



music week

For Everyone in the Business of Music

SEPTEMBER 6 1997 £3.35



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humming

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clapping

blow

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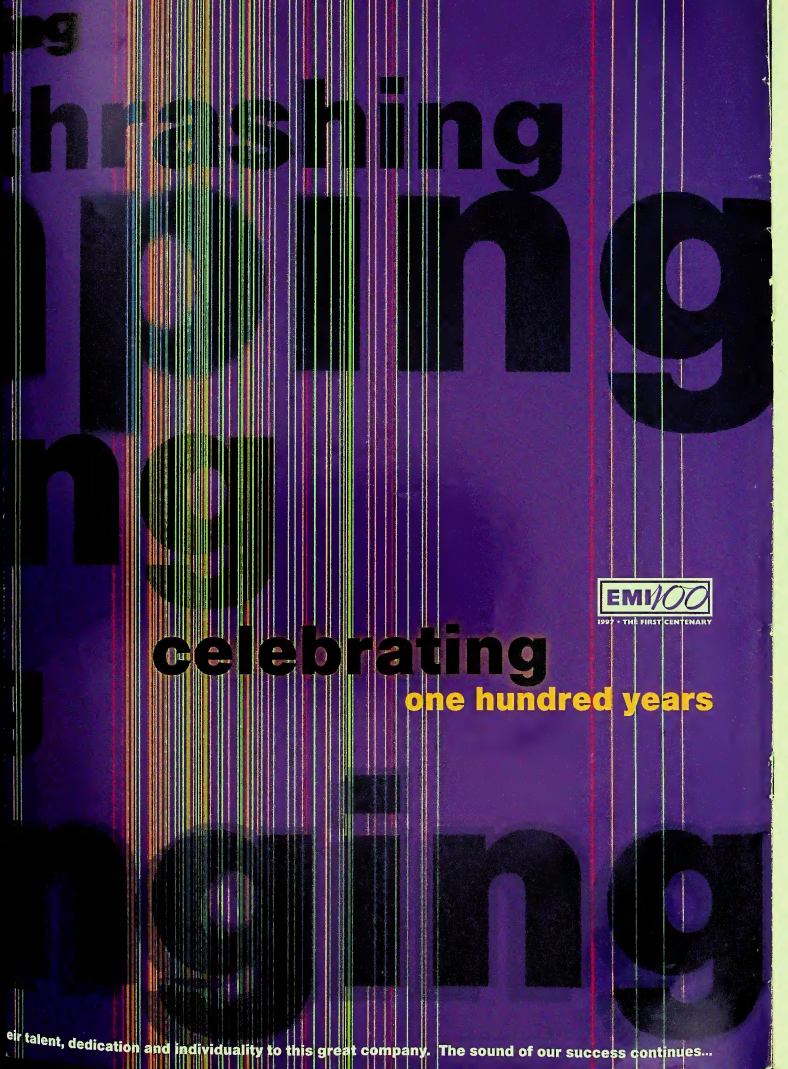
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MUSIC WEEK

ALTERNATIVE SPECIAL
STARTS ON P39

For Everyone in the Business of Music

SEPTEMBER 6 1997 £3.35

Mercury nails new UK sound

by Stephen Jones

The success of 16-1 outsider Roni Size and his Reprazent collective in the 1997 Mercury Music Prize is being hailed as a victory for the emerging drum and bass sound and British black music.

The Bristol-based musicians' New Forms album surprised many by beating Radiohead's OK Computer - the favourite at 11-8 and subsequently described by the judges as a classic album - into second place.

Clearly taken aback himself, Size said at Thursday's awards ceremony, "Everyone said we were crazy but we believe in the music we're making." Reprazent's drummer Clive Doppen, who played on Portishead's Mercury-winning album *Dummy*, became the first person to win the award twice.

Chairman of the judges Simon Frith, his voice hoarse from the backstage debates which he described as a some from 12 Angry Men, said: "Roni Size with Reprazent have taken a form of music and in their own way worked it well to appeal out of the drum and bass audience." The prize's managing director David Wilkinson was among many who believed that consumers will be more eager to embrace drum and bass following the win.

Size's record company Mercury decided at a meeting on Friday to step up its marketing campaign to build on New Forms' pre-nomination sales of around 20,000 (see story p3).

Managing director Howard Berman says, "It will be a very useful exercise

for all of us. There has been a big disparity between commercial success and the critical acclaim it's received, and this award should help us bridge that gap."

He says he hopes the award will make consumers feel more comfortable with an unfamiliar genre, and adds, "I'm so pleased for Roni. I don't think I fully appreciated what we had until I saw the gig at the Jazz Cafe, which was better by far than any other act I've seen this year. I've become a big fan."

Size's debut album, which uses a wide set of influences including hardcore, jazz, ambient, dub and soul, had been more than two years in the making before being released in June and peaking at number 34 in the charts.

Gilles Peterson, who runs Size's label Talkin' Loud which has had previous nominations for the award with the Young Disciples and Courtney Pine, says, "I'm pleased we're making sure people realise this culture is proper and that we've taken something which is original and we're not faking it up like major companies can do."

Media coverage for the prize appeared mixed, with some determined to draw attention to Size's music while many reports made much of the failure of Spice Girls, Prudgy, Radiohead and Primal Scream to attend the event.

The awards were attended by representatives of Cable & Wireless which this year took over Mercury, but Wilkinson says there have not been any discussions about changing the name or format of the awards. "We will meet [C&W] in a few months," he says.



Roni Size was surprised to win 1997's Mercury Music Prize at the Grosvenor House Hotel, London, on Thursday. "This is for music they said was crazy," he said. "They couldn't see it but we had to keep working towards music we believed in."

"We've been working hard for this. This is not just about me, it's about Reprazent. We've got our own energy and it's happening now. There's a potential and things are going to happen. We can live off this music. It's for the kids. It's new music - you can't fight it."

THIS WEEK

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VOP expansion outstrips its sales

Virgin Our Price's sales increased by just 2% in the past year, despite the chain increasing its selling space by 10% to 62,000sqm.

Results announced by WH Smith last Wednesday (27) reveal the music retailer's profits fell £4m to £14m in the 12-month period up to May 31, during which time another 22 Virgin stores were opened, including new megastores in Leeds, Peterborough and Watford.

Like-for-like sales slipped 3% over the year with overall sales reaching £451m.

Figures were equally disappointing for WH Smith Retail, which was hit by £20m of over-ordering as sales went up 1.5% in the year to £785m and profits increased by £2m to £43m.

See story, p5

Singles chart marks revival of the independent labels

The resurgence of independent record companies in the singles market is being underlined by their strongest showing to date in the Top 40.

Thirteen positions in last week's singles chart were occupied by records on indie labels, while the albums chart was reflecting a similar trend with four of the top seven positions taken by independent releases. Exactly a year ago, only eight independent singles were in the Top 40 and there were just four in the same week in '95.

"It's very healthy at the moment, not just for independent labels but for everyone because independents play a very important part in the industry," says Telstar managing director Sean O'Brien. "Without the independents it would be a bland and unimaginative industry

because they are always looking for niches and exploring new markets."

O'Brien says there has been notable growth in the sector in the past 18 months following a period when many of the large indies were snopped up by majors. "When all the bigger independents were bought by the majors that left a gap in the market and the smaller independents are now coming through bigger and stronger," he says.

Big Life's Jazz Summers says indies are generally better at focusing on pushing singles through than majors because they run tighter operations. He adds, however, that independents have had a particularly tough time over the past five years because of the falling number of independent stores, a traditional route for exposing new releases.

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LOUISE

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Album: WOMAN IN ME
released 6th October



DUBSTAR

Single: CATHEDRAL PARK
released 6th September
Album: GOODBYE
released 22th September



LYNDEN DAVID HALL

Single: SEXY CINDERELLA
released 29th September
Album: MEDICINE FOR MY PAIN
released 10th October



ADAM F

Single: CIRCLES
released 15th September
Album: COLOURS
released 6th October



VANESSA MAE

Single: STORM
released 10th October
Album: STORM
released 27th October



PHIL CAMPBELL

Single: KEEP IT CALM
released 6th October
Album: FRESH NEW LIFE
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Xfm leads nationwide as London goes on air

by Robert Ashton

As Xfm 104.9 switches on its transmitters today (1) and gears up for a 24m media blitz, the new London radio station is already preparing to roll out its alternative package across the nation.

The station's chief executive Chris Parry reveals that when DJs Gary Crowley and Eric Hodge cue up Xfm's media blitz, the new London radio station is already preparing to roll out its alternative package across the nation.

Parry plans to spread the Xfm brand by bidding for the North East and Central Scotland licences, to be advertised by the Radio Authority in October 1997 and February 1998 respectively. McGee is being asked to help prepare the application for the Scottish licence and is expected to take around a one-third stake in the venture. "I'd like to get into other markets because there is

XFM HITS LONDON

Xfm this week embarks on a 24m media blitz, which includes turning Camden tube station into a year-long ad for the radio station. Seats, walkways and escalators will be branded with the Xfm logo. A two-week TV ad campaign on Channel 4, MTV and Live TV will be backed with press and poster advertising. Other activity includes a CD cover-mount on the September 8 edition of the *Big Issue* and a week of free gigs around the capital.

a great opportunity in radio, especially if it goes well in London," says Parry. "I am trying to be in the position to reap the benefits of the future."

Parry says his preference for Xfm would be in urban areas, but the paucity

of licences on offer covering major cities has forced his hand. "Obviously Manchester would be great. It's a natural city to get into, but that may come and we can have a crack at it then," he says.

Although neither licence has yet been advertised, Parry believes the Radio Authority will be impressed with a bid from Xfm's management, backed by someone of McGee's pedigree and says if the Creation chief does link up with the radio station he is expected to play a key role in the Central Scotland bid. McGee was unavailable for comment.

Xfm programme director Sammy Jacob, who was planning the station's debut playlist yesterday (31), says the first day of Xfm will set out the station's stall, but he is not planning any surprises or one-offs.

"The most important thing is that there is nothing different from what happens on Monday to how things are in six months' time. Day one will have great tunes and day 365 should also have great tracks," he says.

Oasis LP greeted by top sales worldwide

Oasis' international fortunes have been given a dramatic boost by the first-week sales of *Be Here Now*.

The album, which had an initial global ship-out of 3.4m units, has instantly shot to number one in nine countries around the world, including France, Australia, Denmark, Sweden and Singapore, and currently stands at number two in Germany and Spain. That success, coinciding with UK sales of around 860,000 by Thursday (28) and reaching five-times platinum status, already beats the chart achievements of the band's previous album (*What's The Story? Morning Glory!*) which made the top 10 in six countries as it went to reach sales of 1.1m units. The album was marketed by Torstar Lath, Sony Music Independent Network Europe's international marketing manager, says the response to the album internationally has been fantastic. "This is the album to establish them as one of the biggest rock bands in the world," he says.

In the US, where *Morning Glory* peaked at number four and totalled 4m sales, the album has already shipped 960,000 units and is expected to debut in the Top 10 this week following its release last Tuesday (27). ● *Be Here Now* is distributed in the UK by 3mz/Vital and not 3mz/Sony Music, as stated in the Top 75 artist album chart in *Music Week* last week.

Acts benefit from Mercury Awards exposure

Roni Size's victory in the Mercury Music Prize couldn't have come at a better time for record company Mercury which has been drafting an expanded promotional campaign for Reprazent prior to the album's win.

As part of this plan the track *Heroes* was scheduled for issue as a single today (1) and a single version of the album is scheduled to follow on September 8. These releases have now been given a huge boost as Mercury Records prepares to capitalise on the competition success for the promotional campaign continuing right up to Christmas.

Mercury marketing director Jonathan Green says the label decided to issue a single version of the album before

Thursday's win because the new format will be more attractive to the casual buyer. "This has given us a huge boost," he says. "It's one of those fantastically lucky situations where everything falls into place at the right time."

The re-promotion, which got under way at the weekend, will include ads in the *Sunday Times*, the *Observer*, the *Guardian*, *The Face*, *Arno* and *Q*, as well as a radio and advertising campaign.

Size isn't the only one of the nominated artists benefiting from the competition. BMG Classics marketing director Richard Dimmadge says sales of the John Tavener & Steven Isserlis album have risen from around 12,000 since being nominated to a total approaching 20,000. "It's absolutely fantastic," he

says. "This is the second time they have been nominated which is a great testament to what is a very unique act."

However, he is expecting the real impact to follow the screening of Saturday's (30) Mercury Music Prize special on BBC2 and exposure from ads EMG Classics is taking for the album in the *Guardian* and the *Independent*.

Decca senior marketing coordinator Anjali Khanduri is similarly pleased at the way sales of the Decca/Argo release *Your Rockaby* by Mack's Anthony Turnage have progressed since the nomination list was unveiled. "Sales have increased by about four times and a lot of that has been because retailers have been willing to take it. It has made a big difference," she says.

NEWSFILE

DVD audio standard agreed

In a joint announcement at the IFA Consumer Electronics Show in Berlin last Friday, all the signatories to the new DVD-Video Disc format and five of the major film companies including Warner and Columbia TriStar announced that it has been agreed to use the MPEG multichannel audio format for all European DVD releases. This ends months of speculation over whether MPEG or Dolby Digital (the system used in the US and Japan) would be chosen for Europe. The official launch date has been scheduled for next spring to allow time to prepare around 100 titles for the initial release.

19 sells Spice Girls documentary rights

30D Entertainment and The William Morris Agency have acquired international television distribution rights for 19 Management's hour-long Spice Girls documentary and is currently negotiating a transmission deal with various UK broadcasters. The documentary tracks the group's first year of fame and includes interviews and coverage of their Brit Awards performance and their recent tour.

Virgin widens student campaign

Virgin Retail is expanding its student campaign after last year's promotion attracted a huge response. The previous campaign, which offered students over 18 a 10% discount card valid for three days per week, generated a total of £1.1m sales in 22 participating stores. The new campaign, launching on Monday (8), will be valid in every store in the chain and will now operate all week. Virgin marketing director Neil Rouse says, "Students are an important market to Virgin and we are rolling out a specific campaign in-store in a tone of voice we believe students will respond to."

Camden Mix heads for classroom

This year's *Camden Mix* in North London includes a free four-day education programme, *Music and Enterprise*, featuring demo juries, music seminars and a young person's guide to the music industry. *Music and Enterprise* runs from September 22-28 at the Electric Ballroom and speakers include Virgin joint managing director Ray Cooper, Food boss Andy Ross and Melody Maker editor Mark Sutherland.

Andys expands to Wigan

Andys Records has announced its second opening of the year with a 250 sq m store to be launched in Wigan around the middle of October. The launch, which will take the number of stores in the chain to 37, follows the opening of the Hereford outlet in June.

MW subscriptions now on-line

Subscriptions for all Miller Freeman music publications including *Music Week*, *MBI* and the *Gavin* phone book can now be made on-line through the dotmusic website. A secure server ensures credit card details are protected and subscriptions are processed within hours. Potential subscribers should access <http://www.dotmusic.com.subscription.html>

Oasis LP reaches five times platinum

Oasis' *Be Here Now* reached five times platinum in its first full week in the shops as the Texas album *White On Blonde* was certified twice platinum by the BPI last week. Crowded House's *Together Alone* won a platinum award, while gold awards went to the compilations *Club Cuts Vol 2*, *60s Summer Mix* and *A Decade Of Life*. Frank Sinatra's *My Way - Best Of*, Billy Ocean's *liba*, the compilation *More Girls Night Out* and the Meredith Brooks single *Bitch* reached silver status.

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POOR TRADING TAKES TOLL ON WH SMITH'S PROFITS - p7

Size puts Mercury back on track

That's what you call a result. Roni Size's victory in last week's Mercury Music Prize was easily the most satisfying in the six-year history of the awards. The judges' choice struck a blow for innovation and British black music, as well as pulling the competition back on track as a Booker Prize for the music business.

New Forms is by no means a perfect album, it may not even deserve the classic status so readily conveyed on the runner-up OK Computer, but it contains moments of sheer exhilarating brilliance—music like you've never heard before—and more than any of the other contenders it offers something new and uniquely British. It is certainly an album which deserves a much wider audience, which was surely the whole point of the Mercury in the first place.

New Forms doesn't compromise, but is not too challenging to cross over. There's no point in giving the Mercury to an album which won't sell, however ingenious the musicianship behind it. The Reprazent collective have an underground approach to making music, but fortunately it is an approach which takes in tunes and hooks.

Perhaps the most exciting thing about Roni Size's music is the fact it works as well—if not better—live as on record. We got a taster at the Grosvenor; his performance at London's Jazz Cafe was one of the gigs of the year. With any luck Howard Berman's plans for capitalising on this success will take in some more live shows.

An interesting exercise now will be to track New Forms' progress following its acclamation as 'The Album of the Year'. Having sold barely 20,000 copies before last week's dinner, that progress will be easy to gauge.

New Forms is the first Mercury winner which will really test the power of the prize.

Selina Webb

PAUL'S QUIRKS

Creation should reward stores' loyalty
Music retailers' delight with the success of the Oasis album was tempered slightly by the way it was used in supermarkets and the likes of Blockbuster Video and Martin the newsgests (supplied by T.H.E.) as a cheap, quick-selling line to boost their customer flow. Most High Street music chains and many independents sold the album at £13.99, a reasonable price for an album costing more than £9, whereas most non-specialists chose to sell at £11.99, forcing local independents to match or undercut that price to keep their credibility.

Make no mistake, every retail outlet has the right to sell at whatever price they choose and if other retailers can't compete, then that's tough.

The problem here, though, is slightly different as the whole of the music industry is in danger if any retail store can pick just one popular music title and rack it out at a low price and ignore everything else the industry has to offer.

If Creation had taken a different tack by only giving free product discount and early delivery to retailers stocking say, at least 10 different Creation titles, they would have struck a blow for all the stores that consistently support the label's new acts throughout the year.

In addition, Creation could have insisted that the free product discount would not be the new Oasis album but a choice of any of the other titles from the label's own catalogue.

Supermarkets, newsgests and video stores, many of which don't even stock the previous Oasis albums, would then have had a choice either to buy the new album with a discount of sorts and have it for 80p on release day, or wait and get it with no deal after every proper record shop has had it. Creative thinking yes, unfair definitely not.

Paul Quirk's column is a personal view

XTC are signing a two-album deal with Cooking Vinyl and have been given their own imprint, Idea. "They have already written about 50 songs and the demos are really unbelievable," says Cooking's MD Martin Goldschmidt. The band, who had recorded for previous label Virgin since 1992's *Nonesuch*, expect to release a new album next year. Pony Canyon has secured the Japanese licence and XTC manager Paul Bailey says the group will negotiate deals for several other territories, including the US and Canada. Pictured from left are Pony Canyon London representative Mike Matsushita, Goldschmidt, XTC's Dave Gregory, Andy Partridge and Colla Moulding and the band's manager Paul Bailey.



AI-change at EMI as Ferris makes his mark

by Robert Ashton

The Neil Ferris blueprint for EMI UK was unveiled last week with the recently installed managing director taking a firm grip on the label's marketing department and giving dance, pop and R&B top priority.

Ferris has made more than a dozen personal changes, including hiring new staff to the company, in his first reshuffle since taking over the job from Clive Black two months ago.

Two of his most senior changes include installing Iris Penna, former head of A&R for Premier, as EMI UK head of A&R, and poaching Rebecca Coates, former head of TV promotions at London, to head the promotions team at EMI. Ferris has largely controlled media for EMI UK in January.

But Ferris has decided not to replace former marketing director Tony Harlow, who left in June to take up the managing director's job at EMI Australia.

Ferris says by taking charge himself—he has promoted marketing managers Tracey Connolly and Aaron Moore to senior marketing managers—he can project his personality on the label.

THE BIG MOVES AT EMI UK

- EMI UK managing director Neil Ferris takes charge of marketing
- Iris Penna becomes head of A&R
- Rebecca Coates becomes head of promotions
- Tracey Connolly and Aaron Moore promoted to senior marketing managers
- Jody Dunleavy installed as head of press

"I feel it is an important role to do and one of the ways of getting to know a record company," he says. "It's very important that I'm making people aware this is my record company."

Ferris says his success will be measured by his ability to match the market share held by the EMI label when it was directly under the control of EMI Records Group UK and Ireland president and ceo Jean Francois Ceillon. At that time EMI had 7.5% of the albums market, but in the last quarter before Ferris took over, EMI UK's share had slumped to 1.9%.

As part of the marketing changes, Victoria Williamson, who joins EMI from Simon Fuller's 19 Management, and Tracee Pender, who moves from Positiva, will both report to Connolly as

junior product manager and marketing assistant respectively. Moore's team comprises junior product manager Helen Mitchev and Alex Johnson, who joins as marketing assistant from Virgin Records.

Other changes are in the A&R department where former head of A&R Nick Robinson becomes A&R executive reporting to Penna, Trevor Nelson is promoted to head of A&R for Cooltempo, and Vivien Sandland is promoted to the new position of A&R and soundtracks administration manager.

In promotions, former regional promotions manager Adrian Treddnick is being promoted to head of regional promotions; former TV promotions manager John Smith takes up the new role of head of special projects, radio and television promotions; promotions manager Amanda Warren is promoted to head of TV promotion; and promotions manager Sophie Powell is promoted to head of national radio promotions.

Three changes take place in the press department where Jody Dunleavy is promoted to EMI UK head of press after 10 years in the Chrysalis press office, Alison Cole is promoted to junior press officer and Debra Geddes joins the company as a press officer.

Music industry gets call to help rethink drug laws

High-profile music industry executives are being courted to join a steering committee to examine the effectiveness of current UK drugs legislation.

A two-year investigation commissioned by the independent Policy Foundation has already got backing from former *Times* editor Simon Jenkins and chief constable for Life John Hamilton, who will both sit on the inquiry's 12-strong committee.

Police Foundation director Barry Irving says several music personalities have been approached to serve on the committee because of their experience of environments

where drugs might be consumed. "We need to be informed by people who know the music industry. People from record companies, concert promoters and managers will be valuable," he says.

In addition, Irving says he expects the committee to call music business personnel to give evidence. "We want people with firsthand knowledge," he says. "We young people, but also need to live with the reality of what goes on."

Irving says the committee will issue a series of interim bulletins before reporting its findings to government in two years' time.

Eagle Rock series to get video launch

Eagle Rock Entertainment is issuing its highly successful Classic Albums series on video ahead of plans to make a further six programmes.

The six videos, which are scheduled for release on September 22, will each contain around 75 minutes of material, 15 minutes more than the TV broadcasts which finished their UK run on BBC1 last Monday (25).

Five of the albums featured have returned to the UK album charts as a result of the series, including Fleetwood Mac's *Rumours*, which was set to re-enter the chart yesterday (31) at the same time as the group's current album *The Dance* debuted.

The series, which reached an audience peak of 1.4m in the UK, has been sold to 10 countries, whereas an order on a second series is due to start shortly.

Timely devolution debate to close ITC

The Scottish music industry is hoping that an In The City debate will trigger the formation of a body to represent the business in the new Scottish Parliament.

With Scotland's referendum vote on devolution due to take place just days before ITC, the convention's Scottish debate will provide the first opportunity to discuss the impact of devolution on the music business.

Bruce Findlay, In The City's Scottish consultant and one of the prime lobbyists for the convention moving to Glasgow, says that while Scotland may be too small to have

its own version of existing industry organisations such as the BPI and the IME, he believes the region should have its own voice. One possibility is having a dedicated Scottish representative from each music industry body who would lobby together under the collective umbrella.

"At In The City we will be looking for a consensus of opinion so that we can identify what the Scottish music industry needs and how those needs can best be met," Findlay says. "It may be that an umbrella organisation for Scotland, incorporating representatives from

various organisations, is the best way forward. By September 30 it is likely that Scotland will have its own Parliament with legislative powers. If this is the case, the record industry will need a Scottish lobby to represent its views. In terms of this convention, the timing of the devolution referendum couldn't have been better."

The ITC debate, which takes the form of three panels on the last day of the September 27-30 conference at its Glasgow Hilton headquarters, also aims to focus attention on Scotland's place in the world music market.

Floor trading takes toll on WH Smith's profits

by Paul Williams

WH Smith has ruled out the possibility of selling its 75% share of Virgin Our Price after both the music operation and the Smiths retail chain recorded disappointing year-end results.

Virgin Our Price saw sales rise just 2% to £451m and profits fall £4m to £14m during the year to May 31 as it was hit by a dearth of big-selling releases. And Smiths, which has been the focus of a major reorganisation, managed to increase profits by only £2m to £43m after over-ordering £20m worth of music, video and books.

Four months ago, Smiths received a £135m bid from the Virgin group to buy its share of VOP, but this was rejected. Waterstones' managing director Alan Giles, overseeing the vacant VOP chairman's role following Simon Burke's departure last year, says that the two groups' shareholders are committed to working together to make the music chain a success. "This is an important business to both of us," he says.

The Smiths group - which last Wednesday (27) announced overall profits of £124m following a pre-tax loss of

| WH SMITH AND VIRGIN OUR PRICE RESULTS | | | | | |
|---------------------------------------|----------|--------------|--------|--------------|--|
| | Turnover | year-on-year | Profit | year-on-year | |
| | 1997 | change | 1997 | change | |
| WH Smith Retail | £788m | +1.3% | £43m | +4.9% | |
| Virgin Our Price | £451m | +1.6% | £14m | -22.2% | |
| WH Smith Group | £2.76bn | +3.8% | £124m | +39.3% | |

Figures cover the year ending May 31, 1997

£194.7m a year ago - is confident of turning around the fortunes of both Virgin Our Price, which has been encouraged by sales of several recent albums, and Smiths which is continuing its redevelopment under new managing director Beverley Hodson. "With WH Smith Retail, we clearly have a lot to do to turn that business around, while results were disappointing with Virgin Our Price in what were difficult trading conditions," says Giles.

Giles says VOP was hit by a series of poor sellers during the first half of the trading year as well as the over-ordering of some stock. But he adds that trading improved in the final six months which is reflected by second-half profits stabilising at £15m. This has been followed by encouraging performance in the opening

three months of the current trading year. "Last year there were a number of major new albums which were eagerly awaited but were largely disappointing," he says. "But that's not been the case during the last three months with titles like Radiohead, Oasis and The Prodigy exceeding everybody's expectations."

The period in question saw the opening of 23 new Virgin stores, including new megastores in Leeds, Peterborough and Watford, with retailing space rising by 8,200 sq m overall. Nineteen Our Price stores closed as more than half of the business's turnover came from the Virgin brand for the first time.

Giles says the emphasis on the Virgin side of the business is now towards larger stores, while Our Price will be the subject of a refocusing exercise.

NEWSFILE

Little Chef offers CD 'menu'

Independent distributor Lifetime Entertainment is linking with the roadside restaurant chain Little Chef to offer diners music titles while they wait for their food. An entertainment menu, featuring more than 30 CDs and in the same style as Little Chef's conventional food and drink menu, will be provided on each table from this Friday (5).

PolyGram reschedules retail roadshow

PolyGram has revised its forthcoming programme of roadshow meetings with independent retailers. The timetable is now as follows: Birmingham's The Grand Suite (September 15), Manchester's The Starlight Theatre (September 16), Glasgow's House For An Art Lover (September 17) and Bristol's Gallery 2 (September 19).

Justified, ancient and reformed

KLF founders Jimmy Cauty and Bill Drummond are releasing their first single for five years under a new name. The pair, who will record as 2K, will be releasing three as-yet-untitled versions of their 1990 hit What Time Is Love on the Mute imprint Blast First. The release, which marks the 10th anniversary of Cauty and Drummond's pairing, will follow a one-off 23-minute performance by 2K at The Barbican tomorrow night (2). A spokesman for the pair says there are no plans for further 2K releases.

Kyle lands new role at Crathie

Former CD Plant sales director Andy Kyle has been appointed sales manager at CD and multimedia packaging specialists Crathie Manufacturing. Kyle, who has run his own consultancy business since leaving CD Plant in March, says his brief will be to build the sales team and also increase the company's penetration of the music market.

PPL and MCPS to share music data

PPL is close to signing a landmark deal with MCPS - the first between the two organisations - giving it access to data held by the mechanical copyright society and opening the door for discussions about establishing an industry database.

The service agreement follows the implementation of the EC Rental Directive, which has changed PPL's obligations to pay performers from an ex gratia payment to a statutory right.

Linda Taylor, service manager at the MCPS and one of the brokers of the new deal, says the 1996 directive means the licensing body and record company collection society now need more information to meet the demands of the new legislation.

PPL will begin taking data from MCPS before the end of the year and its first distribution using the listings, which will include details of track titles, will be in November 1998. Taylor anticipates the service agreement could herald further negotiations about establishing an industry database, funded and used by organisations such as the BPI, PPL and MCPS.



EMI is releasing what is expected to be one of the most coveted Beach Boys collections on October 27. The four-disc Set Sounds Sessions boxed set was originally scheduled for release in May 1996 to celebrate the 30th anniversary of the album's release, but EMI director of catalogue and strategic marketing Mike Storey says the complexity of the project held it up. "The album has been incredibly influential for everyone from Paul McCartney downwards," he says.

P FIRST
LIFETIME

HIGH HOPES FOR LIGHTHOUSE FAMILY'S SECOND ALBUM - p31 ▶▶▶▶▶



Pete Tong and Boy George (pictured) mix *Dance Nation 4*, released on Ministry Of Sound this week. It is the latest in this hit series of compilations by maestro DJs, and will be supported by a series of 30-second national TV ads as well as regional and specialist press and radio promotion.

support from the multiples and will be appearing in ads in *The Face* and *Dazed And Confused* among others.

PAUL OAKENFOLD/MIKE COSFORD: *House Collection 6 - Fantasia* (Sept 15). Latest in *Fantasia's* successful series will be the subject of a nationwide TV

campaign via Channel Four as well as in-store support and media coverage in dance and men's titles.

BILLY MACKENZIE: *Beyond The Sun - Nude* (Oct 6). Comprising a mix of classic and unreleased material by the late Associates singer, all proceeds from the album go to the

Petar Andre's new album, with a title as yet unconfirmed, is released by Mushroom in November. The teen heartthrob throws some R&B shapes on the album, recorded in LA, which will receive exposure via a giant poster campaign, direct mail to 80,000 fans, and teen msg advertising. He is also pencilled in to headline on some dates of the Smash Hits Tour.

Samaritans and Cancer Research: Strong media coverage is expected. **SUEDE:** *Sci Fi Lullabies - Nude* (Oct 6). Long-awaited B-sides collection which is already receiving massive retail interest via pre-release castets.

Campaign will include full-page ads in titles such as *Melody Maker*, *Select* and *D*. **PRIMAL SCREAM:** *Echo Dek - Creation* (Oct 6). Dub wizard Adrian Sherwood's remix version of *The Vainishing Point* album. To reflect its genre-crossing nature, ads will



appear in both the inks and the specialist dance music press, while a promo campaign is under way via *Revolution* and *Mushroom* (Oct 27). On the back of her third top 30 single, soul/R&B singer Hines makes her debut with an album which will appear in ads in *Blues & Soul*, *Echoes* and *ID*.

AMBERSHUSHOVER: *Walter T Smith - Gee Street V2* (Oct 27). Return of the metal rockers will include an 18-date tour ad in *Melody Maker*, *NME* and *Kerrang!* as well as a mail-out to 10,000 fans.

PETE TONG/BOY GEORGE: *The Annual III - SOS* (Nov 3). Follow-up to last year's 600,000-plus selling dance compilation, the Ministry's flagship album will receive a suitably full-on marketing campaign including TV, press, radio, flyers and posters.

SASHA & DIGWEED: *Northern Exposure 2 - MoS* (Sept 15). Club giants deliver the second volume in their collaborative series, backed by heavyweight presence on specialist radio such as the *Kiss* network and press ads in the likes of *Muzik*, *MaxMag* and *DJ*. **GRAVEDIGGERS:** *The Pick, The Sickle & The Shovel - Gee Street* (Sept 15). Non-rappers shoot from the hip on new collection which will be backed by a campaign including space in *The Face* and *ID* as well as ads on radio stations such as *Kiss* and *Touch*. **GILLES PETERSON/NORMAN JAY:** *Desert Island Mix - DJJ* (Sept 22). New mix album by dance scene veterans already receiving

Hurricane #1's self-titled debut album is released on Creation on September 15. Andy Bell's new group, whose traditional rock profile will be raised via a campaign centring on the *NME* and *Melody Maker* and taking in *Mojo*, the *Guardian* and the *Independent*. There will also be a poster campaign, a mail-out to 15,000 fans and a national tour.



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3MV's autumn campaign focuses wider than Oasis

For many companies, the widespread success of an act like Oasis could threaten to overshadow the rest of their business.

Not 3MV, according to co-founder and managing director Dave Trafford. "Of course the Oasis album has been phenomenal, but we have tried to ensure it doesn't take up all our resources," he says. "There is a lot more mileage in Be Here Now, particularly with the second single Stand By Me out in late September, but the album has spearheaded our autumn campaign rather than overwhelmed us."

Launched in 1992 by Trafford and his partner Max Kenny after a spell operating as a strike force, 3MV concentrates on sales and marketing for around 30 indie labels including Creation, Nude Records, Mushroom, Ministry Of Sound and, most recently, Richard Branson's V2 group.

Among the other labels handled by 3MV is indie rock label Hydrogen Jukebox, the quirky Poppy Records run by musician and producer Tol Taylor and Heavenly, which is concentrating on Northern Upriver's new album. Cutting-edge dance is represented by Concrete and Brighton-based Skint which has scored hits with Fatboy Slim, the current incarnation of ex-Beats International leader Norman Cook.

Cook is set to remix a single for another 3MV label, Outcaste Records,

which is at the forefront of the Asian underground movement. Meanwhile, the Creation connection has also led to 3MV handling Better Records, which is run by Tim Abbot, the former MD of Oasis' label.

A set of physical distribution deals with majors such as Sony and independents like Vital have allowed the company to spread its business

"Of course the Oasis album has been phenomenal, but we have tried to ensure it doesn't take up all our resources" - Dave Trafford

according to Trafford, who adds that he sets limitations on the number of label deals being operated at any one time. "For us less is more," he adds. "Our aim is to work with around 30 labels, and the idea is that we consolidate the business we already have."

A case in point is Nude, says Trafford, who points out that label boss Saul Galper has now developed a small but strong roster around the initial success of Suede. "Nude has got a great release schedule," he adds. "Not

only is there the Suede B-sides collection, but also there is a lot of interest in Geneva and the Billy MacKenzie album is amazing."

As well as Oasis, current 3MV priorities include Primal Scream, whose live dates in September are expected to drive interest not only in forthcoming single *Burning Wheel* but also in remix album *Echo Dek*.

Mushroom teen star Petar Andre has a new album out in November, supported by a single with US rapper Coolio. Trafford believes that CRYSTALIZIAN singer's switch to highly harder urban styles may well help Andre eclipse the 400,000 sales achieved with his last album. Meanwhile the sixth volume of the Ministry Of Sound Annual is expected to sell 400,000 units by Christmas, supported by "a huge TV campaign," says Trafford. As revealed at the company's first annual conference in Brighton in July, 3MV is now handling sales and marketing of the V2 group, with releases from the group as well as satellite companies such as Stepper Coolio.

The deal brings 3MV staff back into contact with a number of executives with whom they have worked in the past, most notably V2 head Jeremy Pearce, who ran Sony's Licensed Repertoire Division, which handles the Creation roster overseas. "There are a lot of V2 people we have worked with in the past. Loyalty is quite a big factor with us," says Trafford. Paul Gorman

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Combined force bolsters indies

Oasis's record-breaking third album notwithstanding, it's been a quiet year on the release front for Vital Distribution. The company's dramatic link-up with RTM has, however, ensured it has kept itself firmly in the headlines during 1997.

The deal, announced in June but not due to come into effect until the middle of this month, will see the two strands coming together in an enlarged premises complex in London offices in Ledbury Grove where the company has taken on two additional buildings.

Vital director Pete Thompson concedes that there is something of an inevitability about the tie-up which brings together some of the most high-profile players in the independent music scene, including Mute's Daniel Miller and Martin Mills of Beggar's Banquet. "It's a very compatible deal," says Thompson. "We feel their labels are very compatible with Vital's distribution and the philosophy of RTM is compatible with Vital's. The fact we've been chasing each other's labels

over the past three years makes that quite clear."

Initially, the arrangement will only cover sales and marketing for RTM because of an outstanding distribution deal with Disc which is due to run until June 1999. But that has been something of a blessing in disguise over the past few weeks for Vital considering it has had to handle the physical distribution of the fastest-selling album in UK music history So, while Vital and RTM's sales staff have been busily discussing the finer details of the link-up, Vital's distribution team has been able to concentrate uninterrupted on Be Here Now.

Thompson is keen to see a stronger relationship with its labels and stores emerging from the deal, with a particular emphasis on independent stores which remain critical to breaking the kind of acts Vital handles. Already the first of what could be a series of meetings with retailers has taken place, while Vital will be looking to how to make the most of the

successful Chain With No Name branding that has come with the deal.

Two new sales teams are being set up under the aegis, each handling a combination of RTM and Vital releases with both handling key releases, so stores are hit twice in the same week. And, coinciding with the tie-up, a new £500,000 computer system is being introduced which will allow far more sales information to be given to customers, including breaking down when records are sold and whereabouts in the country.

The changes come during a year which has seen Vital largely in the Pinnacle's shadow, despite getting off to a strong start with Placebo and The Divine Comedy. This was especially notable in the singles market where Pinnacle's last quarter market share was 8.2%, compared with 3.8% for Vital, while in albums Pinnacle stood at 5.2% and Vital 3.4%.

"The Spiritualized album has probably been our most credible release this year," says Thompson. "It just

gone silver and I think will go on to gold. The Sneaker Pimps record came out last year, but they've broken through this year off the back of Six Underground's success. And there's a new Edwyn Collins album which I don't think will be affected by the single which was a bit of a disappointing seller."

With so much guitar-based indie music, which largely reflects Vital's output, breaking through in the past couple of years Thompson says it is now harder and harder for bands to stand out and make an impact. However, he can be confident of having one of the strongest new acts in Wall Of Sound's The Propellerheads, who have hit their Top 40 breakthrough with Spybreak in May, while among the other hopefuls are Desperate's Jonathan Fire & Gas and Scarfo.

"We've had a quiet year compared to previous years, though everything should come together next year with Ash, Elastica, Underworld and The Divine Comedy," he says. Paul Williams

AUTUMN RELEASES

EDWYN COLLINS: I'm Not Following You - Setanta (Sept 1). Collins returns with a fourth solo album that features Mark E Smith of The Fall and sometime Sex Pistols drummer Paul Cook. A single, *Addis World*, will follow at the end of the month.

CORNERSHOP: When I Was Born For The Time - Wuija (Sept 8). A national poster campaign and advertising in the music press will boost awareness for this 15-track double-album. A collectors' vinyl edition will be available through the Chain With No Name.

COLD CUT: Let Us Play - Ninja Tune (Sept 8). The album comes with a free CD-Rom containing videos, games and related information. A massive tour is currently underway and a hefty press exposure could help to make this their most successful outing yet.

TANYA DONELLY: Lovesongs For Underdogs - 4AD (Sept 8). Awareness of this album from the former Belly frontwoman will be hiked by

a UK tour that rolls out on Sept 17 and advertising in the music press. The first single from the LP *Pretty Deep* (released August 18), has already picked up substantial airplay and retailer support.

