



# music week

For Everyone in the Business of Music

12 APRIL 1997 £3.25

Politics, **deals**,  
used notes,  
debates, sleaze  
**live acts**,  
and  
rival parties...

97

## london **musicweek**

• BUSINESS DESIGN CENTRE

26 April - 2 May '97



The Manifesto...

• congress

• convention

• concerts



David Aukin



Howard Stern  
in Private Parts

## film festival

'Uncut' presents The Film Festival at Screen on the Green which is comprised of both special screenings of music related films and a conference programme that includes Diana Ross, Roger Daltrey, Stephen Woolley, Maurice Jarre, Van Toffler, and a keynote address from David Aukin, Head of Channel 4 Film. Among the films that are being shown during the week are the Oscar winning Kolya and When We Were Kings, and previews of Beavis and Butthead Do America, Private Parts, Gridlock'd, and a number of one-off late night screenings.



The Business Design Centre, Islington

## undiscovered

SPONSORED BY 75<sup>th</sup> Anniversary

The huge A&R search produced thousands of tapes.

The sixty-three hottest acts will play over three nights at LMV, with three acts also playing at the Garage on Friday, May 1st. Twenty acts will additionally be featured on a cd produced by Sugar Records.



Undiscovered

## exhibition

The trading floor will bring together an international audience of delegates from over 300 companies to do business, make contacts, and gain access to representatives from every branch of the music industry.

# SORTED!

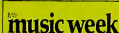
## delegate

97

# london music week

BUSINESS DESIGN CENTRE

26 April - 2 May '97



## live!

A fantastic programme featuring more than 120 gigs throughout the week, including a series of Radio 1 gigs, available to delegates on a first come first served basis. Highlights include gigs by the Eels, Gabrielle, My Life Story, Warren G, Cast and first solo appearance by Ash's Tim Wheeler.

An extensive dance programme has also been assembled that includes Junior Vasquez's first European date at the London Arena, a live set from Talvin Singh, a set from Goldie as guest DJ with Project 23 and a Danny Rampling night at Heaven.



The Eels

## special events

LMW/MTV Launch party at the Complex; CD Plant Emerging Label Award; EMI Football night; BARD Dealers Day; BPI Keynote address and reception, label nights, a series of live exclusives...



Junior Vasquez

## conference

Over 40 sessions covering key current and future issues facing the music industry, with the biggest names in their respective fields taking part. A sample of the huge range of topics includes, the role of music in Film, TV, radio and brand marketing. There will also be daily special sessions such as Call My Bullshit, Influences and How Did They Do That?



Matthew Bannister

To register call: 01203 426 400

# Have you heard?..

just some of

## 2. Music Meets Radio

A series of sessions dedicated to covering the key relationship between music and radio includes a keynote interview, with Director of Radio 1 Matthew Bannister, a Gavin keynote address and a panel debate on the fragmentation and proliferation of radio in the UK.



Sammy Jacob

## 4. Music meets TV

An afternoon of sessions dedicated to music and television that covers the exploitation of in-programme music (featuring the BBC's The Choir), takes a look at some previously unshown music videos from MTV, and features a keynote address from Janet Street-Porter and panel debate on the future of music television.



Puffy Combs

## 1. R&B Debate

President of the legendary Bad Boy Entertainment, Puffy Combs is just one of a large panel that includes Trevor Nelson and Mervyn Lyn taking part in a stimulating R&B debate covering issues such as US acts touring the UK and strong acts falling through poor live shows.



Trevor Nelson

## 3. Music meets New Media

AMXdigital present three sessions over three days demonstrating the impact and use of new media for marketing music, discuss the advent of sales on the Internet and present a case study showing the creative process of building a CD extra into a debut single for 'Superior'.

## 5. Music Meets the City

The IFPI world sales figures are released to an invited audience of record company heads, analysts and press in a groundbreaking meeting between the City and the music industry. The state of the world market in both developed and emerging markets will also be assessed.



Rupert Perry

## 6. Music Meets the Brands

These sessions examine how major brands have successfully integrated music into their marketing strategies, and will specifically trace Pepsi's music heritage, with the company exclusively revealing details of their 1997 international music marketing activity.





# the conference speakers



Diana Ross

## 7. Music Meets Film

Triple Oscar winning soundtrack composer Maurice Jarre; award winning producer Stephen Woolley and David Aukin, head of Channel 4 Films are just some of the participants in a series of seminars looking at the role of music and film.



Stephen Woolley

## 10. Influences

This daily session takes major contributors to the music business out of their familiar environment to be questioned on what they love.....music. Imaginative pairings of interviewer to interviewees are a key feature.



Rob Dickens

## 11. Music Retail

BARD hosts a retail seminar with panellists Paul Conroy, Steve Mason, Paul Burger, John Kennedy and Jeff Beard, with John Deacon as the keynote speaker.



John Kennedy

## 13. Feeling Quasi?

The growth of the quasi-independent phenomenon is explored with a view to understanding, from the independents, why and when they might sell; from the majors why and when they might buy, and from both, how to protect and maximise that investment and retain the 'indie spirit' within a corporate structure.

## 8. Music PR and the media

### The Guardian

The changing relationship between music PR and media is explored with reference to the 'Blur Vs Oasis' type spats that have been used effectively to generate sales.

## 14. A & R Wars

Two teams consisting of the best producers, marketing and A&R specialists around are let loose on unsigned demos and asked how they would take the artists' talent to the marketplace. An audience including 'real' punters questions the panel and vote for the best team.

## 9. The BPI Interview



Paul Conroy

Chris Wright, the co-founder of Chrysalis, owner of QPR, Wasps and Heart FM, gives his views on the issues and developments in the global entertainment industry and the music business in particular.

## 15. IMF Forum

### Education and Management:

Press conference to announce findings of a study on Education and Training in the UK Music Industry

**Management of the World's Music:** Managers and associates debate the management and sale of music globally in this time of enormous change.

### Speakers:

John Glover - IMF Chairman and Blue Print  
Management Ed Bicknell - Damage Management

**Plus an array of other sessions that include:**

The Art of Litigation  
Estates Management

Everything you Ever wanted to know about Touring but.....

Futurewatch - Music on Demand and the Internet  
Music Retail - now and in the future

The Dance Forum  
Cross Over Management

Youth Forum  
London Beat

Call My Bullshit and Football Bullshit  
APRS RePro seminar  
MPA seminar

## 12. How Did They Do That?

A daily session giving insights into great success stories of the past year are provided by those responsible. Jon Webster does the gentle questioning.

To register call: 01203 426 400



# music week

STUDIOS & PRO-AUDIO  
SUPPLEMENT

For Everyone in the Business of Music

12 APRIL 1997 £3.25

## Virgin tops A&R rankings

by Martin Talbot

Virgin Records' A&R department has been confirmed as the most successful in the UK at signing and developing British talent, according to exclusive new research into the performance of UK record labels.

And the company would have topped the survey even without the help of the 2m-selling Spice Girls.

The survey, commissioned by new A&R newsletter *The Green Sheet*, shows that Virgin's UK artist roster sold more than 4.3m albums last year, almost twice as many as the second most successful company, Creation.

The poll ranks UK record companies by the 1996 album sales of UK artists, excluding compilations, reissues and acts signed outside this country.

To account for the increasing longevity of album projects, sales are counted of albums which have been released since the beginning of 1994.

The Spice Girls were a major contributor to Virgin's success, but *The Green Sheet* survey shows there was also a significant contribution from albums by George Michael, Everything But The Girl, Future Sound Of London and the Downslope Abbey Monks Choir.

The success of the Spice Girls has been the icing on the cake over the past

year," says Virgin joint deputy managing director Ray Cooper. "They've obviously sold incredibly well, but it has been the positioning of our other projects coming through which has pleased us."

As well as achieving success with the likes of Kavarna, 911 and Shoggy, Cooper says, "We have been able to open up this year with Daft Punk, Placebo, Chemical Brothers, and future material from Fluke, balancing up everything that's coming out of the pop area."

Behind Virgin, Creation just pipes RCA through the success of Oasis's 1995 album (*What's The Story*)

*Morning Glory?* as well as the Super Furry Animals. Third-placed RCA's success comes through albums by artists such as Robson & Jerome, Sleeper, Woolpackers and Brian Kennedy.

● Full details of the 1996 and 1997 surveys will be featured in first issue of *The Green Sheet*, a fortnightly newsletter devoted to A&R and artist development which will be published for the first time later this week.

*The Green Sheet*, a sister title to *Music Week*, will target the UK A&R community. It plans to publish a series of charts, identifying the industry's most successful talent-spotters.

### THIS WEEK

9 Sony set for success on the web

11 Audioweb break into mainstream



14 Bruce rediscovered his roots

28 On the road with the mobiles

36 At work with the Chemicals



Wet Wet Wet were on course to have two new entries in the albums chart yesterday, as their new Mercury release, 10, competed with Spice Girls' *Spice* for the number one position. Their 10th studio album was joined in the chart by their first, the 1997 release *Popped In Souled Out*, which returned to the Top 75 on the back of a Woolworths promotion offering the CD for £4.99 to any customer buying the new album.

## BBC's Bannister to speak at LMW

BBC director of radio Matthew Bannister has been confirmed as the keynote speaker for the Music Meets Radio session of London Music Week at the end of this month.

Bannister will speak on April 30 as part of the industry conference which takes place from April 29 to May 1.

The full, seven-day festival begins on Saturday, April 26. The latest acts to be added to the live bill include

Symposium, Mundy, Candystins, Stereophonics and Ash's Tim Wheeler.

LMW organisers are extending the deadline for entries to the CD Plant Emerging Label Award until the end of today (Monday). Entries should be sent to Joanna Pearson, CD Plant Emerging Label Award, London Music Week, Business Design Centre, 52 Upper Street, London N1 0QH.

● Dealers Day details, p3

## BMG backs Shand group

Castle Communications founder Terry Shand is launching a new music, TV and film group with backing from BMG Entertainment.

BMG is taking a significant, but undisclosed, stake in Eagle Rock Entertainment, the group which Shand is launching this spring. Shand says the company will be built on the same model as Castle.

● See story p5

REPUBLICA

DROP DEAD GORGEOUS

THE NEW SINGLE APRIL 21

2 x CD + CASSETTE

## Supermarkets on course for 20% share

Supermarkets could capture 20% of all music and video sales by the year 2000, according to a new study produced by the retail consultancy Corporate Intelligence.

The report estimates that supermarkets' share of the retail entertainment market already stands at around 15% and looks on course to grow to 20% and possibly even to 25% by the end of the decade.

Steve Davies, retail analyst for Corporate Intelligence, says the growth projected is perfectly attainable.

"At the moment, supermarkets are selling music in about 1,000 out of 1,500 stores. If they simply roll out music to the remaining stores they will

achieve a fairly substantial rate of growth and, if they extend their range in all stores to a Top 75, that will go further," he says.

The report predicts that the biggest losers to the supermarkets will be mixed goods retailers such as WH Smith and Boots, which have relatively narrow product ranges and rely on women and older shoppers for the majority of their music sales.

The report estimates that Asda now achieves CD and video sales in excess of £150m, making the supermarket chain the fifth largest entertainment retailer in the country. Asda has a market share of 5.2% according to the survey, behind Virgin Our Price with

15.3%, Woolworth with 14.6%, HMV with 10.6% and WH Smith with 5.4%. It estimates that independents account for 9.3% of all entertainment sales, while PolyGram's Britannia Music Club accounts for 4.7%, with Tower put at 1.4% and MVO at 0.5%.

The findings of the study have reignited fears that the supermarkets could damage traditional music retailers and undermine the industry's ability to launch new acts.

Tower managing director Andy Lown says, "The future of music doesn't belong in a supermarket trolley. It belongs in the hearts and minds of people who eat, sleep and breathe music."

● See analysis, p8

▶▶▶▶ PRS AGREES TO DISCOUNTS FOR BARD MEMBERS - p3 ▶▶▶▶▶



mw  
music week

# CADS

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BEST ARTIST WEBSITE  
BEST WEBSITE DESIGN

**SPECIAL AWARDS**  
DESIGNER OF THE YEAR  
BEST NEW PROMO DIRECTOR  
PROMO DIRECTOR OF THE YEAR  
MOST CREATIVE CORPORATE CAMPAIGN

# PRS agrees discounts for m-store music pay

by Paul Williams

Bard has struck a landmark deal with PRS which will give retailers up to a 30% discount on their annual fee to play music in-store.

The arrangement, which came into effect on April 1, follows months of negotiations between the two sides and underlines a new, closer relationship between the two organisations.

It gives Bard members record retailers with up to six stores a 30% discount on their annual PRS fee, with multiple music chains of seven stores or more – such as Anlys, Virgin and HMV – earning a 15% discount. A 6% discount will be allowed for non-specialist chains such as Woolworths and Boots.

To date, record dealers have had to pay an annual fee of £85 (plus VAT) per store, like other retailers. The new discount is only available to Bard members and only on condition that the fee is paid within 28 days of it being due.

Bard chairman Richard Wootton

## THE BARD/PRS ACCORD

- 30% discount – one- to six-store chains selling just recorded music
- 15% discount – seven-plus store chains selling primarily recorded music and other related items
- 6% discount – mixed goods retailers selling music

Basic annual rate is £85 plus VAT per store.

says, "I'm very pleased that, after years of struggling with the issues, we've negotiated a deal with the PRS which will be of benefit to Bard members."

The deal ends the long-running dispute between PRS and Bard over whether a record store should have to pay a fee as high as other businesses because they are promoting music.

The dispute ended up in the High Court in 1979 in a test case between the Harlequin chain and the PRS which

was resolved in the PRS's favour. Since the formation of Bard in 1988, the issue has been the subject of debate between the PRS and retailers.

PRS planning and communications director Terri Anderson says, "We don't concede that record retailers shouldn't be licensed, but felt it was better to avoid drawn out negotiations and possibly some kind of tribunal hearing."

She says the discount will only cause a slight fall in PRS income and believes the change will encourage retailers to pay. "If people feel they are getting a good deal, you don't get as much resistance to paying," she says.

Bard director general Bob Lewis, who negotiated the discount on behalf of the association's members, is particularly pleased independent stores will be getting the biggest discount.

"Retailers have always felt they should be recognised as being different from cafes and clothes shops playing music because they're demonstrating music by playing it," he says.

## Top executives to face retailers' question time

Retailers will get another chance to question some of the music industry's most senior executives at London Music Week later this month.

PolyGram chairman John Kennedy, Sony chairman Paul Burger, Virgin Records managing director Paul Conroy, Pinnacle chairman Steve Mason and Warner sales director Jeff Beard are lined up for a retail forum being staged as part of LWM's Dealers' Day on April 30. Other events lined up for the day include How Do They Do That session, when Anlys founder Andy Gray will discuss the progress and growth of his chain with Jon Webster.

Conference sessions will also examine future retail issues and the implications of on-line retailing.

The LWM exhibition will also feature a fully-operational state-of-the-art store, which will include new developments produced by Lift UK, Sensormatic and Ranser Computers.

LWM has also created a Dealers Day ticket, priced £60, allowing holders into the LWM exhibition on April 30 only. Bard has a limited number of free tickets available for its members. Contact Bard on 01292 292063.

● Contrary to last week's *Music Week* story, Deceptive's Tony Smith will take part in the LWM panel Feeling Quasi? on April 30.

## Bower becomes UK's country 'ambassador'

Former Columbia marketing director David Bower has been appointed as the UK's new country music ambassador three months after leaving Sony.

Bower, who left Columbia at the end of last year, becomes UK and Ireland director of the Country Music Association, taking over at the helm of the UK office with a brief to raise the profile of country music.

Bower, who reports to CMA senior director of international and new business developments Jeff Green, says, "The idea is to take country music to a higher plane because there is a whole crop of new exciting artists coming through," he says. "A lot

more artists are after a global career and they are beginning to realise they can get a lot more change out of the UK and Europe. I am here to gear that up."

In a parallel move, Bobbi Boyce is promoted to European operations manager at the CMA's London office. Previously European coordinator, Boyce will continue to coordinate the efforts of the CMA representatives in Europe.

Green says Bower is a critical signing. "Getting someone with his calibre will send a message to the music industry that we have an advocate of the highest level," he says.

Columbia is expected to appoint a new marketing director shortly.



Around 2,000 tapes have been submitted for the London Music Week Undiscovered search for unsigned bands. From those, 63 acts will be chosen to play in seven venues in Islington during the festival and the 20 best will be featured on a compilation CD being produced by Virgin Retail and Sugar Records. Pictured (from left) sitting through the tapes are independent A&R scout Andy Stone and London Music Week's Darren Haynes, Paul Heath, Tracey Ewart and Jason Carter.

## CIN set to simplify record sales data

CIN is dropping the traditional "panel sales" figures from its weekly chart books and introducing a new clearer breakdown of record sales.

From this week, CIN's industry reports will give total sales of records in the singles and albums charts. In the past, sales figures have been expressed as "panel sales", which were then multiplied to reflect total market sales.

The move, which was agreed at the Chart Supervisory Committee meeting a week ago, is a reflection of the increasing resilience of the weekly chart survey, says a CIN spokesman. The panel currently comprises 4,000 stores and accounts for around 99% of all singles sales and 95% of all album sales.

The change will have no impact on the chart itself, says the spokesman.

## Sanctuary takes stake in Renk

Sanctuary Music Productions is taking a 50% stake in Renk Records in its first move into the jungle area. SMP chief executive Dai Davies says, "Renk's Junior Hart has a great track record and has already had a lot of success with M Beat. We wanted to be in that market." The new venture's first release will be a General Levy single.

## Pirate Springsteen CDs seized

The BPI's anti piracy unit of the BPI has seized 55,000 pirate Bruce Springsteen CDs in a raid on storage premises in Hounslow. The CDs, which are titled Unearthed and feature previously unreleased recordings, have an estimated street value of over £700,000.

## MWCads awards a sell-out

Tickets for *Music Week's Creative & Design Awards* are now entirely sold out, a week before the event. The awards, hosted by Melvin Bragg, take place at London's Royal Lancaster Hotel next Monday (14) to honour excellence in packaging, design, video and new media.

## EMI share price aided by Spice Girls

EMI Music's share value rose by 47p last week, with analysts citing the high profile of the Spice Girls, following their promotion of the launch of Channel Five, and Corporate Intelligence's survey into the music business. The company's share price, which started the week at 1115p, had lifted to 1162.5p by the end of Thursday.

## CLT could cut Atlantic stake

CLT UK is considering reducing its majority stake in Irish-based radio station Atlantic 252. The group, which owns an 80% stake in the station, says it has already been approached by Capital and Empac, which would be attracted to the station because it is not subject to UK music ownership rules. Broadcaster Chris Evans is also believed to be interested in taking a stake. CLT decided to review its local radio interests after the merger of CLT and Bertelsmann to form CLT-Ufa.

## O'Donnell clinches US deal

Daniel O'Donnell has signed his first US deal with Nashville-based Honest Entertainment. The Ritzy-signed country music artist's first releases on the label will be a series of specially-compiled collections in May. Ritzy's director of international operations Tony Byworth says a US deal has been a priority for O'Donnell, who has already achieved overseas success in Australia.

## EMI re-releases rarities

EMI Records launches its Replay 100 promotion later this month, offering 100 rare and collectable albums at mid-price as part of its centenary celebrations. The titles, many of which have been deleted, were only available on import or were never released on CD, include albums by Linda Ronstadt, The Band and Peter Tosh as well as 25 titles from the Blue Note label. Retailers can place orders until April 18, with stocks to be shipped on May 25.

## Braxton reaches double platinum

Toni Braxton's *Secrets* was certified double platinum by the BPI last week, while Lisa Stansfield's self-titled album and the compilation *Dance Nation 3* reached gold status. A gold award was made for Sash's single *Encore Une Fois* and silver awards went to R Kelly's *I Believe I Can Fly* single, the Spice Jam's original soundtrack and Gina G's *Fresh Blood*.

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**Twisting the knife in the jobs market**  
Of all the hard decisions which have to be made in business, making people redundant must be the hardest. It's inevitable, of course, that staff sometimes have to go. Maybe it's a simple case of businesses being forced to cut costs. Maybe the job losses are part of a genuine attempt at restructuring. And most sensible people who embark on a career in this business know they should weigh up the advantages – fat paycheck, smart company car, (sometimes) glamorous lifestyle – against the fact that a record company almost never provides a job for life.

What is more difficult to understand is why the music industry seems to be getting more and more hard-hearted in its approach to firings. Only the City can compete when it comes to horror stories of the "got back from holiday to find my desk cleared" variety. It is understandable that a tough approach sometimes has to be taken with senior executives, those who could cause only damage if they are allowed to loiter once they know they are on their way out. But surely this stance does not need to be replicated down the line. Whatever really went down at Decca recently, some of the former staff clearly feel the redundancies weren't handled as sensitively as they might have been. And it's probably unfair to single out Decca as it wouldn't be the first company to be accused of heavy-handedness.

In one unrelated round of cutbacks last year, the person making the decisions was prepared to go on the record describing those who had been made redundant as "non-performing executives" who had been removed to "cut the fat".

Commendably honest comments, maybe – but why twist the knife? Everyone knows the record business is tough, but that's no excuse for a lack of sensitivity when it comes to delivering what would be one of the biggest blows of any employee's life. *Selina Webb*

## PAUL'S QUIRKS

### Retail questions need answers

The comparative failure of some recent album releases in the eyes of the retail trade is surely just a sign of the times. As consumers enjoy a wider choice of outlets to buy their music, retailers will have to come to terms with the fact that many of yesterday's guaranteed top sellers are, for them, today's turkeys.

All the mega-stars' albums are already available in nearly every supermarket, garage and sweet shop, and the competition for sales is unprecedented. With the development of the internet and computer technology, pressure on retailers can only increase.

Thank God then for bands like Machine Head and Offspring who continue to enjoy the majority of their sales through traditional outlets. But for every success there are other failures sitting in the racks. Without the cushion provided by Top 20 album sales, many retailers will have to avoid taking chances on new acts, the lifeblood of our business. So where do we go from here?

The retail day at London Music Week (April 30) provides a unique opportunity for retailers to discuss the future for independent music stores with top figures in the industry. Is the music still important to some record company executives, or will they rely on inventive marketing to catch anything and everything they release?

How can their labels break new acts without retail support and how long are they prepared to pay for that with listening posts and heavy advertising?

How long will it be before the supermarkets dictate terms to every supplier in the land? If an international company such as Lewis can fall to stop Tesco selling their jeans at discount prices then what hope have record companies of wresting back control over their own product?

Everyone in retail has questions they want answered. This is the first time in years that we've had a chance to meet on a national basis. Let's not waste the opportunity.

Paul Quirk's column is a personal view.

# New entries decline as labels reduce releases

By Paul Williams

The number of Top 75 new entries is declining as first quarter figures indicate that record companies are releasing fewer singles.

Some 265 singles entered the singles chart between January and March, down 8% on last year. Industry data suggests that record companies are focusing on fewer singles.

Figures produced by chart research body ERA show that just under 1,400 singles were released between January and March, 12% down on the 1,600 released in the same period last year.

Barclay chairman Richard Wootten welcomed the move to focus its efforts. "Our policy is to release fewer and fewer records and to focus more on the ones we believe in," he says.

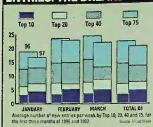
"We still want to see a wide variety of music being available but you have to drop the line somewhere. Over the past few years there have been too many releases, many of which should never have been released."

East West managing director Max Hole says Warner Music has made a determined move to focus its efforts. "Our policy is to release fewer and fewer records and to focus more on the ones we believe in," he says.

But, while the number of releases is declining, it is not slowing the chart down in its highest reaches.

A higher proportion of new releases are entering in the Top 10; 62 singles made Top 10 entries between January and March, a rise of 44% on 1996's first

## ENTRIES: THE BREAKDOWN



quarter total of 43. If the trend continues, this year will easily see an increase on 1996's record 175 Top 10 entries.

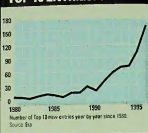
There have been at least three Top 10 new entries every week this year, with six new entries on three occasions. Until this year, the chart had never seen more than five Top 10 new entries in any one week.

Virgin Records joint deputy managing director Ray Cooper says the high number of new entries underlines record companies' increasing success in marketing. "Marketing has become much more focused in our industry," he says.

Mushroom managing director Korda Marshall says the chart's speed at the top can be positive. "There's a definite advantage of so much movement because it enables more success across a greater spectrum of artists," he says.

But there is no sign of an end to the trend of fewer singles moving upwards within the chart. In the first three

## TOP 10 ENTRIES: THE RISE



months of last year, tracks stood still or moved up the Top 10 on 38 occasions compared with just 22 in the same period of this year. In the Top 40, singles climbed or stood still 55 times last year compared with 32 this year.

The speed of the chart is also highlighted by the high total of number ones so far this year. Not only were there nine chart toppers in the first three months of the year – including an unprecedented seven in seven weeks – but number ones are falling faster.

Three chart toppers have this year dropped straight out of the top five from number one – Spice Girls' 2 Become 1, Beethoven by Blur and U2's Rattle and Hum. In contrast, no number one fell lower than four weeks after losing the top spot in the whole of 1996.

Max Hole says it is still possible to buck the trend and help records climb the chart – his company's own Don't Let Go (Love) by En Vogue has spent more than three months in the Top 40.

## IFPI acts to halt internet piracy

The IFPI is taking the first step towards establishing a Europe-wide anti-piracy mark to help identify ownership of recordings published via the internet, writes Tracy Snell.

The initiative is being launched through Muse – a project jointly funded by the European Union and IFPI members including EMI Music, PolyGram, Warner and Sony Music – and is intended to protect the rights of artists and copyright owners distributing music over the internet by embedding a signal directly into the sound recording.

Seven suppliers have been invited to submit their technologies for evaluation. An ad will also appear in *New Scientist* to attract other security specialists.

IFPI director of technology Paul Jessop says testing should begin this summer, with a view to making a recommendation to the industry late this year.

Record companies acknowledge the importance of embedded signalling, but remain cautious about the technologies developed so far. EMI Music Studios vice president Martin Bengt says, "Our main concern is that the signal doesn't affect the sound of the music."

"The conclusion of our own test is that the average listener will find the code totally inaudible, but the professional listener will occasionally detect it. No one else has yet come up with a perfect system."

Nico Koeppe, vice president of technology and media at Sony Music Entertainment Europe says, "The Muse project is a very good idea. But it's much too early to say where we want to go with this."

Muse, which was launched last September, also aims to define standards for encryption and digital management systems for converting archives from tape to a format which can be distributed electronically.



Pearl Jam A&R director Keith Wozencroft is halting recent signings Ether as a new signing force, ahead of their launch this summer. The Newport-based trio's single If You Really Wanna Know is released on June 2, coming off the back of support tours with Babybird, My Life Story and Mansun. Further dates are being lined up by supporting the Superlatives. Wozencroft says the band's debut album, self-produced but mixed by Supergroup producer John Cornfield, includes seven potential singles.

Terry Shand is planning to open offices in Germany and the US for his new BMG-backed venture Eagle Rock. Shand's launch of the new group comes four months after he walked out on Castle Communications, the company he founded in 1983 and turned into a £35m turnover business before selling to US operation Alliance Entertainment in 1994. Pictured (from left) are BMG's John Preston, Shand and Eagle Rock's Geoff Kempin.



# BMG backs Shand in global media venture

by Robert Ashton

Terry Shand is aiming to raise £10m to fund the launch of his new Eagle Rock Entertainment company, which he is founding with BMG Entertainment.

Shand, who quit Castle Communications four months ago, will be chairman, chief executive and majority shareholder in Eagle Rock. BMG Entertainment UK and Ireland chairman John Preston becomes a non-executive director.

The group will adopt a strategy similar to that followed in his latter years at Castle. Shand says he will sign between 20 and 25 established acts to a frontline full-price label.

The label's A&R team has still to be assembled, but the emphasis will be on mainstream rock. "We feel we understand established acts better than new acts, which may no longer be a priority for a major, but will be for us," says Shand. Details of the first signings

## SHAND'S PLANS

- Secure funding of £10m
- Launch frontline label with up to 25 acts
- Acquire and exploit catalogues
- Establish TV and video programming arm

are expected to be unveiled within the next month.

The group will also compete to buy catalogue for mid-price and budget release, and it will have access to BMG's catalogue to market throughout Europe. BMG will continue to market its own catalogue in the UK.

A third strand of Eagle Rock will be the visual division, headed by director and shareholder Geoff Kempin. Shand says this will concentrate on producing TV and video programmes for sale to worldwide networks.

"Eagle is being launched very much

along the same lines as Castle," says Shand. "But we've got 70 times as much money for this start-up. We've got BMG as a partner, 13 years more experience and are better connected in America."

"There's no point in doing it unless you go big and you've got to be international and have the top people. Someone like John Preston brings kudos onto the board and a lot of credibility. We're going to be a very important player."

Preston, who describes his role on the Eagle Rock board as one of providing advice and guidance, says Shand's track record with Castle convinced him to become involved.

"This is a niche market on both sides of the Atlantic and not a market which majors go for, so it won't be competition for us," he says. "They will be able to provide us with expertise and a pan-European approach to selling catalogue."

BMG will distribute Eagle Rock acts in the UK, but the new group is negotiating distribution deals elsewhere.

# Labour seeking stars' support for new talent

The Labour Party will ask pop stars to help finance and support young talent in the music business if it is elected to government.

The plan, which was unveiled as part of its manifesto launch on Thursday (3), centres on the creation of Nesta (the National Endowment for Science, Technology and the Arts).

Established stars from the pop, theatre and film worlds will be asked to contribute a proportion of their royalties or donate copyrights to Nesta, which will initially be funded by the National Lottery until it becomes self-financing.

Nesta will act as an enabling agency, distributing funds from artists to projects it sees as promoting new talent, such as the Brit School. The manifesto describes Nesta as a national trust for talent.

A Labour Party spokesman says the party hopes the creative community can act in the same way as corporate sponsors of theatrical productions. "It is a way they can make a contribution to promoting new talent in the future," he says. "An act selling several million

records a year could make quite a sizeable donation over time."

It is unclear what benefit artists will gain from donating to Nesta, but the spokesman says it is hoped that they will consider it a philanthropic gesture.

"We're pretty confident they will find it attractive making a goodwill move like this," he says. "Maybe if you are like Andrew Lloyd Webber who has pledged to leave the UK if Labour come to power it is not for you, but it can channel money to young people."

The proposal is being met with a mixed response from the music business. Mark Knopfer manager Ed Bicknell says he is apprehensive of institutionalised bodies. "I'd have to know how they propose to operate it in detail, but I think the music industry is 50% talent and 50% wallpaper and if anything makes it easier or takes away the will it can affect the talent," he says.

The Conservative and Liberal Democrat Parties' election manifestos were also unveiled last week, but contain no proposals specific to the music industry.

# Decca redundancies criticised by union

Decca International has cut 29 jobs as part of the on-going streamlining of the Chiswick-based classical company.

Decca International president Roger Lewis, who announced first details of the restructuring of the company a month ago, confirmed the job losses last week, but declined to discuss details of the changes.

The trade union Bectu - which is representing several of the former Decca employees - criticised the level and handling of the cuts.

Lewis indicates that the PolyGram-owned company has taken legal advice over the Bectu allegations. Lewis refutes Bectu claims that all 29 staff were sacked without prior warning; Decca has laid off 16 staff, with a further 13 jobs due to be lost by the end of the year through retirement and relocation.

Lewis says, "I am in the process of restructuring the entire company to face the rigorous demands of the global market. The world has changed and Decca has to change."

The job losses come from various areas within Decca International - including export, royalties finance and administration - and follow the closure of the company's editorial department.

## Wembley to stage rock history show

Carlsgers is teaming up with Tribute Productions to produce a live music event tracing the history of music over the past 40 years at Wembley Stadium on August 16. The Songs & Visions event will feature artists including Rod Stewart, Jon Bon Jovi, Seal, KJ Lang and Steve Winwood performing cover versions against a backdrop of visuals from the five decades.

## Russ'n'Jono get new producer

Sarah-Jane Passingham is taking over as producer of Virgin Radio's award-winning Russ'n'Jono's Breakfast Show. Passingham, who has worked as assistant producer on the Network Chart Show, replaces Richard Kilgariff, who is leaving at the end of April.

## Future creates music division

Pearson's Future Publishing is establishing a separate music division to focus on its 11 music magazines, including *Guitarist* and *The Mix*, which were acquired from Music Maker Publications last year. The new division is also gearing up for the launch of *The Band*, aimed at would-be professional musicians, in June.

## Jazz FM creates Liverpool cafe

Jazz FM is joining forces with pub and bars operator Regent Inns to launch the 300-capacity Cafe Jazzbar in Liverpool's Albert Dock. The radio station, which broadcasts in north west England and London, will manage the venue's music policy.

## Vivian Ellis Prize relaunched

The Vivian Ellis Prize for new composers, lyricists and librettists for musical theatre is being relaunched with the age limit of 35 for entrants scrapped. No longer administered by PRS, this year's event will be staged by Vivian Ellis Prize Ltd at London's Her Majesty's Theatre.

**I Believe**  
Release date: 21st April

The Ozone: 20th April  
BMTV: 21st April  
The Ozone: 22nd April  
The National Lottery: 23rd April  
Channel 5: 24th April  
Start The Weekend: 25th April  
On tour with Gabrielle: 26th - 27th April

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# heavies shelter

featuring exclusive bonus tracks



# Supermarkets show muscle in store wars

If the doom-mongers are to be believed, the next millennium is looking increasingly bleak for the UK's specialist music retailers.

Armageddon it isn't, but if the conclusions of one industry study prove to be correct, record retailers are set to suffer the full competitive force of the supermarket heavyweights well into the next century.

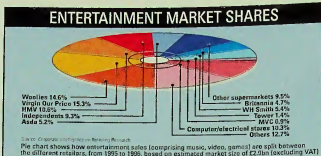
According to the new report – conducted by retail consultancy Corporate Intelligence – supermarket chains such as Asda, Sainsbury's, Tesco and Safeway are on course to claim 20% of all retail entertainment sales by the year 2000. With an estimated 15% share of the market already, the report adds that it is not inconceivable they could claim a 25% share.

While those market share figures are being taken with a hefty pinch of salt, by many record retailers, there is little doubt that supermarkets have rapidly become a significant force within the business. And their motivation is clear.

The increased interest in music retailing shown by supermarkets has coincided with a record-breaking sales period for the industry; in the past decade, record sales more than doubled, compared with general retail growth of 63%.

And, as the report indicates, Top 40 albums are accounting for an ever increasing slice of that business – 24.1% in 1996, according to the BPI. It is that lucrative source of income that Asda, Sainsbury's, Safeway and Tesco are intent on exploiting, says the report.

But, while independent retailers have been among the most vocal about the threat of the supermarkets, the report suggests that their market share



is not under the greatest threat.

Mixed goods stores such as WH Smith and Boots are those most likely to lose business to the supermarkets, says Corporate Intelligence retail analyst Steve Davies.

The prospects are equally worrying for chains of smaller stores such as Our Price, he says. "Supermarkets have to get involved in high-volume items such as chart CDs and cassettes," Davies explains. "So the stores which are going to suffer the most are stores like Our Price, which has a relatively small product range, and variety stores like John Menzies and Boots."

