

# musicweek

For Everyone in the Business of Music

25 JANUARY 1997 £3.25

## Heat rises in royalties row

by Martin Talbot

Europe's royalty collection societies are facing a far-reaching international investigation after PolyGram made a formal complaint to Europe's competition authorities last week.

PolyGram issued the complaint, against the societies of France's SDRM and Sweden's NCB, to the European Commission's competition department DGA last Wednesday. The move, which came a matter of days before leaders of the international publishing industry were due to meet at Midem tomorrow (Tuesday), follows a decision by France's SDRM to end its reciprocal agreement with MCPS.

PolyGram International Music Publishing director of legal and business affairs Crispin Evans says the action against Sweden's NCB relates to a move by the society to withhold royalties from the major. Neither the two organisations nor DGA had received notification of the complaint as Music Week went to press.

Evans says, "The MCPS agreement and direct distribution scheme is generally, in our view, pro-competitive. Therefore, any unjustifiable opposition to it is anti-competitive behaviour and something that the competitive authorities might be interested in. This is not a decision which is taken lightly. We have carried out the steps we regard as

necessary to protect our business."

NCB managing director Gunnar Petri says any action taken against SDRM and NCB is an action against all the European societies. "All the European societies have a common ground on this issue," he says. "We will stick together and act together."

An SDRM source says it would not fear any competition-related investigation. SDRM director general Jean Loup Tournaire, who was unavailable for comment, stated a fortnight ago that his organisation aims to appoint a UK representative in an attempt to forge links with UK publishers and writers.

UK record companies last week began receiving notices from Tournaire

instructing them that licences should be secured direct from SDRM.

SDRM took the decision to end its deal with MCPS in protest at the direct distribution service which the UK society offered to PolyGram as part of a central accounting deal it struck in August. The deal allows publishers and songwriters to by-pass local societies and have royalties paid direct to their local affiliates.

The end of SDRM's reciprocal agreement with MCPS is unlikely to affect the collection of royalties for compositions by UK writers, because the flow of cash should continue to go through sub-publishers in France.

● John Hutchinson profile, p6

### THIS WEEK

3 Virgin in market share lead again

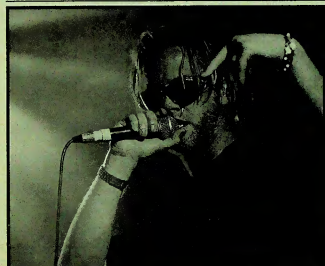
5 Brits list highlights new talent

8 What to expect on the net in '97



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Babybird performed a five-song set at a new-look, high-profile Brit Nominations at the Hard Rock Cafe in London last Monday. At the announcement, which was hosted by Brits chairman Paul Burger and broadcast by Radio One, the Bee Gees were unveiled as the year's outstanding contribution award winners. While Babybird were nominated for best British newcomer and best single, Spice Girls topped the list by picking up five nominations. The awards show will take place on February 24 at London's Earl's Court. Full details, p5.

## Top 20 entry sees Spice mania reach US

Spice Girls' US chart career has got off a record-breaking start, with Wannabe entering the US Hot 100 chart at number 11 this week.

The single is the highest US chart debut in history by a new UK act and helps give Britain one of its best US chart showings in more than a year. The previous highest debut by a new UK act was Oasis's Wonderwall which entered at number 21 a year ago.

Virgin managing director Paul Conroy says, "It's fantastic news for the UK industry and means America is taking an interest in UK artists again, whatever the type of music."

Spice Girls' US success follows just

one 10-day promotional trip to the US in mid-November, although they are returning for another two weeks later this month following a short visit to Canada.

Wannabe, however, has been gaining radio airplay across the US as well as support from MTV.

"The timing is absolutely perfect," says Conroy. "I think America has been looking for new stars and it would be surprising if it had not worked in America after being a success everywhere it has been released."

The success of Spice Girls comes as Gina O's Ooh Aah...Just A Little Bit continues to climb the *Billboard* chart,

## MTV to launch new UK music channel

MTV is reorganising its European operations with the launch of a new service tailored specifically for the UK market.

The music TV network is to launch the service in the summer, as part of a restructuring of its European operations. As a result, MTV Europe will operate services for MTV North, MTV Southern, MTV Central and MTV UK & Ireland.

News of the change came in the same

## week that MTV Networks Europe was announced as the third main sponsor of London Music Week, the music industry convention which takes place this spring.

MTV's involvement will further boost the international focus of the event which will take place in London from April 26, with an industry conference at Islington's Business Design Centre.

● See story, p3

## Xfm plans to make September debut

Alternative music station Xfm is to go on air across London this September after being announced as the winner of the new FM licence on Thursday, after a hotly-contested battle between 25 stations.

The announcement was eclipsed by media coverage of Chris Evans' resignation from Radio One.

Evans was one of the backers behind the Edge consortium, which missed out in its bid for the London licence.

● Xfm story, p4; Evans story, p3

## Jocasta: go



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- NME: PART 2 OF FEATURE - 22/1
- Q: 8 PAGE FEATURE 30/1

### RADIO

- 2 WEEKS AS MARK GOODIER'S HITLISTER
- EVENING SESSION
- PETE TONG'S ESSENTIAL SELECTION
- JO WHILEY

### TV

- CHART SHOW EXCLUSIVE 11/1
- TOTP2 - 11/1
- NTV ROTATION FROM - 11/1
- BOX ROTATION FROM - 11/1
- VIDEOTECH - 23/1

### MARKETING

- TEASER ADS NME - 8/1; 15/1; 22/1
- TEASER POSTCARDS TO DATABASE - 13/1
- NATIONAL TEASER POSTER CAMPAIGN 2 WEEKS COMMENCING - 13/1
- FULL ADS: NME, BIG ISSUE, MELODY MAKER, MIXMAG UPDATE
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# UK music gets priority on new MTV channel

by Catherine Eade

MTV Networks Europe is launching two new channels, one of which will be tailored specifically to British music.

In a move due to be announced at Midem today (Monday), MTV plans to launch a 24-hour UK-dedicated music and entertainment channel for the 16- to 34-year-olds to replace the existing MTV North service in the UK.

It is also launching MTV's American music service M2, which will become available as a digital-only service. Both services should be on air this summer.

Brent Hansen, president and chief executive, MTV and VH-1 Europe, says the creation of a UK service is a natural follow up to the recent restructuring across the network, when MTV Europe was split into three regions. There are no immediate plans to have stand-alone national services in other territories, he adds.

"The UK has its own dynamic and we

## THE MTV SERVICES

**MTV UK and Ireland** - UK, Ireland, MTV North - France, Luxembourg, Belgium, Banalux, The Netherlands, Scandinavia, Spain.  
**MTV Central** - Germany, Austria, Switzerland  
**MTV Southern** - Italy.

want to create a UK-driven playlist with a specific taste for the UK," says Hansen. "This will enable us to get in on new UK artists right from the start and help us to develop talent."

MTV and VH-1 Europe controller of music programming Peter Good and head of talent and artist relations for MTV North Christine Boar will be in charge of developing the new playlist, initially. But Hansen says the new playlist head and a full team for the UK will be appointed soon.

The service will feature mainly UK artists, but Hansen says some European

acts will inevitably cross over into the playlist. The network's European flavour will be sustained with entertainment news and lifestyle features.

As part of the restructuring, Hansen has also unveiled a new senior management team for MTV Networks Europe. New chief operating officer Simon Guild will take overall responsibility for operations of MTV and VH-1 Europe, reporting directly to Hansen. Guild, who joined MTV Europe in 1992, was most recently senior vice president, strategy and planning.

Michiel Bakker becomes one of three regional managing directors, heading the MTV and VH-1 Europe Northern Service. A new managing director for MTV Southern is due to be announced soon, while the remainder of the seven-strong management team includes Michael Oplech, managing director for the MTV and VH-1 Europe Southern region, Boris Kaz, Rachel Purnell and Iain Renwick.

## Radcliffe tipped to be Evans' replacement

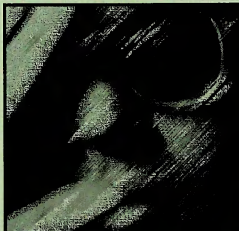
Mark Radcliffe has emerged as the industry's favoured choice to host Radio One's breakfast show following the departure of Chris Evans.

It is understood that Evans' resignation, announced on Thursday, was due to BBC director of radio and Radio One controller Matthew Bannister's refusal to let him work a four-day week. Evans, who has hosted the show since March 1995, will remain at Radio One until March 27.

Earlier in the week, Evans surprised Radio One bosses by announcing he would not participate in their programme of summer roadshows and he openly criticised Brit Awards chairman Paul Burger when it was announced that Ben Elton would host the event this year.

One pluggler says, "It was inevitable that Chris would leave Radio One. Sustaining that level of commitment to both radio and TV is impossible. I'm surprised he lasted that long."

Another pluggler says the selection of Radcliffe and sidekick Marc Riley (known as air as Lard) - who stood in for Evans earlier this month - would be supported by the industry. Another said it would be the most imaginative choice and would be one way of ensuring Evans' support of new music was continued.



Chrysalis was expecting to score its first number one single since Chesney Hawkey topped the chart in 1991, with *White Town* set to debut in pole position this week with the *Abert, Retn, Fall EP*. The title track, *Your Woman*, has had huge radio support, especially from Radio One. Jyoti Mishra, the Indian-born artist who recorded all four songs on a four-track at his Derby home, was signed to Chrysalis/Brightant by Brilliant director Neil Ferris last month.

## Spice Girls consolidate Virgin's leading position

The phenomenal success of Spice Girls helped Virgin maintain its position as the final quarter of 1996, according to new CIN figures.

Virgin accounted for 11.9% of the singles market, with Spice Girls scoring the two top-selling singles of the quarter. Second-placed RCA's share was boosted to 7.6% thanks to the success of its Dunsbane charity record and singles by Robson & Jerome and Robert Miles.

Spice Girls also scored the quarter's biggest chart entry, *Spice*, to help push Virgin to a 14.2% share, more than twice that of runner-up Columbia (6.3%), whose performance was buoyed

by the success of albums by Pugees and Kula Shaker.

Virgin's success helped EMI retain its position as the biggest album distributor with 25.3%, ahead of PolyGram (14.6%), Sony (14.8%) and BMG (14.6%). In the corporate listings, PolyGram comes out on top on 22.2%, with Sony second on 13.8%.

In the singles market, PolyGram retained its position as top corporate group with 13.6%, followed by BMG (14.0%) and Sony (13.4%). The tables were turned in the distribution listings, which were led by BMG (20.7%), EMI (18.8%) and PolyGram (18.7%).

● Full details next week.

## PolyGram picks up Roadrunner deal

Dutch-owned label Roadrunner is ending its 10-year distribution relationship with Pinnacle after sealing a new deal with PolyGram.

The move, which reunites Roadrunner managing director Jimmy Devlin with the company he left in 1994, will see sales and distribution of Roadrunner product move to PolyGram from February 3.

Devlin, who was formerly managing director of Polydor, says it was a difficult decision to make, but was the result of an objective appraisal when the contract with Pinnacle expired.

Devlin says, "It's true I have a fair amount of knowledge about sales and distribution at PolyGram because of my history with the company, but this is not an old pal's net. Commercially and creatively, it was the best move to make."

## NEWSFILE

### PWL adopts new name

PWL International is severing its final link with founder Pete Waterman by changing its name to **Coalition Recordings International**. The name change, being introduced on January 27, comes seven months after Waterman sold his 50% share in the company to Warner Music International, which already owned the other half. The company is also moving to East West Electric Lighting Station building in Kensington, west London.

### Cremer takes new EMI role

EMI Records Group artist relations director Cathy Cremer has been appointed as director of communications. Current corporate affairs director David Hughes is taking the new role of director of external affairs until his retirement in July next year. Meanwhile, Chrysalis head of A&R Chris Briggs has been promoted to the new role of EMI Records Group A&R executive. Head of artist development Gordon Biggins replaces Briggs as Chrysalis head of A&R.

### Williams finds new management

Former Tuff that singer Robbie Williams has signed a new management deal with west London's IE Music, whose clients include Bryan Ferry and reggae singer Horace Andy. Williams, who is signed to Chrysalis, is understood to be deming new material.

### John goes it alone

BPI head of legal affairs Sara John is leaving the association, but will continue to represent the BPI through her new independent consultancy.

### Suburban Base switches distributor

Independent dance company Suburban Base is parting with distributor SRD at the end of the month after six years. It is holding discussions with other distributors about a new deal.

### Brat pack announced

Oasis, Kula Shaker, Super Furq Animals and Manic Street Preachers are among the acts nominated for the Brit Awards, which are being staged by NME at London's Camden Centre on January 28. Suede, Manic Street Preachers, Pulp, Kula Shaker and Oasis are among those nominated as best band, with the top LP award to be contested by the Manics, Suede, Kula Shaker, Ash and Super Furq Animals. The show will be hosted by Radio One's Mark Radcliffe and Marc Riley.

### Flatley wins video sales race

Michael Flatley's *Lord Of The Dance* has been confirmed as the biggest selling music video of 1996 with UK sales of 1.2m. The VWL release sold more than three times as many copies as its nearest rival, the SMV-released Oasis video...There & Then.

### Burke switches offices

Virgin Retail Group chief executive Simon Burke and PA Debbie Gregson have moved offices to 120 Camden Hill Road, London, W8 7AR. The direct phone number is 0171-792 5844, fax 0171-792 5651.

### Dion hits new high

Caline Dion's *Falling Into You* achieved its sixth platinum award from the BPI last week. There were also platinum awards for Enya's *Shepherd Moons* (four), Crowshead's *Recurring Dream - The Very Best Of* (three), Gabrielle's self-titled album and *The Prodigy's Experience*. Gold awards went to *The Lightning Seeds' Dirty Heights* and *Terrievision's Regular Urban Survivors*, and silver to Beck's *Delayer* and *Reverence by Faithless*.

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## The end of the Evans era

It may have made front page news, but none of us should have been surprised by the departure of Chris Evans from Radio One. We'd go far as to say that if he hadn't resigned, then Matthew Bannister should have shown him the door.

That's not to say we subscribe to the widespread media view that Chris Evans is a Bad Thing. Much of that is pure jealousy. On the contrary, we think he's smart and innovative. One of the best. Admittedly he is guilty of a number of errors of judgment—the result of him apparently having no strong mentor who can bring out the best in him and tell him occasionally to shut up. But overall, judge him by what's done, from *The Big Breakfast* to *Don't Forget Your Toothbrush* to the Radio One Breakfast Show, and it's clear that he's a grade A entertainer.

The reason he has to go is that he's no longer necessary. Chris Evans was always going to be a temporary expedient for Radio One. His presence has done much to restore the station's morale and the public perception of it. But having a personality-based, talk-based show as the shop window of a station which boasts that it is all about music was always an uneasy compromise. Some pundits have made the mistake of suggesting everything would somehow have been OK if Evans had talked a little less and played a little more music. That misses the point of what Chris Evans is. Whatever he may think, he is not essentially a music person and simply having him play records would waste his talents. If Radio One is really confident of its new positioning and of the musical high ground it claims, it should replace the Evans show with a music show. Chris Evans and Radio One should realise they both got a very good deal out of their relationship. It was great while it lasted. But now it's time to move on.

Steve Redmond

## WEBBO

## Worldwide woes for UK acts

Last year was the first year since the early Seventies that a British act didn't have a number one single in the US. Okay, Donna Lewis and Everything But The Girl had long-running singles at number two, but the fact that so many of our successful acts have failed to make an impact in the US demonstrates a gulf is opening up between us and our friends across the pond. Maybe we are, in reality, streets ahead of the North Americans when it comes to musical progress—the performance of *The Prodigy* in America will give us indications as to the truth of that statement—but doesn't it at least partly come down to that old chestnut, the singles chart? The assertion is often made that we shouldn't worry about the singles chart because we are still breaking British acts overseas. Well, with the exception of phenomena such as Oasis and Spice Girls (who hopefully, after their flying start, will go to number one in the US), it's just not true. So many of our acts that have sold hundreds of thousands of albums at home do nothing abroad, particularly in Europe. Why? It used to be that a big record in the UK meant the media in Europe were practically falling over themselves to jump on the bandwagon. Not any more. They are so cynical about what a UK hit really means that the chart is ignored. A very useful tool has gone out of the window and, as each day passes, it's going to be even harder to resurrect.

## Still waiting outside the phone booth

Sony has always been great at reissuing deserving singles that don't make it the first time round until they are hits. Well, Sony, when you are going to re-release *Standing Outside A Broken Phone Booth With Money In My Hand* by the Primitive Radio Gods? The excellent album that the track is taken from sneaked out in December, but that single is a hit. Please try again.

Jon Webster's column is a personal view

At last...Xfm cliches  
Lose an radio licence

by Catherine Ende

The music industry is celebrating the news that the Radio Authority has awarded the last London-wide licence to alternative music station Xfm.

RA deputy chief executive David Vick contacted Xfm managing director and Care manager Chris Parry at 4.30pm on Thursday to inform the station that it had won the eight-year FM licence. The station, aimed at 15-34-year-olds, beat 24 other applicants for the 104.9 frequency.

Parry says he believes the decision is a triumph for the music industry. "British radio can only become more exciting with a station that's prepared to go upfront and champion new artists. We won't just be mirroring a more vibrant, stronger UK music scene, we'll be helping to create and sustain it," says Parry.

Sammy Jacob, programme director for the station since it first went on air at the Reading Festival in 1991, says he is still weighing up the impact of the

## INDUSTRY DELIGHT

Virgin MD Paul Conroy — "It's fantastic news. Xfm will do for indie music what Kiss 100 did for dance music."  
Richard Masters, PolyGram Island Music Publishing — "I'm really thrilled. It's my overdue wish and a real shot in the arm for the industry."  
Bridford director Neil Ferris — "Had it been awarded to another station it would have been disaster. This is the station we've been crying out for."

John Kennedy, PolyGram UK chairman — "It's fantastic news for the industry."  
Daniel Nathan, programme director, Festival Radio — "It was a good clean fight and I hope they do justice. I, for one, will be listening."

decision. "Xfm is going to change the face of music in this country—we'll see a lot more quality bands emerging into the mainstream. This will change commercial radio's attitude as well," he says. Xfm—which also includes broadcast giant CLT, promoter Harvey Goldsmith,

Pinnacle's Steve Mason and The Cure's Robert Smith among its shareholders—plans to begin broadcasting on September 1. Parry says many presenters are already in place and the company will build studios for the station at its West End offices.

Parry promises Xfm will be as fresh as possible and reflect London's music at all scenes. "We've got a lot of people, at all levels of the music industry, to thank for their support. I can assure everybody that the philosophy of Xfm will be the same as when we first started. Two thirds of the company is still owned by individuals who are committed to alternative radio," he says.