PICCATO FIVE: Happy End Of The World - Matador Records (Sept 15). A collection of brand new material from the innovative Japanese duo which will be available as a special limited edition. There will also be an additional series of eight limited editions, on 12-inch vinyl, released throughout the rest of the year.

ATTICA BLUES: Antica Blues - Mo Wax (Sept 15). Healthy airplay for the soon-to-be-released single *Free* bodes well for the album which will be supported by press ads in *AMG* and *Hiq Hop Connection*. A regional radio tour is scheduled to kick off on Sept 1.

STEREOLAB: Dots And Loops - Duophonic (Sept 22). A single, *Miss Modular* (released September 1), will pave the way for this album which will be advertised in *NME*, *Melody Maker* and *The Wire*. A UK tour rolls out on Sept 25.

NOLE: My Body, The Hand Grenade - City Slang Records (Sept 29). Rare and previously unreleased material chronicles the band's progress from an LA basement studio to the status of alternative rock superstars. Lavish packaging with photographs and extensive sleeve-notes will enhance collectability.

SUKIA: Gary Super Macho - Mo Wax (Sept 29). This is a track from their album *Contacto Espacial*. Coc Et Tencer Sixto, released earlier in the year, which contains bonus remixes by The Dust Brothers and The Camarillo Brothers. Sukia will be touring with Staroball in September.

LTJ BUKEM: Earth 2 - Good Looking (Sept 29). Featuring new material from Bukem, Illiano, Blu Mar Ten and Intenza, there will be solid marketing support with press and radio advertising and promotions through student venues. A 20-date university tour will warm up fans for a forthcoming EP, scheduled for October.

SUBCIRCUS: Carousel - Echo (Sept 30). With renewed music press interest on the back of the band's recent singles, Echo is now re-releasing this 1996 album. Repackaged and resequenced, it will be supported by radio advertising on Xfm and a high-profile retail campaign.

THE PASTELS: Illuminati - Domino Records (October 6). The Glasgow band's fourth studio album will be press advertised in the music weeklies and monthlies and there will be a strong merchandising package for multiple and indie stores.



The Pastels, one of Scotland's most enduring indie outfits, release their fourth studio album, *Illuminati*, on Domino Records on October 6 following the single *The Hits Hurt*, which is out this week.

PIXIES: Death To The Pixies - 4AD (Oct 6). A carefully targeted campaign will take aim at the substantial fanbase with ads in the music press, on Xfm and students radio. Posters and promotional merchandise will also feature at the Reading Festival.

CHINA DRUM: Self Made Maniac - Beggar's Banquet (Oct 6). A single, *Somehow Else*, will precede this album which will be



Tanya Donnelly, on the airwaves at the moment with new single *Pretty Deep*, releases a new album called *Lovesongs For Underdogs* on 4AD on September 8. The former Belly frontwoman will be in the UK on tour from September 17 to support the release.

supported by street poster campaigns and ads in the music press, student magazines and fanzines.

D'INFLUENCE: London - Echo (Oct 6). This album's launch will coincide with a residency at London's Jazz Cafe, featuring a special guest each night. Echo is planning a high-profile retail campaign which could include a tie-up with Tower's new Camden store.

MAJOR FORCE WEST: The Original Art Form - Mo Wax (Oct 6). While Mo Wax has released two EPs and various releases from the Japanese record label, this is the first compilation to feature rare and early tracks. Collaborators on the album include Red Alert Productions, Hollywood Basic, DJ Milo, Tim Simenon/Bomb The Bass, Soul II Soul, The Jungle Brothers and Frankie Knuckles.

FEEDER: High (With My Friends) - Echo (Oct 6). This album's first single, *High*, is the first compilation to feature rare and early tracks. Collaborators on the album include Red Alert Productions, Hollywood Basic, DJ Milo, Tim Simenon/Bomb The Bass, Soul II Soul, The Jungle Brothers and Frankie Knuckles.

VARIOUS: Bankers III - React (October 20). The label is investing in its biggest ever marketing campaign for this hardcore compilation mixed by DJs Dougal, Hixxy and Shazam. A £50,000 TV spend will include prime-time slots on ITV, Ulster Gaeil, Border, Yorkshire and Tyns Tees. A radio campaign worth £15,000 will run on the Kiss network, Piccadilly, Key 103, Galax, Viking and other regional stations. Compiled by Karen Faux



Edwyn Collins successfully shook off the tag of the bloke who used to be in Orange Juice a couple of years ago with single *A Girl Like You* and his album *Gargous*. *George*. His new album, *I'm Not Following You*, is released on Setanta this week and features The Fall's Mark E Smith and the Sex Pistols' Paul Cook. This will be followed by a single, *Addis World*, at the end of the month.



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How Ignition drives the non-stop roller coaster ride that is Oasis

The billboards may have commanded Be Here Now, but when Oasis' third album was released last month the man who masterminded them wasn't anywhere to be seen.

It was characteristically inconspicuous of their manager Marcus Russell to go on holiday in Ireland the day the album became the fastest seller of all time, to name just one record it broke.

To a point Russell is deliberately anonymous. His efforts to shy from any publicity appear connected to his strong belief that no-one - from radio station DJs to internet site managers - should ride on Oasis' name.

But Creation boss Alan McGee says, "Marcus is probably the best manager in Britain. He's the best I've ever dealt with by a long way. He has a very low profile and Ignition manages a lot more than anyone else engineered Oasis' success."

"It's just not true that I made Oasis. If they didn't have Ignition then it wouldn't have happened. Marcus is the sixth member of the band. He's a very Nineties manager, not in the old style, that scream and shout - but when he makes a demand he means it. He's very persuasive in a good way. I keep trying to get him to manage other bands, but he won't have it. He'd lay down his life for that band."

The affable but cautious Welshman Russell looked completely serene when, the day before the album's release, he sat back behind his large desk in his office at Ignition in London's NW1 and quipped: "The self-appointed experts in the industry predict millions of sales is fucking laughable."

But then he has a lot on his mind, managing the self-styled most important rock band in the world.

"People hype themselves, but if this album wasn't going to be hyped then nothing was. The hype is far greater in the UK than abroad which helps us in perspective. Generally the band don't like the hype; they want people to connect with the music. They know they've made a great album."

"There's a thin line between arrogance and confidence. I think it was Liam or Noel who said, 'We're not arrogant people, we're arrogant musicians.' You need self-confidence in this world of rock and roll to survive."

And Russell, a former schoolteacher, has needed remarkable self-confidence. It's been a hectic 12 months since Oasis played to record-breaking crowds at Knebworth to satisfy the demand to see them in the UK. If the tabloids are to be believed, Russell, 44, deals with more crisis on a daily basis than the local branch of the Samaritans. From Liam's failure to appear at the MTV awards to drugs busts and drugs busts, many other managers would probably sit still in fear of what was going to come next. But the only media event Russell will admit to perceiving as being anything near a crisis was when Oasis walked out on the US tour.

He explains his approach. "It's a big business and there's a lot of responsibility to make sure things run correctly. Things are perceived as a crisis, but we know what's going on. It's



Russell (left) and Noel: things are perceived as a crisis but we know what's going on - it's no use crapping yourself when you read the stories'

pointless crapping yourself when you read the stories.

"The major thing was to stay calm. There were only three dates left but it was still perceived as a crisis. The most serious point was that it was the first time ever the band were sick of touring. For my part, I had to acknowledge that and say, 'take a break'."

He blames the aborted tour on fatigue and insists there has never been a time when he thought the band would split. "Honestly, never. They are into their music too much," he says.

Simon Moran, managing director of S&M Concerts in Manchester, says he noticed Russell's keen involvement in every aspect of the band very early on. "He's very forward thinking. We only see him for concerts, but he is a very meticulous, determined strategist to the finest detail."

Needless to say Russell doesn't buy the tabloids. But he has people who read them for him and let him know if there is anything he should know about, although he says he doesn't immediately pick up the phone and call the band. "It is important to keep it in perspective. Whether welcome or not, the British tabloids have made a conscious decision to follow the band, particularly Noel and Liam. Their main interest isn't because they are at the forefront of championing British music. It's mainly because Noel and Liam are a fantastic working class hero story and they are turning it into a soap opera."

Clearly quite the opposite of his demonstrative charges, Russell - the man who put on the Sex Pistols' last British gig in the Seventies - is more confident talking about the band than himself.

The story goes that he first saw Oasis play live, although not their whole set, at Manchester University in 1993 after ex-Smiths guitarist Johnny Marr - who he has also managed for 10 years - passed him a demo tape. Others say that Noel Gallagher - who wanted someone he could trust, knew the market and was as ambitious as the band - insisted on having the same manager as his teenage hero, Marr, who is the only other act on his books.

Writing in his biography *Brothers*, the Gallaghers' sibling Paul, who is now in A&R at Creation, said of his first meeting with Russell, "I wasn't impressed, partly on account of his incredibly raff dress sense. His tatty jacket and jeans looked like he was off to sign on welfare."

Russell, who had sorted out Marr's business affairs, used his skills to hammer out the details of the contract between Creation, Sony and the band. But of course he is cagey about all that and much more.

Ignition, which was formed in the early Eighties and is entirely Marcus Russell-owned, only leaves sales and promotion in the hands of Creation and keeps tight reins on everything else.

"The whole thing is run by teams and we've pretty much involved in every single aspect of the band's career, whether internationally or domestic. "The heads of each section meet once a week, but sometimes we're in contact with Creation almost every hour."

He and his team also keep in constant touch with the band - "there isn't a day goes by when one of them isn't in here" - and Russell clearly prioritises what they want.

"I keep well away from the studio. I hear the demos but it is very much in the hands of Noel and Owen [Morris, the producer]," he reveals, adding that

his first opinion of the demo for *Be Here Now* was that they had another great album.

"We took our time recording the album in five different studios, for the different atmosphere and only moving on if we were getting any hassle from the tabloids). The record company completely trust Noel and Owen to deliver the best album possible. It's not a luxury, it's a responsibility and we thrive on the responsibility."

He insists there has not been any determined plan to concentrate the LP's marketing through retail rather than via radio, but is vague about what the plan has been.

"That's not been a conscious decision. We've found it difficult to get the balance between unprecedented excitement around the release of the album and a long-term marketing campaign for it. We haven't said we'd concentrate on retail at the expense of

radio. We've just tried to keep something back for the fans. There has to be something left for the fans, and that's been my decision."

On breaking America, Russell insists the country has already been a success story for Oasis, the band having now toured there eight times and sold 6m albums. But then he did once say Oasis should take on America as Led Zeppelin did.

Yet for a manager with a reputation for his meticulous planning, it is remarkable that he claims there are "no particular long-term plans" for the band; only perhaps more touring in the New Year if the autumn dates go well.

It could be that handling Oasis in the past 12 months has taught Russell to be ready for anything. Stephen Jones

'It's just not true that I made Oasis. If they didn't have Ignition then it wouldn't have happened' - Alan McGee

'Marcus is very forward thinking - a very meticulous, determined strategist to the finest detail' - Simon Moran

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As delegates gather for the first Midem Latin America, Paul Gorman surveys a developing, but still problematic, market

stoking up the latin fever

IMPORT/EXPORT MIDEM LATIN AMERICA

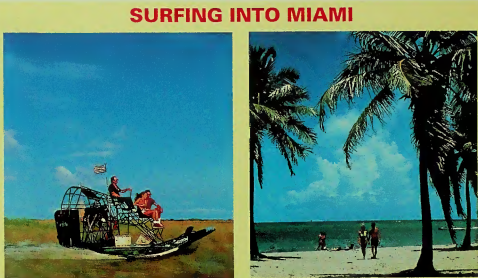
The presence of around 50 UK companies at this month's Midem Latin America convention and exhibition in Miami testifies to the rapidly-growing importance of a number of Latin American markets not only to the international music business but, more significantly, to those pioneers of the UK music scene prepared to venture into unknown territories.

Participants in the event range from export specialists such as Lasgo, Lighting, Beehive and Caroline, to licensors including Music Collection International and Tumi, labels such as Cooking Vinyl and Blood & Fire, lawyers Deighton Rowe, distributors 3m, manufacturers Electonica and even one of the majors - EMI Records.

That spread of representation recognises a simple fact; even though this region accounts for just 6% of the world's sales with a \$2.5bn turnover last year, it is also the fastest growing area in music terms, rising 20% in volume and 25% in value.

There are other very positive signs emanating from the region; unlike other emerging regional markets such as eastern Europe or south-east Asia, CD is beginning to take off in Latin America, at an average increase rate of 50% a year over the past five years. But this is not to say that the region is anywhere close to maturity. Sales of audio products per head of population are an extremely low 0.5 album units, which is 40% less than the world average, and can go as low as 0.01 album units in individual markets such as Nicaragua. However, any company wishing to do business in the region has to accept that it is prey to the full range of problems which plague emerging markets worldwide. Audio piracy is high, running at a rate of 50% of total sales across the region and varying drastically from country to country.

In Bolivia, for example, legal music turnover was just \$5.6m last year. Piracy in the territory raged at 87%, while El Salvador's reached 84% and Honduras was set at 80%. Illegitimate traders have been able to rely on the dominance of cassettes, but the tide is turning towards CDs as the big five international majors continue to establish themselves. Indeed, in many countries they now effectively control sales and are provid-



ing a strong threat to local independent labels.

However, there are examples of domestic record companies which have sunk deep roots into their individual cultures. For instance, a third of Bolivia's small market is controlled by Discolandia Dueri (which is also Warner's local distributor), while Colombia's Codiscos and Sonolux together share close to a third of their market, shored up by specialist retail music chains.

CD hardware penetration can reach as high as 30% in countries such as Colombia, although it is far below this figure in markets such as Paraguay (2%) or Peru (3%). The digital format's slow take-off was largely due to the chaotic economic conditions prevailing in the late-Eighties (even in the four biggest markets of Brazil, Mexico, Argentina and Colombia) which now appear to be resolved. However, the currency and inflation fluctuations of recent years make it necessary for the IPPI to calculate individual market values in US\$ terms rather than local currencies.

Meanwhile, there is a general lack of the sophistication taken for granted in the UK in sectors such as media, retail, manufacturing and distribution. And, as

with Asia and eastern Europe, it is unwise for the Latin music business to be treated as a homogeneous whole, for this is a collection of countries divided by languages, cultures, social mores and economic status.

Nowhere is this more evident than in the scale of sales achieved. The continent may contain the world's sixth biggest market in Brazil - where sales topped \$1.3bn last year - but it also harbours tiny markets such as Uruguay and Paraguay (who both hovered around the \$13m mark in 1996) and even the world's smallest music purchaser, Nicaragua, where just \$300,000-worth of legal audio sales were achieved last year.

Thus, the immediate prospect of solid business with UK companies in such countries is remote, although the maturing of the big four markets and the scheduling of Midem Latin America are just a couple of pointers to the increasing willingness of local industry to open up dialogue, particularly since demand for international repertoire is strong in countries such as Venezuela (where it accounts for 66% of sales), Chile (39%) and Bolivia (43%). Visits by superstar acts such as The Rolling Stones, Madonna and U2 have stoked the local

appetite for pop dance and rock, but domestic acts still rule the day in the region, whether they be Sony's Brazilian reggae group Skank (who sold 800,000 units in their home market last year) or Colombian indie Sonolux's Ivan Y Sus Bam Band, who shifted 350,000 units at home in 1995.

It's now up to those visitors to Midem Latin America to persuade Latin American consumers of the charms of the range of music available in the UK. But there remains one problem: the poor reputation the area has for paying royalties and abiding by licensing and distribution agreements.

The growing maturity of a number of markets and the presence of the majors has helped dispel this and now there are moves to introduce a firm rights collection structure, led by Spain's society SGAE, which is keen to develop its cultural links with the region.

If this can guarantee payments to companies across western Europe - and there is every indication that it will - then it looks likely that the small number of pioneering companies at this year's event are likely to be joined by a number of their colleagues at future Midem Latino events, wherever they are held.

YESTERDAY

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WHY WE'RE HERE

In late 1994, Lightning Exports managing director Graham Lambdon was reveling in the apparently wise decision to expand the business into Latin America - Mexico to be precise. Sales were humming along nicely in a country with a stabilising economy, low inflation and apparently benefiting from the North American Free Trade Agreement (NAFTA). Then it all went horribly wrong. The Mexican peso collapsed spectacularly and unexpectedly against the US dollar. Known in economics folklore as the "Tequila effect", it cost Lightning £1m worth of business, writes Yinka Adedigbo.

But some two years later this didn't prevent Lambdon from attending the first Midem Latin America. "Latin America is one of the growth markets around the world, so we have to be there as a major exporter," he says.

Other UK firms are approaching Midem Latin America with a little more suspicion. Avant! Records international sales director Clarissa Paulinsky admits that his company is still a novice in this market, but will be looking to develop new business out there. "We will be working from overstocks upwards rather than new stocks downwards," he explains.

This seems to be the theme of most of the exporters after taking the fragile economies of those territories into account. Large Exports sales manager Paul Burrows says, "Bearing in mind the strong pound and the Latin American love for cheap product, we will be concentrating on overstock, budget and exclusive lines."

Naturally, the strong pound is on the minds of all exporters and will dictate the kind of business they can expect to do in Miami. Caroline International managing director Jonathan Gilbride stresses the importance of taking a long term view. "The problems with South America are socio-economic. The people themselves are fine. But the economies are getting better and will be worth it eventually," he says.

A common approach to dealing with South America is to forge links with a small number of contacts and then build outwards from there. Thus, Beehive will be looking to deal directly with large retailer chains or distributors for certain territories. Beehive general manager Steve Sparks is confident it will be a good event. "We will undoubtedly come back with orders because we will only take product with which we know we can sell," he says.

Lightning's Lambdon has only one real worry - and that's the quality of the visitors to his stand. "We need to be attracting big wholesalers and retailers. I hope Midem Latin America attracts sufficient people from those territories we're most interested in," he says.

MEXICO



Now recovering from the "Peso crisis" of 1995 which ravaged local business, necessitated a US economic aid package and sparked plummeting sales

(including those for music that year by 56%), Mexico is once again turning in solid results, although piracy continues to run high at 54%. With a population of 92m, the country recorded value growth of 34% last year to \$399.3m, and included in this figure was a 13% rise in CD sales and a 9% rise in volume to

65.9m units. However, this is still under the 76m units shifted in the peak year of 1994, when total sales were calculated at \$673.1m. The leading genre in Mexico is pop-orientated "grupo music", which has benefited from exposure on the dominant Televisa TV station, but the more traditional ranchera, mariachi and norteño are still strong. Affiliates of the big five majors control the majority of the market, but they face competition from a clutch of independent labels, the most significant of which is Fonovisa, which has scored well with releases by the offspring of Julio Iglesias, Cristian and Enrique.

COLUMBIA



Colombia is turning in some of the best sales results in the region - last year the local music market value rose 49% to \$205.2m, with units up 34% to nearly 20m and CD sales increasing by 34%.

This is due, in part, to the relatively low levels of piracy (estimated at 15% in 1996) as well as the comparatively high CD hardware penetration of 30%. This has been stimulated by demand for homegrown superstar Shakira, whose albums sell more than 1m units at home and in overseas Latin markets. She is one of a raft of acts signed to Sony's local company, which is estimated to control close to a third of music sales in the country's music, strong local competition comes from big local indie Sonelux, with heavyweight signings such as Carlos Vives, and Codicosa, whose acts include successful ska band Bajo Tierra.

VENEZUELA



Venezuela's proximity to Colombia and Brazil has helped it progress towards becoming a viable music market. Development, however, has been hampered,

not only by piracy, but also by a drawn-out recession which has been matched by runaway inflation rising from 34.2% in 1991 to 99.9% last year. Local artists account for 32% of sales, compared with many other Latin countries where domestic acts dominate. Last year, the value of the Venezuelan market fell 6% to \$42.0m, although units grew for the first time in five years by 5%, mainly as a result of the increasing popularity of CDs, to a total of 3.9m units. However, CD hardware penetration remains at a low 12%.

The major record companies are now just getting to grips with the Venezuelan market, preferring in the past to operate through licensees as it enters a steep learning curve. This has led to estimates that local independents account for at least half of the market. Leading players include Sonografica and Rodven (both of whom also operate retail chains) as well as Foca and Karem.

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UK GOES LATIN

Thanks in the main to a proliferation of Latin clubs and Salsa dance classes, UK interest in Latin American music is at an all time high, according to specialist retailers such as London-based Mr Bongo, writes Yinka Adegokun.

So among the British visitors to the inaugural Midem Latin America in Miami will be import and licensing companies such as Sterns and Tumi, who will be anxious to tie up deals for new releases to satisfy this growing demand.

Sterns African Records is one of the UK's largest specialist retailers and distributors of world music. Retail manager Dave Atkin says that its range of Latin releases has increased exponentially in the past two years and that sales have risen to match. "We used to have just 10 Brazilian CDs in stock in 1995," he says. "Now we have more than 300." He puts it down to increased access to the South American market via Sterns' recently opened office in Sao Paulo.

Overseas offices are not something that Bath-based Tumi can yet afford. So label manager Adrian Faiers regards Midem Latin America as a good opportunity to find artists and labels to license for the UK and the US as well as identify individual releases to join those by Cuban bands Candid Fabre and Los Van Van which Tumi already makes available in the UK through EGREM - the Cuban state-owned record label which it imports exclusively.

"At the moment we're only really looking for bigger name acts who have established good reputations," says Faiers. "Although interest in the music is high, sales can vary alarmingly, so we have to err on the side of caution."

IMPORT/EXPORT

BRAZIL



Latin America's biggest country in terms of population and geography, Brazil continues to lead the music business in the region, recording staggering sales growth since the start of the Nineties as its 163.5m population developed a taste for the CD format.

However, any increases should be set against the country's history of economic instability, which now appears to be subsiding as a result of the introduction a few years ago of "the Plano Real" (a government scheme designed to stabilise prices and inflation). Three years ago, for example, inflation was running at an awesome 2,669.4%, but the political and currency manoeuvres designed to control the Real resulted in reduction of this figure to 18.2% by last year. In 1996, the value of Brazilian audio sales jumped 32% to \$1,396m, while the number of units rose 33% to 99.8m. The vast majority of these were CD sales, which leapt 56% to 93.4m.

This means that Brazilians - whose principal language is Portuguese - are spending a per capita figure of \$8.5 a year on legitimate product, but with a sales tax of 18% and piracy running at 45% there is still much headway to be made. In addition, Brazil is a potent talent source with big local stars such as Warner's veteran Gilberto Gil who via visiting superstar acts such as U2 and The Rolling Stones. As a result, two thirds of all album sales are made by domestic acts who appear on labels such as Sigla, which is believed to control 10% of local sales as a result of its connections with media group Rede Globo.

ARGENTINA

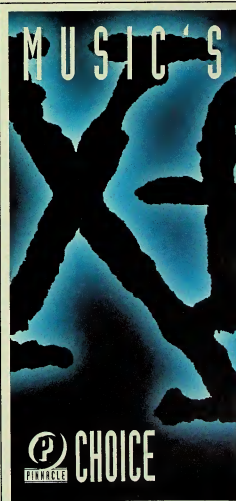


Another country whose sales record indicates the general recovery in Latin America from the economic turmoil of the early to mid-Nineties, Argentina was, nevertheless, badly hit by the Mexican peso crisis of 1996.

With unemployment creeping up to just under 20% during that year, consumer spending slowed, but foreign investment and government measures have helped to turn the situation around.

In consequence, Argentina's music market value rose 13% last year to \$285.3m, while volume jumped 16% to 18.5m units. This followed a period when volume fell by around 10% two years running as the government began to deal with inflation, dragging it down from the dramatic 172% in 1991 to just 0.2% last year. CD sales growth is steady at 7%, mainly because uptake of the digital format is high for the region, with around 45% of homes owning CD players. As in most other of the bigger Latin markets, the majors control Argentinian sales with Sony and BMG calculated to have as much as 22%-plus each. However, the growth in popularity of locally-produced music has given rise to domestic indie players such as Ciclo 3 and Del Cielito.

A problem remains at retail, however. The sector lacks specialist stores in a country where audio sales are most commonly made in household appliance and electrical goods shops or supermarkets.



Not since the days of Kylie and Jason has an independent distributor done so well in the quarterly market shares

pinnacle spearheads the indies

Nearly a quarter of all the album sales registered by C/I/N in the second quarter of 1997 were distributed by EMI. Likewise, nearly one in five singles sold in the UK were shipped out of the major's Learnington Spa centre.

Nevertheless, it is Pinnacle which grabs the headlines by vaulting over Sony to grab fifth place in the singles' listings. Not since the heady days of the late Eighties, when Kylie and Jason were regular chart-toppers, has the Kent-based independent performed so well. It was responsible for just over half of all the independently distributed singles in the period, while its 8.2% share of the overall market in the quarter represented an increase of 41% compared with its performance in the January to March period and a growth of more than 78% over the previous 12 months.

The independent's success was fuelled mainly by R Kelly's I Believe I Can Fly (live) which was the number two bestseller for the period. Other Pinnacle-distributed releases among the quarter's best selling singles were Damage's Wonderful Tonight (Big Life) at number 18 and Underwater Love by Smoke City (live) at number 33.

Pinnacle was unable to maintain a



similar momentum in the album arena, where it ranked sixth and saw its share slip by 8.7% to 5.2% over the quarter. But managing director Tony Powell refuses to allow that to tarnish the company's achievement.

"We would expect to perform well with the run of good labels we've had recently," he says. "But the most important thing is that it lets the industry know that independent distributors can do a good job and compete with the majors if the labels have the right product."

Pinnacle has recently signed distribution deals with the V2 and Mushroom labels. Mushroom's repertoire includes Peter Andre and Garbage whose marketing will be handled by 3mv, which also works with Vital, Pinnacle's largest independent rival.

At present, Powell expresses little concern over the competition. "I think it is healthy for there to be two strong independent distributors," he says. But it could be a different story when the third quarter figures are compiled. That is



when Pinnacle will come under real pressure not merely from the newly merged Vital and RTM conglomerate but from the Oasis effect of the massive sales of Be Here Now which could also be the cause of upset much further up the league tables.

Not that the Gallagher brothers are likely to threaten the supremacy of EMI. Thanks to a mix of multi-artist compilations, hit acts Spice Girls, Chemical Brothers and Radiohead and the Roméo & Juliet OST, the major distributed seven

CUT A BETTER DISTRIBUTION DEAL

ASK YOURSELF: Do you want to be a big fish or a little fish? Is your distributor interested in turnover more than music? How many different label managers have you had in the past 12 months? Does your distributor really know the difference between all these types of music?

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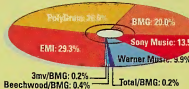
NOT THE BIGGEST BUT BIG ENOUGH
 10 YEARS OF THE MOST CREDIBLE, TRULY INDEPENDENT DISTRIBUTION

SECOND QUARTER DISTRIBUTION MARKET SHARE

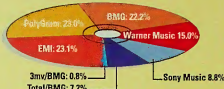
TOP 10 SINGLES

| Rank | Title | Artist | Distributor |
|------|-------------------------|---------------------------------------|----------------------|
| 1 | MMMBop | Hanson | PolyGram |
| 2 | I BELIEVE I CAN FLY | R Kelly | Pinnacle |
| 3 | I WANNA BE THE ONLY ONE | Eternal Feat. Boba Winans | EMI |
| 4 | TIME TO SAY GOODBYE | Brightman/Bocelli | Warner Music |
| 5 | BELLISSIMA | DJ Dicksaliver | EMI |
| 6 | LOVEFOOL | The Cardigans | PolyGram |
| 7 | YOU MIGHT NEED... | Shola Ama | Warner Music |
| 8 | YOU'RE NOT ALONE | Olive | (WEA) |
| 9 | ILL BE MISSING YOU | Puff Daddy & Faith Evans (Puff Daddy) | BMG |
| 10 | CLOSER THAN CLOSE | Rosie Gaines | Total/BMG (Big Bang) |

MAJOR DISTRIBUTED ALBUMS



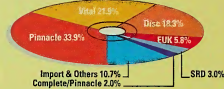
MAJOR DISTRIBUTED SINGLES



INDEPENDENTLY DISTRIBUTED ALBUMS



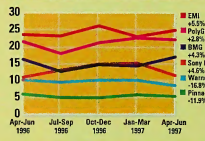
INDEPENDENTLY DISTRIBUTED SINGLES



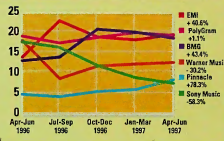
TOP 10 ALBUMS

| Rank | Title | Artist | Distributor |
|------|------------------------------|-------------------|-------------------------|
| 1 | NOVI 36 | Various | EMI |
| 2 | SPICE | Spice Girls | (Virgin) |
| 3 | NEW HITS '97 | Various | (Warner/Global/Sony/TM) |
| 4 | OK COMPUTER | Radiohead | EMI |
| 5 | WHITE ON BLONDE | Texas | (Mercury) |
| 6 | ROMEO & JULIET | Ost | (Premier) |
| 7 | TELLIN' STORIES | Charlatans | (Beggars Banquet) |
| 8 | DIG YOUR OWN HOLE | Chemical Brothers | (Virgin) |
| 9 | IN THE MIX 97 - 2 | Various | (Virgin/EMI) |
| 10 | THE BEST CLUB ANTHEMS... EMI | Various | (Virgin/EMI) |

TOP ALBUMS DISTRIBUTORS



TOP SINGLES DISTRIBUTORS



of the quarter's top 10 best-selling albums and its aggregate score of 24.8% not only represents an increase of 8.3% over the previous accounting period, but also sees it widen the gap between itself and second placed PolyGram from less than 0.5% in March to very nearly 3% in June.

But the strictly mathematical difference between the two front runners remained in place in the singles sector. Despite having the quarter's best-selling and sixth-best selling titles with Hanson's MMMBop and The Cardigans' Lovefool, PolyGram's share still fell by 3.5% to 19.2% putting it behind EMI by the narrowest of margins.

Meanwhile, third-placed BMG may have surrendered the premier position it held in the singles sector for the previous two accounting periods, but two chart toppers in the form of Puff Daddy's I'll Be Missing You tribute to Notorious B.I.G. and Olive's You're Not Alone helped it to a solid 18.5%, which in turn represents a 43.4% increase on its second quarter 1996 score.

In the album arena BMG also put on some 19% to register a quarter-end score of 16.9%, a 4.3% increase on the same period last year.

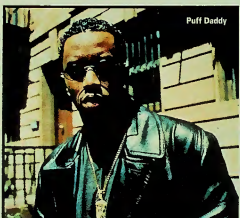
So if any of the majors are likely to find themselves stalked by an Oasis-driven Vital when the current quarter figures are compiled then it has to be either Warner or Sony. At least that's the way it looks on paper. In reality, of course, things will probably be a little different. If it is to be seriously threatened, Sony would have to register a steeper drop in its album share than the 24% decrease which has taken it to 11.4% from the 15.1% it enjoyed at the end of March, when it was ranking third. Warner, on the other hand, will probably find that the double platinum sales of The Prodigy's The Fat Of The Land album (which it distributes for Beggars Banquet's XL Recordings imprint) will go a long way towards boosting the rather more vulnerable 9.4% share it collected this time round. But there's a major slip between tees and the till, so time alone will tell.

This is the first time that CIN has pro-

vided Music Week not only with the overall distribution marketplace figures for singles and albums, but with other statistics which indicate what proportion of the major-distributed product was handled by each company and similarly how well independent distributors performed relative to each other. Inevitably when only one of the quarter's top 10 albums - Disc's number seven-ranked Tellin' Stories by The Charlatans - and only two of the top 30 singles were distributed by independents, the smaller specialists are squeezed out of the overall listings. From this point on, therefore, we hope to be able to report on and offer increasingly in-depth analysis of the performances of such as SRD - which distributed 9% and 2.3% respectively of the period's independent albums and singles - Technicolour, the smaller joint venture operations fronted by Complete, Total and 3m, as well as dance specialists such as Amato Disco and ZYX for whom today's music marketplace is as fiercely competitive as it is for the giants who hold the headlines.

Yinka Adegoke

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| SHAKE A LITTLE LOVER WITH ME The Soulmates | FOREVER YOURS THE SOULMATES | I'M STILL LOVING YOU The Soulmates | HEY! ALL I GOT The Soulmates |
| JUST WALK IN MY SHOES Booky Adams & The Soul | KEEP ON LOVING ME The Soulmates | DOWN ON THE NIGHT The Soulmates | YOU GOT ME WHERE I WANT TO BE The Soulmates |
| KIND A NIGHTMARE Booky Adams | A SNEAK A SNEAK Booky Adams | I'LL KEEP HOLDING ON The Soulmates | TROOP YOURS The Soulmates |
| WHEN I'M GONE Booky Adams | I GOT A LITTLE MISUNDOING ON The Soulmates | WE GOT TO LOVE YOU MORE Booky Adams | YOU WANT SOMETHING NEW The Soulmates |
| SOONER OR LATER The Soulmates | I GOTTA FIND A WAY TO GET YOU BACK The Soulmates | WISH MORE GOLD A BOY ASK FOR The Soulmates | IT'S TOO LATE FOR YOU AND ME The Soulmates |

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After its sensational debut, **Oasis** Be Here Now album had a merely superb week last week, adding a further 235,000 sales to its first three days' tally of 686,000. The album outsold the second biggest seller - White On Black by Texas - by a margin of more than 10 to 1, compared with 21:1 the week before.

With 933,000 copies sold in 10 days, Be Here Now will comfortably sell a million more quickly than any previous album, and dealers clearly believe "there's plenty more mileage in it - it earned quintuple platinum certification last week, indicating shipments of more than 1.5m to date. As stated last week, Michael Jackson's Bad held the previous record for first week sales with 350,000. In its first seven days in the shop (Thursday 21 August to Wednesday 27 August), Be Here Now sold more than 813,000 copies.

Adding to the good news for their label Creation this week, Oasis are joined in the Top 10 by stalwarts Super Furry Animals, who debuted at number eight with Radiator. Creation has now had four Top 10 albums in eight weeks, also charting via Primal Scream's Vanishing Point (two, 13 July) and Teenage Fan Club's Songs From Northern Britain (three, 2 August). It therefore equals the mighty Parlophone and Polydor as the only labels to have four albums debut in the Top 10 in 1997. Meanwhile, Richard Branson's V2 expansion enters its first Top 10 album via the Stereophonics' World Gets Around, new at number six.

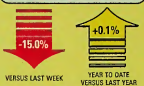
On the singles chart, **Will Smith's** reign continues, with Men In Black selling a further 105,000 copies. In four weeks at the summit, it has sold more than 554,000 copies. Chumbawamba's Tubthumping has been runner-up for the past three weeks, and looked to have blown its chance of reaching the top last week, when the gap between the two records grew from 20,000 sales to 80,000 - but this week it narrows to 10,000, as Tubthumping continues to cross over.

Exactly 13 years ago, Prince was enjoying his first ever Top 10 hit courtesy of When Doves Cry. The song works its magic again in this week, providing a number 10 debut for **Ginuwine**. The rising R&B star reached number 16 with his first two hits - Pony and Tell Me Do You Wanna - earlier this year. All three are taken from his debut album Ginuwine... The Bachelor, which has surprisingly failed to chart so far. When Doves Cry is also proving to be a long-running Top 10 hit in Australia for a 14-year-old American boy wonder rejoicing in the unlikely name of **Quinn Terner**. The curious

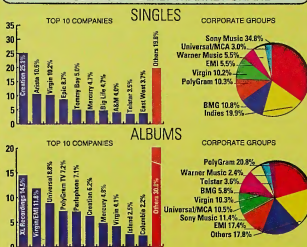
SINGLES UPDATE



ALBUMS UPDATE

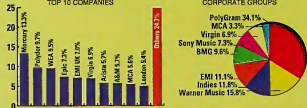


AT-A-GLANCE WEEKLY MARKET SHARE



SINGLES: Figures show top 10 companies by % of total sales of the Top 75, and corporate groups 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



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.

can check out **Quinn's** more gospel-flavoured interpretation of the song on the Romeo & Juliet Volume 2 soundtrack album.

When US singer **Gerry Kennedy** scored a Top 20 album in 1979 after one very minor (number 43) hit single the year before, his record company attributed part of its success to sympathetic coverage of the fact that he had had his foot run over that week. **Gina G's** health problems in the week don't seem to have done much for her, however, as her single **Gimme Some Love** debuts at 24. **Gina's** first single hit number one, her next two peaked at number six, and her last (Ti Amo) at 11,

so **Gimme Some Love** is easily her least successful single to date.

Puff Daddy co-wrote three singles in the Top 15 this week - his own I'll Be Missing You, the Notorious B.I.G.'s Mo Money Mo Problem and **Mariah Carey's** Honey, the latter title being this week's highest new entry at number three. **Mariah's** first single in more than a year extends her hot streak of consecutive Top 10 hits to 12. The only women to have longer runs are **Madonna** (32) and **Kylie Minogue** (13) - and **Ocean Colour Scene** are settling into a comfortable run too, registering their fifth straight Top 10 hit with **Travellers Tune**. **Alan Jones**



Radio programmers continue to show accord with record buyers, once again choosing **Will Smith's** Men In Black and **Chumbawamba's** Tubthumping as their top discs. The gap between them actually increased a little, as Men In Black topped its audience while Tubthumping went into decline. They are both still far ahead of all competition.

If anything can get past them next week it's almost certain to be **Shola Ama's** You're The One I Love, which leaps 12-4 with 22m extra listeners and 250 additional plays. A similar increase next week could be enough to win her the crown.

The Lighthouse Family's Lifted and **Simply Red's** Fairground are both among the 10 biggest hits at radio in the past five weeks, so it's no surprise that stations are eagerly adding their new singles. The Lighthouse Family's Raincloud moves 74-50, and should make even greater progress next week. It's available in a multiplicity of mixes with adult, pop, dance R&B and junglist broadcasters all catered for. **Simply Red's** collaboration with **Sly & Robbie**, Night Nurse, is equally quickly into gear, and moves 59-32 this week. Initial support for **Sly & Robbie's** Simply Red is strongest at Capital, where it was spun 33 times.

After moving 483-67-18, **Dario's** Sunchyme unexpectedly goes into reverse, slipping a notch to number 19 - but it should recover and resume its upward climb next week. It's simply overwhelmed by strong competition in that part of the chart this week, which sees many records thereabouts increasing support significantly with little to show in chart terms. **Sunchyme** actually increased from 344 plays to 453 last week, and added nearly 3m listeners.

