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AM - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AN - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AO - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AP - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AQ - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AR - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AS - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AT - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AV - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AW - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AX - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AY - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| AZ - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BA - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BB - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BC - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BD - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BE - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BF - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BG - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BH - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BI - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BJ - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BK - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BL - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BM - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BN - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BO - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BP - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BQ - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BR - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BS - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BT - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BV - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BW - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BX - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | HR - Harris 1000 01 100 000 |
| BY - Atlantic 100 101 | Cap - Cap Music Entertainment | E - Elek 1000 0000 | |

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Music Week - Classified Department
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 Fax: 0171 921 5954
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music week

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christmas

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music week

As of 12.12.97 Music Week classified will be moving to the following address and the contact will be as follows:

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CHRISTMAS OPENING TIMES

| ANSWERPHONE | DEC 15 | DEC 16 | DEC 17 | DEC 18 | DEC 19 | DEC 20 | DEC 21 | DEC 22 | DEC 23 | DEC 24 | DEC 25 | DEC 26 | DEC 27 | DEC 28 | DEC 29 | DEC 30 | DEC 31 | JAN 1 | JAN 2 | JAN 3 | JAN 4 |
|-------------------------------|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|--------|--------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| ARABESQUE | 0900-1830 | 0900-1830 | 0900-1830 | 0900-1830 | 0900-1830 | FAX | FAX | 0900-1830 | 0900-1830 | 0900-1830 | FAX | FAX | FAX | FAX | 0900-1830 | 0900-1830 | 0900-1830 | FAX | 0900-1830 | FAX | FAX |
| AVID | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | 0900-1730 | FAX | FAX |
| BMG | 0800-1800 | 0800-1800 | 0800-1800 | 0800-1800 | 0800-1800 | 1000-1400 | 0900-1700 | 0800-1800 | 0800-1800 | FAX | FAX | FAX | FAX | FAX | 0900-1800 | 0900-1800 | 0900-1800 | FAX | 0900-1800 | FAX | FAX |
| CARLTON HOME ENTERTAINMENT | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | 0900-1730 | FAX | FAX |
| CM DISTRIBUTION | 0930-1800 | 0930-1800 | 0930-1800 | 0930-1800 | 0930-1800 | FAX | FAX | 0930-1800 | 0930-1800 | 0930-1800 | FAX | FAX | FAX | FAX | 0930-1800 | 0930-1800 | 0930-1800 | FAX | 0930-1800 | FAX | FAX |
| COMPLETE RECORD COMPANY | FOR ORDERING OVER CHRISTMAS PERIOD, CONTACT PINNACLE DURING TIMES SHOWN | | | | | | | | | | | | | | | | | | | | |
| DA TAPE & RECORD DISTRIBUTION | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | 0900-1730 | FAX | FAX |
| DISC DISTRIBUTION | 0830-1800 | 0830-1800 | 0830-1800 | 0830-1800 | 0830-1800 | FAX | FAX | 0830-1800 | 0830-1800 | 0830-1800 | FAX | FAX | FAX | FAX | 0830-1800 | 0830-1800 | 0830-1800 | FAX | 0830-1800 | FAX | FAX |
| EMI | 0830-1800 | 0830-1800 | 0830-1800 | 0830-1800 | 0830-1800 | 1200-1800 | 1100-1800 | 0830-1800 | 0830-1800 | 0830-1800 | FAX | FAX | FAX | FAX | 1100-1800 | 0830-1800 | 0830-1800 | 0830-1800 | 0830-1800 | FAX | FAX |