Thursday's result came after Xfm's third attempt to get a London licence after two unsuccessful attempts in 1993 and 1994.

Capital Gold failed in its attempt to move from AM to FM, despite a pledge to the Radio Authority days before the announcement that it would triple the programming budget to around £2.7m if it was successful.

K-Tel buys into Tring  
after settling dispute

K-Tel has settled its long-standing dispute with Tring International and bought a 5% stake in the company. To allow for the acquisition, which leaves K-Tel as the biggest corporate stakeholder in Tring, the company's issued share capital was increased by £2m to £44.5m.

The deal was reached after K-Tel received an undisclosed sum as settlement of the legal action it launched against Tring and US company San Juan in 1993. K-Tel claimed breach of its copyright in 151 recordings of classic hits dating from the Seventies and Eighties.

K-Tel managing director Pat Broderick and Tring chief executive Philip Robinson say they met at Midem Asia last May and realised they could reach a settlement. The deal was finalised on December 17 and revealed last week.

Tring admits that the chain of ownership relating to its licensing arrangement with San Juan was faulty, but K-Tel acknowledges that Tring and San Juan secured the rights in good faith.

Tring has also signed a licensing agreement with K-Tel to use the tracks at the centre of the dispute and is putting together plans for a series of compilations using the material.

## Wells gets TO P caretaker role

The BBC has appointed former National Lottery Live producer Mark Wells as temporary producer for *Top Of The Pops* until a long-term successor is found for Ric Blasill.

The last *TOPP* produced by Blasill will be aired on February 28; he moves to Andy Macdonald's *Independence* label as director of *1&R* in March. Wells, 29, was the first producer to introduce music to the lottery show. His other production credits include *Children In Need* and *Steve Wright's People Show*.

An appointment covers the transitional period until April when head of music entertainment Trevor Dann will start to oversee the running of the show. *TOPP* achieved the highest viewing

TOP TV RATINGS	
<i>TOTP</i> (BBC1, Dec 25)	1.0m
Tina Turner Live (ITV, Dec 27)	4.9m
Ferris Phenomenon (BBC2, Jan 1)	4.2m
<i>TOTP Special</i> (BBC2, Dec 28)	2.7m
Tom Jones (ITV, Dec 24)	2.6m
Ferris Christmas Show (BBC2, Jan 3)	2.3m
Holland's Hootenanny (BBC2, Dec 31)	2.0m
<i>TOTP</i> repeat (BBC2, Dec 28)	2.0m
Pavarotti/Ungellon (Ch4, Dec 26)	1.5m
Tony Bonnett Arena (BBC2, Dec 26)	1.1m
Sources: Barb	

figures for all music shows over the Christmas period, with 7m tuning in on Christmas Day and a further 2m watching the repeat on December 28. *TOPP*'s Tina Turner Live in



Dynid Leaper arrived in the UK last week on a massive promotional tour to back her new single, *You Don't Know*, which is released today (20), and her first new studio album for four years, *Sisters Of Avalon*. She will be performing the single on a number of TV shows, including *The Giltie Show*, *Neil's House Party* and *This Morning*, as well as undertaking a tour of 18L stations.

Amsterdam on December 27 attracted the second largest audience (4.9m) in a quiet festive period for music on TV. RCA's Tony Ferrino was close behind with 4.25m tuning in for his New Year's Day programme.

Jools Holland's *Hootenanny* on New Year's Eve attracted around 2m viewers, 700,000 more than 1995 when the show went out against Channel Four's *The White Room*.

Analysts AC Nielsen Registrar-MEAR have reported that the national record companies spent on the amount record advertising throughout December was up from £1.4m in 1995 to £1.7m in 1996. WEA was the most active press advertiser, spending £251,000 in December, with EMI second (£152,790).

# UK music captures global attention

The improving international reputation of UK music is helping to propel worldwide sales of this year's Brit Awards show.

Big Picture, which took over the sales role this year from PolyGram, is now visiting around 130 countries and will take the February event, giving it a global audience of around 80m. Last year, the show was screened in around 120 countries. ABC in America will again air

the event, while Big Picture's production and development executive Alex Fraser says interest has been so great in France, Scandinavia and Eastern Europe that several broadcasters are bidding to acquire the rights.

The announcement of the nominations last Monday has increased overseas inquiries, says Fraser. "Last year was a very high-profile event because of the Michael

Jackson incident and that gave it a lot of coverage," he adds. "Also people are getting a little bit tired of the Grammys." This year's Brits take place two days before the Grammys on February 28.

Fraser says that the success abroad of acts like Spice Girls - whose Wannabe single enters the US chart at 11 this week - has made the rest of the world focus on the UK music scene once again.

# Brits list reflects '96's wealth of new talent

by Paul Williams

The volume of new UK acts breaking through in 1996 is reflected by a Brits list dominated by previously un-nominated acts.

Across the nominations, new acts including Virgin's Spice Girls, Columbia's Kula Shaker, MCA's Ocean Colour Scene, WEA's Mark Morrison and Polydora's Lighthouse Family are all among the most mentioned acts.

Sony's haul of 16 contenders, which were unveiled at the Hard Rock Cafe in London on Monday (January 13), is more than three times last year's tally and is boosted by its huge success with homegrown acts over the past 12 months. Kula Shaker and Manic Street Preachers are both nominated four times, while Sony dominates the best British group category with three of the five places. It also claims two of the five nominated albums.

Virgin picked up 13 mentions, with the Spice Girls the most nominated act with five in total. George Michael also picked up four nominations.

But both Sony and Virgin are topped by PolyGram whose 18 nominations give

BRITS BREAKDOWN		
Company	Awards to date	1997 nominations
PolyGram	33	18
Sony	23	16
Virgin	16	13
Warner	29	10
EMI	21	5
BMG	21	4
MCA	4	4
XL Recordings	0	4
Echo	0	2
Junior Boys Own	0	2
Creation	3	1
Out	0	1
Mushroom	0	1
One Little Indian	3	1

\*Based on all Brit Awards presented between 1985 and 1996; all categories included except Best British producer; best video by a British act; best single by a British act and outstanding contribution.

it representation in all but the best British group category. Its most successful acts are the Lighthouse Family who are in the running for three awards.

EMI is down on the 1996 total of 16 nominations with just five this year and is overtaken by Warner whose total of 10

includes four for Mark Morrison. The Prodigy's success in 1996, when they achieved two number one singles, leaves XL Recordings with four nominations.

Brit Awards chairman Paul Burger says, "I think it's a well-balanced list and is a fair reflection of what's going on."

Burger adds he is excited about the prospect of trying to match last year's show which won widespread coverage following Michael Jackson's clash with Jarvis Cocker.

Comic and writer Ben Elton will host the event, which takes place at London's Earl's Court on February 24 and will be the subject of a two-hour special across the ITV network the following night. The Bee Gees, who are the recipients of the outstanding contribution award, are the first act confirmed to be performing at the event.

The awards are again being backed by an album and video which are both being released on February 10. The Wisenworld video Brits Awards '97 features 20 clips, while the Brits '97 - The Album Of The Year, released by Sony TV includes tracks by Manic Street Preachers, Kula Shaker, Prodigy and Mark Morrison.

## THE BRIT AWARD NOMINATIONS

### BEST BRITISH GROUP

Kula Shaker (Columbia); Lightning Seeds (Epic); Manic Street Preachers (Epic); Ocean Colour Scene (MCA); Spice Girls (Virgin)

### BEST BRITISH ALBUM

Kula Shaker - K (Columbia); Lighthouse Family - Ocean Drive (Wild Card/Polydor); Manic Street Preachers - Everything Must Go (Epic); George Michael - One Night In My Life (Epic); Ocean Colour Scene - Moseley Shoals (MCA)

### BEST BRITISH NEWCOMER

Ash (Mushroom); Alisha's Attic (Mercury); Babybird (Epic); Bluetones (A&M); Kula Shaker (Columbia); Lighthouse Family (Wild Card/Polydor); Longpig (Moth); Manson Phantom (Moth); Mark Morrison (WEA); Skunk Anansie (One Little Indian); Space (Gut); Spice Girls (Virgin)

### BEST BRITISH SINGLE

Babybird - You're Gorgeous (Epic); Kula Shaker - Tatto (Columbia); Lighthouse Family - Lifted (Wild Card/Polydor); George Michael - Fastlove (Virgin); Manic Street Preachers - Design For Life (Epic); Mark Morrison - Return Of The Mack (WEA); Oasis - Don't Look Back In Anger (Drasquin); Prodigy - Firestarter (XL Recordings); Spice Girls Wannabe (Virgin); Underworld - Born Slippy (Junior Boys Own)

### BEST BRITISH MALE SOLO ARTIST

George Michael (Virgin); Mark Morrison (WEA); Simply Red (East West); Sting (A&M); Ticky (Fourth & Brassway)

### BEST BRITISH FEMALE SOLO ARTIST

Dina Carroll (Mercury); Gabrielle (Go Beat); Donna Lewis (Atlantic); Louise (1st Avenue/EMI); Eddi Reader (Blanco & Negro)

### BEST BRITISH GROUP

Chemical Brothers (Virgin); Jamiroquai (Sony); Mark Morrison (WEA);



UP FOR THE AWARDS: LOUISE AND DINA CARROLL

Recording(s): Spice Girls - Wannabe (Virgin); Spice Girls - Be a Threat (Virgin)

### BEST INTERNATIONAL NEWCOMER

Foo Fighters (Globe); Cypress Hill (Mercury); Robert Miles (Deconstruction); Joan Osborne (Blue Gorilla/Mercury); Presidents Of The USA (Columbia); The Tony Rich Project (Lafayette/Arista)

### BEST INTERNATIONAL FEMALE SOLO ARTIST

Toi Braxton (Lafayette/Arista); Neneh Cherry (JKT); Sheryl Crow (A&M); Celine Dion (Epic); Joan Osborne (Blue Gorilla/Mercury)

### BEST INTERNATIONAL MALE SOLO ARTIST

The Brian (EMI); Babyface (Epic); Bryan Adams (A&M); Beck (Geffen); Robert Miles (Deconstruction)

### BEST INTERNATIONAL GROUP

Boyz n the D (Polygram); Fugees (Columbia); Presidents Of The USA (Columbia); REM (Warner Bros.); Smashing Pumpkins (Hit)

### BEST SOUNDTRACK (CAST RECORDING)

Anger Management (MCA); Evita (Warner Bros.); Mission: Impossible (Moth); La Passione (East West); Transposing (EMI)

### Prodigy (XL Recordings)

Underworld (Junior Boys Own)

### BEST BRITISH PRODUCER

Absolute/Richard Stannard/Mat Rowe; Hugh Jones; Mike Hedges; John Lackie; Tricky

### BEST BRITISH VIDEO

Chemical Brothers - Setting Sun (Virgin); Diddy - Good Enough (A&M); Jamiroquai - Virtual Insanity (Sony); Manic Street Preachers - Design For Life (Epic); George Michael - Fastlove (Virgin); Orbital - The Six (Intam); Prodigy - Firestarter (XL Recordings); Prodigy - Beath (You'll Be There)

Prodigy - Beath (You'll Be There)

Prodigy - Beath (You'll Be There)

Prodigy - Beath (You'll Be There)

Prodigy - Beath (You'll Be There)

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Prodigy - Beath (You'll Be There)

Prodigy - Beath (You'll Be There)

Prodigy - Beath (You'll Be There)

Prodigy - Beath (You'll Be There)

## NEWSFILE

### VOP's Spofforth joins Asda

Virgin Our Price regional manager Andy Spofforth has joined Asda as head of music. His appointment comes as Steve Gallant, the chain's category controller for entertainment, takes on additional responsibilities for newspapers, books and magazines. Asda, which saw its music sales increase by more than 40% in its first half of its financial year, is reviewing the look of its chart and racking following trials of newly-designed racks in several stores.

### Bush signing publishing to Famous

Bush signed a worldwide music publishing deal with Famous Music in Los Angeles last Tuesday (January 14). The agreement with the band's songwriter and frontman Gavin Rossdale covers their recent US number one album Razorblade Suitcase and their debut album Sixteen Stone.

### Avex signs first act for rock label

Label Avex UK has signed Cornish surf rock fourpiece Rooftops as the first act on its new rock label. The imprint, the name of which will be announced at Midem, is to be overseen by Avex head of A&R James Cassidy. A new, separate marketing team for the imprint has been created to work alongside the existing dance team, he says. Rooftops are scheduled to have their debut single Can't Keep Living This Way released on March 31.

### Midem manufacturers' guide

Contrary to information given in last week's Midem manufacturers' guide, Merseyside cassette duplicator RTS has the capacity to turn over 100,000 C90s a week, not 5,000 as stated. Manufacturing brokers Key Production, who will be present at Cannes this year, were erroneously omitted from the guide.

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# The experienced financial brain behind the 'unstoppable merger'

When John Hutchinson took over as chief executive of PRS in November 1990, it seemed as if the publishing industry had plumped for another anonymous face from the world of banking.

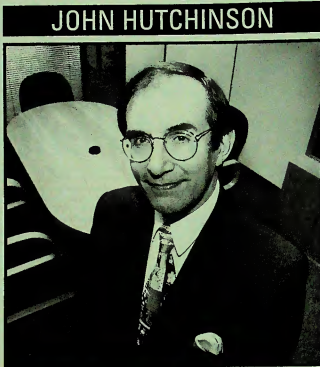
A veteran of 30 years with Lloyds and latterly the managing director of Visa, Hutchinson did not look destined to become one of the industry's more dynamic figures.

But, 14 months later, the 52-year-old has established himself as such as a serious international player within the European rights community.

In November, Hutchinson was installed as acting chief executive of MCPS in addition to his PRS role, as the two societies pushed towards a so-called 'operational alliance'. In doing so, Hutchinson became the first man to helm the two organisations and, in just a year, has emerged as one of the publishing business's most senior figures.

Hutchinson is not one to blow his own trumpet at the fact that he is making history. "You can't keep thinking about that, because there is so much to do", he says, prodding at his Psion in his moderate and functional office at PRS's Berners Street headquarters in London.

Hutchinson's arrival at PRS in 1995 followed a 35-year career in the banking industry, at Lloyds, the Nationwide Building Society and Visa UK. And, undeniably, there is something of the



bank manager about his demeanour.

That is not to say he lacks enthusiasm for music. Celine Dion is his favourite artist at the moment, and he quickly corrects himself when he talks of his love for country and western. "I mean new country," he says.

Hutchinson has already earned the respect of the publishing industry. "I am a big fan," says EMI Music Publishing managing director Peter Reichardt. "We haven't had such a strong and decisive leader of either PRS or MCPS for all the time I've been in the business."

His background brings with it a fresh approach to the job, as is suggested by The Cure manager Chris Parry, who worked with PRS in finalising details of the new Live Concert Service. "What the collection societies are doing in effect is offering a banking system and his experience in the credit card business can only be a good thing," he explains.

And, when Hutchinson talks of his ambitions for PRS and MCPS, it is clear that he has an attitude which is new to the publishing business. "You can buy something by Visa in Papua New Guinea and it's on your statement two days later," he says. "But it can take anything up to three years for foreign royalties to reach home in some cases, and that's got to change."

Reichardt believes the appointment of Hutchinson is proving a significant step forward for both organisations. "He has a great business sense about him, a great entrepreneurial spirit," he says. "You don't have to have a great knowledge of the music business to be head of PRS or MCPS, just an understanding of business. And John is a businessman with a capital 'B'."

Another senior executive adds, "Unlike a lot of people in the business, John doesn't want to be a rock star. That means he gets on with the job." It is Hutchinson's bullish, no-nonsense approach which is already

shaking up some of MCPS's European counterparts. In Midec this week, he is preparing to face the wrath of the European mechanical rights societies, with at least one of them raising the threat of "all-out war" over the direct distribution service offered by MCPS as part of a central accounting deal it struck with PolyGram in August.

What has troubled the European collection society community is that the agreement makes a reality of their longstanding fear – that a system could be developed to allow songwriters and publishers to by-pass local societies and so cut out an entire level of administration costs and delays in distributing royalties.

Hutchinson has a clear view of such concerns within the European business; it is a challenge that the organisations must face head-on.

"This is not just an argument about direct distribution," he says. "All it is is a way of cutting costs to benefit the copyright holders, the composers and publishers."

"If the European societies don't like direct distribution, then they must find other ways of cutting costs – we can't go on forever resisting change."

For all his calm, mild-mannered demeanour, Hutchinson is demonstrating a toughness which has already ruffled some feathers on the continent.

Even as it emerged last week that France's SDRM, the Netherlands' Stema and Germany's Gema are proposing a phased move to 6.5% commission by 1999, Hutchinson was not easily impressed. "If that's true, that's only what MCPS charged on an average last year," he says. "And that was before direct distribution."

But, Reichardt points out, underlying such an attitude is a strength in negotiation, a pragmatism and an acute sense of diplomacy.

It is just such diplomacy which

## A UNIQUE DOUBLE

**John Hutchinson** (b. August 8, 1940) 1962: joins Lloyds Bank as a clerk, direct from his O levels at King Charles I Grammar School in Kidderminster. 1982: studies at Harvard Business School in the US, on one of his two spells on attachment from Lloyds.

1985: After working his way up through the bank, Hutchinson is appointed general manager support and development. February 1990: joins Nationwide Building Society as executive chairman, running all the branch networks in his role as retail operations director.

1992: becomes corporate strategy director, overseeing corporate development projects.

April 1993: takes over as managing director of Visa UK, managing its card and retail payments systems operations.

November 1995: takes over as chief executive of PRS.

February 1996: helms PRS through its receipt of the Monopolies and Mergers Commission report.

December 1996: Hutchinson becomes the first man to run both PRS and MCPS as he is appointed as acting chief executive of the mechanical rights companies.

January 1997: Hutchinson goes to his second Midec facing the prospect of all-out war from the European collection societies.

Hutchinson will need in spades as he attempts to steer through PRS's alliance with MCPS. Hutchinson's enthusiasm for the task suggests there will be no hold-ups.

Reichardt says, "Almost overnight, this so-called merger has become unstoppable, and that's a tribute to John. He has taken the mantle of MCPS chief executive head on, he has really taken by the scruff of the neck."

MCPS's commercial operations controller Graham Churchill – a member of the 14-person top management team – agrees. "He has already made a significant difference at MCPS, and given us leadership and direction."

As the alliance takes shape, it is already beginning to have an impact on the day-to-day operations of the two organisations.

An eight-person taskforce of PRS staff is currently on loan to MCPS in Streatham to help with the current workload, while the business is slack at PRS's HQ.

Hutchinson's success so far is what may cause problems in the next six months. Many of the leading UK publishers are wary of creating a leader with the power of Sacconi/SDRM's Jean Loup Tournier, Gema's Reinhold Kreller or Buma/Stemra's Kees Verwoert.

"MCPS and PRS have very strong boards," says one PRS director. "But it is very important to make sure we retain our control."