Expect next week's airplay chart to have fewer plays logged on almost all records, as a result of the horrific death of **Princess Diana**. Radio stations across the country abandoned their regular playlists in favour of all-news or sombre music formats. BBC Radio Two, Three, Four and Five have all linked up for several hours, while Radio One decided to go it alone. It initially broadcast segued, mellow, ambient dance music, none of which was announced. It later fitted in new age and film music, almost all of it instrumental, and abandoned regular programming for the day. Capital started with classical music, before switching to mellow love songs as well as patriotic music, uniquely broadcasting the same signal on its FM and Gold services. Neither the ILR network nor Radio One broadcast a chart show. **Alan Jones**

The 9th annual **Linard Nautical Challenge**, held on 16-17 August 97 was yet another action packed event that produced a **Linard** victory over the competing entrants from the music industry **better luck next year!**



1st Linards 'Old Boys'



2nd Virgin I



3rd PolyGram Classics



A small boy managed to wade out to Virgin II and stood firm away from the yacht before the crew had realised they were in a spot of bother

- 1st Linards 'Old Boys'
2nd Virgin I
3rd PolyGram Classics
4th Warner Classics
5th EMI - Highfliers
6th Virgin II
7th Curio
8th Telstar - Revelation

- Paul Linard • Paul Bedford • Greg Gray
Mark Anderson • Mark Terry • Gra Lee • Jessica Goner • Foad Sabarian
Liam Torner • Miranda Smith • Asjad Khanadi • Jo Croker • Yvonne Romelle • Karen Schneider
Mustafa Cosgrove • Dyllis Wilde • Andrea Gibb • Edward Kenyon • Adam Richardson
Wendy Furness • Emma Harper • Shaw Woolf • Pat Scott • Patrick Leighton
Danielle Gray • Iggy Sevean • Dan Wale • Kevin McGuire • Libby Griffin • Neil Smith
James Hardy • Sue Anderson • Paul Howard Jones • Claire Selmes • Dave Maz
Jo Riggs • Jill Massey • Claire Andreoli • Emma Bell • M. Simmonds • John Bee

The message to Virgin I - an old Linard proverb says you have to be in front to win

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THE UK'S OFFICIAL CHART SOURCE

AIRPLAY PROFILE

DESPITE AILING ITSELF

predominantly at the 35-54 age group in Harrogate, Stray FM ensures its audience does not miss out on new music.

The station broadcasts to one of the wealthiest areas of Yorkshire and attracts tuning in during August would have heard Puff Daddy & Faith Evans, Olwe or Mary J Blige. Other artists to feature in its top 20 were Gary Barlow, Wet Wet Wet, Gale and The Verve.

"We try to include two current tracks every hour while in some programmes, such as breakfast, we will play three. We also broadcast the Network Chart," says programme controller Ray Stroud. The music of the late Nineties must, however, coexist with a steady diet of Sixties, Seventies and Eighties tracks as well as specialist music shows.

The region's older than average demographic means there are many jazz, blues and country music fans and they are catered for at weekends. There is also a nostalgia show which revisits the music of pre- and post-war days as well as the Fifties.

Stray FM's managing director, Anna Dyson, joined the three-year-old station last October and says the music had to become more focused. "In the past the station was more like a community broadcaster with an actual music policy. The rule now is that every track must be familiar," she says. Dyson has just appointed a new head of music to oversee the station's playlist. David Campbell, who grew up in the Harrogate area, joins from CFM in Carlisle.

Stray FM grew out of a short-term RSL licence granted every year to cover the summer Harrogate Festival. It



STRAY FM TOP 10

| Track/Artist (Label) | Plays |
|--|-------|
| 1. Something Goin' On Todd Terry (Manhattan) | 22 |
| 1. I'll Be Missing You Puff Daddy (Int'l) / Faith Evans (Puff Daddy/Arista) | 22 |
| 3. Blinded By The Sun Earthquake (Def Jam) | 19 |
| 4. Outlaw Olive (RCA) | 17 |
| 5. Men In Black Will Smith (Columbia) | 16 |
| 6. Everything Mary J Blige (A&M) | 15 |
| 7. A Change Would Do You Good Sheryl Crow (A&M) | 14 |
| 7. Young Hearts Run Free Kim Mazelle (EMI) | 14 |
| 9. Tubthumping Outhabawambe (EMI) | 13 |
| 9. Picture Of You Boyzone (Polydor) | 13 |

was not until those involved managed to convince the Radio Authority to award a full-time licence that the town had an own permanent ILR station.

Initially the RA had plans for one large broadcaster serving not just Harrogate but also York and Scarborough. This idea was scrapped, however, and each town is now served separately. Stray fought off five other applicants for the lucrative Harrogate licence which has a transmission area of 136,000 adults.

In the second quarter 1997 Rajar audience survey Stray FM had a weekly reach of 42,000 and a 18.1% share, while its listeners were tuning in for an average 10.4 hours.

Steve Hemsley

TRACK OF THE WEEK

BOYZONE - PICTURE OF YOU
The radio appeal of Boyzone's Picture Of You didn't probably did not need the added assistance of an appearance in the current hit movie Bean.

By the end of August there were eight ILR playlists that had not played the song, while Picture of You had retained its place on Radio One's chart, two months after being heard first during the Top 40 on June 16 and then immediately being placed on the network's list.

As the peak the track was included on 73 ILR playlists, says Polydor's head of radio promotions Ruth Parrish. "This was a very strong track that would have introduced the band to many new faces who on first listens would not have realised the song was by Boyzone," she says.

"Despite the band's hectic worldwide schedule everyone at radio had access to them, and we arranged a large number of interviews at local commercial stations."

The Capital Group's Birmingham arm BMM3 was the song's most loyal



supporter in the early stages, playing Picture Of You more than any other station for five consecutive weeks up to mid-July with plays reaching 45 a week.

Solid plays before release, strong support afterwards from stations such as Clyde and Capital FM plus the hype surrounding the movie pushed the song into the CHN chart at number two on August 2.

It remained in the Top 10 for three weeks as its radio audience consolidated at more than 50m people a week. Steve Hemsley



RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 24 August until 24.00 on Saturday 30 August 1997

| Rank | Artist Label | No of plays | Week |
|------|--|-------------|------|
| 1 | MEN IN BLACK Will Smith (Columbia) | 1539 | 1806 |
| 2 | BLACK EYED BOY Texas (Mercury) | 1814 | 1702 |
| 3 | I'LL BE MISSING YOU Puff Daddy & Faith Evans (Int'l) (A&M/Arista) | 1688 | 1616 |
| 4 | TUBTHUMPING Outhabawambe (EMI) | 1552 | 1557 |
| 5 | BITCH (NOTHING IN BETWEEN) Meredith Brooks (Capitol) | 1561 | 1469 |
| 6 | PICTURE OF YOU Boyzone (Polydor) | 1267 | 1296 |
| 7 | FREED FROM DESIRE Gals (Is Life) | 1278 | 1232 |
| 8 | ALL I WANNA DO Danni (WEA) | 1067 | 1192 |
| 9 | YOU'RE THE ONE I LOVE Shola Ama (Frankster/WEA) | 918 | 1087 |
| 10 | C U WHEN U GET THERE Cosmo (Tennor Bay) | 1045 | 1085 |
| 11 | FREE Live (New Line/Parade) | 1221 | 1080 |
| 12 | WHERE'S THE LOVE Hanson (Mercury) | 952 | 885 |
| 13 | EVERYTHING Mary J Blige (A&M) | 983 | 841 |
| 14 | TELL ME IS IT TRUE UHQ (Cap International) | 854 | 838 |
| 15 | I WANNA BE THE ONLY ONE Eternal Featuring Babe Watson (Int'l Avenue/EMI) | 841 | 766 |
| 16 | JUST FOR YOU M People (M People/EMI) | 540 | 726 |
| 17 | TRAVELLERS TUNE Ocean Colour Scene (Mercury) | 534 | 709 |
| 18 | HONEY Mariah Carey (Columbia) | 569 | 702 |
| 19 | D'YOU KNOW WHAT I MEAN? Danni (WEA) | 757 | 701 |
| 20 | MY FATHER'S SON Corrosion Corrosion Brooklyn Funk (Wildstar) | 502 | 696 |
| 21 | SOMETHING GOING ON Todd Terry (Manhattan/Int'l) | 772 | 671 |
| 22 | EVERYBODY BACKSTREET'S BACK Backstreet Boys (Jive) | 682 | 645 |
| 23 | OUTLAW Steve Backstreet's Back (Backstreet Boys/Jive) | 682 | 645 |
| 24 | DO YOU KNOW (WHAT IT TAKES) Shyba (RCA) | 687 | 557 |
| 25 | GOTHAM CITY Kinky (Jive) | 705 | 526 |
| 26 | NO MONEY MO PROBLEMS Notorious B.I.G. (Bad Boy/Arista) | 692 | 516 |
| 27 | WHERE HAVE ALL THE COWBOYS GONE? Paula Cole (Warner Bros) | 499 | 496 |
| 28 | I KNOW WHERE IT'S AT All Saints (London) | 679 | 493 |
| 29 | YESTERDAY Was Not Was (Pinnacle Distribution/Mercury) | 355 | 487 |
| 30 | FINALLY Co Co Peniston (A&M) | 579 | 464 |

© Music Control UK. Titles ranked by total number of plays on 46 independent national stations from 00.00 on Sunday 24 August until 24.00 on Saturday 30 August 1997

VIRGIN

| Rank | Artist Label | No of plays | Week |
|------|---|-------------|------|
| 1 | BITCH (NOTHING IN BETWEEN) Meredith Brooks (Capitol) | 31 | 39 |
| 2 | BLACK EYED BOY Texas (Mercury) | 23 | 39 |
| 3 | BLINDED BY THE SUN Earthquake (Def Jam) | 31 | 32 |
| 4 | TUBTHUMPING Outhabawambe (EMI) | 32 | 30 |
| 5 | EVERYTHING Mary J Blige (A&M) | 26 | 29 |
| 6 | BITTER SWEET SYMPHONY The Roots (Arista) | 20 | 29 |
| 7 | TRAVELLERS TUNE Ocean Colour Scene (Mercury) | 26 | 28 |
| 8 | QUEEN OF NEW ORLEANS Janet Jack (Mercury) | 26 | 28 |
| 9 | FILMSTAR Sade (Epic) | 28 | 28 |
| 10 | MECHANICAL Heart (Mercury) | 21 | 28 |
| 11 | LIVE THE DREAM Co Co Peniston (A&M) | 7 | 27 |
| 12 | WHERE HAVE ALL THE COWBOYS GONE? Paula Cole (Warner Bros) | 24 | 27 |
| 13 | D'YOU KNOW WHAT I MEAN? Danni (WEA) | 19 | 27 |
| 14 | A CHANGE WOULD DO YOU GOOD Deep Diver (A&M) | 23 | 23 |

ATLANTIC 252

| Rank | Artist Label | No of plays | Week |
|------|---|-------------|------|
| 1 | I'LL BE MISSING YOU Puff Daddy & Faith Evans (Int'l) (A&M/Arista) | 95 | 88 |
| 2 | A CHANGE WOULD DO YOU GOOD Shyba (RCA) | 58 | 55 |
| 3 | BITCH (NOTHING IN BETWEEN) Meredith Brooks (Capitol) | 30 | 38 |
| 4 | D'YOU KNOW WHAT I MEAN? Danni (WEA) | 29 | 38 |
| 5 | YOUNG HEARTS RUN FREE Kim Mazelle (EMI) | 29 | 38 |
| 6 | MEN IN BLACK Will Smith (Columbia) | 46 | 38 |
| 7 | YOU'RE THE ONE I LOVE Shola Ama (Frankster/WEA) | 36 | 37 |
| 8 | IF YOU ARE THE UNIVERSE Brand New (Mercury/Parade) | 36 | 37 |
| 9 | HISTORY Mezzanotte (Virgin) | 34 | 36 |
| 10 | FREED FROM DESIRE Gals (Is Life) | 41 | 36 |
| 11 | MUSH Ray Shyba (Columbia) | 29 | 35 |
| 12 | HONEY Mariah Carey (Columbia) | 28 | 34 |
| 13 | GOTHAM CITY Kinky (Jive) | 33 | 32 |

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 24 August until 24.00 on Saturday 30 August 1997

TOP 50 AIRPLAY HITS

6 SEPTEMBER 1997



| Pos | Last | 2 weeks | Weeks on chart | Title | Artist | Label | Total plus | Play % + or - | Total audience | Audience % + or - | |
|------------------------|------|---------|----------------|----------------------------------|--------------------------------------|-------------------------------|-------------------|---------------|----------------|-------------------|-----|
| 1 | 1 | 7 | | MEN IN BLACK | Will Smith | Columbia | 1982 | -1 | 68.91 | +4 | |
| 2 | 2 | 6 | | TUBTHUMPING | Chumbawamba | EMI | 1669 | +2 | 60.95 | -1 | |
| 3 | 3 | 6 | | BLACK EYED BOY | Texas | Mercury | 1803 | -6 | 51.90 | -11 | |
| Δ | 12 | 15 | 5 | YOU'RE THE ONE I LOVE | Shola Ama | Freetrade/WEA | 1231 | +20 | 50.99 | +32 | |
| 5 | 4 | 9 | | BITCH (NOTHING IN BETWEEN) | Meredith Brooks | Capitol | 1593 | -5 | 49.86 | -14 | |
| Δ | 7 | 23 | 4 | ALL I WANNA DO | Dannii | WEA | 1262 | +12 | 49.61 | +7 | |
| 7 | 5 | 13 | | I'LL BE MISSING YOU | Puff Daddy & Faith Evans (feat. 112) | Bad Boy/Arista | 1788 | -4 | 45.63 | -11 | |
| 8 | 4 | 4 | | FREED FROM DESIRE | Gala | Big Life | 1305 | -6 | 44.64 | -9 | |
| 9 | 9 | 8 | | EVERYTHING | Mary J. Blige | MCA | 924 | -18 | 40.67 | -7 | |
| 10 | 10 | 10 | | NO MONEY NO PROBLEMS | Notorious B.I.G. | Bad Boy/Arista | 943 | -1 | 38.85 | -2 | |
| 11 | 9 | 16 | | FREE | Ultra Nate | AM-PM/A&M | 1160 | -13 | 38.61 | -12 | |
| 12 | 11 | 6 | | PICTURE OF YOU | Boyzone | Polydor | 1328 | +1 | 38.11 | -3 | |
| Δ | 13 | 25 | 4 | HONEY | Mariah Carey | Columbia | 887 | +25 | 36.42 | +24 | |
| Δ | 14 | 28 | 3 | TRAVELLERS TUNE | Ocean Colour Scene | MCA | 773 | +32 | 33.26 | +30 | |
| Δ | 15 | 17 | 17 | I WANNA BE THE ONLY ONE | Eternal Featuring Bebe Winans | 1st Avenue/EMI | 829 | -10 | 32.41 | +10 | |
| Δ | 16 | 27 | 3 | WHERE'S THE LOVE | Hanson | Mercury | 955 | +18 | 32.05 | +12 | |
| Δ | 17 | 26 | 4 | MY FATHER'S SON | Connor Reeves Brooklyn Funk | Wildstar | 758 | +39 | 31.94 | +36 | |
| 18 | 12 | 11 | | DO YOU KNOW WHAT I MEAN? | Oasis | Creation | 805 | -7 | 31.61 | -5 | |
| Δ | 19 | 67 | 2 | SUNSHYME | Dario | Eternal/WEA | 435 | +32 | 31.51 | +10 | |
| Δ | 20 | 30 | 3 | JUST FOR YOU | M People | M People/BMG | 734 | +34 | 31.44 | +23 | |
| HIGHEST CLIMBER | | | | | | | | | | | |
| ▲ | 21 | 38 | 2 | NEVER GONNA LET YOU GO | Tina Moore | Delirious | 460 | +83 | 28.08 | +69 | |
| 22 | 14 | 11 | 10 | C U WHEN U GET THERE | Coolio | Tommy Boy | 1133 | +1 | 27.92 | -15 | |
| Δ | 23 | 13 | 15 | EVERYBODY (BACKSTREET'S BACK) | Backstreet Boys | Jive | 698 | -4 | 26.99 | -2 | |
| Δ | 24 | 41 | 3 | FINALLY | Ce Ce Peniston | A&M | 530 | +19 | 26.91 | n/c | |
| MOST ADDED | | | | | | | | | | | |
| Δ | 25 | 38 | 3 | SOME KIND OF BLISS | Kylie Minogue | Deconstruction | 440 | +58 | 26.94 | +35 | |
| Δ | 26 | 33 | 4 | QUEEN OF NEW ORLEANS | Jon Bon Jovi | Mercury | 447 | +82 | 26.47 | +56 | |
| ▲ | 27 | 38 | 115 | 2 | STRANGEST THING | George Michael | Aegean/Virgin | 474 | +52 | 25.66 | +61 |
| 28 | 15 | 22 | 6 | FILMSTAR | Suede | Nude | 289 | -24 | 25.36 | -23 | |
| Δ | 29 | 31 | 29 | 8 | TELL ME IS IT TRUE | UB40 | Dep International | 737 | -17 | 25.29 | +29 |
| 30 | 21 | 18 | 12 | SOMETHING GOING ON | Todd Terry | Manifesto/Mercury | 737 | -27 | 24.57 | -9 | |
| Δ | 31 | 25 | 6 | WHAT A BEAUTIFUL DAY | Loveliers | China | 443 | -9 | 24.12 | +8 | |
| ▲ | 32 | 109 | 1 | NIGHTNURSE | Sly & Robbie Featuring Simply Red | East West | 252 | +157 | 22.11 | +103 | |
| 33 | 29 | 13 | 6 | YESTERDAY | Wet Wet Wet | Precious Organisation/Mercury | 484 | -26 | 20.32 | -3 | |
| ▲ | 34 | 38 | 2 | DRUGS DON'T WORK | Verve | Hut | 384 | +67 | 20.06 | +61 | |
| Δ | 35 | 44 | 15 | JOY | Staxx | Champion | 109 | +15 | 18.89 | +28 | |
| Δ | 36 | 24 | 14 | BITTER SWEET SYMPHONY | Verve | Hut | 454 | +40 | 17.79 | +5 | |
| Δ | 37 | 50 | 2 | I KNOW WHERE IT'S AT | All Saints | London | 552 | +24 | 17.67 | +35 | |
| Δ | 38 | 41 | 10 | KARMA POLICE | Radiohead | Parlophone | 274 | +44 | 17.52 | +16 | |
| Δ | 39 | 45 | 28 | I'LL BE THERE FOR YOU | Rembrandts | Elektra | 433 | -4 | 16.58 | +5 | |
| 40 | 27 | 14 | | BLINDED BY THE SUN | Sahorahs | Geffen | 386 | -32 | 16.22 | -36 | |
| 41 | 23 | 13 | | A CHANGE WOULD DO YOU GOOD | Sheryl Crow | A&M | 542 | -15 | 16.06 | -9 | |
| Δ | 42 | 31 | 16 | WHERE HAVE ALL THE COWBOYS GONE? | Paula Cole | Warner Bros | 540 | -35 | 14.73 | -18 | |

| BIGGEST INCREASE IN PLAYS | | | | | | | | | | | |
|-------------------------------------|----|-----|-----|-------------------------------|----------------------------------|-------------------------|---------------------------------|------|-------|-------|------|
| BIGGEST INCREASE IN AUDIENCE | | | | | | | | | | | |
| ▲ | 43 | 198 | 373 | 1 | SEMI-CHARMED LIFE | Third Eye Blind | Elektra | 193 | +286 | 14.16 | +283 |
| ▲ | 44 | 79 | 71 | 1 | I WANT TO BE THERE WHEN YOU COME | Echo And The Bunnymen | London | 99 | +22 | 13.89 | +92 |
| Δ | 45 | 38 | 79 | 1 | DIRTY CASH | Adventures Of Stevie V. | Avex UK | 235 | +69 | 13.49 | +38 |
| Δ | 46 | 38 | 34 | 4 | YOUNG HEARTS RUN FREE | Kym Mazelle | Premier Soundtracks/Capitol/EMI | 340 | -34 | 13.29 | -62 |
| 47 | 41 | 82 | 2 | SUMMERTIME | Sundays | Parlophone | 102 | +108 | 13.02 | -14 | |
| 48 | 31 | 43 | 2 | BENTLEY'S GONNA SORT YOU OUT! | Bentley Rhythm Ace | Parlophone/Skint | 68 | +48 | 12.89 | n/c | |
| 49 | 43 | 44 | 16 | YOU ARE THE UNIVERSE | Brand New Heavies | Ffr/London | 435 | -29 | 12.63 | -4 | |
| ▲ | 50 | 14 | 387 | 1 | RAINCLLOUD | Lighthouse Family | Wild Card/Polydor | 285 | +79 | 12.55 | +66 |

© Music Control UK. Compiled from data gathered from 50.00 on Sunday 24 August 1997 and 24.00 on Saturday 30 August 1997. Statistics reflect by audience figures based on latest full-hour figure data. ▲ Audience increase ▲ Audience increase 50% or more

| TOP 10 GROWERS | | | | |
|-----------------------|--|-------------|--------------------------|----|
| Pos. | Title Artist (Label) | Total plays | Increase in no. of plays | % |
| 1 | YOU AND ME SONG Wannadies (Indelance) | 321 | 228 | 71 |
| 2 | STRANGEST THING George Michael (Aegean/Virgin) | 474 | 214 | 45 |
| 3 | MY FATHER'S SON Connor Reeves Brooklyn Funk (Wildstar) | 759 | 211 | 28 |
| 4 | NEVER GONNA LET YOU GO Tina Moore (Delirious) | 460 | 209 | 46 |
| 5 | YOU'RE THE ONE I LOVE Shola Ama (Freetrade/WEA) | 1231 | 205 | 17 |
| 6 | QUEEN OF NEW ORLEANS Jon Bon Jovi (Mercury) | 447 | 201 | 45 |
| 7 | TELL ME IS IT TRUE UB40 (Dep International) | 887 | 196 | 22 |
| 8 | TRAVELLERS TUNE Ocean Colour Scene (MCA) | 773 | 188 | 24 |
| 9 | JUST FOR YOU M People (M People/BMG) | 734 | 185 | 25 |
| 10 | HONEY Mariah Carey (Columbia) | 887 | 176 | 20 |

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

| TOP 10 MOST ADDED | | | | |
|--------------------------|--|-------------|------------------|-------------------|
| Pos. | Title Artist (Label) | Total plays | Station +4 plays | Stations 105 week |
| 1 | SOME KIND OF BLISS Kylie Minogue (Deconstruction) | 440 | 38 | 8 |
| 2 | DRUGS DON'T WORK Verve (Hut) | 46 | 33 | 7 |
| 3 | SEMI-CHARMED LIFE Third Eye Blind (Elektra) | 193 | 19 | 11 |
| 4 | COULD YOU BE LOVED Joe Cocker (Capitol) | 18 | 7 | 5 |
| 5 | STRANGEST THING George Michael (Aegean/Virgin) | 46 | 20 | 4 |
| 6 | NEVER GONNA LET YOU GO Tina Moore (Delirious) | 61 | 39 | 4 |
| 7 | RAINCLLOUD Lighthouse Family (Wild Card/Polydor) | 28 | 19 | 4 |
| 8 | GOT TIL IT'S GONE Janet Jackson (Virgin) | 18 | 4 | 4 |
| 9 | OH LA LA LA 2 FEELING (Club Tootie/Edel) | 17 | 9 | 3 |
| 10 | THE WAY I'M LIVIN' TONIGHT Paul Carrack (Ark 21/EMI) | 6 | 5 | 3 |

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

AIRPLAY

Music Control UK monitors these stations 24 hours a day, seven days a week. Air: FM, Alpha 102.2 FM, Arctic 105.9 FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

6 SEPTEMBER 1997

THE OFFICIAL CHARTS - 6 SEPT

music week

AS USED BY

OFFICIAL



TOTP



SINGLES

| | | |
|----|---|-------------------|
| 1 | MEN IN BLACK Will Smith | Columbia |
| 2 | TUBTHUMPING Chumbawamba | EMI |
| 3 | HONEY Mariah Carey | Columbia |
| 4 | I KNOW WHERE IT'S AT All Saints | London |
| 5 | TRAVELLERS TUNE Ocean Colour Scene | MCA |
| 6 | ITL BE MISSING YOU Puff Daddy & Faith Evans | Puff Daddy/Arista |
| 7 | FREE DJ Quicksilver | Positiva |
| 8 | KARMA POLICE Radiohead | Parlophone |
| 9 | FREED FROM DESIRE Gala | Big Life |
| 10 | WHEN DOVES CRY Ginuwine | Epic |
| 11 | NEVER GONNA LET YOU GO Tina Moore | Delirious |
| 12 | YOU'RE THE ONE I LOVE Shola Ama | Freakstreet/WEA |
| 13 | ALL I WANNA DO Danzig | Eternal/WEA |
| 14 | EVERYBODY (BACKSTREET'S BACK) Backstreet Boys | Jive |
| 15 | NO MONEY NO PROBLEMS The Notorious B.I.G. featuring Puff Daddy & Mase | Puff Daddy/Warner |
| 16 | KISS YOU ALL OVER No Mercy | Arista |
| 17 | BENTLEYS GONNA SORT YOU OUT! Bentley Rhythm Ace | Skinny/Parlophone |
| 18 | THE SWEETEST THING The Refugee Allstars feat Lauryn Hill | Columbia |
| 19 | BITCH Meredith Brooks | Capitol |
| 20 | TOO GONE, TOO LONG En Vogue | East West |
| 21 | MY FATHER'S SON Conner Reeves | Wildstar |
| 22 | EVERYTHING Mary J. Blige | MCA |
| 23 | C U WHEN U GET THERE Coolio featuring 40 Thizz | Tommy Boy |
| 24 | PICTURE OF YOU Boyz2men | Polygram |

ALBUMS

1 BE HERE NOW

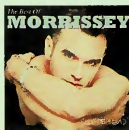
| | | |
|----|--|-------------------|
| 1 | BE HERE NOW Oasis | Creation |
| 2 | WHITE ON BLONDE Texas | Mercury |
| 3 | THE FAT OF THE LAND The Prodigy | XL Recordings |
| 4 | OK COMPUTER Radiohead | Parlophone |
| 5 | MOUTH TO MOUTH Levellers | China |
| 6 | WORD GETS AROUND Stereophonics | V2 |
| 7 | ALWAYS ON MY MIND - ULTIMATE LOVE SONGS Elvis Presley | RCA |
| 8 | RADIATOR Super Furry Animals | Creation |
| 9 | BACKSTREET'S BACK Backstreet Boys | Jive |
| 10 | BLURRING THE EDGES Meredith Brooks | Capitol |
| 11 | SPICE Spice Girls | Virgin |
| 12 | L.I.F.E. (LOVE IS FOREVER) Billy Ocean | Jive |
| 13 | SHERYL CROW Sheryl Crow | A&M |
| 14 | THE DEFINITIVE SIMON AND GARRUNKEL Simon And Garfunkel | Columbia |
| 15 | THE DANCE Fleetwood Mac | Reprise |
| 16 | DO IT YOURSELF Seahorses | Geffen |
| 17 | GO POPT AGAIN The Smurfs | EMI |
| 18 | RUMOURS Fleetwood Mac | Warner Bros |
| 19 | NO WAY OUT Puff Daddy & The Family | Puff Daddy/Arista |
| 20 | POP U2 | Island |
| 21 | MY WAY - THE BEST OF Frank Sinatra | Reprise |
| 22 | (WHAT'S THE STORY) MORNING GLORY! Oasis | Creation |
| 23 | ESSENTIALS David Gates & Bread | Warner/esp./Jive |
| 24 | SHARE MY WORLD Mary J. Blige | A&M |



ONLY 5
EVEN AFTER ALL
1ST SEPTEMBER 1997
FEATURING EVEN AFTER

[OPEN YOUR EYES]

... AND YOUR EARS WILL FOLLOW

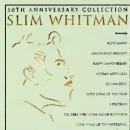


MORRISSEY
Suedehead - The Best Of...

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TCMC 3771 7243 8 59665 4 5
EMC 3771 7243 8 59665 1 4



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DEPP 3 7243 8 59506 1 2



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50th Anniversary Collection
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TCMC 3772 7243 8 59653 4 0



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EMI
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THE QUESTION:

EMI'S CENTENARY HAS OFFERED MANY OPPORTUNITIES TO SHOWCASE THE DEPTH AND VARIETY OF WHAT IS A GREAT CATALOGUE.

THE QUESTION REMAINED HOW CAN WE INVOLVE OUR CURRENT ARTISTS IN THIS WIDE RANGING CELEBRATION?

THE SOLUTION:

COME AGAIN! AN ALBUM OF OUR CONTEMPORARY ARTISTS, BOTH NEW AND ESTABLISHED, INTERPRETING THEIR FAVOURITE SONGS THAT HAVE BEEN RELEASED BY THE COMPANY THROUGH IT'S HISTORY. WITH ALL PROFITS FROM THE ALBUM GOING TO THE CENTENARY INSPIRED CHARITY: THE MUSIC SOUND FOUNDATION.

THE ALBUM:

THE MIX OF PRESENT DAY ARTISTS WITH VINTAGE MATERIAL CONSPIRES TO CREATE AN ALBUM OF PACE, HUMOUR, LIGHT AND SHADE THAT IS RARE IN THE INCREASINGLY PREDICTABLE WORLD OF COMPILATION ALBUMS.

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THE HIGHLY INDIVIDUAL OSTRICH IMAGERY WILL BE VISIBLE THROUGH THE MUSIC PRESS (Q, MOJO, VOX, LOADED, NME, MELODY MAKER, SO, ETC.) OUTDOOR ADVERTISING WILL INCLUDE NOT ONLY 4 SHEET POSTERS IN PRIME CITY CENTRE LOCATIONS, BRITISH RAIL STATIONS AND ROCK BOX SIGHTS, BUT 48 SHEET SITES IN LONDON.

THERE WILL BE NATIONAL 30 SECOND RADIO ADS ON VIRGIN RADIO. "WEB YEAVERS" WILL INFORM THE FANS OF THE RELEVANT ARTISTS VIA THE INTERNET AND INSTORE VISIBILITY WILL BE HIGH, INCLUDING A WINDOW FOR SEPTEMBER IN LONDON'S PRESTIGIOUS HARRODS STORE.



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EMIC
1997 - THE MUSIC CENTRE

r m

6 SEPTEMBER 1997



With Puff Daddy and Faith Evans, 'I'll Be Missin' You' confirmed as the biggest-selling single of the year so far with 1.3m copies sold and counting, dates have been announced for Puff's first ever live dates in the UK. The shows will be at Wolverhampton's Civic Hall on October 1 and London's Wembley Arena on October 2. Support for the dates will be Lil' Kim, 112, Little Caesar and Mase while on the Wembley date Britain's own Shola Ama will also be on the bill. Bad Boy/Arista have already lined up the follow-up single, 'Been Around The World/All About The Benjamins', which is out on September 29. The track will be supported by a video which features a cameo by David Bowie.

The Amsterdam Dance Event will be returning for its second year from October 15 to 18.

Building on the success of 1996's inaugural event, this year's conference will be extended by a day to four days, will have a bigger capacity and will be moving to a new venue. The event is once again being organised by Dutch music industry group Comas which will be seeking to confirm the Amsterdam Dance Event as the European counterpart of the Miami Winter Music Conference.

Maria Jimenez, general adviser for the Amsterdam event, says, "The feedback we had from last year was very positive. It's Amsterdam so it's relaxed and people find it a good atmosphere to do business in."

The venue this year will be the De Rode Hoed Cultural Centre, which is based in a converted canal-side church in central Amsterdam. Last year the event attracted 700 delegates; this year it is hoped the number will rise to about 1,000.

"We expect about [a thousand people]. Because it's so strictly focused on dance music, we don't need 10,000 delegates, we just count on getting the key people," says Jimenez.

Amsterdam welcomes dance folk back again

During the day, delegates will have access to an exhibition area, a DJ "play area" to listen to records, and a networking lounge.

There will also be a series of round table discussions replacing last year's panels.

"The idea is to make it more interactive from the audience's point of view rather than just watching five people on a stage talking among themselves," says Jimenez.

The topics covered by the discussions will include A&R vision, licensing & legal issues, urban music, DJ/producer management and the future of music.

Delegates will also be able to gain free access to a series of club events and showcases taking place during the evening at Amsterdam's famed clubs such as The Escape, Paradiso, Melkweg and Meander.

More information about the Amsterdam Dance Event is available from +31 35 621 87 43.

inside:

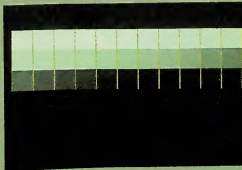
[2] SEVEN DAYS IN DANCE: NORMAN JAY reveals what caught his eyes and ears in Carnival week
[3] RADIO: the Top 40 Dance Airplay countdown; PETE TONG's playlist

[4] Q&A: ROGER SANCHEZ talks to Tony Farsides
[5] JOCK ON HIS BOX: RUDE BOY MARCUS

[6-11] HOT VINYL: all the tunes of the week, reviews and DJ Tips by GILLES PETERSON & TREVOR NELSON



| | | | |
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| DANCE | CLUB: | 'CARRY ON' Marsha Wash (Delirious) | p7 |
| charts | URBAN: | 'HONEY' Mariah Carey (Epic) | p9 |
| number | POP: | 'BARBIE GIRL' Aqua (Universal) | p11 |
| tracks | COOL CUTS: | 'HONEY' Mariah Carey (Epic) | p12 |



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Radio One vows to return to Carnival despite shooting

Radio One says it has no plans to abandon its stage at the Notting Hill Carnival following the shooting of a tourist at the stage last Sunday (24).

The shooting of the 21-year-old French tourist took place in front of the Radio One enclosure at Portobello Green following a dispute. There were further fights around the stage area on Monday and it was eventually closed by police. The stage was hosted by Radio One rap DJ Tim Westwood and saw performances from a number of premier US rap acts.

A Radio One spokesman says, "The argument was not gang-related, it was over a girl. The safety procedures worked as they were supposed to and Radio One's

paramedics were praised by the authorities for the way they dealt with the situation."

However, the stage was subject to sporadic outbursts of fighting and violent pushing by teenage gangs throughout Monday.

Police eventually closed off access to the Radio One stage, which is situated at one of the busiest intersections at Carnival on Monday afternoon, and closed the site completely at around 6pm on Monday.

"We were talking to the police throughout the day and we agreed to shut the stage because of their fears about people being crushed," says the spokesman.

Radio One plans to return next year. "It was very successful. We'll

be talking to the Carnival committee. Two years ago, we had both sides of the stage open and we might go back to that next year," says the spokeswoman.

Meanwhile, Kiss was claiming one of its most successful carnivals to date with 25,000 people watching acts such as Wycle Jean, Soul II Soul and Busta Rhymes.

Kiss was also eager to play down rumours that its Hornbarns Pleasance stage site was to be redeveloped with Lottery money, thus rendering it unusable.

"It's not clear yet what's going to happen, but even with the redevelopments we're confident of being there next year," says Neil Russell, Kiss 100 events organiser.

THE QUESTION:
EMI'S CENTENARY
SHOWCASE THE
CATALOGUE.


THE QUESTION:
R AND B
ARTISTS IN THIS

THE SOLUTION:
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NEW AND ESTABLISHED
SONGS THAT HAVE
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KRS-One has axed his UK and European tour which was to have seen the rapper arrive in the UK for his first dates in six years on September 7. The reasons for the cancellation (which was to promote his recent 'I Got Next' LP) were primarily medical, with KRS-One apparently having been diagnosed with exhaustion and respiratory problems. The decision was taken halfway through a series of German dates during which the rapper came into conflict with local promoters. One clash was about the sponsorship of German dates by cigarette company Lucky Strike. "KRS-One has repeatedly turned down other tobacco company endorsements — such as ads and cigarette giveaways — and the wrong image to his fans and students," says a statement released by KRS-One's management company Evolution. The cancelled dates are The Forum, London (September 7), The Palace, Luton (8) and Nia Centre, Manchester (9). Tickets will be refunded at the point of purchase.

[7 DAYS IN DANCE]

norman jay



"CARNIVAL week is the most stressful but also the best week of the year. It's the culmination of a year's work for myself and my brother JOEY with our **GOOD TIMES SOUND SYSTEM**. This will be our 15th carnival. Tuesday: a final meeting with the carnival committee then off to a party at the **NOTTING HILL ARTS CLUB** to launch a double mix CD, 'Desert Island Mix', that I've done with **GILLES PETERSON** for J.D.J. We've talked about it for years and finally done it. Wednesday: meetings with the police and health and safety. We attract about 3,000-4,000 people to our site so it's not just a matter of turning up with the sound system. I also pre-recorded my **GLR** radio show 'GIANT 45' for Sunday. Thursday: off to **PALMA** on a 1.30pm flight. Dued with **SISTER BLISS** for Money Penny's in a club in Magaluf. Friday: stranded in Barcelona for three hours, I didn't get back till 9.30. Then I went straight to **SUBTERANIA** for Rotations 3rd birthday party. Saturday: soundchecks etc at our site. That night, I DJed at **FREEDOM** at Bagleys with **KCC, FAR EAST** at The Blue Note and finally **CAMOUFLAGE** at The Complex. By the end, I was nearly fainting! I was so tired. Sunday: met a **BBC FILM CREW** at my mum's house at 7.30am and then I got some sleep. Up at 11am and off to **CARNIVAL**. By 3pm our area was the busiest it's ever been. Sold our tickets for an after-party at Subterania in 45 minutes. We've already booked it again for next year. At the Sub until 4am and then I slept at our site. Monday: woken by rain and feared the worst but it was with no exaggeration the best ever. It just improves each year. It's Tuesday afternoon and I've finally sat down, but even with all the aggro involved, I still can't wait for next year."

trax.london

55 Greek Street, London W1V 5LR; Tel: 0171-734 0795; fax: 0181-551 8525
Managed by DJ/producer Craig Daniel, Trax has been trading since 1988. Owner Tricky Dicky travels extensively searching out the best pop, Euro and club crossovers, which attracts a large clientele of DJs and A&Bs. Trax also provides five in-store decks, merchandising and a mail order service.

The top 10 tracks flying out of Trax this week are:
● 'KEEP YOUR LOVE' Partisan (Karbon) ● 'WHAT WOULD YOU LIKE TO HEAR AGAIN?' DeyWhites (Fly Trax) ● 'DON'T STOP' Mark NRG (Rival Trax) ● 'WELL BE' Whiphish (Sharp) ● 'JOANAN/AEELS SO GOOD?' Mrs Wood (React) ● 'RHYTHM OF THE NIGHT' (Starline white label) ● 'MEET HER AT THE LOVE PARADE' Dabool (Kornal) ● 'EVERY LITTLE TIME' Poppers (VCI) ● 'TO DESERVE YOU' Betty Miller (Atlantic) ● 'LET'S MOVE' Ernie Bosher (Shoed)

Bonjour la France!

special report on france
record mirror: 4 oct 97

continuing our tour of Europe, rm's next country focus will be on France. Awareness of French dance artists has grown over recent years thanks to the popularity of artists like Laurent Garnier, Daft Punk, and M7M, but is the French dance industry living up to the strength of its native talents? We investigate the labels, the distributors, the manufacturers and other companies whose efforts are contributing to the French market's worldwide acclaim.

For more information, please call the rm sales dept on 0171 620 3636.

rm

EMI
1997 OCT 1997

[BEATS & PIECES]

PAUL OAKENFOLD and NICK WARREN have signed a two-album deal with Cream/Deconstruction to mix the forthcoming 'Cream Anthems '97' album. The LP will be released on November 3 backed by a TV campaign. Cream has signed a new two-year deal with Decon for the compilations...UNIVERS will be premiering its 'Day, Night, Dawn' movie which documents

this year's TRIBAL GATHERING at London's Complex on September 12 at 10.30pm-12.30pm. The two-hour film features the likes of Faithless, Sneaker Pimps, Fluke, Orbital, Headfirst and Paul Oakenfold...PRESTIGE is currently updating its mailing list for pop/handbag releases. Interested DJs should fax details to 01268 557630...Publicity and promotions for TWISTED UK will now be handled by MIKE CHRISTIE at Believe, who can be contacted on 0385 248218...This Friday (5) sees BLECH at the Old Skool, Sheffield celebrate its first birthday.