| EUK | RETAILERS SHOULD CONTACT THEIR HEAD OFFICE OR EUK CUSTOMER FOCUS TEAM AS TIMES WILL VARY | | | | | | | | | | | | | | | | | | | | |
| GRAPEVINE | OPEN 24 HOURS VIA POLYGRAM'S ORDER DEPARTMENT | | | | | | | | | | | | | | | | | | | | |
| GREYHOUND RECORDS | 0930-1700 | 0930-1700 | 0930-1700 | 0930-1700 | 0930-1700 | FAX | FAX | 0930-1700 | 0930-1700 | 0930-1700 | FAX | FAX | FAX | FAX | 0930-1700 | 0930-1700 | 0930-1700 | FAX | 0930-1700 | FAX | FAX |
| HARMONIA MUNDI | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | 0900-1730 | FAX | FAX |
| JET STAR | 0900-1900 | 0900-1900 | 0900-1900 | 0900-1900 | 0900-1900 | 0900-1900 | 0900-1900 | 0900-1900 | 0900-1900 | 0900-1900 | FAX | FAX | FAX | FAX | 0900-1900 | 0900-1900 | 0900-1900 | 0900-1900 | 0900-1900 | 0900-1900 | 0900-1900 |
| KOCH | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | 0900-1730 | FAX | FAX |
| PINNACLE | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | 1300-1700 | 1300-1700 | 0830-1800 | 0830-1800 | 0900-1800 | FAX | FAX | FAX | FAX | 0830-1800 | 0830-1800 | 0830-1800 | FAX | 0830-1800 | FAX | FAX |
| PLASTIC HEAD | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | 0900-1730 | FAX | FAX |
| POLYGRAM | OPEN 24 HOURS THROUGHOUT THE CHRISTMAS PERIOD | | | | | | | | | | | | | | | | | | | | |
| PRISM LEISURE | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | 0900-1730 | FAX | FAX |
| SELECT | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | 0900-1730 | FAX | FAX |
| S GOLD | 0900-2000 | 0900-2000 | 0900-2000 | 0900-2000 | 0900-2000 | 0900-1400 | 0900-1400 | 0900-1800 | 0900-2000 | 0900-1800 | FAX | FAX | FAX | FAX | 0900-1700 | 0900-1700 | 0900-1700 | FAX | 0900-1700 | 0900-1700 | 0900-1700 |
| SONY MUSIC OPERATIONS | 0800-1800 | 0800-1800 | 0800-1800 | 0800-1800 | 0800-1800 | 1000-1800 | 1000-1800 | 0800-1800 | 0800-1800 | 0900-1800 | FAX | FAX | 1000-1800 | 1000-1800 | 0800-1800 | 0800-1800 | 0800-1800 | FAX | 0800-1800 | 1000-1800 | 1000-1800 |
| SOUND & MEDIA | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | 0900-1730 | FAX | FAX |
| SRD | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | FAX | FAX | 0900-1800 | 0900-1800 | 0900-1800 | CLOSED | CLOSED | FAX | FAX | 0900-1800 | 0900-1800 | 0900-1800 | CLOSED | 0900-1800 | FAX | FAX |
| TECHNICOLOUR | 0830-1800 | 0830-1800 | 0830-1800 | 0830-1800 | 0830-1800 | 0900-1800 | 0900-1800 | 0830-1800 | 0830-1800 | 0830-1800 | FAX | FAX | FAX | FAX | 0900-1800 | 0900-1800 | 0900-1800 | FAX | 0900-1800 | 0900-1800 | 0900-1800 |
| TELSTAR | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | 1500-1800 | 1200-1800 | 0900-1800 | 0900-1800 | FAX | FAX | FAX | FAX | FAX | 0900-1800 | FAX | FAX | FAX | 0900-1800 | FAX | FAX |
| THE | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | 1100-1700 | 0900-1800 | 0900-1800 | 0900-1800 | CLOSED | CLOSED | 1400-1800 | FAX | 0900-1800 | 0900-1800 | 0900-1800 | FAX | 0900-1800 | 1400-1800 | FAX |
| 3MV | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | FAX | FAX | 0900-1800 | 0900-1800 | 0900-1800 | FAX | FAX | FAX | FAX | 0900-1800 | 0900-1800 | 0900-1800 | FAX | 0900-1800 | FAX | FAX |
| TOTAL | 0900-1830 | 0900-1830 | 0900-1830 | 0900-1830 | 0900-1830 | FAX | FAX | 0900-1830 | 0900-1830 | 0900-1830 | FAX | FAX | FAX | FAX | 0900-1830 | 0900-1830 | 0900-1830 | FAX | 0900-1830 | FAX | FAX |
| TRING INTERNATIONAL | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | FAX | FAX | FAX | 0900-1730 | 0900-1730 | 0900-1730 | FAX | 0900-1730 | FAX | FAX |
| VITAL | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | 0900-1800 | 1500-1700 | 0900-1800 | 0830-1800 | 0830-1800 | 0830-1800 | FAX | FAX | FAX | FAX | 0900-1800 | 0900-1800 | 0900-1800 | FAX | 0900-1800 | FAX | FAX |
| WARNER MUSIC UK | 0800-1800 | 0830-1800 | 0830-1800 | 0830-1800 | 0830-1800 | 1500-1600 | 1200-1600 | 0800-1800 | 0800-1800 | 0800-1800 | FAX | FAX | FAX | FAX | 1200-1600 | 0800-1800 | 0800-1800 | 0830-1800 | 0830-1800 | FAX | FAX |
| Compiled by Karen Faux | DEC 15 | DEC 16 | DEC 17 | DEC 18 | DEC 19 | DEC 20 | DEC 21 | DEC 22 | DEC 23 | DEC 24 | DEC 25 | DEC 26 | DEC 27 | DEC 28 | DEC 29 | DEC 30 | DEC 31 | JAN 1 | JAN 2 | JAN 3 | JAN 4 |

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Block Bustin' Beats
Various Artists
Release Date 29th December 1997

| | | | |
|------------|-----------|--------|---------------|
| CD Cat No. | SolidCD12 | £10.25 | 5032812001224 |
| MC Cat No. | SolidMC12 | £7.20 | 5032812001248 |

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