But, as Hutchinson prepares for the series of meetings in Cannes on Tuesday this week, such concerns will be far from his mind. "My aim is to drive through the necessary reforms to enable us to get to the situation where we are all operating like executives involved in big business," he says.

Given his success in just 14 months, they are words which will leave many of Hutchinson's European counterparts worried.

Martin Talbot

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# How the net will get serious in '97 as the hype finally fades

The internet has developed from its early anorak-only days to being a true social and business tool. As the net's audience, and potential, grows, what can we expect in '97?

The glarious hype that surrounded the net, new technology and new media in music a couple of years ago has been all but drowned out by the experience of crashed computers, slow downloads and often dreary websites. Despite this, the net doesn't go away and continues to grow. In the UK, the audience is predicted to grow from 2.1m in 1996 to 3.1m in 1997, according to researchers IDC. Admittedly, it's still a fraction of the average Top Of The Pops audience, but considerably more than half a dozen snarks, as claimed by some sceptics. So what does 1997 have in store? Here, in no particular order, are some of the trends to watch out for.

## REAL SITE NUMBERS

For the past two years, net figures have been, at best, accurate estimates, at worst, downright lies. Given that most music industry sites have been put up on a very small budget, and having often been there simply for show something on the net you can brag about rather than fulfilling a real, pre-defined business purpose, this has not been a problem.

However, as the cost of a decent site continues to soar and people wonder what they are really paying for, the issue of exactly who is coming to a site and what they are doing there is going to become more important. The frightening truth is that as there is now an enormous over-supply of information on the net, without something very special or a large amount of promotion, or preferably both, real numbers of site accesses are often very small. Those commissioning sites should demand the most accurate figures possible—and that doesn't mean "hits".

## ON-LINE RETAIL

Convenient digital transmission of audio, such as that promised by Corberus (<http://www.corberus.co.uk>), is still some way off and is likely to be blocked by nervous majors unless there are cast iron guarantees over protection from piracy.

In the meantime, net-driven mail-order is ripe with potential. And it's not just from retailers—such as the Internet Music Shop (<http://www.musicshop.co.uk>) and CDNow (<http://cdnow.com>)—but also from media owners (such as Miller Freeman's own *dotmusic*) and direct from labels. Secure transactions are with us, and they work. Furthermore, by eliminating the traditional distribution channels, they open up enormous potential for underground and niche acts to reach a wider audience than before.

For your information, CDNow, started two years ago in a basement by two twins with no retail experience, is in profit and growing at 300% a year.



## DECENT CD-ROMS

Despite the ever-growing universe of CD-Rom drives, there have been very few decent CD-Roms to play with yet. The best of last year's crop? AudioRom from Sunbather and Frequency from Modify (<http://www.modify.com>), both of which managed to provide something new for the new medium. Also of note was Sting's All This Time—mainly for its sumptuous design. Some simple guidelines: these things should be fun and/or useful. If it's not one or other, and preferably both, it's a waste of time.

## TECHNOLOG

Site developers have a range of tools to make their sites ever more wonderful things. Unfortunately, a vast number of net users lack either the technical know-how or the computer power to make these wonderful things work. This is technology and is a particular problem with developments such as the multimedia plug-in, Shockwave.

The problem is, as there are ever more new users, and ever more gnomes, there are also ever more people who don't quite know what they are doing.

## OFFICE USERS

Stop thinking about students sitting in computer labs and start thinking of people rather similar to yourself with a live net connection who flick through websites in the time they used to spend playing patience on the computer. This



is an ever-growing sector of the market and they are particularly interested in the convenience of being able to buy online. Not only that but, thanks to the fast connections they have in the office, they tend to see the net much better than mere home-based mortals.

## COPYRIGHT CLAMPDOWN

A swift search around the net will take you to thousands of unauthorised sound clips put up by fans and the tale last year of U2's studio being hacked and an unreleased song being distributed around the net caused a stir. But there are two levels of this to worry about. The real problem could come from more professional operations such as pirate tape producers offering international mail-order, or paid-for downloads of new releases. The lawyers, as ever, are in for a field day because, for some organisations, the net remains something to fight, rather than embrace.

## TIME SHIFT RADIO

The obsession of 1996 was live gigs and live radio over the net. The real value, however, may come from being able to listen to a broadcast at your convenience after its first transmission. Imagine, for example, an ex-pat living in San Francisco being able to listen to the Chris Evans or Chris Tarrant breakfast show at San California time, rather than GMT. The latest release of Real Audio (available from [realaudio.com\) has finally made audio available over the net easy to download and bearable to listen to.](http://www.</a></p>
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## THE FIRST WEB ARTISTS

Those who seized the potential of the promotional video in its early days were rewarded with huge commercial gains. The web is another new promotional medium, waiting for artists to make the most of it. In truth, few have had the time or energy to do so. Robin Guthrie keeps the Cocteau Twins' site up to date and Ben Watt remade EBT0's and both sites are much better for it, but they are the exceptions. This year will hopefully see committed artists winning over web users by their websites. Could an inspired website make the difference between the success and failure of a new disc? Only one way to find out.

## BETTER NET EVENTS

Let's be honest, any live gigs on to any of the very hyped live networks of last year did not have the best of times. The challenge is now to create an event where the technical wizardry involved in putting it on is at least matched, if not bettered, by the imagination behind it.

## DEAD SITES

Also known as brownouts and visible in many areas of the net—sites that have ceased to exist, often because the money ran out. We are all used to seeing "news" sections where the latest story is six months old. This is likely to continue. The way it works is simple. A label underinvests in terms of ideas, money and energy in a site. Because of this, it does no-one any good. Because of this, everyone loses interest and the in-house new-media guru becomes a figure of derision. No more money is spent on the site, but it stays up, because it's easier than taking it down. The result is a dead site, that normally does more harm than good.

Simon Waldman



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## MOVEMENT

LO-FI GOES HIGH PROFILE

Pavement may be one of the most important and influential bands currently in American alternative rock, but they certainly don't hang around when it comes to making an album. A couple of weeks to record, a couple more to mix, and that's it.

The method is fast and loose, it's spontaneous, it's often described as lo-fi and Pavement have become the supreme exponents of the genre.

It's business pretty much as usual for Brighten The Corners, released on February 10—their fifth album and first in the UK for independent label Domino Records, though it was recorded with some minor alterations to their usual modus operandi.

"For the first time we actually rehearsed before going into the studio," says Stephen Malkmus, the band's main creative force. However, he did not complete writing lyrics, nor record any, until the final mix.

"We finished touring in mid-February and decided to try to record in the summer," says percussionist Bob Nastanovich.

"We met in June and July to write. Then we rehearsed for two weeks, recorded for two weeks and, a month later, mixed for two weeks."

The album was recorded at the North Carolina studio of Mitch Easter, famed for his production work with REM in the Eighties. He rarely intervened and only added touches and encouragement where necessary.

Although Pavement are regarded as leaders of the post-grunge underground their musical inspiration extends from country and alternative American rock at one end to new wave acts like The Fall and Sixties folk-rock at the other. They slowly from the album is a typical example of their approach. "There's some kind of folk influence there," agrees Malkmus. "From the second Fairport album, early John Martyn, that kind of stuff."

"Steve is hugely influenced by Sixties and Seventies English folk," agrees Domino managing director Laurence Bell. "But it's always distilled to sound uniquely like Pavement."

Bell points out that their previous album *Wowee Zowie* was a Top 20 hit—although it was considered willfully obtuse and came at the height of Britpop. But the band believe Brighten



Act Pavement Label: Domino Project album  
Songwriters: Pavement Publisher: Treble Kicker  
Musique, EMI/Virgin Producer: Pavement Studios  
Brixton/Kingdom Fidelity Released: February 10

The Corners to be a more cohesive and accessible collection. "It's a very good time for a Pavement record," Bell says. "It's been a bit too Anglocentric for a while here, but things have started to loosen up."

Indeed Pavement's almost legendary reputation in indie circles now extends to Britpoppers like Blur (who credit them as the major influence on their new album) and Elastica (who recently recorded a cover of X's Unheard Music with Malkmus for the soundtrack to the movie *Suburbia*).

Domino has the European licence for the album, now that Pavement have ceased their relationship with Big Cat.

"No hard feelings with Big Cat but we thought why not go with someone else, and there's a dedication at Domino to supporting new music," says Malkmus.

Bell, who now has several of the biggest names in US alternative rock on his label—including Sebadoh and Palace—is, unsurprisingly delighted. "I was aware they were talking to people and they expressed an interest in our label," he says. "A couple of bands put in a good word for us. Then it was a spontaneous thing. And spontaneity, of course, is the essence of Pavement."

David Knight

When Britpop died at the turn of last year, Oasis' supernova success took them to another level while Blur crept away from the limelight and, for the first time since their *Modern Life Is Rubbish* album in 1993, fell out of fashion.

Their response was to retreat, regroup and, with their new single *Beetlebum* and fifth, self-titled album, post a snide, abrasive reply. *Beetlebum*, which is released this week, has received more than 20 plays a week on Radio One since it was serviced to the station in December and Blur also performed the track exclusively on Top Of The Pops on January 10.

"Damn, sang it live and I've had lots of people ring me up saying how they looked head and shoulders above everybody else," says the band's manager Chris Morrison.

Although *Beetlebum* is clearly influenced by The Beatles, it's a long way removed from the feel-good, anthemic pop of Oasis. "Blur and Oasis have nothing in common," says Albarn, who has dubbed the band's new style "English shocker" music. "At the time of all that competition thing it was silly in an insane way. But for me Oasis are the new U2. They're trying to appeal to everyone from grannies to five-year-olds and won't take any risks."

Recorded at the Townhouse studios in London in two sessions between May and November last year, the new, self-titled, album expresses the band's determination to experiment and move on from the cockney cheeriness of Britpop, risking their own commercial prospects in the process. Producer Stephen Street, who has worked with the band for the past five years, adapted quickly to the new demo-like approach, despite his heavily layered production on *The Great Escape*.

"Stephen picks up on a strong personality," says guitarist Graham Coxon, "but he can also talk the machine talk and get the result we want in the studio. We got him to be less precious by having half-hour jams in the studio. The album is more skeletal—Damon sang a lot of his vocals through crapy amps for example."

Parlphone managing director Tony Wadsworth adds, "I was very happy that they chose Stephen Street again. He's been developing and growing with the band. He has a pretty honest and direct relationship with them."

Both Albarn and Coxon describe the album sessions as "very relaxed." Albarn's specific criticism here he has bought a house has contributed to a "less competitive attitude" while the guitarist has given up drinking since last June. "We were all becoming more like business partners," says Coxon. "Relationships within the band were

getting very negative and stressful and we've sorted that out."

Morrison describes the new recording as a "thinking man's album." "But," he says, "the sense of melody and hookiness still come through."

"I don't understand this thing about copying out on pop music," says Albarn. "The inherent weakness of U2 is that even when they're vaguely experimental they still pull back by having simple lyrics and simple hooks."

## NEW MUSICAL D

Act Blur Label: Food/Parlophone

## IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
ANT & DEC	album	TELSTAR	Adam Holywood	ROKSTONE (London)	Steve Mac
BRITNEY CRAIG	album	PWL	Peter Price	BRITANNIA ROW (London)	Steve Mac
DAMAGE	single	BIG LIFE	Tim Perry	ROKSTONE (London)	Jamie Lane
EAST 17	mixes	LONDON	Nina Block	WHITFIELD STREET (London)	Bob Kraushar
ELASTICA	album	CMO	Kate Hansen	MAYFAIR (London)	Alan Moulder
ETHER	tracks	PARLOPHONE	Keith Wozencroft	SAWMILLS (London)	artist
GLADBLADE	mixes	ULTIMATE	Simon Parker	BATTERY (London)	Gavin Monaghan
HEAVEN 17	single	WEA	Steve Allen	ROUNDHOUSE (London)	Martyr Ware
MANSUN	mixes	PARLOPHONE	Deborah Baker	MAYFAIR (London)	Nick Griffiths
NOCITMES	tracks	LONDON	Nina Block	BATTERY (London)	Craig Leon
BETH ORTON	single	HEAVENLY	Jeff Barrett	WESSEX (London)	Ian Grimble
WADSWORTH	mixes	PARLOPHONE	Djaffar Baker	MAYFAIR (London)	Nigel Godrich
SHAKESPEARES SISTER	mixes	LONDON	Nina Block	MAYFAIR (London)	Steve Lironi
SMOKE CITY	tracks	LIVE	Jane Auzan	BATTERY (London)	Mike Pedron
USA STANSFIELD	mixes	CONCERTO	Ian Devenay	WHITFIELD STREET (London)	Ian Devenay
SUPERGRASS	album mix	PARLOPHONE	Keith Wozencroft	SAWMILLS (London)	artist/John Cornfield
UNDERCOVER	single	EDEL	Daniel Lycett	ROKSTONE (London)	Steve Mac
ZION TRAIN	single	CHINA	Derak Green	THE APARTMENT (London)	Rapino Brothers

Confirmed bookings w/e 18 January 1997



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**ATREIDES**  
New tracks and percussion.

**THE ALBUM**  
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## SALES BY ALBUM

Title	UK sales	world sales
Leisure	225,000	508,000
Modern Life...	204,700	426,500
Parklife	1,120,000	1,800,000
Great Escape	884,900	1,976,000

Source: Parlophone

our other albums my playing has been buried in the background because of all the keyboards and stuff on top of the guitars. I don't know, maybe that was true.

"I want Blur to be a frightening thing for people, not a caricature," he adds. "I think Damon likes about 10% of the hardcore American stuff I love listening to, but this time I wanted to follow through with something a bit harder. I think most of the guitarists in Britpop are pretty vacuous.

"I'm sure one day Damon will want to make a huge orchestral album, but I don't think I'll be happy about it. I'll still want to put loads of guitars on there."

Coxon is a long-term fan of Pavement, a band Albarn has also been namechecking in the British press as a fresh influence on his writing. "I think of Pavement as musical friends just from listening to their records," he says. The pair's converging tastes in American music has created an album which is already appealing to fans across the Atlantic. Song 2 will be the first single of the album in the US.

"The radio station K-RQ-Q has already played Song 2 twice," says Morrison, who has observed at close hand Blur's struggles to break in America. "Damon said to Virgin America when the band moved over from EMI, 'You realize you're not only selling a band, but you've also got to sell a culture'. And the Americans didn't want to buy a culture. They've got one of their own."

"Blur are still growing internationally," adds Wadsworth. "The Great Escape sold 50% more than Parklife outside the UK and I don't see any reason why the trend shouldn't continue. I'm convinced that the US will eventually come round to Blur because I believe in the band."

So is Blur's cunning way to infiltrate America or a retreat from the Britpop battlefield? Food managing director Andy Ross thinks neither.

"I don't think Damon could write anything intentionally for the US market but that doesn't mean he's not ambitious. I was taken aback slightly when I first heard it, but it was necessary for them to breathe a different atmosphere. I'm happy to bow to Damon's instincts on it," he says.

Steve Mallis



## BLUR

DIRECTION HERALDS A FRESH INTERNATIONAL ONSLAUGHT

It basically means you're a coward because you're not prepared to relinquish things completely. On this album we've tried to do everything that we haven't done before. That's why there's no lyric sheet. It's not just because the songs are less cartoonish and more personal.

"I wanted to do something that was more ambiguous and sexy," he adds. "Over the past three years I got caught up in a whole set of characters but

you've got to move on."

Wadsworth believes the band have sacrificed none of their commercial strength by following their instincts and promises an "imaginative" selection of singles over the following months including the Nirvana-inspired two-minute thrash Song 2. This is likely to be followed by Death Of A Party, a whoozy, atmospheric track which the band actually recorded several years ago and then forgot about. "It's not an

obvious single," says Wadsworth, "but it reminds me of Chest Town by The Specials, which is now regarded as a classic but wasn't exactly 'perfect pop'."

The group have drawn heavily on hardcore American guitar-based influences for their new sound, with the fractured hooks of Coxon pushed to the front more than on 1994's Parklife and The Great Escape (1995).

"This album is more skeletal," says Coxon. "People have said to me that on

Project: album Songwriters: Blur Producer: Stephen Street Publisher: EMI Music Publishing Studio: Trident Released: February 3

## STEVE LAMACQ ON A&amp;R

Forgot to mention it two weeks ago, but one of last year's pre-Christmas highlights for me was Radio One's **Priority Night** gig at London's Underworld. Obviously I'm a little biased here, having helped book the bands, but all four were on top form — and thinking about it, all of them have been touted in this column over the past year. Heading the bill were **Kenickie**, with **Symposium**, **Silver Sun**, and openers **The Peadarites** who have excited labels on both sides of the Atlantic. The Pecs, with their cleverly twisting pop tunes, hail from Bedford and are currently negotiating with a US label before turning their attentions back to the UK, where there are already offers brewing... Talking about names we've helped bring you, last year's column had an almost

embarrassingly high number of references to **Fierce Panda**, the label run by journalist Simon Williams. More embarrassing still, because he's a former colleague and friend of mine, which could land us with a few claims of nepotism, but one look at the FP index tells you how influential the label is becoming. Having already released singles by the aforementioned **Pecadilloes**, **3 Colours Red**, **Placebo**, **Kenickie**, **Tiger** — and a series of compilation EPs — Fierce Panda's next batch of impending releases includes a split single by **Toaster** and unsigned Glaswegians **God's Boyfriend**, the debut by going-places Leeds band **Embrace** (already snapped up by Hut Records) and a cracking little record from Swiss band **Chewy**, who were discovered

supporting **Dodgy** in Europe... In contrast it's been a slow start to '97 round here — not helped by my trusty tape deck packing up last week after 11 years' honorable service... Still, it managed to survive through a few interesting demos before it went, including the latest by **Shoot**, a powerful, trashy outfit who've already been demoed twice by one label and a big name publisher and put in a good support to The Longpigs and Space at ULUU a while back... On a purely personal level though, favourite of the week comes from **Pure Grain** — featuring a couple of ex Family Cats. It's a warm, lyrically tender four-song thing, with a mature, almost mid Eighties indie feel about it. Nice...



Use to WATCH

RIVER ATTIC

Everytime Between Us is the forthcoming title of the debut release from the London trio and the first indie specialist act on JVC. Further signings are promised.

There's nothing the media enjoy more than an anniversary and David Bowie's 50th birthday on January 8 offered ample opportunity for career retrospectives/disssections in the form of two TV specials, a Radio One acoustic broadcast and a star-studded celebratory New York concert.

The past decade has not featured highly in many people's critical overview of his career, but that has been to ignore a steady recent musical regeneration, hinted at on the Buddha Of Suburbia and Black Tie White Noise in the early Nineties, and more evident on 1995's Outside, his most rounded effort in years.

The revival continues with the hot new post-Prodigy single, Little Wonder, and forthcoming album, Earthling, which sees Bowie throwing down a hard rock/alternative dance gauntlet to performers half his age.