Guests for the night will be Mr Scroff, Richard Thrair and E.A.S.E from Nightmares on Wax. Blech can also be found from October 31 at London's Powerhaus on the last Friday of every month...This Wednesday (3) Doves/Fitter are launching 'FITTED' at the St. Martin's 167 Wardour St, London W1. The night will present live acts and DJs associated with Doves/Filter. Featured this week are Moke with DJs Johnny Chandler and Marc Waxman to be followed in coming weeks by the likes of Amalgamation Of Soundz, Kid Loops, and Outside.

on the airwaves

(by caroline moss)



R&B dominates the Airplay 40 again this week and now that's in this demonstrated more strongly than in the top five, which boasts a full hand of urban-flavoured hits. Mariah Carey, who slipped back down last week after storming into the chart, climbs back up to two, but 'Honey' still doesn't have the muscle to knock our longest-reigning number one from the top slot after five weeks.

A track which could have the clout to displace Bliggie is this week's highest new entry at 14, Blackstreet's 'Fix'. With Slash's electrifying guitar riffsing with guest rapper 'Dirty D' Eastar's vocals, 'Fix' is set for certain chart success and a long life on the airwaves.

Another R&B entry at 23 is 'My Father's Son', the debut single from UK-nu-soul newcomer Conner Reeves. Pluggier Cathy Barratt at Red Alert says that the radio response has been phenomenal. 'It's had the most playlist for any

debut artist we've ever had," she says. "All the premier radio stations have got onto it. It's so accessible and such a great soul track, ideal for daytime radio."

This week's highest new entry is Jaydee's 'Plastic Dreams', in at 17. This Belgain track was first released in 1993 and this time has shot to the top of RfM's Club and Cool Cuts charts. Other new entries are B-Crew's 'Party Feeling' at 32, Finlay Quaye's 'Even After All' at 34, Adventures Of Stevie V's 'Dirty Cash' at 36 and Boyz II Men's '4 Seasons Of Loneliness' at 37.

The surprise high climber this week is Tina Moore's 'Never Gonna Let You Go' which turns and screeches 23 places back up to 11. This is the highest climber on the Airplay 40 for some weeks now, and comes after the track's entry at number seven in the national charts. Its success in the Airplay 40 is largely down to Galaxy, which has just moved the track onto its heavy-rotation A list.

danceairplayforty

THE TOP FORTY DANCE

| | LAST WEEK | WEEKS ON CHART | ARTIST | LABEL |
|----|-----------|----------------|---|-------------------------------|
| 1 | 1 | 11 | NO MONEY NO PROBLEMS Notorious B.I.G. | Bad Boy/Arista |
| 2 | 4 | 4 | HONEY Mariah Carey | Columbia |
| 3 | 7 | 7 | MEN IN BLACK Will Smith | Columbia |
| 4 | 2 | 14 | I'LL BE MISSING YOU Pat Dade & Faith Evans | Bad Boy/Arista |
| 5 | 3 | 7 | YOU'RE THE ONE I Love Sotha Ama | WEA |
| 6 | 5 | 16 | FREE Ultra Male | AM/PM/ASAM |
| 7 | 11 | 11 | SOMETHING GOING ON Teed Terry | Manilla/Mercury |
| 8 | 3 | 8 | SUNCHINE Dario | Eternal/WEA |
| 9 | 6 | 4 | WHO'S THE BLACK MARK Morrison | WEA |
| 10 | 8 | 6 | C U WHEN U GET THERE Cowling | Tommy Boy |
| 11 | 34 | 3 | NEVER GONNA LET YOU GO Tina Moore | Definitive |
| 12 | 10 | 7 | FREED FROM DESIRE Gade | Big Life |
| 13 | 14 | 4 | THE SUN RISING The Beloved | East West |
| 14 | 12 | 1 | FIX Blackstreet | Interscope |
| 15 | 17 | 7 | JUST GET BETTER TJR feat. Xavier | Multiply |
| 16 | 25 | 4 | HAIN (SUPA DUPA FLY) Missy Elliott | East West |
| 17 | 12 | 1 | PLASTIC DREAMS (REVISITED) Jaydee | RCA |
| 18 | 27 | 3 | DEEP IN YOUR LOVE Jay | M&S |
| 19 | 16 | 3 | EVERYTHING Mary J. Blige | Mca |
| 20 | 19 | 2 | SWEETEST THING Lauren Hill | Columbia |
| 21 | 6 | 15 | NOT TONIGHT Lu Kim | Underground/Big Beat/Atlantic |
| 22 | 20 | 5 | SOMEONE SAVV feat. Puff Daddy | RCA |
| 23 | 22 | 1 | MY FATHER'S SON Conner Reeves Brooklyn Funk | Wilder |
| 24 | 22 | 2 | TURN ME OUT (TURN TO SUEBIE) Frank He, Katy Basso | Pol/Danone |
| 25 | 15 | 5 | HOLD YOUR HEAD UP HIGH Boris Dlugosz Presents Basso | Poesia/Eni |
| 26 | 31 | 3 | KISS & TELL Brownstone | MAJ/Epic |
| 27 | 15 | 5 | BEEN AROUND THE WORLD Puff Daddy & The Family/Puff Daddy/Koch | Pol/Danone |
| 28 | 36 | 17 | CLOSER THAN CLOSE Rosie Gaines | Big Bang |
| 29 | 26 | 2 | BANGALONG QUEEN Cherelle Franklin & Beanie Man | Island Jamaica |
| 30 | 32 | 3 | ANYTIME No-Rythm | XL |
| 31 | 21 | 2 | CIRCLES Adam F | Positive/EMI |
| 32 | 22 | 1 | PARLEY FEELING B-Crew | Strictly Rhythm/Positiva |
| 33 | 24 | 14 | ECLAIRADOR Sash! | Multiply |
| 34 | 22 | 1 | EVER AFTER All Finlay Quaye | Epic |
| 35 | 33 | 2 | TOP LONG TO GO En Vogue | Elektra |
| 36 | 22 | 1 | DIRTY CASH Doves/Dave D | Aves UK |
| 37 | 22 | 1 | 4 SEASONS OF LONELINESS Boyz II Men | Molovyn |
| 38 | 30 | 2 | FUDGE Goaty | Northwestside |
| 39 | 23 | 3 | GUAM (NAGERA WYD) Jean Lee/Relapse Allstars | Columbia |
| 40 | 40 | 1 | 8 SAY NOTHING Omar | RCA |

Station weekends between 20.00 and 21.00, 08.00 and 24.00 on 27.08.07. Kiss 100, Kiss 102, Kiss 105, London (London & Birmingham), Galaxy 101, M&S, Capital UK, 55.50, 50.30, Choice (C1M) 44K, Tel: 0171-336 6599.

pete tong playlist



Sonique (Italo Funk) • WELI... I'M THINKING ABOUT THE FUTURE PERFECTED '97 MIX • Huggy Mondays (London) • TWENTYME • Lustful (Hot Choice) • AMERICA SHARPEY • Full Intention (Shes) • 'OOT TH ITS OWN • Janet Jackson (Mgmt) • RADIO • David Holmes (Go Beat) • BOUNDBLES (TUFF IN JAM MIX) • Lena Congrat (White label) • DEEPER BYER (NOVA MIX) • Dusted Chevaly • DIGITAL • Goldie (Metalheads) • STRANDED • Deep Dish (Deconstruction) • TUMBLING DOWN • Tuff Jam feat Xavier (Whoa Soul) • LOS NINOS DEL PARQUE • Plastic Noise (Lbarn) • ACPERIENCE (DEX & JONESIE MIX) • Hardfoul (Bn G) • SUNDANCE 2 DOTS MIX • Sundance Beats • EVER REST • Rytica (Perfect) • 'BABY WANTS TO RIDE KILLER LOOP DURY • Jamie Penelope (Rn) • WIDEAMN • Selectah (Athlaka) • PLEASURE DOIME (BOOKER TP) • Soul 2 Soul (Rn & B'way) • WHAT PROBLEMS EP • Buddy Booth (Junior Boys Own) • KICK THE PARTY INTO FULL SPEED • Buff Do Manco (Obsession) • SPILLER FROM Rn • Laguna (Phat/Hot/Asin) • 'SIRVINY • Duff Punk (Viggo) • 'HONEY (MOSES MIX) • Mariah Carey (Columbia) • 'WHISTLE BUMP • Deodato (Warner Brothers) • 'BLACK GOLD OF THE SUN (IN HERO MIX) • No-Yorkon Soul (Dolkin) Loud • 'ONCE YOU • Forthshred (Go Beat) • DARK METAL REMIX • Souvan Direct (Bassaz Edge) • 'BA SIA SONGY (White label) • 'DOOT STOP • NRG • NRG (Digital Trax) • 'SOY (BARNARD WIN) HELDEN MIX • Sash! (Multiply) • '79 GROOVE REMIX • Double 99 (Dolkin) • LUISA/JANKULA (SNEAK'S MCHONGOL BEATS) • Amanda Van Halder (Rn) • 'TUNKALUZIK • Dave Angel vs DJ Tonka (Rn & B'way) • 'LET YOURSELF BE FREE • Jazzy (White label) • 'Fisewalker • Ricki Lee Jones (Warner)

AS FEATURED ON RADIO 3'S THE SUNDAY BRUNCH WITH PETE TONG ON FRIDAY 28 AUGUST @ 10pm-11pm

YOMAN

E IN THE WORLD

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2 REAL ARTISTS AS OF 1991

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q&a



THE QUESTION:
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CATALOGUE.
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LONDON'S PRESTIGIOUS HARRODS STORE.

Roger Sanchez made one of his rare trips to the UK last month playing some live dates and also sitting in as guest presenter on Pete Tong's Essential Selection show. As well as running his own independent label Narcotic, Sanchez has signed an artist deal with S3 and remains one of the world's leading remixers. Tony Farsides finds out what's happening in the world of Sanchez

rogersanchez

HOW DID YOU FIND OUT PETE TONG'S SHOW?

"It's totally different doing a radio show to DJing in a club. Doing a radio show is obviously much more structured and you're able to reach many more people. I've got more into it with each show. It's a challenge stepping into someone else's show and putting your stamp on it. Obviously, a lot of the show was structured for me but I had a pretty free hand in what I chose outside that. I'd say overall 40% of what I played was my choice so I could put my stamp on things. I'm really up for doing a radio show that would be broadcast internationally. I play around the world so much that I'd like something that encompasses that."

YOU WERE MORE OR LESS BASED IN THE UK AT ONE POINT BUT NOW YOU RARELY SEEM TO COME HERE. WHAT'S CHANGED?

"I just like to make each trip a bit special and want to keep a vibe about things. I really do believe less is more, so I don't want people to be thinking 'Oh no, here comes that dodgy Sanchez geezer yet again'. One thing I learnt from my first manager Marts Andrupis is always to be aware of what people are thinking about you. If you just came it, your career's going to be over quicker. So, it's quality rather than quantity because I want to be DJing here for a long time." **IN AMERICA YOU'VE BECOME QUITE INVOLVED WITH THE LATIN MUSIC MARKET. THERE SEEMS TO BE A WHOLE NEW AREA OF CROSSOVER BETWEEN LATIN MUSIC AND DANCE DOESN'T THERE?**

"One ambition of mine has always been to get more involved with my Latin roots and make some forays into that Latin vibe. At the moment, the Latin market also seems ready to accept a lot of the styles I've been involved with. So I really feel like it's time to give something back to the Latin community. I've been working with BMG on some Latin projects such as a boy group called Area Code 305, Atomar Liebert—who's a German guitarist playing in a Latin style—and Raoul Orellana who did 'Real Wild House'. I'm particularly interested in the newer acts because they're obviously the most responsive to new ideas. As well as getting involved with Latin music, I've been using Latin material in my non-Latin projects. But that crossover Latin market is massive and it's growing every day. At some point, it's going to explode."

WHAT ELSE ARE YOU UP TO?

"Mostly, I'm getting ready to do my own album for Sony, with which I signed an artist album deal. I want to do a record that includes elements of all the different music I like such as house, drum & bass, jazz, hip hop, etc. It'll be a performance album which I'll put a live show around. I want to be really experimental with it. Aside from that, I'm doing a new 'Transatlantic Souls' record and we've got a lot of new material coming up on Narcotic. When we first set up Narcotic we started with a bang, but since it's moved to America we've tried to build it in a more underground way, taking our time and just making sure everything is in place. We've got new records coming from DJ Disciple, Department Of Soul, Miss Collective, Josh Wink, Basement Jaxx and possibly the Jedi Knights. I want to make it a really international label."

[LABEL]



[FOCUS]

JUICE RECORDS

PO Box 1, Stanford-le-Hope, Essex
SS17 8LJ; Tel: 01375 677332; fax:
01375 642111

HISTORY

Drum & bass label Juice was started in 1995 by brothers Darren and Jeff Hickey and Daren Ellis (Daz). The label launched alongside Ellis's Splash imprint as an alternative outlet for his material recorded as Undercover Agent, and the Hickey brothers took over its day-to-day running, freeing Ellis to concentrate on the music. While Splash had released raw, jump-up drum & bass, Juice's style was to be more polished, technical and musical. First off on Juice was the Undercover Agent track 'Oh Gosh!', which immediately created a buzz for the new label. "We had a real result with it, getting it on to 12 compilations," says Darren Hickey. Another big track was the third Undercover Agent release on Juice, 'Dub Plate Circles', which was as keenly snapped up by the drum & bass fraternity. Now the Hickeys and Ellis are aiming to separate the labels further, and raise the profile of Splash to the level Juice has reached. This should be helped by the Juice & Splash tour which started in August and continues into November, featuring DJ Hype, Randall, Kenny Ken, Brookie, Bryan Gee, Daz, Footloose, Majistrate & Agent K, Embee and MC Dett. A six-track EP on three pieces of vinyl is due out on Juice in November featuring remixes of 'Oh Gosh' by Swift and 'Hard Disk' by Decoder. The label has just gone on-line, with a Juice/Splash site at www.juice-records.co.uk, and a range of merchandise is now available.

KEY STAFF:

Darren Hickey, Jeff Hickey, Daren Ellis (Daz)

SPECIALIST AREAS:

Polished, technical drum & bass
KEY ARTISTS:
Undercover Agent, Embee, Majistrate, MTS

LAST THREE RELEASES:

'Hypnosis/Warriors' Undercover Agent;
'Cryptic/Untitled/Fluid Dynamics'
Embee; 'Under Attack/Gravily' Majistrate
and Agent K
COMING UP:
'Vengeance/Instigator' MTS; 'Rebel'
Hypnosis (Remix) Undercover Agent;
'Cryptic/Untitled' Fluid Dynamics
six-track EP featuring Swift remix of 'Oh Gosh'
RETAILER'S VIEW:
"Firing label with consistently good material coming out all the time." —
Nicky Blackmarket.

EMI
1997

Clubbers who prefer London's wilder side will know Rude Boy Marcus from his residencies at some of the capital's more *outré* clubs. For those into PVC, leather and chains, then Club Submission (now in its eighth year) is a good place to see Marcus spin those top tunes, or if it's glam, shimmy down to Come Dancing or Haute Couture. When he's not in London, Marcus is being a rude boy in Dublin where he also has residencies at The Pod and Powder Bubble

JOCK

rude boy marcus

ON HIS BOX

PIC: GP

top[10]

'LOCK UP' ZERO B (FFREEDOM)

"This came out in 1992 and it's still in my record box now. It's got a good bassline and drum programming. It's a very uplifting house tune. I got it from a DJ friend, I heard him play it and asked him for a copy. It still goes down a storm - it's a house classic."

'PEPPERMINT LOUNGE' MOVING MELODIES (MOVING MELODIES)

"There's no real melody to this, it's just a mixture of sounds and rhythms which is very, very pumping. It came out in 1995. I like a lot of Patrick Prins' and Moving Melodies' tracks, I picked this one because of its different sounds."

'SOMEBODY ELSE'S GUY' JOCELYN BROWN (4TH & BROADWAY)

"This reminds me of when I first started DJing properly in a club when I was around 15 or 16. It was her voice that got to me. As soon as I heard it, I went out and bought it. It's something you could drop between 11pm and midnight to catch someone's attention or you could play it to finish the night."

'ALL OF MY HEART' ABC (NEUTRON)

"This is a mid-tempo love song from the 'The Lexicon Of Love' album and came out in 1982. It was produced by Trevor Horn and it's a classic - really brilliant production and orchestration, it's so slick. When I originally began house mixing, this was in the slow set at the end and it would fit there, no problem. Now it's a New Year's Eve or opening set song."



MARCUS'S STEAMIN' 10

- 1 'HOUSE ROCKER' Knuckleheads (Tripoli Trax)
- 2 'SEX O SONIC' You (frr)
- 3 'GUN MAN' 187 Lock Down (Nu Jack)
- 4 'GET DOWN TO THE FUNKY BEAT' (Shock)
- 5 'NEW YORK NEW YORK' (white label)
- 6 'SHOW ME' Urban Sound (white label)
- 7 '9 WAYS' JDS (frr)
- 8 'SPEEDY GONZALES' (white label)
- 9 'FEEL SO GOOD' Mrs Woods (React)
- 10 'GO ALL THE WAY' Scat Trax (white label)

'DEVO' CRUNCH (SIXS)

"This came out around 1994/5 and it's Terry Hollingsworth from Power Promotions - although I didn't know this until two weeks ago. It holds the rhythm and there are some good keyboard stabs and a little siren noise - I love siren noises."

'BACK TO THE OLD SCHOOL' BASSHEADS (DECONSTRUCTION)

"This builds up and has a massive breakdown. It came out about 1992 and it was one of the first proper breakdowns. It builds and builds and rhythms kick in and jangly piano. It went down and built up slowly and there wasn't much of that then. At the time, everyone stood looking around and thought the record had stopped. It can still fit into a house set, between 2am and 3am. If you drop it then, the crowd goes mental."

'NIGHTBIRD' CONVERT (A&M)

"This came out around 1992 when house music was starting to move out of London and work in places like Bedford, which is where I was at the time. This has now been remixed and will be coming out later this year on AM-PM. It fits into the set and can be pulled out any night. I take one bag full of classics and always drop one in the show."

'THE ULTIMATE' ANTIC (HOOJ CHOONS)

"This was where hardbag house started coming from, it was on a harder tip. It's been reissued and remixed but I prefer the original. It's one of those records that you can keep on playing."

'IT TAKES TIME' ROB BASE & DJ E-Z ROCK (CITY BEAT)

"This came out in 1988, it was really big in Majorca. I was over there on a holiday and a DJ didn't turn up at this club and I said 'I'm a DJ' and ended up DJing for the night. I rocked the place and this was one of the tunes that rocked it. After that night they were trying to persuade me to stay but I was on holiday to try to get away from DJing. I did it for the free beers."

'TOUR DE FRANCE' KRAFTWERK (EMI)

"This was electro beat, the start of drum machines taking over and sounding good. It was in the film Breakdance and it was way ahead of its time. It could be dropped on New Year's Eve or something like that."

(COMPILED BY SARAH DAVIS. TEL: 0191-448 2202)

BORN: Bedford, June 23, 1970. **LIFE BEFORE DJING:** Glass collector in a night club. **FIRST DJ GIG:** "I was 16 and I went to a new club called Riviera Lights on a Saturday night, told them I was a DJ and they took me on. They were open six nights a week and all the nights were full on." **MOST MEMORABLE GIG:** *Best - Come Dancing, 1995 New Year's Eve party. "I was playing the last set, from 2am until 6am; it was in a warehouse in Clapham and there were about a thousand people. I played Pradigyn's 'No Deed' at the end and the place went ballistic. "Worst - "Two or three weeks ago, in a club in Wandsworth. The deck blew up in front of about a thousand people and I was left with only one deck working. I'd been asked to do it for a friend who couldn't make it and I didn't want to play there in the first place. "FAVOURITE CLUBS:* Heaven and Bagleys, London; The Pod, Dublin - "The Pod has a fabulous DJ booth. You can't miss it in there. "NEXT THREE GIGS: Come Dancing, Leisure Lounge, London (Sep 6); Submission's Eighth Birthday Party, Bagleys, London (12); The Pod, Dublin (19). **DJ TRADEMARK:** "Getting very involved with the crowd, watching them and playing to them." **LIFE OUTSIDE DJING:** Artist - Sombro 66, working with Warner Publishing artist Malithias, putting together a Submission EP and mix CD (EP out soon, mix CD out later this year). **Dance specialist for Media Research; eating and loves going to restaurants.**

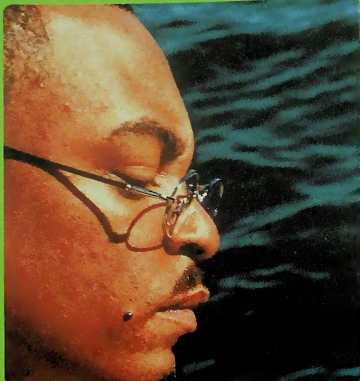
[cv]



hot vinyl

[on the decks: james hyman.nicky black market.daisy & havoc.brad beainik.andy beevers.tim jettery.chris finan. danny mcmillan.sarah davis]

TUNE OF THE WEEK



'GABRIEL' ROY DAVIS JR (XL)

(GARAGE)

Most effective in its Live Garage mix, this slice of deep spiritual house is familiar from Pevin Everett's horns and vocal holy story that emphasises, "He had good news, good news". Basement Jaxx's mix snips with cheers and "Just release your soul" snips wrapped around a samba-shaking groove. RIP's trademark "special request" bleeps drift around a "Deep in your music" vocal and wobbly sub-line. Similarly, Victor Imbres holds steady with his rising rumbling mix and M-Beat keep the melody though a slightly sped-up rushed vocal loses much of the track's soul. In original form, this echoes the warmth of Fire Island's "There But For The Grace..." and more authentically Frankie Knuckles' "Tears". An instant classic. ●●●●●

JH

slinky merlinky's

the main

10 tips for the week

- 1 'BLOW UP' Windsor Davies (It Ain't Half Hot)
- 2 'MONEY TALKS, BOLSH WALKS' Rasmus (Fused & Bruised)
- 3 'SWITCH' Howie B (Polydor)
- 4 'ON HER MAJESTY'S SECRET WHISTLE' Bentley Rhythm Ace (Skin)
- 5 'SPIRITO' Elite Force (Fused & Bruised)
- 6 'RABID PUNK' Freewheelin' Franklin (Botchi)
- 7 'MOANER' Underworld (Warners)
- 8 'BLACK BOX' Danmass (Dust 2 Dust)
- 9 'THE LION AND THE CUCUMBER' Dr Rockit (Sideburn)
- 10 'UNSEEN TRUTH' Raw Deal (Fused & Bruised)

SLINKY MERLINKY'S
(featured in *Jack On His Box*
J&R issue dated November 30, 1998)

THE DUB DUO VS LNL FEATURING CLAUDIO COCCOLUTO 'HI ENERGY' (PRONTO) (HOUSE)
If you can manage to remember that mouthful when you're next at the counter of your favourite record shop, then you will be rewarded with some Brazilian-house madness from the people responsible for The Heartists' "Belo Horizonte". Claudio and Martino's Hi Energy Pump mix holds back on the Rio rhythms until the second half, concentrating instead on a hypnotic hi-grinding house groove. For a full-on flavour of the flavellas check the LNL Hi Energy Breakdown remix by Leo Young and Raj Gupta who really pile up the percussion. The flipside's dub is a deeper affair with meandering jazzy keys. ●●●●● AB

PSYCHEDELIASMITH 'FIXY JOINTY' (ATHLETICO)

(BEATS)

The first single from this club-based label comes from Stafford's Dean Meredith and Johnny Spunker and features a 'Louie, Louie'-style organ sample, screwed-up beats and a wailing vocal over the top. Nothing too original there, then. On the flip, Fatboy Slim messes around with the vocal – and mess is the key word really. Another average big beat record. ●●

BB

AGENT CAINE 'MARAKESH EXPRESS'/'SAN FRAN DISCO'/'CITADEL OF KAOS'/'MY MACHINE & I'/'EXPLODING DOG' (NARCOTIX INC)

(BEATS)

Kicking off with the fairly routine big beat shuffle of "Marakesh...", Agent Caine step up a gear on the thrilling AA-side "Sand Fran Disco". A neat Hammond line, sultry beats and funky guitar make for a groovy tune that actually isn't disco at all but very Sixties in feel. Citadel offer the distinctly Chemicals-like sounds of "My Machine..." followed by the far superior Underworld-goes-electro feel of "Exploding Dog" which features a cracking film dialogue sample. ●●●●●●●●●●●●●●

BB

BEATS TUNE OF THE WEEK

SLICK SIXTY 'HILARY, LAST OF THE POOL SHARKS' (CUP OF TEA)

(BEATS)

Fans of Primal Scream – as in Screamedical's "Trampolopop" – will love this gem. Big, slouching beats, crazy guitar and a chilled-out tune make this the summer groove. On the flip is an equally monstrous yet sparse electro mix and the bonus cut "Someone Else's Square" – a beautiful, mellow organ and beats fusion. ●●●●●

BB

SIDEWALK 'BRAZILLIA CARNAVELAS'

(MODULE)

(FUNK)

Lest we forget that we are in Carnival season... up pops this little Brazilian house samba type thing from the Netherlands' Module label. Vincent De Moor is the man behind the controls and he just about manages to steer the tune wide of the cheese mark. ●●●●

BB

NU YORICAN SOUL 'SWEET TEARS'/'RUNAWAY' (TALKIN LOUD)

(HOUSE)

Deep duets of two tracks make a perfect companion 12 to the recent Nu Yorican album. Roy Ayers provides the soulful vocals to match the jazzy and funky beats on "Sweet Tears". On the flip, MAW give a little edit to Armand Van Helden's typical NY-style house dub of "Runaway". Perfect for summer. ●●●●●

BB

LIL LOUIS 'CLAP YOUR HANDS' (GO! BEAT)

(HOUSE)

This is a doublepack with all sorts of everything. There's

THE QUESTION:
EMI'S CENTENARY
SHOWCASE THE
CATALOGUE.
THE QUESTION R
ARTISTS IN THIS

THE SOLUTION:
COME AGAIN AN
NEW AND ESTAB
SONGS THAT HAV
IT'S HISTORY. W
CENTENARY IN
FOUNDATION.

THE ALBUM:
THE MIX OF PRE
CONSPIRES TO C
SHADE THAT IS
WORLD OF COMPI

THE PLAN:
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NOT ONLY 4 SHEE
BRITISH RAIL ST
SITES IN LONDON

THERE WILL BE
RADIO. 'WEB WEAVERS' WILL INFORM THE FANS OF THE
RELEVANT ARTISTS VIA THE INTERNET AND INSTORE VISIBILITY
WILL BE HIGH, INCLUDING A WINDOW FOR SEPTEMBER IN
LONDON'S PRESTIGIOUS HARRODS STORE.

(upfront house)

(commentary)

by nizan jones

The Pop T100 chart is all-action but the upfront club scene is still seemingly starved of worthy new sounds, a theory proven by the fact that there are only nine new entries in the Top 50 this week. And the new number one – last week's highest which finally curdles Jaye's 16-week run at the top – only gets there by default in a week Top 10. Only twice this year has the number one had less support than 'Carry On' managed this week. The general lack of competitiveness allows the diva convention that is **0-0-97** to rise 3-2 even while losing 22% of its support... There's nothing strong enough to debut in the Top 10, with **0-0-97** OUT's 'Strings For Yasmin' making the week's most powerful impact, entering at number 14. It's a worthy upgrading of a track which first saw service on their EP earlier in the year... The third highest new entry – at number 28 – is the debut single from **0-0-97** AYR's 'Are You Jimmy Ray?', the tongue-in-cheek 'Are You Jimmy Ray?', the big-haired throwback's single is pure pop but the Lisa Marie Experience's mixes are to upfront tastes... A lot of former club chart champs have returned in new mixes recently, and the run continues with the arrival of **0-0-97** LATINO's self-titled – and only – hit, from 1989. A pioneering hit from Italy, pre-dating the current dream house trend, it originally arrived on Germany's defunct ECM label only a month after Black Box had established an Italian dance music bridgehead with 'Ride On Time'. It's one of an increasing number of oldies being snapped up and reworked by Distinctive and its parent label A&E. Its new mixes include one by the always excellent Salt Tank, decorated with flamenco guitars. Initially doing best in London (where it ranks 14th) and the South East (21st), 'Sueno Latino' debuts at number 30... Bubbling under the chart are **0-0-97** PINK's (French domestic release of 'Around The World' in Todd Terry mixes and new UK promo 'Burnin') HENRY & CO-DIGITAL, DUSTIN, GROOVE CONTROL, THESE 'N' ONE, MORCHEEBA, SIDEWALK, LIL LOUIS, NU VISION, CHEB WALKER, CHEMIST, CORINNA JOSEPH, FULL HOUSE, ROCKERS HI-FI, GRAVEDIGGERS, and HOWIE B.



WOMAN"

IN THE WORLD"

IN A RISS"

WERE HERE"

| Wk | Wk2 | Tracklist | Label |
|----|-----|---|------------------|
| 01 | 10 | CARRY ON '97 (TODD TERRY/TUFF JAM/FLUT INTENTION/DANNY D MIXES) Mariah Carey | Delirious |
| 02 | 3 | PATNY FEELING (ERIC MCPHERSON/JAMCOOL/DYD SYSTEMS INC. MIXES) B-Crew feat. Barbara Tucker/Ultra Mute/Djane | Positive |
| 03 | 1 | PLASTIC DREAMS (DAVID MORALES/RUSSEL MADRASCAS/YT/ALFK MIXES) Jaye | R&S |
| 04 | 22 | THE LINE (BLACK SCIENCE ORCHESTRATRAPPIE TORALES/LOOP DA LOOP MIXES) Lisa Stansfield | Xtravaganza |
| 05 | 4 | OFFSHORE '97 (ERIC KUPPER/MOT RUSH/MOR/O BOY/FRUIT LOOP/DUNNAN MILLAR MIXES) Charlene Smith | Indochina |
| 06 | 21 | FEEL TO BARE (HAN/JONIC '00 FLEMING/DJ DISCIPLINE/HEX HECTOR/PUMP FRICTION MIXES) Jai Carlwell | Activ |
| 07 | 8 | FINALLY (ERIC KUPPER/SHARP BOYS/DAVID MORALES MIXES) Ce Ce Peniston | AM-PM |
| 08 | 23 | SWEET TEARS/RUBIN/ANY BLACK GOLD OF THE SUN (Lil'Finnian Seal) | Takin' Lead |
| 09 | 9 | EVERYTIME (MALIN & KANE/LUSTRAL/RED/ERRY/DOOP MIXES) Ledral | Hog Chinos |
| 10 | 7 | ANYTIME (NUSHTUFF 'N' JAMGANT/ANDY MOWAT/DANCING DIVAZ MIXES) Nu-Birth | Sharp Recordings |
| 11 | 24 | OVER ME (SHARP BOYS MIXES) Whiplash | Positive |
| 12 | 31 | JUST COME BACK TO ME (DJ PHILIP/DJ THOKA/PORN KING MIXES) Hypertrophy | VC Recordings |
| 13 | 14 | STRINGS FOR YASMIN (BABY BLUE/TIN TIN OUT/ALFK MIXES) Tin Tin Out | Crossair+Tric |
| 14 | 11 | NINE WAYS (DJGAYLAW RHYMES/D.P. PROJECT MIXES) JDS | XL Recordings |
| 15 | 27 | TE AND DIRTY (ROTTEN SCULL/LIBRELS/SKANNY MIXES) Hiski French | Logic |
| 16 | 35 | AROUND MY BRAIN (PROGRESS RUK MIXES) Progress Funk | Distinction |
| 17 | 18 | C-LIME WOMAN (FARLEY & HELLER/JOHN AQUILA/KEE) The People Movers | Eye-Q |
| 18 | 29 | DEEP DAY (JAZZ'N/GROOVE/SOUL/FUR/DIC/ROU/KANE & ABEL MIXES) Katrina Vaughn | Worx |
| 19 | 12 | 4 JETS GET BETTER (LIV/TODD EDWARDS/TOMMY MUSTO MIXES) TJR featuring Xavier | Multiply |
| 20 | 25 | REMEMBER (MOOD II SWINGS/PAUL VAN DYK/BT MIXES) BT | Perfecto |
| 21 | 57 | SONIC EXPERIENCE (WESTBANK/PIRE 'N' ONE MIXES) Westbank | Low Spirit |
| 22 | 8 | DIRTY CASH (TODD TERRY/RHYTHM MASTERS MIXES) The Adventurers Of Studio V | Reel |
| 23 | 14 | FEELS SO GOOD (DANCING DIVAZ/MRS WOOD/KIM MIXES) JOANNA (SASH MIXES) Mrs. Wood | London |
| 24 | 21 | I KNOW WHERE IT'S AT (NU BIRTH/COLOR SYSTEMS INC/OUT/FATHER & JOEK-GEE MIXES) All Saints | Hj-Lite |
| 25 | 6 | LEARN I LOVE (MUSH/ANDY MOWAT/PLT/UFF JAM/TOMMY MUSTO MIXES) Kim English | London |
| 26 | 5 | HOLD YOUR HEAD UP HIGH (DJGOSCH/MIC/ILLO/NEZ/CUB/GB/CARTER/VA/SQUELZ/ONAN MIXES) Boris Djogosch presents Boomx | WEA |
| 27 | 10 | ARE YOU JIMMY RAY? (LISA MARIE EXPERIENCE MIXES) Jimmy Ray | \$2 |
| 28 | 17 | GIVE ME THE NIGHT (MOUSSET T MIXES) Bandy Cavallotti | P&A |
| 29 | 30 | SUENO LATINO (LOVE FROM SAN FRANCISCO/SALT TANK/CLUB ZEBRA/EXPRESS OF SOUND MIXES) Sueno Latino | Distinctive |
| 30 | 58 | THE EXCEPTS EP: TERRY'S PATCHWORK OF V.2, AECTHOLYTE/ (FRAGILE PART 2)CENTURION LSG | Hog Chinos |
| 31 | 31 | DEVOTION (ROB GREVAL/H.B.G SPIRITS MIXES) Mox | Icelandic Spd |
| 32 | 37 | SUNDANCE (SHAMMON & WOLFSON/0-DOUS/UT LA ROC MIXES) Sundance | Reel |
| 33 | 18 | YOUR NEW DUCKDOD (IAN FOLEY MIXES) The Cardinals | Stockholm |
| 34 | 43 | CLOUBURST (CHRIS ANGL/OW MIXES) Niagra | Freeflow |
| 35 | 19 | TURN ME OUT (TURN TO SUGAR) (SOL BROTHERS/DELOIRNE MIXES) Praxis featuring Kathy Brown | fir |
| 36 | 37 | SQUIRT (Fluke) | Circa |
| 37 | 30 | SUNCHYME (Dario) | Element |
| 38 | 26 | HAPPY DAYS (P.J./SHARP BOYS MIXES) P.J. | Deconstruction |
| 39 | 15 | NO STOPPIN (MARK JOLLEYS/CORCOR/OUT LA ROOMS & SKINNY MIXES) Big Band Experience | Puka |
| 40 | 11 | ESTA E LA VIDA (ORIGINAL/ROD TERRY/HARRY & MURIEL MIXES) El Cubano | Fresh |
| 41 | 16 | DISCOBUST (R.KILLER/NGS/DANCE THERAPY MIXES) Freshly | Xtravaganza |
| 42 | 35 | MADE IN VAIN (BEATMASTERS/LOVE/JUNKIES MIXES) Peach | Mute |
| 43 | 35 | LAST NIGHT A DJ SAVED MY LIFE (STONERIDGE & MICE/PAUL ANDERSSON/CLAUDIO CALDERON/EDON CARLOS MIXES) Blacknuss | Salt |
| 44 | 54 | IT'S NO GOOD Despise Me/De | Mafra |
| 45 | 54 | HONEY (DAVID MORALES/SATOSHI TOMIE MIXES) Mariah Carey | Epit |
| 46 | 38 | WARRIA BE LIKE A MAN (Simon Jay) | VC Recordings |
| 47 | 20 | I LOVE COMMANDMENTS (LOOP DA LOOP/DANNY TENAGUA/DANCING DIVAZ/JASON NEVINS MIXES) Giselle Jackson | Manifield |
| 48 | 47 | CLIMB ON TOP (SM-TRAXX/LIBRELS/HEADS/G.N.S. MIXES) SM-Tax | Club Tools |
| 49 | 48 | PERCELS III | Perceles |
| 50 | 33 | X-RAY (Seacalms) | \$3 |
| 51 | 52 | THE STRANGEST THING '97 (LOOP BAITZ MIX) George Michael | Agean/Virgin |
| 52 | 44 | FOOK'S PARADISE (NUSHTUFF IN TENDANCE MIXES) Pamela Linnit | Atlantic |
| 53 | 28 | HOUSE OF JOY (GROB/SANCHEZ/RHYTHM MASTERS/JOHN '00' FLEMING MIXES) Vicki Sue Robinson | Logic |
| 54 | 37 | SEADOG (WAY OUT WEST/CLANGER MIXES) Clanger | Platipus |
| 55 | 81 | DANCE TO THE MUSIC (THE COUNCILLORS/LONDON CONNECTION MIXES) Smokin' Vibes featuring Deborah Woodson | Kosmo |
| 56 | 81 | LET ME BE THE ONE (STEVE SILK HURLEY/LIMMAM MIXES) Mint Condition | Wild Card |
| 57 | 81 | FIREWALKER (MID ATLANTIC/COMPLYCA/SCLOZE YOUR EYES MIXES) Rickie Lee Jones | Reprise |
| 58 | 81 | LA BOUCLE (LA GRAL MIX) De Pamplona | Pro-Zak Tez |
| 59 | 81 | FAVOURITE SHIRTS (BOY MEETS GIRL) (E MOTION/0-0-97 MIXES) E Motion | Universal |

pressure drop

got to be
U for real

22nd September 97

RE-ACTIVIST
OF EM



alternative cuts

- 'BLACKGOLD OF THE SUN (4 HERO REMIX)' NU YORICAN SOUL (TALKIN LOUD)**
Next level, new stripes. One for Charles Stepney
- 'NOT FOR THREE' PLAID (WARP)**
Welcome return - eclectic. Original beat scientists
- 'CPU VERSUS HUMAN' SPACER (PUSSYFOOT)**
Highly recommended Hoxton heat
- 'PORTISHEAD' PORTISHEAD (GO! BEAT)**
No dummies, a brilliant follow-up LP
- 'UNDERGROUND' COURTNEY PINE (TALKIN LOUD)**
Bad ass rhythm section. Original story Pt 2
- 'HOST' PAUL JASON FREDERICKS (OXIDE)**
Leftist soul from the Lewis family
- 'ATLANTA' ATTICA BLUES (MO WAX)**
Worldwide, LP finally drops
- 'DROP IT' ISSA KIDS (WHITE)**
Melodic lekafid from the front
- 'SUPER LEGAL' ARICIA MESS (FAR OUT)**
Brazil nut - way out
- 'EEVA'S PEEVA' FINNISH AMBIENT TECHNO (CATALYST)**
For real

Compiled by **gilles peterson**

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

tasty and quite unusual r&b on the main mixes, sweet drum & bass from PFM and delicious house in the DJ Q mix and Lil Louis' own whistling Man of Soul, jangling Tambourine and bass-heavy Fremur mixes too. LI Louis - good enough to eat as ever. ●●●● D&H