Woolworths – the only retailer to respond to Tesco's aggressive pricing campaign on five CD titles in March – is considered the mixed retailer least likely to be affected by the supermarkets because it provides a wider range of back catalogue than many of its competitors and offers more competitive prices, says Davies.

But, overall, the record retailers which appear most at risk from the likes of Safeway and Sainsbury's are

those which rely on chart business; as Corporate Intelligence clearly suggests, the more a retailer relies on chart product, the more it will be hit by the supermarkets.

While music specialists such as HMV, Virgin and Tower will be able to compete with the supermarkets because of their depth and breadth of range, the likes of FMVC can also thrive on a commitment to catalogue range.

Tower managing director Andy Lown says: "If people really want to buy chart CDs in supermarkets, you can't stop them doing that. I do believe other retailers on the High Street that haven't invested such an amount of time and effort building up a range as we have are going to be affected."

Other retailers are already reacting to market changes over the past 18 months. WH Smith has reduced the size of its music ranges following last year's strategic review – although it still stocks a considerably larger range of titles than the supermarkets – while Boots is increasing its focus on kitchenware, children's products and

gifts. Moreover, many independent record retailers have learnt to emphasise their difference to the rest of the retail market. Neil Pearce, managing director of 12-store chain Rival/Music Junction, says even before the rise of supermarkets in music retailing, his stores were cutting back on chart product to differentiate themselves from rival retailers.

But he adds: "A large percentage of independent shops' sales are still chart and new releases. Some independents specialise in dance or indie product so the supermarkets won't affect their trade as much as mainstream independent stores."

Certainly no record retailer, independent, multiple or non-specific, can afford to be complacent about the supermarkets, warns Andy's Records marketing director Billy Gray.

If the supermarkets' involvement in other non-food areas such as petrol, health and clothes are a guide, there is no doubt that they are in music for the long haul, says Davies.

Although, with space at a premium and an emphasis on maximising profit per square metre, the supermarkets are unlikely to look beyond the Top 75 albums, he suggests.

But the supermarkets' continuing expansion plans will see an ever-increasing number of superstores stocking music and this will bring the issue to more and more retailers, predicts Davies.

Ironically, as one retailer gloomily suggests, it may take a slump in the music market to calm the supermarkets' interest in the record industry.

Paul Williams

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# Nico Koepeke believes he has created a corporate site that surfers will welcome Sony plays the long game in hunt for multinational website solution

The net might be many things, but simple it is not.

Creating an artist's website is often enough to keep several people permanently busy and temporarily insane. Putting together a site for a label with a few artists on it has been known to take endless months as briefs are changed, information fails to appear, designs are scrapped and reporting lines constantly blurred.

So where does that leave someone who is trying to put together a website for a major multinational with a handful of labels, hundreds of artists and around a dozen different territories to cover?

Ask Nico Koepeke, the vice president of technology and media at Sony Music Entertainment Europe. In four weeks, inevitable disasters permitting, he will oversee the launch of Sony Music Europe's site. Admittedly, a label site launch is no longer news in itself. And the designs and even the address are still under wraps. At the moment, all we know is that an enormous amount of work has gone into it and "you will be able to get full status on an artist within two clicks".

But what makes this special is not so much how it looks, but more the effort that has gone on behind it. A lot has been said about the financial and technological implications and



problems of the net, but these are actually quite manageable.

Just as important are the big issues that face a multinational. Sony's new site has involved tackling all these. So before we start squabbling over whether the site looks nice, the huge organisational effort behind it has to be applauded.

Sony was one of the first big names on the net. First came the Sony Music site out of New York, and then came the huge Sony.com site, a front end for every bit of the Sony Empire, from TV to movies to Michael Jackson. It was, and still is, all under one roof.

In 1994, Sony decided to look at doing European sites. The lead country was Germany, thanks to the high number of PCs in houses. The man in charge was Koepeke and the venture was a success. Artists such as the hip hop group Die Fantastischen Vier took it to the extent that they were sent website building kits and each member now has their own site.

Not that things didn't go wrong. "The lesson we learned then was focus," says Koepeke. "There's no point putting up a site for every artist you've signed last week and is about to put out a single. We made some big mistakes that way"

At the end of that year, the company



NICO KOEPEKE: BALANCING DECENTRALISATION AND GLOBALISATION

launched Sony Music Europe Technology & Media (SMETAM) and Koepeke became European co-ordinator. In October 1996, it was finally decided that he move to London and embark on the next big project, SME's own site.

"This is a big issue number one – the global versus local debate, the need to take global acts and provide local interface. "The web needs somehow to be decentralised and global at the same time," says Koepeke, summing up where all this organisational difficulty comes from. A website can be seen round the world. At the same time, the last thing someone in the UK wants to see on, say, a Kula Shaker site is the US content that is effectively introducing them as unknowns and telling you four times in Texas.

"You need local content and repertoire and a London-based set-up cannot do the set-up for France," says Koepeke. At the same time, you have to avoid duplicating effort. Do you really need a Finnish Fugues site and an Italian Fugues site and have them both containing different graphics and content? Especially as the guy who's running the US site is actually in touch with the Fugues and actually has more information".

In the layer between Sony and the artists come the labels, and this brings us to big issue number two – the artists versus labels versus parent company debate.

There is an argument that label or corporate sites are something of an anathema. The consumer, after all, is interested in bands not labels (a few independents excepted).

This is why Virgin focused on setting up sites by genre. They set up not the artist, but The Raft, an artificial but solid brand, on which to initially float the artists they felt were most suitable for the net.

As the net progressed, they set up Eden (which is supposed to be Q or The Raft's Select). This works in the same way that music magazines work. Artists become attractive by

association. Simply seeing, for example, Urban Dance Squad next to The Chemical Brothers is enough to convince people they might be worth checking out.

Sony's system slightly removes this. Here the Fugues sit side by side with Jean Michelle Jarre and Metallica. If anything, the associations can be slightly off putting for the consumer, especially if you're looking for one of the labels' smaller bands and suddenly realise you're hanging out with Metallica fans.

Koepeke is well aware of this problem, and has two answers. First is that the net audience is not only made up of consumers, but also journalists, retailers, managers and promoters – the business to business audience who actually want to look at things at this broader level.

Second, he is also looking of genre groupings and careful editing of the site. But there is also a definitive system behind who has a site. Sony Music Europe remains the key brand. The most likely address is <http://www.sonymusicurope.com> (although that could easily change). There are to be no dedicated label sites, so <http://www.epic.co.uk>, but it will be possible to view the artists by label within the site.

There will be artists' sites with the artist's domain names (eg <http://www.kulashaker.co.uk>) if the artists themselves want to get involved. The latest of which, by the way, is the very impressive site of Jean Michelle Jarre (<http://www.jarre.com>).

If, on the other hand, the artist doesn't want to get involved (and Koepeke knows enough about the promotional demands on artists to understand that sitting down and putting up a website might not be in the front of their mind at certain times) then there will still be core information about them put up, in several different languages.

The real solution when it comes to getting people to an artist's information is, most probably, to change the way

people enter the site. Forget about where it is, just provide a system that gets people to it as quickly as possible. This is why Sony is starting to use CD Extra (the format formerly known as CD Plus). When the CD is put into a computer, it launches a web browser and automatically links with the artist's site. The next Suede single is expected to have this feature.

And the future? Well, this week Sony Music launched The Station in the US, a shameless commercial gaming and entertainment centre which turns it into a retailer.

Koepeke, too, is looking at retail opportunities from his site. "To be honest," he says, "selling CDs off the site is just mail order with a web front end. We're more interested in the next step (ie digital distribution)".

And this advance, he predicts, could be with us in two years' time. If standards can be agreed, the real problem is to do with sorting out exactly how the music will be stored and the vaguer issue of whether anyone will pay for music if it's not attached to something physical – is a CD, tape or piece of vinyl.

He is also looking at the potential for live events – and not simply the sort of crackly gig coverage that has so far been typical. As a U2 fan, Koepeke watched a Real Video live netcast of a



U2 press conference and he has the urge to try something more along these lines, always aware that the labels can become radio stations.

This, as you might imagine, is costing Sony a fair amount of cash. Its site brings with it advantages and disadvantages.

The advantage is quite clearly its resources. Most territories now have at least two staff working on new media projects and a string of freelancers.

In small labels, that level of investment quite simply isn't worth it, because there needs to be an instant return.

The disadvantage is that the bigger companies will move slowly. Sony can play the long game because it has. It doesn't want to just wait until the net is finally making money before working out how to use it properly.

What we're now seeing was originally conceived two years ago. There has almost certainly been a horrendous amount of meeting hours into its creation – with many more to come over its evolution and eventual launch.

It's not easy. But things would end up being a lot more difficult in a couple of years' time had Sony decided not to make the effort. Simon Waldman



When Gun were recording their fourth album with INXS, Andrew Farriss as the stars of last year, they knew that it would have to be markedly different from its predecessors if they were going to capitalise on the success of their biggest hit, the MTV Award-winning cover of Cameo's Word Up. However, they could never have anticipated an event which would cast a shadow over the band's very name.

"With Gun, everyone assumes you're into firearms," says singer Mark Rankin. "It was such a simple name — we chose it really innocently in 1986. Does it mean that every time someone gets shot in Israel you've got to think of changing your name?"

Unfortunately, the tragedy at Dunblane last March was far closer to home for the Glaswegian three-piece. Unlike Massive Attack, who were able to drop the second half of their moniker during the Gulf War, it was harder for Gun to come up with a sensitive solution. Eventually, they decided to put full stops between the letters.

"Obviously they were concerned about focussing on the word Gun," says A&M's head of marketing, Ian Ashbridge. "It was their idea to play about with the name. Is it GUN? Is it G.U.N.? Is G.U.N. an acronym for something? It was heartfelt for the band, and we tried to be sensitive to it."

Rankin thinks the gesture would be undermined if the band became bogged down in explaining it. "We decided that anything I said would detract from the sincerity of it, so I'd rather say nothing. That's what we are and I hope people understand."

The name change has already led to some confusion on radio, where the catchy lead single Crazy You has already received solid support (Radio One B-list/Virgin Top 10). Most-played record four weeks up-front. Dave Pearce, for one, introduced the band as G.I.N., while others are using the old name.

In fact, despite the band's longevity, regular forays into the charts — Ashbridge is keen to point out their eight Top 40 hits — and success in Europe, G.U.N. are far from household names in the UK. However, the new album, 0141 632 6326 (named after a phone line and net site the band are running in conjunction with the release), is their most confident album to date, an unashamed pop record with nods to sources as diverse as Prince, U2 and T. Rex.

Rather than focussing on a raw live rock sound, G.U.N. have used guitars sparsely, instead concentrating on the interplay between carefully orchestrated rhythms and a broader



## G.U.N.

### CAPITALISING ON PREVIOUS HITS

range of vocal styles.

"Andrew introduced new ways of doing things," says Rankin. "The main thing he maintained is it's got to be funky — he's a huge fan of Motown and Stax and a believer in making records the way they made them in the Sixties."

From a singing point of view he wasn't too concerned with my interpretation of the melodies — the vocals were nailed the quickest we've ever done them. When the music's happening it's natural to sing."

However, Farriss's commitments on INXS's album meant that half the album was recorded in the spring and half in the autumn of 1993.

"We had to make a record that people

didn't expect," says Rankin. "It was worth the wait to get it right."

The first track recorded, the funky and coolly restrained Rescue You, epitomised the willingness of the band to experiment.

"The original demo was like Bowie," recalls Rankin, "but Andrew heard it being like James Brown. And we were like, 'How?' And he said, 'It's pretty simple — bring the tempo up and make the drums funkier. The whole song has exactly the same chords, same arrangement and same melody. The only thing we did was make it really funky.'"

Rankin is enthusiastic about the collaboration yet unperturbed about

**'We had to make a record that people didn't expect. It was worth the wait to get it right'**

**Mark Rankin**

## THE WORD ON A&M

According to general manager Harry Magee, A&M is currently taking more risks and being more uncompromising in its signing policies than ever. Over 70% of the staff at the label have changed in the past three years in line with the A&R policy as the label has shifted away from the middle ground and focussed on indie and dance markets.

"There's good breath and tone to the roster," says Magee. "And if you include Mo Wax and our sprinking of AMPM hits it identifies us as a company that knows where it's going."

Bands with material due for release shortly include Bel Amhit ("The last album sold half a million in America so obviously we have quite a focus on that market. The Americans are giving it a massive priority slot," says Magee), Therapy? and The Bluetones who have autumn albums out now.

Both The Beautiful South and Sheryl Crow have major summer dates and festival appearances to keep their albums rolling, while a brand new Doggy single coincides with their Glastonbury appearance before they head back into studio.

Several new signings are also waiting in line like Mower, signed last fortnight to major summer dates and festival appearances to keep their albums rolling, while a brand new Doggy single coincides with their Glastonbury appearance before they head back into studio.

Several new signings are also waiting in line like Mower, signed last fortnight to major summer dates and festival appearances to keep their albums rolling, while a brand new Doggy single coincides with their Glastonbury appearance before they head back into studio.

comparisons between G.U.N. and INXS. "We're a very different band. With the greatest respect to INXS, their greatest days are probably behind them and we've got to achieve our potential. Andrew didn't make us what we were, he enhanced what we wanted to be."

Rankin sees more of a parallel with Texas. "Texas have the same management, formed around the same time and they've always tried to write good songs. That's always been our philosophy. They've made a revolutionary departure record and we've made a brave record. Hopefully, something similar with happen in our career."

And like Texas, G.U.N. now come with the Chris Evans seal of approval. TFI... Friday is booked for April 11. You can say what you want after we've seen it. **Shawn Phillips**

Act G.U.N. Project album and single Label: A&M Producer: Andrew Farriss Studios: Hook End Manor Publisher: BEM/MCPS Released: May 5/April 14

## IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
BARRY ADAMSON	album	MUTE	Leannie Carol	SWANYARD (London)	Atticus
BABYLON ZOO	tracks	EMI	Clive Clark	SARM WEST (London)	Arthur Baker
CHAKA DEMUS	mixes	MARCUS	Marcus Osterdahl	SWANYARD (London)	Robbie
ERIC CLAPTON	tracks	ERIC CLAPTON	Gladys Bates	METROPOLIS (London)	Simon Climie
GOLD BLADE	mixes	ULTIMATE	Simon Parker	BATTERY (London)	Gavin Monaghan
IMODEN HEAP	album	ALMO SOUNDS	Bob Bortnick	BATTERY (London)	Nik Kershaw
PAUL HERMAN	album	CHEEKY	Rollo Armstrong	SWANYARD (London)	Rollo/Sister Bliss
JENIFER JENIFER	tracks	JORDULES	Petar Malaki	LIVINGSTON (London)	Tot Taylor
KULA SHAKER	tracks	ARIOLA	Yvonne Jardin	WHITFIELD STREET (London)	artist/Steve Harris
MUNGO JERRY	tracks	MARIO	Kessie Koss	RED BUS (London)	Ray Dorset
ORPHIC SOOP	album	WEA	Glen Cooper	RG JONES (London)	artist
REDWOOD	album	ALMO SOUNDS	Nick Page	JACOB'S (Surrey)	Dave Bottrill
UB40	album mix	FERNSCAN LTD	Nick Page	BLACK BARN (London)	Mark Wallis
URBAN SPECIES	tracks	MERCURY	Paul Davis	WHITFIELD STREET (London)	Dave Hascombe
VERVE	tracks	HUT	Sarah Vaughan	BATTERY (London)	Jimbo
WARM JETS	tracks	THIS WAY UP	Jo Wilkinson	METROPOLIS (London)	Chris Potter
PAUL WELLER	mixes	SOLID BOND	Dave Bedford	BATTERY (London)	artist
			John Weller	WHITFIELD STREET (London)	Brendan Lynch

Confirmed bookings, week ending April 5, 1997. Source: Eira

**One to WATCH**  
ACACIA  
A beauty, honey and blissfully cute single from the WEA duo, featuring Black Sabbath's Ozzy Osbourne. Due out in May. Mindboggling sound is the possibility of great things.

Sometimes it's enough to write down the ingredients of a record on paper to decide whether it is going to be a hit. Take a fairly anonymous electronic outfit and a soothing ambient techno track and you have a run-of-the-mill release. Add a breathy vocal and a slice of video from the actress in the world's top-rated TV show and you have an instant hit on your hands.

This was the scenario that faced Virgin Records' commercial marketing department when an act called Hal approached it with the news that they had written a track that was to feature X-Files star Gillian Anderson.

"It certainly wasn't some kind of harebrained scheme we dreamt up," points out catalogue marketing manager Simon Hopkins. "But it felt like it had the potential to be a hit the moment we heard about it. Gillian is one of the biggest stars in the world currently and we'd have been difficult to turn down the opportunity to work with her," he adds.

Consequently the label has invested thousands of pounds on the recording and a video, and give it a worldwide release at the end of April.

The story begins back with Hal, two Liverpoolian electronic muses, Paul Gallagher and Duncan Lomax (now a member of the RCA signed band 35 Summers), and a Frenchman, Pascal Derycke, who have been making records since the early Nineties under a variety of names including Black State Choir, North Pacific Drift and Hal for independent German label PCDD.

Their status took an upturn after the English duo met up with Tomorrow's World producer David McNabb through a mutual friend, Parlophone blues rock singer Howard New. The encounter led to the team adopting Hal's track, then titled Extrema, as the title music for Future Fantastic, the series about



## HAL THE X FACTOR GUARANTEES SUCCESS

unexplained incidents presented by Anderson last summer.

It might have ended there but for an e-mail from McNabb, who was flinging additional material with the actress in New York, saying she really loved the music and wanted to do something further with it.

"She thought it was very sensual, very earthy," says 34-year-old Gallagher. "We weren't sure it would work but we took the track away and lashed it up, filed it out and wrote a new bridge." They also contacted Virgin's commercial marketing department who firm up the details and provided the money for additional recording work in Vancouver where Anderson was filming *The X-Files*.

The band did some pre-recording work before flying over in early December to complete the track, adding piano and guitars to it before Anderson

came in to complete her vocal.

"We didn't have any idea what sort of input she was going to have and we were pleasantly surprised," confesses Gallagher. "She stayed all day and contributed to the thing greatly. For someone who had never been in a

**'In a way it was a risk for everyone because we didn't know how this would turn out'**  
Paul Gallagher

studio before it was like working with an experienced vocalist."

This was the point, too, where they saw the track take on a fresh impetus. "In a way it was a risk for everyone because we didn't know how this was

going to turn out but it got really sexed up," admits Gallagher.

"She was doing all kinds of heavy breathing and breathy vocals. We had written the lyrics after speaking to her the first time we met. She surprised us then by saying she wanted them to reflect how the music made her feel. She said it made her dream and one of the dreams she had was about being accosted in bed by a robot. So the words try and evoke the mood with this android invading her psyche."

"The icing on the cake came with the video made by the Future Fantastic production team. The original idea of a child remembering its dreams became unacceptable because of the turn the track had taken so a new idea was needed.

"We went to see her on the set of *The X-Files* and played her the mixes and she suggested writing around on a bed. We thought 'Go for it! Go for it!'," says Gallagher.

As far as Virgin is concerned the project is strictly a one-off. No deal exists with the band beyond this single, though a compilation of electronica assembled by Anderson together with the label will follow featuring Hal's mixes plus tracks by the likes of Future Sound Of London.

However, the duo are adamant that Hal is not destined to be a one hit wonder. The A&R team at Virgin think of it as a novelty. I think they saw us as a pair of cynical manipulators so we left it," says Lomax. "They don't realise that there was a past to the band and there's going to be a future. We're looking for a manager and we've recruited a new singer, a French woman called Mona, to whom we've just sent some new material. Creatively Hal is booming and we'll be looking for a deal after this is released."

Mike Pattenden

Act: Hal Label: Virgin Project: single Songwriters: Gallagher/Lomax/Derycke Producer: self Studio: Mushroom Published: Virgin Released: April 23

## AUDIEWEB TURNING LIVE APPEAL INTO RECORD SALES

Sometimes being a band's band can do you few favours. Last year, the Ian Brown namedropping press ad for Audieweb had about as much impact on their trajectory as Morrissey's championing of Bradford had in the Eighties. And although their fourth single, a credible reworking of The Clash's seminal Rankinbaker and a longtime staple in their live set, earned them their first Top 20 hit early in '97, Audieweb's cool hybrid of rock, Jamaican chatting, and hip-hop breaks is still proving something of an acquired taste.

"If it had been a weaker chart we'd have expected it to do better," says Audieweb's guitarist Robin File. "But when we looked at how many new entries there were above us it was unbelievable. Depeche Mode, U2, Eels, Apollo 440... there were seven or eight."

TOPP may still be the elusive Holy Grail for Audieweb but they have appeared on credible TV slots like Later... and TPI Friday, although the latter appearance almost fell through after EMI Music Publishing attempted to put a block on the performance of Blackout. Luckily, Audieweb were saved by a personal fax from Strummer

himself granting them permission and wishing them luck.

Audieweb have also had radio support from early on. According to Mother's Adj. manager Andy Leane, one Radio One producer "went bananas for Sleeper" (their debut single, first released in September '95 and released again last Autumn when a barcoding problem hindered the single's rise—it stalled at 41) and the company subsequently found themselves chasing their tails. "We were trying to catch up with a momentum we hadn't really planned on," says Leane.

And with the band's self-titled album not coming out until

October '96, what remained of that momentum was not enough to secure a Top 40 placing.

"Obviously, it would be nice if we did a Mansun and sold fuck loads in the first week," says File. "We haven't had sustained sales. But as long as you can see things gradually getting better it doesn't get too frustrating."

Robin File  
"The climate is such that unless you get an enormous hit first or second record you are in for the long haul," says Leane. "It's hinged in that Audieweb have built themselves into a very well-liked band and I think once we've got that basis then it gives



you extra support for your records."

File says it's "good when Mancs and Scousers go out together," which is just as well because in April the band are touring with Cast. Early May sees the release of a remoulded version of Faker, their fifth single from the album. "The album track's a bit thin," confesses File. "It sounds tougher now we've put a couple of different breaks in it."

In May, Audieweb are also touring America to coincide with their US album release but are "still waiting" to see if it's with Fun Lovin' Criminals or as guests of U2.

"I met The Edge in Dublin four weeks ago and he was really going on about the Audieweb album," says Leane. "And I'd only listen to the two

albums there's lots of common denominators."

Hopefully, this time a star's enthusiasm will translate to sales. As for a follow-up album, File wants to start recording after the festivals (they are playing Glastonbury and V97). Although he suspects that there will be pressure to tour from September to November, the band went out at the same time last year enjoying unexpected support from retail in the course of a sponsored batch of dates courtesy of Virgin Megastores.

"If the same thing happens we'll end up doing it in patches like we did before," says File. "I could say we'll have it finished by February '98 but then the likelihood is it's going to be November 2004." Shaun Phillips

Act: Audieweb Project: single Label: Mother Songwriters: Audieweb Publisher: Chrysalis Music Released: May 5

TALENT

Use to WATCH

MOVIES

PERSONNELLE

New come the Sico Gets assets, in the case a info of hits put together by Lorion Music Production Company addition: LMC Record with a radio-destro, Mavon catches Rebound, and sure sick travels



The self-encapsulating nature of the Britpop scene is such that when Blur assimilated American influences on their recent fourth album, this was seen not just as a daring move but as a media event.

One band that fuses Britpop and Yankpop influences as a matter of course are This Way Up's new signings Warm Jets. The London-based quartet's second single *Never Never*, released on April 21 and a Jo Wiley Single Of The Week, is a typical example of their nagging vocal and guitar hooks that draw from American new wave icons like Television and Pavement along with British pop sensibilities.

It's a superb blend but one that doesn't fit in with any prevailing trend or scene. Vocal/guitar frontman Louis Jones calmly accepts the situation: "We haven't been picked up in a here are the best new band kind of way so I can slow down your rise to fame just because the press like something they can say you're akin to. But it's meant that we've had to find our own way, slowly but surely, on our own terms. I have no problem with that at all."

Warm Jets were kicked started after Jones and drummer Ed Grimshaw abandoned the city of Bath and CBS-style janglers The Fontaines to make a go of it in London. The pair subsequently met another Bath escapee, ex-Eat guitarist Paul Noble, and rehearsed for a year in a tiny studio behind the legendary Rainbow Theatre with a now-departed bassist who was replaced last year by ex-Pale Saints bassist Coleen Brown.

Cerne Canning, who added Warm Jets to his management roster of Tiger, Strangefolk and Jack, sent the band's demo to This Way Up before anyone else because he astutely recognized the eclectic, Island-affiliated label would be a good home for them. Head of A&R Dave Bedford admits he found himself being slowly bewitched by the tape.

"The band had a few reference points that I liked, like Television, but they weren't retro-sounding in any way," he says. "I thought they played really well too, and that Louis was a star. I see them as a classic English band, in the style of Radiohead or early Eighties bands like Echo & The Bunnymen and The Teardrop Experiment."

Jones is more than happy not to have Jones the subject of a bidding war. "Dave's a music fan, which is the best kind to go with, and with Island's backing, it seemed right. We feel that he understands us, too. He's not going to drop us after one record."



## WARM JETS CLEARED FOR TAKE-OFF

Because of their prior band experience, Bedford confidently let the Jets produce themselves, with the proviso that someone else mixed the album. The resulting eight-month gap between the debut EP, *Autopia*, released in September 1996, and the new single was caused by the search for the right mixer for the record. Bedford thinks that the delay has given the band a chance to progress musically. And all concerned felt that it was worth the wait for the eventual involvement of venerated British producer Glyn Johns.

Johns, whose credits stretch from engineering The Beatles' Let It Be album to producing classic albums by The Rolling Stones and The Clash, was suggested by the band.

"We didn't want a polished, over-affected sound, so we thought of Glyn because of his work on The Clash's *Combat Rock* album," says Jones. "We didn't know if he was still operating, but he was, and he loved it."

"He's semi-retired, and very fussy, but we sent it anyway," says Bedford.

"Two days later, he phoned up, screaming and shouting, saying, 'They're good, they can play really well,' and that was that."

Although Johns produced Belly's 1994 album *King*, he admits to having little experience of the modern rock scene (his last two commissions were Joe Satriani and Linda Ronstadt).

**'They're a really good cross section of my taste and contemporary tastes, with a great attitude and good pop sensibilities'** Glyn Johns

"Nowadays I find it increasingly difficult to find anything I want to do, but I found Warm Jets to be a breath of fresh air," Johns enthuses. "They're a really good cross section of my taste and contemporary tastes, and had a great attitude and good pop sensibilities."

without being corny. I'd love to work on their next record."

Before the album is released in late June, Warm Jets have to carve out a stronger live reputation and, as Jones admits, the right tour support slot still awaits them.

Over in America, things already look promising: where the band's Belgian appearance alongside Island's Belgian wonders DEUS at Austin's annual South By Southwest festival was deemed *gig of the week* by both *Rolling Stone* and *Spin* magazines.

"From the start, I thought this was a band that could do really well there, and ever since the festival, I've been receiving calls every day from America," reveals Bedford. "I want the album to come out on Island there, but I've got half-a-dozen majors and as many Indies queuing up as well."

Bedford feels that the Jets' unique take on a transatlantic sound is particularly timely and has helped single them out. "When we signed Tindersticks, you might not have thought they would click, but people were tiring of grunge and looking closer to home," he concludes.

"People are currently looking for something a bit more substantial than a lot of Britpop, and I can see the same thing happening with Warm Jets. Their last London show at The Dublin Castle was mayhem. They've been discovered by word of mouth, and no amount of money can do that for you." Martin Aston

Act: Warm Jets Label: This Way Up Project: album Songwriters: band Producers: self Studio: Chipping Norton Publishing: EMI Music Released: June

## STEVE LAMACO ON A&R

Typical isn't it? You wait around for a band whom you've wanted to see for ages, then three of them all come along at once. As I'm typing this I'm two-thirds of the way down this week's shopping list and it's going quite well... For starters, *Kidnapper* at the Camden Falcon Splash Club, the 'splash' monicker presumably a reference to the droplets of sweat which form on a particularly busy night down there. (What happened eh? The Falcon used to be like the inside of a fridge). *Kidnapper* are the latest in a line of new bands who've benefited from a debut release on the increasingly respected *Fierce Panda* label (see also *Colours Red*, *Tiger*, *Toaster*, *God's Boyfriend* etc.). There are five of them: three girls and two guys, including a bassist from *Str Triamans* and a guitarist who appears to have the facial hair of somebody in the Serbian

Army. Great. The recent single, *Cake*, which is a bolshevik guitar-driven pop song tells only part of the story. There are chunks of *Elastica* and *Pixies* and all sorts, built into a set which had a good mix of the obvious and the obtuse. John Peel session to follow soon... The following night it was *Bambino* at The Monarch, which was well-populated by industry figures — not only from BMG who've just signed them for publishing, but record companies as well. They're not what I expected at all (the band, not the A&R people). *Bambino* sound like an Italian techno duo. Or a post-CB6 lumpy fringe type of outfit. Instead, they're a heavy pop group — female-fronted and featuring an amazing guitarist who can not only play a bit, but who also moves around stage as if it's a bigger stage. Future plans include an independent single around June time to keep

the momentum going... Hope you noticed, by the way, that we managed to get through last week's column without a single reference to Sweden. Not so this week. The phone went on Tuesday with news that another Swedish band are up for grabs and coming in for gigs — this time *Eggstone*, whose latest album, *Viva La Difference*, has already sold promisingly well in Japan and is available for other, cough, "territories". And finally, a quick mention for a jerky new demo from *Astronaut* which I found on the floor while doing the Bank Holiday tidy-up. Odd, prodding pop that fair rifles along — and the only demo from Kilmob that survived the spring clean.

● Steve Lamaco presents *Radio One's Evening Session*, Mon-Thu 6.30-8.30pm

One to WATCH  
Frishty guitar pop  
peppered up with a  
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melody and a  
dose of instrumental  
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the first 30 seconds  
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## COAL CHAMBER

## Debut album taps new depths of heavy metal hell

Visions of hell have obsessed heavy metal bands ever since Black Sabbath's debut album in 1969. But few can claim to tap the depths of despair to be found in the debut album by LA four-piece Coal Chamber. Lead singer Dez Fafara's wife left him on the day the band started work on the record.

The result was an album which for Fafara was something of a personal exorcism. Recorded in just 30

days, he describes the album sessions as "pure hell" but admits that the band thrived on the edge created in the studio by his wild mood swings.

This sense of purpose is one of the standout factors on the band's album.

"They sing about issues

that a Nineties audience can relate to, they have real personality. You just have to see a picture of this band to know that they're interesting people," says Roadrunner's general manager Mark Palmer.

**"The buzz on this record is something we haven't experienced since the first Machine Head record"**

- Mark Palmer

Coal Chamber were formed in Los Angeles in 1994, when they swiftly gained a reputation for a striking visual image – since compared to shock rockers Marilyn Manson – and an uncompromising blend of traditional metal, hip hop and gothic rock influences far removed from the glam styles of late Eighties acts such as Guns 'N' Roses and Mötley Crüe.

Following in the footsteps of fellow

Californians Korn, Fafara believes that Coal Chamber will prove to the A&R world that LA is a hotbed of rock talent akin to Seattle in the early Nineties.

Coal Chamber signed to Roadrunner in 1995 (on the recommendation of Fuel Factory's Dino Cazares, in the middle of March to great acclaim from the British music press, which has described the band as "the hottest new metal band in a thousand years").

Following a US tour with Danzig, Coal Chamber are confirmed as support to labelmates Machine Head on their forthcoming European tour, which will include four dates in the UK.

Mark Blake



**ACT: Coal Chamber PROJECT: album LABEL: Roadrunner  
SONGWRITERS: various PRODUCERS: Jay Gordon and Jay  
Baumgardner STUDIO: NRG, California PUBLISHER:  
Roadblock/various RELEASED: March 17**

## bruce dickinson FEEDER

The Iron Maiden frontman rediscovered his roots with his 'politically incorrect' new album

Ready to challenge the Britpack

It is rare in 1997 to find a hard rock band that doesn't also claim to be in some way "alternative" or "cutting edge." But one artist who isn't shy of the heavy metal tag is former Iron Maiden frontman Bruce Dickinson.

In terms of both subject matter and style, his new album 'Accident of Birth' certainly bears all the hallmarks of classic HM.

Such a rediscovery of his rock roots puts the 38-year-old singer back into a class of his own.

"I knew it would be politically incorrect to do a totally balls-out metal record, that's Workshop-born Bruce." But for me, that had to be a good thing, so I did it!"

Dickinson quit Iron Maiden in 1993, after a 13-year run in which the New Wave of British heavy metal pioneers had chalked up more than 42m album sales worldwide and enjoyed 10 Top 10 singles in the UK, including the 1991 number one Bring Your Daughter to the Slaughter. The plan was to spend time on a variety of non-musical interests – notably fishing, fencing, novel writing and broadcasting – as well as develop a solo career. Accident of Birth is the third album to be released under the Dickinson name. But unlike under the Dickinson name. But unlike under the Dickinson name. But unlike under the Dickinson name.

love of legend and his soaring vocal style.

Released on Castle Communications' Raw Power label on May 12, Accident of Birth takes its inspiration from such metal milestones as Black Sabbath's Heaven & Hell album (1980) and Iron Maiden's Number Of The Beast (1982).

Fans of Iron Maiden will also relish the fact that former band guitarist Adrian Smith co-writes the European version of the record and will feature in the touring line-up next to guitarist and producer Roy Z. Even the illustration on the album sleeve – a malicious Mr Punch bursting out of someone's stomach – has been drawn by Derek Riggs, the man behind all of the Iron Maiden artwork. "This album is undoubtedly what Bruce's fans want from him," says manager Toni Mescal. "It was a very natural and enjoyable record for him to make, and the response so far has been fantastic."

Castle group label manager Steve McTaggart reports similarly strong feedback, and is determined to use the heavy metal banner as the focus for a high-profile marketing campaign that will include specially embossed first day covers, in-store signings and club PRs.

"Raw Power was the album's title track scheduled for release as a single on April 20. It will be followed by a one-off London show in late May and a full tour in the autumn. Bruce is confident that Accident of Birth will put him back in the heavy metal hall of fame.

"It's likely that I'll stick to making metal records in the future," concludes Dickinson, who intends to record three or four Maiden songs in his live show. "Should I want to do another record like Skunkworks, I'll probably just put it out under a different name!"

Dante Bonutto



**ACT: Bruce Dickinson PROJECT: album LABEL: Raw  
Power SONGWRITERS: Dickinson/Smith PRODUCER:  
Roy Z STUDIO: Silvercloud LA; Sound City LA  
PUBLISHER: Zomba Music RELEASED: May 12**

When Feeder release their debut Echo album Polythene on May 12, there seems to be little doubt that their blend of crushing heavy guitar riffs and disarmingly tuneful melodies will put them among the best of 1997's Brit rockers.

That's the view not just of the metal media, who have consistently compared the band to Smashing Pumpkins and Therapy? but also of Kerrang!'s readers who voted Feeder one of the five best new bands of 1995 in a recent poll.

The three-piece, which consists of guitarist and songwriter Grant Nicholas, drummer Jon Lee and Japanese bass player Mike Hirose, led the groundwork with three years of regular gigging before they signed to Echo in late '95 when they released a limited edition EP, Two Colours.