According to Bowie, 50 feels good, possibly because he is in a fine fettle musically as he is physically. Earthling is a testament to the rejuvenating powers of techno, industrial and drum & bass with Bowie supported by the other-worldly guitar techniques of Reeves Gabrels, piano dynamics of Mike Garson, drummer Zachary Alford and bass-player Gail Ann Dorsey.

On tracks like the self-deprecating single Little Wonder, the epic Seven Years In Tibet and the moody Dead Man Walking, it is evident that Bowie has regained his confidence in the studio. "The energy level and dynamics of Earthling come from us developing as a working band which enjoys playing live, particularly at the festivals," he says.

As with his 1973 album, Aladdin Sane, most of the material on Earthling was written on the road. "It's almost as though we duplicated the live experience in the studio," says Bowie, who stresses that everything was recorded in eight days flat.

Bowie's songwriting collaboration with Gabrels runs along different lines to that with Brian Eno - his partner on the acclaimed Low/Herzog-Ludger trilogy.



"Reeves and I essentially the same way, we have virtually the same sense



## DAVID BOWIE INVIGORATED BY NINETIES SOUNDS

of perspective," says Bowie. "There is more of a bond concerning musical ideas, whereas Brian and I often start from different directions - he has a pretty set idea of where he wants to go, as do I. That's what makes it interesting."

The release of Little Wonder has emphasized Bowie's conversion to drum & bass: two tracks on Outside also contained jungle elements and he reworked the classic The Man Who Sold The World in that style for single release last year. However, he points out that the genre's rhythms are only detectable on three songs on the new

album. "There's also a lot of pure industrial on there, and one track, The Last Thing You Should Do, even goes back to the area I was working on with Low; it's not that dissimilar from Sound & Vision," he says.

RCA marketing director Kristina Kyriacou says that the record company will be pressing home the message that Earthling represents Bowie's most accessible work for some time. "It's a lot more commercial than his recent albums and we believe that it has a great deal of 'ingovity,'" she says. "Earthling is a very dynamic, bold statement and we aim to reflect that."

Kyriacou adds that Bowie is always open to new ideas. "Although he essentially delivers the album to us, we all have a say in how it should be presented," says Kyriacou, who points out that club promotions for Little Wonder centre on the mixes for the record by leading dance names like Junior Vasquez, Adam F, Leftfield and Danny Saber.

"The idea of this album was to take techno ideas and reproduce them with organic instruments," says Bowie. "I find drum & bass very exciting, but my approach isn't hardcore. I just enjoy listening to it and then putting that into a hard rock context."

Given his musical roots in British R&B, rock and glam, an easier route to be re-establishing credibility may have been for Bowie to plug into the post-Britpop boom, but his desire to experiment would not allow him to.

"I didn't go that way because I'm a stubborn git," he says. "I go with my enthusiasms and although I think rock is a great artform, I've never had a predilection for that kind of formulaic sound."

Bowie's wayward muse may never lead him back to the creative heights he scaled in the Seventies, but it ensures that he remains at the centre of a diverse range of projects. Aside from a return to the road with his band in May and plans to record the next in the "pre-millennium tension" series with Eno this summer, he also intends to produce a solo album by bassist Gail Ann Dorsey.

And Bowie is not neglecting the visual arts; next month's Milestones exhibition/auction in aid of War Child will feature his artistic tribute to Sixties singers The Walker Brothers. Bowie's admiration for Scott Walker dates back over 20 years. The artist has been subsequently followed by the enigmatic artist's solo career with avid interest. In fact, Walker approached Bowie and Eno with plans for collaboration in the wake of Heroes, but these were never realized.

"One of the few ambitions I have left is to work with Scott Walker," says Bowie. "He's a pioneer and a renegade, an artist who is a great role model."

The vigour displayed on Earthling guarantees that this description is equally applicable to Bowie himself.

Paul Gorman

Act: David Bowie Label: RCA Project album Songwriter: David Bowie Producer: acj Publisher: Tantorato Music/Explored View Music Studio: Glass Released: February 3

## 3 COLOURS RED HAS MCGEE FOUND THE NEXT BIG THING?

When Creation Records managed their latest signings, 3 Colours Red, as the second-best band in Britain - after Oasis, of course - he could have been accused of hyping the London-based band beyond all credibility. But McGee, typically, is unrepentant.

"Their debut single just went in the UK chart in some 22," he says. "If my comment is a millstone round their necks, let's keep them coming. In fact, with Oasis off the road, it's said that 3 Colours Red are the best live rock band in Britain right now."

This is high praise for a band who have existed for little more than a year, but already McGee's judgement has been backed up by the success of that first single, Nuclear Holiday, plus a growing media profile which has seen 3 Colours Red tipped for big things by NME (on whose Brats tour the band are currently starring) and Kerrang!/NME's editor Steve Subberman said,

"We put 3 Colours Red on the tour because we were confident they'd do well this year. The second-best band in Britain? McGee would say that. He's a great enthusiast. But yes, they're pretty good."

"McGee signed us on gut instinct," says 3 Colours Red bassist/vocalist Pete Vukovic, "and that's going to give us some clout. He's got a right fuck-you attitude, so it's nice to be his proteges."

"What he said about us has weighed on us a bit," admits guitarist Chris McCormack. "People want to get back at Alan - they just think, 'Why should Alan McGee get away with saying stuff like that?', so they slag our band off in the gossip columns and stuff like that. But half the people who write that stuff don't know anything about us."

Vukovic adds, "I suppose a lot of people who've heard our name but haven't seen us will probably be quite disappointed that we're a punky rocky band."



Vukovic isn't giving the whole picture here. Certainly Nuclear Holiday is a boisterous punk pop tune, and there is a few more on the band's debut album, Pure, (due in May) but 3 Colours Red also have a knack for infectious guitar pop, illustrated by the album's standout track Copper Girl.

McGee says, "Nuclear Holiday is just an introduction. 60 Mile Smile is the next single and it already sounds like a Top 10 single, 3 Colours Red are just a great rock and roll band. They remind me of early Clash. I knew I'd sign them

within half a year. That's all it ever takes. They've got presence, sex appeal, charisma and great hooks."

"This band are a total, absolute priority for Creation. They have it in them to be superstars. I think this album will go gold. Our aim is to sell 100,000 records now, but by the second serious, we see 3 Colours Red as the band to follow Oasis. After Britpop, people want something harder, and 3 Colours Red could be that new twist. They're going to be huge."

Paul Elliott

Act: 3 Colours Red Label: Creation Project single Songwriter: 3 Colours Red Studio: Livingston, London Producer: Terry Thomas Released: out now

WORTH WATCHING

### THE HYBIRDS

The Hollies' new signed to Mercury play hard-rocked British R&B with punchy guitar, impassioned vocals and wailing horn. Unreleased promo: The Only Ones has picked up Radio One airplay and the comparison with Oasis cannot be avoided.

# MoS + 3mv = 400k<sup>4</sup>



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# THE OFFICIAL UK CHARTS



**White Town's** 'Abort, Retry, Fail?' EP sold nearly 120,000 copies last week to debut at number one. It's the 67th single in chart history to debut at number one but only the fourth by a previously uncharted act - if we exclude charity records. The previous instances were Whigfield (Saturday Night) in 1994, Robson & Jerome (Uchenna Melody/White Cliffs Of Dover) in 1995 and Babylooz Zoo (Spaceman) in 1996.

Babylooz Zoo debuted at number one exactly a year ago, and are centred on Jess Mann, a Birmingham-based indie. White Town's Nigerian Midland-based (Derry) and comprise in their entirety of Indian-born Jyoti Mishra. 'Abort, Retry, Fail?' was first released late last year on the Parasol label (via Cargo) before being picked up by Brilliant and licensed to Chrysalis. It became Chrysalis's first number one single since March 1991 when Chesney Hawkes held sway for five weeks with The One And Only.

White Town's debut is bad news for Tori Amos, whose Professional Widow (It's Got To Be Real) consequently slips to number two, even though its sales expanded by 6% last week. And, while Tori's current album Boys For Pele remains conspicuously absent from the album chart, her debut *East West* album Little Earthquakes celebrates its fifth birthday by returning at number 69. It's one of more than a hundred Warner Music titles re-released last week at mid-price. One other made the chart - Seal, the first of two identically-titled albums by the artist of the same name to reach number one. This set dates back to 1991, the other to 1994.

East 17's precipitous plunge from three to 15 with Hey Child will be viewed by many as the record buyers' revenge of Brian Harvey's pro-drug interview. In truth, the record had no legs from the start, and was in the same mid-seven crisis in the mid-week chart, the die being cast before the storm broke. It's probably more fruitful to look at the status of East 17's current hit album, *Around The World - The Journey So Far*, for evidence of how the controversy has affected their fanbase - and that remains static at number 17.

Eight years ago this week, Ten City scored the first and biggest of their British hits, reaching number eight with That's The Way Love Is. This week, the group's former lead singer Byron Stingily makes his solo bow, debuting at number 14 with the former number one club smash Get Up (Everybody).

It was one of six new entries on schedule for a Top 10 place in mid-week - which would have created a new record - but there were only three at the end of the day.

Despite the continuing high turnover at the top, there is some evidence that the number of new entries invading the chart every week is actually beginning to decline. This week, though there are 13 new entries to the Top 40, there are only three more in the rest of the Top 75. Even more encouraging is the fact that of the 200 best-selling singles in the UK last week only 17 were new entries to the Top 200, a wholly different proposition as many records are "starrated out" of the chart. So far in

1997, there have been 47 new entries to the singles chart, down from 62 in the same period in 1996.

It's amazing to think that for all their hits - 34 of them, including six number ones, Slade have a miserable chart record with hits albums. Surprisingly, their new *Feel The Noise - Greatest Hits* compilation, which debuts this week at number 19, is their highest charting "best of" yet. They reached number 21 with *Slade Smash* in 1980, number 83 with *Slade's Greatest* in 1984 and number 34 with *Wall O'Hits* in 1991. All of the above, including the new album, were released on Polydor. Alan Jones

A massive 47% expansion in its audience powers Say What You Want by Texas to the top of the Airplay chart this week, even though its 1,532 plays are inferior to those of the outgoing number one, *I Became 1* by the Spice Girls (1,736 plays), the number five hit *Step By Step* by Whitney Houston (1,673 plays) and Tony Braxton's *Us-Break My Heart*, which falls 2-6 but still got spun 1,670 times last week.

All the stations monitored by Music Control, Radio One remains the most in-tune with record buyers. Its top three this week - Tori Amos, Texas and White Town - are the same as in the sales chart, albeit in a different order. It remains the only enthusiastic supporter of *Orbital's Satan* - fourth on its playlist with 25 plays. The other stations monitored played *Satan* on average less than one spice last week, and most of that was on chart shows.

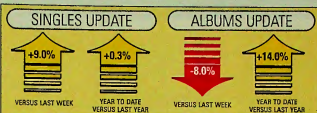
Another Radio One favourite is *Babybird*, whose latest single *Candy Girl* is struggling elsewhere despite the overwhelming success of *You're Gorgeous*. Radio One played *Candy Girl* 25 times last week, and delivered 87% of its audience.

*Babybird's* mainman Stephen Jones also co-wrote the *Lightning Seeds* latest smash *Sugar Coat Iceberg*, which did nearly as well at Radio One with 24 plays but was more widely appreciated, with 65% of its audience coming from elsewhere.

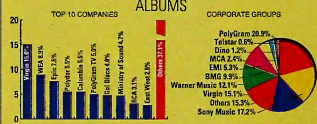
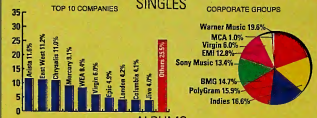
*Hey Child* by East 17 moves 26-17 on the Airplay chart. The fact it was increasing airplay anyway makes it hard to determine how much effect Brian Harvey's pro-drugs proclamation had on the record, though it was temporarily, at least, dropped by seven stations. Whether they will persist or not is a moot point, not least because the record is in any case not nearly as popular as *If You Ever*.

I Can't Make You Love Me continues to overshadow *Older* as radio's preferred cut from *George Michael's Older EP*. I Can't Make... registered 293 plays last week, compared to *Older's* 373 but gained the higher Airplay chart placing - 43 against 59 - as it's mainly the smaller stations who continue to expose *Older*. Added together, the two tracks' audiences gave the EP the 25th biggest audience in radio last week.

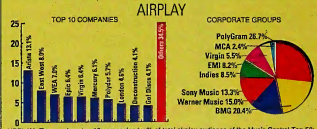
The *Backstreet Boys* have placed four singles in the Top 15 of the sales chart in the past year with little support from radio. Their latest single *Quit Playing Games (With My Heart)* is their best received yet at retail and on the airwaves. While it slips 2-4 on sales, it jumps 36-16 on Airplay this week. Alan Jones



## AT-A-GLANCE WEEKLY MARKET SHARE



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



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

1997, there have been 47 new entries to the singles chart, down from 62 in the same period in 1996.

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# TOP 75 ALBUMS cin

25 JANUARY 1997

This Week	Last Week	Title Artist (Producer)	Label/CD (Distributor) CAS/Vinyl	
1	11	SPICE ★ 7 Spice Girls (Auburn/Stannard/Powell)	VIRGIN DVD 2012 (E) TCV 79128/2812	
2	2	EVITA (OST) * Various (Wright/Stone/Welbat/Cadick)	Warner Bros 83824/83244 (W) 83824/83244 (W)	
3	13	BLU IS THE COLOUR ★ 4 The Beautiful South (Kitchy)	Golf Discs 82889S (F) 87889S/8289S (F)	
4	4	FALLING INTO YOU ★ 9 Celine Dion (Stannard/Robinson/Holmes/Walton/Costello/Schiffman)	Epic 488792/248792V (W) 57304/248792 (W)	
5	6	OCEAN DRIVE ★ 3 Lighthouse Family (Peden)	Wild Card Record 53278 (F) 53278 (F)	
6	5	TRAVELLING WITHOUT MOVING ★ 2 Everything But The Girl (Mason)	Sony 52 48896B (SM) 48295A/483891 (SM)	
7	8	THEY KNOW JUST GO ★ Music Street Preachers (Hedges/Walton/Erskine/Sheehan)	Epic 8433032 (SM) 8433032 (SM)	
8	10	GREATEST HITS ★ 3 Simply Red (Levine/Hucknall)	East West 0601195522 (W) 060119552A (W)	
9	12	OLDER ★ 4 George Michael (Michael/Douglas)	Virgin DVD (BMG) TCV 2802V/2802 (BMG)	
10	10	SECRETS ★ 7 Tina Turner (Babyface/Various)	LaFace 730082/8062 (SM) 730082/8062A/730082/8062 (SM)	
11	18	K ★ 2 Kala Shaker (Lacka/Mike/Shep/Dog)	Shaker IMC/SNAKER LP SNAKER IMC/SNAKER LP	
12	15	SHERYL CROW ★ 4 Sheryl Crow (Crow)	ABM 5408032 (F) 540804 (F)	
13	4	THE SCORE ★ 5 Fugees (Frazier/Jay)	Columbia 485492 (SM) 48549A/483841 (SM)	
14	23	DREAMLAND * Deconstruction 7432 180 289 (RM) 7432 180 289/7432 180 289 (RM)	Columbia 485492 (SM) 48549A/483841 (SM)	
15	15	JAGGED LITTLE PIE ★ 7 Various (Wright/Roberts/Rodriguez/D)	Mercury/Reprise 3362479/2 (F) Arista/Mercury/Mercury/Reprise/3362479 (F)	
16	30	REMEMBERING HOME... THE VERY BEST OF ★ 1 Credence Clearwater Band (Linn)	Capitol CD320 225 (2) CD320 225 (2)	
17	17	AROUND THE WORLD... THE JOURNEY SO FAR ★ 1 East 17 (Purdy/Groves/Kay/Crawshaw/Madden/Varley)	Capitol CD320 225 (2) CD320 225 (2)	
18	23	LIZZY HEIGHTS ★ 6 Dixie Chicks (Bacon/Bell/Broudy/Rogers)	Epic 466402 (SM) 466402 (SM)	
19	NEW	GREATEST HITS - FEEL THE NOIZE Suede (Cherry/Lea)	PolyGram 531702 (F) 531725A (F)	
20	RE	ROBSON & JEROME ★ 6 Robson & Jerome Flynn (Stok/Jackson)	RCA 7432142652 (BMG) 743214265A (BMG)	
21	20	COMING UP ★ Suede (Butler)	Nude 405 212 (BMG) 405 212 (BMG)	
22	16	WHAT'S THE STORY MORNING GLORY ★ 1 Dasis (Morris/Gallagher)	CRED 180/CDCE 188/CDCE 188	
23	10	TAKE TWO ★ 4 Mooney & Jerome (Wright/Stock/Akron)	RCA 7432142652 (BMG) 743214265A (BMG)	
24	41	MOSLEY COLORS ★ 3 Moose Blood Colour (Schmitt/Colour)	MCA 6026 8000 (BMG) MCA 6026 8000 (BMG)	
25	12	THE OFFICIAL BEAT ★ 2 A Different Hodge (Hodge/Cannon/Wake)	PolyGram 533742 (F) 533742 (F)	