KIRSTY HAWKSHAW 'SCI-CLONE' (COALITION) (HOUSE)
The voice of Opus III's 'Fine Day' returns with yet another of those moody Ruby/Bjork style vocal tracks that make goth rock sound chicer. It's certainly bearable in the downtempo mixes (especially the hefty Droggin Science mix) but is best of all in the full-on dancefloor attack of Lemon D's drum and mega-bass mixes. ●●●● D&H

PLASTIC AVENGERS PRESENTS 'SIDEBURNS EP' (NRK) (HOUSE)
Edinburgh's George Thompson turns in a smart three-tracker of high quality tunage. The lead cut lifts a loop from a classic Donald Bird composition and dies it up in a funk-filled groove. George gets real crazy on the filtering, keeping it deep inside the mix of the track while the beats do the walking on top. He also manages to make it funny for the dancefloor without upsetting the deeper-than-deep house heads in the process. Top stuff! ●●●● DM

FATBOY SLIM 'EVERYBODY LOVES A CARNIVAL' (SKINT) (BIG BEAT)
Timely one-sided promo with heaps of scratching, whistles and overall surreal amyl excitement that explodes into a Goodmen for '97. ●●●● JH

DIMITRI FROM PARIS 'SACRE FRANCAIS' (EAST WEST) (FRIENDLY FUNK)
Dimitri's second single is intro'd by a Cutee B scratched national anthem and other quick cuts as well as Gil 'Tease' Escrivla's guitar on the 'Zulu B-Boy Jam'. Bob Sinclair's Paradise mix edit recalls the jazzy vibes of the CFM Band, the Ready Made Hippy Charm Fool mix starts with the 'Hello there, and welcome to the exciting world of hip' sample before Pizzicato 5 unleash Japanese shaky, shuffling and stuttered drum & bass. The full-length version and radio edit complete the 12 inch with 'Souvenir De Paris' available on commercial release. ●●●● JH

DE BROS 'ON THE RUN' (JIVE) (HOUSE)
Having already sold furiously in its country of origin, the Netherlands, this looks set to follow previous home-grown Dutch club smashes like Doop and La Luna here, in this case with its squeaky 'I'm sure I've heard this before' party horn and builds/breakdowns. Speed garage heads should tune to Maz 'n Macario's mix, for hard house it's Vincent De Moor and a 'Pulp victims' remake is yet another alternative. ●●●● JH

BIG BAND EXPERIENCE 'NO STOPPIN' (HOUSE)
(The big band feel represented on vinyl is a sort of Starkey & Hutch meets disco sound. The Original mix is the epitome of the previous line - a very happy bass plucky vibe with oodles of scattered 'Don't Stop' samples. The Scorccio Mix beefs everything up with a lot more pump, leaving the band noises behind but keeping a small amount of the 'Don't Stop' bits. It's the powerfully wailing girly vocal that makes this version probably the most effective for club play. Cut La Roc and Mo & Skinny present their options on what is a top package. ●●●● CF

HOUSE TUNE OF THE WEEK
JUSTIN GARRETT 'GLIDE' (URBAN COLLECTIVE) (HOUSE)
This is one of the many tracks featured on Urban's 'Full Of Beans' LP due for release around mid-September. Justin shows a bit of class for his latest offering - a well-produced and thought-out journey starting with a subdued build up of percussion patterns winding up to the main beat. Eerie synths beckon the thudding bassline which stomps its way to a fierce rasping section backed by distant synth lines. The soaring main break uses a minimal drum & bass effect while the phased electronics wind everything up for the thudding bass to come back in. A very fine piece that heralds the new album very well indeed. ●●●● CF

SUNDANCE 'SUNDANCE' (REACT) (HOUSE)
Furthering React's cause into uplifting epic territory, Sundance attempts to captivate this summer in one record. The Original mix builds nicely with a repetitive acoustic key line varied by the backing electro chord sequence running up to the awesome Smokebeach moment. Male screams emphasise the break, which will bring back a memory or two from a couple of years back, and just as everything's getting snug the kick-in returns. Q-Dos have the best remix, which doesn't sound quite so BBE-ish but keeps all the necessary hooks. Very effective. ●●●● CF

CHEMICAL BROTHERS 'ELECTROBANK' (VIRGIN) (ALTERNATIVE)
in a full-length version, the mighty Kool Haero &

urban cuts

- 'EVERYDAY' MQ (NOOTRYBE/VIRGIN)**
Archetypal r&b of the Nineties
- 'GOT 'TIL IT'S GONE' JANET JACKSON (JQJ/VIRGIN)**
The original black pop queen is back
- 'MAGIC' D-INFLUENCE (ECHO)**
Uptempo, hip-swinging party song
- 'DISTANT LOVER (REMIX)' TARAL (MOTOWN)**
I like it, I like Pupa and it works on the dancefloor
- 'PUT YOUR HANDS WHERE EYES COULD SEE' BUSTA RHYMES (EAST WEST)**
He's changed his flow on this dark but totally listenable track
- 'LONG TIME NO SEE' LP CHICO DEBARGE (UNIVERSAL)**
A cool, long listen
- 'I GOT SOMEBODY ELSE (REMIX)' CHANGING FACES (EAST WEST)**
Bumping UK mix revives his cut from last year
- 'SEXY GUNDERELLA (REMIX)' LYNDEN DAVID HALL (COOLTEMPO)**
Airy remix from the buzz tune of the moment
- 'YOU SHOULD BE MINE' BRIAN MCKNIGHT (MERCURY)**
Totally smooth vocal contrasting with phat club mix - It works
- 'RAINCLOND' LIGHTHOUSE FAMILY (WILDCARD)**
They're riding the r&b mainstream line - in fact they're driving the train

Compiled by **trevor nelson**

and played on his **Radio One show on Saturdays 3.30pm-6.30pm**

THE QUESTION:
EMI'S CENTENARY
SHOWCASE THE
CATALOGUE.
THE QUESTION R
ARTISTS IN THIS
THE SOLUTION:
COME AGAIN! AN
NEW AND ESTABL
SONGS THAT HAV
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WILL BE HIGH, INCLUDING A WINDOW FOR SEPTEMBER IN
LONDON'S PRESTIGIOUS HARRODS STORE.



the **URBAN CHART**

96.09.97

(Compiled by chart juries from a sample of more than 100 of returns - fax: 01-922 2341)

| Wk | Wks | Title | Artist |
|----|-----|---|--|
| 1 | 2 | 4 HONEY | Mariah Carey |
| 2 | 7 | 3 WHAT ABOUT US | Talib |
| 3 | 1 | 7 SOMEONE | SWV featuring Puff Daddy |
| 4 | 5 | 6 IT'S ALL ABOUT THE BENJAMINS | Puff Daddy & The Family |
| 5 | 4 | 6 MY FATHER'S SON | Center Focus |
| 6 | 6 | 6 REPRESENT | Soul II Soul |
| 7 | 27 | 2 DINKYROLL WITH MENTIMATE FRIENDS/LAST NIGHT A DJ... | Blackuss |
| 8 | 3 | 6 THE RAIN (SLIPA DUPO FLY) | Missy "Misdemeanor" Elliott |
| 9 | 15 | 2 THE SWEETEST THING | Relaye Gang Aliators featuring Lauryn Hill |
| 10 | 14 | 3 TAKE IT TO THE STREETS | Rampage featuring Billy Lawrence |
| 11 | 8 | 9 TONIGHT | Danish |
| 12 | 8 | 9 NOT TONIGHT | Lil' Kim |
| 13 | 16 | 8 CRUSH | Zhane |
| 14 | 8 | 4 WE COME TO PARTY | N-Tyce |
| 15 | 32 | 2 PUT YOUR HANDS WHERE MY EYES COULD SEE | Busta Rhymes |
| 16 | 10 | 3 SIX | Blackstreet featuring Dr' Dirty Bastard & Stash |
| 17 | 4 | 3 SERENADE | Shades |
| 18 | 31 | 4 WHO'S THE MACK | Mark Morrison |
| 19 | 11 | 6 KISS & TELL | Brownstone |
| 20 | 18 | 8 EVERYTHING | Mary J. Blige |
| 21 | 12 | 8 BIG BAD MAMMA | Foxy Brown featuring Dru Hill |
| 22 | 20 | 2 DON'T SAY SHINE/BAD GIRL/LET ME KNOW/COOL, RELAX DO | Jon B |
| 23 | 26 | 2 UP JUMPS THE BOOGIE | Timbaland & Magoo |
| 24 | 13 | 3 HEARTBEAT/A FRIENDS/STEP INTO A WORLD | KRS-One |
| 25 | 35 | 2 I KNOW WHERE IT'S AT | The Notorious B.I.G. featuring Puff Daddy & Mase |
| 26 | 19 | 13 NO MONEY MO PROBLEM | All Saints |
| 27 | 24 | 4 THE LOVE SCENE | Joe |
| 28 | 34 | 4 WHEN DOES CRY | Ginuwine |
| 29 | 30 | 4 FREAK (AND U KNOW IT) | Adina Howard |
| 30 | 30 | 4 YOU SHOULD BE MINE | Brian McKnight |
| 31 | 24 | 14 YOU BRING ME UP | KC & JoJo |
| 32 | 28 | 2 TOO GONE TOO LONG/WHATEVER (MIXES) | En Vogue |
| 33 | 33 | 4 THE JAM EP | A Tribe Called Quest |
| 34 | 33 | 4 DISTANT LOVER | Talib Kida |
| 35 | 30 | 4 HEY AZ | AZ featuring SWV |
| 36 | 22 | 2 DANCE HALL QUEEN | Chevelle Franklin & Beenie Man |
| 37 | 30 | 7 STRICTLY ROLLIN' | RCA |
| 38 | 23 | 5 TINTED EYES | Sprinkler |
| 39 | 36 | 2 FEEL THE RHYTHM | Charlene Smith |
| 40 | 30 | 4 GUANTANAMERA | Wycle Jean featuring The Roots/Aliators |

| Label |
|--------------------------|
| Epic |
| LaFace |
| RCA |
| Puff Daddy |
| Wildstar |
| Island |
| Sairo |
| East West |
| Columbia |
| Elektra |
| Rhythm Series/Parlophone |
| Big Beat/Atlantic |
| Motown |
| Telstar |
| East West |
| Universal |
| Motown |
| WEA |
| MLL/EPIC |
| Universal |
| Def Jam |
| East West |
| Epic |
| London |
| Bad Boy |
| Jive |
| Epic |
| East West |
| Mercury |
| Universal |
| East West |
| Jive |
| Motown |
| EMI |
| Island |
| RCA |
| 4th & Broadway |
| Intoucha |
| Columbia |

[commentary]



by Tony Tardis

As expected, **MARIAH CAREY** makes it to number one with 'Honey', finally displacing SWV.

The track's path no doubt eased by the exposure the video is getting at the moment.

TOTAL move up to two but perhaps the most significant change in the Top 10 this week is the arrival of Swedish group **BLACKNUSS**'s four-track LP sampler at number seven. We first tipped the 'Blacknuss Aliators' LP back in March when 'Dinah' was first issued as a single. It's good to see the project hasn't got lost and is getting the promotion it deserves. A future biggie is no doubt **BUSTA RHYMES**'s 'Put Your Hands Where My Eyes Could See'. Praying that he's much more than a one-track rapper, Busta conjures up one of the most innovative rhyme patterns of the year. Watch it grow. Finally, the highest new entry is **FOXY BROWN**'s collaboration with **DRU HILL**, 'Big Bad Mamma', at 21. **ERYKAH BADU** and **CURTIS MAYFIELD** have teamed up for a track to be featured on the soundtrack of a film called **Eve's Bayou**. The track, which was written and produced by Mayfield, is sung by Busta. On the subject of soundtracks, **Def Jam/Mercury** are releasing a double header single from the 'How To Be A Player' OST with **EPMD**'s 'Never Been Seen Before' backed by **Foxy Brown**'s previously mentioned single, out next Monday...**EPMD** were among those who turned up at the Cafe de Paris last week for Mariah Carey's showcase. With an abundance of free drink around unsurprisingly a jolly time was had by all.

ROMAN

IN THE WORLD

H A KISS

ERE HERE

Grandmaster Caz, captured live at the Irvine Plaza in autumn '96, deliver an intro that soon bursts into heavy looped grating guitar before the main Keith Murray "Who is this doing this synthetic type of Alpha Beta psychedelic funk?" hook bolts everything in place. The track moves to outro with drums slowing and thunderous stabs pre-empting a rasping "Wild thing" soundstorm. Justin Warfield raps on 'Not Another Drugstore', the Dust Brothers delve into dark Dante-esque techno territory with their Electroband mix and Don't Stop The Rock re-works elements in an electronic battle weapon version. With the Spike Jonze video that features Francis Ford Coppola's daughter, ongoing session will not be a problem. ●●●● JH



CHEMICAL BROTHERS

DUBSTAR 'CATHEDRAL PARK' (FOOD)

Dubstar have always been better at radio mixes than choosing correct club versions (bar Way Out West, of course), and the selected versions on this package sort of follow on from that. Jamie Myerson plays a steady game with the vocal over a solid house beat while the funk versions sound a little more punchy and almost Kraftwerk-like in places. Dirty Rotten Scoundrels do their speed garage thing with safety in mind but on the whole it's always been the originality of the vocal on the radio mixes that have made Dubstar what they are, and I don't suppose that any club version will emulate that. ●●● CF

BORIS DLUGOSCH 'HOLD YOUR HEAD UP HIGH' (POSITIVA)

A doublepack with mixes by Erick 'More' Morillo and Jose Nunez. Club 69, Derrick Carter and Junior Vasquez which broadcast the variety on show here quite well. The Original Mix is a typical Boris Dlugosch dragging sound under a smooth female vocal - very downpaced indeed. Club 69 hot from their Depeche Mode outings keep to that same vein and provide a solid US underground feel while the Junior Vasquez crams the most in for his mix, where he very much houses it up. Club 69 do the damage here. ●●●● CF

RUFF DA MENAGE 'KICK DA PARTY INTO FULL EFFECT' (HOUSE)

More punchy aggressive house from Mark Ryder, this time aided by Tour De Force's very able John Dennis. Not too much complication here - two mixes of equal quality that lean towards the current craze of kick drum percussion and wiring bass in an upbeat style. Vocal samples play a minimal part and so does melody, so if you like it crumby without the fuss of a tune then this is for you. ●●●● CF

BAH SAMBA 'REACH INSIDE' (ESTEREO)

Having impressed with last year's 'Cariviol' single on Loaded, Bah Samba return with this breezy Brazilian-tinged house tune with loads of live instrumentation and appealing female vocals. Once again the Restless Soul duo handle remixing duties, delivering a percussion-heavy club and, best of the bunch, a bumping Peak Time mix with a bit of a Jazz'n'Groove feel. ●●●● AB

SOULEDGE 'THROAT CUTTERS EP' (PAGAN)

Souledge are something of a Northern supergroup, featuring Ralph Lawson and Carl Finlow, of Back 2 Basics fame, plus former Hard Timers Miles Holloway and Elliot Eastwick. Their EP opens with 'Always With Deegum', which really hits home with its extra-strong four-to-the-floor beats and hypnotically looped synths that build and build. 'Pot O' Polson' changes the tune with some big hip hop beats and snatches of film dialogue, while 'Wormhole' restores the house beats and has the filters in full effect. Last, but definitely not

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OF ENI



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RADIOHEAD



least, the immensely deep 'Golden Nugget' is a fitting tribute to that much missed breakfast cereal.

●●●●

RADIOHEAD 'CLIMBING UP THE WALLS' (PARLOPHONE)

The B-side of the latest single gets the leftfield remix treatment from Fila Brazillia and Zero 7. On the former, Thom Yorke's frail vocal hovers over a heavy and sparse dub rhythm with some soothing organ and synth touches easing in alongside. Zero 7 go for French-style hip hop beats complete with strings and guitar. The end result is two laid-back and exceedingly enjoyable forays into mellow beats.

●●●●●

DAFT PUNK 'BURNIN' (VIRGIN)

Ian Pooley, DJ Sneak and Slam all offer their takes and expertise on razor-sharp layered minimalism

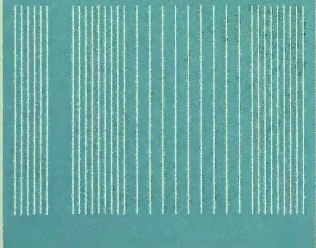
(TECHNO FUNK)

with a track whose original sound combines shuffling sonic space-gun sirens over Loose Joints-y disco funk. This nagging and extremely ear-piercing simple single is once again boosted by a surreal video, this time 'Towering Inferno' featuring plenty of DJ camers.

●●●●● JH



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Includes
Sharp 'Funky Mirror Ball'
mix and Original mix



THE SUNBURST BAND 'SUNBURN EP' (HOUSE)

Dave Lee used to have the disco-house hybrid field pretty much to himself. Now everybody's at it, but he still has plenty of distinctive tricks up his sleeve as he proves on this three-tracker. 'Monte Carlo' slips effortlessly between cool jazz themes, masterly dub disco breakdowns and large chunks of easy listening female harmonies (if you have heard the 'Birds' and 'Brass' tracks on a couple of recent compilations, then you will get the idea). 'Garden Of Love' layers some filtered out vocals and summary jazz-funk keys over the disco beats, while the dreamy 'Delicious' is a mellow and meandering dose of summer madness. ●●●●

AB

JEFF SHAREL 'KNOW THINGS' (WHAT'S UP MIX IT) (HOUSE)

Jeff Sharel has made a name for himself in Paris with his house sets at clubs such as The Rex and Queen. Here on his debut 12 inch he delivers four choice tracks that retain that live edge. 'Know Things' is devastatingly deep, moodily minimal and terrifically twisted, while 'The Only Reality...' and '...Is That Man' keep things simple-but-effective with nagging piano and vocal loops. Things end on a more chilled techno-tinged note with the Laid Back mix of 'Sola'.

●●●●

AB

TECHNO TUNE OF THE WEEK

DRIVE TRAIN 'PRIMEVAL EDUCATION' (THE END) (TECHNO)

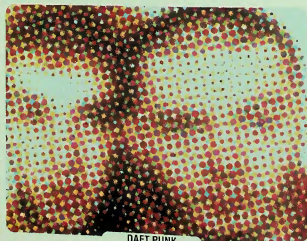
Derrick Thompson returns with two organic Detroit drenched cuts of tough but dynamic techno. The side builds with wobbly synth touches and bubbly analogue riffs. There is real space in the production that allows the feeling to move forward and touch you while getting down. On the flip, 'The Boundless Expanse' takes the tempo up with harder elements and Chicago style beats. Another Motor City hot rod, you are likely to hear a lot more of them this year. ●●●●●

DM

SOUL CIRCUIT 'ONE MORE' (SIRKUS) (ALTERNATIVE)

Produced by the duo behind A.P.E., 'One More' is the warmest, most welcoming slice of deep electronica not to be released by Soma. There is plenty going on in the multi-layered mix, particularly with the phased and filtered percussion. It is joined by 'Ordinary Mind' which is even more chilled with its soothing keys, scampering percussion and sax themes floating in and out of earshot. Overleaf, Funk D'Void transform 'One More' into a much more intense techno rush. ●●●●

AB



DAFT PUNK

REGULATED BY BILL JOHNS FROM A SERVICE OF MUSIC BUSINESS PUBLISHERS - FAX: (812) 825-2101

[handbag]

[commentary]



by alan jones

The Danes bring home the bacon: Danish band AQUA's 'Barbie Girl' was an instant hit with pop-orientated DJs, and consequently flies into the chart this week at number one, narrowly heading off a challenge for top spot by MRS WOOD. The Aqua single - which is the highest new entry on the US Hot 100 this week at number seven - is the first record out of Denmark to top the chart since Whigfield's heyday, and is one of 19 new records that pour into the chart this week. A massive number of promos have been fired at pop DJs in the past month, with the result that only one record has been in the Top 40 for more than four weeks - GALA's 'Freed From Desire', which tumbles 12-29 on its 18th week. Even RICKY MARTIN, who had last week's highest new entry with 'Maria', is pushed down considerably by the new intake - falling 8-16 - though his fall is due in part to continued gains from the rival version of the song by RAY BANDERAS, though they're not big enough for it to chart yet... BETTE MIDLER'S 'To Deserve You' was something of a club cult, being played in surprisingly trendy venues. Its continued popularity is borne out by its inclusion among other dance hits on the new Virgin compilation Locked On Volume 2. It never was serviced to pop jukeboxes, however, an oversight which Almightly seem to have latched on to. Either way, the HI-NRG label has issued an opportunistic cover by DEJA VU, and is instantly rewarded with a number 26 debut.

"ZOMAN"

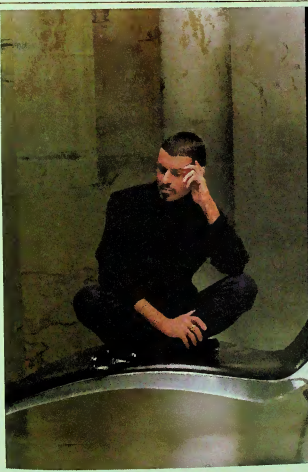
"IN THE WORLD"

"H A KISS"

"ERE HERE"

| TW | LAST WEEK | WEEKS ON CHART | ARTIST |
|----|-----------|----------------|-----------------------------------|
| 1 | NEW | 1 | BARBIE GIRL |
| 2 | 2 | 3 | FEELS SO GOOD/JOANNA |
| 3 | 1 | 3 | OFFSHORE '97/RED SKIES |
| 4 | 4 | 3 | BITCH |
| 5 | 13 | 2 | TE AMO |
| 6 | 3 | 3 | OH LA LA LA |
| 7 | 15 | 3 | CLIMB ON TOP |
| 8 | 16 | 2 | DAT BY DAY |
| 9 | 6 | 3 | CARWASH |
| 10 | 9 | 3 | I GIVE YOU MY HEART |
| 11 | 31 | 2 | FEEL THE RHYTHM |
| 12 | NEW | 1 | THE STRANGEST THING '97 |
| 13 | NEW | 1 | THE LINE |
| 14 | NEW | 1 | SOUL TO BARE |
| 15 | NEW | 1 | CRAZY CHANCE '97 |
| 16 | 8 | 2 | MARIA |
| 17 | NEW | 1 | JUST GIVE BACK TO ME |
| 18 | 10 | 2 | HOT HOT HOT |
| 19 | NEW | 1 | CARRY ON '97 |
| 20 | 14 | 3 | DIRTY CASH |
| 21 | 20 | 3 | FINALLY |
| 22 | 7 | 4 | WE COME TO PARTY |
| 23 | NEW | 1 | CALIFORNIA DREAMING |
| 24 | NEW | 1 | WANNA BE LIKE A MAN |
| 25 | NEW | 1 | GIVE ME THE NIGHT |
| 26 | NEW | 1 | TO DESERVE YOU |
| 27 | 23 | 4 | CLOUDBURST |
| 28 | 19 | 3 | NO STOPPIN |
| 29 | 12 | 18 | FREED FROM DESIRE |
| 30 | NEW | 1 | ESTA E LA VIDA |
| 31 | NEW | 1 | JOT & PAIN |
| 32 | 35 | 2 | SONIC EMPIRE |
| 33 | NEW | 1 | FAVOURITE SHIRTS (BOY MEETS GIRL) |
| 34 | NEW | 1 | SUNDANCE |
| 35 | NEW | 1 | MADE IN VAIN |
| 36 | NEW | 1 | PARTAY FEELING |
| 37 | 5 | 3 | TUBTHUMPING |
| 38 | NEW | 1 | JUST CAN'T GET ENOUGH |
| 39 | NEW | 1 | RUFF KUTZ |
| 40 | 36 | 4 | WE BELONG TOGETHER |

| ARTIST | LABEL |
|---|----------------|
| Aqua | Universal |
| Mrs. Wood | Heart |
| Daicene with Power Circle | Xtremazanza |
| Jackie 'O' | Euphonic |
| Nicki French | Logic |
| 2 Emissa | Club Tools |
| SM-Trax | Club Tools |
| Ragha | Logic |
| Phat 'n' Plunk | Eternal |
| Mr. President | WEA |
| Charlene Smith | Indecina |
| George Michael | Aegean/Virgin |
| Lto Stanfield | Arista |
| Jed Cardwell | Activ |
| Kavana | Nemesis/Virgin |
| Ricky Martin | Columbia |
| Hypertrophy | Positiva |
| Sisab | EMI |
| Martha Wash | Delirious |
| The Adventures Of Stevie V | Avex Trax |
| Ce Ce Peniston | AM-PM |
| in-Tyce | Telstar |
| High Jinx | Ramour |
| Simone Jay | VC Recordings |
| Randy Crawford | WEA |
| Deja Vu featuring Tarmis | Almightly |
| Miaga | Freeflow |
| Big Band Experience | Pukka |
| Gala | Big Life |
| El Cubano | Fresh |
| Adams & Gee featuring Antonia Lucas | Stepplin' Dots |
| Westlam | Low Spirit |
| E Motion | Universal |
| Sundance | React |
| Peach | Mute |
| B-Crew feat. Barbara Tucker,Ultra Nite,Dajae,Mose | Positiva |
| ChunnaWamba | EMI |
| Sam Walker | Activ |
| Chemist | Casa Trax |
| Fab | |



GEORGE MICHAEL

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UNPLUGGED
PRAYING FOR TIME
UNPLUGGED

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(BOBBIE GENTRY)
- 2 BELINDA CARLISLE & RADIATOR "SUBMISSION"
(THE SEX PISTOLS)
- 3 CECIL "WHEN YOUR IN LOVE WITH A BEAUTIFUL WOMAN"
(DR. ROOK)
- 4 DUBSTAR "JEALOUSY"
(THE PET SHOP BOYS)
- 5 FELINE "THE AIR THAT I BREATHE"
(THE HOLLIES)
- 6 FOD FIGHTERS "BAKER STREET"
(GERRY RAFFERTY)
- 7 FUN LOVIN' CRIMINALS "WE HAVE ALL THE TIME IN THE WORLD"
(LOUIS ARMSTRONG)
- 8 BLUEBOUND "WHERE DID OUR LOVE GO"
(DIANA ROSS & THE SUPREMES)
- 9 JESUS JONES "GO BUDDY GO"
(THE STRANGLERS)
- 10 KENICKIE FEAT. ERROL BROWN "IT STARTED WITH A KISS"
(HOT CHOCOLATE)
- 11 MY LIFE STORY "DUCHESS"
(THE STRANGLERS)
- 12 OCTOPUS "STARMAN"
(DAVID BOVIE)
- 13 MIKE SCOTT "WHY SHOULD I LOVE YOU?"
(KATE BUSH)
- 14 SPARKLEHORSE FEAT. THOM YORKE "WISH YOU WERE HERE"
(PINK FLOYD)
- 15 SUPERNATURALS "YOU'RE MY BEST FRIEND"
(QUEEN)
- 16 TERRORVISION "FOREVER & EVER"
(SLIK)
- 17 WHITE BUFFALO "ZIGGY STARDUST"
(DAVID BOVIE)
- 18 WHITE TOWN "RHINESTONE COWBOY"
(GLEN CAMPBELL)
- 19 ROBBIE WILLIAMS "EY'RY TIME WE SAY GOODBYE"
(ELLA FITZGERALD)
- 20 WIRELESS "SEE EMILY PLAY"
(PINK FLOYD)
- 21 WORLD PARTY "MARTHA MY DEAR"
(THE BEATLES)
- 22 MURRAY LACHLAN YOUNG "DO WAH DIDDY DIDDY"
(MANFRED MANN)

COME
AGAIN

22 GREAT COVERS BY 22 GREAT ARTISTS
TO CELEBRATE 100 YEARS OF EMI

CELEBRATE
DUBSTAR
TERRORVISION
BELINDA CARLISLE
RADIATOR
ROBBIE WILLIAMS
FUN LOVIN' CRIMINALS
MIKE SCOTT
KATE BUSH
DAVID BOVIE
PINK FLOYD
WORLD PARTY
FOD FIGHTERS
SUPERNATURALS
MY LIFE STORY
JESUS JONES
SPARKLEHORSE
ERROL BROWN
KENICKIE



TAKE IT AWAY BOYS!



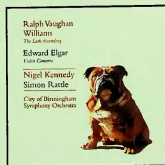
PAUL McCARTNEY
STANDING STONE

CD: CDC 556484 2
TAPE: EL 556484 4
VINYL: EX 556484 1



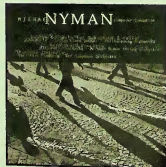
ROBERTO ALAGNA & BROTHERS
SERENADES

CD: CDC 556426 2
TAPE: EL 556426 4



NIGEL KENNEDY
ELGAR VIOLIN CONCERTO

CD: CDC 556413 2
TAPE: EL 556413 4



MICHAEL NYMAN
HARPICORD, BASSOON & HORN CONCERTOS

CD: CDC 556413 2

WUNDERBAR!

19 25 DESTINATION ANYWHERE - JOT BOU JOU
LACROIX VELA

INTERNATIONAL FOCUS

US CHARTWATCH

The reformed Fleetwood Mac made a triumphant return, but their new live album *The Dance* debuting at number one on the *Billboard* chart, after selling more than 139,000 copies, while their Greatest Hits album moves 7-1 on the Catalogue (to add, with 15,000 sales to date) to the 4m copies it had already sold. Rumours, which has sold over 17m in the US, adds a further 12,000 sales to its tally. Though they are all US residents, Mac's classic line-up includes three Brits - Mick Fleetwood, John McVie, Christine McVie - and Yankis Lindsey Buckingham and Steve Nicks. Mac's new album was filmed as an MTV special, and has been heavily programmed in recent weeks, while the track Silver Springs has been getting support from adult contemporary and Top 40 radio stations.

Also benefiting greatly from MTV patronage are Jamiroquai, who earned a record 10 MTV Music Awards nominations. Their Travelling Without Moving album has been climbing the charts ever since the nominations were announced, moving 102-82-79-78. In the chart for seven months, it's sold close to 1m copies without ever climbing higher than number 43 - but it should receive extra boosts when the band perform on the awards show and collect their prizes on September 4, and then when the single *Alright* is released 19 days later.

The Sneaker Pimps' *Six* Underground single has come to a standstill again, holding at number six this week, though it retains its bullet, and should resume its upward progress next week. The band's *Becoming X* has also stopped



climbing the Top 200 album chart, though it stays at number one on the Heatseekers' chart (third week). Released exactly six months ago, it has just topped 100,000 sales.

Spice Girls' *2 Become 1* is now the most played record on Top 40 radio, according to The Gavin Report, debuting Third Eye Blind's *Semi-Charmed Life*. The 202 stations monitored by Gavin played *2 Become 1* 8,930 times last week, an average of well over 30 spins apiece. The group also made good progress on *Billboard's* charts, with their Spice album moved up a notch - from four to three - and sold a further 115,000 copies, while *2 Become 1* moved 5-4.

The British contingent in the charts has shrunk a little in recent weeks but new releases from Oasis, Genesis and Elton John, among others, are likely to reverse that trend. Oasis' *Be Here Now* should debut at number one next week, while the consensus in the US industry is that it will ultimately sell 4.5-6m copies there.

Single chart action not mentioned above: Mark Morrison (17-20), Spice Girls (Say You'll Be There, 24-32), Bee Gees (54-60), Lisa Stansfield (74-82) and Depeche Mode (75-84). Alan Jones

UK WORLD HITS

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

| FRANCE | | | AUSTRALIA | | |
|--------|---------------------------|----------------------------|-----------|--------------------------------|---------------|
| 1 (22) | IM DREAMING OF YOU | Worlds Apart | 1 (1) | ALONE | Bea Gees |
| 2 (1) | WHO DO YOU THINK YOU ARE? | Spice Girls | 2 (1) | MAMA/WHO DO YOU THINK YOU ARE? | Spice Girls |
| 3 (1) | YOU'RE NOT ALONE | Olivia | 3 (1) | BITTER SWEET SYMPHONY | The Verve |
| 4 (2) | YOU KNOW WHAT I MEAN? | Olivia | 4 (2) | SOM2 | Blur |
| 5 (2) | ALONE | Bea Gees | 5 (1) | INCOMINIA | Faloutsos |
| 6 (1) | ALONE | Sasha Brightman/A. Bocelli | 6 (1) | KARMA POLICE | Radford |
| 7 (1) | ALONE | Sasha Brightman/A. Bocelli | 7 (1) | TOUCHING A NEW STAR | North & South |
| 8 (1) | ALONE | Sasha Brightman/A. Bocelli | 8 (1) | BLACK EYED BOY | Sevin |
| 9 (1) | ALONE | Sasha Brightman/A. Bocelli | 9 (1) | BLACK EYED BOY | Sevin |
| 10 (1) | ALONE | Sasha Brightman/A. Bocelli | 10 (1) | BLACK EYED BOY | Sevin |
| 11 (1) | ALONE | Sasha Brightman/A. Bocelli | 11 (1) | BLACK EYED BOY | Sevin |
| 12 (1) | ALONE | Sasha Brightman/A. Bocelli | 12 (1) | BLACK EYED BOY | Sevin |
| 13 (1) | ALONE | Sasha Brightman/A. Bocelli | 13 (1) | BLACK EYED BOY | Sevin |
| 14 (1) | ALONE | Sasha Brightman/A. Bocelli | 14 (1) | BLACK EYED BOY | Sevin |
| 15 (1) | ALONE | Sasha Brightman/A. Bocelli | 15 (1) | BLACK EYED BOY | Sevin |
| 16 (1) | ALONE | Sasha Brightman/A. Bocelli | 16 (1) | BLACK EYED BOY | Sevin |
| 17 (1) | ALONE | Sasha Brightman/A. Bocelli | 17 (1) | BLACK EYED BOY | Sevin |
| 18 (1) | ALONE | Sasha Brightman/A. Bocelli | 18 (1) | BLACK EYED BOY | Sevin |
| 19 (1) | ALONE | Sasha Brightman/A. Bocelli | 19 (1) | BLACK EYED BOY | Sevin |
| 20 (1) | ALONE | Sasha Brightman/A. Bocelli | 20 (1) | BLACK EYED BOY | Sevin |

ARTIST PROFILE: OASIS

Any lingering doubts about Oasis' status as one of the biggest bands in the world have surely been swept away by the initial response to their third album *Be Here Now*.

While the rest of the world has not been able to match the record-breaking first week sales in the UK, the rising popularity of the group has been enough to send the release high into the charts across most of the globe.

In mainland Europe, where they are kicking off their forthcoming tour with a concert in Oslo next Monday (8), the album has instantly made its way to number one in France, Denmark, Finland, Norway and Sweden, while entering at two in Germany, Belgium and Switzerland and three in Portugal. The album has also made its way to number one in Australia, Indonesia and Singapore, shipped platinum in Japan to top the international chart and is expected to make a high debut in the US later this week after being released there last Tuesday (28).

The success of the album comes hot on the heels of a flood of strong support for *D'You Know What I Mean?* (which topped the chart in Italy and Spain and made it to number one in the Japanese international chart).