A support slot with The Wildhearts at Leeds Sounds City was followed by dates with US hard rockers Everclear, plus a successful appearance at the CMJ Festival in the US last summer, which was instrumental in the band securing an American deal with Elektra.

Back in the UK, Feeder's recording career gathered extra momentum with the release of the singles Stereo World and Tangerine and finally the Swim EP (current sales to date of approximately 4,000), produced by Chris Sheldon (of Foo Fighters and Radiohead fame).

"We've taken a softy, sotty approach with Feeder," explains Echo's senior product manager David Rowell. "There hasn't been any hype. By putting out the Swim EP we guaranteed ourselves three months of press. It was a bigger window

MUSIC WEEK 12 APRIL 1997



# The changing face of HEAVY ROCK

TALENT extra

## Nineties metal is influenced by countless other forms of music from hip hop to Latin rhythms

In March of this year, Kerrang!, the UK's weekly hard rock magazine, featured The Prodigy on its cover for the second time in six months. The move confirmed that the music's parameters are no longer defined by instantly identifiable guitar-based bands such as Metallica and Iron Maiden. The gesture was, however, less of a calculated risk and more of a response to the demands of the magazine's 43,500 strong readership, who had already voted the Prodigy's number one hit Breathe as their best single of 1996.

While flagship rock acts such as Iron Maiden, Metallica, Def Leppard and Bon Jovi continue to receive coverage in the metal press, the past three years has seen the emergence of younger rock acts who have mutated the genre into something that now touches on countless other forms of music while avoiding most of the old clichés.

"All the excesses of Eighties metal have been stripped away and what we're left with now is attitudinal music with pure energy," says Kerrang!'s editor Phil Alexandra. "We started to focus on The Prodigy when our writers noticed how many heavy rock fans were in their audience. The band seemed to represent this underground sub-culture where the extremes of dance and rock music melded together."

Heavy rock began to broaden in the late Eighties with the emergence of alternative rock acts such as Red Hot Chili Peppers, Jane's Addiction and Faith No More, who married traditional hard rock, funk, punk and hardcore elements. But it was the global success of Nirvana's Nevermind album in 1991 (with current UK sales of about 350,000) and the ensuing grunge movement that many believe attracted a new, younger audience to heavy music.

"Grunge was a huge turning point," believes Robyn Doreian, editor of Metal Hammer magazine (circulation: 34,757). "But Metallica's Black album [released in 1991 on Vertigo] was another landmark. Both bands connected with a new audience in a way that some of the older bands just couldn't do. Now, the success of a band like Korn - a Californian act whose second album, Life Is Peachy, was released on Epic last year - is also dependent on their ability to communicate. Frontman Jonathan Davies isn't far removed from the kids that buy his records. He sings about his problems and his audience can relate to that."

While heavy metal during the Eighties

seemed to draw all its influences from those metal bands that had gone before, Nineties metal has shown itself to be increasingly aware of other forms of music; be it Korn's hip hop influences; fellow US metal act Fear Factory's forthcoming set of techno-influenced remixes; Brazilian band Sepultura's use of South American rhythms; or American shock rockers Marilyn Manson's Hammer Horror visuals and industrial rock grooves.

"Compared to a lot of heavy music of a few years ago, metal now is much more progressive," explains Mark Palmer, general manager of Roadrunner Records.

Palmer's view is echoed by Martin Hooker, managing director of Music For Nations: "Metal fans have opened their minds, certainly, but heavy metal has always re-invented itself every few years."

But while many of the bands who topped the metal charts just a few years ago have faded away, others are still recording and playing to an enthusiastic audience. US rockers Aerosmith, a band whose career dates back to the early Seventies and whose influence on the US glam rock scene of the mid-Eighties, have just released their latest album, Nine Lives on Columbia, and are embarking on a UK tour.

Neither is the door closed to straight heavy rock bands whose music doesn't take wider influences. UK rockers Thunder whose sound has frequently been compared to traditional rock acts such as Led Zeppelin and Bad Company, recorded three albums for EMI before being signed to Raw Power, a subsidiary of Castle Communications, last year. The Thrill Of It All debuted in the UK album chart at number 14. Raw Power's roster also includes ex-Iron Maiden vocalist Bruce Dickinson and revamped Eighties shock rockers Wasp.

"I don't think the UK has become a tougher market to crack for traditional-style metal bands," says label manager Steve McTaggart. "It's simply dependent on how good the album is. Everyone told us we wouldn't chart Wasp's last album, Still Not Black Enough, but we still made it into the Top 50."

Live, heavy rock still pulls crowds too, according to MCP promotional director



Aerosmith: new album backed by UK tour

Stuart Galbraith. "We've staged tours over the past few months by Thunder, Skunk Anisette and Korn," he says. "They attract different age groups but across the board the demand is very strong."

"Metal always swings in and out of fashion," believes Iron Maiden and Wasp manager Rod Smallwood. "The tide seems to be turning at the moment. Wasp just played dates in Europe without any product or any prior interviews and sold more tickets than they did four or five years ago. Every time metal goes underground it seems to come back stronger than ever."

The overseas markets - particularly Europe, Japan and South America - have always proved consistently strong. And Smallwood believes that the US is now opening up once again for more traditional metal acts. "America was slow for a while, but Maiden are already getting enquiries about playing big open-air gigs out there next year. People are looking for a bit more of a show again."

Nevertheless Kerrang!'s Phil Alexandra believes that metal's old guard now has to make albums every bit as strong as those being made by their younger counterparts, if they want to maintain a level of success.

"Metal fans today have a different mindset from those of a few years ago. The loyalty is still there for quality older bands, but they have to dig in really deep and make albums that can stand up to the last Korn or Machine Head record."

With a spate of young acts now releasing albums into the metal market and attracting an equally young audience, the future of what Alexandra describes as "loud, attitudinal music that your parents are bound to hate" appears to be in very safe hands. **Mark Blake**



of opportunity than if we'd just put out singles."

Nicholas adds, "We had the album recorded but we needed to put something out to raise our profile. So we cut the album in half and released six of the tracks on an EP. Polythene features what was left over, plus the new material we've written since."

Nicholas believes the album will open the band up to a wider market by virtue of the fact that it contains "plenty of pop songs", a claim backed up by Rowell. "Their melodies were one of the things that appealed to me. Grant is something of a boy wonder and it's his songwriting that gives Feeder such an edge. In the last six months we've had them on the Reef and Terrorvision tours where they've been playing to 14- to 40-year-olds, and the songs reflect that. Every time they go into the studio to record B-sides they keep coming up with A-sides." **Mark Blake**

**ACT: Feeder PROJECT: album LABEL: Echo SONGWRITER: various PRODUCER: Chris Sheldon & Grant Nicholas STUDIO: Electric Lady, New York; Townhouse, Livingston PUBLISHER: Feeder Music RELEASED: May 12.**



Korn: success is dependent on their ability to communicate

### TOP 10 ROCK ALBUMS 1996

- 1 GARBAGE - Garbage (Mushroom)
- 2 1977 - Ash (Infectious)
- 3 LOAD - Metallica (Vertigo)
- 4 PARANOID & SUNBURNT - Skunk Anisette (One Little Indian)
- 5 FROM THE MUDDY BANKS OF THE WISHKAH - Nirvana (Geffen)
- 6 REGULAR URBAN SURVIVORS - Terrorvision (Total Vegas/EMI)
- 7 STOOSE - Skunk Anisette (One Little Indian)
- 8 EVIL EMPIRE - Rage Against The Machine (Epic)
- 9 SLANG - Def Leppard (Vertigo)
- 10 ROOTS - Sepultura (Roadrunner)

HEAVY ROCK



**MARY BEATS JANE:** Locust (Universal UMD 80371). Released April 14. A promising second album from the Swedish "new metal" band who have gone about their business the hard way with plenty of support tours.

**OBITUARY:** Back From The Dead (Roadrunner RR8831). Released April 21. Known as the heaviest metal band on Earth, Tampa-based Obituary return with another defiantly anti-commercial death metal set.

**3 COLOURS RED:** Pure (Creation CRECD 208). Released April 28. Famously hyped by Creation boss Alan McGee as "the second-best band in Britain", 3 Colours Red have already lifted two top 20 singles from this impressive debut album.

**HELMET:** Aftertaste (Interscope/MCA). Released April 21. Helmet grew out of New York's legendary hardcore scene to make the seminal underground noise album Meantime in 1992. Aftertaste, the quartet's fourth album, puts them back on track following the disappointing Betty LP.



**G.U.N.:** 0141 632 6326 (A&M 540 7232). Released May 5. Restyled Glaswegian rockers return with a mainstream album which has been produced by Andrew Farniss of INXS.

**JOYRIDER:** Skid Solo (A&M, Cat no TBC). Released May 5. This second album sees the Northern Irish quartet expanding their horizons beyond three-minute punk rock songs and letting poppier influences shine through.

**FOO FIGHTERS:** The Color And The Shape (Roswell/Capitol, Cat no TBC). Released May 12. Produced by Gil Norton, the second album from ex-Nirvana drummer Dave Grohl's Foo Fighters promises more exuberant punk rock power and infectious pop. The first single is Monkey Wrench, issued on April 28, with a low-key UK tour to follow.

# STOCK taking

Paul Elliott spotlights what should be the spring and summer's bestsellers

**WHATEVER:** Lies And Gold Dust (Music For Nations CDMFN 220). Released May 12. Second album from the Geordie band who have been described as the next Wildhearts. Produced by Ralph Jezzard (Wildhearts, Senseless Things), the album is more pop-flavoured than the debut Sugarbuzz.

**APES, PIGS & SPACEMEN:** Snapshot (Music For Nations CDMFN 219). Released May 26. Second album from Derby-based post-grunge rockers who have diversified their sound to include a few mainstream acoustic pop songs.

**FAITH NO MORE:** Album Of The Year (Slash/London, Cat no tbc). Released May 26. This cheekily-titled set marks a welcome return to form for the groundbreaking San Francisco band, whose last album King For A Day...Fool For A Lifetime sold poorly. A single, Ashes To Ashes, is out on May 5, with a UK tour to follow.

**FEAR FACTORY:** Remanufacture (Cloning Technology) (Roadrunner RR8834). Released June 2. Remixed tracks from the acclaimed 1995 album Demanufacture emphasise the strong links between metal and dance music.

**WHITESNAKE:** Restless Heart (EMI

CDMD 1104). Released June. The last release from David Coverdale under the Whitesnake name marks a return to the band's blues-rock roots.

**BOSTON:** Greatest Hits (Epic, Cat no TBC). Released June 2. Few bands embodied the excessive spirit of the Seventies like multi-million selling FM rock superstars Boston. Expect this collection to kick off with the classic hit More Than A Feeling.

**JON BON JOVI:** Destination Anywhere (Jambco/Mercury, cat no TBC). Released June 16. The Bon Jovi leader's second solo album includes contributions from ex-Eurythmic Dave Stewart, other Bon Jovi members and even movie star Bruce Willis, who has co-written the album's first single Midnight In Chelsea, which is due on May 19.

**CHAINSAW KITTENS:** Chainsaw Kittens (Scratchie/Mercury, Cat no tbc). Released June 9. The fourth album from Oklahoma-based Chainsaw Kittens and their first for the Smashing Pumpkins-owned Scratchie label is described as "power glam pop rock".

**MEGADETH:** Cryptic Writing (Capitol, Cat no tbc). Released June 2. Seventh album from one of the original thrash metal bands whose leader, ex-Metallica gui-

tarist Dave Mustaine, has taken the band in a more song-orientated direction.

**MOTLEY CRUE:** Generation Swine (Elektra 7559 619012). Released June 3. LA's Motley Crue suffered a decline in fortunes during the grunge years. Now reunited with original singer Vince Neil, the Crue's new album flirts with the alternative rock style of Garbage.



**NAPALM DEATH:** Inside The Torn Apart (Earache MOSH 171). Released June 9. The seventh album from the seminal Birmingham-based extreme metal band. Recently reunited with singer Barney Greenway, Napalm describe the new record as "happy grind-core".

**MISERY LOVES CO.:** Not Like Them (Earache, Cat no tbc). Released July 16. The second album from this pioneering Swedish industrial metal band is heavily influenced by the dark post-punk sounds of Joy Division and The Cure. The album may yet include an XTC cover!



**PARADISE LOST:** One Second (Music For Nations CDMFN 222). Released July 14. The sixth album from the Yorkshire-based gothic metal band whose European sales run into the millions. Singer Nick Holmes' new haircut and a more accessible sound may alienate some of their hardcore metal fans.

**GODFLESH:** Songs Of Love And Hate In Dub (Earache MOSH 178). Released July 16. Acclaimed by Metallica and Ministry among others, Godflesh are a hugely influential force in industrial music. Following his remix work for Pantera and the Lemonheads, Godflesh leader Justin Broadrick has now reworked an LP's worth of tracks from the 1996 Godflesh album Songs Of Love And Hate.

GREAT BANDS AREN'T USUALLY THIS HARD TO FIND

Steel Chamber - Double - Day For Day  
East River Pipe - Mountain - Future  
Sum - Ring - Double - Life Of Agony  
Skeletal - Metal - Double - Shred  
Oblivion - Scars - Double - Shred  
Shred - Shred - Double - Shred

**ROADRUNNER**  
RECORDS

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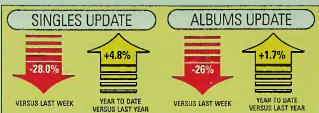
Just Records could reasonably have expected to have a number one single this week, but most people would have backed **Smoke City's** Underwater Love to turn the trick rather than R Kelly's 'Biebes' I Can Fly. The Smoke City single is the latest in a long line of his linked to Levi 501 TV Commercials and was widely expected to become the seventh number one from that source. Instead it debuts at number four, while I Believe... has progressed 2-5-1. It's the first single to reach number one after going down since Gina G's Ooh Aah... Just A Little Bit eleven months ago, and does so even though its weekly sales slumped from 62,000 to 51,000. With overall singles sales down 28% this week, however, that was enough to earn it pole position marginally ahead of **Supergress' Richard III**.

Kelly's single is featured in the movie *Space Jam*, which is currently filling cinemas with varying schoolkids, which may explain its bizarre U-turn. It was three years ago this very week that Kelly earned his first and so far only US number one - I Believe... peaked at number two - with **Bump N' Grind**.

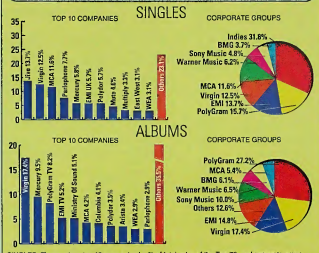
The 28-year-old from Chicago has written and co-produced a prior British number one, **You Are Not Alone**, which topped the chart for **Michael Jackson** in August 1995. I Believe I Can Fly is the first number one for the Zomba group of labels since **Rednex's Cotton Eye Joe** in January 1995. And it's one of four five singles in the Top 25 this week, the label's best-ever showing.

I Believe... is Britain's 10th number one of the year to date. Last year a record 25 singles took turns at number one but only six had reached the summit at this stage of the year, the 10th not occurring until June. The ninth number one of 1997 - **The Chemical Brothers' Black Rockin' Beats** - nosedives to number eight this week, the biggest drop from the top since **Iron Maiden's Bring Your Daughter To The Slaughter** dived 1-9 in January 1991. In the whole of chart history only six number ones have fallen further from the throne than **Black Rockin' Beats**. Big falls from number one are a growing trend - already this year we've had **Blur's Beesleebum** slumping 1-7 and the **Spice Girls' BeCOME 1 and 2** in 1997. Discotheque plunging 1-6.

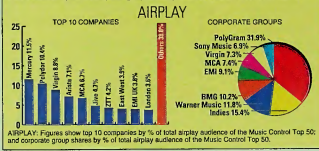
On an altogether brighter note, nine of this week's Top 10 albums are by Brits. The only foreign act in the frame is **No Doubt** - and even one of them is a transplanted Englishman. Last week we erroneously suggested it was three years since there were eight Brits in



## AT-A-GLANCE WEEKLY MARKET SHARE



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



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

the Top 10. In fact, it's only a little over two years since there were last nine Brits there. On March 4 1995, homegrown talent occupied every Top 10 berth except the number one slot, which was held by Celine Dion. Two acts ranked among the top album chartmakers of all-time-released albums last week, but despite impressive track records neither managed to get another number one. **Wet Wet Wet** were looking for their fifth number one album and came close to getting it with 10, which led a mid week lull to allow the **Spice Girls' Spice** to triumph for the 14th time, though only by a margin of 1,500. Had

Wet Wet Wet emerged top they would have tied **Simple Minds** as Scotland's most successful album chart toppers. Meanwhile, **Ersquare**, who already have five number one albums under their belts, were trying for a sixth with **Cowboy**. It started well but faded badly in the week it ended up at number 10. They had five consecutive number ones between 1988 and 1994 but their self-titled 1995 album was a major disappointment, peaking at number 14 - all of which makes the number 10 debut of **Cowboy** seem like a respectable way to stop the slump, if not a return to former glories.



For the fifth week in a row the most played record across the country is **No Doubt's Don't Speak**, but for the second week in a row the record with the largest audience - and therefore the number one airplay chart hit - is the **Spice Girls' You Think You Are**. Both records have passed their peak but are considerably ahead of all others - **Seal's Fly Like An Eagle** in third place is 25% behind **Don't Speak** and 33% behind **You Do You Think You Are**, and could yet enjoy a third run at the top of the listings.

Star performer this week is **George Michael's Star People**, which is the highest new entry in the Top 50, scoring 57-14. It is performing much better on the airwaves than **George's** last single **Older/Can't Make You Love Me** did at the same stage of its career, with - naturally - **Capital** proving to be its biggest supporter with 45 spins last week, up from 31 the week before. 22 plays from **Radio One** provided a larger portion of **George's** total audience, however.

Former **Take That** stars **Robbie Williams** and **Gary Barlow** are once again competing for radio's favours with rival singles. **Robbie's** **Old Before I Die** was serviced over a fortnight ago and has so far progressed 50-32-17, while **Gary's Love Won't Wait**, which was dropped early last week, is new at 89. **Robbie's** single received 455 plays last week, over five times as many as **Gary's**. **Gary** is also receiving some clandestine plays on dance stations for his cover of **Roachford's Cuddly Toy**. It is **p-No-never** on 12-inch with a GB artist credit.

Dance stations are also beginning to ease **Michael Jackson's** **Bad** on **The Donoforo**, as mixed by **Farley & Heller** on 12-inch promo. The more concise edit which was serviced last Tuesday managed 175 plays by the end of the week to reach 70th place on the chart. **Radio One's** Top 10 tracks this week are all by Brits with **Cast's Free Me** emerging at the top with 31 plays. The most exposed foreigner was **Erykah Badu**, whose multi-format **album** **On & On** was equal 13th with 21 plays. Naturally, the **Badu** single is one of 10 newcomers to the Top 50, moving 54-35 with 253 spins and an audience of over 20m. Only one record by an unproven artist is ranked higher - **Shola Amos's You Might Need Somebody**, which is ranked 29th.

Finally, while it slumps 1-8 on the sales chart, the **Chemical Brothers' Black Rockin' Beats** is at last beginning to command airplay. After moving 54-43-44, it climbs to 29th place this week after increasing its airplay by more than 100% - from 120 plays to 261 - adding six million listeners as it goes.

Alan Jones

Alan Jones

Who's releasing what and when?  
Who will make the charts? Who's going on tour?  
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# W TOP 75 SINGLES in

12 APRIL 1997

This Week	Last Week	Title	Artist (Producer/Publisher/Writer)	Label/Cat/Cass (Dist./Bater)	7/97
1	1	I BELIEVE I CAN FLY	JIVE/JIVE421/AVJIVEC 415/JIVE415	Parlophone CDR 6461-(E)	7172
2	NEW	RICHARD III	Regeen (J. Williams/George Connolly/EMI) (Supergrass/Combed)	Virgin CDMSD 2945 (E)	7465(2)
3	3	DO NOT SPEAK	Interscope INC 9515/INV 9515 (RMG)	Interscope INC 9515/INV 9515 (RMG)	NSP 9515(1)
4	NEW	UNDERWATER LOVE	JIVE/JIVE421/JIVEC 415/JIVE421	JIVE/JIVE421/JIVEC 415/JIVE421	JIVE/JIVE421/JIVEC 415/JIVE421
5	NEW	ITS NO GOOD	Mute CDBONG 28/CBONG 28 (PTM/DMSC)	Mute CDBONG 28/CBONG 28 (PTM/DMSC)	Mute CDBONG 28/CBONG 28 (PTM/DMSC)
6	2	MAMA WHO DO YOU THINK YOU ARE	Virgin VSDT 1023/VS 1023 (E)	Virgin VSDT 1023/VS 1023 (E)	Virgin VSDT 1023/VS 1023 (E)
7	4	BELLISSIMA	Positive CDTV 72/CTV 72 (E)	Positive CDTV 72/CTV 72 (E)	Positive CDTV 72/CTV 72 (E)
8	3	BLOCK ROCKIN' BEATS	Virgin CDMSD 2945 (E)	Virgin CDMSD 2945 (E)	Virgin CDMSD 2945 (E)
9	5	ENCORE UNE FOIS	Multiply COMMUNITY 15/ACAMULTY 18 (TRC/RMG)	Multiply COMMUNITY 15/ACAMULTY 18 (TRC/RMG)	Multiply COMMUNITY 15/ACAMULTY 18 (TRC/RMG)
10	NEW	TO LIVE & DIE IN LA	Interscope INC 9515/INV 9515 (RMG)	Interscope INC 9515/INV 9515 (RMG)	Interscope INC 9515/INV 9515 (RMG)
11	NEW	SOMETIMES	BNHCD 8/BNHCD 8 (E)	BNHCD 8/BNHCD 8 (E)	BNHCD 8/BNHCD 8 (E)
12	NEW	WE HAVE EXPLOSIVE	Virgin VSDX 1815/4/VJST 1818 (E)	Virgin VSDX 1815/4/VJST 1818 (E)	Virgin VSDX 1815/4/VJST 1818 (E)
13	4	HIT 'EM HIGH (THE MONSTERS' ANTHEM)	Atlantic A 5802/A 5802 (W)	Atlantic A 5802/A 5802 (W)	Atlantic A 5802/A 5802 (W)
14	1	NORTH COUNTRY BOY	Beggars BANG 200C/BEG 200C (TRM/CDC)	Beggars BANG 200C/BEG 200C (TRM/CDC)	Beggars BANG 200C/BEG 200C (TRM/CDC)
15	1	D.I.S.C.O.	All Around The World CDGLR 036/3/CA/036 (TRC/RMG)	All Around The World CDGLR 036/3/CA/036 (TRC/RMG)	All Around The World CDGLR 036/3/CA/036 (TRC/RMG)
16	2	FREE ME	Polydor 57385125/3848 (E)	Polydor 57385125/3848 (E)	Polydor 57385125/3848 (E)
17	NEW	FIRED UP!	Telved UK TWCD 10018/TWCD 10018 (E)	Telved UK TWCD 10018/TWCD 10018 (E)	Telved UK TWCD 10018/TWCD 10018 (E)
18	NEW	CAN WE	JIVE/JIVE421/JIVEC 415/JIVE421	JIVE/JIVE421/JIVEC 415/JIVE421	JIVE/JIVE421/JIVEC 415/JIVE421
19	2	WHERE CAN I FIND LOVE	Unifonic MCA MCST 41036/MCA 41038 (RMG)	Unifonic MCA MCST 41036/MCA 41038 (RMG)	Unifonic MCA MCST 41036/MCA 41038 (RMG)
20	4	GOTTA BE YOU	Epic 643495/643644 (SM)	Epic 643495/643644 (SM)	Epic 643495/643644 (SM)
21	7	FRESH!	Etema/WEA WEA 095C/D WEA 095C-(F)	Etema/WEA WEA 095C/D WEA 095C-(F)	Etema/WEA WEA 095C/D WEA 095C-(F)
22	NEW	MY LOVE IS DEEP	Milano FESD 22/PRESMC 22 (F)	Milano FESD 22/PRESMC 22 (F)	Milano FESD 22/PRESMC 22 (F)
23	15	ISN'T IT A WONDER	Polydor 573472/573484 (F)	Polydor 573472/573484 (F)	Polydor 573472/573484 (F)
24	6	ANYWHERE FOR YOU	JIVE/JIVE421/JIVEC 415/JIVE421	JIVE/JIVE421/JIVEC 415/JIVE421	JIVE/JIVE421/JIVEC 415/JIVE421
25	NEW	NAKED EYE	Capitol CDCL 789-(E)	Capitol CDCL 789-(E)	Capitol CDCL 789-(E)
26	NEW	HONDY (NO ACCESS)	Milano FESD 22/PRESMC 22 (F)	Milano FESD 22/PRESMC 22 (F)	Milano FESD 22/PRESMC 22 (F)
27	16	2 BECOME 1	Virgin VSDT 1807/VS 1807 (E)	Virgin VSDT 1807/VS 1807 (E)	Virgin VSDT 1807/VS 1807 (E)
28	4	IF I NEVER SEE YOU AGAIN	Priscion Inc/Mercury JNLD 29/JNLD 29 (E)	Priscion Inc/Mercury JNLD 29/JNLD 29 (E)	Priscion Inc/Mercury JNLD 29/JNLD 29 (E)
29	NEW	FOREVER MORE	Work/Columbia 86449/86447 (SM)	Work/Columbia 86449/86447 (SM)	Work/Columbia 86449/86447 (SM)
30	5	RUMBLE IN THE JUNGLE	Mercury 574062/574063 (E)	Mercury 574062/574063 (E)	Mercury 574062/574063 (E)
31	NEW	MR BIG STUP!	Motown 576527/576504/576507 (E)	Motown 576527/576504/576507 (E)	Motown 576527/576504/576507 (E)
32	10	WHERE DO YOU GO	Arista 74321405/743214015/4 (SM)	Arista 74321405/743214015/4 (SM)	Arista 74321405/743214015/4 (SM)
33	3	FLASH	Positive CDTV 72/CTV 72 (E)	Positive CDTV 72/CTV 72 (E)	Positive CDTV 72/CTV 72 (E)
34	NEW	FOOTPRINT	Xiro/gamma/DEL 0591115 EXT/0091115 EXT (TRC/RMG)	Xiro/gamma/DEL 0591115 EXT/0091115 EXT (TRC/RMG)	Xiro/gamma/DEL 0591115 EXT/0091115 EXT (TRC/RMG)
35	4	LOVE GUARANTEED	Big Life BURDA 123/BURDA 133 (P)	Big Life BURDA 123/BURDA 133 (P)	Big Life BURDA 123/BURDA 133 (P)
36	3	CONSIDERATION	Sony S2 684125/684134 (SM)	Sony S2 684125/684134 (SM)	Sony S2 684125/684134 (SM)
37	6	HUSH	Columbia KJLAC 6/KJLAC 6 (SM)	Columbia KJLAC 6/KJLAC 6 (SM)	Columbia KJLAC 6/KJLAC 6 (SM)

This Week	Last Week	Title	Artist (Producer/Publisher/Writer)	Label/Cat/Cass (Dist./Bater)	7/97
38	27	REMEMBER ME	Pharm CDPHARM 1/CDPHARM 1 (TRC/RMG)	Pharm CDPHARM 1/CDPHARM 1 (TRC/RMG)	Pharm CDPHARM 1/CDPHARM 1 (TRC/RMG)
39	1	ALONE	Pharm CDPHARM 1/CDPHARM 1 (TRC/RMG)	Pharm CDPHARM 1/CDPHARM 1 (TRC/RMG)	Pharm CDPHARM 1/CDPHARM 1 (TRC/RMG)
40	NEW	U16 GIRLS	Independent ISDM 1/MS/ISDM 15 (SM)	Independent ISDM 1/MS/ISDM 15 (SM)	Independent ISDM 1/MS/ISDM 15 (SM)
41	2	THE REAL THING	Arista 74321405/743214015/4 (SM)	Arista 74321405/743214015/4 (SM)	Arista 74321405/743214015/4 (SM)
42	5	ROCK DA HOUSE	VC Recordings VCRD 18/VCRD 18 (E)	VC Recordings VCRD 18/VCRD 18 (E)	VC Recordings VCRD 18/VCRD 18 (E)
43	3	FLY LIKE AN EAGLE	ZTT ZCAT 100/ZCAT 10 (W)	ZTT ZCAT 100/ZCAT 10 (W)	ZTT ZCAT 100/ZCAT 10 (W)
44	2	DON'T YOU LOVE ME	1st Avenue/EMI CDMA5 465/CTM 465 (E)	1st Avenue/EMI CDMA5 465/CTM 465 (E)	1st Avenue/EMI CDMA5 465/CTM 465 (E)
45	4	BLACKBIRD ON THE WIRE	GoDiscs 582125/582124 (F)	GoDiscs 582125/582124 (F)	GoDiscs 582125/582124 (F)
46	3	ANOTHER SUITCASE IN ANOTHER HALL	Wagner Bros W 2083/W 2083 (E)	Wagner Bros W 2083/W 2083 (E)	Wagner Bros W 2083/W 2083 (E)
47	2	DO NOT LET GO (LOVE)	East West A 895C/D/A 3897 (W)	East West A 895C/D/A 3897 (W)	East West A 895C/D/A 3897 (W)
48	5	WHAT DO YOU WANT FROM ME?	Polydor 573192/573194 (F)	Polydor 573192/573194 (F)	Polydor 573192/573194 (F)
49	2	JUST PLAIN	Public CDLTP 1/CDLTP 1/72/71 (BMG)	Public CDLTP 1/CDLTP 1/72/71 (BMG)	Public CDLTP 1/CDLTP 1/72/71 (BMG)
50	4	IT'S OVER	Media MCSTD 4010/MCSC 4010 (BMG)	Media MCSTD 4010/MCSC 4010 (BMG)	Media MCSTD 4010/MCSC 4010 (BMG)
51	3	INDUSTRISTRUMENT	Mercury AATC 31/AATMC 31 (F)	Mercury AATC 31/AATMC 31 (F)	Mercury AATC 31/AATMC 31 (F)
52	3	CALL BODY HOLD ME DOWN	Puff/Duff/Red Bull/Warner Bros/Warner Bros (E)	Puff/Duff/Red Bull/Warner Bros/Warner Bros (E)	Puff/Duff/Red Bull/Warner Bros/Warner Bros (E)
53	1	I BELIEVE IN YOU AND ME	Arista 74321405/743214015/4 (SM)	Arista 74321405/743214015/4 (SM)	Arista 74321405/743214015/4 (SM)
54	5	NATURAL	Mushroom DM 157/7/157/1-(SM/BMG)	Mushroom DM 157/7/157/1-(SM/BMG)	Mushroom DM 157/7/157/1-(SM/BMG)
55	3	I'M NOT FEELING YOU	Load 74321405/743214015/4 (SM)	Load 74321405/743214015/4 (SM)	Load 74321405/743214015/4 (SM)
56	4	TODAY'S THE DAY	Parlophone CDR 6459/CDR 6458 (E)	Parlophone CDR 6459/CDR 6458 (E)	Parlophone CDR 6459/CDR 6458 (E)
57	3	FREAK	Murmur 66407655-(SM)	Murmur 66407655-(SM)	Murmur 66407655-(SM)
58	7	YOU GOT THE LOVE	Revel CD/Caracas 89/CD/Caracas 89 (E)	Revel CD/Caracas 89/CD/Caracas 89 (E)	Revel CD/Caracas 89/CD/Caracas 89 (E)
59	4	MOAN & GROAN	WEA 095C/D WEA 095C-(F)	WEA 095C/D WEA 095C-(F)	WEA 095C/D WEA 095C-(F)
60	NEW	DO WATCHA DO	Distinctive DISMCD 28-(F)	Distinctive DISMCD 28-(F)	Distinctive DISMCD 28-(F)
61	3	HARD TO MAKE A STAND	ASJ 582125/582124 (F)	ASJ 582125/582124 (F)	ASJ 582125/582124 (F)
62	4	A RED LETTER DAY	Parlophone CDR 6460-(E)	Parlophone CDR 6460-(E)	Parlophone CDR 6460-(E)
63	5	SHOUT	Telstar CDDEE 11/CDDEE 11 (BMG)	Telstar CDDEE 11/CDDEE 11 (BMG)	Telstar CDDEE 11/CDDEE 11 (BMG)
64	2	PUT THE MESSAGE IN THE BOX	Arista 74321405/743214015/4 (SM)	Arista 74321405/743214015/4 (SM)	Arista 74321405/743214015/4 (SM)
65	2	SHOTS THE SHERIFF	Def Jam/Mercury DEFCD 310/FMFC 31 (E)	Def Jam/Mercury DEFCD 310/FMFC 31 (E)	Def Jam/Mercury DEFCD 310/FMFC 31 (E)
66	NEW	I DON'T KNOW	Arco/PolyGram TV 573812/573814 (F)	Arco/PolyGram TV 573812/573814 (F)	Arco/PolyGram TV 573812/573814 (F)
67	6	KING OF THE NEW YORK	Chrysalis CDHDS 5088-(E)	Chrysalis CDHDS 5088-(E)	Chrysalis CDHDS 5088-(E)
68	4	EVERYBODY COMES (EXCEPT YOU)	Selma SETCOA 030-(F)	Selma SETCOA 030-(F)	Selma SETCOA 030-(F)
69	3	THE BOSS	Atlantic A 5441/CD/A 5441 (E)	Atlantic A 5441/CD/A 5441 (E)	Atlantic A 5441/CD/A 5441 (E)
70	RE	OLDEN CAN'T MAKE YOU LOVE ME	Virgin VSDG 1625/VS 1628 (E)	Virgin VSDG 1625/VS 1628 (E)	Virgin VSDG 1625/VS 1628 (E)
71	8	DISCO MICHOU	Island D0 64/USC 64 (F)	Island D0 64/USC 64 (F)	Island D0 64/USC 64 (F)
72	NEW	LIGHT EMITTING ELECTRICAL WAVE	HIT 3U-	HIT 3U-	HIT 3U-
73	4	CAREFUL	Stress CDSTR 73-(F)	Stress CDSTR 73-(F)	Stress CDSTR 73-(F)
74	4	ELEGANTLY WASTED	Mercury INXCD 28/INXMC 28 (F)	Mercury INXCD 28/INXMC 28 (F)	Mercury INXCD 28/INXMC 28 (F)
75	8	THE WAY WE FIND LOVE	Virgin VSDG 1619/VS 1619 (E)	Virgin VSDG 1619/VS 1619 (E)	Virgin VSDG 1619/VS 1619 (E)

## TITLES A-Z

A	2
B	3
C	4
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Y	26
Z	27

As used by Top Of The Pops and Radio One

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# AIRPLAY PROFILE

## STATION OF THE WEEK



As soon as David Tige was appointed head of music of North East station TFM last November, he made a conscious decision to make regular contact with the regional promotions teams at all the major record companies.

Tige and company director Graham Ledger wanted to change the perception that final decisions on the station's music policy were taken centrally by parent group Em Radio, while emphasising that the station warranted recognition in its own right.

"The contact being made seems to be working and pluggers are realising the autonomy that individual stations like TFM are given," says Ledger.

He is also convinced that the contacts being made by Tige ensure that TFM remains among the first ILR stations to pick up on new tracks. It was, for example, the first to play No Mercy's Where Do You Go last summer, while a five-hour club show has been introduced to Saturday nights.