26	8	REVENENCE ○ Various (Rolls)	Cheeky CHECK050 (BMG/BMG) CHECK 5040CHKP 500	
27	14	SPIDERS ★ Spice Girls (Auburn/Stannard/Powell)	Virgin DVD 2012 (E) TCV 79128/2812 (E)	
28	5	LE ROI EST MORT, VIVE LE ROI ★ Emilio (Enns)	Virgin DVD 2012 (E) TCV 79128/2812 (E)	
29	32	MUSIC FOR THE JILTED GENERATION ★ The Pokey Loaders (Scanlan)	XL DVD 74302M 18332L (W) 74302M 18332L (W)	
30	15	STOOSH * Stoosh (Harris)	One Likez Intl PPR 1502 (F) TPR 455/TPR 45 (F)	
31	27	HISTORY PAINT, PRESS! AND FUTURE BOOK 1 ★ The Pokey Loaders (Scanlan)	Epic 487030 (SM) 487030 (SM)	
32	32	TRAGIC KINGDOM No Doubt (Nilsson)	Interscope (IND 90023) (W) IND 90003 (W)	
33	30	GABRIELLE ★ Gabrielle (The Baltimore Boys)	Go Beat 838742 (F) 838742/838742 (F)	
34	31	ODELAY ○ Back In Bones (Beck/Strobel/Troback/Cantello)	Geffen DVD 24938 (BMG) DVD 24938 (BMG)	
35	29	CROCODILE SHOES II ★ Jimmy Nail (Nail/Robson)	East West 0601195522 (W) 060119552A (W)	
36	10	THE FINEST ★ Fine Young Cannibals (Finn Young/Cambala/Bridgman)	Mercury 534022 (F) 534022 (F)	
37	6	GARBAGE ★ Garbage (Garbage)	Mushroom CD3450 (BMG/BMG) CD3450/131450 (BMG)	
38	11	IF WE FALL IN LOVE TONIGHT ★ Rod Stewart (Warner)	Warner Bros 8382462/4 (W) 8382462/4 (W)	
39	12	DEFINITELY MAYBE ★ 5 Darius (Darius/Coyly)	Creation DM004 (W) CRECD 169/CRECD 169/CRECD 169 (W)	
40	5	THE PREACHER'S WIFE (OST) Various (Horton/Warner/Jones/Various)	Arista 7432141254 (F) 743214125A (F)	
41	23	RETURN OF THE MACK ○ Various (Horton/Warner/Jones/Various)	NWA 90031 (BMG/BMG) Mercury/Mercury/CD/100302/1003 (F)	
42	6	BACKSTREET BOYS ★ Backstreet Boys (Pony/Placed/Jacobs/Johnson/Miner/Lackman)	Jaw CHRP 8918/PC 188W/PC 188 (F) Backstreet Boys (Pony/Placed/Jacobs/Johnson/Miner/Lackman)	
43	33	FREE PEACE SWEET ★ Dorley Longley	ABM 5408732 (F) 5408732A/5408731 (F)	
44	9	COME FIND YOURSELF Fun Lovin' Criminals (Fun Lovin' Criminals)	Chrysalis CDCH3 8113 (F) CDCH3 8113 (F)	
45	7	EMPERORANCE ○ Woolpackers (Wright)	RCA 7432144425 (SM) 7432144425A (SM)	
46	29	NAKED ★ Louise (Charles/Wilson/Climo/Douglas)	1st Avenue/ABC CDCE00P 374R (E) CDCE 374R (E)	
47	40	AUSHA RISES THE WORLD ○ Alisha A. (Stewart)	Mercury 534022 (F) 534022 (F)	
48	NEW	SATAN Iron-Ad (Harmoil/Harzoil)	Internal-FX -INTERNAL-37	
49	6	Ugly Beautiful ○ Bogly (Jones/Power/Caple)	Echo ECHO 11 (F) ECHO 11/ECHO 11 (F)	
50	14	NATURAL ★ Peter Arnold (Various)	Mushroom DX 2005 (BMG) CD 2005A/2005 (BMG)	
51	43	NEW ADVENTURES IN HI-FI ★ REM (REM)	Warner Bros 8382462/4 (W) 8382462/4 (W)	

This Week	Last Week	Title Artist (Producer)	Label/CD (Distributor) CAS/Vinyl
1	10	THE ANNUAL II - PETE TONG & BOY GEORGE ★ Ministry Of Sound ANND0 36/ANNCM 96 (JMJ/SJM)	
2	2	THE NO 1 MOTOWN ALBUM PolyGram TV 507462/507644 (F)	
3	2	NOW THAT'S WHAT I CALL MUSIC 35 ★ 5 EMI/Virgin/Virgin/CD/CMC 3735/35/5TCD/35/5TCD/35/5 (E)	
4	3	HITS 97 Various (A) (Global/Ni/Sony/TV/MC/DDC/48/MC/DDC 48 (S))	
5	48	TRANSPORTING (OST) ★ 2 EMI Premier CDCEM 3730/32/CDCE 3730M/32/CDCE 3730 (E)	
6	10	THE BEST SIXTIES ALBUM IN THE WORLD... EVER! ★ 1 Virgin VTD00 100V/TD00 100 (E)	
7	14	HEARTBEAT - NUMBER 1 LOVE SONGS OF '68 ★ RCA/BMG (Various) (Various)	
8	6	CLUB MIX 97 ○ PolyGram TV 53201/53201A (F)	
9	10	THE ALL TIME GREATEST LOVE SONGS... ○ Columbia SONYTV 21C0/SonyTV 21MC (SM)	

## TOP COMPILATIONS

This Week	Last Week	Title Artist	Label/CD (Distributor) CAS/Vinyl
1	10	THE ANNUAL II - PETE TONG & BOY GEORGE ★ Ministry Of Sound ANND0 36/ANNCM 96 (JMJ/SJM)	
2	2	THE NO 1 MOTOWN ALBUM PolyGram TV 507462/507644 (F)	
3	2	NOW THAT'S WHAT I CALL MUSIC 35 ★ 5 EMI/Virgin/Virgin/CD/CMC 3735/35/5TCD/35/5TCD/35/5 (E)	
4	3	HITS 97 Various (A) (Global/Ni/Sony/TV/MC/DDC/48/MC/DDC 48 (S))	
5	48	TRANSPORTING (OST) ★ 2 EMI Premier CDCEM 3730/32/CDCE 3730M/32/CDCE 3730 (E)	
6	10	THE BEST SIXTIES ALBUM IN THE WORLD... EVER! ★ 1 Virgin VTD00 100V/TD00 100 (E)	
7	14	HEARTBEAT - NUMBER 1 LOVE SONGS OF '68 ★ RCA/BMG (Various) (Various)	
8	6	CLUB MIX 97 ○ PolyGram TV 53201/53201A (F)	
9	10	THE ALL TIME GREATEST LOVE SONGS... ○ Columbia SONYTV 21C0/SonyTV 21MC (SM)	

10	8	THE ANTHEMS '92-97 * United Dance UMCD 003/UMMC 003/UMLP 003 (P)	
11	9	THE ULTIMATE PARTY ANIMAL Global Television RADDD 04/RADMC 47 (BMG)	
12	3	WORLD DANCE... THE DRUM & BASS EXPERIENCE Various Artists Tim (RM)0818 (F) Various Artists FIRMCM13 (F)	
13	11	THE LOVE ALBUM III ★ Virgin VTD00 104V/TD00 104 (E)	
14	6	DANCE TIP 2000 Various (A) (Global/TV/RADD/50/RADMC 50 (SM))	
15	2	THE GREATEST CLASSICAL MOVIE ALBUM Various Artists Virgin VTD00 110V/TD00 110 (E)	
16	3	SMASH HITS MIX 97 ○ Various (A) (Global/TV/RADD/50/RADMC 50 (SM))	
17	RE	THE BEST 60S ALBUM IN THE WORLD... EVER! ★ Various Artists Virgin VTD00 60V/TD00 60 (E)	
18	RE	THIS YEAR'S LOVE (WILL LAST FOREVER) XXX Sony TV Global TV 53200D 48/MC/DDC 48 (S-M)	
19	15	HUGE HITS 1996 ○ Various (A) (Global/TV/Sony TV/MC/DDC 50/MC/DDC 50 (S-M))	
20	15	HITS ZONE 97 ○ Various (A) (Global/TV/Sony TV/MC/DDC 53102 (F) 531874 (F)	

This Week	Last Week	Title Artist	Label/CD (Distributor) CAS/Vinyl
52	32	11 TIL DIE ★ Bryan Adams (Adams/Lange)	ABM 540822 (F) 54651A/540551 (F)
53	18	BASS LINES ○ Massive Attack (Massive Attack/Dobson/WBRMC TWBR1P 1)	
54	38	THE SMURFS GO POPPI ★ 2 The Smurfs (Lackow/Corker/Erskine)	EMI TV COEYTV 121 (E) TWBR1P 107R/121P 10
55	15	SONG REVIEW - A GREATEST HITS COLLECTION Various (Various/Wood/Rodriguez)	Motown 53057 (F) 53057A (F)
56	12	DANCE INTO THE LIGHT ○ Paul Costello (Costello/Fisher)	Face Value 06010080 (SM) 06010080A (SM)
57	84	IN SIDES ○ Daniel (Harrold)	Internal TRIC02 (W) TRIC02 107/1R/12 (W)
58	56	SONGS OF INSPIRATION Daniel O'Donnell (O'Donnell)	Rca RIC 72502 (W) RIC72502 (W)
59	RE	THE SHOW MUST GO ON ○ Pamela Anderson (Smith)	PolyGram TV 532712 (F) 532712A (F)
60	RE	STARKIE ★ Blur (Starkie/Hague)	Food/Parlophone FOODDD 10 (F) FOODTC 10/FOOD10 (F)
61	5	EXPERIENCE ★ The Prodigy (Howlett)	XL Records ZXC 110 (W) ZXC 110A/XL110A (W)
62	RE	SEAL ★ 2 Seal (Stanton)	Atlantic 73621 (SM) ZTT 90227 (F)
63	1	THE VERY BEST OF Buddy Holly (Petry/Castles)	Dino DINO 133 (F) DINMC 133 (F)
64	43	WILDLY DREAMS ★ Tim Turner (Horn/Variations)	Parlophone DCC277 (E) DCC277 (E)
65	52	THE DOGGFATHER Shine (Dagg/Dagg/Groves/Dagg/Dobson/Schmitt/Smith)	Interscope INTD 80008 (BMG) INTD 80008 (BMG)
66	58	ALL CHANGE ○ Cast (Castles)	PolyGram 5328112 (F) 5328112/5328121 (F)
67	61	CARRY ON UP THE CHARTS - THE BEST OF ★ 5 The Beatles (Various/Wedgwood/Smyke/McCarthy/Panoly)	Capitol 60392 (F) 51 (DMSA) (F)
68	54	A MAXIMUM HIGH ○ Various Artists Capitol 60392 (F)	
69	RE	LITTLE EARTHQUAKES... Various Artists (Epic/Jays/Jones/Rose/Skelton)	East West 75618252 (W) 75618252A/75618252 (W)
70	82	ANOTHER LEVEL Backstreet Boys (Pony/Placed)	Interscope INTD 90011 (SM) INTD 90011 (SM)
71	89	THE IT GIRL ○ Sleazy (Stephan/Lampson/Smith)	Sleazy SLEP02 (F) SLEP02 (F)
72	RE	MIKHAEL HATLEY OF THE DANCE ○ Richard Hattley (Hattley/Dolan)	PolyGram TV 533572 (F) 53357A (F)
73	RE	REGULAR URBAN SURVIVORS ★ Urban Survivors (Norton)	Total Vegs VEGAS3P (E) VEGAS3P (E)
74	RE	GOLD - GREATEST HITS ★ 3 Alba (Andersson/Lavaux/Andersson)	PolyGram 517002 (F) 517002A/517002 (F)
75	11	THE VERY BEST OF Roy Orbison (Various)	Virgin DVD 200A (E) TCV 2804A (E)

**PLATINUM** (100,000) **GOLD** (50,000) **SILVER** (25,000)  
\* based on sales in the combined UK of cassette, CD and vinyl. UK sales include sales with published label. CD sales include sales with published label. Sales figures are based on data supplied by the International Federation of Music Industry (IFPI).  
† For full details of sales figures and other information, see Music Week magazine.

## ARTISTS A-Z

ADAM & ADAM	59	MICHAEL	George	14
ALISHA'S ATTIC	15	MILLS, Robert		5
AMCOT Top	49	MORRISSETTE, Mika		11
ANDRE, Peter	59	NEAVE, Chris		26
BARBIBO	49	NO DJ SET		38
BACKSTREET BOYS	42	NO GUN, Daniel		32
BADSEY, Rodney	59	ODS		22
BEAUFILSA SOUTH, The	18	OGUN, Clean Colour Scene		24
BELUC	34	ORSON, Roy		79
BLACKSTREET	19	ORTEL		45
BOLTON, Bob	18	OSBORN, T		29
BOVONE	15	OSBORN, T		29
BREXTON, Toni	49	ROBSON & JEROME		20
BRUCE, Andrew	59	SEAL		62
BROWN, Shalene	12	SHEEN, Steven		68
BROWN, Shalene	12	SIMPLY RED		8
CD, China	42	SIXTON, Andrew		19
COBURN	42	SMURFS, The		54
EAST 17	17	SMURFS, The		54
ENGST	28	SONG DOGGY DOGG		66
FAYFRANCE	28	SPICE GIRLS		1
FINE YOUNG CANNIBALS	44	STEWART, Rod		26
FINDLEY, Phil	13	SUGAR		34
FINE YOUNG CANNIBALS	44	THE PRODIGY		72
GABRIELLE	33	TURNER, The		84
GARBAGE	72	VARIOUS		45
GARDNER, Robert	42	WOLFPACKERS		45
HOLLY, Buddy	19			
HOUNDMAN, Mike	19			
JACKSON, Michael	31			
JARROLD, Ian	11			
KULA SHAKER	11			
LIGHTHOUSE FAMILY	5			
LIGHTNING BOLT	78			
LOUIE	7			
MAVIC STREET PREDATORS	5			
MASSIVE ATTACK	53			

10	THE ANTHEMS '92-97 * United Dance UMCD 003/UMMC 003/UMLP 003 (P)
11	THE ULTIMATE PARTY ANIMAL Global Television RADDD 04/RADMC 47 (BMG)
12	WORLD DANCE... THE DRUM & BASS EXPERIENCE Various Artists Tim (RM)0818 (F) Various Artists FIRMCM13 (F)
13	THE LOVE ALBUM III ★ Virgin VTD00 104V/TD00 104 (E)
14	DANCE TIP 2000 Various (A) (Global/TV/RADD/50/RADMC 50 (SM))
15	THE GREATEST CLASSICAL MOVIE ALBUM Various Artists Virgin VTD00 110V/TD00 110 (E)
16	SMASH HITS MIX 97 ○ Various (A) (Global/TV/RADD/50/RADMC 50 (SM))
17	THE BEST 60S ALBUM IN THE WORLD... EVER! ★ Various Artists Virgin VTD00 60V/TD00 60 (E)
18	THIS YEAR'S LOVE (WILL LAST FOREVER) XXX Sony TV Global TV 53200D 48/MC/DDC 48 (S-M)
19	HUGE HITS 1996 ○ Various (A) (Global/TV/Sony TV/MC/DDC 50/MC/DDC 50 (S-M))
20	HITS ZONE 97 ○ Various (A) (Global/TV/Sony TV/MC/DDC 53102 (F) 531874 (F)

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BREXTON, Toni	49	ROBSON & JEROME		20
BRUCE, Andrew	59	SEAL		62
BROWN, Shalene	12	SHEEN, Steven		68
BROWN, Shalene	12	SIMPLY RED		8
CD, China	42	SIXTON, Andrew		

# AIRPLAY PROFILE

## STATION OF THE WEEK

**COVENTRY'S** urban and rhythmic station KIX '96 has undergone a recent transformation under programme controller Nik Martin.

He is about to depart to become producer of the breakfast show at Heart 106.2, but since joining KIX '96 last May from Power FM in Southampton, Martin has made his mark.

"Since I joined, we have worked in a small close-knit team to really focus the music on mainstream soul and dance. We have maintained our distinctive and edgy sound, while becoming a viable commercial business," says Martin.

"We are a soul and dance station, but we are not like Kiss, because we are tailored to a more medium-sized market. We can't afford weekly research so we base what we play on the charts, particularly the R&B charts."

Martin says KIX has been boosted by the arrival in Nineties British soul with acts such as Mark Morrison and Lighthouse Family enjoying good play. A-list status has also been given to international artists such as Coolio, Tony Rich Project, En Vogue, Toni Braxton and Warren G.

"Our A-list this week is a bit unusual for us, because there's not a huge amount out among the post-Christmas releases," he says.

While becoming more Top 40 driven, the station offers experimental dance music in the weekend Dance Department slot and DJ Kenney Jordan's shows.

The station's target audience is 15- to 35-year-olds and the presenters' average age is 25 - work to a



### KIX '96 TOP 10

- 1 **Step By Step** Whitney Houston (Arista)
- 2 **Became 1** Spice Girls (Virgin)
- 3 **Don't Let Go** En Vogue (East West America)
- 4 **Over and Over** Puff Johnson (Columbia)
- 5 **Walk On By** Gabrielle (Go Beat)
- 6 **Cosmic Girl** Janiroquin (SZ)
- 7  **Horny Mark Morrison (WEA)**
- 8 **Unbreak My Heart** Toni Braxton (Arista)
- 9 **Don't Cry For Me Argentina** (Dance Mix) Madonna (Warner Bros)
- 10 **I Can Make You Feel Good** Kavana (Hemlock/Virgin)

(Current and past played hits supplied by KIX '96)

creative presenting format which aims for tight, pacey radio to bring the music alive.

Previously Radio Harmony, the station was bought by jingle writer Muff Martin two years ago, when it became KIX '96. Its main competitors are Original Oze and Marcia, Coventry's radio commercial station.

The station's audiences will be recorded by RAJAR for the first time in April, but KIX completed its own audience research in December 1996 which showed awareness of the station was high and that KIX was rated above all BBC and national radio stations in Coventry. **Dominic White**

## TRACK OF THE WEEK

**FAITHLESS: SALVA MEA**

Dance act Faithless's second single has built on the three success of their debut *Insomnia* to prove they are not just one-hit wonders.

Strong backing from Kiss 100 - with 22 plays in one week - enabled the track to enter the airplay chart at number 52 at the end of November.

Its radio performance then took off in the two weeks before its release on December 9 as Radio Oze became its strongest supporter. The attentions of Mark Goodson and Pete Topp helped to increase overall plays by 239% to 210 in that week.

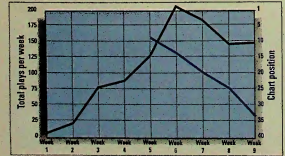
Since then, firm backing from Power, Galaxy and Radio One have kept the song's audience at around 20 of the past three weeks.

The album, *Reverence*, which has so far sold around 750,000 in Europe and the UK, reached the Top 30 last week after five weeks in the Top 75.



Morgan Nelson, general manager of the band's label Chesky, says, "Salva Mea is quite a difficult song to programme because it's essentially three songs in one - beginning with an ambient vibe then some hard house and then a low-slung groove chart.