Luth notes the impact the band have been making around the world has not been confined to the music media but has spread to the news sections of national newspapers, the television news and influential magazines such as *Paris Match* and *Figaro*. This rising profile has been helped by a willingness to go out to promote overseas which has included making trips to all the main European territories. "The difficulty with acts sometimes when they become so big is they don't think it's necessary to promote, but that has not been the case with Oasis," he says. And, significantly, in the US the band appear to have finally put the troubles of their first, abandoned tour behind them. They have managed to successfully return to the live stage there via U2's PopMart tour and Luth is now confidently predicting a Top Five entry for the album. "The band has been fantastically successful in America and that will continue," he says. Paul Williams

TRACKWATCH:

- OASIS**
- Album number one in Australia, France, Denmark, Sweden
 - Now at two in Germany
 - Instantly shipped platinum in Japan
 - Set for US chart entry this week

THE PEPSI CHART

| # | Title/Artist | Label | # | Title/Artist | Label |
|----|---|------------|----|---|---------|
| 1 | MEN IN BLACK Will Smith | Columbia | 21 | MO MONEY MO PROBLEMS Mariah Carey | BMG |
| 2 | YOUTHFULNESS Cranberries | EMI | 22 | D'YOU KNOW WHAT I MEAN? Olivia | Cosmos |
| 3 | HONEY Mariah Carey | Columbia | 23 | NEVER GONNA LET YOU GO Fine Music | Selbst |
| 4 | I KNOW WHERE IT'S AT All Saints | London | 24 | ALL ABOUT US Morrison | Capitol |
| 5 | TRAVELLERS TUNE Ozuna/Cruz/Scars | BMG | 25 | WYNNIE BE THE ONLY ONE David Byrne | BMG |
| 6 | I'LL BE MISSING YOU Pat Stans & Arnie Stone | BMG | 26 | JUST FOR YOU M People | Capitol |
| 7 | FREE DJ Guiseppe | Parlophone | 27 | SOMETHING GOING ON Tade Tero | Warner |
| 8 | KARMA POLICE Redwood | Parlophone | 28 | KISS YOU ALL OVER M People | Capitol |
| 9 | FREED FROM DESIRE Eric | Big Life | 29 | QUEEN OF NEW ORLEANS Ben San Jose | Motown |
| 10 | WHEN DOES CRY ENDING | EPIC | 30 | YESTERDAY Alex Hill | EPIC |
| 11 | BITCH Nevada Booker | Capitol | 31 | STANGEST THING George Michael | Virgin |
| 12 | YOU'RE THE ONE I LOVE Sheela Anna | WEA | 32 | TOO GOOD TOO LONG E Vogue | Elektra |
| 13 | BLACK EYED BOY Texas | Motown | 33 | BITTER SWEET SYMPHONY Verve | Mercury |
| 14 | ALL I WANNA DO David | EMI | 34 | WHERE'S THE LOVE Maroon | Mercury |
| 15 | FREE One Tree Hill | BMG | 35 | SUNCHYME Solo | BMG |
| 16 | EVERYBODY (BACKSTREET'S BACK) Backstreet Boys | Capitol | 36 | A CHANGE WOULD YOU GOOD Street Corner Music | Capitol |
| 17 | PICTURE OF YOU Boyzone | Parlophone | 37 | BLINDED BY THE SUN Seal | Capitol |
| 18 | MY FATHER'S SON Glenn Reaves/Booker T. Jones | Capitol | 38 | ORIENTAL TRIBE M People | Capitol |
| 19 | C U WHEN U GET THERE Don | EMI | 39 | I'LL BE THERE FOR YOU Parkhouse | Elektra |
| 20 | EVERYTHING Mary J. Blige | Capitol | 40 | WHERE HATE ALL THE CONVOYS Gosh | Capitol |

VIRGIN RADIO CHART

| # | Title/Artist | Label | # | Title/Artist | Label |
|----|---|------------|----|--|---------|
| 1 | BE HERE NOW Oasis | Cosmos | 21 | MOTHER NATURE CALLS Carr | Capitol |
| 2 | WRITE ON BLONDIE Texas | Motown | 22 | OCEAN DRIVE Lightbox Family | BMG |
| 3 | DK COMPUTER Redwood | Parlophone | 23 | OLDER George Michael | Capitol |
| 4 | MOUTH TO MOUTH Lavender | Capitol | 24 | VANISHING POINT Pined Swain | Capitol |
| 5 | BURRING THE EYES Mariah Carey | BMG | 25 | THE JOSHUA TREE U2 | Capitol |
| 6 | SHERYL CROW Sheryl Crow | BMG | 26 | ALISHA REYES THE WORLD IS A BEAUTIFUL PLACE | Capitol |
| 7 | WORD GETS AROUND Strophachia | Capitol | 27 | ODELYA Back | Capitol |
| 8 | DO IT YOURSELF | Capitol | 28 | EVERYTHING MUST GO Music Street Productions | Capitol |
| 9 | POP UP | Capitol | 29 | THE COLOUR AND THE SHAPE Joe Raposo | Capitol |
| 10 | WHAT'S THE STORY? MORNING GLORY | Capitol | 30 | MALADJUSTED Memento | Capitol |
| 11 | DEFINITELY MAYBE Galt | Capitol | 31 | THE BENS Redwood | Capitol |
| 12 | DESTINATION ANYWHERE Ben San Jose | Capitol | 32 | GLOW Post | Capitol |
| 13 | COME FIND YOURSELF Fun Lovin' Criminals | Capitol | 33 | JAGGED LITTLE PILL Jesse McCartney | Capitol |
| 14 | HEAVY SUD Paul Walker | Capitol | 34 | RECORDING DREAM - THE VERY BEST OF Cowboy Troy | Capitol |
| 15 | RUMOURS Redwood | Capitol | 35 | GREATEST HITS Sade | Capitol |
| 16 | THE DANCE Redwood | Capitol | 36 | REMASTERS Led Zeppelin | Capitol |
| 17 | TRAVELLING WITHOUT MOVING Jettie | Capitol | 37 | GUNS IN THE GRETTO | Capitol |
| 18 | COMING UP Solo | Capitol | 38 | TELLIN' STORIES The Chieftains | Capitol |
| 19 | BLUR | Capitol | 39 | REPUBLICA Republica | Capitol |
| 20 | STOODSH Back Avenue | Capitol | 40 | BLUE IS THE COLOUR | Capitol |

R&B SINGLES

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|------------------------------------|--|-------------------|------------------------|
| 1 | 1 | MEN IN BLACK | Will Smith | Columbia | (S.M.) |
| 2 | NEW | HONEY | Mariah Carey | Columbia | CD-9650192 (S.M.) |
| 3 | NEW | WHEN DOVES CRY | Ginuwine | Epic | CD-3849242 (S.M.) |
| 4 | 4 | NEVER GONNA LET YOU GO | Tina Moore | Delirious | 74321511051 (BMG) |
| 5 | 2 | YOU'RE THE ONE I LOVE | Shola Ama | Freestyle/WEA | CD-WEA 121001 (W) |
| 6 | 3 | I'LL BE MISSING YOU | Puff Daddy & Faith Evans | Puff Daddy/Arista | 74321490101 (BMG) |
| 7 | NEW | TOO GOOD, TOO LONG | En Vogue | East West | 123007 (W) |
| 8 | NEW | THE SWEETEST THING | The Refugee Network feat. Lauren Hill | Columbia | CD-964702 (S.M.) |
| 9 | 5 | MO MONEY MO PROBLEMS | The Notorious B.I.G. featuring Puff Daddy Lil' Kim | Puff Daddy/Arista | 74321490101 (BMG) |
| 10 | 6 | MY FATHER'S SON | Conner Reeves | Wildstar | 12XWVLD 1 (W) |
| 11 | 7 | EVERYTHING | Manly J. Biggs | MCA | CD-1032 48039 (BMG) |
| 12 | 10 | CU WHEN U GET THERE | Coole featuring 4th Wave | Tommy Boy | CD-TBG 785 (S.M.) |
| 13 | 8 | THE RAIN (SUPA DUPA FLY) | Missy 'Missedemeanor' Elliott | East West | E-39187 (W) |
| 14 | 9 | 4 PAGE LETTER | Aaliyah | Atlantic | AT 90107 (W) |
| 15 | 14 | NOT TONIGHT | Lil' Kim | Atlantic | AT 90077 (W) |
| 16 | 12 | REPRESENT | Seal II Soul | Interscope | 1231868 (F) |
| 17 | 13 | YOU BRING ME UP | K-Ci & JoJo | MCA | MCST 48057 (BMG) |
| 18 | 11 | CRUSH | Zhané | Motown | CD-5714712 (F) |
| 19 | 15 | GOTHAM CITY | R Kelly | Jive | JIVET 428 (F) |
| 20 | 17 | I WANNA BE THE ONLY ONE | Eternal featuring BeBe Winans | EMI | CD-62EM 472 (E) |
| 21 | 16 | DO YOU KNOW (WHAT IT TAKES) | Robyn | RCA | 74321503931 (BMG) |
| 22 | 19 | HISTORY/GHOSTS | Michael Jackson | Epic | CD-6647962 (S.M.) |
| 23 | 21 | TRIUMPH | Wo-Tang featuring Cappadocia | Low | 742149078 (BMG) |
| 24 | 18 | TOSS IT UP | Makaveli | Interscope | INT 95521 (BMG) |
| 25 | 24 | HOW COME, HOW LONG | Babyface featuring Stevie Wonder | Epic | CD-6842022 (S.M.) |
| 26 | 22 | G.H.E.T.T.O.U.T. | Changing Faces | Atlantic | AT 00037 (W) |
| 27 | 20 | HYPNOTIZE | D'Influence | Echo | EC5Y41 (W) |
| 28 | 25 | I BELIEVE I CAN FLY | R Kelly | Jive | JIVET 415 (F) |
| 29 | 23 | THE JAM EP | A Tribe Called Quest | Jive | JIVET 427 (F) |
| 30 | 27 | SAY NOTHING | Omar | RCA | 74321502381 (BMG) |
| 31 | 30 | YOU MIGHT NEED SOMEBODY | Shola Ama | Freestyle/WEA | (W) |
| 32 | 31 | YOU ARE THE UNIVERSE | The Brand New Heavies | fr | BNHX 9 (F) |
| 33 | 29 | ALL THAT I GOT IS YOU | Ghorrafe Kifah | Epic | 6648846 (S.M.) |
| 34 | 34 | HYPNOTIZE | The Notorious B.I.G. | Puff Daddy/Arista | 74321490101 (BMG) |
| 35 | 28 | LOVE LADY | Damage | Big Life | CD-BLIRD4 137 (F) |
| 36 | 26 | WHO YOU WIT | Jay-Z | Qwest | W 04111 (W) |
| 37 | 35 | REMEMBER ME | The BlueBoy | Pharm 12PHARM 1 | (TRC/BMG) |
| 38 | 36 | CAN WE | SWV | Jive | JIVET 423 (F) |
| 39 | 37 | TWISTED | Keith Sweat | Elektra | EKR 2237 (W) |
| 40 | NEW | SPACE COWBOY | Jamiroquai | Epic | CD-77827 (S.M.) |

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DANCE SINGLES

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|-------------------------------------|------------------------------------|-------------------|--------------------------|
| 1 | NEW | ANYTIME | No-birth | XL | Recordings XLTB 85 (W) |
| 2 | 1 | NEVER GONNA LET YOU GO | Tina Moore | Delirious | 74321511051 (BMG) |
| 3 | NEW | BENTLEYS GONNA SORT YOU OUT! | Bentley/Rhythm Acs | Skin | Paraphone 12R 0470 (E) |
| 4 | NEW | TOO GOOD, TOO LONG | En Vogue | East West | E-39067 (W) |
| 5 | NEW | WHY DON'T YOU DANCE WITH ME | Future Breeze | AM-FM | 36232971 (F) |
| 6 | 3 | YOUR FACE | Slacker | XL | Recordings XLT 87 (W) |
| 7 | 2 | LOVE COMMANDMENTS | Giselle Jackson | Manifesto | FESK 28 (F) |
| 8 | NEW | THE DISTANT VOICES EP | Last Tribe | Hooj | Choors H00J 54R (VIDISC) |
| 9 | 4 | POST MODERN SLEAZE | Sneaker Pimps | Clean Up | SHADUP 028 (W) |
| 10 | NEW | DIRTY MOTH | Qwibo & Felix De Houssecat | Manifesto | FESK 29 (F) |
| 11 | NEW | DANGEROUS | Tuff Jam feat Mr X | Under Vibe | UVM 003 (ESS/BMG) |
| 12 | 6 | THE SUN RISING | The Beloved | East West | EW 1327 (W) |
| 13 | 9 | A LONDON THING | Scott Garcia | U'ground | Connection UG01 (S.M.) |
| 14 | 7 | BLUE | Way Out West | Deconstruction | 74321477811 (BMG) |
| 15 | 10 | SOMETHING GOIN' ON | Todd Terry | Manifesto | FESK 25 (F) |
| 16 | NEW | MOMENT OF MY LIFE | Billy C/Johnny Legend/Whitby Waite | Strive/Sound | HS12 (OMG/S) |
| 17 | 5 | SATISFIED (TAKE ME HIGHER) | H2O | AM-FM | 5622251 (F) |
| 18 | 17 | GET UP! GO INSANE! | Scratch 'n' Vern presents MadDog | fr | FX 304 (F) |
| 19 | NEW | NOT TONIGHT | Lil' Kim | Atlantic | AT 90077 (W) |
| 20 | 8 | THE RAIN (SUPA DUPA FLY) | Missy 'Missedemeanor' Elliott | East West | E-39187 (W) |
| 21 | NEW | THE JAM EP | A Tribe Called Quest | Jive | JIVET 427 (F) |
| 22 | 12 | BELO HORIZONTI | Heartata | VC | Recordings VCRT 23 (E) |
| 23 | NEW | LET ME LOVE YOU | Incredible Krize | W2 | 0091180W2R (F) |
| 24 | NEW | FREED FROM DESIRE | Gala | Big Life | BLRT 135 (F) |
| 25 | 19 | MORE BEATS & PIECES | Cold Cut | Ninja Tune | ZEN1258 (W) |
| 26 | NEW | MO MONEY MO PROBLEMS | The Notorious B.I.G. | Puff Daddy/Arista | 74321490101 (BMG) |
| 27 | 18 | SANDMAN | The Blue Boy | Sidewalk | 12SWALK 001 (F) |
| 28 | NEW | PACIFIC MELODY | Airscaps | Xpazavagaza/ESM | 0001190 EXT (TRC/BMG) |
| 29 | 27 | HOME | Chakra | WEA | WEA 1167 (W) |
| 30 | NEW | THE DREAMER | Technical Itch | Moving Shadow | SHADUP 96 (SFR) |

DANCE ALBUMS

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|---|----------------------------|-------------------|-------------------------------------|
| 1 | 2 | THE FAT OF THE LAND | The Prodigy | XL | Recordings XLPL 121 (NL/MC 121 (W)) |
| 2 | NEW | LOCKED ON - VOLUME 2 | Various | VC | Recordings VCPL 3 (V/C/MC 3 (E)) |
| 3 | 1 | NEW FRONTIERS EP | DJ Hype presents Garja Koz | Parade | 74215007 (V) |
| 4 | 6 | RELEASE SOME TENSION | SWW | RCA | 74321483101/74321483104 (BMG) |
| 5 | 7 | THE JAM PT'S UNDERGROUND FREQUENCIES -1 | Various | Satoshi | 7432149671/7432149684 (S.M.) |
| 6 | NEW | NEW FORMS | Roni Size Reprazent | Talkin | Low 548301, 548303 (F) |
| 7 | 4 | NO WAY OUT | Puff Daddy & The Family | Puff Daddy/Arista | 74321490101 (BMG) |
| 8 | 3 | PETIT TING ESSENTIAL SELECTION - SUMMER 97 | Various | PolyGram | TV -J55-38864 (F) |
| 9 | NEW | MEN IN BLACK - THE ALBUM (OST) | Various | Columbia | 4581221/45811224 (S.M.) |
| 10 | 5 | MILIGHT | DJ Krush | Mo Wax | MW 077PL (V) |

Good luck to



on the launch of the London station.

Proud to be associated with you through your Chairman, Baroness Hamwee



SPECIALIST CHARTS

6 SEPTEMBER 1997

MUSIC VIDEO

| This | Last | Artist Title | Label/Cat No. | 56 | 13 |
|------|------|--|-------------------------------|-------|----|
| | 1 | SPICE GIRLS Spice-Official Video Volume 1 | Virgin VDC2034 | 17 | 18 |
| | 2 | OASIS...There & Then | SMV 207032Z | 18 | 17 |
| | 3 | MICHAEL JACKSON History On Film - Volume II | SMV 075132 | 19 | 22 |
| | 4 | MICHAEL RATLEY Lead Of The Dance | WVJ 43180 | 20 | 21 |
| | 5 | SPICE GIRLS Spice Power (unreleased) | Visual VCI0136 | 21 | 23 |
| | 6 | ELVIS PRESLEY Elvis - The Great Performances | Waterworld WAG021 | 22 | 23 |
| | 7 | BACKSTREET BOYS Live In Concert | June 2020 | 23 | 24 |
| | 8 | LIVE CAST RECORDING Las Mirabilis In Concert | Video Collection VCG316 | 24 | 20 |
| | 9 | ERIC CLAPTON Live In Hyde Park | Warner Music Vision 795234963 | 25 | 25 |
| | 10 | BILL WHELAN Reverendaze - New Show | Video Collection VCG335 | 26 | 29 |
| | 11 | BACKSTREET BOYS Backstreet Boys | June 2020 | 27 | 30 |
| | 12 | ELVIS PRESLEY That's The Way It Is | MGM/UA 3552313 | 28 | 30 |
| | 13 | ELVIS PRESLEY The Last Performances | MGM/UA 3552319 | 29 | 30 |
| | 14 | ELVIS PRESLEY Elvis On Tour | MGM/UA 3552313 | 30 | 30 |
| | 15 | BILL WHELAN Reverendaze - The Show | VCI V0494 | © CIN | |

| This | Last | Artist Title | Label/Cat No. | 56 | 13 |
|------|------|-------------------------------|---------------|-----|---|
| | 1 | PolyGram Video 0489933 | 1 | 101 | DALAMATIONS |
| | 2 | XL Recording XVL017 | 2 | 2 | HOMEWARD BOUND |
| | 3 | Macmillan VCG205 | 3 | 3 | SPICE GIRLS Spice - The Official Video - Volume 1 |
| | 4 | BNC Video 142140043 | 4 | 5 | FRIENDS - SERIES 2 - EPISODES 13-18 |
| | 5 | WVJ 43180 | 5 | 2 | TERMINATOR 2 |
| | 6 | PMI MVA491473 | 6 | 6 | FLUPPER |
| | 7 | Video Collection VCG556 | 7 | 8 | FRIENDS - SERIES 2 - EPISODES 17-20 |
| | 8 | SMV Epic 51222 | 8 | 9 | FRIENDS - SERIES 2 - EPISODES 18-20 |
| | 9 | Teletext Video VTS502 | 9 | 12 | CHILDREN PLAYGROUND FAVORITES |
| | 10 | Visual VCI0136 | 10 | 4 | PHENOMENON |
| | 11 | Warner Music Vision 795234963 | 11 | 17 | LETTERMAN - THE STORY |
| | 12 | Video Collection VCG335 | 12 | 17 | DIRTY DANCING |
| | 13 | June 2020 | 13 | 28 | DIRTY DANCING |
| | 14 | MGM/UA 3552313 | 14 | 19 | FRIENDS - SERIES 2 - EPISODES 5-8 |
| | 15 | MGM/UA 3552319 | 15 | 15 | WOMAN HOUR VIDEO 5/19/78 |
| | 16 | MGM/UA 3552313 | 16 | 14 | BARNEY'S DREAMS SATURDAY AM |
| | 17 | VCI V0494 | 17 | 11 | ALASKA |

INDEPENDENT SINGLES

| This | Last | Title | Artist | Label (distributor) |
|------|------|-------------------------------|-----------------------|----------------------------------|
| | 1 | C U WHEN U GET THERE | Coelin Feat 4D Thavez | Tommy Boy TBCD705 (V/Disc) |
| | 2 | FREED FROM DESIRE | Gala | Life BLR0135 (P) |
| | 3 | POST MODERN SLEAZE | Sneaker Pimps | Clean Up CUP030DM (V) |
| | 4 | EVERYBODY (BACKSTREET'S BACK) | Backstreet Boys | June JIVEC0245 (P) |
| | 5 | FAIRWEATHER FRIEND | Symposium | Indefocus INFECT740CX (RTM/DISC) |
| | 6 | D'YOU KNOW WHAT I MEAN? | Oasis | Creation CRESC0256 (SM/V) |
| | 7 | WHAT A BEAUTIFUL DAY | Lavellers | China WOKC0238 (P) |
| | 8 | I DON'T WANT CONTROL OF YOU | Teena | Creation CRESC0238 (SM/V) |
| | 9 | ALL ABOUT US | Peter Andre | Nide NUD03901 (SM/V) |
| | 10 | A THOUSAND TREES | Staropronics | Midwest MUSHC038 (P) |
| | 11 | SANDMAN | Blue Boy | V2 VRS00403 (P) |
| | 12 | PRETTY DEEP | Tony Danahy | 4AD BAD7093CA (RTM/DISC) |
| | 13 | COTHAM CITY | R Kelly | June JIVEC0242 (P) |
| | 14 | ANTHEM | Wildhearts | Mushroom MUSHC038 (P) |
| | 15 | BRIMFUL OF ASHA | Cornershop | Wipac WIL75C0 (V/DISC) |
| | 16 | BUTTERFLY KISSES | Bob Carlisle | June JIVEC0249 (P) |
| | 17 | CRASH | Feeder | Echo ECC0C42 (V) |
| | 18 | MORE BEATS & PIECES | Calcutt | Ninja Tune ZENC053A (V) |
| | 19 | WHATEVER | Oasis | Creation CRESC0195 (SM/V) |

INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label (distributor) |
|------|------|-------------------------------|-----------------------|---------------------------------|
| | 1 | BE HERE NOW | Oasis | Creation CREC0219 (SM/V) |
| | 2 | BACKSTREET'S BACK | Backstreet Boys | June JIVEC0245 (P) |
| | 3 | (WHAT'S THE STORY) MORNING... | Oasis | Creation CREC0195 (SM/V) |
| | 4 | I'M FOR EVER | Billy Ocean | June JIVEC0245 (P) |
| | 5 | DEFINITE MAYBE | Oasis | Creation CREC0195 (SM/V) |
| | 6 | STOOSH | Sonic Anarchy | One Little Indian TPLP BSC (P) |
| | 7 | VANISHING POINT | Primal Scream | Creation CREC0178 (SM/V) |
| | 8 | SONGS FROM NORTHERN BRITAIN | Teenage Fanclub | Creation CREC0178 (SM/V) |
| | 9 | COMING UP | Suede | Nude NUDE C03 (SM/V) |
| | 10 | TELLIN' STORIES | Sneaker Pimps | Clean Up CUP 2802 (V) |
| | 11 | LADIES & GENTLEMEN WE ARE ... | Charlatans | Beggan Bros BBCC0139 (RTM/Disc) |
| | 12 | ALL THAT I AM | Spiritualized | Dedicated DED0039A (V) |
| | 13 | PLACEBO | Joe | June JIVEC0245 (P) |
| | 14 | NEW FRONTIERS EP | DJ Hype Pts Ganga Kru | Elevator Music CDE000R2 (V) |
| | 15 | MILIGHT | DJ Krush | More Wax MWX072 (P) |
| | 16 | FOREVER | Damage | Big Life BLR0201 (P) |
| | 17 | THE COMPLETE | Silvertones | Oasis OASIS 025 (P) |
| | 18 | BACKSTREET BOYS | Backstreet Boys | June JIVEC0245 (P) |
| | 19 | FURTHER | Geneva | Nude NUDEJ2C (SM/Vin) |

COUNTRY

| This | Last | Title | Artist | Label (distributor) |
|------|------|-------------------------------|---------------------------|------------------------------|
| | 1 | SONGS OF INSPIRATION | Daniel O'Donnell | Ritz RITZCD 208 (P) |
| | 2 | UNDER THE COVERS | Dwight Yokam | Reprise 35824802 (V) |
| | 3 | WITH YOU IN MIND | Charlie Landsborough | Ritz RITZCD 0078 (P) |
| | 4 | SO LONG SO WRONG | Allison Krauss & Union St | Rounder RRD030365 (DIR) |
| | 5 | THE SECRET OF LIFE | Gretchen Peters | Curb CURB031 (P) |
| | 6 | IN PIECES | Garth Brooks | Liberty CDE02122 (E) |
| | 7 | GREAT COUNTRY SONGS | Elvis Presley | RCA 0786368802 (BMG) |
| | 8 | BLUE ROSES FROM THE MOONS | Nanci Griffith | Elektra EKTACD 1212 (W) |
| | 9 | NO FENCES | Garth Brooks | Capitol CDE02128 (E) |
| | 10 | LIVE AT THE CIMARRON BALLROOM | Patsy Cline | MCA Nashville MCO11579 (BMG) |

| This | Last | Title | Artist | Label (distributor) |
|------|------|-------------------------|---------------------------|---------------------------|
| | 11 | BLUE | Leann Rimes | Kurb CURCO 023 (P) |
| | 12 | MUSIC FOR ALL OCCASIONS | Mavericks | MCA MCD 11344 (BMG) |
| | 13 | FRESH HORSES | Garth Brooks | Capitol CDE018 (E) |
| | 14 | A PLACE IN THE WORLD | Mary Chapin Carpenter | Atlantic 6841822 (BMG) |
| | 15 | TIMELESS | Daniel O'Donnell/MaryDuff | Ritz RITZCD 0078 (P) |
| | 16 | EVERYWHERE | Tina Turner | Ritz CURC0303 (P) |
| | 17 | STONES IN THE ROAD | Mary Chapin Carpenter | Columbia 477632 (BMG) |
| | 18 | LEE ANN WOMACK | Lee Ann Womack | Universal MCD011955 (BMG) |
| | 19 | THE WOMAN IN ME | Shania Twain | Mercury 522862 (P) |
| | 20 | WHAT IF IT'S YOU | Reba McEntire | MCA MCD 11500 (BMG) |

MID-PRICE

| This | Last | Title | Artist | Label (distributor) |
|------|------|--|-----------------|--------------------------------|
| | 1 | PABLO HONEY | Reinhold | Parlophone COPCS 7380 (E) |
| | 2 | A NORTHERN SUE | The Trave | Hut CDHU17 27 (E) |
| | 3 | TRACY CHAPMAN | Tracy Chapman | Elektra EKTACD (W) |
| | 4 | THE BAND | The Band | EMI REPLAYCD 16 (E) |
| | 5 | MTV UNPLUGGED EP | Maxwell | Columbia 4828922 (SM) |
| | 6 | STONE ROSES | Stone Roses | Silverstone OREC0 502 (P) |
| | 7 | ROBSON & JEROME | Robson & Jerome | RCA 7432132902 (BMG) |
| | 8 | BROTHERS IN ARMS | Die Straits | Vertigo 8244952 (P) |
| | 9 | TUFF JAM PTS UNDERGROUND FREQUENCIES-1 | Various Artists | Northwestside 7432149671 (BMG) |
| | 10 | SOUTHSIDE | Texas | Mercury 638172 (P) |

| This | Last | Title | Artist | Label (distributor) |
|------|------|--------------------------|-----------------|-------------------------------------|
| | 11 | 100 POPULAR CLASSICS | Various Artists | Castle Communications MBS0021 (BMG) |
| | 12 | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffen GEF0 2414 (BMG) |
| | 13 | IF YOU GO DOWN | Michael Jackson | Epic 6506861 (SM) |
| | 14 | ELVIS' GOLDEN RECORDS | Elvis Presley | RCA 0786374022 (BMG) |
| | 15 | LUXURY PLANE CRASH | Scarfo | Deceptive BLF09604 (P) |
| | 16 | THE UNFORGETTABLE FIRE | U2 | Inland 8229895 (P) |
| | 17 | SMILES LIKE A SHARK | Charlie | Dedicated DED0033 (BMG) |
| | 18 | WHAT COLOUR IS THE WIND | Malru | Ritz RIG 542 (P) |
| | 19 | SPARK TO A FLAME | Chris De Burgh | A&M CD08C 100 (P) |

ROCK

| This | Last | Title | Artist | Label (distributor) |
|------|------|--------------------------|---------------|--------------------------------|
| | 1 | STOOSH | Sonic Anarchy | One Little Identity 030112 (P) |
| | 2 | DESTINATION ANYWHERE | Jon Bon Jovi | East West 75592092 (E) |
| | 3 | OFFICIAL LIVE - 101 PROF | Pantera | Interscope IND 90003 (BMG) |
| | 4 | TRAGIC KINGDOM | No Doubt | Ronny S2 4863402 (W) |
| | 5 | GLDW | RaeF | Sony SMC 5225295 (E) |
| | 6 | THE COLOUR AND THE SHAPE | For Fighters | Jemco JCS22562 (P) |
| | 7 | CROSS ROAD - THE BEST OF | Bob Jovi | Mercury MAS0C02111 (BMG) |
| | 8 | THE POWER STATION YEARS | John Bonjovi | DGC DGC0 24425 (BMG) |
| | 9 | NEVERMIND | Nirvana | Slash 828912 (P) |
| | 10 | ALBUM OF THE YEAR | Faith No More | © CIN |

SPOKEN WORD

| This | Last | Title | Artist | Label (distributor) |
|------|------|--------------------------------------|-------------------------|----------------------------------|
| | 1 | RUTH RENDELL - ROAD RAGE | Ruth Rendell | Random House RD311 (EBS) |
| | 2 | I'M GORRY I HAVEN'T A CLUE 3 | Michael Jackson | BBC 228C 188C (P) |
| | 3 | BARNEY'S FAVORITES | Barney | Tempo 222525 (BMG) |
| | 4 | LAST OF THE SUMMER WINE - VOLUME 2 | Original Cast Recording | BBC Radio Collection 289C006 (P) |
| | 5 | INDEPENDENCE DAY UK | Original Cast Recording | Speaking Volumes 520C24 (P) |
| | 6 | BARNEY'S JUST IMAGINE | Original Cast Recording | Tempo 222525 (BMG) |
| | 7 | CLASSICAL CONJOLY - IN WORDS & MUSIC | Original Cast Recording | Speaking Volumes 519564 (P) |
| | 8 | THE KYLEES - SQUEEZE | Warren Clarke | Harger Collins (TRC) |
| | 9 | BOMBER | Kerry Shale | Harper Collins HCA493 (TRC) |
| | 10 | | Original Radio 4 Cast | BBC 228C 172 (P) |

When your first album's sold more than 1.5m units in the UK and is still in the Top 40 17 months after issue, are expectations for the follow-up are understandably high.

For Polydor, the Lighthouse Family's Postcards From Heaven is – along with Purithead's eponymous second album – one of two big releases in this year's all-important fourth quarter. And while the Tyoneside-based duo of Timbal Bayereau and Paul Tucker were given all the time they needed to put together their quintuple platinum debut Ocean Drive, there was no way Polydor managing director Lucian Grainge was going to risk losing the impetus.

"I always wanted to come back with new material this year. Their last single came in January, so they've been away from radio for five or six months," he says. "The fourth quarter is a very buoyant time – and, strategically speaking, a single-album-single sequence and a British tour, all before Christmas, takes care of everything."

It takes time to evolve a trademark sound and the duo, signed to Polydor back in 1993 on the basis of a snippet of the Ocean Drive demo played down the phone to A&R director Colin Barlow, were given a £250,000 development deal to go away and develop theirs at leisure. It is little surprise, then, that the second album's emphasis is very much on evolution, not revolution.

Keyboardist Tucker and vocalist Bayereau have shouldered more of the songwriting burden this time round: Tim Laws (writer of Gabrielle's Dreams) and ex-Kane Gang member Martin Brammer were both involved again, but 80% of the songs bear the performing duo's names alone.

Scottish producer Mike Peden has been retained, underlining Barlow's belief in continuity. "Why change for the sake of change? Mike has a very good understanding of Paul's songwriting and Tim's voice and I didn't want to break that team up," says Barlow. "He's great at making dynamic soul-pop records, as he's shown with the Chimes and Shara Nelson. An American could have blinded it out – it's important to keep a certain edge to the sound."

The mix has, however, been varied by drum programmer Ben Healey whose introduction of New York musicians has, says Barlow, helped make Postcards a more accomplished, more mature record than the first.

Tucker sees Raincloud, the lead single released on September 29, as a hallmark Lighthouse Family track, and cites Question Of Faith as a bridge of continuity between first and second albums. But he considers Let It All



LIGHTHOUSE FAMILY

HIGH EXPECTATIONS FOR SECOND ALBUM

UPPING THE CREDIBILITY QUOTIENT

Radio-friendly they may be, but their success in carrying off both the best album and best new-artist categories at last September's UK Black Music Awards suggests the Lighthouse Family have achieved mass acceptance with no loss of soul savvy.

As Polydor's senior product manager Greg Sambrook says, "They're still regarded as a

credible act by Kiss, Choice, Blues & Soul, Echoes, etc, and every single has remixes by well-respected people."

D-influence, the Basement Boys and Chicago-based DJ Mark Piccolini have already got their hands on Raincloud, and Tucker has few qualms about that. "I am very protective about my songs, but

long as we have done the version we want to do I'm cool," he says.

Another factor upping the credibility quotient is the Wild Card label – Polydor's R&B imprint set up by Lucian Grainge five years ago and overseen by Colin Barlow – which Grainge believes is perceived as a cooler label by radio.

Change, a loping groove reminiscent of Marvin Gaye's What's Going On with a monster chorus, as exemplifying a growing songwriting skill.

"We're making the music we love a couple of years down the line – a couple of years older and with a lot more experience behind us," he says.

As the musicians prepare for a month-long UK tour kicking off in Sheffield on November 17 and including two nights at the Royal Albert Hall, Polydor's senior product manager Greg

Sambrook is preparing a £500,000 marketing plan to cover all the bases.

He says, "To sell 1.5m records you have to have a very diverse audience, so we're attempting to reach as many buyers of Ocean Drive as quickly as possible."

In the UK, 1998 is planned all the way to the summer, with the long-delayed US assault scheduled for April.

By that time, however, Polydor's Grainge wants to see the label's biggest-

selling debut album of all time followed up in the UK by a success that puts down a firm base for the kind of long-term career enjoyed by Simply Red and Wet Wet Wet. "One of the key reasons I wanted the album to come out this year was that, had they waited till 1998, they would have been 1996's success story," he says.

Although their sound remains as unhurried as ever, the Lighthouse Family's timing seems impeccable.

Michael Heatley

Artist: Lighthouse Family; Single/album: Label: Wild Card/Polydor; Writers: various; Publisher: PolyGram Music; Studios: various; Producer: Mike Peden; Released: 29 Sep/20 October

STEVE LAMACO ON A&R

For those who did indeed rock, we salute you. The Sunday main stage line-up at this year's Reading Festival was almost Donington-like in its appearance, but if you took to the tents there was an encouraging mix of bands who've already started creating some A&R interest... Disco Pistol for instance, playing one of the early slots in the Dr Martens tent, were fast and colourful and have started gathering fans at the ink press. Bear in mind that like most of the bands I hurried along to see in between competing duties, I only caught the last three songs, but there was a packed tent there for recent single Saturday Everyday which is already something of an overlooked ten anthem. As a live band they still need a little tightening up, but they don't give a damn because they're having a ball...

Similarly *Girlfriend* who are more in the Bis mould, but whose Friday Night Love Bite is a cracking little pop tune. Peel session on the cards, I think... Back on Friday, New Buzz Things *The Beta Band* were hopelessly out of luck. Arriving late after not one, but two vans broke down, leaving them stranded on the M4, they made it on to the stage only for equipment failure to further scupper their day. But they persevered and the results are really quite touching. Shamboic, understated but unfailingly romantic songs, with an almost country twang to some of them... Also on Friday, *Spy 51*, the new band to emerge from the ashes of Kidnapor, unveiled a more focused and subtly catchy set in the Dr Martens tent. And that after the DM stage had been opened by the mighty *Period Pains* –

whose terrific single Spice Girls (Who Do You Think You Are) fell short of the Top 75 last week.

The Pains, having been unable to rehearse for their set, went on stage with the set list and lyrics scribbled in felt tip down their arms. Now that's style... Saturday's attention focused mainly on *Asian Dub Foundation* on the *Melody Maker* stage, but I missed them because of another stint at the decks between The Cardigans and the Super Fury Animals. Reports of the ADF set were good, and you can't help but feel they're going to make quite a breakthrough in the next six months or so... After that, home to pack. Next week's column will be coming live from CML in New York. Maybe see you there?



One to Watch!

MANDALAY

Programmer/producer/label boss and vocalist Nicole Hitchcock's dreams of creating hip-hop, yet more dance singles began with the *Delicious This Life*, out on V2 on September 29.

ROACHFORD

MODESTLY GOING FOR THE BIG TIME

Several years ago, two anonymous-looking fans called Liam and Noel approached Andrew Roachford after a gig and told him that they enjoyed playing his hit, Cuddly Toy, on air guitar.

Recently, when Noel Gallagher saw him again, Roachford reports the Oasis songwriter remained as complimentary as ever.

Generally, however, Roachford—whose fourth album *Feel* is released by Columbia on October 13—is shy and self-effacing, resisting any attempt to make him more than just a member of the band.

"I will never be a trendsetter but the upside of Sixties guitar-based bands like Oasis here means it is coming all round to where I've been all along. In the end good songs are things that cut through in a big way," he says.

Yet, even though his last album *Permanent Shade Of Blue* has sold around 600,000 units worldwide since 1994, Roachford has never really given Columbia the platinum records Muff Winwood predicted when he signed him 10 years ago.

In America, Columbia just couldn't understand the idea of a black artist who didn't play R&B. "I had one executive there tell me if you've got a guitar in your

music and you're black, you're finished," says Roachford, who is very pleased that Columbia UK has given manager Steve Fargnoli the freedom to sell the US rights to a label of his choice.

But, although niche marketing a black artist who combines soul and rock might be hard in the US, it doesn't explain why a songwriter and live performer as strong and dynamic as Roachford hasn't sold millions elsewhere.

Columbia managing director Dave Balfe believes his industry has been part of the reason.

"As a punter, my main thought of him was Cuddly Toy and that was that," says Balfe. "But when I met him he was so much better looking and more hip than I'd expected. We'd like to see him as the star we think he is rather than just this guy in the band next door."

With that in mind, Columbia is spending heavily on videos and promotion that focus on Andrew Roachford himself.

Product manager Paul Birache says, "We want people to find out who exactly is Roachford. We'll be supporting the singles with heavy hyping and a poster campaign that really makes the connection between Andrew and the songs."

Even the reluctant star seems to

have come around to Columbia's way of thinking. "I suppose I've always played myself down for the music because I thought it was about that and not me, but I suppose you have to put yourself out there a bit," he says.

The music, over which Roachford has total control, has also paid more than lip service to the need for chart success.

As always, Roachford shared the arranging of *Feel* with his bassist, Derek Taylor, and most of the album was produced with Marty Phillips, but two of the singles were taken on by Rose and Foster, who had previously had hits with E17 and Gabrielle. He even broke his own rule and wrote *Naked Without You* in LA with Whitney Houston hit-writer Rick Knowles and Billy Steinberg.

"It was weird for me because writing is a very personal thing and I'm not used to having anyone else in the room," he says.

Roachford is keen to stress that *Feel* is not a singles album, with more

textural tracks like *Time* running to eight and a half minutes, but Columbia

apparently committed to four singles from the album: *The Way That I Feel*, (out September 22), *Insecurity* (aka *How Could I, Some Days and Naked Without You*,

While the marketing and promotions department kick in over the next few months, Roachford is rehearsing for a heavy live touring schedule.

"I only make records so I can tour," he says, exposing his confident alter-ego for

a moment. "People really like the live shows. They come along expecting something not so good, but the whole Roachford live thing is something that's been underestimated." Columbia is also expecting big things from live touring.

"We've got two possible supports on arena tours," says Balfe, who won't tempt fate by saying with whom. "And he'll also be headlining his own dates towards the end of the year."

Touring and promotion will be limited to certain territories. "America would be nice, but initially we'd like to concentrate on the places where he's already had success, such as Germany and Australia," says Balfe.

The other thing is to break him in a couple of a few more territories. France and Italy and South East Asia are making good noises," adds Birache. Roachford is clearly the rare type of artist the British music industry holds dear: extremely talented, modest and a genuinely nice guy. Musicians and business people alike hold him in the same esteem as George Michael, Elton John and other great UK songwriters.

The question is, in the world's most fashion-led music business, will they convert that affection into genuine support?

Neville Farnham

After two years in the pop outbreak, Kylie Minogue is fast discovering that to return with an undeniably Britpop single takes some defending.

In fact the guitar-driven *Some Kind Of Bliss*—co-written with two of the Manic Street Preachers—is far from typical of her forthcoming album, *Impossible Princess*, which is, for the most part, a dance album.

The 29-year-old singer explains, "I have to keep telling people that this isn't an indie-guitar album. I'm not about to pick up a guitar and rock."

Impossible Princess is light years away from the Kylie of old. Trip hop and off-beat dance collaborations with Brothers In Rhythm, Rob Dougan of Clubbed To Death productions and The Grid's Dave Ball sit alongside the album's brightest pop single, *I Don't Need Anyone*.

Before her switch to Deconstruction for her 1994 second album, *Kylie Minogue*, it was hard to imagine the ex-PWL star, who has scored four number one singles in the UK, staying away from the pop market for so long.

However that follow-up to her debut album *Kylie* and the acclaimed *Confide In Me* single set a new agenda for Minogue by establishing her as a maturing mainstream artist.

Her manager Terry Blamey says, "We're aiming very much for album buyers on these new releases, rather than the singles market." It's a strategy that reverses the whole philosophy of the producers who first broke her with the infamous number one hit, *I Should Be So Lucky*. Stock, Aitken and Waterman.

Deconstruction's head of marketing Roma Martynuk stresses Minogue's wide-reaching appeal. "We've set up press covers and features in every area of the market; broadsheets, the pop press, dance specialists, tabloids, gay



magazines, style monthlies. She's a complete icon and we can cherry pick all the best offers," he says.

Out on September 8, *Some Kind Of Bliss*, which was co-written with James Dean Bradfield and Sean Moore of the Manics and produced by Bradfield and Dave Eringa, has been A-listed at Radio One and will be performed by Minogue on the first show in the new TFI series *This Friday* (Sept 5).

Minogue says she was approached to

Artist: Kylie Minogue Project: single/album Label: Deconstruction

DAVID ARNOLD

A NEW TAKE ON BOND CLASSICS

When David Arnold secured Björk for a track he had written to close Danny Cannon's 1993 film *Young Americans*, opinion was that the sensational *Play Dead* was quintessentially James Bond-esque in its soaring female vocal, big beats and glorious string-swelled melodrama.

It makes perfect sense, then, that Arnold should be the mastermind behind *Shaken Not Stirred*, a collection of Bond movie theme interpretations with artists including The Propellerheads, Pulp, LTJ Bukem, David McAlmont and Iggy Pop.

David McAlmont says that the album, released on October 18, is less of a tribute to Bond himself than to the songs, and also the sound of original Bond composer John Barry.

"Though John Barry wasn't the first to use brass and strings, there was a distinctive sense of melodrama and dramatic urgency about what he did, and that's where I come from," he says.

The son of an Irish boxing champion clarinet, electric guitar and piano. Falling albums for *The Waterboys* and *The Clash*, he scored nearly 20 low-budget shorts for Luton-based video-maker Danny Cannon, one of which won a BBC Young Filmmakers title still didn't come for six years, when Cannon needed music for *Young*

Americans.