"I let David run the music department, and the music we market is what our 15-44 audience wants. Music is chosen track by track rather than by artist and, as well as being an early supporter of many new songs, we are likely to play tracks for longer if the demand is there," says Ledger.

The station's commitment to chart his means that opportunities for local bands are limited. "The quality must be good if we are to find room on the playlist. We will not patronise local bands by giving them a token slot, but we will listen and consider anything."

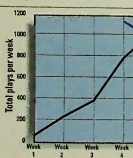
## TRACK OF THE WEEK

**KULA SHAKER: HUSH**  
Kula Shaker's first single of 1993 was also the first of the band's songs to be widely played up by commercial radio. Radio One had championed the band for months, particularly during Mark Radcliffe's former evening show, so there was little surprise when the network got behind Hush. The level of airplay the track received throughout the ILR sector during February and March did, however, exceed the expectations of many at Columbia.

The song was released following demand from fans who had attended Kula Shaker's autumn shows in the UK, and its mainstream radio appeal meant it was still riding high at number three in the airplay chart at the beginning of April, despite slipping to number 23 in the CN countdown.

As well as receiving backing from Radio One, which early support came from stations in the Capital Group, while Clyde 1 and 4 and Fort FM were both selecting the song two weeks before its release on February 24.

Radio One and Birmingham's BRMB were the first to play the track, on February 5, and Hush entered the



## TFM TOP 10

Track	Plays
1 <b>Real Thing</b> Lisa Stansfield (Arista)	34
2 <b>Don't Speak</b> No Doubt (Nonesuch)	34
3 <b>Who Do You Think You Are</b> Space Girls (Virgin)	32
4 <b>Don't Let Go</b> En Vogue (Cap West America)	30
5 <b>Step by Step</b> Whitney Houston (Arista)	29
6 <b>Fly Like An Eagle</b> Sade (ZTT)	29
7 <b>Hard To Make A Stand</b> Sheryl Crow (A&M)	27
8 <b>Today's The Day</b> Sade Margus (Parlophone)	26
9 <b>1871 III</b> Bryan Adams (A&M)	26
10 <b>Isn't It A Wonder</b> Boyzone (Polydor)	23

TFM broadcasts in a transmission area of nearly 800,000, and, although its weekly reach slipped from 314,000 to 277,000 (11.6%) between quarter four 1992 and the end of last year, according to Ragar, its audience is listening for longer, up from 11.4 hours to 12.5 hours over the period. Its market share of total listening in the region has also risen, from 23.9% to 25.2%.

This trend appears to indicate that the station's policy of focusing on the chart means it is losing some of its older audience but gaining loyalty from younger listeners. As this is the demographic most likely to buy new music, it is perhaps understandable why the record companies are taking an added interest. **Steve Hemsley**



airplay chart at number five a week later when the network picked it 26 times—more than any other station. For the next month it played the song between 19 and 23 times a week.

Yet during that time Capital FM, with 39 and 47 plays, Invicta FM with 53 and BRMB with 50 were the most loyal stations, as total plays jumped from 785 to a peak of 1025 in the seven days after Hush debuted at number two in the March 8 sales chart.

By now rotations on Atlantic 252 had begun to accelerate, and, with the end of March the Irish-based station was playing Hush up to 60 times a week. **Steve Hemsley**



## RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 30 March 1993 until 24.00 on Saturday 5 April 1993

	1	2	3	The Artist Label	LPW	TW
1	<b>DON'T SPEAK</b> No Doubt (Nonesuch)	1	1	FREE ME Cap (Polydor)	29	31
2	<b>WHO DO YOU THINK YOU ARE</b> Space Girls (Virgin)	2	2	<b>NORTH COUNTY BOY</b> Chemical Brothers (Virgin)	31	28
3	<b>REAL THING</b> Lisa Stansfield (Arista)	3	3	<b>SAINT</b> Global (Parlophone)	24	25
4	<b>FLY LIKE AN EAGLE</b> Sade (ZTT)	4	4	<b>BLACK ROCKING BEATS</b> Chemical Brothers (Virgin)	24	25
5	<b>LET GO</b> En Vogue (Cap West America)	5	5	<b>WHO DO YOU THINK YOU ARE</b> Space Girls (Virgin)	21	24
6	<b>LET LOVE</b> No Doubt (Nonesuch)	6	6	<b>LAZY</b> Sade (Nonesuch)	25	24
7	<b>STEP BY STEP</b> Whitney Houston (Arista)	7	7	<b>RICHARD III</b> Sausage (Parlophone)	14	24
8	<b>1871 III</b> Bryan Adams (A&M)	8	8	<b>YOU SHOWED ME</b> Lightning Seeds (Epic)	20	24
9	<b>ISN'T IT A WONDER</b> Boyzone (Polydor)	9	9	<b>SOMETIMES</b> Brand New Heroes (Parlophone)	14	23
10	<b>REMEMBER ME</b> Boyzone (Polydor)	10	10	<b>OLD BEFORE I DIE</b> Boyzone (Virgin)	4	22
11	<b>REMEMBER ME</b> Boyzone (Polydor)	11	11	<b>STAR PEOPLE</b> George Michael (A&M/Virgin)	20	22
12	<b>REMEMBER ME</b> Boyzone (Polydor)	12	12	<b>FLY LIKE AN EAGLE</b> Sade (ZTT)	13	21
13	<b>REMEMBER ME</b> Boyzone (Polydor)	13	13	<b>HALO</b> Texas (Mercury)	2	21
14	<b>REMEMBER ME</b> Boyzone (Polydor)	14	14	<b>SENSATIONAL</b> Michelle Gayle (Tet America/USA)	12	21
15	<b>REMEMBER ME</b> Boyzone (Polydor)	15	15	<b>ON &amp; ON</b> Enklyh Bada (Katon/Universal)	1	21
16	<b>REMEMBER ME</b> Boyzone (Polydor)	16	16	<b>JUST PLAYIN'</b> JT Prince (Pakal)	18	20
17	<b>REMEMBER ME</b> Boyzone (Polydor)	17	17	<b>SONG 2</b> Blur (Food/Parlophone)	13	19
18	<b>REMEMBER ME</b> Boyzone (Polydor)	18	18	<b>STARRING AT THE SUN</b> UB (Island)	2	19
19	<b>REMEMBER ME</b> Boyzone (Polydor)	19	19	<b>SMILE</b> Supergrass (Food/Parlophone)	15	19
20	<b>REMEMBER ME</b> Boyzone (Polydor)	20	20	<b>YOU MIGHT NEED SOMEBODY</b> Shyla Arca (WEA)	15	19
21	<b>REMEMBER ME</b> Boyzone (Polydor)	21	21	<b>MR BIG STUFF</b> Queen Latifah, Shaheen & Free (Motown)	23	19
22	<b>REMEMBER ME</b> Boyzone (Polydor)	22	22	<b>WHAT DO YOU WANT FROM ME?</b> Monaco (Polydor)	23	17
23	<b>REMEMBER ME</b> Boyzone (Polydor)	23	23	<b>REQUEST LINE</b> Zhena (Bizarre/Motown)	3	17
24	<b>REMEMBER ME</b> Boyzone (Polydor)	24	24	<b>TOMORROW</b> James Fontana/Mercury	10	17
25	<b>REMEMBER ME</b> Boyzone (Polydor)	25	25	<b>CAN WE SWIV</b> (A&M)	13	17
26	<b>REMEMBER ME</b> Boyzone (Polydor)	26	26	<b>RUMBLE IN THE JUNGLE</b> Tuggs feat. Tobe Cole and Coyle & Bosta Rhymes (Mercury)	30	15
27	<b>REMEMBER ME</b> Boyzone (Polydor)	27	27	<b>MY LOVE IS DEEP</b> Sea Parkers (Mercury/Mercury)	12	16
28	<b>REMEMBER ME</b> Boyzone (Polydor)	28	28	<b>RED LETTER DAY</b> Deep Blue Boys (Parlophone)	25	15
29	<b>REMEMBER ME</b> Boyzone (Polydor)	29	29	<b>LUVE GUARANTEED</b> DJ Daveone (Big Life)	22	15
30	<b>REMEMBER ME</b> Boyzone (Polydor)	30	30	<b>FIRED UP!</b> Sade (Cap West America)	5	15
31	<b>REMEMBER ME</b> Boyzone (Polydor)	31	31	<b>WHERE CAN I FIND LOVE</b> Leifur (J&M)	9	15
32	<b>REMEMBER ME</b> Boyzone (Polydor)	32	32	<b>NAKED EYE</b> Luscious Jackson (Grand Royal)	18	15

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## VIRGIN

	1	2	3	The Artist Label	LPW	TW
1	<b>READY TO GO</b> Republic (Mercury/Universal)	1	1	<b>READY TO GO</b> Republic (Mercury/Universal)	33	34
2	<b>WHAT DO YOU WANT FROM ME?</b> Monaco (Polydor)	2	2	<b>YOU SHOWED ME</b> Lightning Seeds (Epic)	30	26
3	<b>HUSH</b> Kula Shaker (Columbia)	3	3	<b>REMEMBER ME</b> Boyzone (Polydor)	22	22
4	<b>ELEGANTLY WASTED</b> JKS (Mercury)	4	4	<b>ELEGANTLY WASTED</b> JKS (Mercury)	32	30
5	<b>FREE ME</b> Cap (Poly)	5	5	<b>FREE ME</b> Cap (Poly)	30	29
6	<b>SHE'S A STAR</b> James Fontana/Mercury	6	6	<b>SHE'S A STAR</b> James Fontana/Mercury	18	19
7	<b>NEW POLLUTION</b> Fats (Epic)	7	7	<b>NEW POLLUTION</b> Fats (Epic)	12	15
8	<b>BEETLEBUM</b> Blue (Parlophone)	8	8	<b>BEETLEBUM</b> Blue (Parlophone)	23	19
9	<b>ADONJON JUST BECAUSE YOU'RE COOL</b> Blue (Parlophone)	9	9	<b>ADONJON JUST BECAUSE YOU'RE COOL</b> Blue (Parlophone)	19	18
10	<b>HARD TO MAKE A STAND</b> Ideal Cool (A&M)	10	10	<b>HARD TO MAKE A STAND</b> Ideal Cool (A&M)	16	18
11	<b>FLY LIKE AN EAGLE</b> Sade (ZTT)	11	11	<b>FLY LIKE AN EAGLE</b> Sade (ZTT)	15	18

## ATLANTIC 252

	1	2	3	The Artist Label	LPW	TW
1	<b>REMEMBER ME</b> Boyzone (Polydor)	1	1	<b>REMEMBER ME</b> Boyzone (Polydor)	64	65
2	<b>HUSH</b> Kula Shaker (Columbia)	2	2	<b>HUSH</b> Kula Shaker (Columbia)	65	59
3	<b>REMEMBER ME</b> Boyzone (Polydor)	3	3	<b>REMEMBER ME</b> Boyzone (Polydor)	54	56
4	<b>DON'T SPEAK</b> No Doubt (Nonesuch)	4	4	<b>DON'T SPEAK</b> No Doubt (Nonesuch)	54	53
5	<b>LET GO</b> En Vogue (Cap West America)	5	5	<b>LET GO</b> En Vogue (Cap West America)	62	44
6	<b>FREED</b> Sade (Nonesuch)	6	7	<b>FREED</b> Sade (Nonesuch)	38	38
7	<b>REAL THING</b> Lisa Stansfield (Arista)	7	8	<b>REAL THING</b> Lisa Stansfield (Arista)	34	37
8	<b>REMEMBER ME</b> Boyzone (Polydor)	8	9	<b>REMEMBER ME</b> Boyzone (Polydor)	34	35
9	<b>WHERE CAN I FIND LOVE</b> Leifur (J&M)	9	10	<b>WHERE CAN I FIND LOVE</b> Leifur (J&M)	18	34
10	<b>REMEMBER ME</b> Boyzone (Polydor)	10	11	<b>REMEMBER ME</b> Boyzone (Polydor)	36	34

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# TOP 50 AIRPLAY HITS

12 APRIL 1997



Pos	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
<b>1</b>	<b>WHO DO YOU THINK YOU ARE</b>	<b>Spice Girls</b>	<b>Virgin</b>	<b>1664</b>	<b>+2</b>	<b>58.73</b>	<b>-2</b>
2	DON'T SPEAK	No Doubt	MCA	1722	-6	55.09	n/c
3	FLY LIKE AN EAGLE	Seal	ZTT	1334	+3	44.79	n/c
4	FREE ME	Chast	Polydor	588	+74	43.95	+38
5	HUSH	Kula Shaker	Columbia	773	-17	41.67	-31
6	REAL THING	Lisa Stansfield	Arista	1572	-15	41.14	-5
7	WHAT DO YOU WANT FROM ME?	Monaco	Polydor	1082	+4	40.25	-21
8	I BELIEVE I CAN FLY	R. Kelly	Jive/Atlantic	1034	+36	38.91	+18
9	IF I NEVER SEE YOU AGAIN	Wet Wet Wet	Precious Organisation/Mercury	1021	-5	36.18	-7
10	ISN'T IT A WONDER	Boyzone	Polydor	916	+23	36.15	-22
11	DON'T YOU LOVE ME?	Eternal	1st Avenue/EMI	1204	-11	34.96	-12
12	SOMETIMES	Brand New Heavies	Firrr/London	878	+22	34.55	+33
<b>HIGHEST CLIMBER</b>							
13	YOU SHOWED ME	Lightning Seeds	Epic	640	+126	34.21	+99
14	STAR PEOPLE	George Michael	Aegean/Virgin	491	+138	33.70	+159
15	NORTH COUNTRY BOY	Charlatans	Beggars Banquet	405	+133	33.09	+24
16	HALO	Texas	Mercury	651	+123	33.00	+52
17	OLD BEFORE I DIE	Robbie Williams	Chrysalis	456	+33	32.13	+52
18	DON'T LET GO (LOVE)	En Vogue	East West America	1214	-8	30.58	-11
19	REMEMBER ME	Blue Boy	Pharm	819	-1	27.44	+12
20	STARING AT THE SUN	U2	Island	372	+40	26.90	+48
21	ENCORE UNE FOIS	Sash!	MultiPLY	552	+1	26.74	-3
22	FRESH!	Gina G	Eternal/WEA	664	-29	23.89	-49
23	SAINT	Orbital	Firrr/London	251	+29	23.39	+19
24	WHERE CAN I FIND LOVE	Luvin' Joy	MCA	389	+60	23.30	+66
25	BLACK ROCKING BEATS	Chemical Brothers	Virgin	251	+109	23.01	+35
26	LAZY	Suede	Nude	171	+111	22.77	+55
27	HARD TO MAKE A STAND	Sheryl Crow	A&M	609	-9	21.66	-33
<b>MOST ADDED</b>							
28	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	508	+83	21.41	+26
29	ALONE	Bee Gees	Polydor	680	-21	21.26	-13
<b>BIGGEST INCREASE IN PLAYS</b>							
30	SENSATIONAL	Michelle Gayle	1st Avenue/RCA	231	+273	21.12	+657
31	LOVE GUARANTEED	Damage	Big Life	419	-31	21.00	-29
32	READY TO GO	Republica	Deconstruction	506	-11	20.98	-9
33	RICHARD III	Supergas	Parlophone	101	+102	20.76	+8
34	RED LETTER DAY	Pet Shop Boys	Parlophone	440	-20	20.51	-50
35	ON & ON	Erykah Badu	Kedron/Universal	255	+21	20.14	+43
36	RUMBLE IN THE JUNGLE	Fugees Feat. Tribe Called Quest & Busta Rhymes	309	-16	19.73	-53	
37	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	One Little Indian	635	+1	19.74	+7
38	GOTTA BE YOU	3T	Epic	457	+91	19.66	+52
39	SAY WHAT YOU WANT	Texas	Mercury	872	-31	17.28	-23
40	INDESTRUCTIBLE	Alisha's Attic	Mercury	742	-15	17.06	-28
41	WHERE DO YOU GO	No Mercy	Arista	661	-23	16.46	-30
42	NEW POLLUTION	Beck	Geffen	220	-41	16.03	-5
43	MAMA	Spice Girls	Virgin	380	-10	15.93	-24
44	BLACKBIRD ON THE WIRE	Beautiful South	Go! Discs	579	-9	15.74	-49
45	ANYWHERE FOR YOU	Backstreet Boys	Trans Continental/Java	456	+7	15.35	-15
46	IT'S NO GOOD	Depeche Mode	Mute	347	+202	15.13	+149
47	SHE'S A STAR	James	Fontana/Mercury	540	-17	15.01	-30
48	SONG 2	Blur	Food/Parlophone	81	-15	14.58	n/c
<b>BIGGEST INCREASE IN AUDIENCE</b>							
49	SMILE	Supernaturals	Food/Parlophone	85	+183	14.53	+955
50	18 TILL I DIE	Bryan Adams	A&M	454	+16	14.49	+12

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## TOP 10 GROWERS

Pos	Title Artist (Label)	Total plays	Increase in no. of plays
1	HALO Texas (Mercury)	651	359
2	YOU SHOWED ME Lightning Seeds (Epic)	640	357
3	STAR PEOPLE George Michael (Aegean/Virgin)	491	285
4	I BELIEVE I CAN FLY R. Kelly (Jive/Atlantic)	1034	275
5	FREE ME Cast (Polydor)	588	250
6	IT'S NO GOOD Depeche Mode (Mute)	347	232
7	NORTH COUNTRY BOY Charlatans (Beggars Banquet)	405	231
8	CONSIDERATION Reef (Sony ST)	416	231
9	YOU MIGHT NEED SOMEBODY Shola Ama (WEA)	503	230
10	GOTTA BE YOU 3T (Epic)	457	218

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

## TOP 10 MOST ADDED

Pos	Title Artist (Label)	Total plays	Plays + this week	Alt. this week
1	YOU MIGHT NEED SOMEBODY Shola Ama (WEA)	44	37	17
2	BLOOD ON THE DANCEFLOOR Michael Jackson (Epic)	41	17	16
3	GOTTA BE YOU 3T (Epic)	60	38	12
4	NORTH COUNTRY BOY Charlatans (Beggars Banquet)	57	31	12
5	LOVE WON'T WAIT Gary Barlow (RCA)	23	8	6
6	YOU SHOWED ME Lightning Seeds (Epic)	46	36	5
7	BELLISSIMA DJ Quikster (Pinnacle/EMI)	57	26	4
8	UNDERWATER LOVE Smoke City Live!	27	11	4
9	STAR PEOPLE George Michael (Aegean/Virgin)	37	25	3
10	18 TILL I DIE Bryan Adams (A&M)	31	27	3

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

AIRPLAY

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# THE OFFICIAL CHARTS - 12 APRIL

**music week**  
 AS USED BY



# SINGLES

## 1 I BELIEVE I CAN FLY

5	<b>1</b>	<b>I BELIEVE I CAN FLY</b>	Jive
NOU	2	<b>RICHARD III</b> Supergrass	Parlophone
NOU	3	<b>DON'T SPEAK</b> No Doubt	Interscope
NOU	4	<b>UNDERWATER LOVE</b> Smoke City	Jive
NOU	5	<b>IT'S NO GOOD</b> Depeche Mode	Mute
2	6	<b>MAMA/WHO DO YOU THINK YOU ARE</b> Spice Girls	Virgin
6	7	<b>BELISSIMA</b> DJ Quicksilver	Positive
1	8	<b>BLOCK ROCKIN' BEATS</b> The Chemical Brothers	Virgin
NOU	9	<b>ENCORE UNE FOIS</b> Sash!	Multiply
NOU	10	<b>TO LIVE &amp; DIE IN LA</b> Makaveli	Interscope
NOU	11	<b>SOMETIMES</b> The Brand New Heavies	ffrr
NOU	12	<b>WE HAVE EXPLOSIVE</b> The Future Sound Of London	Virgin
8	13	<b>NOT HIGH (THE MONSIEUR ANTHEM)</b> 8 Real Rude Rhinoceroses, DJ Cool, Manfred Mann	Arctic
4	14	<b>NORTH COUNTRY BOY</b> The Charlatans	Beggars Banquet
11	15	<b>D.L.S.C.O.</b> N-Trance	All Around The World
7	16	<b>FREE ME</b> East	Polydor
NOU	17	<b>FIRED UP!</b> Funky Green Dogs	Twisted UK
NOU	18	<b>WHEN CAN I FIND LOVE</b> SWV	Jive
12	19	<b>WHERE CAN I FIND LOVE</b> Livin' Joy	Undiscovered/MCA
10	20	<b>GOTTA BE YOU 3T</b>	Epic
17	21	<b>FRESH!</b> Gina G	Eternal/WEA
NOU	22	<b>MY LOVE IS DEEP</b> Sara Parker	Manifesto
15	23	<b>ISN'T IT A WONDER</b> Boyzone	Polydor
NOU	24	<b>ANYWHERE FOR YOU</b> Backstreet Boys	Jive
NOU	25	<b>ANYWHERE FOR YOU</b> Backstreet Boys	Jive

## BRUCE

## SPRINGSTEEN

### SECRET GARDEN



## 1 SPICE

NOU	1	<b>1</b>	<b>SPICE</b>	Spice Girls	Virgin
NOU	2	10	<b>Wet Wet Wet</b>	Precious Ory/Mercury	
NOU	3	TRAGIC KINGDOM	No Doubt	Interscope	
NOU	4	LISA STANSFIELD	Lisa Stansfield	Arista	
NOU	5	BLUE IS THE COLOUR	The Beautiful South	Go!Discs	
NOU	6	EVERYTHING MUST GO	Mantic Street Preachers	Epic	
NOU	7	GLOW	Reef	Sony S2	
NOU	8	STILL WATERS	Bee Gees	Polydor	
NOU	9	WHITE ON BLONDE	Texas	Mercury	
NOU	10	COWBOY	Erasure	Mute	
NOU	11	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	
NOU	12	VERY BEST OF THE BEE GEES	Bee Gees	Polydor	
NOU	13	POP U2		Island	
NOU	35	COME END YOURSELF	Fun Lovin' Criminals	Chrysalis	
NOU	13	K	Kula Shaker	Columbia	
NOU	16	BEFORE THE RAIN	Eternal	1st Avenue/EMI	
NOU	17	TRAVELLING WITHOUT MOVING	Jamiroquai	Sony S2	
NOU	18	BLUR	Blur	Food/Parlophone	
NOU	15	AULISHA RULES THE WORLD	Alisha's Attic	Mercury	
NOU	20	SHERYL CROW	Sheryl Crow	A&M	
NOU	18	OLDER	George Michael	Virgin	
NOU	17	EVITA (OST)	Various	Warner Bros	
NOU	14	THE SMURFS HITS 97 - VOLUME 1	The Smurfs	EMI TV	

# ALBUMS

# om

12 APRIL 1997

## dance events blitz london music week

has pulled off a coup by securing the attendance of Sean 'Puffy' Combs, ceo of Bad Boy Records. Also on the panel will be Radio One's Trevor Nelson, Rob Hallitt of Marshall Arts and Sony's head of black music

Matthew Ross.

Meanwhile, Radio One will be broadcasting a number of special live dance events as part of its London Music Week coverage including: the Full Cycle night at The End (April 25, 10pm-12pm); Dreadzone, Broadcast and Dave Clarke at the Garage (28, 6.30pm-10.30pm); Lionrock, Death In Vegas and Bentley Rhythm Ace (May 1, 6.30pm-10.30pm); and Junior Vasquez's UK debut at the London Arena (2am-4am).

Club nights co-promoted as part of London Music Week will include 'Rulin' at the Ministry Of Sound featuring Todd Terry and guests (April 26); Talvin Singh's Anokha at The Blue Note (28); Club 2001 at LA 2 featuring Project 23 live and DJ's Goddie and Roni Size (29); Warp Records presents Blech with Squarepusher and Plaid live with Andy Weatherall, DJing (29); Global Warming at The Blue Note with The Idjut Boys, Noot Watson and others (30); and Danny Rampling at Heaven (May 2).

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Delegates and dance fans will be offered a feast of big name events as part of London Music Week. The conference will see two dedicated debates of particular interest to dance fans while numerous London clubs will host a number of special nights to coincide with the week-long event, which takes place between 26 April and 2 May. The two dance-orientated panels will be the R&B Debate on April 30 and the Dance Forum on May 1. Both will take place at the main London Music Week venue, the Business Design Centre in Islington. The Dance Forum has been co-ordinated by Jonathon Richardson of POP Promotions and will cover a wide range of areas from the music itself to business. "We'll discuss the relationship between the underground and the overground; and whether the vested interests and motives of indie and major are that far apart," says Richardson. As has been reported in Music Week the R&B debate

## inside:

- [2] SEVEN DAYS IN DANCE: LAURA GATE EASTLEY reveals what caught her eyes and ears this week
- [3] RADIO: the Top 40 Dance Airplay countdown; ROGER SANCHEZ's playlist
- [4] Q&A: MATTHEW COLLIN talks to Tony Farside
- [5] JOCK ON HIS BOX: DJ HUGGY
- [6-11] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips



**buzz chart number ones**

CLUB:	'SENSATIONAL' Michelle Gayle (1st Avenue/RCA) p7
URBAN:	'REQUEST LINE' Zhane (Ultimate/Motown) p9
POP:	'SENSATIONAL' Michelle Gayle (1st Avenue/RCA) p11
COOL CUTS:	'FLY LIFE' Basement Jaxx (Moulinex) p12



Ever wondered what Lauryn Hill from Fugees might sound like solo? Well, your chance has arrived on the soundtrack for a new film, 'Love Jones', with a song called 'The Sweetest Thing', which is credited to The Refugee Camp Allstars but is written and sung by Hill. There are no plans to release the track as a single but the album will be available on April 21. The LP also features Groove Theory's 'Never Enough', Trina Broussard's version of Minnie Riperton's 'Inside My Love', Xscape's 'In The Rain' and Brand New Heavies' 'I Like It'. The first single to be lifted from 'Love Jones' will be 'Hopeless' by Dionne Farris (pictured).

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19 GROOVEBENDER PRESENTS THE PROTOTYPE YEARS  
20 GIRL POWER

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- 26 HONDY
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- 14 28 IF I NEVER
- 29 FOREN
- 19 30 RUMB
- 31 MR BILL
- 20 32 WHER
- 33 FLASH
- 18 34 FOOTP
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ftc

# [7 DAYS IN DANCE]

**laura gate eastley**

**universal**



Tuesday was **ERYKAH BADU**'s showcase at the **HANOVER GRAND**. I spent the day pretending I wasn't in the office and avoiding last-minute blaggers. People are saying that she's the artist of the year and I think her two shows proved it. On Wednesday I did a mailout for **SNOOP**'s single 'Vapors' so I spent most of the day crawling around on my knees stuffing envelopes and fighting off a raging hangover - it's not all glamour. In the evening I went to a kickboxing class to release some tension. On Thursday I arranged my US trip for next week to do interviews and "drops" with **Snoop**, **HEAVY D**, **TRACEY LEE** and **THE LOST BOYZ**. Then went to **CHOICE FM** with Erykah, by which point she'd done so many interviews she was beginning to lose her voice. Dinner at the Bombay Brasserie with Erykah. On Good Friday, I had interviews with Erykah from 9am till 11pm. At Radio One, Erykah did two live songs including a version of 'Ain't Nobody's Business' which left everyone speechless. That night I went to **ROTATION** at Subterrania on a chronic mission. Saturday I worked Erykah off at the airport and then went to a yoga lesson. In the evening, I went to **CAMOUFLAGE** at the Complex where my favourite DJ, **ALEX BABY**, plays. My favourite record at the moment is Biggie's 'Mo Money Mo Problems' which samples Diana Ross's 'I'm Coming Out'. I didn't get any eggs on Easter Sunday so I had to buy myself some flowers. On Monday I sunbathed in a big way and listened to a mix tape by a Manchester DJ called **SEMTEX** who's really good and will probably do our next Universal mix tape. Dinner with some close freinds and then met up with our new UK signings **STRUCTURIZED**.

**SHOP TO**  
**deep freeze.**  
**london**

63 Camden Road, London NW1 9EU. Tel: 0171-424 0572/0574; fax: 0171-424 0540. Camden's Deep Freeze celebrates its first birthday this month, having established itself as a friendly, non-intimidating place to buy the latest releases and classic tracks. "Many of my regulars bring in tapes of the radio and I try to find the tracks they want," says proprietor Andy Lewis.

- Top 10 tracks flying out of Deep Freeze this week one:
- **'DOUBLE UP'** - RIP Sex Crews
  - **'TUMBLIN' DOWN'** - Tuff Jam (Mucho Soul)
  - **'BIG BABY'** - Kym Mazelle (white label)
  - **'INDUSTRY STANDARD'** (white label)
  - **'PAYTINE'** - Nu Jazz (Nu Jazz)
  - **'DISORDER'** (Remixed) - Van Halen Remix - Faithless (Chevy)
  - **'DUB STROVE EP'** - Ushin Large (Rise & Shine)
  - **'JUST GETS BETTER'** - Tuff Jam (Katz)
  - **'TURN ME ON'** - Kathy Wood & Sugar Diddy Boot (white label)
  - **'SPIN SPIN SUGAR'** (Remixed) - Van Halen Mix - Sneaker Pimps (Eikon Up)

## kiss bids farewell to colin faver

Longstanding Kiss DJ Colin Faver has lost his show after more than 10 years at London's Kiss 100.

His place has been taken by a happy hardcore show, which started last week, and will feature a rotating roster of DJs. Faver began broadcasting on Kiss in 1995 with one of the first UK mix shows and remains one of the most influential and respected DJs in the world of techno.

Lorna Clarke, Kiss 100 programme director, says, "Unfortunately whenever we introduce a new show, we have to lose another one. The dance music

industry is continually moving and evolving and it's important for us to move with it. It's always sad to lose a DJ like Colin Faver and we wish him good luck with his future career."

In Faver's place on Tuesday evenings between 8pm and 11pm will be the first dedicated happy hardcore show on legal radio. Its appearance recognises the persistent popularity of the happy hardcore sound at a street level.

"We're delighted to present the first hardcore show. All of these DJs have worked so hard to bring hardcore to the forefront of underground

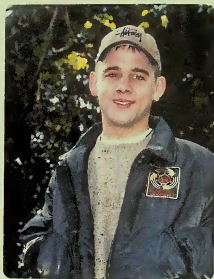
## DJ Hype in awards triumph

DJ Hype managed an English Patient-style sweep of prizes at the second annual Hardcore Awards.

Awards. A new category was also added with an Outstanding Contribution To The industry award, won by Slipmatt.

The awards show, presented by DJ Wendy Douglas, was judged to be a great success by all those who attended. Douglas says, "It was the best awards show I've ever done by far. Everybody turned up and supported it so there was an excellent atmosphere."

The full list of winners is: best overall DJ - DJ Hype; best hardcore DJ - Slipmatt; best drum & bass DJ - DJ Hype; best radio DJ - DJ Hype; best radio show, Kiss 100 on Wednesdays; best hardcore tune - Forces & Styles' 'Heart Of Gold'; best club promoter - Heltter Skeltter; best record shop - Section 5, Chelsea; best MC - G2; best record label - Metalheadz; best album - Speed Of Sound's 'Origin Unknown'; best producer - Andy G; best magazine, Dream; best flyer - Heltter Skeltter NVE 1996.



dance music and they deserve the platform on radio," says Clarke. The DJs who will be on

rotation presenting the show will be Sharkey (pictured), Slipmatt, Dougal and Vibe.

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q&a



matthewcollin

YOUR BOOK HAS BEEN A REAL LABOUR OF LOVE - IT'S TAKEN ALMOST FIVE YEARS - WHY DID YOU DEVOTE SUCH A BIG CHUNK OF YOUR LIFE TO WRITING IT?

"Because dance culture in all its forms has been the most important culture phenomena of our generation. It's defined us all in one way or another, and I just felt it should be taken as seriously as the hippie movement in the Sixties or punk in the Seventies. Also, it's certainly more widespread and has reached a much wider group of social classes than those movements. It's bloody everywhere."

HOW HARD WAS IT TO WRITE? THERE ARE SO MANY SKELETONS IN THE CLOSETS OF MANY OF THE PEOPLE YOU WERE WRITING ABOUT WITH DRUG DEALING AND OTHER ILLICIT GOINGS ON.

"There were a lot of things we knew about that couldn't be published. Anyone who was involved in the dance scene back then will probably have been involved in some grey areas legally, and a lot of people were understandably unwilling to put their hands up and say, 'I did this and that. Please arrest me.' Another problem was condensing so much research and interviews into such a small space. There's 10 years' worth of material and hundreds of people's personal accounts involved, so some stuff gets left out. But I'm sure other people will come along and cover the subject in different ways. This isn't the first book about dance culture and it won't be the last. The main thing is I wanted to make the book entertaining. There are all the classic thriller elements in there - cops and robbers, sex, drugs, etc." INDEED, THE BOOK'S ALREADY GOT A LOT OF ATTENTION BUT IT SEEMS TO BE FOCUSED SOLELY ON THE DRUG ELEMENT?

"It's a book about culture not a book specifically about either music

or drugs. It's certainly not a drugs text book but neither is it a work of musicology. It's about where those two areas meet. The human story is as much what the book is involved with as drugs or music. It's simply about how people like us lived in that decade." DO YOU HAVE AN OVERALL MESSAGE ABOUT ACID HOUSE AND ECSTASY CULTURE AND WHAT IT HAS ALL MEANT?

"That's really hard. The point was to be both praising and critical where necessary. Ultimately, it's not possible to say whether it's been a good thing or not. For every good part there's a bad part, you can't have the one without the other, and people who say it's either all good or all bad are ignorant of what really happened."

Acid house is fast approaching its 10th anniversary and many of the host of books being launched to mark this event will find it hard to match the authoritative account provided by Mathew Collin's 'Altered State: The Story Of Ecstasy Culture & Acid House' which is published this month by Serpent's Tail Books. Currently working at Time Out, Collin provides a balanced view of the acid scene

(LABEL)



(FOCUS)

KINGSIZE RECORDS

28-30 High Street, Weybridge, Surrey KT13 8AB; Tel: 01932 831053; fax: 01932 827571.

Kingsize Records is run from the premises of the specialist dance music retailer of the same name.

HISTORY

Kingsize was launched last July by Davide Arcoleo (aka Adelphi) as a natural progression of his record shop and recording studio. The label's first release was 'Subzero' by Red Myers, the first in a series of 10 limited edition 10-inch vinyls. Subsequent releases have ranged from brooding, downbeat filmscore outings to mellow jazzy drum & bass. March 1997 saw Kingsize's first 12-inch release, Adelphi's 'The Ladder' EP, plus an exclusive worldwide distribution deal with S&D. The label is set to release its own CD compilation, 'High Street' featuring tracks by new and existing artists, in June. "Ninety per cent of the material is recorded in our own studio," says Richard Crow-Mains.