"Radio-wise, it's had a slow build because people need to see that Faithless is not just a one-track act. But, fortunately, it has been played on specialist dance and indie shows on commercial stations because it covers all kinds of niches." **Dominic White**



## RADIO 1

Rank	Title	Artist	Label	LP	TW
1	2 BECOME 1	Spice Girls	Virgin	1736	1609
2	UNBREAK MY HEART	Toni Braxton	(J/Labels/Arista)	1731	1634
3	STEP BY STEP	Whitney Houston	Arista	1135	1396
4	SAY WHAT YOU WANT	Teena Marconi		1101	1317
5	DON'T CRY FOR ME ARGENTINA	Madonna	(Warner Bros)	1289	1232
6	ONE AND ONE	Robert Miles	Fastway Music	1371	1209
7	LOVING EVERY MINUTE	Lighthouse Family	Nipper (Columbia)	1175	1176
8	DON'T LET GO (LOVE)	En Vogue	(East West America)	834	1124
9	SUGAR COATED ICEBERG	Lighthouse Family	(S&P Discs)	1010	1042
10	I CAN MAKE YOU FEEL GOOD	Kavana	(Virgin)	803	907
11	COSMIC GIRL	Janiroquin	(SZ)	980	871
12	WOMAN	Whitney Houston	(Arista)	452	824
13	ALL BY MYSELF	Celine Dion	(Epic)	1066	822
14	IF YOU EVER STOP LOVING ME	Jefferson Starship	(Arista)	946	822
15	DO YOU KNOW	Wendie Snijdes	(Dorland)	491	819
16	EVERYDAY IS A WINNING ROAD	Sheryl Crow	(A&M)	950	837
17	QUIT PLAYING GAMES (WITH MY HEART)	Backstreet Boys	(Jive)	175	827
18	WALK ON BY	Gabrielle	(Go Beat)	334	591
19	OVER AND OVER	Puff Johnson	(Columbia)	435	586
20	HEY CHILD	East 17	(London)	327	524
21	HORNY	Mark Morrison	(WEA)	582	516
22	WHERE DO YOU GO	Mr. McCreary		254	478
23	IN MY ARMS	Erasure	(MCA)	281	462
24	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Toni Areas	(East West)	291	462
25	I LOVE YOU ALWAYS FOREVER	Diana Lewis	(Atlantic)	458	454
26	BREAKFAST AT TIFFANY'S	Deep Blue Something	(Interscope/MCA)	444	452
27	A DIFFERENT BEAT	Bonnie Pink		739	451
28	YOU'RE GORGEOUS	Wayne Brady		582	377
29	DAY BEFORE YESTERDAY'S MAN	Supersaturate	(Food/Phylomus)	114	313
30	WE COULD BE KINGS	Some Phunk		282	358

© Music Central UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 12 January 1997 until 24.00 on Saturday 18 January 1997

Rank	Title	Artist	Label	LP	TW
1	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Toni Areas	(East West)	28	38
2	SAY WHAT YOU WANT	Teena Marconi		20	29
3	YOUR WOMAN	Whitney Houston	(Arista)	22	25
4	SATAN	Deep Blue Something		16	25
5	COULD ROCK A PARTY MC	Lea (East West America)		18	25
6	CANDY GIRL	Wayne Brady	(Epic)	21	25
7	GET UP (EVERYBODY)	Brown Shaggy	(Mercury)	22	24
8	SUGAR COATED ICEBERG	Lighthouse Family	(S&P)	22	24
9	DON'T LET GO (LOVE)	En Vogue	(East West America)	22	24
10	WE COULD BE KINGS	Some Phunk		15	23
11	HEY CHILD	East 17	(London)	22	22
12	DON'T CRY FOR ME ARGENTINA	Madonna	(Warner Bros)	23	22
13	SATURDAY NIGHT SUNDAY	Shade	(Hemlock)	20	22
14	HONEY BOY	Phaedra	(Blacktop)	22	21
15	HORNY	Mark Morrison	(WEA)	22	21
16	REMEMBER ME	Blue Boy	(Pharm)	13	21
17	AIN'T NOBODY	Li Costi	(J/Labels/MCA)	23	20
18	DISCOTHEQUE	U2	(Island)	6	20
19	STREET DREAMS	Nas	(Columbia)	11	19
20	2 BECOME 1	Spice Girls	(Virgin)	20	18
21	BETLEBUM	Shirley D'Arby	(Phylomus)	20	17
22	I CAN MAKE YOU FEEL GOOD	Kavana	(Virgin)	14	15
23	QUIT PLAYING GAMES (WITH MY HEART)	Backstreet Boys	(Jive)	25	14
24	IN THE MEANTIME	Scarsdale	(Epic)	15	14
25	NEOLITH	Colour Red	(Creation)	7	14
26	HIDDEN JUST BECAUSE YOU FEEL GOOD	Stunk Avenue	(One Little Indian)	7	14
27	TOUCH ME WITH YOUR LOVE	Both On	(Heaven/Decca)	17	13
28	EASY Tension	(Total/Vegans/M)		11	13
29	STEP BY STEP	Whitney Houston	(Arista)	26	13
30	ONE AND ONE	Robert Miles	Fastway Music	11	13
31	DAY BEFORE YESTERDAY'S MAN	Supersaturate	(Food/Phylomus)	14	13
32	MONDAY MORNING	Cosmos	(Island)	15	13

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2	UNBREAK MY HEART	Toni Braxton	(J/Labels/Arista)	1731	1634
3	STEP BY STEP	Whitney Houston	Arista	1135	1396
4	SAY WHAT YOU WANT	Teena Marconi		1101	1317
5	DON'T CRY FOR ME ARGENTINA	Madonna	(Warner Bros)	1289	1232
6	ONE AND ONE	Robert Miles	Fastway Music	1371	1209
7	LOVING EVERY MINUTE	Lighthouse Family	Nipper (Columbia)	1175	1176
8	DON'T LET GO (LOVE)	En Vogue	(East West America)	834	1124
9	SUGAR COATED ICEBERG	Lighthouse Family	(S&P Discs)	1010	1042
10	I CAN MAKE YOU FEEL GOOD	Kavana	(Virgin)	803	907
11	COSMIC GIRL	Janiroquin	(SZ)	980	871
12	WOMAN	Whitney Houston	(Arista)	452	824
13	ALL BY MYSELF	Celine Dion	(Epic)	1066	822
14	IF YOU EVER STOP LOVING ME	Jefferson Starship	(Arista)	946	822
15	DO YOU KNOW	Wendie Snijdes	(Dorland)	491	819
16	EVERYDAY IS A WINNING ROAD	Sheryl Crow	(A&M)	950	837
17	QUIT PLAYING GAMES (WITH MY HEART)	Backstreet Boys	(Jive)	175	827
18	WALK ON BY	Gabrielle	(Go Beat)	334	591
19	OVER AND OVER	Puff Johnson	(Columbia)	435	586
20	HEY CHILD	East 17	(London)	327	524
21	HORNY	Mark Morrison	(WEA)	582	516
22	WHERE DO YOU GO	Mr. McCreary		254	478
23	IN MY ARMS	Erasure	(MCA)	281	462
24	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Toni Areas	(East West)	291	462
25	I LOVE YOU ALWAYS FOREVER	Diana Lewis	(Atlantic)	458	454
26	BREAKFAST AT TIFFANY'S	Deep Blue Something	(Interscope/MCA)	444	452
27	A DIFFERENT BEAT	Bonnie Pink		739	451
28	YOU'RE GORGEOUS	Wayne Brady		582	377
29	DAY BEFORE YESTERDAY'S MAN	Supersaturate	(Food/Phylomus)	114	313
30	WE COULD BE KINGS	Some Phunk		282	358

© Music Central UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 12 January 1997 until 24.00 on Saturday 18 January 1997

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1	2 BECOME 1	Spice Girls	Virgin	1736	1609
2	EVERYDAY IS A WINNING ROAD	Sheryl Crow	(A&M)	950	837
3	I LOVE YOU ALWAYS FOREVER	Diana Lewis	(Atlantic)	458	454
4	A DIFFERENT BEAT	Bonnie Pink		739	451
5	DON'T MARRY HER	Beautiful South	(S&P Discs)	35	33
6	NO WOMAN, NO CRY	Genesis	(Hemlock/Philly)	35	33
7	LOVING EVERY MINUTE	Lighthouse Family	(Nipper/Columbia)	1175	1176
8	OVER AND OVER	Puff Johnson	(Columbia)	435	586
9	COSMIC GIRL	Janiroquin	(SZ)	980	871
10	SUGAR COATED ICEBERG	Lighthouse Family	(S&P)	1010	1042
11	DON'T CRY FOR ME ARGENTINA	Madonna	(Warner Bros)	1289	1232
12	SHE'S ELECTRIC	Class	(Creation)	25	36

## VIRGIN

Rank	Title	Artist	Label	LP	TW
1	2 BECOME 1	Spice Girls	Virgin	1736	1609
2	SUGAR COATED ICEBERG	Lighthouse Family	(S&P)	37	37
3	EVERYDAY IS A WINNING ROAD	Sheryl Crow	(A&M)	36	36
4	SAY WHAT YOU WANT	Teena Marconi		27	36
5	AUSTRALIA	Mavis Cheater	(Epic)	35	32
6	IN THE MEANTIME	Scarsdale	(Epic)	21	27
7	LOVE IS BLUE	Erasure	(MCA)	4	23
8	A LONG DECEMBER	Erasure	(MCA)	12	22
9	MILK	Barbara	(Decca)	20	21
10	YOU'RE GORGEOUS	Wayne Brady		18	21
11	DAY BEFORE YESTERDAY'S MAN	Supersaturate	(Food/Phylomus)	6	21
12	WE COULD BE KINGS	Some Phunk		3	21

## ATLANTIC 252

Rank	Title	Artist	Label	LP	TW
1	2 BECOME 1	Spice Girls	Virgin	1736	1609
2	EVERYDAY IS A WINNING ROAD	Sheryl Crow	(A&M)	950	837
3	I LOVE YOU ALWAYS FOREVER	Diana Lewis	(Atlantic)	458	454
4	A DIFFERENT BEAT	Bonnie Pink		739	451
5	DON'T MARRY HER	Beautiful South	(S&P Discs)	35	33
6	NO WOMAN, NO CRY	Genesis	(Hemlock/Philly)	35	33
7	LOVING EVERY MINUTE	Lighthouse Family	(Nipper/Columbia)	1175	1176
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10	SUGAR COATED ICEBERG	Lighthouse Family	(S&P)	1010	1042
11	DON'T CRY FOR ME ARGENTINA	Madonna	(Warner Bros)	1289	1232
12	SHE'S ELECTRIC	Class	(Creation)	25	36

# TOP 50 AIRPLAY HITS

## 25 JANUARY 1997

music control <sub>UK</sub>

This Week	Last Week	Wks on Chart	Title	Artist	Label	Total plays	Plays 1-4	Total audience	Audience 1-4	
1	1	8	<b>SAY WHAT YOU WANT</b>	Texas	Mercury	1532	+27	66.91	+47	
2	1	1	<b>2 BECOME 1</b>	Spice Girls	Virgin	1736	-8	63.14	-7	
3	4	5	<b>DON'T CRY FOR ME ARGENTINA</b>	Madonna	Warner Bros	1384	+18	58.65	+3	
4	6	11	<b>SUGAR COATED ICEBERG</b>	Lightning Seeds	Epic	1182	+5	51.45	+8	
5	7	6	<b>STEP BY STEP</b>	Whitney Houston	Arista	1573	+3	50.86	+12	
6	2	2	<b>UNBREAK MY HEART</b>	Tori Amos	Lafayette/Arista	1670	-11	49.92	-31	
7	4	3	<b>DON'T MARRY HER</b>	Beautiful South	Gol Discs	1304	n/c	48.46	-7	
8	12	3	<b>DON'T LET GO (LOVE)</b>	En Vogue	East West America	1231	+33	46.45	+28	
9	17	3	<b>YOUR WOMAN</b>	White Town	Chrysalis	872	+79	42.80	+42	
10	15	10	<b>PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)</b>	Tori Amos	East West	583	+48	41.58	+30	
11	5	7	<b>ONE &amp; ONE</b>	Robert Miles Featuring Maria Naylor	Deconstruction	1304	-5	37.46	-33	
12	14	28	<b>I CAN MAKE YOU FEEL GOOD</b>	Kavana	Virgin	936	+13	32.89	n/c	
13	21	27	<b>OVER AND OVER</b>	Puff Johnson	Columbia	633	+35	31.94	+39	
14	10	5	<b>HORNY</b>	Mark Morrison	WEA	583	-18	31.91	-32	
15	11	6	<b>LOVING EVERY MINUTE</b>	Lighthouse Family	Wild Card/Polydor	1311	-12	30.98	-19	
<b>HIGHEST CLIMBER</b>										
16	31	63	<b>QUIT PLAYING GAMES (WITH MY HEART)</b>	Backstreet Boys	Jive	671	+251	30.19	+85	
17	20	23	<b>HEY CHILD</b>	East 17	London	584	+65	28.91	+57	
18	23	29	<b>WALK ON BY</b>	Gabrielle	Go Beat	653	+75	26.97	+25	
19	31	103	<b>DO YOU KNOW</b>	Michelle Gayle	1st Avenue/RCA	856	+69	26.46	+56	
20	9	5	<b>COSMIC GIRL</b>	Jamiroquai	Sony S2	964	-14	25.87	-72	
21	15	12	<b>EVERYDAY IS A WINDING ROAD</b>	Sheryl Crow	A&M	761	-41	23.39	-49	
22	20	5	<b>IN MY ARMS</b>	Erasure	Mute	527	+33	23.36	+34	
23	13	6	<b>ALL BY MYSELF</b>	Celine Dion	Epic	849	-15	23.23	-27	
24	24	28	<b>PEOPLE HOLD ON</b>	Lisa Stansfield Vs Dirty Rotten Scoundrels	Arista	416	+24	23.03	+19	
25	22	37	<b>SATURDAY NIGHT</b>	Suede	Nude	293	+87	21.48	+44	
26	40	32	<b>COLD ROCK A PARTY</b>	Mc Lyte	East West America	211	+66	20.57	+54	
27	18	5	<b>IN THE MEANTIME</b>	Spaceshop	Sire	254	+15	20.48	-23	
28	64	0	<b>HEDONISM (JUST BECAUSE YOU FEEL GOOD)</b>	Skunk Anansie	One Little Indian	392	+160	20.28	+123	
29	35	23	<b>SATAN</b>	Orbital	Internal	80	+4	19.95	+21	
30	58	0	<b>DISCOTHEQUE</b>	U2	Island	272	+154	19.86	+106	
31	22	38	<b>GET UP (EVERYBODY)</b>	Byron Stingily	Manifesto/mercury	212	+51	19.79	+18	
32	18	8	<b>IF YOU EVER</b>	East 17 Featuring Gabrielle	London	866	-31	19.70	-56	
33	28	29	<b>BEEBLEBUM</b>	Blur	Food/Parlophone	237	+57	17.48	n/c	
34	40	25	<b>CANDY GIRL</b>	Baby Bird	Echo	285	+163	17.38	+21	
35	37	30	<b>AIN'T NOBODY</b>	LL Cool J	Geffen/MCA	203	+48	16.79	+3	
36	49	16	<b>WHERE DO YOU GO</b>	No Mercy	Arista	508	+100	16.26	+154	
37	34	26	<b>I LOVE YOU ALWAYS FOREVER</b>	Donna Lewis	Atlantic/East West	521	-7	16.09	-3	
38	38	45	<b>WE COULD BE KINGS</b>	Gene	Polydor	94	+65	15.85	+2	
39	43	22	<b>DAY BEFORE YESTERDAY'S MAN</b>	Supernaturals	Food/Parlophone	208	+39	14.53	+12	
40	43	26	<b>BREAKFAST AT TIFFANY'S</b>	Deep Blue Something	Interscope/MCA	491	+1	14.30	+4	
41	45	19	<b>YOU'RE GORGEOUS</b>	Baby Bird	Echo	380	-21	13.69	+1	
42	24	128	<b>REMEMBER ME</b>	Blue Boy	Pharm	81	+9	13.33	+55	
43	51	2	<b>I CAN'T MAKE YOU LOVE ME</b>	George Michael	Aegean/Virgin	293	+46	13.22	-8	
44	26	14	<b>A DIFFERENT BEAT</b>	Boyzone	Polydor	495	-59	13.13	-76	
45	48	18	<b>STREET DREAMS</b>	Nas	Columbia	121	+17	13.10	+49	
46	128	20	<b>COME BACK BRIGHTER</b>	Reef	Sony S2	70	+56	12.55	+155	
47	200	0	<b>LITTLE WONDER</b>	David Bowie	RCA	132	+128	12.03	+326	
<b>BIGGEST INCREASE IN PLAYS</b>										
<b>MOST ADDED</b>										
48	29	6	<b>DON'T SPEAK</b>	No Doubt	MCA	277	+301	11.81	+335	
49	35	25	<b>NO WOMAN, NO CRY</b>	Fugees	Ruffhouse/Columbia	336	-48	11.56	-45	
<b>BIGGEST INCREASE IN AUDIENCE</b>										
50	228	0	<b>I SHOT THE SHERIFF</b>	Warren G	Def Jam	212	+259	11.40	+368	

© Music Control UK. Compiled from data gathered from 30.05 on Sunday 17 January 1997 until 24.00 on Saturday 18 January 1997. Stars are ranked by audience figures based on latest full 7 days. ▲ Audience increase ▲ Audience increase 50% or more

### TOP 10 GROWERS

Pos.	Title (Label)	Total plays	Increase in no. of plays
1	<b>QUIT PLAYING GAMES (WITH MY HEART)</b> Backstreet Boys (Jive)	671	490
2	<b>YOUR WOMAN</b> White Town (Chrysalis)	872	384
3	<b>DO YOU KNOW</b> Michelle Gayle (1st Avenue/RCA)	866	355
4	<b>SAY WHAT YOU WANT</b> Texas (Mercury)	1532	323
5	<b>DON'T LET GO (LOVE)</b> En Vogue (East West America)	1231	302
6	<b>WALK ON BY</b> Gabrielle (Go Beat)	653	279
7	<b>WHERE DO YOU GO</b> No Mercy (Arista)	508	254
8	<b>HEDONISM (JUST BECAUSE YOU FEEL GOOD)</b> Skunk Anansie (One Little Indian)	392	241
9	<b>HEY CHILD</b> East 17 (London)	584	230
10	<b>DON'T CRY FOR ME ARGENTINA</b> Madonna (Warner Bros)	1384	209

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

### TOP 10 MOST ADDED

Pos.	Title (Label)	Total plays	Stations	Added
1	<b>DON'T SPEAK</b> No Doubt (MCA)	37	17	10
2	<b>YOUR WOMAN</b> White Town (Chrysalis)	56	43	6
3	<b>I SHOT THE SHERIFF</b> Warren G (Def Jam)	27	19	6
4	<b>WALK ON BY</b> Gabrielle (Go Beat)	61	53	6
5	<b>CANDY GIRL</b> Baby Bird (Echo)	35	23	6
6	<b>BEEBLEBUM</b> Blur (Food/Parlophone)	41	30	5
7	<b>DISCOTHEQUE</b> U2 (Island)	32	19	5
8	<b>QUIT PLAYING GAMES (WITH MY HEART)</b> Backstreet Boys (Jive)	54	42	4
9	<b>HEDONISM (JUST BECAUSE YOU FEEL GOOD)</b> Skunk Anansie (One Little Indian)	34	24	4
10	<b>DO YOU KNOW</b> Michelle Gayle (1st Avenue/RCA)	56	47	3

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

# AIRPLAY

Music Control UK monitors 24 hours a day, seven days a week. Airplay 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