Director Roland Emmerich commissioned Arnold to score *StarGate* and subsequently the record-breaking *Independence Day*, for which he won a Grammy. With film commissions mounting up, Arnold made sure he had time for his Bond concept. "I've always loved these songs," he says. "If anyone else had done this record, I'd have been really annoyed!"

Arnold started with David McAlmont's sterling take on *Diamonds Are Forever* and two backing tracks before shopping for a deal.

"I wanted to made sure people understood my particular approach and sound," he says. "When Bond films feature people abashing intruders with volcans, stopping a madman with thousands of ninja soldiers, you have every excuse to make everything, ridiculously huge, but I also wanted to make it relevant to a writer and producer as Trevor Horn, who people who listen to music in 1973."

East West managing director Max Hole needed little convincing when he heard Arnold's work in progress. "The concept tickled my fancy, but it was also that David's remarkably talented. I can see him getting as well known as a writer and producer as Trevor Horn," he says.

Though Portishead, The Human League and Björk declined Arnold's offer of participation—Björk reckoned

WATCH
SPEED
There's a knockout based tracklist describe their music as acid pop and have certainly produced one of the most anything EPs of the month. Anything You Want, out on new label Good Cop, Oct 13/September 13.



add the two Manics tracks. Some Kind of Bliss and I Don't Need Anyone, at the end of the sessions. "We were already mixing some of the other tracks and I'd stopped adding new songs," she says. "It was a fantastic thing for me. I was really excited because I had no idea they liked my music."

"I'm told that [Manics' bassist] Nicky Wire, who co-wrote the lyrics to I Don't Need Anyone, used to wear Kylie badges when I had the big scrunch

hairdo and that he got beaten up once for wearing a Kylie T-shirt."

Impossible Princess, a title inspired by a book of poems by Billy Childish, was initially intended to follow the style of the darkly-produced dance track, Confide In Me. "I started working with Brothers In Rhythm once again, to follow through on what we'd done with that song," says Minogue of the early sessions for the album which date back almost two years.

Indeed, the dance-based production team made contributions to half the album and clearly encouraged the singer to indulge herself.

Meanwhile Minogue is sitting on another collaboration which will inevitably draw in the British media if it is ever released. Nick Cave, who duetted with her on his only Top 10 hit, Where The Wild Roses Grow, wrote a track for the album, entitled Soon.

"It's a beautiful ballad," says Minogue. "But I just didn't do it justice. I'm afraid. He used lyrics that I'd given to him and I'm very disappointed with the way I recorded it. This time around at any rate."

Apart from the collaboration with Wire, she has written all the lyrics on the album, acting as a catalyst for some very peculiar musical interpretations.

She says, "I put as much of myself into it as I could and tried to explain what I wanted musically in terms of pictures and atmospheres. Then we just

followed our noses. I think Deconstruction must have been wondering about us, especially when they heard things like The Far which is easily the strangest thing I've ever written."

"The album even has some psychedelic-type stuff on it and there were many more songs that didn't go on which are all sorts of different styles—some weird, some more cheery. I think the album inspired a certain amount of surprise at the record company when they first heard it, but they've been very supportive."

So far

Impossible Princess, which is out in the UK on September 22, has no release date in America, following the closure of her previous US label Image, but her high profile and that of the Manic Street Preachers ensure that the stylistic risk-taking will attract enormous interest in the UK.

Steve Mallins

SETTING A NEW AGENDA

"I think the album inspired a certain amount of surprise at the record company when they heard it, but they have been very supportive."

Writer: various Publisher: Mushroom Music International/Sony Music/others Studio: Real World/Sarm East & West/Swanyard/Mayfair Producer: various Released: Sept 8/22

she loved You Only Live Twice too much to do it justice—and Skunk Anansie weren't available to do Goldfinger, everyone else fell into place.

Arnold says he chose his artists for the album as if he was casting a film. "I had certain characters in mind who would suit the idea that I had for each song," he says.

An edited version of "Propellerheads On Her Majesty's Secret Service" Arnold says he chose his artists for the album as if he was casting a film. "I had certain characters in mind who would suit the idea that I had for each song," he says.

"The track can be worked at club level as well as radio, which starts the project off with credibility," says Hole. "Then we follow up with David McIlmont's track, which has a wonderful vocal."

As far as marketing goes, Hole is blessed that Arnold has written the music for the new Bond film Tomorrow Never Dies, which is released at Christmas. "The fact he's linked officially with Bond adds credibility to the whole project," he says.

Arnold hasn't penned the theme song as that had already gone to Sheryl Crow, although he is handling the incidental music and closing songs, starting KD Lang. "Crow's song is alright but doesn't feel like a Bond song to me," Arnold reckons. "Mine is so ridiculous. Bond, it's laughable."

He admits he is still scoring Tomorrow Never Dies. "You usually get between 10 and 12 weeks for film music



but I was scoring music for Independence Day three weeks before release! Tomorrow Never Dies is insane—I'm scoring as they're shooting."

And with the Goddard soundtrack, a score for Danny Boyle's forthcoming film A Life Less Ordinary and an album of Arnold originals in the pipeline, nothing seems beyond his capabilities.

Martin Aston

TRACK BY TRACK

Track: Arnold's Artist Original Artist Film (Year) Comments
Arnold's Comments:
 Diamonds Are Forever. David McIlmont. Shirley

Bassy, Diamonds Are Forever (1971). A glamour-packed, swinging version from Britain's black male diva. "David's the virtual Shirley Bassy."

James Bond Theme: L.J. Bukum. Monty Norman. Dr No (1962). Now in a snappy, jazzy drum'n'bass style. "I wanted someone who could take the Bond theme somewhere it hasn't been taken before. There are so many versions around, so we did one with hardly any of the theme."

Nobody Does It Better: Aimee Mann. Carly Simon. The Spy Who Loved Me (1977). A gently snazzy, pop-rocky version. "On first listen, the song sounds like someone fawning over a bit of a shitbag, so I thought it would be good to have someone renowned for her sharp writing on relationships to befriend it."

All Time High: Pulp. John Barry. Octopussy (1983). Hushed verses and expanded choruses with typical Pulp-ish charms. "Jarvis is one of the most watchable antiheroes I've ever seen. Imagine Serge Gainsbourg in U2's Jack underwears."

Space March: Led Zeed. John Barry. You Only Live Twice (1973). Atracy instrumental from the dynamic duo. "Like Propellerheads, they need to do their own thing after I've done my own thing, and then we tweak it a bit more."

Live And Let Die: Christine Nyck. Wings. Live And Let Die (1973). A baller from Hyde. "You need someone in

the classic Bond traditions who'll give it lots of energy and character."
Moonraker: Shara Nelson. Shirley Bassey. Moonraker (1979). Arnold's most subtle, dreamy treatment, with Nelson on Bond-tastic form. "She's got an amazing voice, and Moonraker's quite a tough song."
Thunderball: ABC. Tom Jones. Thunderball (1965). The closest rendition to John Barry's original using ABC's original height-and-melodrama. "There's a different sensibility now to Tom. Tom sang lyrics like 'any woman I want, I'll get, I'll break my heart without my oil', so we made irony, which is where ABC come in."

From Russia With Love: Natasha Atlas. Matt Munro. From Russia With Love (1963). Soft and sensual rendition by the belly-dancing Turk chanteuse. "A real coincidence this, because I just watched it from Russia, for the first time in years, and the song melody plays as the credits are projected onto bellydancers."

You Only Live Twice: Candi Staton. Nancy Sinatra. You Only Live Twice (1967). An American singer's first pop/rock recording in 15 years. "She's a gospel icon, so I thought it was perfect for her."

On Her Majesty's Secret Service: Propellerheads. On Her Majesty's Secret Service (1978). A trackho take on Bond, in all its seven-minute glory. "When I told them I'd designed a track around big beats they said it was their favourite of them all." All Time In The World. Iggy Pop. Louis Armstrong. On Her Majesty's Secret Service (1978). A beautiful, dulcet-toned performance from punk's godfather. "Iggy's a hero of mine. He's hinted at that crooner side to him before, and he was brilliant."



THE CROCKETS
 There was an ABR scam to sign this lead and bash Welsh skunk rock band so their second gig before they were snapped up by Blue Dog Records. Their debut EP, Hello and Good Morning, out on September 1, results in a less than snazzy blend of humour.

Artists: Various Project: single/album Publisher: EMI Label: East West Producer: David Arnold Studios: Air Lyndhurst Release: Sep 29/Oct 13

Hopes are running high for new single

After a decade being compared to fellow former Bluesbreakers Eric Clapton, Peter Dink and Mick Taylor, guitarist Walter Trout may at last be about to cross over into the rock mainstream and become a star in his own right.

October 6 sees the release of a rare single, Let Me Be The One, lifted from Positively Beale Street, Trout's sixth album for Dutch label Provogue. Enthusiastic critical response to the album has also led to a session filmed for VH-1 to be screened later this month.

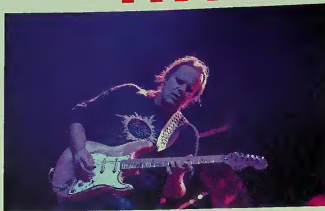
Let Me Be The One itself represents quite a departure for Trout since it is an anthemic ballad, rather than a full-blown blues work.

"It's a very radio friendly record," says Sue Williams of specialist marketing and plugging company Frontier Promotions which handles the Provogue label in the UK.

"We have already got interest from Radio Two. This would be too obviously raise Walter's profile tremendously and give the album a massive boost."

The album was recorded in Beale St Studios in Memphis with producer Jim Gaines and was supported by an extensive UK and European tour which took in territories such as Germany and Scandinavia where the Walter Trout

walter TROUT



WILLIAM ANDRU 204

Band's success has been growing steadily for the past five years.

"I don't think of myself as a flag bearer for blues or blues rock or anything," Trout says. "I want to escape categories and I want to knock down walls. I'm so pleased with this album and even if nobody bought it I'd still know it was the best thing I've ever done."

Trout is also keen to live down his history with John Mayall and the parallels regularly drawn with Clapton and Green.

Before he joined the Bluesbreakers he spent five years as lead guitarist with Canned Heat and as a session musician playing with many of the greats, including John Lee Hooker, Big Mama Thornton, Albert King, B.B. King, Buddy Guy, Bo Diddley, Johnny Winter and Joe Tex. "I'm fed up with being known as 'John Mayall's former guitarist,'" he says. "It's time I was recognised on my own terms and I'm pleased it's finally happening."

Colin Irwin

ACT: Walter Trout Band SINGLE: Let Me Be The One PRODUCER: Jim Gaines PUBLISHER: Jigsaw Music LABEL: Provogue PRD 71042 RELEASED: out now

ruby TURNER

A switch from soul to blues works wonders

Switching from soul to the blues has worked wonders for Ruby Turner. In constant demand for the Birmingham-born singer, who enjoyed a string of chart albums and singles for Jive in the late Eighties, is now higher than ever, while she was recently honoured at the British Blues Connection Awards ceremony at the Colne R&B Festival.

But the new acclaim has taken her current record label (Indigo) by surprise.

Turner's last album, Gully, was issued in August 1998 to ecstatic reviews, but her touring schedule since has been so intense that there has been no time to record a new one. So rather than let the growing publicity go to waste Indigo has decided to re-market the album as a mid-price title.

"We had little choice," says Indigo

label manager Del Taylor. "Otherwise we wouldn't have had any product until next March or April."

According to Taylor, Indigo's distributors Direct has experienced little retail resistance to the re-launch.

"They have done an excellent job to get it raked. The mid-price works as a promotional tool and gives us a larger base from which to sell the next album," he says.

Gully is reissued with the same picture sleeve plus stickers indicating the new status. It also gives Indigo the chance to quote from reviews of the original release.

"It's the same principle as putting out a paperback a year after the hardback has been published," says Taylor. "It works for the book trade, why shouldn't it work for us?"

Colin Irwin



WILLIAM ANDRU 204

ACT: Ruby Turner ALBUM: Gully PRODUCER: Norman Beaker PUBLISHER: various RECORD LABEL: Indigo Iqxd5 002

MICK ABRAHAMS BAND: Live In Madrid (Indigo IQCD 1159) Out now. Among the tracks post-Bloodyn Pig Abrahams recorded in 1974 are Automobile and Stay With Me. JIMMY WITHERSPON: Big Blues (JSP CD285) Out now. A reassessment of the sessions recorded in 1981 before throat problems effectively ended Witherspoon's career.

JOSH WHITE: Blues And... (Wooded Hill HILLCD16) Out now. A first CD release of an album originally released in 1958 by Fye includes standards like Careless Love and St Louis Blues.

ANSON FUNDERBURGH & SAM MYERS: What's What They Want (Black Top CDBT1140) Out now. A first studio album by the partnership who have been celebrating the 10th anniversary together with an extensive UK tour.

JAMES HARMAN BAND: Icepick's Story (Me And My Blues MMBMCD702) Out now. A compilation of tracks from the master harpist who is Black Top Records' biggest-selling act.

LITTLE JIMMY SCOTT: Live In New Orleans (Ace CDCHM 864) Out now.

A classic 1951 recording featuring All Of Me and When Your Lover Has Gone backed by the Paul Gayten Band. COOKIE & THE CUP-CAKES: Kings Of Swamp Pop (Ace CDCHD 142) Out now. A compilation of cuts from the cut late Sixties/early Seventies Louisiana band featuring singers Carl Fran and Shelton Duwayne.

PETER GOLDING: Stretching The Blues (Indigo IQGCD 2063) Out now. Jeans designer Golding indulges his love of blues with help from such as Doris Troy and ex-Stray Cat Slim Jim Phantom.

VARIOUS ARTISTS: Blind Pig Records 20th Anniversary Collection (Blind Pig CDPCD 2001) Sept 5. This two-for-the-price-of-one compilation from the Blind Pig label includes John Lee Hooker, Walter Horton, Johnny Shines and Commander Cody. VARIOUS ARTISTS: Swamp Blues

(Ace CDCHD661) Sept 5. Legendary Louisiana bluesmen Silas Hogan, Whispering Smith, Arthur "Guitar" Kelley, Clarence Edwards and ex-Howling Wolf pianist Henry Gray recorded in Baton Rouge in 1970 by Blue Horizon.

MARCIA BALL: Let Me Play With Your Poole (Rounder CD3151) Sept 5. Exciting Texas newcomer mixes her own material with songs by Delbert McClinton, Randy Newman and Tampa Red.

MUDDY WATERS: Paris 1972 (Pablo PABD 5302) Sept 12. Classic performances of Hoochie Coochie Man and "Finedrop" Perkins on piano, Mojo Buford on harmonica and Louis Myers on second guitar.

JIMMY KING & THE KING JAMES VERSION BAND: Soldier For The Blues (Bulletse CD BB 9582) Sept 12. Willie Mitchell produced these sessions

CREATING A BLUEPRINT FOR BLUES

The UK blues market has received an important boost with the relaunch of Blueprint, the only magazine primarily dedicated to British musicians.

First published in 1989 by British Blues Connection founders Scott and Sue Duncan, the monthly Blueprint has been lying dormant since failing to appear at the end of last year due to financial problems.

But the magazine has risen again under the editorship of Fran Leslie, who also runs the specialist blues label Abacaba, which she originally set up as a company purely to promote blues music.

"There's an extremely healthy blues industry although you wouldn't know it looking at the mainstream media," says Leslie. "You don't often read about it and you don't see many blues CDs in shops, yet I buy blues artists' vinyl regularly and sell a lot of product at the gigs."

Blueprint is the only magazine supporting live blues, that's why I think it's important to keep it going," she adds.

Leslie initially planned Blueprint would continue as a listings mag in order to publicise the high volume of blues gigs throughout the UK. But after further research she decided to re-launch it as a 42-page colour magazine to incorporate news, reviews and interviews too. Blueprint is currently only available in specialist shops or on subscription priced at £3.50.

The re-birth of Blueprint does seem to have imbued the British blues scene with a new sense of optimism in the face of major label disinterest. Among the broadcasters regularly supporting music are Jazz FM and BBC Radio 2's Paul Jones.

Enthusiasts have set up a blues archive in Cardiff, and various British artists are currently being filmed and interviewed in documentary fashion for posterity.

And the summer has seen a healthy smattering of blues band festivals, including the Great British R&B Festival at Colne, Lancashire which was overshadowed by the death, after a short illness, of Luther Allison who was booked to top the bill.

STOCK taking

Colin Irwin reviews upcoming blues releases

by former Albert King sideman, likened to the late Stevie Ray Vaughan.

VARIOUS ARTISTS: The Juke Joint's 5th Anniversary Collection (Lunch 01702002) Sept 12. Fifteen-track blues and R&B compilation featuring Matt Taylor, Otis Grand, The Emlores, Al Packham and The Margues Brothers.

MONSTER MIKE WELCH: Axe To Grind (Tone-Cloud TCDD 1159) Sept 19. A second album of self-penned material by 17-year-old Boston-born guitar wizard Welch.

STEVIE WELCH'S CHICKEN SHACK: Black Night (Indigo IQCD2064) Sept 22. Compilation of late Seventies and early Eighties recordings by one of the greatest British blues bands of them all. VARIOUS ARTISTS: 1942-1945 The R&B Hits (Indigo DCD100) Sept 22. Mid-price double album compilation features Louis Jordan, Joe Turner, Billie Holiday, Arthur "Big Boy" Crudup, Red, Jimmy Rushing and Savannah Churchill.

RUTH BROWNE: You Don't Know Me (Indigo IQGCD2074) Oct 2. A compilation of late Fifties hits by one of the R&B legends, billed as Miss Rhythm on her regular appearances at the New York Apollo.

XFM's alternatives

When XFM begins broadcasting today, it will be the culmination of a five-year struggle for a licence, reports Mike Pattenden

ALTERNATIVE

XFM

When XFM begins broadcasting in London on 104.9 FM today (September 1), it will do so with the blessing of the UK music industry. For the station, it is the chance to prove that alternative music needs and merits 24-hour exposure, seven days a week.

"Getting Xfm off the ground has been a real struggle, but it's one I have really appreciated and enjoyed. And one which I'm certain has benefited both the station and everybody who has worked so hard to get it on the air," says XFM chief executive Chris Parry.

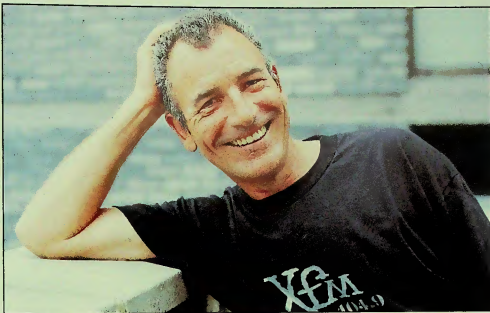
When the Radio Authority turned down his application for a licence in 1994, Parry was naturally very disappointed. But in retrospect, he realises it may not have been such a bad thing.

"That rejection certainly made us sit up and realise that we had to throw absolutely everything we had into the project if it was to be a success. As a result, I know that the station is now so much more professional and resilient than it might have been.

"A lot of changes have happened in music in the three years we've been waiting to come on air and, yes, XFM could have been right on the cusp of them. As it is, we've come off age just in time for the next millennium.

"The seventh year of the decade has always harried great changes in popular music and not only are we just round the corner from the next big thing, but we'll be playing it before anybody else."

Korda Marshall, managing director of Mushroom/Infectious, is only sorry the wait has been so long. "It's great for the UK radio community because we're five to 10 years behind the rest of the world when it comes to broadcasting. Stations in Australia or America are far better but



'As a result of the Radio Authority's rejection of XFM's licence in 1994, I know that the station is now so much more professional and resilient than it might have been' - Chris Parry

commercial ILRs in this country are just too format-driven. Radio programmers have been slow to see the role they could play in developing new talent instead of following the charts."

London Records' head of A&R Mark Lewis believes XFM should model itself on US broadcasting. "The template

should be something like KROQ. Their advantage is that they can provide alternative music without having to break it up with karaoke rap numbers like Radio One. Virgin has that potential but it's too MCR. This gives XFM a real opportunity to carve a niche for itself."

The possibility that XFM could be a



'It's great for UK radio because we're five to 10 years behind the rest of the world when it comes to broadcasting' - Korda Marshall



'If they do the promotion right, a good part of London will tune in at the start. The trick is to keep those listeners' - Scott Piering

THERE



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XFM'S PROGRAMME LINE-UP

MONDAY

7am-10am: Breakfast show with Eric Hodge.
10am-1pm: Mid morning show with Gary Crowley (pictured) - interviews, unsigned bands and plenty of phone-in action.
1pm-4pm: Claire Sturgess - live sessions and interviews.
4pm-7pm: Paul Anderson Drivetime Show - traffic and weather reports.
7pm-9pm: Ian Carnfield - listings magazine.
9pm-11pm: Keith Cameron - tracks from the best new alternative albums.
11pm-00:00: Ricky Gervais - phone-in debates and music.
00:00-3am: John Kennedy - experimental music.
3am-5am: Automated.
5am-7am: Jim Benner - more album tracks.

TUESDAY

7am-7am: As Monday.

WEDNESDAY

7am-7am: As Monday.

THURSDAY

7am-7am: As Monday.



FRIDAY

7am-7pm: As Monday.
7pm-10pm: Adrian Gibson - Xfm gets into party mood.
10pm-11pm: Xfm broadcasts live from a leading London venue.
11pm-1am: Jim Benner - US alternative top 30 - new sounds coming from the US.
1am-3am: Dave Arnoff - garage and psychedelic bands.
3am-6.30am: Automated.
SATURDAY
6.30am-10am: Mark Sheldon - a preview of London weekend action.
10am-1pm: Richard Engler - the best alternative rock tracks from all over the world.
1pm-3.30pm: Andy McCloskey - Xfm Alternative Top 30 Chart show.
3.30pm-7pm: Tony Smith -

magazine show

7pm-10pm: Ian Carnfield - a fast paced show, getting Xfm listeners in the mood to party.
10pm-1am: Caspar Kedros - the best of authentic alternative underground music.
1am-4am: Mimi Kerns - dance meets classic alternative rock in a greatest hits show.
4am-6.30am: Automated.
SUNDAY
6.30am-10am: Mark Sheldon - music to wake up slowly to.
10am-1pm: Andy McCloskey - the best album tracks plus the past week's Xfm highlights.
1pm-4pm: Simon Williams - tomorrow's talent.
4pm-7pm: Tony Smith - listener request show
7pm-10pm: Lawrie Hallett - forthcoming releases reviewed by star guests.
10pm-1am: John Kennedy - experimental sounds.
1am-4am: Mimi Kerns - eclectic alternative dance with an emphasis on trip hop and dub.
4am-5am: Automated.
5am-7am: Jim Benner - album tracks designed to get early risers ready for the week ahead.

ALTERNATIVE

good luck
for an
alternative
london



love from independent X

taste maker is what attracted distributor Pinnacle to take the station. "We've obviously been waiting a long time for this and so have our labels.

That's why we've invested in it," says managing director Tony Post. "It's going to have far-reaching effects because we'll have the biggest city in the country receiving a constant diet of alternative music for 24 hours a day. That will inevitably increase demand for both singles and albums. However, I hope it will not be regarded as some kind of indie Capital radio. If it's to be truly successful, XFM must be seen to be radical."

Even though the station will only serve London,

both major and independent labels will be taking it very seriously. "It's clear from the performance of Kiss and Choice that they can have an impact at national level despite working locally," points out Polydor managing director Lucien Grainge. However, there are widespread doubts as to just how radical XFM can be. Too much Oasis and Blur and they will face charges of being conservative, too much lo-fi guitar scraping and the listeners will switch off.

"A station like XFM is going to be crucial to a wholly independent label like ourselves," agrees Tot Taylor, managing director of Poppy Records one of London Music Week's emerging labels of the year.

But how useful it can be depends on what they're saying up. "The month they go on air we have major releases from

'The template should be something like KROQ. XFM's advantage is that it can provide alternative music without having to break it up with karaoke rap numbers like Radio One' - Mark Lewis

Dragstrip Showgirls and Gretchen Hofner but how much real independent material they play depends on their approach. Radio One has moved a long way in recent years and XFM has to go even further to be different. But how different can you be at breakfast time?"

While Radio One's recent disappointing figures might suggest that alternative music could be a turn-off for listeners, many suspect that in the reality the public like the music but don't want the mix.

"XFM can't be the station it was two years ago," says Mark Lewis. "It can't be like a wall-to-wall Evening Session because

Radio One has moved so far in that time. You have Embrace picking up airplay for their first single on Fierce Panda, so they're going to have to be very upfront. The real danger then is they get pushed underground."

Scott Ptering of independent pluggers Appearing is unconcerned at such comparisons. "If they do their promotion right, a good part of London will tune in at the start. The trick is to keep those listeners. Anyone who does listen will be surprised at what a professional and well-thought-out service they hear."

if, as Sammy Jacob believes, it can exceed its target of 5%, then XFM can have a real impact on the alternative scene, exposing new bands, increasing existing demand for releases and expanding the live scene, too. But Parry has the last word: "Xfm is going to create a new benchmark in music radio in the UK. That's something we've been saying for too long. Now's the time to get doing it."



'Radio One has moved a long way in recent years and XFM has to go even further to be different. But how different can you be at breakfast time?' - Tot Taylor



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ALTERNATIVE

Ypose

Xfm programme director Sammy Jacob is grilled by the industry about the new station's music and commercial policy



What is 'alternative', how do you define the term? (Korda Marshall, Infectious)
 "When we say we're an alternative rock station, we mean alternative as a genre not necessarily an alternative to what already exists on radio. At one end of our spectrum you'll hear Blur, Oasis and Pulp, at the other you'll hear the sort of thing that doesn't get in the Top 75. Just because it's successful and in the charts doesn't mean we won't play it and that's it's not alternative."

How far has Radio One cut into your market? (Malcolm Hill, head of Internal plugging, Parlophone)
 "I think Radio One has done us a massive favour. It's exposed a significant amount of people to this genre of music and helped increase the demand to hear that music 24 hours a day."

Can you put the bitterness of the struggle for a licence behind you and become a progressive part of the commercial radio establishment? (Scott Piering, Appearing)
 "XFM is a music station not a radio station. We're not a part of the radio establishment and never will be. Consequently, the bitterness will never disappear either, because every time I hear a great band that came and went for lack of exposure I get angry."

How will dance music feature in your mix? (Mark Jones, Wall Of Sound)
 "We'll definitely be playing alternative dance tracks. By that I mean the sort of music that doesn't get played on Kiss. Big beat, Prodigy, that sort of thing. We're talking about non R&B-based artists that have been influenced by rock music rather than soul."



How rigidly will you stick to your music format? (Clive Howse, head of radio, Media Business)
 "XFM will stick to its remit, we have no reason to change. Our promise of performance is to be an alternative music station. Unlike dance, the great thing about rock music is that the bigger it gets the more people stick with it. Unlike other specialist music stations we don't intend to pigeonhole sub-genres into late slots. They will appear as part of the main menu, there might be a slight bias at various times but we won't stray away from the main thrust."

How are you going to manage the playlist and will you concentrate on single releases? (Malcolm Hill)
 "The Playlist Committee will consist of me and the core daytime presenters. It will work very simply on a voting structure. I'll play material blind so people can't see the sleeve or the name of the artist no matter how obvious it is once the record starts. I want everything to be judged on its merit. Obviously we're going to be in there pushing for exclusives on big releases and I hope we'll be treated by the labels on an even basis, too. If a single is all that's available by that artist at the time then we'll play it. But if an album appears soon after, we may move on to another track - a potential single - much quicker than most stations. We can be a sounding board for labels."



If the ratings aren't what you expect will you alter the music policy? (Alan McGee, president, Creation)
 "No. If the ratings aren't what we hope, it



won't be down to the music, although it could be the way we present it. I have some leverage that allows me to play more classic alternative or popular alternative and it may be that research might show that we're playing too many underground records and we need to play more of the other. Clearly I have to take into account commercial considerations but I won't change the content radically."
Do you plan to expand into other UK regions? (Korda Marshall)
 "At the moment we're committed to looking at providing other areas in the country with a similar format of alternative music."

Will you consider having an evening top show? (Scott Piering)
 "Classic alternative tracks will be part of the general output of the station. Those indie tracks you grew up with will get played. But there is no specific show for them. Some shows might have more of a bias, say at the weekends."

How will you be publicising the station launch so everyone knows it's up and running and what sort of market size are you targeting? (Dave Boyd, MD, Hut Records)
 "There will be a week of events around the launch plus an extensive marketing campaign kicking off very shortly. We don't expect everyone to switch on from day one, it's going to happen over time and we won't be panicked if we don't hit our market share after one week. We've kept the costs low purposely, our staff is the smallest of any station so the financial burdens are minimised. By the end of year one we're looking for 500,000 listeners - 5% of the market - which is comparable with Jazz FM but slightly more than GLR. Hopefully we will exceed that target."

How much effort will XFM put into championing new bands? (Lucian Grainge, MD, Polydor)
 "Primarily XFM is about great new music, whatever it is. It's not our job to champion new bands. The by-product of playing new music obviously is that we will expose new bands and new strands of alternative music. The fundamental is playing great new music whether it's from Oasis or a brand new act."



What chart are you going to use and how much of your programming will depend on it? (Tot Taylor, managing director, Poppy Records)
 "XFM's output won't be all new music, though about 75% will be. We'll be playing records from the past two months and pre-releases. We have our own Alternative Chart specially compiled by GIN from a combination of airplay and sales."

Can you expand the market for alternative music?
 "Absolutely. What you can hear on daytime radio currently is only the tip of the iceberg. If people believe that there is out there the Blur, Pulp, Oasis and Radiohead, they're very much mistaken, and Xfm will help them realise that. We've already had a massive impact and we believe we will do for alternative music what Kiss has done for dance. Three quarters of our music simply won't be heard on Radio One or Capital as they can only increase the market. It won't just affect record sales, promoters will benefit with increased attendances at gigs, too."

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AND OUR CURRENT ROSTA

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- Bis
- Comet Gain
- DJ Hurricane
- Free Kitten
- Terry Edwards
- Velocette
- Mucho Macho
- Anjibii
- Guv'ner

CONGRATULATES
XFM
ON ITS HARD WON
AND WELL
DESERVED LICENSE

XFM



WELCOME HOME

SESSIONS ARE
LIVE AND
KICKING

Midjet



Pluggers will welcome the news that XFM is to include a variety of live broadcasts and acoustic performances in its weekly output. This will add significantly to the opportunities already offered by Radio One sessions to showcase new acts who have yet to sign record deals or are between releases.

"Radio One's Evening Sessions have always been hard to get," says independent pluggers Stuart Bridgeman, who works regularly by Symonism.



Bentley Rhythm Ace, Midjet, Greg Moureaux's Island and Mago.

"It costs the BBC around

£2,500 to put a band in the studio for a day to do four tracks. Consequently, Steve Lamacq and producer Claire Pettenden have to be pretty sure that a band is going to happen." The main Radio One alternatives to the Evening Session are the John Peel Show ("very much a law unto himself who doesn't take kindly to pluggers," says Bridgeman) and Mary Anne Hobbs ("who also has a very clear idea of the type of bands she wants").

Pluggers say the bands themselves enjoy the relaxed spontaneity of the live sessions on GLR's daytime Robert Elms Show and Virgin Radio's Breakfast Show, and hope that XFM's planned sessions on Claire Sturgess's afternoon show will prove just as successful. Increasingly short radio tours involving a couple of live songs and an on-air interview are part of regional promotion strategies.

The main drawback of this promotional play is the technological limitations of many regional stations. Few BBC or IRL stations have the facilities to accommodate a full live band while the bands themselves often balk at the idea of playing a couple of rushed acoustic numbers in an ill-equipped studio.

"There's no secret to getting a session," says Alan James of Alan James PR. "We have a new teenage band called Angelica. Steve Lamacq saw them, liked them and slapped them in the studio. Sessions are like gold, but you can only get them if there's a lot of interest from the DJ or producer."

"The facilities for live sessions at Radio One's Maida Vale studios are second to none in the world," says Dyan White, head of radio at Anglo Plugging. "That's one reason why bands always want to do them, but there are a lot of other opportunities as well. Even things like getting Fatlips on the Radio One Roadshow are important for the band."



Pluggers have never had more opportunities to get their records on radio. Colin Irwin reports

ronically, as XFM comes on air, the opportunities for independent pluggers to get new music on the radio have never been better. Radio One continues to shout about the way it supports new bands while across the country IRL stations are waking up to the fact that yesterday's alternative music is today's mainstream. While many feel the Brit rock explosion is running out of steam and the airplay trend is back towards dance music, its legacy is a network of programmers more open to new ideas and leftfield product than ever before.

"A lot of IRL stations are opening up to alternative music now. But it's only because of what Radio One has done over the past four years," says Alan James, part owner of the Deceptive label and MD of Alan James PR, whose clients include Divine Comedy, Elastica, Sleeper, Gene and Scarfo.

"Now, if you feel you've got something really special, they will listen. Sure, the musical axis has begun to shift and the indie guitar bands have started to fizzle out, but the good ones like Mansun and Sleeper will come through that."

Dylan White, head of radio at Anglo Plugging, is equally upbeat. With a current client roster that includes Suede, Oasis, Echobelly, Chemical Brothers, China Black and Dubstar, he takes the attitude that specialist pluggers have never had it so good. "Radio One's current diversity is unparalleled," he says. "There are great outlets for all forms of specialist music from Steve Lamacq to Pete Tong, and even Mark Radcliffe gets two free slots a day on which he plays a lot of alternative music. With so many outlets, it's hard for good records not to be played. IRL stations are opening up a bit too, although they still err on the side of caution."

High-profile pluggers Scott Piering, MD of Appearing, is particularly enthusiastic about the changing state of British radio.

"Radio One is still trying to get the balance right, but it is now doing the job it was always meant to do as a cultural institution. It shouldn't be concerned about dropping audience figures — that was inevitable. A whole generation have been starved of hearing this music for so long."

Piering, whose clients include Prodigy, Pulp, Placebo, Teenage Fan Club, Mono and The Verve, was especially gratified by Radio One's wholesale support for The Verve's Blister Sweet Symphony. "Jeff Smith spotted it straight away and Radio One with all guns blazing. I felt it was payback time for the group. In 1995, I fought for five weeks to get their History single on the playlist, and it was one of the biggest disappointments of my career when they wouldn't play it. I actually wept because I loved the record so much."

Radio One's recent retreat from indie guitar bands has, however, caused alarm among some pluggers worried that the station's instant and wholesale support of the latest Danni Minogue single may signal the beginning of the end of the brave new indie world.

Boom

time for pluggers?



Clockwise from top left: Dubstar, Divine Comedy, No Mercy and The Verve

"The playlist is definitely moving away from guitar bands towards a more R&B/dance vein," says Stuart Bridgeman, whose clients include Infectious and Mushroom labels. "As a result, it is getting harder again for those of us working in the indie field. A year ago it was much more flexible. One of the best records I've worked on recently was Ultrasonics's Same Band on Pierce Panda, but although the band fulfilled all the criteria about getting session plays, getting press and creating an industry buzz, Radio One didn't playlist the record."

One of the best established pluggers of alternative music is Nick Keftas, who set up Out Promotions 11 years ago and specialises in crossing alternative artists

'I wish I could say the success of The Bluetones' Slight Return was all down to me, but it proves that whatever you do, eventually it all comes down to how good the record is' — Alan James

into the mainstream. She still regards getting Happy Mondays on the playlist for the first time as one of her greatest achievements and takes much of the credit for breaking rap and hip hop on to daytime radio. Out's current projects include Coolio and new band Sleep (on Big Cat and new V2) who've already been featured by Steve Lamacq and John Peel and who, Keftas is convinced, are poised for daytime crossover, estimating the demands of regional plugging. "We keep hearing of companies in London that are supposed to be doing regional plugging from London and companies in Manchester trying to plug

London. The only way to do either well is concentrate on what you do best. We have a pluggers based in Manchester who concentrates on Radio One's Breakfast Show on a daily basis."

Daytime regional airplay remains out of bounds for most alternative music, and while there are less specialist shows than of old there remain around 60 programmes crucial to specialist pluggers such as Brilliant, Power, White Noise, Rocket, Wild, Hart and Revolution.

Grant Grant, head of radio at Revolution, says, "Some of them can be quite influential. Daytime programmes do pay attention to what is happening on the specialist shows but it's still hard to get indie music playlisted."

It can happen, though. Last year Jo Hart, director of Jo Hart PR, worked on Where Do You Go by the then unknown No Mercy. "ILR broke No Mercy and proved you can break a record without Radio One," says Hart, whose clients include the Deconstruction stable.

She believes regional radio will now become even more influential. "People are willing to take more chances now and IRL is becoming more important too. A year ago you couldn't have imagined Paul Diddy on those playlists but now they don't think twice."

Pluggers still talk in awe, however, of Alan James's campaign with The Bluetones' Slight Return single 18 months ago. The record was on 30 playlists a fortnight before release and at the height of the campaign it was on 60. Alan James's playlist, enjoying 1,000 plays a week on regional radio alone.

"I picked up the phone expecting to have to scream and shout at each head of music," says James. "But one by one they said, 'We love it, it's on the playlist next week.' I wish I could say it was all down to me, but it proves that whatever you do, eventually it all comes down to how good the record is."

THE CLOUT OF THE CAMPUS

Amidst the media furor surrounding the release of the new Oasis album, it went largely unnoticed that *Be Here Now* received its first full public airing not on Radio One or MTV but in a strategic series of club night playbacks throughout the UK a full week before the official release on August 21.

It was a significant promotion reflecting not only Oasis's debt to the venues concerned - they included clubs in Reading, Manchester, Cardiff and Northampton - but the enduring importance of that club scene in breaking product.

"Oasis built themselves up in the indie rock clubs and they didn't want to release the album behind closed doors with champagne-swigging executives," says Stephen Barnes, senior manager at Revolution Promotions, which organised the playback nights.

But he is quick to pay tribute to those DJs who have helped broaden the range of music played in rock clubs. He points to The Verve's *Bitter Sweet Symphony* as a prime example of another single initially broken in the clubs while next month Revolution will also be working a six-minute Black Grape track in advance of their next single, partly to gauge reaction and partly to establish demand.

"Most of the DJs we talk to are working to crowds of up to 2,000 people. That gives us a target audience of half a million people, many of whom don't necessarily listen to the radio regularly or read the music press avidly. That's a significant market," says Dave Roberts of Wild Promotions, whose club campaigns have included Chumbawamba, Underworld, Morcheeba and NuYorican Soul.

"Many people just don't listen to the radio and so the majors are beginning to realise that clubs are a vitally

important area for breaking all sorts of releases," agrees Lynn Li, co-ordinator at Power Promotions, which has worked dance acts Real 2 Real and BBE, while building club credibility for mainstream artists such as Eternal, Texas and Michelle Gayle through its Popcraving wing.

While companies like Revolution, Wild, Power, Out and Full Blast target around 200 indie clubs for new

full-time college station and, with an audience eager to hear alternative music, it's becoming an increasingly important stopping off point for promoters. "Student radio is going through quite a renaissance," says Chris Tams, promotions manager at Full Blast. "We now talk to around 42 student stations and they are generally very professionally run as well as being right at the cutting edge of music. In some cases they could even teach regional radio a few lessons in programming."

"Given the right sponsorship and marketing, student radio could become as important as it is in America. A lot of companies still regard student radio as an afterthought but it should be a forethought."