KEY STAFF:

Davide Arcoleo (MD); Richard Crow-Mains; Julian Shay

SPECIALIST AREAS:

Experimental beats

KEY ARTISTS:

Adelphi, Red Myers, Meat Katie, Avenue A, Plastic Digger, DJ Stix

LAST THREE RELEASES:

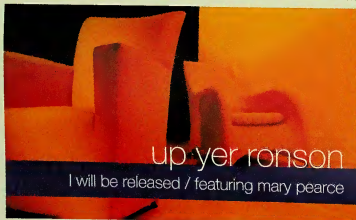
Red Myers 'Three Minus Two Equals Zero'; Meat Katie 'The Murder' EP; Adelphi 'The Ladder' EP

COMING UP:

DJ Stix 'Everything'; Adelphi 'Fresh From The Forge'; Appliesed 'Untitled'

RETAILER'S VIEW:

"Kingsize releases some very varied material. It's really well produced and sells well. They always put themselves out to bring in promos to us." - Kieran B, Atlas Records, Soho



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Remixes by Jazz 'N' Groove, Visnadi and Fathers Of Sound

CD2 Includes the hit singles Lost In Love Sasha Remix Are You Gonna Be There K-Klass Mix

12" & 2 x CD  
Out Now



1	BE	5	11	17	23	29
2	RICHAF	6	12	18	24	30
3	DONT	7	13	19	25	31
4	UNDER	8	14	20	26	32
5	ITS NO	9	15	21	27	33
6	MAMA	10	16	22	28	34
7	BELISS	11	17	23	29	35
8	BLOCK	12	18	24	30	36
9	ENCOR	13	19	25	31	37
10	TO LIVE	14	20	26	32	38
11	SOMET	15	21	27	33	39
12	WE HA	16	22	28	34	40
13	NOT EN	17	23	29	35	41
14	NORTH	18	24	30	36	42
15	D.I.S.C	19	25	31	37	43
16	FREE M	20	26	32	38	44
17	FIRE D	21	27	33	39	45
18	CAN W	22	28	34	40	46
19	WHER	23	29	35	41	47
20	GOTTA	24	30	36	42	48
21	FRESH	25	31	37	43	49
22	MY LO	26	32	38	44	50
23	ISNT I	27	33	39	45	51
24	ANYWA	28	34	40	46	52

Perhaps it's his boyish good looks or maybe it's his stylish choice of clothes, but Huggy would like to point out that he's not 15 years old as some people seem to think. Before becoming one of Scotland's top groove house DJs, he worked in the rag trade and is still keenly interested in fashion. And he's as particular about his music as his clothes. Check out his club Burger Queen in Edinburgh and hear a master at work

# JOCK

dj huggy

## ON HIS BOX

PIG GP



Freephone 0800 279988

### top[10]

**'TOGETHER' DANNY CAMPBELL AND SASHA (FFRR)**  
"This came out around 1992/93 and the single reason for this being here is because it reminds me of my first DJ gig in a pre-club bar in Edinburgh. It went from nine people to full-on in two or three weeks and this track was an all-time classic for them. People begged me to play it. It still gets a strong reaction, even from kids who don't know it. It's Danny's strong voice and there's lots of energy. It works superbly."

**'NOT FORGOTTEN' LEFTFIELD (OUTER RHYTHM)**  
"The ultimate, the DJ record. It moulded British house music into the way it is today. It came out in '91 and it was probably because of this record that I took up DJing. It's monstrous today. It still works because there has been quite a return to groove tracks."

**'I.B.O.' SLAM (SOMA)**  
"This is their first release - everyone else plays 'Eternal' on the A-side. I never liked it, I prefer 'I.B.O.' (International Balcatic Organisation). They were the DJs I respected at that time. It was such a classy track then and it's always dear to my heart. I'd use it at a retro night."

**'SOME LOVIN'' LIBERTY CITY (MURK)**  
"This was a gospel house label, master of the dirty groove. This is a really sexy track with loving vocals. This sums up part of the pre-club bar scene. It sums up one of the best times in the industry for music. When so many remixes are being made for tens of thousands of pounds, why not Murk? I play it at the beginning of a set to take it into a bit of a groove. I'm more of a groovist DJ than an anthemic one. If we'd stayed with a groovist set then the industry wouldn't be in the state it is at the moment with all these commercial, TV-advertised compilations."

**'FOUNDATIONS' BEAT FOUNDATION (SKINNY MALINKY)**  
"This came out in '95 and changed the way of thinking DJ-wise because, orchestrally, it was almost dreamhouse before dreamhouse was invented. It came out way before its time and still doesn't have the recognition it deserves. Skinny Malinky have a sound totally their own."

**'THE PRESSURE' SOUNDS OF BLACKNESS (PERSPECTIVE)**  
"This came out around 1992-93 and the 'singing sensations' bring a tear to my eye even today. It's the ultimate end-of-the-night record, it's something to grab attention. The track was done from the heart, it's not a formulated sound. The chillin' piano introduction gets to the crowd. It's not cheesy at all."

**'WHY KEEPS CHANGING YOUR MIND' (FRESH FRUIT REMIX) SOUTH ST PLAYERS (STRICTLY RHYTHM)**  
"The original was on Strictly Rhythm but the only reason I picked this was for the Fresh Fruit remix - garage turned into funky Euro groove. It came out in 1994 and didn't happen at that time. Virtually everyone in the industry who knows me would say this is my track."

**'HIGH FREQUENCY AFTER HOURS' DEEP DISH PRESENTS QUENCH (TRIBAL)**  
"It was their best release. Also Tribal was such a brilliant label, it's a shame it's not going now. It's a shame that such a label that deliberately tries not to be commercial and that puts out the finest records was so ignored. This track goes down well as any party."

[COMPILED BY GARAN DAVIS, TEL: 0181-648 2202]

18 THE HOUSE COLLECTION - VOLUME 5  
19 GROOVIDER PRESENTS THE PROTOTYPE YEARS  
20 GIRL POWER

### HUGGY'S STEAMIN' 10

- 1 'CASUAL' SOB: E.T. (East West)
- 2 'DON'T BE AFRAID' Moseman (Hust)
- 3 'NIGHTMARE' Bromberg (Positiva)
- 4 'HIGH KICK' Holmberg (Slayaway)
- 5 'TOP OF THE WORLD' D'Orvillea (Soundpool)
- 6 'DANCE (I GOT THE CHANCE)' Phocas (Moloko)
- 7 'WHAT I FEEL' H.H.C. (C.S.M.F)
- 8 'SOMEONE' Accorcion (Perfecto)
- 9 'THE AWAKENING' P.O.B. feat A-Ava (Sensac)
- 10 'THE PROPHECY' C.J. Boland (Iur)

**'TILL WE MEET AGAIN' INNER CITY (TEH)**  
"I've always rated Inner City as probably the best house act ever, but 'Till We Meet Again' is special, not only because it's an end-of-the-night track but because it makes you think as well. The crowd usually don't leave the building after you play this, they want more. It's a track that spawns encores."

**BORN:** Edinburgh, December 23, 1973. **LIFE BEFORE DJING:** Worked in the retail fashion industry. **FIRST DJ GIG:** Pre-club bar, Edinburgh, 1992-93. "I got it through pestering the manager and bar staff. A month after it started you couldn't get in after 10pm. I've got good memories of those days." **MOST MEMORABLE GIG:** Best - Hong Kong, 1994. "This was my first foreign gig and the idea of being flown around the world and doing something I like - and to have King of all places - was fantastic." **Worst:** Anywhere that's been quiet. A venue where you are expected to play anthems all night long. **FAVOURITE CLUBS:** Nico, Newcastle; Burger Queen, Edinburgh. **Next THREE GIGS:** Burger Queen and Tevot, Edinburgh (April 12); Burger Queen (26); Essence, Nottingham (May 16). **DIY TRADEMARK:** The crowd's 100% behind me." **LIFE OUTSIDE DJING:** Currently remixing tracks for Positiva, Manifesto and Feverswitch. Own track 'Boom & Pound' by Burger Queens, out today on Babushka. Socialising, meeting new people and going to new places."

### [cv]

- |    |        |        |
|----|--------|--------|
| 16 | 24     | ANNWN  |
| 25 | HONKY  |        |
| 26 | NOKED  |        |
| 31 | 27     | 2 BECO |
| 14 | 28     | IF NEV |
| 29 | FOREN  |        |
| 19 | 30     | RUMBB  |
| 31 | MR BIT |        |
| 20 | 32     | WHER   |
| 18 | 33     | FLASH  |
| 34 | FOOTP  |        |
| 22 | 35     | LOVE C |
| 13 | 36     | CONSI  |
| 23 | 37     | HUSH   |
| 27 | 38     | REMEI  |
| 21 | 39     | ALONI  |
| 40 | 40     | U16 G  |



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## hot vinyl

(on the decks: james hyman, nicky black market, daisy & havoc, brad beatnik, andy beavers, tim jeffery, chris inan, danny mcmillan, sarah davis)

### TUNE OF THE WEEK



**DAFT PUNK 'AROUND THE WORLD' (VIRGIN)** HOUSE  
The Gallie duo's LP contains plenty of potential hit singles, but this surefire winner is an excellent choice. The main mix is lifted straight from "Homework" and brings together the punchiest of boogie basslines, trademark crunchy beats, chirpy synths and the vocodered up title line that is repeated ad nauseum just in case you should forget which tune you're listening to. The Motorbass remix is a truly weird and wonderful take with its insane loops. As an added bonus there is an extended mix of the very funky tribute track, 'Teachers', which is twice as long as the LP version. All we need now is another video that is as inspired as the one for 'Da Funk'. ○○○○○ AB



DJ Camacho  
(featured in Jack On His Box  
RM Issue dated August 29, 1995)

### dj camacho's

#### etnamin' tips for the week

- 1 'TEMPTATION' Byron Stingily (US Nervous)
- 2 'FREE' Ultra Nate (Strictly Rhythm)
- 3 'PARADISE' Byron Stingily (Nervous)
- 4 'IT'S YOUR LOVE' LZ Love (tape)
- 5 'DESIRE' Amira (test pressing)
- 6 'RUN TO YOU' Joi Cardwell (8-Ball)
- 7 'WHERE WILL YOU BE' Eddie Stockley (Wake Up)
- 8 'TESTIFY' Urban Blues Project (Soul Furi)
- 9 Alexander Hope (Slip 'N' Slide)
- 10 'IF YOU WANT IT (COME AND GET IT)' Goochie Caramites (Platina Taz)

### SERIAL DIVA 'GOTTA LOVE FOR YOU' (MINISTRY OF SOUND)

Second outing for Manchester's larger than life Serial Diva, this time covering the classic Jomanda tune and coming around with multiple mixes from Kevin Saunderson, Full Intention, Sharp plus Serial Diva themselves. The Serial Club Mix is an exact cover of its contemporary, a glibious amount of weight building into the mainstay of this epic garage track. Full Intention cover three mixes in their hi-hat disco style, while Sharp's tribal percussion rains heavy on both a vocal and dub interpretation. A very good variety of top mixes emphasise the quality of UK-bred house currently on offer. ○○○○ CF

### SMOKE CITY 'UNDERWATER LOVE' (JIVE)

Already familiar to many from the Michel Gondry-directed Levis ad, this 'Bahia Soul'-sampling slice of aquatic ambience comes in six mixes. There's the dreamy radio edit with its subtle James Bond theme 'string climos, radio tone bleeps and lush vocal; a sparse Morales Underwater Club mix with occasional vocal burst thrown in; Voyager on dj'um & bass with drifting sax; the album version is akin to the radio edit; the Morales Salsoul mix blends scat-logged vocals over a harmonica building groove while a reprise adds a tropical soundscape to an instrumental finale. ○○○○ JH

### ALTERNATIVE TUNE OF THE WEEK

#### THE STARSEEDS 'PARALLEL LIFE' (MILLENNIUM)

Most pleasant tune of the week award goes to this very chilled number. Frankfurt's Alex & Regina - now based in Putney - endeavour to lead the latest Balearic revival (Nu-Med to you, squire) with this long, drifting, 'Cafe Del Mar'-style slice of summer-deja. Loping beats, beautiful vocals and a gorgeous double bass breakdown make the original mix shine while on the flip there's a fairly average drum & bass mix and Nova Nova contribute a funky yet restrained club mix. The sun is out. ○○○○○ BB

#### TP TRAXX 'LIT EDITION' (INTANGIBLE) (HOUSE)

Mr Terence Parkin's wax again under this latest pseudonym (not too hard to work out though). The sound is familiar too - four to the floor, big and bold diva vocals and a righteous keyboard line. Naturally, there's a big and cheesy keyboard break before a funky bassline rips in and it builds again. Then there's a chunky disco cut on the flip a la 'Emancipation'. Pure garage and delightfully so. ○○○○ BB

#### BLACKSTREET 'HOT DIGGITY' (WHITE LABEL)

Not sure whether this is a bootleg or not but if it is then it should get picked up pronto. Mickey Finn & Aprobottle provide a killer, funky drum & bass mix of the recent huge hit 'No Diggity'. The track is so catchy and the beats so infectious that you can't fail to be captivated by this version. Crackin' stuff. ○○○○○ BB

#### PROBLEM KIDZ PRESENTS 'MISBEHAVIN' (JUNIOR BOY'S OWN) (HOUSE)

Rocky & Mark Wilkinson combine forces for a well-punctuated house groove which in the Northern Shouts Jam mix builds and blends all manner of vocal shafts ('Get up's and 'How ya'll feel out there') with familiar 'Buffalo girls' intro-wail, a bounding hi-hat beat, warm

1	LIBE	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30																														
1	R. Kelly	2	RICHAI	3	DON'T	4	UNDER	5	IT'S NO	6	MAMA	7	BELISS	8	BLOCK	9	ENCOR	10	TO LIVE	11	SOMET	12	WE HA	13	SUTENHO	14	NORTH	15	D.I.S.C	16	FREE N	17	FIRE	18	CAN V	19	WHIER	20	GOTTA	21	FRESH	22	MY LO	23	ISN'T	24	ANYW

[commentary]  
 by alan jones  
 With a total of 14 mixes created by seven different spread across five 12-inch singles, **World** Teachers' "Sensational" continues to top the chart. 1st Avenue/RCA have covered all bases, with house mixes from Eric Kupper, CasNoGo and Timman, a pop mix from Guy's Go and r&b mixes by Nick Hunt, F.A.A.T.I.P. Mister Mo, Mark, Tony & Sipho — all of which are based to some extent on the original mix prepared by the record's producer Johnny Douglas. While this play certainly pays dividends in the clubs, it is equally clear that it is very expensive. If, as is customary, the cost of mixes are recouped against royalties, Gayle stands to make very little from "Sensational" even if it is a huge hit. The track was very nearly toppled from its chart summit this week by the **SPACE BROTHERS'** "Shine," which is number one already in London, the South-East, East Anglia, The West Midlands and the North-East, and is only marginally behind Gayle — 8% — nationally. Also sure to be in the chase next week is **SEBIAL DUVIS'** cover of the brilliant Jomanda single "Gotta Love For You." While lacking a mix to match Steve Silk Hurley's on the original, it has been revamped and will likely go a long way. Two singles which appeared to have peaked are re-climbing the chart — **BLUE AZAZON** jumping 10-4 with "And Then The Rain Falls" and **DIVAS OF COLOR** featuring **EVELYN KING** rebounding 32-23 with "One More Time." The former disc is responding to the promotional release of a third 12 inch, featuring further variations on the tune by Blue Azazon themselves, while King's disc is simply maintaining its appeal in a weak fish area of the chart. It debuted a fortnight ago at 21, though it should have been 16. The discrepancy was caused by the fact that some DJs were reporting it as being by Divas Of Color, others by King, and, not having been served with the disc myself, I failed to notice that both were on the same label with the same title. It's sometimes hard to immediately notice details like this when logging reaction on hundreds of different titles per week. The bottom line is, as I've said before, to ensure that I am serviced with all discs sent to DJs.



POS	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	9	SENSATIONAL HYPER GOD GOREIC KUPPER/CASNO/THIMWAK/HAUNT/FAAT/PANSTER/NO MARK, TONY & SIPHO MIXES	Michelle Gayle
2	3	3	SHINE (DANNY GATTARA/FADE/HUFF MIXES)	Space Brothers
3	4	3	I LIKE IT (LISA MARIE EXPERIENCE/PHIL KELSEY MIXES)	Angel Moraes
4	10	5	AND THEN THE RAIN FALLS (BLUE AZAZON/ANDY LIND MIXES)	Blue Azazon
5	2	4	SOUND OF EDEN (CASNO/HIGH SOCIETY/DIVAS OF COLOR MIXES)/BA (CASINO MIX)	CasNo
6	5	3	MAKE THE WORLD GO ROUND (JESSE THURMOND & MICHAEL COLSON/DUFFY MIXES)	Sandy B
7	3	3	GOTTA LOVE FOR YOU (FULL INTENTION/HARPER/KEVIN SAUNDERS/SONSERIAL/DIVA MIXES)	Serial Diva
8	7	3	THE WILD STYLE (SHARP/SUPREME/EGG/LOBBE/HEADS MIXES)	DJ Supreme
9	514	3	SCARED (DYLAN RHYMES/POBIS/LACKER/FATBOY SLIM MIXES)	Slacker
10	10	2	AROUND THE WORLD (MIXES)	Dan King
11	19	2	THE PROPHECY (C.J. BOLLAND MIXES)	C. J. Bolland
12	2	2	IT'S ALRIGHT, I FEEL IT (ARMAND VAN HELDEN/PROM SIZE MIX)	Nuyorican Soul
13	11	2	AMOUR (MIXES)	Ram Kings
14	25	2	HAVE FUN (RED JERRY/VITTY BITTY BOOZY/WOOZY/CUMA BIST. PETER & HEAVEN MIXES)	Cuma B
15	36	2	GALAXIA (GATTARA/CRIMSON DAWN MIXES)	Moonzanz
16	42	2	NETHERWORLD (OLIVER LIEB MIXES)	LSS
17	8	2	MORNING LIGHT (TCHY & SCOT/DRY/YES MAHLSTEDT/PAGANINI TRAXX MIXES)	Team Deep
18	8	2	REVERENCE (POLL & SISTER BLISS MIXES)/INSOMNIA (ARMAND VAN HELDEN MIXES)	Faithless
19	20	2	MAKE IT REAL/RICH BITON (MIXES)	Heliographic featuring Disney Campbell
20	14	2	STRONGER TOGETHER (FORTHANDY LINDS/LACKER/RAMP MIXES)	Son
21	21	2	DANCE WITH ME (TIN TIN OUT/SHARPP/DI QUICKSILVER MIXES)	Tin Tin Out
22	35	2	MYSTERY LAND (MIXES)	Y Traxx
23	32	2	ONE MORE TIME (DIRTY ROTTEN SCOUNDRELS MIXES)	Divas Di Color featuring Evelyn King
24	24	2	SOUL POWER (BORIS DULOGSCHOU SNEAK MIXES)	Spensance
25	38	2	YOU'VE GOT IT (FRANKIE KNOLKES/MATT DAREY/GIOUPELLO'S MIXES)	Alibi
26	27	2	THE SAINT (MIXES)	Orbita
27	3	2	SCENT OF LOVE (MIXES)	Redaeka
28	21	2	SOMETIMES (MASTERS AT WORK MIXES)	Brand New Hearies
29	2	2	I LOVE YOU...STOP (MIXES)	Red 5
30	28	2	LOVE ON A ONMIGHTY LOVE (MIXES)	Lorraine Calo
31	31	2	REFLECT (CHRIS LIBERATOR/DREW JERRY MIXES)	Three 'N' One
32	41	2	KILIN' TIME (RYTHM MASTERS/FISH HEADWORK IN PROGRESS MIXES)	Tina Cousins
33	24	2	LEGENDS (TIN TIN OUT/CJ BOLLAND/JO PIPPI MIXES)	Sareed Spirit
34	5	2	REQUEST LINE (INTERREED MIXES)	Zhane
35	22	2	SW...IF YOU FEEL ALRIGHT (C. WINERS & S/S VORTAL/WHY OF EDEN & NIKOLAS PALERIBOS/ROCKE THE FIVE BROTHERS/JAN & LEVINS MIXES)	Cyral Waters
36	15	2	I HEAT UP (SILK BROTHERS/PANINAWAY OF EDEN MIXES)	One Of A Kind
37	37	2	THE DIFFERENCE (SPOT ON/TWEEKY & FUNKY/DA TECHNO BOHEMIANS MIXES)	Funny Walker
38	43	2	HARD TIMES (ROB DOUGAN MIXES)	Rimbaud featuring Sabrina Johnson
39	27	2	I'M A MAN NOT A BOY (TONY DE VATTIN/TIN OUT MIXES)	North And South
40	13	2	FOOTPRINT (MIXES)	Disco Citizens
41	3	2	DISCO LIFE (CHECK DISC OUT) (SHARPP/LEVIN PHILIPPE AVANCE MIXES)	Jean Phillip Avance presents Logan Circle
42	29	2	IN THE HEAD (ARMAND VAN HELDEN/SMOON SLATER MIXES)	Gat Decor
43	39	2	WOMAN IN LOVE (MIXES)	Rebekah Ryan
44	7	2	GROUNDER (KLUBBHEADS/GATTARA MIXES)	Natural Born Groovers
45	12	2	BELLISSIMA (DJ QUICKSILVER/ALAN PHILP MIXES)	DJ Quicksilver
46	17	2	SUPERNATURAL (MOLLYS THILLAR/LINX INC. & JMAS MIXES)	Jim English
47	24	2	RAIN (INTERFERENCE/ASHLEY BEADLE MIXES)	Baby Fox
48	31	2	NEVER HAD A LOVE LIKE THIS BEFORE (BROTHERS OF PEACE/DANNY D/DAVE C MIXES)	Steven Dante & Juliet Roberts
49	28	2	WE HAVE EXPLOSIVE (MANTRONIK/LEON MARF/SOULI MIXES)	FSDL
50	41	2	TESTIFY (MIXES)	Urban Blues Project featuring Jay Williams
51	27	2	STAR PEOPLE (FORTHRIGHT/HEALY, AMOS & KOLLM MIXES)	George Michael
52	29	2	FUNKANASTIC (MIXES)	Shademan 2
53	26	2	MY LOVE IS DEEP (NICKSHARMAND VAN HELDEN/TINMAN/SHARPP)	Sara Parker
54	46	2	MANICK (D'ISTILL/STATESIDE/CIRRIUS MIXES)	KeeKi
55	40	2	TO BE LOVED (DISCO CITIZENS MIX)	Luca Drayton
56	29	2	MOVE YOUR BODY (MIXES)	Reel 2 Real
57	28	2	HEAVEN ON EARTH (DILLON & DICKINS/ANDY GRAY/DEE FINGERS/STEVE SPACEK MIXES)	Spellbound
58	28	2	HIGH ENERGY (TONY CROOKS/PAINWREST MIXES)	Strategy
59	28	2	IT'S ALRIGHT (BOUNCEZ-IN/LEWIS MIXES)	Dani Heines
60	42	2	PUTTIN' A RUSH ON ME (MARK PICCHITTI/VA&G DIVISION MIXES)	Future Force

1st Avenue/RCA  
 Earth Music/Hellgate  
 Jacket/53  
 Worx  
 Champion  
 Sound Of Music  
 Distinctive  
 Loaded/XL Recordings  
 Virgin  
 fir  
 Talkin Loud  
 All Around The World  
 Wonderboy  
 Heat  
 Hoaj/Choons  
 Multiply  
 Cheeky  
 Chisley  
 Hi-Life  
 VC Recordings  
 fir  
 4 Liberty  
 WEA  
 Urgent/Krita  
 fir  
 Whup!  
 Multiply  
 MCA  
 fir  
 Eastern Bbc  
 Virgin  
 Motown  
 PolyGram  
 Fresh  
 fir  
 Top Banana  
 RCA  
 Extravaganza  
 Sharp Recordings  
 Way Of Life  
 MCA  
 Heat/Positive  
 Dos Or Din/Positive  
 Hi-Life  
 Malawi  
 Delirious  
 Virgin  
 US Southern  
 Aegean/Virgin  
 Fanz-2  
 Manifesto  
 Moonshine Music  
 Whiteave/Ed  
 Positive  
 East  
 Rainwest  
 Mushroom  
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 19 GROUNDER PRESENTS THE PROTOTYPE YEARS  
 20 GIRL POWER

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 25 MARKET  
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 30 RUMBE  
 31 MR BIK  
 32 WHER  
 33 FLASH  
 34 FOOTP  
 35 LOVE  
 36 CONSI  
 37 HUSH  
 38 REME  
 39 ALON  
 40 U16 G

Bullseye titles & ↑

18  
 19  
 20





# the **RISE CHART**

(compiled by alan jones from a sample of more than 100 dj returns - fax: 0173-928 2361)

Pos	Wk	Artist
1	2	REQUEST LINE
2	1	HYPNOTIZE
3	5	CAN WE
4	11	STEP INTO A WORLD (RAFTURE'S DELIGHT)
5	4	I'M NOT FEELING YOU
6	25	AIN'T NO PLAYA
7	5	CAN'T NOBODY HOLD ME DOWN
8	7	YOU SHOULD KNOW ASSORTED PHAVORS (LP)
9	7	HOW I FEEL
10	12	LOVE JONES (LP)
11	9	MR. BIG STUFF
12	13	SOMETHING ABOUT YOU
13	3	SECRET LOVE
14	38	TO LIVE AND DIE IN L.A.
15	15	NEVER HAD A LOVE LIKE THIS BEFORE
16	8	YOU WILL RISE
17	6	BADUZZM (LP)
18	26	SENSATIONAL
19	14	SOMETIMES
20	5	UNTIL THE DAY
21	22	GET ME HOME
22	34	SUGAR HONEY ICE TEA
23	4	FOREVER MORE
24	30	KEEP ON KEEPIN' ON/COLD ROCK A PARTY
25	23	STAY WITH ME
26	14	HEAD OVER HEELS
27	16	MAKIN' MOVES...EVERYDAY
28	17	JUST THE WAY YOU LIKE IT
29	15	NOBODY
30	28	ONE IN A MILLION
31	1	ON & ON
32	18	BITTERSWEET
33	10	WEEKEND THANG
34	35	MIGHTY LOVE
35	15	REMEMBER
36	24	RUMBLE IN THE JUNGLE
37	39	SPIRITUAL THANG
38	10	PUPPET MASTER
39	32	LOVE'N BEFORE WE GET BUSY/HEAVENLY DAUGHTER
40	20	66 DADDY

Artist	Label
Zhana	Illtown/Milovan
Notorious B.I.G.	Bad Boy
SWU	Jive
KRS-One	Jive
Yvette Michele	Load
Jay-Z featuring Foxy Brown	Northwestside
Puff Daddy featuring Mase	Bad Boy
Damon Jones	LaFace
Assorted Phavors	Hill Of Fame/Epic
Clymax	Rhythm Series/Parlophone
Original Soundtrack	Epic
Queen Latifah	Milovan
New Edition	MCA
Celice	MCA
Makaveli	Interscope
Steven Danite & Juliet Roberts	Delirious
Sweetback	Epic
Eykan Badu	Kedar/Universal
Michelle Gayle	1st Avenue/RCA
Brand New Heavies	fr
Norchant	MCA
Foxy Brown featuring Blackstreet	Def Jam
Goodfellaz	Wild Card
Puff Johnson	Werk/Columbia
MC Lyle	East West
Richie Rich	Castle
Allure featuring Nas	Crave
The Truth	Priority
Tasha Holiday	MCA
Keith Sweat	Elektra
Aaliyah	Atlantic
Eykan Badu	Kedar/Universal
Lewis Taylor	Island
Alonzo Hunter	Coolempo
Lorraine Cole	MCA
Loren	Progs
Fugees feat. A Tribe Called Quest, Busta Rhymes	Mercury
Eric Burdon	Warner Bros.
Muggs Presents Soul Assassin: Dr. Dre & Real	Columbia
Wesley	S2
Henry D	Uptown

## [commentary]

by Tony Fardisei



Showing just what a good old-fashioned-style chart we have.

ZHANE finally make it to number one with 'Request Line' after eight weeks on the rundown. Meanwhile, KRS-ONE fulfills our prophecy that his 'Step Into A World' would provide him with a huge club hit by finally hitting the top 10. Close behind is JAY-Z's cleaned up version of 'Ain't No Niggaz' soaring into the Top 10 from number 25, almost a year after its initial Stateside release. Our highest of seven new entries is MAKAVELI (Tupac) with 'To Live And Die In L.A.'; tallied by Delirious Records' first entry in our chart with 'STEVEN DANITE & JULIET ROBERTS' cover of 'Never Had A Love Like This Before'. Well done to Delirious's Danny D and Ken Grunbaum...BROWNSTONE are back and currently have a five-track album sampler knocking about from the follow-up to their hugely successful 1995 debut LP 'From The Bottom Up', which spawned three hits for Michael Jackson's MJJ label. The first single from the new LP, 'Still Climbing', will be 5 Miles To Empty' produced by man of the moment Rodney Jerkin; elsewhere Dave Jam Hall and Soulshock & Karlin do the honours. Brownstone will also be supporting BLACKSTREET at the latter's only London gig, which will be taking place at the Royal Albert Hall on April 21. Meanwhile, Blackstreet's new single, the Debarge-sampling 'Don't Leave Me', is currently being promoted with yet more mixes of 'No Diggity'.

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18 THE HOUSE COLLECTION - VOLUME 5  
19 GROOVERIDER PRESENTS THE PROTOTYPE YEARS  
20 GIRL POWER

Angels boys leap in feet first with a ridiculously over-the-top guitar frenzy that even manages to drumroll without sounding as tired as a record reviewer's vocabulary. Maybe it's that Stone Roses on poppers appeal on the A-side, maybe it's the more Primal Scream B-side. Whatever - it's proper cheeky and works like a dream.



DEPECHE MODE

### OVERSEER 'HIT THE TARMAC' (SOUNDCLASH)

While the previous 'Overseer' EP won us over straight away, this one took a little longer. Still what's a couple of weeks between friends? 'Never Trust An Old Punk' is raucous drum & bass and 'Signing On' (our favourite and what it call massive on a dancefloor) is a gentle mosey down to the office interrupted by a fantastic drum & bass struggle to get there once our hero realises their watch is wrong and the place is about to shut. On the other side, 'Nervous' is a big solid rocker while 'Franky Says' plays with the king of crooners and blends him with some less easy listening. Much variety and more ideas on one piece of vinyl than some people have in a lifetime. ○○○○ D&H

### TECHNO TUNE OF THE WEEK

#### GREEN VELVET 'DESTINATION UNKNOWN' (MUSIC MAN)

The man responsible for the relaunch of underground music of Chicago again delivers four action-packed, madcap lyrical tracks for Music Man. 'Land Of The Lost' kicks with old school bass and tight melodies over simplistic punchy beats. 'Stormy Weather' uses some great Moog like one note key lines and in ya face sample stabs. Over on the flip, 'Destination Unknown' hits the intense chord with a breakdown of mind blown noises. The final cut, 'Answering Machine', shows just how way out this guy is with lyrics like "I don't need this shit". We need more producers with his kind of humour. ○○○○ DM

#### MIGHTY KOHN 'DROON' (INERTIA)

(ALTERNATIVE)

This intriguing slice of future jazz arrives from Sweden via London's new

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16	24	ANNY
25	MAKED	
26	HOND	
31	27	2 BECK
14	28	IF INE
29	FOREN	
19	30	RUMB
31	MR BI	
32	32	WHER
18	33	FLASH
34	FOOT	
22	35	LOVE
13	36	CONS
23	37	HUSH
27	38	REME
21	39	ALON
40	U16	G

Balladed titles &

RU



NEW

Inertia label. 'Droon' uses Air Blakes meets Doc Scott drums as the backdrop for Rhodes-like stabs and a whole range of spacey effects. Overlaid 'Smoo' layers weird harmonies over scampering beats. ○○○○ AB

**GEORGE LLAN PRESENTS BIG APPLE CIRCUS 'I'M A FREE MAN' (NARCOTIC) (HOUSE)**  
This tune does not break any new ground with its big NY beats, galloping bass, messed-up disco loops and South Shore Commission-inspired vocal snatches, but that does not stop it having the desired effect on the floor. The Unabomber Bedtime Mix strips back, dubs up and filters out the tune to satisfy the underground. The bonus track, 'Get Up Off Your Feet', reapplies the disco pressure in fine style, piling more heavily-treated loops on top of an extra-bouncy rhythm. ○○○○ AB

**HOUSE TUNE OF THE WEEK**

**RIMABAUD 'HARD TIMES' (TOP BANANA) (HOUSE)**  
Hooj Choons' offshoot reruns the classic 'Hard Times' by Rob D but this time with the mighty Sabrina Johnston doing the singing. The Dub mix is the exact duplicate of its peer but doesn't sound at all dated due to the popularity of this particular sound right now. Sabrina sings an extended vocal on the main mix sounding somewhat like a well added accapella to the instrumental original. The extra vocal adds a real kick which combined with the still eruptive force of the original composition really does make this Top Banana alright. ○○○○ CF

**NICK MORRIS & JAMIE LEWIS 'THE DISKOSHUFFLE' EP (DEFINITIVE) (HOUSE)**  
The Canadian label hits the disco groove with a sweet four-tracker 'Daddy's Disko' builds a quick-stepping rhythm which sounds like 'Young Hearts Run Free' - with the needle stuck. Next up is 'Disko Ripple' which has a more funky flavour yet remains very sample reliant. 'Don't Stop The Music' is a more modern, almost electro, groove before another disco vocal loop cuts in. 'Try 4 Ever' is pure funk that winds up this sweat-inducing EP nicely. ○○○○ BB

**urban cuts**

- 'NO MONEY NO PROBLEMS' NOTORIOUS B.I.G.**  
Maximum rotation in my daily schedule - null said
- 'LOVE IS ALL WE NEED' MARY J BLIGE**  
'Be Happy' part two, it's a grower
- 'THE ULTIMATE' ARTIFACTS**  
Funky as hell - like an old skool hip hop cut
- 'I WANNA BE THE ONLY ONE (BLACKSMITH REMIX)' ETERNAL**  
Another slamming Blacksmith remix giving the girls an urban edge
- 'JUST LIKE THAT' ZHANE**  
A cool cut from the Motown duo's latest album
- 'SPIRIT' SOUNDS OF BLACKNESS**  
Bouncy track with the unlikely combination of Craig Mac and SOB but it works
- 'STEP INTO A WORLD (RAPTURE'S DELIGHT)' KRS ONE**  
KRS-One uses the hip hop favourite pop record to outstanding effect
- 'INFATUATION' LAURNEA**  
Prince, Prince, Prince, Prince - love it
- 'DON'T WANNA BE A PLAYER' JOE**  
A quality ballad - almost to the standard of 'All The Things (Your Man Won't Do)'
- BRAIN' JUNGLE BROTHERS**  
Another from The Native Tongues on the comeback trail - only just

Compiled by **trevor nelson**  
and played on his Radio One show on Saturdays 3.30pm-6.30pm

**BEST OF THE ALBUMS**


**VARIOUS 'H' FIDELITY HOUSE IMPRINT ONE' (GUIDANCE US) (HOUSE)**  
This Chicago label may be best known for giving us Blue Boy's 'Remember Me', but its real stack in trade is the very finest deep, mellow and jazzy house tunes. Here it collects 10 lovingly crafted examples from its first 14 singles. Larry Heard kicks things off with his sublime 'Theme From Guidance' and his powerful influence carries through many of the remaining cuts from the likes of Don Carlos, The Warmdu Kids, Abacuz and Kevin Yost. ○○○○ AB

**MAAS 'L'ATTITUDE' (SOMA) (TECHNO)**  
Soma unleashes its first artist album of '97. The man behind the Maas projects is Ewan Pearson, who made his debut for the label a few years back with 'San Narisco'. Here is his debut album and over the nine tracks our man explores the spectrum of quality dance music taking in techno, house, experimental drum & bass and some blunt smokin' beats as the final cut, 'Lost Soul'. Overall a good accomplished album especially for a debut. Definitely worth investigating as it will appeal in both clubs and at home. ○○○○ DM

**VARIOUS 'SHAKE THE BONES' (HYDROGEN DUKEBOX) (HOUSE)**  
Hydrogen Dukebox was one of the first labels in there with those trendy big beats and this selection from the likes of Slab, Crash and TLM smashes a moody mix of crunchy sounds, breakbeats and atmospheric dub-out wanderings. ○○○○ SD

**VARIOUS 'DISCO BISCUITS' (COALITION) (TECHNO)**  
The musical companion to the anthology of the same name that features clubland fiction from the chemical generation (i.e. Irvine Welsh, Charlie Hall, Gavin Hills and Jeff Noon) is a double album whose aim is also to celebrate a decade of acid house. Plenty of obvious classics that you will probably have on numerous compilations, like 'Pacific State', 'Rez' and 'Little Fluffy Clouds', but the addition of the Farm's 'Groovy Train', Green Velvet's 'Preacher Man' and the exclusive 'Kicking In And Out' from Two Lone Swordsmen make this a most certain coffee table compilation. ○○○○ JH

**VARIOUS 'BREAKBEAT SCIENCE 2' (VOLUME) (DRUM & BASS)**  
Twenty one exclusive tracks from the likes of Nookie, T Power, J Malik and Klute encompassing a broad spectrum of styles. An invaluable contribution to the drum & bass scene boosted obviously by Sarah Champion's well documented 100 page plus booklet. ○○○○ JH



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# the **POP CHART** 12.21.97

(handbag)

[commentary]  
by alan jones



The Pop Chart has plenty of big movers but no high entries this week as the Easter break works its way through the chart. Among the new entries that do make it, however, remakes are all the rage, with **OUTER RHYTHM, LIGHTNING SEEDS, BARRY MANILOW, PAINTIN' BY NUMBERS** and **PHIL JOSEPH** all gaining favour with recycled material. The **Outer Rhythm** disc – an update of Hot Butter's infuriating Seventies synth signature "Popcorn" – is on Scotland's Steppin' Out label and is already huge north of the border, taking third place there, with jets providing the majority of its support and helping it to number 20 nationally. Beating **Outer Rhythm** to the title of the week's highest new entry by a smidgeon, the **SPACE BROTHERS'** "Shine" (at number 19) is thus the highest new entry on both the Pop and Club charts – a rare double... **Lightning Seeds** also came close to making the week's highest pop debut with their cover of the Sixties Turtles hit "You Showed Me", which has been mixed to perfection by **TODD TERRY**, across two different 12-inches. Todd has a knack of tailoring mixes to the pop market, as his revamps of the **CARDIGANS'** "Lovetool" illustrate by making a steep 19-4 rise on the chart. That could be as high as they get, however, as another pop-aimed version of the song has been recorded by **NATALIE BROWN** for **Almighty**, and has already been mailed to DJs. Expect it to begin eating into the **Cardigans** vote next week.