# 25 JANUARY 1997

# THE OFFICIAL CHARTS - 25 JAN

music week

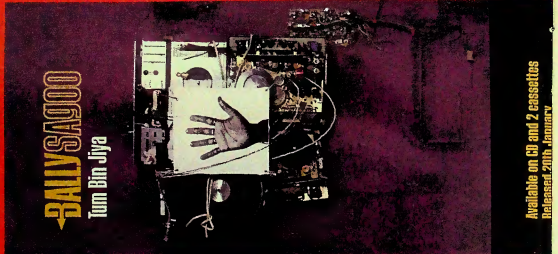
AS USED BY



# SINGLES

		Chrysalis
1	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Tori Amos East West
2	SAY WHAT YOU WANT	Texas Mercury
3	QUIT PLAYING GAMES (WITH MY HEART)	Backstreet Boys Jive
4	WHERE DO YOU GO No Mercy	Arista
5	SATURDAY NIGHT Suede	Nude
6	DON'T CRY FOR ME ARGENTINA	Madonna Warner Bros
7	COME BACK BRIGHTER Reef	Sony SZ
8	DON'T LET GO (LOVE)	En Vogue East West
9	PEOPLE HOLD ON (THE BOTTLES MOVE)	Lee Saracino/Le The Dim, Robert Scambrés Arista
10	BECOME 1	Spice Girls Virgin
11	STREET DREAMS	NAS Columbia
12	UN-BREAK MY HEART	Toni Braxton LaFace/Arista
13	GET UP (EVERYBODY)	Byron Stingily Manifesto
14	HEY CHILD	East 17 London
15	PONY	Ginuwine Epic
16	STEP BY STEP	Whitney Houston Arista
17	LET ME HEAR YOU SAY TLE DIE	The Outback Brothers Sup/Dance/WEA
18	I CAN MAKE YOU FEEL GOOD	Kavana Nemesis
19	BREATHE	The Prodigy XL Recordings
20	ONE & ONE	Robert Miles featuring Maria Nayler Deconstruction
21	SUGAR COATED	ICEBERG Epic
22	SATAN	Orbital Internal
23	WORMY	Mark Morrison WEA
24	CONVI	

Available on CD and 2 cassettes  
Released 29th January



# ALBUMS

	Spice Girls	Virgin
1	SPICE GIRLS	Warner Bros
2	EVITA (OST)	Various Go/Discs
3	BLUE IS THE COLOUR	The Beautiful South Go/Discs
4	FALLING INTO YOU	Celine Dion Epic
5	OCEAN DRIVE	Lighthouse Family Wild Card/Polystar
6	TRAVELLING WITHOUT MOVING	Jamiroquai Sony SZ
7	EVERYTHING MUST GO	Mania Street Preachers Epic
8	GREATEST HITS	Simply Red East West
9	OLDER	George Michael Virgin
10	SECRETS	Toni Braxton LaFace
11	K Kula Shaker	Columbia
12	SHERYL CROW	Sheryl Crow A&M
13	THE SCORE	Fugees Columbia
14	DREAMLAND	Robert Miles Deconstruction
15	JAGGED LITTLE PILL	Alexis Morissette Maverick/Reprise
16	RECURRING DREAM - THE VERY BEST OF	Crowded House Capitol
17	AROUND THE WORLD - THE JOURNEY SO FAR	East 17 London
18	DIZZY HEIGHTS	Lightning Seeds Epic
19	GREATEST HITS - FEEL THE NOIZE	Slade Polydor
20	ROBSON & JEROME	Robson & Jerome RCA
21	COMING UP	Suede Nude
22	(WHAT'S THE STORY) MORNING GLORY?	Oasis Creation
23	TAKE TWO	Robson & Jerome RCA

focus on the european  
dance business inside

# kiss plans radio one challenge

Kiss FM has announced that the launch of the new Yorkshire based Kiss 105 in February will herald the start of simultaneous live broadcasts of key dance shows across a network comprising the new station and the two established LRs, London's Kiss 100 and Manchester's Kiss 102.

Most significantly, on Friday nights Kiss will now be able to provide a direct challenge to Pete Tong's Essential! Selection dance show on Radio One with Judge Jules' popular show covering the same slot between 7pm and 10pm.

The expanded audience will allow Kiss access to a TSA (total service area) of around 1.6m people and cities such as London, Manchester, Leeds, Sheffield, Bradford and Hull.

Kiss director of programming Lorna Clarke says, "It's a big chunk of the country and outside of Scotland those are the key urban areas."

She adds that there is a possibility LRs in other areas will be added later.

Other programmes receiving simultaneous broadcasts will be Carl Cox's Saturday night mix show (11pm-1am) and the Chris Forber's Sunday R&B Chart (4pm-6pm).

The new Yorkshire and East coast station will launch on February 14. "We've already started test transmissions and are getting an excellent response," says Mike Gray, group programme director for Kiss 102 and Kiss 105.

Full details of Kiss 105's DJ roster and schedule will be announced shortly.



be headlining the first *NME* "Brat Week" gig at the Vibe's Night at London's The Rocket. The dates for The Atofof tour, during which they will be supported by Amelica DJs, are: Mondriaan Hall, Belfast (February 15); Lemon Tree, Aberdeen (18); Fol Sams, Dundee (19); Newcastle University (20); Hacienda, Manchester (21); Leadmill, Sheffield (25); Cockpit, Leeds (26); Leicester University (27); Bournemouth University (28); Union One, Derby (March 1); Farnham, Surrey Institute (6); ULU, London (7); The Institute, Birmingham (8); The Room, Hull (13); and The Alleycat, Reading (15).

## flava returns on valentine's day

February will see a new eight-week run of Flava. Channel Four's half-hour weekly music video show which focuses on r&b, rap, reggae and jungle. The show made its debut last April and is produced by the Brixton-based independent production company Brighter Pictures.

When broadcast last year, the show outperformed many other music-based programmes including, apparently, Channel Four's own *White Room*, which was axed late last year. The show's associate producer Dominic Benjamin is jubilant about the re-commissioning of the programme. "Our audience figures were very strong which is why we're back for a second series," he says.

Flava's ability to provide nationwide network coverage for videos, which in many cases would otherwise only have got cable coverage, was a vital ingredient in helping break a number of records last year, says Benjamin. "I think we've helped in a big way," he says. "We were the first people to show the video of Feeder's 'Killing Me Softly' which, unbelievably, the Chart Show turned down. We were also the first to show LL Cool J's 'Doin' It' video."

Flava is negotiating with the Wu Tang Clan to host a show and videos lined up to be shown include tracks by Bounty Killer, Tony Toni Tone, Redman, D'Angelo and Nas. Flava will be broadcast at 12.30pm every Friday from February 14 on Channel Four.

**inside**

- 2 maw mastermind the no yorban sound
- 5 lute needs pleks his crucial classic cuts
- 13 rm xtra checks out the dance scene in europe

**club chart**

**YOU GOT THE LOVE**  
The Source feat. Candii Station

**cool cuts:**

**DISCOTEQUE**  
UZ

"Love Is Blue" from a Mark Radcliffe Session  
A Creation Records Product. Distributed by 3MU/Vital. CRESS0244 - CRESS244 - CRE244

18 THIS YEAR'S LOVE (WILL LAST FOREVER) XOXOXO (Dance) TV  
19 HUCE KITS 1556  
20 HITS ZONE 97

# RAGGA AND THE JACK MAGIC ORCHESTRA

## WHERE ARE THEY NOW?

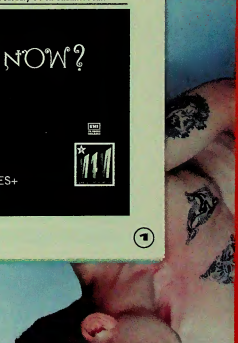
OUT NEXT WEEK  
12# \* CD1 CD2#+

INCLUDES MIXES BY  
PESHAY\* THE UNDERDOG# ATTICA BLUES+



15	COLL	
26	BEYO	
27	DON	
13	28	IN M
20	29	OVER
21	30	FREE
25	31	DON
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40	MON	

Bulleter titles





**Club:**  
Fourplay at the Jazz Bistrò/Smithfields, London EC1, Saturdays, 9pm-2.30am.



**Capacity/PA/special features:**  
800/1.2K/four clubs in one cover funk, jungle, drum & bass, northern soul.

**Door policy:**  
"To be honest, they're the most unco-operative people on the door I've ever met. But come as you are."  
- Michael Oliveira-Salac.

**Music policy:**  
Four rooms, four sounds.

**DJs:**  
The Mutantz, Faze Action, Solar Quest, Wildcat Will.

**Spinning:**  
"Fistful Of Duplates EP"; Randy Muller 'Can Live Without Your Love'; Talking Heads 'Born Under Punches'; Mike & Rich 'Eggy Toast'; Liquid Liquid 'Ollimo'.

**DJ's view:**  
"Instead of having a token jungle room like some clubs, Fourplay is four rooms co-existing together. It's fab."  
- The Mutantz.

**Industry view:**  
"A club for people with multiple personalities."  
- Laura Craik, The Face.

**Ticket price:**  
£6/£3 before 10 am.

# maw mastermind the nu yorican soul sound

With a number one in *RM's* Cool Cuts chart, heavy radio support and substantial video exposure under their belt, Talkin Loud/Mercury look set to notch up a chart hit with 'Runaway', the first single released from their eagerly awaited Nu Yorican Soul project.

Masterminded by Masters At Work's Kenny 'Dope' Gonzalez and Little Louie Vega, Nu Yorican Soul is released in April - focusing on New York's unique

fusions of Latin, jazz and disco dance styles stretching back to the early Seventies.

Special guests featured on the LP include George Benson, Roy Ayers, DJ Jazzy Jeff, Jocelyn Brown, singer India and Vinca Montana, leader of the legendary Seventies disco act The Salsoul Orchestra who originally recorded 'Runaway' in 1976.

The Nu Yorican Soul project actually began life as a modest club-oriented single under that name

about doing a project because there was a mutual respect between us. It was around that time that the Nervous record came out and using that as a starting point the project grew," says Martin.

The LP is a joint venture with Talkin Loud owning rights for Europe, Avex for Japan and Giant Steps/Universal covering the US. In March a Nu Yorican Soul review show will take place in New York's Central Park and there are plans to bring the show over to the UK in April.

"We're talking to the Royal Albert Hall and a few big venues up north about concerts that would feature Vinca Montana and a full orchestra. Then there'll be a tour with a smaller core band," says Martin.

Gonzalez and Vega are unassuming that much of the Nu Yorican Soul material is a world away from the club tracks with which they made their name.

"Certain DJs are not going to understand it but we're just gonna keep on doing it until it sinks in. And by the time they figure it out, we'll be on to some other stuff, on to the next Olympics," says Gonzalez.

Nu Yorican Soul's 'Runaway' is released next Monday (27).



## twisted/mca in absolutely fabulous deal

Suzanne Palmer, the singer featured on The Absolute's current chart hit 'I Believe', has been picked up for an album deal by Twisted/MCA.

As well as 'I Believe', Chicago-based Palmer was also the voice on The Absolute's debut club hit, 'There Will Come A Day', which was released by the New York indie label two years ago when the label was being run by Twisted's managing director Rob Di Stefano.

Di Stefano is pleased to have secured a reunion with Palmer. "We are delighted to have secured the services of such a great singer and we plan to pitch her into the studio immediately with Twisted's associated producers," he says.

Already lined up to work with the singer are Twisted mainstays Eric Kupper and Mark, as well as the UK's Charles Webster, Si Broadshow and Portugal's Underground Sound Of Lisbon. "It's also



Reel 2 Reel's frontman and producer Erick Morillo looks set to top into a massive new audience with the announcement that he is to be the in-house DJ on MTV's popular youth show *Singled Out*. Not only is the show available to cable and satellite subscribers throughout the US but is also broadcast three times a week on MTV Europe. Pictured above is 23-year-old Erick playing it cool with the show's voluptuous presenter Jenny McCarthy, who says, "Erick is real...tar real." Wow! Away from the TV screens Reel 2 Reel's new single, 'Mueve La Cadera', which fuses Latin-Cuban elements with African house beats. The track also sees Reel 2 Reel teaming up with South America's answer to Boyzone, Proyecto Uno. The track will be released in March on Positiva and Jools a good bet to give Reel 2 Reel their sixth UK Top 20 hit.

have you heard what's in the cool cuts chart this week?

# 0891 515 585

the cool cuts hotline

the most essential number on your list

rm namecheck: editor: selina webb @ contributing editor: tony fersides @ designer/sub-editor: flona robertson @ editor-in-chief: steve redmond

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## volume pays tribute to photographer harding

Sally Harding will have been known to many dance fans through her work with "Volume" and "Trance Europe Express" where she provided inspired pictures of many of the biggest names in electronic music.

Sadly, Harding, just 26 years old, died shortly before Christmas and in tribute the makers of "Volume" are to release a special limited box set entitled "Sally's Photographic Memory" which features a 44-page booklet of Harding's pictures and a CD featuring many of the artists she worked with such as System 7, the Drum Club, Orbital, Spooky and Meat Beat Manifesto.

"The main reason we did the project was that while many people will know the pictures, they might not have been aware Sally took them. We also thought it was nice to collect them all together. Bands she'd worked with and were ringing us up and saying that if we did anything they'd like to be involved," says Rob Deacon, editor of Volume.

Aside from her photos, Harding also provided visuals and slide shows for artists such as Aphex Twin. "She was absolutely central to the scene and was a link between a lot of the bands on it," says Deacon.

Lot from The Drum Clubs says,

"I was in... Orbital, The Aphex Twin, Spooky, Drum Club — were the audio side of things then Sally was the visual side. Loved by all who knew her, she never had a bad word to say about anybody. She was truly unique in our industry as frolics as ours."

Many of the tracks on the boxed set were specially recorded by the artists and many of the photographs included in the booklet are previously unpublished. All proceeds from "Sally's Photographic Memory" will go to the charity Shelter as requested by her parents. "Sally's Photographic Memory" is released on February 24.

Sonya Madan, one of the icons of the indie ghetto scene through her role as lead singer in the group Echobelly (and appearances on Vic & Bob's Shopping Stars) is the latest rocker to throw in the towel and make a dance record. Madan's partner in crime is none other than Victor Imbres, the renowned Washington-based producer who had a huge club hit last year with Alcastrax's "Give Me Lov". This unlikely pair collaborated late last year with Imbres providing a backing track and Sonya adding the melody and lyrics. The result is a track entitled "Ride A Rocker", which is being released by London Records under the name Lithium. However, apparently Madan has no intention of turning into a dance diva full time. "Sonya expressed an interest in working on something a little 'different' artistically while she was resting after releasing two internationally successful Echobelly albums," says a record company spokesman. So what next, the Rhythm Masters and Morrissey, maybe? Lithium's "Ride A Rocker" is released on January 27.



"Love Is Blue" from a Mark Holliffe Session

A Pavilion Records Product. Distributed by 3MU/VPK. CRRS00244 - CRRS244 - CRR244

### say what?

#### how important can video be in breaking acts in the dance arena?

**James Hyman** — director of dance programming, MTV Europe

"Video can undoubtedly boost an artist's profile during the transition from underground to commercial but it's by no means a necessity — i.e. strong sales are achieved

without a visual identity. Moreover, some acts have produced important pieces of video which are created more for art's sake rather than for act breaking and sales. Successful music needn't be seen to be heard but it helps."

**Adrian Williams**, director of promotions, Epic  
"Dance music is pretty broad, but as far as pop-orientated

dance is concerned, then the video is important to bring it to a wider audience. But if you're talking about underground dance, it doesn't matter a toss. It's what the tune sounds like in the clubs that matters."

**David Knight** — editor, PROM  
"In helping a dance act build a wider audience beyond the dancefloor, and make a mark

for longevity, videos can be very effective — if they're good ones. Some acts like Orbital, Chemical Brothers and The Prodigy have used the medium very well — good direction, and mostly with a more personality-based approach and less of the cold 3D computer graphics that used to be popular. These prizes are now getting on to MTV in the US — in fact, have succeeded where most Britpop videos failed. So

video looks like it will be very effective in breaking UK dance acts over there."

**Lo Leshawell**, director of programmes, The Box

"It's critical now that people making dance music take video extremely seriously and get more creative rather than settling for geometric patterns and things waving about. To do a little bit more on the personality side."

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up to Christmas in the  
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our own label, the first  
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Steve Hanson.

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Arabesque Distribution.

**DJ's view:**  
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time when everyone else  
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club & shop focus  
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1 NEW

## DISCOTEQUE

**U2** (innovative mixes from Morales, Howie B and Steve Osborne)

- |    |      |  |                         |               |
|----|------|--|-------------------------|---------------|
| 2  | (2)  | <b>BARREL OF A GUN</b> Depaچه Mode   | Mute                    | ☎ Code - 1087 |
| 3  | (1)  | <b>E.V.A.</b> Jean Jacques Perry   | BGP                     | ☎ Code - 1100 |
| 4  | (4)  | <b>AIN'T TALKIN' 'BOUT DUB</b> Apollo 440  | Steath Sonic Recordings | ☎ Code - 1088 |
| 5  | (8)  | <b>CLOSE TO YOUR HEART</b> JX  | Hooj Choons             | ☎ Code - 1102 |
| 6  | (13) | <b>RIDE A ROCKET</b> Lithium & Sonya Madan   | Subversive/frr          | ☎ Code - 1106 |
| 7  | (6)  | <b>INVISIBLE</b> Public Demand   | ZTT                     | ☎ Code - 1101 |
| 8  | (9)  | <b>U CAN ABUSE MY BODY</b> Tony Bruno  | Firm                    | ☎ Code - 1103 |
| 9  | NEW  | <b>TRIPLE XXX PORN/GOD BLESS AMERICA</b> Dirty White Boy (Tough NY-style house)                          | Twisted                 | ☎ Code - 1114 |
| 10 | (12) | <b>CENTISTA</b> Lunatic Oalm   | MCA                     | ☎ Code - 1105 |
| 11 | NEW  | <b>WISH YOU WERE HERE</b> The Alaciz (Re-released with new mixes by Ashley Beedle and David Holmes)      | East West               | ☎ Code - 1115 |
| 12 | (11) | <b>THIS IS THE WAY</b> Lovebeeds   | Ministry Of Sound       | ☎ Code - 1104 |
| 13 | (18) | <b>I NEED A MIRACLE</b> Coco   | Greenlight              | ☎ Code - 1110 |
| 14 | NEW  | <b>THE DOLLAR 10"</b> Super Discout (Motobass's Etienne de Cracy with some phat Pakistan beats)          | Disques Solid           | ☎ Code - 1116 |
| 15 | NEW  | <b>HYBRID</b> Eat Static (Fascinating three-track EP of psychedelic techno)                              | Planet Dog              | ☎ Code - 1117 |
| 16 | NEW  | <b>TRANCEMUTATION</b> DJ Savvy (Full frontal trance with mixes from X-Cabs)                              | UG                      | ☎ Code - 1118 |
| 17 | (19) | <b>FUNKY PEOPLE</b> The Funky People   | Silp 'N' Side           | ☎ Code - 1111 |
| 18 | NEW  | <b>A FISTFUL OF DUB PLATES</b> Various (Discosaine and Real House's dub plates collected on a double EP) | Zoom                    | ☎ Code - 1119 |
| 19 | NEW  | <b>ON GOLDEN PONDS</b> Pete 'Tweaker' Bones (Melodic UK trance in Bones's distinctive style)             | Ugly Bug                | ☎ Code - 1120 |
| 20 | NEW  | <b>YOU DON'T KNOW</b> Cyndi Lauper (Excellent chunky midtempo dub vibe from Wasquez)                     | Sony                    | ☎ Code - 1121 |

## Island

☎ Code - 1113



a guide to the most essential new club tunes as featured on 18ers "essential selector", with gate long, broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city soundcity/room/black market (London), eastern bloodline/ground (Manchester), 23er (Leicester), 3 beat (Liverpool), very (Sheffield), tixx (Newcastle), global beat (Bradford).