FBI Beatwax is another company closely tuned in to the emergence of student radio. Pointing to Radiohead and Space as bands who built a strong student following long before receiving any national airplay, the company is now specifically targeting colleges to promote Travis and The Sundays, whose new album is released in October.

"You can't forget there are 200,000 new students a year so student radio and student press is important," says Beatwax founder Chris Ward. "We did a press conference exclusively for the student media with Fun Lovin' Criminals and it worked very well."

With colleges and club promotion you're not necessarily looking for instant results, you can build support gradually. We sent out tapes of Radiohead to student stations and press long before the release of Pablo Honey and got them feeling involved in the whole campaign. They've given us great support since. And, of course, the student media is very open to different sounds. Basically as long they think their listeners will like it, they'll play it. It's as simple as that and it's very refreshing for us." Colin Irwin



Revolution



Texas



Sundays



Chumbawamba

alternative sounds, they are also looking more closely at student radio as an effective means of early promotion. Oxygen at Oxford recently became the first



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ALTERNATIVE PLUGGING

Getting the right airplay is crucial to a record's success. Steve Hemsley talks to the two promotion teams who led the pack at the end of the second quarter

As long as airplay remains the key to success in the singles charts, the argument will rage as to whether it's better to keep radio promotion in-house or to put it out to an independent plugger. There are pros and cons on both sides, of course, but it will not go unnoticed that of the 25 most played records on UK radio during the second quarter of 1997, 18 were handled by the labels' own promotion departments.

This comes as no surprise to Damian Christian, Universal's director of promotions, whose team was responsible for three of the period's best performers.

"Sometimes if you take promotion out, you can lose the vibe for a track in the building. We had strong product in the second quarter and with good people working for you, there's no reason it shouldn't happen at radio."

Universal's big airplay hits between April and June were No Doubt's 'Don't Speak' (MCA), Love Is The Law by The Seahorses (Geffen) and Blackstreet's 'Don't Leave Me This Way' (A&M). In fact, former chart-topper 'Don't Speak' is one of only two records from the first quarter '25 to appear again. It is at number 12 this time around rather than number three. Hush by Kula Shaker - promoted nationally and regionally by Columbia's in-house teams - just slips into the top 25 again at number 23 after being the 10th most heard track last time around.

Christian says No Doubt's longevity demonstrates perfectly why the role of the promotions department is vital to the success of a track.

"When we first heard it, we thought it would either be a number one or a number 70 record. If we got the airplay together we knew it could be massive. We were helped by early plays on Capital FM while excellent support from The Box

playing

INDEPENDENT POWER: INTERMEDIA



Intermedia National led by Nigal Sweeney's team promoted tracks by Jamiroquai, Republica and Rosie Gaines (clockwise from top left)



also fuelled interest," he says.

Other in-house departments to do well were those at Epic and London which all have two tracks on the chart, and Polydor - which had the top track for the period, Lovelife by the Gardigans. Independent pluggers may have felt the squeeze this quarter but among those that managed to get their foot in the door were Marsha Hunt, Fleming & Connelly, Brilliant, Reaction, Intermedia, Impulse, Size 9 and TMP.

Intermedia National boasted three releases in the period's Top 25 - Jamiroquai's Alright (Sony S2), Republica's Drop Dead Gorgeous (Deconstruction) and Rosie Gaines' Closer Than Close (Big Bang).

Managing director Nigal Sweeney puts the company's success down to a policy of treating every national station as an individual plug and having strong product to show them. "We try to be honest with stations about the tracks we are working. Everyone works as a team at Intermedia and there has been a real excitement and enthusiasm for the tracks we have been promoting this year," he says.

Regionally, Manchester based independent TMP continued its run of success in the period with three singles: Olive's 'Your Not Alone' (RCA), Gary Barlow's 'Love Won't Wait' (RCA) and Lisa Stansfield's 'Real Thing' (Arista).

Head of radio at TMP Lee Morrison says the company never gives up on a record if it is convinced it should be a radio hit. "We never take no for an answer if we believe in a track and feel a station just needs a bit more convincing," he says.

This determination was most evident when Barlow's 'Love Won't Wait' was struggling to gain the same regional support enjoyed by his previous solo hit Forever Love.

TOP 25 AIRPLAY HITS

| No | Title/Artist | Plays (30/04-30/06) | Audience (30/04-30/06) | Promo Co. / Airplay |
|----|---|------------------------|---------------------------|----------------------------|
| 1 | LOVEFOOL Cardigans (Stockholm/Polydor) | 17,806 | 702,451 | Polydor/Polydor |
| 2 | YOU MIGHT NEED... Shila Amu (WEA) | 20,816 | 629,063 | WEA/WEA |
| 3 | MIMMOP Hanson (Mercury) | 15,268 | 674,745 | Mercury/Mercury |
| 4 | I WANNA BE... Eternal (1st Avenue/EMI) | 16,138 | 534,540 | EMI/EMI |
| 5 | YOU'RE NOT ALONE Oliva (RCA) | 13,109 | 506,254 | RCA/TMP |
| 6 | STAR PEOPLE George Michael (A&M/Virgin) | 14,447 | 501,646 | Virgin/Virgin |
| 7 | HALO Texas (Mercury) | 15,299 | 495,052 | Marsha Hunt/Mercury |
| 8 | OLD BEFORE I DIE Robbie Williams (Chrysalis) | 10,495 | 430,746 | Chrysalis/Chrysalis |
| 9 | YOU SHOWED ME Lightning Seeds (Epic) | 12,850 | 399,440 | Epic/Epic |
| 10 | I BELIEVE I CAN FLY R Kelly Live (Atlantic) | 13,288 | 378,287 | Impulse/Fleming & Connelly |
| 11 | ALRIGHT Jamiroquai (Sony S2) | 8,711 | 355,985 | Intermedia/Sony S2 |
| 12 | DON'T SPEAK No Doubt (A&M) | 13,194 | 350,632 | Universal/Universal |
| 13 | FREE Ultra Nate (A&M/A&M) | 8,228 | 327,789 | A&M/A&M |
| 14 | LOVE WON'T WAIT Gary Barlow (RCA) | 8,944 | 325,135 | Brilliant/TMP |
| 15 | CLOSER THAN CLOSE Rosie Gaines (Big Bang) | 5,860 | 321,883 | Reaction/Intermedia |
| 16 | DROP DEAD GORGEOUS Republica (Deconstruction) | 6,777 | 312,806 | Intermedia/Size 9 |
| 17 | LOVE IS THE LAW The Seahorses (Geffen) | 4,742 | 311,187 | Universal/Universal |
| 18 | STARBING AT THE SUN U2 (Island) | 8,578 | 304,194 | Intermedia/Island |
| 19 | BLOOD ON THE WALL Michael Jackson (Epic) | 8,520 | 303,832 | Epic/Epic |
| 20 | SOMETIMES Brand New Heavies (H&M/London) | 9,653 | 290,479 | London/London |
| 21 | DON'T LEAVE... Blackstreet (Interscope/MCA) | 6,702 | 289,044 | Universal/Universal |
| 22 | GUDING STAR Cast (Polydor) | 5,307 | 274,204 | Polydor/Polydor |
| 23 | HUSH Kula Shaker (Columbia) | 5,260 | 240,354 | Columbia/Columbia |
| 24 | REAL THING Lisa Stansfield (Arista) | 9,669 | 237,065 | Arista/TMP |
| 25 | YOU ARE THE... Brand New Heavies (H&M/London) | 6,121 | 233,129 | London/London |

Figures are for the second quarter 1997. Source: Music Control UK

OTHER TOP SPINNERS



Other promotion teams from TMP, Mercury and London worked their magic for Oliva, Hanson and the Brand New Heavies respectively (clockwise from below right)



to win

IN-HOUSE SUCCESS: UNIVERSAL



The Universal promotion team (left) scored in the second quarter with No Doubt, the Seahorses and Blackstreet (clockwise from below right)



PROMOTION

"Interest was slow so we took Gary on a four-day tour of stations and interviews. This, coupled with the track entering the sales chart on May 10, encouraged more ILR stations to add the song to their playlists," says Morrison.

TMP has also launched an internet site to keep radio stations informed of airplay developments affecting the artists it works with by providing useful information such as release and tour dates.

Among the in-house promotion teams who enjoyed particularly healthy support in the regions during the second quarter of the year were, not surprisingly, Universal - with the three tracks named above - and Polydor, Epic, London and Mercury, which each had two singles in the Top 25.

The biggest radio hit for Mercury's head of radio promotions Bruno Morelli was Hanson's MMBop, the second quarter's most heard track. Morelli says Invicta Radio in Kent was the most supportive ILR station and played the single more than anyone else during June.

London Records appears among the top companies thanks to two releases by the Brand New Heavies. Sometimes and You Are The Universe both appear in the Top 25, although on the chart compiled

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HOW PERSEVERANCE PAID OFF FOR POLYDOR

PROMOTION

Only the Rembrandts' I'll Be There For You has spent longer on the airplay chart than the number one song for the second quarter, Lovefool by the Cardigans (pictured).

The track has featured on the *Music Week* airplay rundown for 22 weeks but was actually receiving a small number of plays regularly at various stations across the country for six months before it was re-released following its inclusion in the movie *Romeo & Juliet*.

Its long-term airplay success can be partly put down to the perseverance of the in-house plugging team at Polydor. On the song's first outing it failed to be promoted from Radio One's C list, but interest was kept alive through the winter months by loyal ILR stations including Chiltern, Mercury FM and Leicester Sound.

Polydor's head of radio promotions, Ruth Parrish, says the success of the film helped convince many doubting programme controllers that Lovefool had the potential to



be one of the year's biggest airplay hits. The second time around it was added to the Radio One A list three weeks before its April 21 release. This ensured it received maximum exposure during the second quarter and thus had a head start over many other tracks that feature in the quarter's chart.

Lovefool was number one on Radio One's rundown for May 3, 10 and 24 as the number of plays peaked at 32 a week. There was also fervent support for the track from Capital FM and its sister station Invicta FM, where weekly plays topped 50. Meanwhile, Atlantic was spinning the track 60 times a week at the beginning of May.

By the end of June, the song was still recording more than 1,500 plays a week and reaching nearly 50m people - and it remained in the airplay Top 10.

Ruth Parrish says more stations were enthusiastic the second time around and that the promotions team did not have to rely solely on Radio One or local ILR support.

on number of plays alone, only Sometimes would feature.

Audience is the most accurate way of judging the airplay success of a song, however, because it demonstrates that a track is winning plays on the largest stations regionally as well as nationally. If the top track for the quarter was being judged by number of plays, then Shola Ama's huge hit You Might Need Somebody - promoted nationally and regionally by WEA's in-house promotions teams - would swap places with Lovefool by the

Cardigans (Stockholm/Polydor) because it actually enjoyed more than 3,000 extra spins across the country over the three months.

'Interest in Gary Barlow's Love Won't Wait was slow so we took Gary on a four-day tour of stations and interviews. This, and the track entering the sales chart on May 10, encouraged more ILR stations to add the song to their playlists'

- Lee Morrison

Rembrandts' I'll Be There For You (6,686).

Other tracks which would appear in a Top 25 by plays are Who Do You Think You Are by Spice Girls (6,511), Don't Let Go (Love) by En Vogue (7,753), I Don't Want to Be Braxton (7,265), Midnight in Chelsea by Jon Bon Jovi (7,328) and The



Play-only Top 25 winners would be Spice Girls, Shola Ama, Jon Bon Jovi and En Vogue (clockwise from top left)



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SINGLES

BLUR: M.O.R. (Foot/Parlophone CF000107). Blur go overboard on the early Seventies Bowie influences on this belter of a single which should give the band their fourth Top Five hit of the year. **□□□□**

WYCLEF JEAN featuring CELIA CRUZ. **Guatemala** (Ruff House/Columbia 6598425). Wyclef's second solo single is an exuberant version of the Afro-Caribbean folk song. The tune is best known here as a football terrace chant, which you won't be the chance. **□□□□**

DARQ: Sunshyne (Eternal WEA 1300C). Owning a large debt to Dream Weaver's 1985 pop hit Life In A Northern Town, this catchy, uplifting house track is already attracting heavy airplay from Radio One and Capital, and is guaranteed to cross over into chart success. **□□□□**

GABRIELAND: Nude Star (Discordant 2010). Very appealing wall-of-sound guitar not too distant from early Radiohead and My Bloody Valentine from the New Zealanders who have supported the likes of the Smashing Pumpkins and Flinch. **□□□□**

GENESIS: Congo (Virgin GENSJC12). An idiosyncratic single contrasts with the darker-edged material on the new album Calling All Stations. Will be best received by the fans. **□□**

ROBBIE WILLIAMS: South Of The Border (Crescent CDHS5068/SP5068). Though fairly flat in its radio version, this single will only benefit from the superior house and garage mixes getting the play in clubs. **□□□□**

JOS: Nine Ways (The FOX). A monster hit from Darren Pearce and Julian Napolitano that has become a summer club anthem with its acidtinged original, Dylan Rhymes mix and Pearce's breakfast version. **□□□□**

NORMAN SMITH: World At Your Feet (New Mother Records MUMG034). A single using tried and tested guitar pop, but a catchy tune nonetheless. **□□□□**

DAVE CLARKE: Shake Your Booty (Deconstruction 7431 509542). Funky, filtered techno aimed more squarely at the mainstream dancefloor than Clarke's classic Red series, this track confirms his status as one of the UK's best – and most consistent – techno DJs and producers. **□□□□**

CHICANE WITH POWER CIRCLE: Offshore 97 (Ultravoxa CD-809125EX1). Another booting mix goes legal with this release, on which Power Circle's vocals meet Chicane's 1996 Balearic trance hit, but add little extra to the classic original mix. **□□□□**

THE PEOPLE MOVERS: C-Line Woman (Eye 0 EYLR016). Drag queen vocals are backed by an insistent beat in this



BLUR: BOWIE INFLUENCES

unusual, funky house track, backed by strong Farley & Heller remixes. **□□□□**

THIRD EYE PUNCH: Semi-Charmed Life (Elektra EP907C). The catchy American rock anthem of the summer gets released here after strong play on Radio One. **□□□□**

CATCH: Bingo (Virgin VSCD 1556). This infectious debut pop song from the precociously talented three 18-year-olds has a Supergroup/Boo Radleys sound which has all the ingredients to appeal to both the teenage and youth markets. **□□□□**

D'INFLUENCE: Magic (ECCSD45). Classy UK R&B with remixes using Melissa Morgan's Eighties classic Floor Paradise. **□□□□**

BRUX: Happy Unbirthday EP (Strangelove CD STUVE1). Surprisingly commercial four-track EP from the Ex-Fall guitarist which includes a cover of Bowie's Space Oddity. **□□□□**

THE WANNADIES: You And Me Song (Indelible DOL077). A second rerelease for one of the band's live favourites apparently to meet public demand following its inclusion in the Romeo & Juliet movie. **□□□□**

SPEED: Anything You Want (Good Cop, Bad Cop CDG06C1). Groovy guitar debut from Liverpool newcomers who call their sound Acid Pop. With radio play this could be big. **□□□□**



LISA STANSFIELD: LAID-BACK AND FUNKY



DARIO: UPLIFTING HOUSE SOUND

LISA STANSFIELD: The Line (Arista 7432151132). Stansfield finds herself in laid-back, funky mode on this upbeat groove which makes the most of its simple, rhythmic qualities. **□□□□**

PAULA COLE: I Don't Want To Wait (Warner Bros W222C). Nothing like as instant as her Cowboys hit, this is an altgetter more subtle, class affair, allowing Cole's songwriting prowess to shine. **□□□□**

GROUP GOGORILL: Lovely Skin (Mastr MNT230C). A vibrant mix of scuzzing, saucerlike vocals and rumbling psychobilly bass drag these tunes in from the backwoods, recalling early NMA, Screaming Blue Messiahs and Rocket From The Crypt. **□□□□**

SINGLE OF THE WEEK

BJÖRK: Joga (One Little Indian 2021PCD7C). The first single from her Homogenic album is a real beauty, with Björk's voice allowed to shine above spunky beats and lush strings. **□□□□**

ALBUMS

MARK MORRISON: Only God Can Judge Me (WEA83019532). Morrison confronts his critics head on with opening track Headlines, featuring excerpts from the past 12 months' tabloids, and proves he is as determined as ever to deliver if only on a mini-album. **□□□□**

SPRING HEEL JACK: Busy, Curious, Thirsty (Trade 2 TRD 104). Harder, less dreamy and slightly darker than SLL's previous three albums, this new LP is still as inventive and playful as its predecessors. **□□□□**

HURRICANE #1: Hurricane #1 (Creation CRECD206). Unfortunately when you craft songs around great riffs then you can't escape the Oasis tag. Former Ride man Andy Bell's mix of the Charlatans and the Stone Roses is addictive nevertheless. **□□□□**

VARIOUS: Rhythm and Blues Beat (Island 524 394195B-1964 Sk's 'The Limit

Island 524 393)/Sk's Island 524 392). Three revealing compilations kick off

Island's 40th birthday celebrations 19 months early. The ska volume lovingly chronicles the label and the style's Jamaican roots, the R&B set traces Island's mid-Sixties licensing and cash-driven shift to London and the third contains Gaz Mayall-selected Nineties

remakes of ska classics. **□□□□**

CILLA BLACK: The Abbey Road Decade (EMI UK CILLA 1). Hits, rarities and every A & B side Cilla recorded for Parlophone during her first extraordinary decade as a singer. A CD documentary tie-in offers mainstream exposure. **□□□□**

OST: Trainingpot 2 (EMI74328125). Double platinum/Brit award-winning volume one and parent film's success lift this second compilation into the contender ranks. Special edition video release and FF Project single offer a few more reasons to stock. **□□□□**

BROOKS WILLIAMS: Seven Sisters (Green Island Z15). Classy pop singer-songwriter's material is lifted enough by his own exceptional acoustic guitar to repay in-store play. **□□□□**

OST/VARIOUS: George and Ira Gershwin in Hollywood/Giz/Crazy/Isn't It The Truth (EMI Premier Odeon 21/30/32). Packaging, supreme content and archive extras flesh out EMI's new MGM glory days compilation series. The Gershwins double CD is the pick of the crop with definitive performances by Garland, Astaire, Kelly, Olson, Ella and Betty Grable among many more. **□□□□**

ALBUM OF THE WEEK

OCEAN COLOUR SCENE: Marchin' Altruism (MCA VMCD0048). Though not straying too far from the musical influences shaping Mosley Shocks, this is a slightly darker, rootier album than its predecessor with a clutch of strong tracks instantly presenting themselves as big future hits. **□□□□**

This week's reviewers: Simon Abbott, Douglas Baird, Sarah Davis, Tony Fardises, Stephen Jones, Sophie Moss, Ian Nicolson, Ben Naylor, Dean Patterson and Selina Webb



ALAN JONES TALKING MUSIC

BT's recent excellent track record continues with Remember, a distinctly Euro-sounding record, which features vocalist Jan Johnston. A pounding, melodic house record with a bouncy, uplifting chorus, it is also enlivened by some exquisite Spanish guitar and is destined for big things... For my money one of the best bands ever to come out of Australia, Icehouse fused post-new romantic posturings and Bryan Ferry-esque vocals to great effect. They made some stunning records, among them Crazy and Hey Little Girl. The latter song has been remixed for the dancefloor, and gains as much as it loses in transition, its original moodiness being replaced by bass-heavy jauntness, still with that ethereal vocal floating over it. The Verve's star continues to rise – and no wonder when they can produce

gems like The Drugs Don't Work. Beautifully orchestrated, semi-acoustic and distinctly old-fashioned, it's a melancholy ballad executed with great panache and enormous style by a group who can only get bigger... The most successful band never to have a hit single – only because they've never released one – Led Zeppelin are about to change all that, albeit posthumously, with the release of their signature song Whole Lotta Love. Previously a hit for CCS and Goldbug, it's pointless describing it as it must already be familiar to everyone. A permanent fixture of gold stations' all-time listeners' charts, its success is long overdue... Those same stations have a soft spot for Todd Rundgren's debut hit I Saw The Light, even though it never climbed higher than number 36. The song could now become a

hinger hit in the hands of Terry Hall, whose version is fairly faithful to the original, though not as smooth. Quality songs like this always earn their keep... Serialment Votre is an intriguing project from Deconstruction subsidiary Concrete, whose brief is to provide contemporary dance versions of familiar TV themes. The results, largely by French acts, are generally successful. Some interpretations are more innovative than others, with personal favourites including Magnetic Groove's take on The Avengers in a retro disco/DaF Punk style and Cuttee B's trip-happy remix of Charlie's Angels. Considering few of the artists are known, participating in this excellent album should benefit them all.

CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



MARIAH CAREY – BUTTERFLY

Record label: Columbia Media agency: DPA Media executive: Paul O'Grady Marketing manager: Jo Headland Creative concept: In-house

Columbia is backing Mariah Carey's new album *Butterfly* with an all-media marketing campaign including national TV advertising on Channel Four in conjunction with *Our Price*. Solus TV advertising will run for two weeks on The Box and there will be radio ads on selected stations including Capital. Press ads will run in the *Sun*, *Sky*, *Moré* and *Blues & Soul* and there will be nationwide posters. The release is album of the week with WH Smith, Menzies, Woolworths and most supermarkets.

COMPILATION OF THE WEEK

KISS IN IBIZA 97



Record label: PolyGram TV Media agency: The Media Business Media executive: Tina Digby Senior product manager: Nigel Godsiff Creative concept: Nigel Godsiff

Kiss in Ibiza 97, released next week by PolyGram TV in conjunction with Kiss, will be nationally TV advertised on Channel Four and regionally advertised on ITV. There will also be advertising on selected satellite channels. Radio ads will run on Kiss and Metro while press ads will run in *DJ*, *MixMag* and *Sky*. The release is album of the week with Tesco and will be promoted in-store by *Our Price*.

ARTIST/TITLE/LABEL

RELEASE DATE

TV

RADIO

PRESS

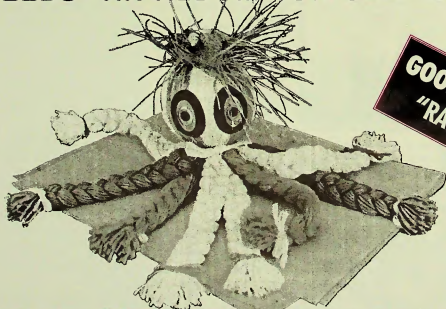
CAMPAIGN

| ARTIST/TITLE/LABEL | RELEASE DATE | TV | RADIO | PRESS | CAMPAIGN |
|--|--------------|----|-------|-------|---|
| ALPHA Come From Heaven (Virgin) | September 15 | ● | ● | ● | ● Ads will run in the music and style press and there will be in-store support from selected retailers. |
| SHOOLA AMA Much Love (Freak Street/WEA) | September 8 | ● | ● | ● | ● TV ads will run on ITV, Channel Four, Channel Five, The Box and Sky, plus ads in the music press. |
| ATTICA BLUES Attica Blues (Poly Wax) | September 15 | ● | ● | ● | ● There will be ads in <i>NME</i> and <i>Hip Hop Connection</i> to support this album. |
| GILJA BLACK 1963-1973 The Abbey Road Decade (EMI) | September 15 | ● | ● | ● | ● Ads will run in the music press including <i>Record Collector</i> . |
| GAVIN BRYARS A Man In A Room Gambling (Philips) | September 15 | ● | ● | ● | ● There will be advertising in the <i>Wire</i> , <i>Guardian</i> and <i>Times</i> to support this release. |
| MARIAH CAREY Butterfly (Columbia) | September 11 | ●● | ●● | ●● | ● An all-media campaign including national TV advertising will support this release. |
| CORNERSHOP When I Was Born For The 7th Time (Wiiija) | September 8 | ● | ● | ● | ● An extensive press campaign will be backed by retail displays and national flyposting. |
| GOLDOUT Let Us Play (Ninja Tune) | September 8 | ● | ● | ● | ● The album comes with a free CD-Rom and will be promoted in the music press with the band's tour. |
| TANYA DONNELLY Love Songs For Underdogs (A&D) | September 8 | ● | ● | ● | ● Ads in the weekly and monthly music magazines will be backed by high-profile retail displays. |
| MORRISSEY Suedehead: The Very Best Of (EMI) | September 8 | ● | ● | ● | ● TV ads on Channel Four, Channel Five and ITV, backed with ads in <i>Q</i> , <i>NME</i> and <i>Melody Maker</i> . |
| PHOTEK Modus Operandi (Virgin) | September 15 | ● | ● | ● | ● This release will be promoted with ads in the music press. |
| TONY HADLEY Hits (PolyGram TV) | September 8 | ●● | ●● | ●● | ● There will be selected ITV, Channel Four and satellite TV advertising plus radio ads on BRMB. |
| SIMONE HINES Simone Hines (Epic) | September 15 | ● | ● | ● | ● Ads will run in the music press in conjunction with selected retailers. |
| SUPERTRAMP The Very Best Of (PolyGram TV) | September 15 | ●● | ●● | ●● | ● TV ads will run on ITV, Channel Four and satellite stations and there will be radio ads on Heart. |
| VARIOUS Island 40th Anniversary Vol 1 & 2 (Island) | September 15 | ● | ● | ● | ● The first two releases in this eight-volume series will be advertised in <i>Majic</i> and <i>Record Collector</i> . |
| VARIOUS Kiss In Ibiza 97 (PolyGram TV) | September 15 | ● | ● | ● | ● TV ads will run on ITV, Channel Four and satellite stations. Radio ads will run on Kiss and Metro. |
| VARIOUS Malcolm Gluck's... (Deutsche Grammophon) | September 15 | ● | ● | ● | ● Ads will run on Classic FM, Melody and Heart plus press ads in <i>Superlark</i> and <i>Gluck On High</i> . |
| VARIOUS More! Girls' Night Out (Virgin) | September 8 | ● | ● | ● | ● TV ads will run on Channel Four and there will be editorial back-up from <i>Empire</i> . |
| VARIOUS Clubland 2 (Telstar) | September 8 | ● | ● | ● | ● The campaign will include advertising on ITV, Channel Four, Sky and ILR stations. |
| VARIOUS Moondance (Telstar) | September 8 | ● | ● | ● | ● TV advertising will be backed by ads in the specialist dance press. |

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BEHIND THE COUNTER

TERRY JONES, Lizard Records, Norwich

"We were surprised that the Super Furry Animals album sold out so quickly and heartily received when the rep arrived this morning to top our order. Oasis is still selling pretty well and it seems to have done the job of getting people interested in music and bringing them back into the stores. There hasn't been anything big for us since The Prodigy and business has been pretty dire for the past six weeks. Many of our customers have been deserting us for the nearby beach but now the weather has cooled down things are looking up. Singles from Hurricane #1 and Ocean Colour Scene have been flying out and if the pre-release enquiries are anything to go by we should do big business with their forthcoming albums. On Monday, Sony is reissuing the Manic Street Preachers' first singles on CD and we're expecting to sell bucketloads of those."

ON THE ROAD

JON GREENWOOD, Vital rep for East Anglia

"All the shops seem to be excited about the RTM deal at the moment. Certainly from a Vital point of view for the reps it all kicks in next week which should be good. We've got Coldcut and Stereolab which are both eagerly anticipated as is a Hardfloor compilation, while the big seller in-store is obviously still Oasis. With so many sales around the album, nobody appears to have missed out on its success. And, after Radiohead and The Prodigy as well, it seems retailers have been spoilt a bit this summer. Not much is out on the singles front this week with Men In Black still selling well, while there's a fair bit of anticipation for the re-release of the Sub Circus album. A new D-Influence single is coming out on September 15 and we're relaunching The Pixies' back catalogue. And the Spiritualized album is still selling for us and should be helped by a tour starting in October."

IN THE SHOPS THIS WEEK

NEW RELEASES

The fastest new album mover was the Super Furry Animals' Radiator, which steamed ahead in many indie stores where sales of Oasis had begun to slow. On other albums selling well included Levellers, Fleetwood Mac, Stereophonics and Locked On Vol. 2. It was also a buoyant week for singles with Ocean Colour Scene, Mariah Carey, Bentley Rhythm Ace, Beck, Ginuwine, Radiohead, DJ Quiksilver and Hurricane #1 competing closely in most regions.

PRE-RELEASE ENQUIRIES

Singles – Genesis, Hanson, N-Tyce, Scott 4, The Prodigy, The Verve, Chemical Brothers; Albums – Mariah Carey, The Verve, Ibiza Uncovers, Finley Quaye, Genesis, Shola Ama, Coolio, Chumbawamba, Wildhearts, Radish, Ocean Colour Scene, Hurricane #1, Genesis, Skin

ADDITIONAL FORMATS

Texas CD single 2 with poster in Digipak, Levellers limited CD album in Digipak, Ocean Colour Scene CD single in Digipak

IN-STORE

Windows – Oasis, Shola Ama, Hanson, Finley Quaye, The Verve, Genesis, Edwyn Collins, Ibiza Uncovers, Shine 9, In-store – Led Zeppelin, Bentley Rhythm Ace, Elvis Costello, Hanson, Ce Ca Peniston, Cast, Kavana, Shola Ama, Jimi Hendrix, Mariah Carey, Men In Black

MULTIPLE CAMPAIGNS



Windows – Genesis; In-store – Sony Jazz promotion, three CDs for £21 or £7.99 each, EMI Classics For Pleasure campaign; Press ads – Dr John, Led Zeppelin, Bentley Rhythm Ace, Deep Purple, Elvis Costello, Boris Dlugosz, Geezer, Teddy Pendergrass



Single – Hanson; In-store – Ce Ca Peniston, The Verve, Staxx, Cast, Kavana, Eels, Finley Quaye, N-Tyce, Dance Nation 4, Ibiza Uncovers, Coolio, Jimi Hendrix, Shola Ama, Chumbawamba, Asda Red Hot Hits Collection with CDs at £9.99 and tapes at £9.99



In-store – Men In Black, Hanson, The Verve, Sarah Brightman, Puff Daddy, Jon Bon Jovi, Mariah Carey, Backstreet Boys, Boyzone, 101 Dalmatians – Live Action, buy Alaska and get Andie The Seal for £2.99, Flipz, Babyfishers' Club



Windows – Oasis, Palestrina, Platnew, Musique D'Abord, Kathleen Ferrier; In-store – Tring label of the month, Zahl 13, Elvis Presley promotion, Ultra Nuts, BBC Proms 97 promotion, rare and deleted recordings promotion



Singles – Echo And The Bunnymen, Led Zeppelin, Cast, Finley Quaye; Windows – two CDs for £22, Mercury Music Prize; In-store – Coolio, Mix Heaven 97, Mercury Music Prize, Shola Ama, Introspective Of House 3; Press ads – Coolio, Cafe Del Mar 4, Jimi Hendrix, Bob Dylan, Meredith Brooks, Edwyn Collins



Single – Eels, The Verve; Windows – Shola Ama, Edwyn Collins, Genesis, three CDs for £12; In-store – Shine 9, Genesis, Edwyn Collins



In-store – Ramschackie, Sub Sub, Chicane, Selecta listening posts – Terminator 2 Special Edition OST, Levellers, Skin



Singles – Ce Ca Peniston, The Verve, Hanson; Albums – Dance Nation 4, Chumbawamba, Soul II Soul, Wet Wet Wet, Jimi Hendrix, Genesis, My Soul



Singles – Finley Quaye, N-Tyce, Hanson, The Verve, Kavana, Led Zeppelin; Albums – David Holmes, Anthems For The Chemical Generation, Chumbawamba, Skin; Windows – Edwyn Collins, Shola Ama, Dance Nation 4, Coolio, Finley Quaye, N-Tyce, Mercury Music Prize, The Verve, Hanson, Cast, Mariah Carey, Oasys; In-store – Mercury Music Prize, MFP Jazz, Dance Nation 4, Levellers, The Nr 1 Drive Album, Moral Juggs' Night Out, Ibiza Uncovers; Press ads – Shine 9, Led Zeppelin



Singles – The Verve, Kavana, Finley Quaye, Led Zeppelin; Windows and In-store – Oasis, Genesis, Summer Sale; Press ads – The Verve, Kavana, Finley Quaye, Third Eye Blind, Led Zeppelin, Soul II Soul, Mariah Carey, Genesis



Singles – Hanson, N-Tyce, Cast, Chicane, Boris Dlugosz, Led Zeppelin, Eels, Roni Size, Staxx, Kavana, Windows – Dance Nation 4, Mercury Music Prize, Tring RPO Collection, The Rock; In-store – Jimi Hendrix, Coolio, Edwyn Collins, Dance Nation 4, Genesis, Festivals CDs promotion, Mercury Music Prize



Singles – Finley Quaye, The Verve, Kavana, N-Tyce; Albums – Genesis; Windows – Genesis, Shola Ama, Mercury Music Prize



Singles – Hanson, Kavana; Albums – Dance Nation 4; Windows – Oasis; In-store – Virgin Best... Ever! CDs for £19.99 or two for £20, Crimson Budget CDs for £9.99 or two for £10

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Southport), HMV (Hull), Lizard Records (Norwich), Number 13 (Piscattilly), Our Price (Exeter), Seedee Jones (St Helier, Jersey), Spinadec (Northampton), Wood (Hillington, London) and Virgin (Harlow). If you would like to contribute, call Karen Faux on 0181 543 4539.

EXPOSURE

RADIO

TELEVISION

6.9.97
Tricky featuring Kylie, ITV: 9.25-11.20am
Night Fever presented by Suggs and featuring Le Sayer, Channel Five: 6.50-7.45pm
National Lottery Live features Elton John, BBC1: 7.50-8.10pm
Nights Out At The Empire featuring Elegance, Channel Four: 11.20pm-12.15am
7.9.97
Fully Booked with Savage Garden, BBC2: 8.30pm-noon
8.9.97
Jonathan Miller's Opera Works: The Duet, Vanessa Woodfine and Rosario La Spina sing

the duet from La Boheme, BBC2: 11.15pm-12.05am
9.9.97
National Lottery featuring Kylie, ITV: 6.30-7pm
Collection: Spice Girls' Spice, MTV: 6.30-7pm
The O Zone with Elton John, Kylie and N-Synch, BBC2: 7.10-7.30pm
10.9.97
Star Trax featuring Garbage, MTV: 7-8pm
National Lottery Live featuring Roachford, BBC1: 8.30-8.45pm
12.9.97
BBC Proms 97, Sir Georg Solti conducts Verdi's Requiem, BBC2: 7.30-8.05pm

6.9.97
Jee Cocker In Concert, recorded at the Woodstock 25th Anniversary Festival, Radio Two: 5.30-6.30pm
The Singing Brakeman – The Jimmie Rodgers Story, Radio Two: 10.51-11pm
9.9.97
Evening Session with Teenage Fanclub and Belle & Sebastian, Radio One: 6.30-8.30pm
Sounding The Century: Iconsoclassics with Frank Zappa and The Beatles, Radio Three: 10.45-11.30pm
9.9.97
Woman's Hour features pianist Mitsuko

Uchida, Radio Four: 10.30-11am
Evening Session featuring Bentley Rhythm Ace, Radio One: 6.30-8.30pm
10.9.97
Jim Lloyd With Folk On Two with Orkney singing duo Jennifer and Hazel Wrayley, Radio Two: 8.03-9pm
John Peel featuring a session from Dane Lyding Down, Radio One: 8.40-10.30pm
11.9.97
John Peel with a repeat session from Mouse On Mars, Radio One: 8.40-10.30pm
The Deniece Williams show featuring Ottilia Adams, Radio Two: 9.03-8.30pm

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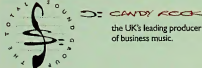
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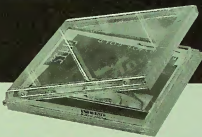
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DOOLEY'S DIARY



Just one more for the road, requests The Tilster before he, Tower's managing director **Andy Lown** and the chain's marketing guru **Fiona Sturley** (1) have a passing whimsy. What's this? Pamela Anderson must have just made an entrance stage right. Fixated from left (2) are **HMV Euro big cheese Brian McLaughlin** and the retailer's product director **David Roche**. **Prodigy manager Mike Campion** (3) must get his hair cut at Keith's crimpier, but at least he doesn't share the same talor! — his sartorial leanings are even more extreme. And **Mickey** didn't threaten to jam it where the sun don't shine... Although it looks like **The Chemicals** are threatening to do just that (4) to our fortunate Dooley. Who says Radio One isn't just one big happy ship with a tip-top crew? **DJ Jo Whalley**, the nation's favourite head of music entertainment, **Trevor Dams** and the big controller **Matthew Banister** must reckon it is (5) — either that or they're just having a laugh at Dams's ridiculous tie... Nothing funny about **Beck's** technique on the sax (6). Yup, nothing funny about that at all... And, eh, the gorgeous **EMI hencho Jiff** passing down his wisdom to the grateful **Keith Wozencroft** (7) or does the Parlophone A&R head just want a butchers at **Jean Francis's** very big issue?...

Photographs: ANDY PHILLIPS

Remember where you heard it: So who was the man who was so delighted to win the Mercury sweepstake on his table he proceeded to burn £50 of the £250 he had just scooped?... With suggestions stronger than ever that next year's Mercury will be called the **Cable & Wireless Award**, Dooley wonders how soon it will be before it becomes the **C&W Award?** That will no doubt cause a bit of **head-scratching** down Nashville way... Great questions at the press conference, in particular one **taibold hack** who flew in from another planet to enquire of the **Reprazent** posse, "Do you have any plans to work with **Oasis**?"... **Harvard** or no **Harvard**, developments are apparently now imminent at **BMG**... After **The Sun's** sterling campaign, Dooley hears **Leo Sayer** now has a deal on the table... It could have turned into the nasty **Blur v Oasis** battle all over again. But this time it's **The Smurfs** and **Teletubbies** fighting it out to dominate the charts and they are less quick to resort to the sort of **uncouth posturing** favoured by pop acts. Indeed **Papa Smurf** has taken time

out to offer the **Teletubbies** advice on how to avoid the **rock 'n' roll pitfalls**. "We learned the hard way about the ups and downs of the business. Now the **Teletubbies** are about to enter the **crazy world of pop**, we want them to know that we will be pleased to get together to help guide them," he offers... Some of the music industry's **biggest swingers** dug out their most attractive **chequered trousers** and polished up their clubs last **Wednesday (27)** in preparation for the first annual **Bard, BPI and BVA golf tournament** taking place at **Foxhills** in **Surrey**. The next **Tiger Woods**, it seems, didn't happen to emerge from the line-up of around **180 players**, but the next best thing proved to be **Universal Music** whose team of four grabbed the best team prize and the prestigious **Bard Trophy**... **Moody Blue** man **John Lodge**, ex-**Shadow** **Brian Bennett** and **Alan Hansen** were among the celebs joining in the fun, while later **PolyGram's Nick Stewart** had the chance to demonstrate his gavel skills as he oversaw an auction to raise funds towards the **day's** cause of

fighting piracy. Expect a total amount raised to be announced shortly... **Sam Goody** managing director **Ken Onstad**, who came up with the idea for the day, is **overwhelmed** by the response to the tournament and is already talking of **doing it all again next year**... At last we can reveal the **real secret** behind the success of retailer **Andy Gray**: **incredible foresight**. According to one piece of **blur** sent out from his press people, **Andy** started selling **CDs**, yes **CDs**, from a market stall in **Felixstowe** back in the **early Seventies**.....

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to i. an idea, ii.
a vision, iii. a
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