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THE	WEEK	WEEKS	TITLE
1	5	2	SENSATIONAL
2	8	3	AMOUR
3	13	3	BELLISSIMA
4	19	3	LOVEFOOL
5	32	2	I LOVE YOU...STOPI!
6	2	6	DON'T SPEAK
7	11	3	HOT 'N STEAKY
8	12	3	DON'T SPEAK
9	37	11	SHOW ME HEAVEN
10	9	3	AUTOMATIC LOVER/JUST CAN'T HELP BELIEVING
11	28	2	SMILE N SHINE
12	3	5	GONNA GET ALONG WITHOUT YOU NOW
13	10	3	THE DOUBLE TIME EP: FEEL GOOD/TWIST IN MY SOBRIETY/KONSTANT
14	7	8	FRESH
15	4	9	ENCORE UNE FOIS
16	6	4	SOUND OF EDEN/BAD APPLE
17	17	3	ROSES ARE RED
18	1	6	WHO DO YOU THINK YOU ARE/MAMA
19	12	5	SHINE
20	23	5	POPCORN
21	23	5	KILLIN' TIME
22	16	5	YOU SHOWED ME
23	18	4	GROOVEBIRD
24	24	1	YO REALLY LOVE TO SEE YOU TONIGHT
25	34	7	A RED LETTER DAY
26	14	4	MOVE YOUR BODY
27	26	14	D.I.S.C.O.
28	12	2	JUST PLAYIN'
29	25	3	LEGENDS
30	36	2	SCARED
31	10	5	SQUARE BIZ
32	21	6	ROCK DA HOUSE
33	37	6	CUPID
34	18	5	IT'S OVER
35	10	5	THE FIRST TIME
36	16	5	RING A LING
37	10	5	HARD TIMES
38	15	4	DAY-D
39	35	9	PARTY PEOPLE (LIVE YOUR LIFE BE FREE)
40	40	6	FLASH/SEVEN DAYS AND ONE WEEK

Artist	Label
Michelle Gayle	
Pura Kings	
DJ Derrick Silver	
The Cardigans	
Red 5	
Deja Vu featuring Tamaris	
Bianca	
Clonetta	
Chimera	
Burzula	
Pondera	
Yolita Willis	
Alligat	
Gina G	
Sash!	
Ca'Sino	
Aqua	
Spice Girls	
Space Brothers	
Outer Rhythm	
Tina Cousins	
Lightning Seeds	
Natural Born Greaves	
Barry Manilow	
Pat Sharp Boys	
Reel 2 Real	
N-Trance	
JT Flyer	
Sweet Spirit	
Slacker	
Palatin' By Numbers featuring Jai Frances	
Tali Paul	
Phil Joseph	
Clark	
Tajana	
Tiggy	
Rinôçér featuring Sabrina Johnson	
Dubwaan	
Panamam	
SEB	

1st America/RCA
All Around The World
Des Or Die/Positiva
Stockholm
Multiply
Almighty
Almighty
ZYX
Neoteric
Neoteric
Universal
Radio Wave
Alone
Eternal
Multiply
Worx
MCA
Virgin
Earth Music/Manifesto
Steppin' Out
Eastern Bloc
Epic
Heat/Positiva
Arista
Parlophone
Positiva
All Around The World
Pukka
Virgin
Loaded/XL Recordings
Koch Dance Force
VC Recordings
RCR/Rise
Media
Love This
Flex
Top Banana
Planet 3
3 Beat/freedom
Positiva

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*Sensational*

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ALBUM 'SENSATIONAL'

18 THE HOUSE COLLECTION - VOLUMES 1  
19 GROOVEBIRD PRESENTS THE PROTOTYPE YEARS  
20 GIRL POWER

As seen on the national Lottery  
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16	24	ANYWAY
17	25	NAKED
18	26	HONDY
19	27	2 BECO
20	28	IF I NEVER
21	29	FOREVER
22	30	RUMBLE
23	31	MR BIT
24	32	WHERE
25	33	FLASH
26	34	FOOTPE
27	35	LOVE G
28	36	CONSI
29	37	HUSH
30	38	REMEM
31	39	ALONE
32	40	U16 GI

Built-up titles



rtc





20	24	U2 Rattle and Hum	Mercury
21	25	B-SIDES, SEASIDES & FREERIDES Ocean Colour Scene	MCA
22	26	BADUZZIM Erykah Badu	MCA
23	27	DREAMLAND Robert Miles	Deconstruction
24	28	FRESH! Gina G	Eternal/WEA
25	29	THE SCORE Fugees	Columbia
26	30	FALLING INTO YOU Celine Dion	Epic
27	31	ATTACK OF THE GREY LANTERN Mansun	Parlophone
28	32	THE GREATEST HITS The Monkees	warners.esp/feistlar
29	33	SECRETS Toni Braxton	LaFace
30	34	STOOHS Skunk Anansie	One Little Indian
31	35	LIFE AFTER DEATH The Notorious B.I.G.	Puff Daddy/Arista
32	36	NINE LIVES Aerosmith	Columbia
33	37	RECURRING DREAM - THE VERY BEST OF Crowded House Capitol	
34	38	JAGGED LITTLE PILL Alanis Morissette	Maverick/Republic
35	39	THE ROCKY MOUNTAIN COLLECTION John Denver	RCA
36	40	THE VERY BEST OF 10cc	Mercury/PolyGram TV

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# TOP TWENTY COMPILATIONS

- 1 NOW THAT'S WHAT I CALL MUSIC!** 36  
*Various Artists*
- 2 DANCE NATION 3 - PETE DINKS & JUDGE JULES** *Various Artists*
- 3 ROMEO + JULIET (OST)** *Power Generation*
- 4 GORGEOUS** *Virgin*
- 5 SPACE JAM! (OST)** *Arista*
- 6 THE BEST - ALBUM IN THE WORLD - EVEN 5** *Virgin/EMI*
- 7 SIMPLY THE BEST CLASSIC SOUL** *Various Artists*
- 8 THE OLD SKOOL** *PolyGram TV/Capitol*
- 9 THE NO 1 S&A ALBUM** *PolyGram TV*
- 10 THE ALL TIME GREATEST COUNTRY SONGS** *Columbia*
- 11 THE SOUL ALBUM** *Virgin*
- 12 HARD CORE HEAVEN - VOLUME ONE** *Various Artists*
- 13 THE ANNUAL II - PETE DINKS & BOY GEORGE** *Various Artists*
- 14 TRAINSPOTTING (OST)** *EMI/Parlophone*
- 15 TRADE - VOLUME FOUR** *Mercury*
- 16 IN THE MIX 99** *Virgin*
- 17 THE NO 1 S&A-FI ALBUM** *PolyGram TV*
- 18 THE HOUSE COLLECTION - VOLUME 5** *Various Artists*
- 19 GROOVERIDER PRESENTS THE PROTOTYPE YEARS** *Virgin/Parlophone*
- 20 GIRL POWER** *Columbia TriStar*

16	24	ANYWAY	Capitol
17	25	NAKED EYE Luscious Jackson	Manifesto
18	26	HONDY (NO ACCESS) HonDY	Virgin
19	27	2 BECOME 1 Spice Girls	Parlophone/Interscope
20	28	IF I NEVER SEE YOU AGAIN Wet Wet Wet	Mercury
21	29	FOREVER MORE Puff Johnson	Work/Columbia
22	30	RUMBLE IN THE JUNGLE Fugees	Mercury
23	31	MR BIG STUFF Queen, Latifah, Shades & Free	Motown
24	32	WHERE DO YOU GO No Mercy	Arista
25	33	FLASH BBE	Positive
26	34	FOOTPRINT Disco Citizens	Xtravaganza/Edel
27	35	LOVE GUARANTEED Damage	Big Life
28	36	CONSIDERATION Reef	Sony/S2
29	37	HUSH Kula Shaker	Columbia
30	38	REMEMBER ME The Blue Boy	Pharm
31	39	ALONE Bee Gees	Polydor
32	40	U16 GIRLS Travis	Independiente

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

**RUTH I DON'T KNOW**

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# INTERNATIONAL FOCUS

## US CHARTWATCH

As Wannabe shows its persistence with a fourth week at two behind Puff Daddy on *Billboard's* Hot 100, it's on the albums chart that the Spice Girls are now reaching chart levels not experienced in years by a new UK act. Their album *Spice* reaches a new high of three this week, one place better than Bush's debut peak and the highest placed first album by a UK act in that US since Asia's self-titled debut reached number one in 1982. Only the late Notorious B.I.G., whose *Life After Death* album makes an unprecedented rise from 176 to one after premature sales gave it an early chart debut last week, and Calvin Dion are keeping the firmness of the top spot.

Unlike the Spice Girls, Asia was made up of members of established groups, so they are excluded Spice is the best UK album debut. Statistic since *Dire Straits'* first album reached two in 1979. Only a handful of other UK acts have performed better than the Spice Girls with their first album, including The Beatles whose US version of their *Please Please Me* album, introducing... The Beatles, reached two in 1964, and the Average White Band whose *AWB* debut made number one in 1974. And after Wannabe, the Spice Girls' US success looks set to continue with *Say You'll Be There*, which last week entered *Billboard's* singles chart and is one of Gavri's chartbound tips.

At the other end of the top 100 albums, Jamiroquai's *Travelling Without Moving* makes a return with a nine-place climb to 100, but it is on the singles chart where UK acts are continuing to make their best progress. Mark Morrison's



Return Of The Mack moves up four places to 16 and White Town's *Your Woman* is up a notch to 31 with the rest of the UK and UK signed acts in the Hot 100 as follows - **Gina G** (76-28), **Eric Clapton** (47-46), **Prodigy** (49-54), **Faithless** (70-73), **Seal** (75-74), **Phil Collins** (76-78), and **UZ** (77-85).

Currently proving their radio popularity in a series of contemporary circles are Rod Stewart's cover of Leo Sayer's 1977 US chart topper *When I Need You*, **George Michael's** *Star People*, which is now bubbling under the Hot 100, and **Alone** by the Bee Gees. The Bee Gees track is growing fast on a/c radio and is Gavri's top tip on Top 40 radio, reporting it as the Gibb brothers' top 40 start in a long time.

Another UK act making airplay gains are Erasure, whose US hopes now rest with Maverick/Warner Brothers. The pair, who last reached the US Top 20 back in 1994 with *Always*, are currently seeing strong radio support for *In Your Arms*. Topping Gavri's list of up and coming Top 40 hits, however, are **Duran Duran**, whose US chart career goes back even further than Erasure. Their song *Dat On My Mind* features on the film soundtrack of *The Saint*.

Paul Williams

## UK WORLD HITS

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

AUSTRALIA	
1	BREATHE Spice Girls Virgin
2	SAY YOU'LL BE THERE Spice Girls Virgin
3	I AM I FEEL Alisha Airs Mercury
4	FM KISSING YOU Dix'Nee Epic
5	YOUR WOMAN White Town EMI

ITALY	
1	YOUR WOMAN White Town Chrysalis
2	THE REAL THING Liv Ullmann Arista
3	BREATHE Prodigy XL
4	-
5	-

NETHERLANDS	
1	MAMA Spice Girls Virgin
2	TIME TO SAY GOODBYE Sarah Brightman/Bocelli East West
3	REMEMBER ME Blue Bay Zomba
4	DON'T YOU LOVE ME Denon EMI
5	HOMERUN Shark Antenna Virgin

FRANCE	
1	2 ROOM 1 Spice Girls Virgin
2	TIME TO SAY GOODBYE Sarah Brightman/Bocelli East West
3	SAY WHAT YOU WANT Texas Mercury
4	INGOMMA Fairless Chesky
5	SAY YOU'LL BE THERE Spice Girls Virgin

CANADA	
1	FIRESTARTER Prodigy XL
2	RETURN OF THE MACK Mark Morrison Atlantic
3	1977 Prodigy XL
4	BARREL OF A GUN Depêche Mode Mer
5	CHANGE THE WORLD Eric Clapton Reprise

SWEDEN	
1	AIN'T TALKIN' 'BOUT YOU Apoll 4 Four Columbia
2	MAMA WHO DO YOU THINK YOU ARE Spice Girls Virgin
3	BLOCKBUSTER BEATS Chemical Brothers Virgin
4	REMEMBER ME Blue Bay Maga
5	BREATHE Prodigy XL

## ARTIST PROFILE: THE BEE GEES

Thirty years after they sang about a New York Mining Disaster on their very first hit, the Bee Gees are experiencing another peak in their incredible career.

Eruoyed by the Lifetime achievement award presented to them at the Brits, the brothers Gibb are seeing a new wave of interest in their music which has culminated in a series of television special, a string of awards and strong sales for both the single *Alone* and new album *Silk Waters*.

As Polydor UK's international marketing director Lindsay Brown notes, "It's high to like the Bee Gees again. The success of *Boyzone*, *Taka That* and *N'Trance* covering their songs plus 20 years since Saturday Night Fever have all created an incredible buzz around the brothers. They've also made a very good record."

Sales of *Silk Waters* are 50% up on the level achieved in the same period by the previous album *Size Isn't Everything*, with Germany so far snapping up 350,000 copies. Frustratingly number two for a third consecutive week there, the album has climbed to one in Switzerland, is Top 10 in Austria, Indonesia and Ireland and is moving up equally. *Alone* is performing especially well, hitting number one in Hong Kong, Malaysia and Thailand and the Top 10 in Austria, the Czech Republic, Denmark, Germany, Hungary, Ireland and Portugal.

So keyed up are the three brothers for this current project that Barry Gibb even invited the world's media into his Buckinghamshire home earlier this year. "We felt we could give a hell of a lot of quality pieces



doing that and that it was rather unusual to do it in a major artist's home," he says.

Coverage elsewhere will make it all but impossible to avoid the Bee Gees over the coming months. Their South Bank Show special is being shown around the world. Having already appeared on German television's show *Wetten Das*, they have a series of other high-profile appearances lined up, including the World Music Awards in Monaco on April 17, the Oprah Winfrey show on April 21 and an induction into the Rock 'n' Roll Hall Of Fame in Cleveland on May 6. That will signal the launch of new material in the US, where the Bee Gees pulled off six consecutive number ones at their career high. Seven years after their last Top 10 hit there with the single *One* it could all be about to take off for the Gibb again. "The resurgence of interest there is enormous," says Brown.

Paul Williams

## TRACKWATCH: BEE GEES

- Album 350,000 sales in Germany
- Top 10 in Austria, Germany, Ireland, Switzerland
- Album launch in US in May on back of half of fame induction

## THE PEPSI CHART

Rank	Title Artist	Label	Rank	Title Artist	Label
1	I BELIEVE I CAN FLY Kary	Level	21	ISN'T IT A WONDER Boyzone	(Polygram)
2	RICHARD III Supergroup	(Polygram)	22	FRESH! One S	Stennell
3	DON'T SPEAK To Be Real	MCAC	23	READY TO GO Republic	(Discreet)
4	UNDERWATER LOVE Mike D	Level	24	WHERE DO YOU GO Toi Toi	(Arista)
5	IT'S NO GOOD Depeche Mode	(Mer)l	25	WHERE CAN I FIND LOVE Luv'N' Jay	MCAC
6	WHO DO YOU THINK YOU ARE/Mama	Virgin	26	NORTH COUNTRY Boyz	(Beggins Bopart)
7	BELISSIMA By Sanchez	(Polygram)	27	KNOCKIN' (JUST BECAUSE YOU FEEL GOOD)	(Arista)
8	BLOCK ROCKING BEATS Chemical Brothers	(Mer)l	28	ALONE Bee Gees	(Polygram)
9	ENCORE UNE FOIS Seal	(Mer)l	29	INDUCTRIBLABLE Asia's Asia	(Mer)l
10	TO LIVE & DIE IN LA Michael	(Interscope)	30	GOTTA BE YOU Jr	(Epic)
11	REAL THING Liv Ullmann	(Mer)l	31	SAY WHAT YOU WANT Texas	(Mer)l
12	HUGH Kiki Sailer	(Columbia)	32	STAR PEOPLE George Michael	(Epic)
13	SOMETHINGS Brand New Artists	(Virgin)	33	HARD TO MAKE A STAND One Trick	(A&M)
14	FLY LIKE AN EAGLE Seal	(RTT)	34	ANYWHERE FOR YOU Michael Eavis	(Epic)
15	DON'T LET GO (LOVE) No Regain	(East West Records)	35	IF I COULD BE YOURS (PART 2)	(Mer)l
16	IF I NEVER SEE YOU AGAIN Your World Inc	(Polygram)	36	THE S' A STAR Lenny	(Warner)
17	REMEMBER ME Blue Bay	(Mer)l	37	ELEGANTLY WASTED Jay	(Mer)l
18	FREE ME Carl	(Polygram)	38	THE BOSS Brothers	(Mer)l
19	DON'T YOU LOVE ME? Denon	(EMI)	39	WE HAVE EXPLOSIVE Future Sound of London	(Epic)
20	WHAT DO YOU WANT FROM ME? Micaela	(Polygram)	40	FOUND YOU Only	(A&M)

## VIRGIN RADIO CHART

Rank	Title Artist	Label	Rank	Title Artist	Label
1	EVERYTHING MUST GO Mark Sixx Preachers (Rip)	Virgin	21	THE VERY BEST OF (1983)	(Mer)l
2	BLUE IS THE COLOUR The Beautiful South	(Mer)l	22	JAGGED LITTLE FILM Steve Marriott	(Mer)l
3	GLOW Red	(Mer)l	23	WHAT'S THE STORY? MORNING GLORY Salt	(Mer)l
4	OCEAN DRIVE Lightyears Family	(Mer)l	24	SPIDERS Space	(Mer)l
5	POP UP	(Mer)l	25	THE HEALING GAME Ben Morrison	(Mer)l
6	K K's K's K's	(Mer)l	26	BENDS Red	(Mer)l
7	WHITE ON BLONDE Tears	(Mer)l	27	CARRY ON UP THE CHARTS - THE BEST OF The Beatles	(Mer)l
8	ALISHA RULES THE WORLD Alisha's Airs	(Mer)l	28	REPUBLICA Republic	(Mer)l
9	SHERYL CROW Sheryl Crow	(A&M)	29	BEAUTIFUL FREAK Tots	(Mer)l
10	TRAVELLING WITHOUT MOVING Jamiroquai	(Mer)l	30	COMING UP Seeds	(Mer)l
11	OLDER George Michael	(Mer)l	31	MOSELEY SINGLES Susan Cohan	(Mer)l
12	B-SIDES, SEASIDES & FREEDIES Steve Carter	(Mer)l	32	WHIPLASH James	(Mer)l
13	BLUR Blur	(Mer)l	33	GREATEST HITS Sings Red	(Mer)l
14	COME FIND YOURSELF Fran Leary	(Mer)l	34	RAZORBLADE SUITCASE Bush	(Mer)l
15	OBELISK Back	(Mer)l	35	ABBEY ROAD The Beatles	(Mer)l
16	NINE LIVES Anarchy	(Mer)l	36	A SHORT ALBUM ABOUT LOVE The Divine Comedy	(Mer)l
17	GREATEST HITS The Members	(Mer)l	37	THE DARK SIDE OF THE MOON Pink Floyd	(Mer)l
18	ATTACK OF THE GREY LANTERN Michael	(Mer)l	38	GARBAGE Garbage	(Mer)l
19	STOUSHI Shoshun	(Mer)l	39	THE STONE ROSES The Stone Roses	(Mer)l
20	RECURRING DREAM - THE VERY BEST OF (1983)	(Mer)l	40	FREE PACE SWEET Only	(Mer)l



# R&B SINGLES

Pos	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	I BELIEVE I CAN FLY	R.Kelly	Jive	JIVET 415 (F)
2	NEW	TO LIVE & DIE IN LA	Makaveli	InterScope	INT 95329 (BMG)
3	NEW	SOMETIMES	The Brand New Heavies	ffr	CD:BNHCD 8 (F)
4	2	HIT 'EM HIGH (THE MONSTARS' ANTHEM)	BReal/Busta Rhymes/Coolio/L.L.Cool J/McNasty	Atlantic	A5447 (W)
5	NEW	CAN WE	SWV	Jive	JIVET 423 (F)
6	NEW	MR BIG STUFF	Queen Latifah, Shades & Free	Motown	5743671 (F)
7	3	GOTTA BE YOU	3T	Epic	CD:643642 (SM)
8	NEW	FOREVER MORE	Puff Johnson	Work/Columbia	CD:664075 (SM)
9	4	LOVE GUARANTEED	Damage	Big Life	CD:BLRDA 133 (F)
10	5	RUMBLE IN THE JUNGLE	Fugees	Mercury	5743931 (F)
11	7	REMEMBER ME	The BlizzBoy	Pharm	1279ARM 1 (TRC/BMG)
12	6	THE REAL THING	Lisa Stansfield	Capitol	12127 4 (BMG)
13	11	DON'T LET GO (LOVE)	En Vogue	East West	A 36767 (W)
14	9	CAN'T NOBODY HOLD ME DOWN	Puff Daddy/feat. Mase	Puff Daddy/Arista	1421465 (BMG)
15	8	I'M NOT FEELING YOU	Yvette Michelle	Lead	74321465212 (BMG)
16	10	DON'T YOU LOVE ME	Eternal	1st Avenue/EM	CD:CEM5 465 (E)
17	13	MOAN & GROAN	Mark Morrison	WCA	CD:WCA 096301 (W)
18	14	GET ME HOME	Foxy Brown/Naughty Blackstreet/Def Jam	12DEF 32 (F)	
19	12	THE CYPHER: PART 3	Frankie Dukes	Epic	6641446 (SM)
20	15	LET ME CLEAR MY THROAT	DJ Kool	American Recordings	14321463091 (BMG)
21	16	EVERYTIME I CLOSE MY EYES	Babyface	Epic	CD:6642492 (SM)
22	18	I SHOT THE SHERIFF	Warren G	Def Jam/Mercury	12DEF 31 (F)
23	22	AIN'T NOBODY	L.L.Cool J	Geffen	GFST 22185 (BMG)
24	19	SARA SMILE	Virgin VJUST	118 (E)	
25	21	IF I REMEMBER	Boyz	Hendricks	CD:CD6EN2 1 (TRC/BMG)
26	25	LAST NIGHT	Az Yet	LaFace/Arista	74321422001 (BMG)
27	23	CASANOVA	Ultimate Karos	Polydor	CD:5759312 (F)
28	20	YOU WILL RISE	Sweetback	Epic	6643156 (SM)
29	29	COSMIC GIRL	Jamiroquai	Sony	SD 65338295 (SM)
30	26	NO DIGGITY	Blackstreet/featuring Dr Dre	InterScope	INT 95003 (BMG)
31	17	STAY WITH ME	Ricla Rich/Andr�e Toulou	Casde Communications	CAT1 1001 (F)
32	30	DO YOU KNOW	Michelle Gayle/1st Avenue/RCA	CD:74321415282 (BMG)	
33	24	THE WORLD IS MINE	Ice Cube	Jive	JIVET 419 (F)
34	32	WHY OH WHY	Spearshead	Capitol	13CL 785 (E)
35	28	WALK ON BY	Gabrielae	Go Beat	GOBX 159 (F)
36	34	TWISTED	Keith Sweat	Elektra	EKR 2237 (W)
37	NEW	P'S CURSE	Paperboy	Next Plateau	NXP436 (F)
38	36	SPACE COWBOY	Jamiroquai	Epic	4277627 (SM)
39	27	SUMTHIN' SUMTHIN' THE MANTRA	Makaveli	Columbia	9638646 (SM)
40	33	CANT KNOCK THE HUSTLE	Jay-Z/featuring Mary J Blige	Northwestside	7432144791 (BMG)

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

# DANCE SINGLES

Pos	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	MY LOVE IS DEEP	Sara Parker	Manifesto	PE5K 22 (F)
2	NEW	FOOTPRINT	Disco Citizens	Extravaganza/Earl	0051110 EXT (TRC/BMG)
3	NEW	FIRED UP!	Funky Green Dogs	Twisted UK	TW12 10016 (BMG)
4	NEW	WE HAVE EXPLOSIVE	The Future Sound Of London	Virgin	VST 1616 (E)
5	NEW	HONDY (NO ACCESS)	Handy	Manifesto	PE5K 22 (F)
6	1	BELLISSIMA	DJ Guicksilver	Positive	12TV 12 (E)
7	NEW	PUTTIN' A RUSH ON ME	Future Force	AM/PM	5821731 (F)
8	NEW	CAN WE	SWV	Jive	JIVET 423 (F)
9	2	ROCK ROCKIN' BEATS	The Chemical Brothers	Virgin	CHEM5T 5 (E)
10	8	BLACK DA HOUSE	Tall Paul	VC Recordings	VCRT 18 (E)
11	NEW	HIDDEN SUN OF VENUS	LSG	Planetus	PLAT 29 (SRD)
12	5	I'M NOT FEELING YOU	Yvette Michelle	Lead	74321465212 (BMG)
13	3	JUST PLAYIN'	JT Poyaz	Pukka	12TP 2 (F)
14	NEW	CUERDAS (STRINGS)	Dizy	East West	EW 0507 (W)
15	NEW	MR BIG STUFF	Queen Latifah, Shades & Free	Motown	5743671 (F)
16	11	FLASH	BBE	Positive	12TV 12 (E)
17	NEW	UNDERWATER LOVE	Smoke City	Jive	JIVET 423 (F)
18	NEW	TO LIVE & DIE IN LA	Makaveli	InterScope	INT 95329 (BMG)
19	6	BLAZE DIS ONE/CHANGE	DJ Krust/Lemon D	V Recordings	V02BPROM (SRD)
20	NEW	THE PARTY/SPACE	Fleech	Add'live	KAD 008 (RTM/DISC)
21	19	ENCORE UNE FOIS	Sash!l	Multiply	12MULTY 18 (TRC/BMG)
22	7	CAREFUL	Horse	Stress	12STR 79 (F)
23	4	HIT 'EM HIGH (THE MONSTARS' ANTHEM)	BReal/Busta Rhymes/Coolio...	Atlantic	A 5447 (W)
24	NEW	EL DIABLO	Fuego	Heat Recordings	HEAT006 (W)
25	NEW	NAKED EYE	Luscious Jackson	Capitol	13CL 786 (E)
26	NEW	DO WATCHA DO	Hyper Go Go & Adeva	Distinctive	DISNT 28 (F)
27	NEW	COOL SPOT	Forces Of Nature	Clean Up	CLUP34 (W)
28	23	NEVER LOST HIS HARDCORE	NRG	Top Notch	TOP 04 (W/TM/DISC)
29	14	CANT NOBODY HOLD ME DOWN	Puff Daddy/featuring Mase	Puff Daddy/Arista	1421465 (BMG)
30	10	GET INTO THE MUSIC	DJ's Rule/featuring Karo Brown	Distinctive	DISNT17 (F)

# DANCE ALBUMS

Pos	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	LIFE AFTER DEATH	The Notorious B.I.G.	Puff Daddy/Arista	002200111012200194 (BMG)
2	NEW	GROOVENOR PRESENTS THE PROTOTYPE YEARS	Various	Higher Ground	4921151A (SM)
3	NEW	STORM FROM THE EAST 2	Various	Moving Shadow	ASHADOW BL-PI (SRD)
4	NEW	TRADE - VOLUME FOUR	Various	Feverpitch	3-PRVTC 5 (E)
5	3	DANCE NATION 3 - PETE TONG & JUDGE JULES	Various	Ministry Of Sound	MIN3MC 3 (SRM)
6	2	BOTTY CALL	Various	Jive	HP 182 (F)
7	4	BLOW YOUR HEADPHONES	Herbalizer	Ninja Tune	ZN2F20 - (E)
8	NEW	ASSORTED PHILAVORS	Assorted Phavers	Epic	9453384 (SM)
9	7	HARDCORE HEAVEN - VOLUME ONE	Various	Motown Music	HULLP 016 (SM/MC) (E)
10	5	LISA STANSFIELD	Lisa Stansfield	Arista	74321453514 (BMG)

# SPECIALIST CHARTS

12 APRIL 1997

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# MUSIC VIDEO

This	Last	Title	Artist	Label/Cat No	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
1	1	PETER ANDER: Natural - The Video	Musyrum	VOX205	17	15	16	18	19	20	21	22	23	24	25	26	27	28	29
2	4	MICHAEL FLETCHER: Lord Of The Dance		VL 43180	18	17	16	18	19	20	21	22	23	24	25	26	27	28	29
3	2	MICHAEL BALLTAY: The Music... & More	BMG Video	742414923	19	22	21	20	19	18	17	16	15	14	13	12	11	10	9
4	3	BOYZONE: A Day In The Sun	Visual	VOV021	20	20	19	18	17	16	15	14	13	12	11	10	9	8	7
5	8	BILL WHELHAN: Riverdance - The New Show		VO855	21	25	24	23	22	21	20	19	18	17	16	15	14	13	12
6	5	BACKSTREET BOYS: Backstreet Boys		VOV020	22	25	24	23	22	21	20	19	18	17	16	15	14	13	12
7	7	BILL WHELHAN: Riverdance - The Show		VOV024	23	23	22	21	20	19	18	17	16	15	14	13	12	11	10
8	9	JOE LONGTHORNE: The Ultimate Collection	Teletex Video	THE1077	24	20	19	18	17	16	15	14	13	12	11	10	9	8	7
9	8	BOYZONE: Live At Wembley		VL 43180	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11
10	10	BASS... Them & Them		SMV 20072	26	27	26	25	24	23	22	21	20	19	18	17	16	15	14
11	11	CRONQ: 10 Years From To The World	PolyGram Video	VS41043	27	27	26	25	24	23	22	21	20	19	18	17	16	15	14
12	12	LIVE CAST RECORDINGS: Live Miscellaneous In Concert	Video Collection	VC028	28	28	27	26	25	24	23	22	21	20	19	18	17	16	15
13	15	KORNA: Who's The New?	Video	SMV 20020	29	21	20	19	18	17	16	15	14	13	12	11	10	9	8
14	14	WOODPACKERS: Emmerance	BMG Video	742414935	30	30	29	28	27	26	25	24	23	22	21	20	19	18	17
15	13	THE MONKEES: Volume 1	Warner Music Video	03301133															

## INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	ANYWHERE FOR YOU	Backstreet Boys	Jive JNEC214 (P)
2	NEW	NORTH COUNTY BOY	Charlizone	Beggars Banquet BNC204 (P)
3	4	I BELIEVE I CAN FLY	R.Kelly	Jive JNEC213 (P)
4	2	LOVE GUARANTEED	Drizma	Big Life BLR0413 (P)
5	3	EVERYBODY KNOWS (Except You)	Deena Cayne	Setsire SETYCC028 (V)
6	NEW	CAREFUL	Horse	Stress CST8703 (P)
7	NEW	LOVE WORTH DYING FOR	Thunder	Raw Power RAW043 (P)
8	5	YOU GOT THE LOVE	David Devoet & H...	KINC CTRACT0 (E)
9	NEW	GINGER	Breaker Perps	Rhyon King REACT02 (MV)
10	6	SPIN SPIN SUGAR	Sympson	Clean Up CUP23025 (V)
11	8	FAREWELL TO THUGHT	Sympson	Infocore INFEEC302 (R/M)
12	NEW	GET INTO THE MUSIC	E.U.'s Rule & Karen Brown	Dancestyle DMS202 (P)
13	12	CITY MILE SWEET	Sonus Red	Cosmic COSM204 (MV)
14	7	IS	Smiler	Creative CRE20208 (MV)
15	NEW	DON'T SPEAK	Clivkos	ZXX ZYX26813 (DVD)
16	9	STAY WITH ME	Nicola Rich/Evora Tascio	Circle CREC028 (P)
17	12	MILLION DOLLAR LOVE	Dub War	Evechev EMTS1902 (V)
18	17	BORN SLIPPY	Underwood	Junior Boy's Own JB0 44 COS (R/M)
19	11	LOCAL BOY IN THE PHOTOGRAPH	Stanovalica	V2 SP012 (MV)
20	18	HEDONISM JUST BECAUSE...	Stank Anansi	One Little Indian 01702 (P)

## INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	STOODR	Stank Anansi	One Little Indian TPLP BSC2 (P)
2	3	WHAT'S THE STORY...MOM...	Oasis	Creation CREC0 183 (MV)
3	4	BACKSTREET BOYS	Backstreet Boys	Jive JNP 108 (P)
4	2	A SHORT ALBUM ABOUT LOVE	Dina Carry	SETANTA SET0026 (V)
5	6	SPIDERS	Space	Get GITC0 1 (T/P)
6	7	COMING UP	Suede	Major NUDGE CD (P)
7	5	PLACEBO	Placebo	Elevator Music C02L00K (V)
8	5	THE BOATMAN'S CALL	Nick Cave & The Bad Seeds	Matel C02STM042 (R/M)
9	NEW	A WORLD WITHOUT DAVE	Center USM	Cooking Vinyl C02K002 (P)
10	12	CASANOVA	Dina Carry	Setanta SET0 20 (V)
11	13	DEFINITELY MAYBE	Oasis	Creation CREC0 183 (MV)
12	11	STING RIDGES	Stane Roes	Silverline SIRC0 36 (P)
13	8	DEAR EVIE	Dawn In Vegas	Concerts HAR022.PCD (MV)
14	10	BECOMING X	Smiler	Clean Up CUP 002 (P)
15	16	IDAM ON THE HOMBRE	Oh'ping	Splash SPL02 (P)
16	25	THE COMPLETE	Sonic Rides	Silverline SIRC02 53 (P)
17	19	PARADISE & SUNBURST	Shank Arnie	One Little Indian TPLP BSC2 (P)
18	18	1987	Ash	Infectious INFECT 840 (R/M)
19	16	UGLY BEAUTIFUL	Baby Bird	Echo ECHO2 11 (V)
20	17	THE IT GIRL	Sheepar	Indiesle INC020 (P)

## CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributor)
1	1	ADRIANUS - CANTATA MUNDI	Adrianus	Ventura VENT0 332 (E)
2	2	SHINE - OST	David Hirschfelder	Philips 4547102 (P)
3	3	STAR WARS - A NEW HOPE	Original Soundtrack	RCA Victor 092666722 (EMG)
4	4	SONGS OF SANCTUARY	Adrianus	Ventura VENT0 325 (E)
5	5	RETURN OF THE JEDI - OST	LSD/John Williams	RCA Victor 092666722 (EMG)
6	6	THE EMPIRE STRIKES BACK - OST	LSD/John Williams	RCA Victor 092666722 (EMG)
7	10	THE BEST OF JAZZ ALBUM IN THE WORLD... EVER	Various	Video VTD00 100 (E)
8	11	A MIDSUMMER NIGHT'S DREAM	Steve Hackert/RPO	EMI Classics CDC 555382 (E)
9	12	BRAVEHEART - OST	LSD/Horner	Decca 446253 (E)
10	13	THE GREATEST CLASSICAL MOVIE ALBUM	Various Artists	Teletax TCD980 (EMG)
11	14	100 POPULAR CLASSICS	Various Artists	Castle Communications MESC017 (BMG)
12	15	VOICES FROM HEAVEN	Various Artists	Real Seal 7421 45112 (BMG)
13	17	ELGAR: THE ULTIMATE COLLECTION	8BC/SO/Oravis	Telefon 963671782 (V)
14	18	THE YOUNG SPINNT	Talis Scholars/Phillips	GIMMEL 454952 (G/A/R)
15	19	BEST CLASSICAL ALBUM IN THE WORLD... EVER	Various Artists	EMG Classics C02MY703 (E)
16	21	CLASSIC HITS	Various Artists	Erato 06301812 (E)
17	22	THE ENTERTAINER - THE VERY BEST OF	Scott Joplin	Nonesuch 7559294402 (V)
18	23	THE PIANO	Michael Nyman	Ventura C02A219 (E)
19	24	BRIEF ENCOUNTER - THE BEST OF RACHMANNINOV	Various Artists	Erato 06301812 (E)
20	26	BRASSED OFF	Grimsthorpe Gallery Band	RCA Victor 092666752 (BMG)

## CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (distributor)
1	1	WINGS OF A DOVE	Anthony Way	Decca 455632 (P)
2	7	AGNUS DEI	CNC David/Higginbottom	Erato 06314032 (E)
3	9	RACHMANNINOV: PIANO CONCERTO 3	David Helfgott	RED Seal 742314032 (EMG)
4	16	VIVALDI: FOUR SEASONS	Nigel Kennedy	EMI Classics CDC495372 (E)
5	18	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classics CDC 555382 (E)
6	25	VENETIAN EASTER MASS	Gabriel Conradi/McCreesh	Archiv 4534272 (E)
7	30	HEDONISM (THE MUSIC OF BOWEN AND DIT)	Philip Glass	Point 454382 (E)
8	33	BRITISH LIGHT MUSIC CLASSICS - 2	New London Orchestra/Cap Hillier	Hyperion CDC46608 (R/C/B/G/G/A)
9	36	PARTE PROFONDIS	Hermanus Mundi/HMM970122 (HM)	Maverica Mundi HMM970122 (HM)
10	43	DUETS & ARIAS	Roberto Alagna/Angela George	EMI Classics CDC561172 (E)
11	44	CLASSICAL MEDITATIONS	James Galway	RCA Victor 7432127312 (BMG)
12	45	90TH ANNIVERSARY COMMEMORATION	RPO/Sobhanian	Tring TRP988 (04296 61551)
13	48	RACHMANNINOV: PIANO CONCERTOS 1 TO 4	Vladimir Ashkenazy/LSO/Pravin	Decca 444632 (E)
14	NEW	THE ABBEY	The Monks & Choirboys Of Downside Abbey	Virgin VT020 99 (E)
15	NEW	MOZART: PIANO CONCERTOS NOS 18 & 20	Gould/Morphy Chamber Choir	Nonesuch 7559294292 (V)
16	NEW	RACHMANNINOV: PIANO CONCERTOS NO.2 & 1	De Larrocha/LSO/Pravin	Belair 403380 (E)
17	NEW	ELGAR: CELLO CONCERTO	Jacqueline Du Pre	EMI Classics CDC412322 (E)
18	NEW	BRITISH LIGHT MUSIC CLASSICS NO.2	New London Orchestra	Hyperion CDC46608 (R/C/B/G/G/A)
19	NEW	SOPRANO IN RED	Lesley Garrett	Silver Classics SILKTV02 1 (CON/SS)
20	NEW	FAURE/REQUIEM	Oxford Camerata/Summersly	NAXOS 850266 (S)

## ROCK

This	Last	Title	Artist	Label (distributor)
1	1	TRAGIC KINGDOM	No Doubt	Interscope IND 99003 (BMG)
2	NEW	THE MORE THINGS CHANGE	Machine Head	Roadrunner RR8602 (P)
3	3	GLOW	Ref	Sony S 4859402 (SM)
4	2	NINE LIVES	Aerosmith	Columbia 4852005 (SM)
5	4	STOOHS	Stank Anansi	One Little Ind TPLP BSC2 (P)
6	NEW	FASHION NUGGET	Don McLean	Capricorn S2382 (E)
7	6	RAZORBLADE SUITCASE	Bush	Interscope IND90901 (P)
8	NEW	HAND IT OVER	Dinosaur Jr	Blanco Y Negro 032018122 (W)
9	5	HEAR IN THE NOW FRONTIER	Queensrÿche	EMI C02MCT764 (E)
10	7	COAL CHAMBER	Coal Chamber	Roadrunner RR8602 (P)

## BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	THE BEST OF NEW COUNTRY LINE DANCE	Various Artists	Hallmark 20592 (CHE)
2	2	BARNY'S FAVORITES	Original Cast Recording	Tempo 22128 (DISC)
3	3	THE BEST OF	The Menas & The Pappas	MCA MCB01519 (BMG)
4	4	BEST OF	Eddie Brooks	Spectrum 5512320 (P)
5	5	THE VERY BEST OF	Don McLean	The Hit Label R0CJ0104 (P)
6	6	CRACKS - THE MUSICAL	Various Artists	Hallmark 30352 (CHE)
7	7	MAGICAL SOUND OF THE PAN PIPES VOLUME 2	Various Artists	Hallmark 30352 (CHE)
8	8	LOVE ME TENDER	Elvis Presley	ARIELA EXPRESS 29502 (TA)
9	9	TENDERLY	Janis Last	Spectrum 5513192 (E)
10	10	THE MUSIC STILL GOES ON	ARBA	Spectrum 5513192 (E)

## SINGLES

**TONI BRAXTON: I Don't Want To Be Missed (Atlantic)** Following the huge success of *I'm a Breck My Heart*, Braxton lifts another auralite hit ballad from the *Secrets* album. New remixes of this R Kelly penned track can only increase its appeal. **CD**

**CJ BOLLAND: The Prophet (Irr CD0390)** This bubbling techno track has a dramatic vocal sample threaded throughout that adds tension and dynamics. **CD**

**SARAH CRACKNELL: Goldie (Gut Records CD007)** A typically wispy piece of candy-favored fluff that precedes her debut solo album. Not a million miles away from the work of her previous band *St. Etienne*. **CD**

**THE DELPHINIS: I Want You The Way I Want You Not How You Are (Spitfire Records)** The Go-Go's' Kathy Valentine and Gina Schock team up with stress Danique Davalos to dish up a ballsy upbeat rocker. **CD**

**BRUCE DICKINSON: Accident Of Birth (Raw Power RAWP1042)** The former Iron Maiden frontman makes a bid for the lightning again with this slab of thrashing metal in the mould of his old band. Could be a comeback hit. **CD**

**EXIT EEE: Epidemic (No Respect 00520NOR)** This uplifting house number was originally released last year. Now it is back with some storming new mixes. **CD**

**SI1: Bodyshakin' (Virgin VSCDT1634)** Pumping pop dance – and his number five – for the teen-market trio. Comes in a variety of mixes, including the Love To Infinity treatment. **CD**

**THE FOLK IMPROBISON: Insimulation (The Communism label CMM 40)** Following their kids soundtrack hit, Lou Barlow's side project returns with another elliptical blues driven groove. **CD**

**JAI: Believe (Wired Recordings WIRE020)** Another sultry, impressably sung pop/rock record from the West Coast Country 23-year-old who is about to hit the road supporting Gabrielle. Promises much for his debut LP, due in July. **CD**

**JAMES: Tomorrow (Fontana JIM 17)** Reworked from the band's Whiplash album, this upbeat, inspiring number no doubt goes down a storm live and could be a summer hit. If the sun stays out, watch this fly. **CD**

**JOCASTA: Change Me (Epic XPCD 2144)** A thinly disguised take on The Walrus with shades of Placebo tacked on from this Octopus quartet. **CD**

**JOYRIDERS: What You Think Of Me (A&M WYTM01)** The Irish outfit are more restrained than they were on breakthrough hit *Rush Hour*, opting for breezy pop rock instead. Unlikely to see significant chart action, though. **CD**



JAMES: A SINGLE FOR THE SUMMER SEASON

**KIRK LAKE/JACQUES: Five Finger Death Punch Records (IRE025)** An EP of rare, freebie beauty, whose lead track recalls early Blue Nile and The Woodentops.

Melancholy and wryly uplifting, a perfect southern companion to Belle & Sebastian's detailed oeuvre. **CD**

**PREFAB SPRUIT: A Prisoner Of The Past (Columbia SKC070)** An apt comeback single for the housebound Paddy McAloon. A mellow tune with a big lush treatment and the usual lyrical twists. **CD**

**ROOT/JOSSE: Can't Keep Living This Way (Rage RAGECD2)** It would be hard not to fall for the charms of this hook-laden debut single from the US sounding, British quartet whose blend of rock and pop is spruced up by some mean funky guitar. **CD**

**WARM JETS: Never Never (This Way Up WUY5K3)** This naggingly infectious pop nugget, with its charging Pavement-meets-Elastic vibe, should put the London-based Warm Jets on the map, especially since Radio One's Jo Whalley **CD**

**BRUCE SPRINGSTEEN: Secret Garden (Columbia 664242)** Lifted from the Jerry Maguire soundtrack, this keyboard-led,

introspective love song is low key, sparse and touching. **CD**

**SILVER SUN: Golden Skin (Polydor CD1 573822)** After a series of sparkling singles, the London-based trio add to their frenetic guitar thrash and harmonies a tad more down-tempo with this bright, sparky love song. **CD**

**SUPERCHARGER: We Rock (Indochina IJCD0506)** This Schooly D-attacked-with-a-303 dancefloor energizer kicks from the same source as the (then) Dust Brothers almost legendary Primal's Jailbait remix. Powerful stuff. **CD**

## SINGLE OF THE WEEK

**AMMA: Can't Have Love (Easy Jam Records EJCDS003)** Following the promo-only *Crazy On You*, the homegrown teenage R&B artist's first proper single is a lilting and luscious offering with an instant appeal you don't need to be an R&B connoisseur to appreciate. **CD**

## ALBUMS

**JAYHAWKS: The Sound Of Lies (American KENTUCKY01)** The reformed Jayhawks have shaken off their country tendencies for the safety of this unadventurous set of melodic rock tunes. **CD**

**HELMET: Afterstate (Universal UN 90073)** The New York outfit's heavier brand of alternative rock moves on to a new

level of pared-down fury on their third Intercope album. Rather unfashionable but fairly rewarding for fans of post-grunge new metal. **CD**

**IAN HUNTER: The Artful Dodger (Cladda CIT-10)** Hunter is in pensive mood on this no fills mixed bag of fan album. Its haunting qualities give the set a real personal feel, most notably on the Mick Ronson tribute *Michael Picasso*. **CD**

**FUN FACTORY: All Their Best (eol 004272REG)** The reggae lit/Europop merchants have had phenomenal success on the continent and in Europe. The UK reaction has been lukewarm at this stage, which doesn't bode well for this sugary 17-track best of. **CD**

**SPEEDY J: Public Enemy Number One (NewMatic NOMU 540)** Such grinding, grinding industrial electronics is unlikely to breach the top of the charts, but J's selective, if limited, audience will lap this up. **CD**

**SUPERTRAMP: Some Things Never Change (Chrysalis CHR121)** While falsetto grinding, frontman Roger Hodgson may have left, there's something familiar about Supertramp's succinct harmonies, mellow melodies and bluey ballads. Not exactly cutting funk, but pleasant enough. **CD**

**VARIOUS: Future Funk 2 (Solid State SOLID 008)** While 'future funk' may be a short-lived label, this collection of top tunes from the likes of Orbital, Roni Size, DJ Shadow, Propellerheads and Jimi Tenor is a fine starter pack for lovers of alternative electronic. **CD**

**VARIOUS: Blooming On Pluto – Electro For Droids (Virgin AMB720)** David Toop gathers 29 tracks from a disparate array of artists – George Clinton, Cat Stevens, PSY, Flax and so on – and embraces music as diverse as Latin hip hop, UK techno and Asian Bangra in his quest for an aural history of electro. The result is illuminating. **CD**

**BRAND NEW HEAVIES: Shelter (London CD838872)** The single *Sometimes* is the strongest track on this sophisticated and funky album which shows the Heavies benefiting from the vocal, and writing, talents of Siedah Garrett. **CD**

## ALBUM OF THE WEEK

**THE CHARLATANS: Tellin' Stories (Beggas Banquet BBD00130)** The Charlatans lived through baggy and Britpop and survived the death of keyboard player Rob Collins. The reason is their ability to post great singles when it matters and back them up with albums, like this, full of solid material. **CD**

This week's reviewers: Simon Abbott, David Knight, Mike Pattenden, Martin Talbot, Paul Vaughan, Selina Webb and Paul Williams



IAN HUNTER: HAUNTING

SUPERCHARGER: POWERFUL

## ALAN JONES TALKING MUSIC

Continuing to operate in an area previously occupied by Tassini Archer, **Michelle Gayle** has released a new single, *Sensational*, which is perhaps a little too similar to its predecessor, *Do You Know*. It is immaculately performed and very commercial, however, with a plethora of mixes to suit all tastes, so its success is assured... **Damage** are Britain's most convincing male R&B group and their new single, a version of Eric Clapton's *Wonderful Tonight*, is a sublime delight, accentuating the melody of the song with pretty, filigree harmonies. The song is already an established favourite and covering it should bring **Damage** a wider audience... **Crystal Waters** makes a fine return to form with *Say...If You Feel Alright*, a song she co-wrote with Jimmy Jam and Terry Lewis, which uses Earth Wind & Fire's

September as its inspiration. It's another of those singalong things she does so well and comes in a radio friendly, succinct edit plus more epic and harder club mixes...

**John Martyn** has one of the finest, most expressive and adaptable voices in rock, but has somehow managed to miss out on widespread acclaim. The *Very Best Of...* consists of re-recordings rather than original versions of some of his best-known work, recorded with an all-star cast of pals including Phil Collins and Dave Gilmour. The result is superb, with Martyn's rich vocals perfectly complemented by the highest calibre instrumentation, straddling rock, blues, soul, pop and jazz... **Puff Johnson** is a fine vocalist, rather like Whitney Houston without the frills, and this image is even more strongly evoked

by Puff's majestic new single *Forever More*, which was

co-authored by Narada Michael Walden, architect of many of Whitney's early career triumphs. It is a sonically soothing and memorable R&B ballad, lovingly embraced by Puff's tender vocals. It's one of those records that could hang around for a long time... Arguably Mute's premier band once again, **Depeche Mode** have rarely sounded better than on *Ultra*, their 12th album. The highlights of a diverse, compulsive collection include the cinematic sweep of *Home*, which brings out one of Dave Nahun's finest vocals to date, and the new single *It's No Good*, a brooding and menacing monster of a track. Producer Tim Simenon plays his part, too, in





# Music on the MOVE

The mobile recording industry is in a healthy state, despite a fall in demand from record companies

For those in the "reels on wheels" industry, the opportunities have probably never been better. Demand for live albums, once the sector's staple activity, may have declined considerably over the past 20 years, but mobile studio managers can now expect to take bookings from an ever-widening circle of clients drawn from the burgeoning television, radio, video and film industries.

There are currently more than 30 mobile recording studios regularly working in the UK. Some operate as part of larger studio groups and are able to satisfy a wide variety of customer requirements. Others have to seek niche markets in order to compete.

Although not as buoyant as it was in the Seventies, when the fifth album by a hit rock band was invariably recorded in concert, record label business is still regarded as valuable both in terms of turnover and in prestige.

Nowadays it varies from classical music, where Abbey Road Mobiles and Euphonia are particularly busy recording small orchestras and chamber groups in acoustically exciting halls such as St Johns, Smith Square or Blackheath Concert Halls, to location recording, where companies such as Soundfield Studios specialise in providing customised equipment to those reclusive artists who prefer to record somewhere exotic, such as an ancient French Chateau, rather than a modern London studio.

Although this practice tends to be confined to more affluent members of the rock and pop fraternity, those on a tighter budget can always turn to Zipper Mobiles, which provides a rather more cost-effective service to acts at an earlier stage in their career. Over the past 18 months, Zipper's clients have included Ash, Supergrass and Kula Shaker.

"One of our sales points is that we worked with some of the best new British bands long before they were front page news," says operations manager Jeffrey Jay.

Two of the best-known names on the mobile scene are Manor and Fleetwood,



Manor Mobiles: used on a variety of projects from festivals to videos

with pedigrees which stretch back to the early Seventies.

The Manor mobile was an early brainchild of Richard Branson, who wanted to be able to record Virgin acts outside the studio. In the beginning, the equipment was packed into a sea container and the whole lot placed on the back of a truck. It was a rather crude beginning for a company that now has four custom-built vehicles (each with 96-track recording facilities), offices in London, Paris and Barcelona, and reports an annual turnover in excess of £1.0m.

Now a valuable addition to the EMI Studio group, Manor Mobiles has built its modern reputation on multi-track recordings and live broadcasts of rock and pop music. With one of its 50-foot trucks now permanently based in Barcelona, Manor hopes to build on its name and grow its business in territories such as Portugal,

Italy, North Africa, France and Spain. "We'll go anywhere within reason," says managing director Mike Oliver. "Last year, we were booked to record in Jerusalem for a US label. There was three weeks travel involved in a one-day recording session!"

**"For many years, audio was the second priority in TV. But today there is an increased awareness of the need to get it right"**

- Martin Bengé

that has really made the difference. The same is true for Fleetwood, a single mobile set-up with a digitally controlled analogue desk - the 48-track Euphonia.

"I believe we're the ideal recording and broadcast console for the road," says co-owner Tim Summehayes, who has watched Fleetwood's fortunes revived in

the nine months since he took it over with partner Ian Dyckhoff.

"We can in-check an incoming band while the main band is on air, which allows us to record back to back with no turnaround time at all," he adds.

Summehayes reckons that as much as 80% of Fleetwood's work is now tied up with television and is confident that the advent of Channel Five, plus a rumoured 190 channels of digital TV, will lead to greater demand and a call for constant improvements in quality.

On this point, Martin Bengé, vice president of EMI Music Studios, is in broad agreement. "For many years, audio was the second priority in television," he says. "But today there is an increased awareness of the need to get it right. Clients have begun to realise that, if the sound is recorded properly in the first place, then there are so many more opportunities to make commercial use of it."

In today's fast-moving media market, the demand for high quality audio is higher than ever. Quite clearly, the UK's mobile studios are in a unique position to satisfy it.

Dante Bonotto

## STUDIO NEWS



**HOLLY JOHNSON:** Former Frankie Goes To Hollywood vocalist Holly Johnson (pictured above) has bought a new Tascam DA-38 digital multi-track recorder to complement his existing two DA-88s, giving him a 24-track digital capability at his home studio.

The DA-88/38 system connects to a large ProTools hard disk recording system by means of a Tascam IF-88AE AES/DF interface. Although Johnson's studio is primarily a programming facility, he also records some mic work there. "I record as much as I can here before going

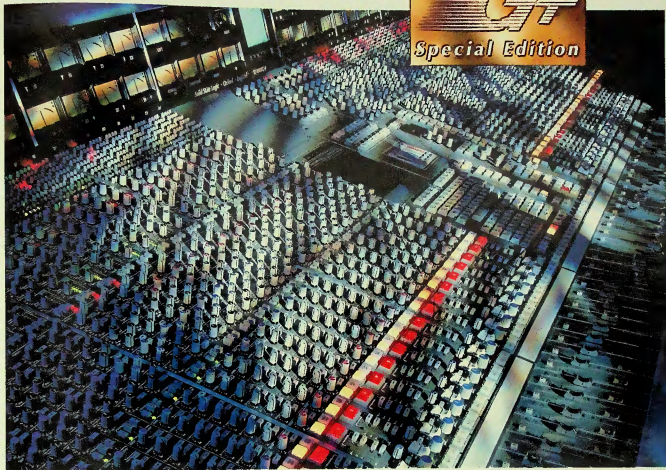
into a large studio, like Metropolis, to record strings and stuff," explains Johnson. "I either collaborate with people like Vinny Riley and Steve Lovell or work on my own with the ProTools and an acoustic guitar. I don't work to deadlines anymore, I've done my fair share of

that; the album will just appear when it appears."

Johnson dumps his recorded material on to the Tascams, which can be loaded into a flightcase for easy transportation, rather than taking the Pro Tools into other studios. "There's something very reassuring about having the material down on tape," he says.

**STRONGROOM:** London's Strongroom, currently undergoing an expansion programme which will add three new studios to the complex, has confirmed the Otari Radar hard disk recorder as its preferred recording medium. Clients at the studio, which now has a 48-track Radar system, are reported to be choosing the format over analogue multi-track tape recording.

**ABBEY ROAD:** Tom Lazarus from Classic Sound in New York chose two Soundfield MKV microphone systems for a surround-sound recording of a film soundtrack at Abbey Road Studio A. The soundtrack, for the film *Humoresque*, was performed by violin soloist Nadja Salerno-Sonnenberg with the 80-piece London Symphony Orchestra. *Carolina Moss*



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## BBC MOBILE WINS GLOBAL WORK

At a time when record labels are more concerned than ever about developing their acts worldwide, the BBC Radio International Mobile stands as a powerful promotional tool that can help build up new names and support better-known ones.

Although part of BBC Worldwide, the International Mobile is run separately from the Outside Broadcast Fleet. But the company's brief is straightforward: to make radio programmes and distribute them to overseas stations. Hence the need for a mobile.

Although many of their recordings are of classical repertoire, demand from the international market is mainly for live rock and pop.

"This is where the heart of the business lies," says mobile recording manager John Pearson. "We are able to work closely with record companies and band managers in placing these concert recordings in the right territory at the right time."

Some concerts, such as Oasis at Knebworth or Blur's "secret" gig at London's Astoria, are broadcast live around the world. Others are recorded to multi-track, mixed and edited at Bush House and then pressed on to CD for international distribution.

Co-productions are exclusively with Radio One, although Radios Two, Three and Four continue to commission the International Mobile for everything from opera to quiz shows. BBC Television will also use it for events such as the Royal Variety Performance where the highest quality sound mixes are required.

The mobile's independent status within the BBC means it is also used by outside sources such as record and video companies. It is in this area where there is most new ground to be broken. Following negotiations with Mercury Records and INXS' management company Sound Management Associates, a deal was struck enabling BBC Radio International



The BBC International Mobile, making radio programmes for overseas markets

to play a key part in the launch of the new INXS album *Elegantly Wasted*, which is released in the UK today (April 7).

The 48-track mobile was taken to Belgium for the one-off appearance by the Aussie outfit at club Le Botanique, scheduled for Saturday (April 4).

The show was due to be recorded and mixed overnight in the truck and edited down to a suitable length. Satellite and ISDN was due to be used to send the music to broadcasters around the world.

"I would like to think that record companies are becoming increasingly aware of what can be done with mobiles," reflects Pearson. "The global opportunities are opening up all the time." DB

## TUNING INTO TV WORK

For many busy mobile studio managers, an evening at home in front of the television isn't just a good way to relax; it helps to make them aware of new business opportunities.

The growing number of stations plus greater demands from viewers in terms of sound and music have led to increased work for TV-orientated outfits such as Fleetwood, Manor Mobiles and Sound Moves.

Fleetwood's Tim Summerhayes would certainly welcome the opportunity to work on new music programmes, especially if they featured up-and-coming acts. "I really think there is a lack of quality music on the TV at the moment," he says.

"Budgets seem to have just cut and so there is less money to spend on mobiles. As a result, you get more

playbacks, which I don't think helps young bands at all."

Manor Mobile's Mike Oliver has witnessed an upsurge in TV-related business in the past two years, largely through valuable commissions from shows such as Chris Evans' *TFI Friday* and *Radio Babylon*, plus MTV in Europe and the US.

TV specialist Sound Moves also reports an upturn in this area. "In the past month, we have been asked to quote for more jobs than we did in the last six months of 1996," says owner Steve Williams.

As well as running the mobile with its broadcast Neve desk, Williams can also be hired as an independent sound supervisor. He has built up an international list of clients, including Fuji TV in Japan (for whom he recorded the Reading and Phoenix festivals), plus US networks ABC and NBC.

Work from these companies not only keeps him on the move but also throws up some unusual tasks, such as remixing the Wimbledon Tennis Championships for NBC. "The sound that goes out on BBC is a little top cadette for the American public," says Williams. "They prefer to hear the crowd edging towards hysteria and the ball getting a serious beating!"

Another Sound Moves client is Middle Eastern Broadcasting, for whom Williams records a little top cadette for the American public and pop TV show in London. "The station is owned by a very rich Arab. If he likes a band that happens to be playing, he might extend the show by an hour. So we're never quite sure when it's going to end!" DB

### STUDIO NEWS

**HULLABALOO:** The first Amek DMS digital console to be installed in the UK is now in full-time operation at audio post-production facility Hullabaloo Studio in Manchester.

The DMS has 56 inputs and 52 outputs which can be dynamically reconfigured as required, with 48 equalisers and 16 Dynamics units assignable across the console. Two Amek crosspoint matrix systems provide additional facilities for configuring input and output sources and destinations.

"The Amek console has been installed for three months now and it's been very reliable, easy to learn and use, and it sounds great," says Hullabaloo's co-founder Simon Hall. "The fact that the architecture is not reliant on any other digital product means that we can choose Avids or any other device we like. With the desk having instant recall and being so user configurable - even to its digital matrix - we can get more clients through in a shorter period of time. And this is good for business."

Hullabaloo's main audio source is a pair of Avid AudioVision systems which together provide 32 tracks. These can be run into the desk and the system is used to create all the pre-mixes needed before the material is transferred on to Dat or Digi Beta.

**POWI:** DJ remixer Paul Gotel (right) has created a new studio called POWI in west London. It features a pair of Quesada 415 monitors, the largest in Europe, plus a Soundtracs Jade console supplied by



Larking Audio, a Studer A800 tape machine and a Macintosh running ProTools, Sample Call and Sound Designer software. Other onboard equipment and a pair of Technics turntables are also installed in a custom-built DJ balcony, which is a feature Gotel believes can be found at few other UK studios. There is also an adjacent programming room with Mackie desk and vocal booth, with tie lines to the main studio.

Gotel has been working on remakes of the new Michelle Gayle single as well as tracks by Eternal and Rozalla. The studio will also be used for Gotel's band, Casino, who are signed to Jive Records.

**AIR STUDIOS:** London's Air Studios has bought a second Sony PCM-3348 48-track DASH digital recorder in response to growing demands from the system from feature film clients. The studio's general manager Malcolm Atkin says, "The DASH digital recorder is asked for by name and it's constantly in demand, certainly for all the film scoring work. We've actually had one for a number of years, but it was becoming obvious that we needed another, with the number of times we were having to rent in machines from Sony. People instinctively know how it works."

Sony's pro-audio sales manager Rob Summers reckons the Air order proves their plenty of life left in tape. "It goes to show that, even as we approach the second millennium with some people trying to talk up disk-based recording, clients still look to the reliability and flexibility a top-end 48-track DASH digital tape machine gives them," he says.

**BERWICK STREET:** London's Berwick Street Studios has been bought as a going concern by K Barclay from former owner Brian Young. As part of a revamp, the UK's first Dynaudio CA, a large custom-designed monitor system, has been installed at the studio. The studio is also being converted from 48-track analogue to 32-track digital plus 24 track analogue.

Caroline Moss

### ON THE ROAD

The Manor Mobile was used to record a concert by Colour Scene at London's Royal Albert Hall on February 17, exactly a year after the band played in a pub before an audience of just 200. The concert, which featured guest appearances from Noel Gallagher and Paul Weller, was recorded by engineer Dave Porter on the mobile's 48 track SSL console.





# "...the desk I've been dreaming about for the last twenty years"

Jon Caffrey  
La Chapelle Studio

Yamaha ProAmps (right) Owners and Producers, Caffrey Powers & Partners  
for SnapShot (left) ProAmps



La Chapelle, one of the most popular recording facilities in Belgium, is living their dream with a Euphonix digital control mixing system. Producer, engineer and musician Jon Caffrey immediately saw the potential of the Euphonix, and knew it was the mixing desk he had wanted for a long time. The first recording completed on the Euphonix, Ende Neu: Einstürzende Neubauten, hit the

charts in the first week. Other projects soon followed, with the band Die Toten Hosen's single Bonnie and Clyde making the top ten singles chart.

If you've been dreaming about a console that will save you time while maintaining the great sound of analog, call the Euphonix office nearest you.

"Now anything is possible at any time. The Euphonix SnapShot Recall™ system really works, which means I can start mixing a song, change to another project and return to the first one without hours of resetting and remixing. I'm instantly back where I was and the mix sounds exactly the same as it did when I left it. The EQ, dynamics processors, faders, pans, aux sends, and even the outboard effects devices are reset with the Euphonix Total Automation™. This is the desk I've been dreaming about for the last twenty years but didn't have time to design myself."

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## PRO-AUDIO NEWS

While location recording tends to be associated with established artists such as U2 and Pink Floyd, it can also be relevant to musicians who need to watch their funds.

For The Divine Comedy, it made perfect sense to use the Fleetwood Mobile to record the Top 20 mini album *Short Album About Love*.

All the tracking was done over two days at London's Shepherd's Bush Empire, prior to a concert appearance by the band with an accompanying 35-piece orchestra.

In the process, mainman Neil Hannon was able to make use of a number of songs that hadn't really fitted the mood of Casanova, the Setanta album released in April 1996. He was also able to realise a long-held ambition to play a big show with a full string section.

"Neil wanted a companion release for Casanova," says Setanta label manager Maya Gabriella. "But, in terms of costings, it would have been difficult for us to do the mini LP without using a mobile. We brought in purpose-built soundcreens to separate the band from the orchestra and it all worked out really well. Recording like that really suited the material. It gave those big Scott Walker-styled songs exactly the right feel."

With atmosphere and spirit playing such a crucial part in the recording process, it is not surprising that the most famous rock album of them all was made not in a studio but on location.

For their fourth album, the untitled 'rungs' record, Led Zeppelin took the Rolling Stones' mobile to Headley Grange in Hampshire. It was here, with two microphones hanging over a stairwell to pick up John Bonham's drums, that tracks such as Rock And Roll and Stairway To Heaven were put to tape for posterity.

Soundfield Studios owner Jonathon Miles can't promise to write all his clients

## RECORDINGS ON THE ROAD

a chapter in rock'n'roll history. He can, however, offer a variety of services including location research, the supply and installation of equipment, plus a mobile unit (The Valvemobile) featuring a 1970 EMI console used by The Beatles.

For those artists wishing to control their recording environment, he can either set them up at home or else seek out a venue which matches their requirements.

For Phil Collins, Miles recommended a chateau near Geneva in Switzerland that had been newly converted into a hotel. It was here, using equipment provided by

Sting, that last year's *Dance Into The Light* album by Collins was recorded.

For his 1995 LP *Circus*, Lerwy Kravitz chose another chateau, this one dating from the 16th century and situated just outside Paris.

Soundfield played a much more important role on this project, supplying the equipment and helping to build the control room in a bedroom near the recording area.

"We used drapes and baffles to treat the rooms," says Kravitz's engineer Henry Hirsch. "We were aiming for a sense of

space without it sounding too live. It's a brilliant way to work and I think the performances took on a raw experimental feel as a result."

While artists such as Collins and Kravitz can afford to take their 'bedroom recordings' to four-poster level, it is possible to work on location and not break the bank. Soundfield recently recorded Big Cat band Ova in the crypt of St. Mary Magdalene's Church in Little Venice, London, while new Epic artist Nuli's home was turned into an acoustically controlled environment by the use of baffles and tube traps so she could start to lay down tracks for her debut album. **DB**

## THE CLASSICAL CHALLENGE

From technical and aesthetic standpoints, recording an orchestra or a choir presents engineers and producers with a different set of challenges to working with guitar, bass and drums.

Large companies such as Manor Mobiles will certainly get its share of classical commissions, usually in conjunction with BBC2 or Channel Four, but much of the work in this field is handled by specialists such as Euphonia or Abbey Road.

Launched in 1991, Euphonia has solid links with a number of classical labels (including ASV, BMG Contier, Largo, Naxos), and is the principal supplier of location recordings for Classic FM.

Under the guidance of chief engineer Iestyn Rees, the company has just built a new 14-ton mobile with a Rainbird console. This leaves it well placed to add to a list of major recordings that already includes the Wembley Stadium concert by The Three Tenors (pictured) and the Lucerne International Music Festival, for which Classic FM won a silver Sony Broadcast Award.

Abbey Road, meanwhile, has three

mobile units and a group of engineers who travel the world recording in venues ranging from La Scala Opera House, Milan, to Blackpool Tower Ballroom.

Around 50% of their work is provided by EMI Classics, but commissions are also taken from freelance producers and specialist classical labels such as Testament.

"We have a very experienced team," says Martin Bengie, vice president of EMI Music Studios. "Our engineers are familiar with the acoustics of all the different venues and they know how to deal with the problems of location recording such as extraneous noise or lack of a good power source."

While multi-tracking tends to be the norm for rock and pop, most classical music performances are recorded directly to two-track master.

Abbey Road approaches this problem in a number of different ways, ranging from Dat and Umatix 16:20 to Genex optical machines and the Mitsubishi PD digital format, which is based on open-reel quarter-inch tape with a 20-bit capacity.

Whatever the equipment, however, going straight to stereo does increase the pressure on the operator.

"The most important thing with orchestral recordings is capturing the performance," says Bengie.

"The overall blend of the instruments is more important than individual separation. So you really have to mix as you go and trust that you get it right." **DB**

## PRO-AUDIO NEWS

**FOCUSRITE:** Manufacturer Focusrite Audio Engineering has moved to larger premises to keep pace with the company's growth following the success of the new Green Range and existing Blue and Red Ranges. The new address is 19 Lincoln Road, Cresser Business Park, High Wycombe, Bucks, HP12 3RD, Tel 01494-462246, fax 01494-459 920. Martin Audio has also moved to the same business park. It now has a 1,858 sq m purpose-built facility at Century Point, Halifax Road, Cresser Business Park, High Wycombe, Bucks HP12 3SL. Telephone and fax numbers remain unchanged, at 01494-535112 and 01494-488669.

**NAGRA-KUDELSKI:** Reductions of 20-25% have been introduced by Nagra-Kudelski (GB) in the prices of its Nagra-D 24-bit four-track recorder and new ARES-C solid state portable recorder/editor. The reductions reflect improvements in the exchange rate and ongoing rationalisation at the Swiss factory. The Nagra-D is now available at £14,250 and the ARES-C at £4,750 (excluding VAT).

**SOLID STATE LOGIC:** The first two of Solid State Logic's interactive product guides have been launched on CD-ROM. Guides to the SL9000 J Series total studio system and the Axiom digital production system are available from SSL offices around the world.

**MUSIC BUSINESS INTERNATIONAL:** *Music Week's* sister title *Music Business International (MBI)* magazine has published a global directory for the music industry, containing information on every important territory. Listings include record companies, publishers, agents, promoters, managers, studios and venues. The MBI World Directory costs £75/£125 or is free with an annual subscription to MBI. Tel 0171-921 5906/5957.

**STUDIOMASTER:** UK manufacturer Studiometer is celebrating its 20th anniversary by giving away up to £20,000 worth of sound equipment to up-and-coming bands as part of its UK Sound Search Promotion.

**EMAGIC:** AudioWork8, Emagic's new second-line digital audio recording PC card for Mac OS and Windows 95 is now available from distributor Sound Technology at £59 including VAT. AudioWork8 gives up to eight digital tracks with the included VMR-Software and up to 24 with Emagic's Logic software. Contact Sound Technology on 01462-480000, fax 01462-489800.

**SHURE:** The BG series of microphones has been extended by manufacturer Shure with the addition of swivel mount BG6.1 for drum and percussion applications at £95 plus VAT, complete with 16-ft XLR-to-XLR cable. In addition, the BG1.1 has been upgraded with a neodymium high output capsule.

**GRAND CENTRAL:** Sales and marketing director Cliff Wilson has been appointed to the board of Grand Central studios. He joined the company three years ago. *Caroline Moss*



INTRODUCING THE LIBRA MUSIC CONSOLE

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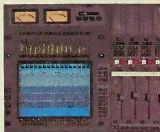
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# GLORY road

Film composer/TV producer Laurie Johnson takes the road to Wembley for his latest project

When veteran film composer and TV producer Laurie Johnson was looking for a studio to record his latest project *Glory Road* his automatic choice was CTS in Wembley.

"I always use CTS because, literally, it's the best," he says. "With CTS you can do music right across the board and there's no other studio where you can do that."

He also insisted that CTS and Lansdowne studio owner Adrian Kerridge — who began his career as a tape op with the late Joe Meek in the Fifties — should engineer the sessions.

The *Glory Road* is a musical story of the life of Moses with lyrics and libretto

composed by Herbert Kretzmer.

The project has seen Johnson launch a new musical venture, *The London Big Band*.

"I'm trying to broaden the appeal of middle of the road music. In America, the sound of the big band is making an impact with the younger generation, thanks to the likes of Harry Connick Jr and Natalie Cole so that gave me the idea that we should have a permanent world class big band in London."

Among the artists who have been working on the project over the past 12 months have been Hollywood star James Coburn, young soul diva Alexia and a full gospel choir.

Most of the tracks were cut in Studio One on the Neve VRP desk and Studer 48 track digital recorder with additional work done in Studio Two with the Neve Capricorn digital desk.

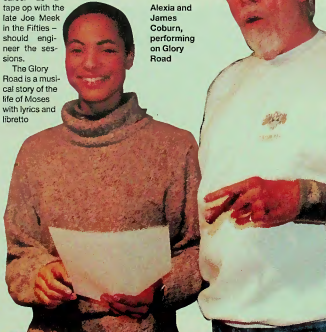
Recordings were also made in high definition compatible digital for

possible future film work. "It was a challenge bringing together the resources," says Johnson. "But Adrian has been right on top of it. He did a lot of homework and preparation, studied the scores and took time to know the work. Too many people go into a recording studio and expect everything to be fine. But if you give people time to prepare, they can do things so much better."

Once completed, *The Glory Road* will not be licensed for release until after the debut performance at London's Barbican in June.

A side project that came from the sessions is a special recording of Johnson's theme to hit television series *The Professionals*, under the new title *You And Me*. Sung by Alexia, with words by Herbert Kretzmer, the single will be jointly released by Virgin and Horatio Nelson Records in April with a dance remix version to follow. Neville Farmer

Alexia and James Coburn, performing on *Glory Road*



Laurie Johnson conducts the London Big Band & Gospel Choir

ARTIST: Laurie Johnson with the London Big Band & Gospel Choir PROJECT: album PRODUCER: Laurie Johnson ENGINEER: Adrian Kerridge STUDIO: CTS Studios, The Music Centre, Engineers Way, Wembley, Middlesex HA9 0DR. Tel: 0181-903 4611

## Stephen DUFFY

After completing most of the tracks for his new album with Cranberries and Blur producer Stephen Street, Stephen Duffy has turned to old sparring partner Andy Partridge for two final tracks *Guiding Star* and *What If?*.

The XTC guitarist has long been a fan of Duffy's work. "I wish I'd written a lot of his songs myself," says Partridge. "He writes great tunes and has a great way with lyrics. They don't so much tell a story as give you a series of impressions from which you have to make one up of your own. That's very clever."

Partridge decided to return to his early stomping ground in Townhouse's hallowed studio two with the famous stone room in which Hugh Padgham and Steve Lillywhite developed the gated ambient drum sound which first appeared on XTC's *Drums And Wires* album.

"It was like going back to my old school," he says. "It was an odd feeling. They said I would be the last person in studio two before they renovated it and I begged them not to touch that stone

room. It's so flattering to drums."

The backing tracks were cut live with star session man Dave Mattacks on drums, Partridge on bass and Duffy on rhythm guitar. Chris Brown engineered, recording onto Ampex 499 and tweaking on ProTools. The session began on 24-track but moved up to 48.

"It's a fallacy that 48-track is extravagant," Partridge says. "In the Sixties, they bounced things around so much they used at least that many tracks."

From Townhouse, the sessions will move to Chipping Norton, the sessions will be Partridge's favourite studios, where vocals, instrumental overdubs and strings will be added prior to the master tapes being shipped off to the US where they will be mixed alongside the rest of the album by Bob Clearmountain.

Partridge adds, "The tracks were written as singles so hopefully they will get the single spotlight turned on them," he says.

A release date for the album has yet to be set. NF



ARTIST: Stephen Duffy PROJECT: album tracks LABEL: Indolent Records PRODUCER: Andy Partridge ENGINEERS: Chris Brown (Townhouse), Barry Hammond (Chipping Norton) STUDIO: Townhouse Studios, 150 Goldhawk Rd, London W12 8HH. Tel: 0181-932 3200/Chipping Norton Studios, 26-32 New St, Chipping Norton, Oxfordshire OX7 5LJ. Tel: 01608 643636

# EUPHONIA'S NEW RED TRUCK

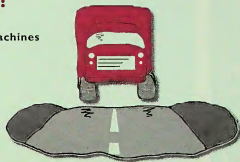
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**ARTIST:** The Chemical Brothers **PROJECT:** album **LABEL:** Freestyle Dust/Virgin **PRODUCERS:** The Chemical Brothers **ENGINEER:** Steve Dub **STUDIO:** Orinoco, 36 Leroy St, London SE1 4SS Tel: 0171-232 0008



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## Philip Bailey

Bluey, the frontman of UK jazz funk combo Incognito (pictured), seems to have made a serious impression with the American soul and R&B fraternity. Last year, he was asked to produce George Benson. Now he is working with Earth, Wind & Fire vocalist Philip Bailey.

"Philip's new record company Avex thought his next solo album needed a couple more singles and they wanted a producer who could help him write them," says Bluey.

An intensive two weeks of writing, programming, recording and mixing at Trident II not only produced the required tracks, but led to an invitation to Bluey to produce a new Earth, Wind & Fire album as well as a number of other Avex projects.

In common with a growing number of producers who come from a dance background, Bluey has chosen his studio and moved in. Trident has given him the space to install his own 32-track ProTools-based system.

He also makes regular use of the large SSL studio on site, especially on a project like Bailey's where almost everything is played live. "I choose to use the main room because I know the sound in here. If you understand the working of a place, you know you can trust it totally. I've got exactly what I want at Trident now so I can really get the best out of it," he adds.

The Chemical Brothers have been Orinoco regulars for nearly three years.

They first worked in the Bermudey complex following a recommendation from a friend. They now have their own programming suite on site, and therefore chose to record the bulk of their second album Dig Your Own Hole there.

"We did the first album here in an intense three-week period and really loved the atmosphere," says Chemical Brother Tom Rowlands. "So when a room came up here in the old Deadline office, we put in a tender and moved in."

Dig Your Own Hole was initially written and programmed in the duo's own suite and was then transferred to Orinoco's Neve room for overdubbing and mixing. As so much of their work was programmed into a bank of Akai and Emu samplers and sequenced on a Macintosh with Cubase, Rowlands has no idea what tape format was used for vocals and percussion.

"We are products of the tape-free age," he says. Typically for the Chemical Brothers, everything was painstakingly created from hundreds of tiny programmed loops poured over for months and most of the mixing was done live from samplers without committing to tape.

The album features guest appearances by Heavenly Records' Beth Orton and Oasis' Noel Gallagher, who used to come to the Manchester club where the Chemical Brothers were resident D.J.s. Live bass and drums were also recorded on the Neve console in Orinoco's main room and mixing was done there using flying faders.

"The whole process took about a year and a half. The first time Virgin's A&R department heard the record was after it was mastered and I respect them for allowing us the freedom to work that way," says Rowlands.

And as the Chemical Brothers have just notched up their second number one single in six months, it appears that Virgin's hands-off approach is paying off. **NF**

Simon Cotsworth, Incognito's engineer, technician and co-programmer, also played an important role on Bailey's sessions.



Almost everything was recorded on to 32 hard disk or recorded live from midi programmed keyboards.

While plenty of live elements such as brass, strings and percussion kept the music true to Bailey's style, Bluey's dance sensibilities have given the singer the modern sound Avex was seeking. **NF**

**ARTIST:** Philip Bailey **PROJECT:** album tracks **LABEL:** Avex **PRODUCER:** Bluey **ENGINEER:** Simon Cotsworth **STUDIO:** Trident II, 30 Stratton Ground, London SW1P 2HR. Tel: 0171-976 7757



## STUDIOS MAKE THE MOST OF MULTIMEDIA

**CTS and Lansdowne:** A website has been launched by the CTS and Lansdowne recording studio group.

It includes information on the company's five studios, including details of all mastering and telecine services, recent hardware installations and upgrades.

Photographs of all key areas and full equipment lists are also available to site visitors alongside film, album and TV credits, news pages and technical articles written by members of staff.

Studio plans of the main room can be downloaded and printed remotely to assist pre-session planning, which should prove to be especially useful for arrangers of large-scale orchestral and choral projects.

The website was established by Lansdowne director Chris Dibble and is being maintained and updated by Mike Brown of CTS Mastering. The address for the site is <http://www.cts-lansdowne.co.uk>

**AKG:** Microphone manufacturer AKG has also established a website. The site features a company profile and details of the latest product innovations in the what's new sec-

tion. There are also specifications of the current range of studio and stage mics, wireless systems and headphones. The site is at <http://www.akg-acoustics.com>

**JBL:** All current JBL products, from top-of-the-range cinema and touring systems to smaller PAs and amps, feature on the company's new website at <http://www.jblpro.com>.

The site provides a comprehensive technical guide aimed at acoustic engineers, musicians, DJs, leisure

installations and sound installers, and includes recent photos of JBL products in action.

**STUDIO ENCYCLOMEDIA:** Following 12 months of thorough research, EncycloMedia has released the first version of its interactive CD-Rom studio directory. The Studio EncycloMedia Special Edition disc, which aims to simplify the job of studio bookers worldwide, contains information based on a questionnaire completed by a range of international recording facilities.

The software compiles a list of studios to meet the user's search criteria, which can include equipment location, support services, production facilities and travel and access, as well as up to three full-screen photographs and/or floor plans.

The CD-Rom has been compiled by session musician/composer/producer Graham Pleeth. In addition to tracking down the best studio for their projects, producers and artists will also be able to trace rare equipment and musical instruments which would otherwise have been difficult to find.

Paula Tolander from Pajama Studios in California says, "Studio EncycloMedia makes everything accessible. You can preview a studio before you make a decision. It's an incredible tool."

The Studio EncycloMedia is available for £35 per disc or £70 for an annual subscription to four discs. Contact Natasha Elkan on 0181-455 1008, fax 0181-381 4481.

Caroline Moss

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ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ERIC BENET True To Myself	WEA	April 7		This album will be advertised in <i>Blues &amp; Soul</i> , <i>Echoes</i> and the national press. There will be in-store support from selected retailers.
MARY J BLIGE Share My World	Universal Music/MCA	April 14		Radio ads will run on Kiss and there will be press ads in the music, style and quality nationals. Displays will run with all multiples.
MONTserrat CABALLE The Ultimate Collection	RCA Victor	April 7		There will be radio ads on Classic FM for two weeks plus ads in the <i>Daily Mail</i> and <i>Daily Telegraph</i> . Promotions include in-store posters.
CHEMICAL BROTHERS Dig Your Own Hole	Virgin	April 7		Ads will run in the music, style, student and national press and there will be Megastore and Rockbox posters. Retail support includes windows with HMV, MCA, Virgin and Tower, and album of the week with Mencia.
CORDUROY The New You	Big Cat	April 14		Ads will run in the music and style press and there will be street posters and leaflets nationwide.
ANNE DUDLEY & JOHN KEANE Kavanagh GC	Virgin	April 7		This release will be promoted on Carlton TV to tie in with the last two episodes of the series. There will be in-store promotion with Our Price, National Channel Four ads will be backed with regional ITV advertising running for three weeks.
FOSTER & ALLEN Shades Of Green	Telstar	April 14		This release will be promoted with TV advertising on selected ITV stations, Sky, UK Gold and VH-1.
KINNS The Very Best Of LUSCIOUS JACKSON Fever In Fever Out	PolyGram TV	out now		There will be music and style press advertising and street posters in key cities. The release will be promoted in-store by selected retailers and this activity will include a pre-awareness campaign.
MARY BEATS JANE Locust	MCA	April 14		There will be advertising in the rock press including <i>NME</i> , <i>Melody Maker</i> , <i>Metal Hammer</i> and <i>Kerrang!</i> The album will also be promoted at gigs with leaflets.
SACRED SPIRIT Volume 2 - Culture Clash	Virgin	April 14		There will be TV ads on Channel Four and in selected ITV regions. Press ads will be backed by Megastore posters and street posters in key cities. Displays with multiples and independents will be backed by a mailout.
BOZ SCAGGS Come On Home	Virgin	April 7		The release will be advertised in the music press including <i>Q</i> , <i>Spin</i> , <i>HMV</i> and there will be radio advertising on selected IRL stations.
MATTHEW SWEET Blue Skies On Mars	RCA	April 7		There will be ads in <i>Mojo</i> , <i>NME</i> and in <i>Q</i> with HMV. There will be a Rockbox poster campaign and posters in-store with selected retailers.
THESE ANIMAL MEN Accident And Emergency	Virgin	April 14		The album will be advertised in the music press including <i>Vox</i> and there will be nationwide posters. The campaign includes a fanbase mailout.
VARIOUS Absolutely - Very Best Of Disco	Deepbeats	out now		Radio advertising will run on Kiss, Choice, Galaxy and Heart while press ads will run in <i>MaxMag</i> , <i>Blues &amp; Soul</i> and <i>Touch</i> .
VARIOUS Absolutely - Very Best Of Electro	Deepbeats	April 14		Radio ads will run on Kiss, Choice and Galaxy while there will be press ads in <i>MaxMag</i> , <i>Blues &amp; Soul</i> , <i>Hip Hop Connection</i> and <i>Touch</i> .
VARIOUS Classic SubBase	Suburban Base	April 7		Radio ads will run on Kiss, Galaxy and Choice and there will be extensive music and specialist dance press advertising.
VARIOUS Dies Irae	Deutsche Grammophon	April 14		Radio ads will run on Classic FM, <i>Melody</i> , <i>Heart</i> and <i>Talk</i> and there will be ads in the national press including <i>The Guardian</i> , <i>Times</i> , <i>Daily Telegraph</i> and <i>Independent</i> . The campaign includes retail displays.
VARIOUS In The Mix 97 Vol. 2	Virgin	April 14		National Channel Four and ITV ads will be backed by radio ads on the IRL chart show and specialist dance stations. There will be teen press advertising, nationwide posters and displays with retailers.
VARIOUS Kiss Anthems	PolyGram TV	April 7		National Channel Four and regional ITV ads will be backed by radio ads on Kiss and advertising in the specialist dance and regional press. There will be LUL posters plus displays with selected retailers.
VARIOUS Klubbhoppin	Global TV	April 7		TV ads will run on Channel Four, Sky and selected ITV regions. There will be radio ads on Kiss and Galaxy and press ads in the national.
VARIOUS Mandela	Island	April 7		This soundtrack release will be advertised in <i>Time Out</i> , <i>The Voice</i> and <i>The Guardian</i> . There will be leaflets and a charity screening on April 9.
VARIOUS People V Larry Flint	EMI	April 7		This soundtrack release will be advertised in the specialist press and tagged on all Warner film advertising.
VARIOUS The Sait	Virgin	April 14		TV ads will run nationally on Channel Four and ITV. There will be music and national press ads including a co-op in <i>MixMag</i> with HMV and posters nationwide. The campaign includes cinema advertising.
VARIOUS Shine 2	Philips	April 7		This classical compilation features original film artwork on the cover and will be advertised in the national press.
VARIOUS Trade Vol. 4	Boyer/Phy/EMI	out now		There will be radio ads on Kiss, Galaxy and Forth, press ads in <i>Muzik</i> , <i>MaxMag</i> , <i>ME</i> , <i>Wax</i> , <i>Boyer</i> and <i>Attitude</i> and posters in key cities.
VARIOUS Twia Town	A&M	out now		Press ads will run in <i>NME</i> , <i>Melody Maker</i> and <i>Vox</i> and there will be displays including PolyGram listening posts with selected retailers.
VARIOUS Voices	Telstar	April 14		There will be national Channel Four and regional ITV ads plus radio ads on Classic FM, <i>Melody</i> and selected IRL gold stations.

Compiled by Sue Sillitoe: 0181-767 225

## CAMPAIGNS OF THE WEEK

## ARTIST



## MARY J BLIGE - SHARE MY WORLD

Record label: Universal Music/MCA

Media agency: BLM

Media executive: Allie Cassell

Marketing manager: Micky Whitfield

Creative concept: In-house

Universal Music/MCA's marketing campaign for Mary J Blige's new album will begin with a pre-awareness campaign including nationwide street posters, upfront in-store play and database mailouts to alert fans that the album is available. From its release next Monday there will be press ads in the music, style and quality nationals, radio ads on Kiss including regional stations, a nationwide Adshel poster campaign and in-store displays with multiple and independent retailers including HMV, Our Price, Virgin and Tower which are also running window displays.

posters, upfront in-store play and database mailouts to alert fans that the album is available. From its release next Monday there will be press ads in the music, style and quality nationals, radio ads on Kiss including regional stations, a nationwide Adshel poster campaign and in-store displays with multiple and independent retailers including HMV, Our Price, Virgin and Tower which are also running window displays.

## COMPILATION

## IN THE MIX 97 VOLUME 2

Record label: Virgin

Media agencies: MCS/TMD Carat

Media executives: Mark Holden,

Gareth Jones

Marketing managers: Steve Pritchard,

Peter Duckworth.

With the previous five releases in Virgin's In The Mix series notching up sales of more than 1m, the company is following a tried-and-tested marketing strategy with In The Mix 97 Vol 2 which is due out next Monday. From release there will be national TV ads on Channel Four and ITV for three weeks plus radio ads on the IRL chart show and on specialist dance stations. Ads will run in the music and teen press and there will be a nationwide poster campaign. The marketing plan covers retail displays with selected multiples and independents including Our Price.



## BEHIND THE COUNTER

**KEVIN THOMAS**, Arcade Records, Nottingham

"Wet Wet Wet's album has met with a degree of apathy here and Erasure's Cowboy has only been trickling out. In my opinion, I can't see the Erasure album appealing to any but the most hardened fans. Back catalogue is currently keeping sales alive and Sony's re-issues of The Byrds have recently been flying out. It is a great pity that record companies seem to be burning their bridges by releasing albums so quickly on the heels of singles. White Town's album disappointed for this reason and it wasn't helped by the fact that its material was very different from the number one single, Your Woman. Astronomical demand for The Prodigy's forthcoming album underlines that people don't get fed up with waiting for something. There will have been three singles by the time it comes out and that's great - just like the old days."

## ON THE ROAD

**MARK TURNER**, Sony rep, South West/S Wales

"Generally, trade has been slow. The upshot is that the main new releases this week from Wet Wet Wet and Erasure aren't selling that well. On the singles side, it's Supergrass, Depeche Mode and Funky Green Dogs which are doing well. Album-wise, we seem to be doing our best business with our established product such as Kula Shaker.

Manic Street Preachers, Jamiroquai and Reef. The Reef album is performing particularly well because of the Consideration single. For the future, the big one for us is obviously Michael Jackson with the new album coming out late May and the new single this month. A new act for us are Human Nature who are supporting Eternal on tour and are playing dates in Cardiff and Exeter. They're doing a special playback for the retail trade in Bristol next week and a lot of people are saying they want to see this band."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

It was a lean week for new albums compounded by the fact that the two biggest contenders - Wet Wet Wet and Erasure - got off to a slow start in many areas. Sustained TV advertising meant Now! 36 continued to eclipse these and other new releases such as Laurent Garnier and Netribous B.L.G. Singles were livelier with good performances by Travis, The Charlatans, Future Sound Of London, Supergrass, Luscious Jackson and Depeche Mode.

## PRE-RELEASE ENQUIRIES

Singles - Offspring, Robbie Williams, Candykins, Michelle Gayle; Albums - Cast, Supergrass, The Charlatans, Chemical Brothers, The Prodigy, Damage, INXS, Erykah Badu

## ADDITIONAL FORMATS

Merchbea limited-edition album with singles package, Needs Must compilation in Digipak, Sally's Photographic Memory tribute album in collectors' box, Laurent Garnier limited-edition collectors' album

## IN-STORE

Windows - Chemical Brothers, INXS, Damage, Fun Lovin' Criminals, The Orb, Alison Krauss, Erykah Badu, Kavana; In-store - The Prodigy, Slade, ROC, Bruce Springsteen, Small Faces, Robert Owens, Michelle Gayle, Faithless, Daft Punk, Kenny G, Philip Glass, Maria Callas, Sam Brown, Beth Orton, Coal Chamber

## MULTIPLE CAMPAIGNS

In-store and press ads - Sam Brown, Beth Orton, Chemical Brothers, Coal Chamber, Hardcore Explosion, Lisa Stansfield, Miles Davis, G3 Evans, Tony Williams

Album - Damage; In-store - Robbie Williams, U2, Faithless, Michelle Gayle, Daft Punk, Lightning Seeds, Robert Owens, Best Of British Films promotion with five for £20, MCA exclusive CDs, PolyGram mid-price promotion, BMG budget CD promotion

In-store - Anthony Way, Star Wars, Cinema Classic Classics, The Messiah, Voices From Heaven, Romantic Spirit, Evita, James & The Giant Peach, Winnie The Pooh, Twelve Monkeys, Casino, Get Shorny, The Bird Cage, Jungle Cubs

Windows - Warners three CDs for £20 campaign; In-store - label of the month RCA Classics, Impulse Jazz titles at £8.99, British Composers campaign with three CDs for £20, Maria Callas opera promotion; Discounted titles - Simon Rattle, Mahler, Jacqueline Du Pre, Philip Glass, The Messiah

Single - Texas; Windows - two CDs for £22, three albums for £15, Chemical Brothers, INXS, Damage; In-store - Small Faces, Kenny G, Press ads - Erykah Badu, Blur, Suede, Levita Taylor, ROC, The Course, Bryan Adams, Puff Johnson, Journeys By DJ, After Hours, Real, Bruce Springsteen, Cake, B5, Goldblade, Luscious Jackson, Eastern Uprising

Singles - Slade, Kavana, ROC, Bruce Springsteen; Albums - Chemical Brothers, INXS; In-store - Damage, Chemical Brothers, INXS, buy two CDs for £9.99 and get one free

In-store - Ganger, Palace Music; Selecta listening posts - Offspring, Sub Base Classics, Alzapack, Pennywise

Single - Kavana; Albums - Damage, Chemical Brothers; Video - Ivanhoe; In-store - Blur, Orbital, Suede, Texas, INXS, Kiss Club Anthems, Klubshoppin, Desperado, Clockers, Star Trek Deep Space 9 Vol 5.5

Singles - Ant & Dec, Blackstreet, Daft Punk, Michelle Gayle, Geneva, Gun, Hurricane, KRS One, George Michael, 911; Albums - Chemical Brothers, Damage, Kenny G, Goldblade; Windows - Fun Lovin' Criminals, INXS, Wet Wet Wet, Damage, Shro Arts, Blur, Fast Show, Spice Girls, Texas, Erykah Badu, Suede, Depeche Mode, mid-price promotion, Supergrass, Erasure, Fun Lovin' Criminals; In-store - Chemical Brothers, Klubshoppin

Singles - ROC, Ragga & Jack Magic, Orbital; Windows - INXS, The Orb, Eternal, Gary's Zygotic Myncy, Chemical Brothers, Warner mid-price promotion, Alison Krauss; Press ads - Chemical Brothers, INXS

Windows and in-store - Soundproof mid-price campaign, singles promotions, Oscar winners promotion; Press ads - The Waste Us, Merchbea, Agent Provocateur, Bis, WASP, John Mayal, Junior Boys Own, Nick Warren, Laurent Garnier, Torque, Mute Witness, Get Shorny, John Mayal

Singles - Kavana, Bruce Springsteen, The Course; Albums - INXS, Damage, Windows - Now! 36, Damage

Singles - Erykah Badu, Kavana; Album - Damage; Windows - Chemical Brothers; In-store - INXS, save £5 on selected CDs

The above information, compiled by Music Week on Thursday, is based on contributions from Artists' Records (Walsley), Arcada (Nottingham), Anchocha (Edinburgh), Beggar's Banquet (Putney), Happy days (Newport), Isle Of Wight, HMV (Peterborough), Our Price (Irvine), Rival Records (Bath), and Virgin (Kingston). If you would like to contribute, call Karen Faux on 0181-543 4330.

## TELEVISION

**12.4.97**  
Live And Kicking features Robbie Williams, BBC 1: 9am-12.12pm  
Scratchy & Co with 911, ITV: 9.25-11.30am  
The Monkees Special, Channel 4: 20.50-22.50pm  
Night Fever features Edwin Starr, Beverly Craven and The Real Thing, Channel Five: 6.57-8.55pm  
National Lottery Live features Michelle Gayle, BBC 1: 7.53-8.10pm  
Later features Ocean Colour Scene, Paul Weller, Everclear, Cowboy Jenkins, Tony Rich Project and Ice-T: BBC 2: 1.46-2.50am

**Arrested Development** In The House, Channel Four: 4.05-5.50am  
**13.4.97**  
Tina Turner: What's Love - Live, Channel Four: 9.10pm  
**15.4.97**  
The O Zone with Kenickie, Maxwell and Cast, BBC 2: 11.0-7.30pm  
**16.4.97**  
National Lottery Live features Gary Barlow, BBC 1: 8-9pm  
**18.4.97**  
The Spice Girls And Jamiroquai In Concert, MTV: 9-10pm

**12.4.97**  
Live From The Met, Die Walkure featuring Placido Domingo, Radio Three: 5.30-10.30pm  
Essential Mix features DJ Mrs Wood, Radio One: 2-4am  
**13.4.97**  
Rock Waves featuring Diana Ross and Tina Turner, Radio One: 7-8pm  
In Concert, BBC, Radio One: 8-9pm  
**14.4.97**  
Evening Session features Supergrass and Bis, Radio One: 6.30-8.30pm  
Mixing It features Spaceheads, Radio Three: 10.45-11.30pm

**15.4.97**  
Evening Session with John Power from Cast, Radio One: 6.30-8.30pm  
John Peel with Number One Cup in session, Radio One: 8.40-10.30pm  
Quincy Jones - The Duke And His Music, Radio Two: 9.03-9.30pm  
Jazz Notes features saxophonist Barbara Thompson, Radio Three: 12.30-1am  
**16.4.97**  
Evening Session features Travis live, Radio One: 8.30-8.50pm  
Fairport Conventions - The First 30 Years, Radio Two: 9.03-9.30pm

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**Reference:** JW1

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**Reference:** CDI

### ROYALTY ACCOUNTANT

**Reporting to:**  
 Business Affairs Manager

#### Key Responsibilities:

Processing and preparing royalty statements both for copyright and artist royalties.

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**Reference:** ASI

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**Reference:** CD2

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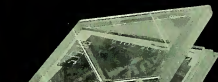
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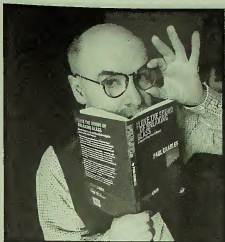
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# DOOLEY'S DIARY

Remember where you heard it: Congratulations to Glen Ward, Brian McLaughlin and all at HMV for Thursday's gloriously soccerlicious Football Extravaganza at London's Grosvenor House Hotel which raised £130,000-plus for Nordoff Robbins. The final total is still be totted up... The auction, as usual, threw up some generous gestures with Virgin proving the company with deepest pockets. Ray Cooper shipped out £3,000 on an England shirt and football signed by the Euro 96 squad, just minutes before a certain Mark Hutton reached for the corporate credit card again and proffered £30,000 for a batch of ads in the likes of NME, Vox, Q, Select and 90 Minutes. "I couldn't believe it," snorts Cooperman. "I was just signing the papers for the England shirt and I saw Hutton with his hand in the air." What will Mr Conroy say? Oh well, at least it was below the ratecard price of 40 grand – and it's all for a good cause... Other bids saw HMV worldwide head Stuart McAllister paying £4,500 for a package trip to Italy v England in Rome – a prize which, incidentally, he had donated himself; Ant & Dec paid £3,500 for a signed Alan Shearer shirt. And one EMI staffer also paid £6,000 for the honour of having his picture taken with Man United's Eric Cantona,



Murder in the music business. It sounds like a case for new dick hero Christy Kennedy, the star of Paul Charles's debut crime novel. Charles, better known as an agent at Asgard, spent about a year tap-top-tapping at the type before I Love The Sound Of Breaking Glass was picked up by publisher Blood Lines. Set around Camden, the plot twists and turns through the music industry with DI Kennedy turning up dead bodies all over the place as well as uncovering a chart rigging scam. But the music bit isn't the only selling point, as Charles reveals. "I hope it's a bit different from the usual because it includes a very unique way of murdering someone," he says.

with a signed shirt thrown in to boot. But was it for himself or a certain French MU and Cantona fan who couldn't make it to the event?... Former king of the Castle Terry Shand isn't a man to mess around with those new-fangled-corporate-name-branding-brain-storming companies to deliver a name he can easily drum up himself. Seasoned travellers will recognise Eagle Rock as a place in California, but Shand can't claim any romantic attachment to the place because he hasn't been there. "I wanted to call it Eagle Entertainment, but that had already been registered," he reasons. "Eagle has got a strong image in the world. The Japanese, the Russians, everybody understands what an eagle is about." Presumably, it's also an easy name to pin a logo on to. "Oh, we're going to have a picture of a rhino," quips Shand... Tilly Rutherford has taken a new slant on moving the mountain to Mohammed by fixing up a gig for Edsel signing Luce Drayton at what

must be one of the most unlikely venues in town – Virgin Our Price's head office canteen. Not to be put off by helpings of lumpy spuds, Tilly muses, "If you can't get them to the showcase take the artist to them"... One quick-witted observer commenting on CLI's possible sale of its stake in Atlantic 252 believes Virgin Radio would be the most apt suitor – then it could be renamed it Virgin Atlantic... On a charity tip, a host of industry execs are stepping out in the London Marathon this Sunday (13). Universal's bevy of pavement stompers are Nick Phillips (raising money for children's charity Whizz-Kidz), Damien Christian (United Response) and Ted Cummings (National Asthma Campaign) – pledges please on 0171-957 8600 – the DPA agency's Paul O'Grady is raising cash for the National Deaf Children's Society (0171-439 1228)... Dooley is very proud to become an uncle (again!) after MW's very own Catherine Eade and partner Neil Morris welcomed the arrival of baby Emily Jasmine in the early hours of Easter Sunday, weighing 7lb 8oz.....



April Fools pranksters and sales fore managers Paul Smith and Mark Boyce caught a bunch of PolyGram raps napping when they printed these A4-sized signs in the spirit of a united Europe. The japesters told their colleagues that new EG regulations required the company's motoway hotshots to display the signs – inviting other motorists to report their motoway lapses – in their rear windows. According to one Mercury mole, more than half the reps fell for it – some are even driving around now in a state of constant caution.

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if you are paying by credit card you can photocopy this form and  
fax direct to **LMW'97** on +44 (0)1203 426491

please debit my credit card for £ \_\_\_\_\_

amex  visa  access/mastercard

card number

\_\_\_\_\_

expiry date \_\_\_\_\_

cardholder name \_\_\_\_\_

\_\_\_\_\_

signature \_\_\_\_\_

date \_\_\_\_\_

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