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# jock on his box

kris needs is devoted to vinyl and has a collection of 32,000 records. here is his top 10

## 'love freak' chic (atlantic)

"This is my disco choice. Chic are my favourite group of all time and I could have named any of their tracks. They have the most amazing rhythm section, the classiest singers: lush, sexy disco, no cheese. This came out in 1978 and at the time I used to go to discos and punk clubs. People didn't dance then, they jiggled and talked and drank, basically what they do at the Heavenly Social now, except because Heavenly doesn't shut at 11 pm like the pub, people generally get carried away later and dance. I find it amazing that people think this style started two years ago, but I'm very pleased it's in vogue as it gets me more bookings."

## 'complete control' the clash (cbs)

"The Clash were a major influence from '76, I started DJing because of them, they were one of the first bands to use a DJ on tours. Mick Jones was one of my best mates, we had the same ideas. There was a punk club in Aylesbury called the Amc club and I used to play dub reggae in between gigs. I played this then and I still play it today."

## 'don't fight it feel it' primal scream (creation)

"This is the most hedonistic track ever made, not just the chorus but the whole feel of the track, the noises, beats. I play it out in techno clubs and it works."

## 'firestarter' the prodigy (bd)

"It's my old theory of energy coming full circle - that's why I feel Phil Perry called his club that. It's 20 years to the month that I met the Clash, and I've been on The Prodigy tour DJing. This will be remastered in 10 years' time. It was a serious statement and to me it signals the future. The Prodigy are the most excellent thing I've heard since The Clash. 'Firestarter' started me in a new direction. I haven't enjoyed myself so much for ages."



photograph: GP

## kris needs

## 'cherise' suicide (red star)

"This came out around 1977/78 and was by Alan Vega and Marty Rev, a pair of New York ruffians who emerged in 1971. Marty had built a mad contraption which was basically one of the world's first drum machines and he just called it 'the instrument'. It made mad noises and for about 20 minutes Alan would just scream inbetween singing these Elvis-like ballads. They were the Aphex Twin 25 years ago and they were 25 times as mad as the Aphex Twin. I played 'cherise' on The Roof four and people came up and asked me 'what's this track? When's it coming out?' They play all over today's so-called forward thinking sound terrorists - they're true sound terrorists."

## 'planet rock' afrika bambaata & soul sonic force (tommy boy)

"This reminds me of the first time I went to New York in 1983 when the whole electro disco and hip hop scene was emerging. New York was so exciting at the time. The music of that era, tracks like Shonnon's 'Let The Music Play', is one of my biggest influences. I played the shit out of it then and I still do."

## 'beyond the dance' rhythm is rhythm (transmat)

"I have an unexplained love for what Derrick May was doing at that time. I used to buy Transmat and this was the one that knocked my socks off. It was incredible the way it built up. Totally breathtaking."

## 'energy flash' jopy beltram (transmat/rls)

"I started DJing properly in this period. I'd been DJing since '76, but sporadically."

## 'midnight rambler' the rolling stones (decca)

"This is the live version of 'Get Your Ya Ya's Out'. I like it because it's the sickest track ever made. I used to see them live and I remember Jagger crawling on the stage in the middle and banging the wall with his belt and mouthing the words from the Scorpion Strangler, which is what the song's about. Keith Richards invented trance then: I remember him playing his guitar overlord Charlie Watts on drums, and it was pure trance."

## 'quest' mind games (soundpack)

"I was living in New York when house music and techno emerged and I was into hip hop and disco boogie - which is the missing link between disco and house - but I went in to a record shop and heard this track and it stood out. It had a juggernaut rhythm which hit me like the old disco records. I had but heaven: a deep, moody, sexy house record."

## 'steamin'

### tips for the week

- 'tokyoma' (kris 'i dove mix' the eps (sonar)
- 'the long man up' (while labi)
- 'motor city' digital destroyer (casha)
- 'the widow' sonic sitta (prodigy intro aabate)
- 'tuck with the programme' mish mash (cup up forever)
- 'the cell' psyches (gusocd)
- 'xj' hyperactive ey' (genet of drums)
- 'new wave of acid techno' lochi (coldestmaster)
- 'don't fight it' flout it (needs mix)' love composition (creation)
- 'down the pub' norman & christopher (primina)

compiled by kris needs  
tel: 0181 448 2320

**BORN:** Bristol, July 3, 1954. **LIFE BEFORE DJING:** "Played bongos for John O'way; ran Mott The Hoople and David Bowie fan clubs; cub reporter for local paper; singer in punk groups; editor of *Zig Zag*; tour managed John Wobble; went to New York and worked in a record shop and wrote for a hip hop magazine. **FIRST DJ GIG:** Aylesbury College, 1976. "I organised musical activities there." **MOST MEMORABLE GIG:** *Best* - "At an art gallery in New York, 1984. I was playing pop which no-one had ever heard before. For some reason everyone started dancing. **Doling Primal Scream** of the Prodigy gig at Britton Academy." **Worst** - "A new club venture in Oxford last January. The promoter promised me it would be packed and I agreed to do it at a reduced rate. I had to fly back from New York a day early to do it and I got home, jetlagged, and drove to the club in the worst blizzard ever and only a handful of people turned up. I didn't get paid and I ended up pushing the promoter's car in the snow." **FAVOURITE CLUBS:** Voodoo, Liverpool; Oil Her Face, Norfolk; Back To Basics, Leeds; Stem, Gateshead; Heavenly Social, London; Bubble Club, Birmingham. **DJ TRADEMARK:** "No holds barred; no barriers; no culling and no trousers." **LIFE OUTSIDE DJING:** Artist: Secret Knowledge and new Secret Weapon about to be launched; remixer; journalist with *Echoes*, *Jockey Star* and *Muzik*; "pubbing it in Aylesbury; stroking my pet rabbit".

"Love Is Blue"  
from a Mark Radcliffe Season

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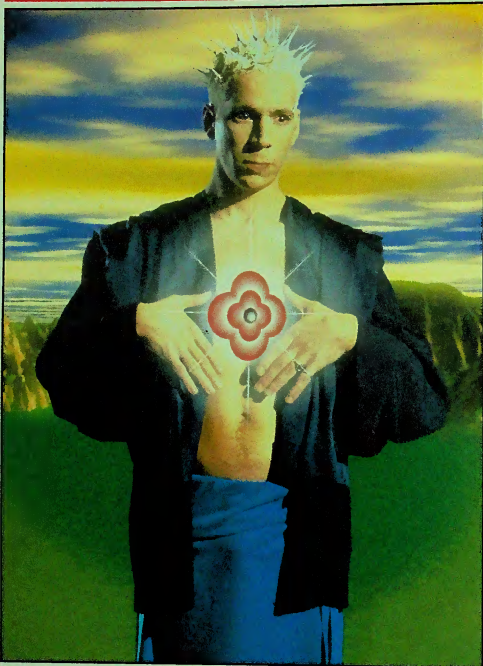
51

100

hot vinyl

namecheck: roph fee @ brod beatnik @ tim jeffery @ andy beavers

tune of the week



**house**  
the source  
featuring candi  
staton: 'you got  
the love (mixes)'  
(react)

Six years after the original comes a triplepack of remixes which may not have the instant "illegal rave" vibe that the bootleg did but, nevertheless, still reinforce classic status for the track. Now 'Voyager's Edge' (which is managing to gain considerable airplay) borrows from Elgar's 'Enigma Variations' and, with the vocal,

creates a parallel to Massive Attack's 'Unfinished Sympathy' via an uplifting and spine-tingling surge. Forley and Haller's 'Tire Island Mix' creates a faithful solid house thumper while Rhythm Masters' 'Superbad Mix' cuts up plenty of "I know's" and the like over a whooping James Brown beat. TrueLove, who created the

original, provide two mixes: 'Disco Revenge IV' is a muffled stuttering X-Fests II-ish opener while 'Acid Masters Classic Vocal' blends Jamie Principle's 'Your Love' bassline into a chugging update. Forley & Haller's 'Acocahint Mix' uses repeated "I know your love" over full vocal and a jump 'n' bouncy groove. ●●●●● TH

house

**ALLEN JAZZ QUARTET** 'The Wave' (Cubic Trax). This is the second instalment from this artist and the third release on the Chic label. The top end delivers a chunky pilos of house which is laden with a phunky guitar refrain. The arrangement is slow-building but mainly it is one of those head-nodding grooves that transfixes your subconscious. The second mix moves up in gear slightly, heading off in a more minimal percussive manner, still maintaining that phunky edge and pulsating groove. ●●●● dm

**SKY LAB** 'The Trip (Eye 0)'. This forthcoming Sky Lab single is a cover of the Sixties psychedelic classic by Kim Fowley with remixes from Derrick Carter, Roni Size and Naked Funk. Derrick's two reworks offer a bubbling acid house escapade, but both are very similar. Naked Funk strip it down to its birthday suit and get row on his hide. But it's Roni who picks up the happy with a futuristic soundscape, coupled with a rolling crisp break and a deep subsonic bassline. ●●●● dm

**FAYLEINE BROWN 'Joy' (Azuli)**. Serious fans of quality wood house tracks have probably been suffering from withdrawal symptoms recently, but some more relief comes in the shape of this strong, soulfully-delivered song with an extra-mellicious chorus. The 'Original Mix' from Vice Versa's Davisco and DeVibes combines marching bass and cool keys to create a garagey feel. The B-side has two mixes from the Germany's man of the moment, Moussa T. The best is his 'Believers Dub' which uses a simple but effective synth riff and catenates 'Just believe it' and 'Joy' vocal loops to create a very bouncy pleaser. ●●●●● ob

**THE FUNKY PEOPLE 'Funky People' (Slip 'N' Slide)**. This tune has already generated plenty of interest on import, and now it is going to do it again thanks to a UK doublepack featuring five new Masters At Work mixes. On their 'Main Mix' they slip some deep, steadily-building beats beneath the clichéd but undeniably effective vocals, while their excellent 'Alternative Mixes' #1 and #2 have a more jazzy feel thanks to some sax sampled from 'Never Thought I'd See You Again' by the main Funky People, Cassie Ware. The 'MAW Dub' and 'instrumental' hit harder with some rough keys, while Cassie's original 'Klubbed Mixes' continue to sound fresh and suitably funky. Their vocal version is still the finest version here despite MAW's best efforts. ●●●●● ab

**THAT KID CHRIS 'Feel The Vibe' (Manifesto)**. Using The

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Jungle Brothers "Feel the vibe, cinema" sample from the almost 10-year old "I House You!" This "Feel The Remix" version plods on an monotonous "Witch Doctor" fashion with James Brown "I Feel You" rants adding punch to the pace before a "The Vibe" charmed breakdown then proceeds into harder hudding territory. Royce Inn Masters' bright & bouncy rhythms bound along with wailing sound snippets. Finally, the "Speedy Gonzalez Mix" sends James Brown to Mexico in a swoop of disco dynamics. ●●●

**DEPECHE MODE Barrel Of A Gun (Mixes)** (Mute). After a four year absence, Depeche Mode not only return with help from Tim Simmon's production but enlist some fine remixers too. Underworld's "Barrel Of A Gun Mix" furiously propels itself over a relentless uniform breakbeat, with an occasional, hoarfrosty-echoed vocal and a hammering heart-beating bassline. Plastikman's remix of "Painkiller" starts with a repetitive sub-bassline that sinks into a suspenseful sound bed of swooning clanks, distorted squeals and a moody beat; "Mission Impossible" meets techno at its leisurely pace. A second 12-inch promo includes "Phase 8 One Inch. Prom mix and the CD contains a softer Underworld mix. ●●●●

**SIMPLY RED Money's Too Tight To Mention (Mixes)** (East West). This doublepack of remixes for Mick Hucknall's debut '85 hit starts with a 10-minute-plus "The Island Mix" that quickly shifts from a bongo percussive into into full waltz over a warm bassline and a subsequent throbbing, vibrant breakdown. There's a similar time span for Stretch 'N' Vern's "Simply Heroic Mix," though they opt for a more radical approach via various speed-up cut-ups from the song and a gratuitous "Now, what are we all to do?" hands-in-the-air breakdown with a thunderous "We're talking about money" build. Further welcome mixing tools such as a "Fire Island Dub" and "Just A Vibe Casspell" add dancefloor ittepon. ●●●●

**MORCHEEBA The Music That We Hear - (Anthology Biker Mixes)** (Archie). The good thing about these mixes is that they are house tracks deep enough to last but they also have enough of a catchy hook to be extremely popular. The vocal sounds very strong and unusual - more so compared with the many inferior efforts you get on too many dance records. And the Biker touch is refreshingly buoyant. Here, it's deep but definitely not dull. ●●●●

**JAY Z featuring MARY J BLIGE Can't Knock The Hustle - (Hani Mixes)**

(Northwestside). Mary J Blige does a lot of "Ohing and general moaning" over this one while remixer Hani does a good moodie if unoriginal Alcatraz-esque job. The mixes have some endearing lose-it-breast moments and dreamy sections and are only slightly spoiled by the odd dreadful drum roll sounding out of place and a bit fired. When will the mod rolls end? ●●●●

**APPLEHEADZ If You Were A Cat You'd Follow Me (Reverberations)**. Acid Razi and Charlie Inman's debut collaboration is this tazy, deep house instrumental with an extremely lush and inviting Rhodes and a free-roaming sax bringing a jazzy feel to the old-school beats. Synthesis Records' Hve duo provide a more moodie remix that loses its cue from Detroit rather than Chicago but still keeps those sumptuous keys. ●●●●

**HACIENDA Plush (Remixes)** (HartHouse). Taken from Hogendo's long player of last year ("Sunday Afternoon") with releases from Jeremiah (Grow) and Justin David, Jeremiah kicks off proceedings with a chopped-up plunk, filtered, hip-winding groover. The breakdown hits its spot with warm string chords and a seductive sax snippet complementing the track. Things slide into a deeper area as Justin's mix, with chirpy drum programming and floating atmospherics. A couple of cool mixes of pure hedonism. ●●●●

**JIMI TENOR Outta Space (Warp)**. Outta Space follows in the footsteps of Jimi's "Can't Stay With You Baby" of late last year. Yet again Mr Tenor and his analogue synths create another fine pack of madcap melodies and deranged vocals. "Outta Space" carries influences from Fishies pop right through to blues, but somehow Jimi walks along a fine line between mainstream and experimental dances, with a delivery of pure brilliance. An all-in in his own right with a distinctive sound - can't wait to hear the album. ●●●●

**alternative**

**CRUSTATION Purple (Live)**. This Brazilian outfit, who had a couple of run-of-the-mill hip hop outings on the Cup Of Tea imprint a while back, resurface with a female singer, a larger label and a new sense of life. "Purple" has a meandering vocal that gradually draws in the listener in a similar way to "B Underground" while the crunchy reggae-tinged beats

is her next single. It comes served up with Ashley Beedie and David Holmes mixes - all of which are very nice and shiny, but don't come close to the original album (mix). It is suitable for January, miserable as sin. ●●●●

**RAGGA AND THE JACK MAGIC ORCHESTRA Where are the Now? (Shor)** (EMI). This is either very silly or very good depending on

**r&b**

**MONTAGE There Ain't Nothin' Like The Love (Wildcard)**. Three girls singing r&b-swing is not a new concept, but Montage are in a league of their own and are already showing their colours as Wildcard's best new British act since the Lighthouse Family. What makes them so good? Well, firstly, they can really, really, really sing. They're expensive live



mary j blige

plot away pleasantly enough. The impressive line-up of remixers provide their own similarly downtempo slants while keeping the vocals fully intact. A Tribe Called Quest deliver some super spaced-out beats, while France's finest, Air, slip in one of their smouldering, seductive productions and Mr Scuff serves up one of his appealing electric mixes. ●●●●

**THE ALOOF Wish You Were Here** (East West). The Acof's "Sinking" album has some great tracks and one of the best ones

your mood. The A-side contains elements of all that made Kate Bush, Tricky and beoling your head against walls popular while the B-side is more for you easy listeners and St Elenna fanatics (if that in passing). They're both interesting bits of weird pop/rock that deserve to make the charts more worth a look. Many remixes are in evidence from Peshay, Underdog and Alica Buss but once again we prefer the band's own nonsense. ●●●●

(they've been touring with the likes of Boyzone and East 17), and their music has much more to offer than the run-of-the-mill bump and grind of contemporary soul. This song has firm roots in r&b and is a glorious, highly melodic, multi-harmony tune that grooves along at a slow head-nodding pace. It's loaded with some wicked electronic keyboards and live guitar which add a wholesome feel to the arrangement, while the Tammy Farrower production gives it a pop/rock perspective, similar to En Vogue. ●●●●●

18 THIS YEAR'S LOVE (WILL LAST FOREVER) XXXXXX  
19 HUGE HITS 1986  
20 HITS ZONE '97



15	25	COLL	26	BEYO	27	DON	28	NM	29	OVER	30	FREI	31	DON	32	WIG	33	HOU	34	CO	35	WH	36	MO	37	IN	38	100%	39	FOR	40	MON
----	----	------	----	------	----	-----	----	----	----	------	----	------	----	-----	----	-----	----	-----	----	----	----	----	----	----	----	----	----	------	----	-----	----	-----

Billboard titles



**ERYKAH BADU 'On & On'** (Universal). I am convinced that 1997 will be the year when seriously talented r&b stars will break through again. Watch out for Eric Benet, Adriano Evans and this young lady who sounds a touch like a young Ella Fitzgerald on this sparse but effective debut. Booming bass, jazzy keyboards and percussion hold the track together, this not being the most typical of r&b records but a healthy alternative to the hip hop/swing side of soul that D'Angelo and Maxwell have already tapped into. ●●●● **tr**

**france**

**SUN GOD 'Ancient Forest' (Steel Fish)**. You could easily pass this one by if you just listened to the A-side mixes, so head straight for the 'Balfanz' version on the B-side which is by far the best. Initially it sounds much like many other progressive trance tracks that are currently vying for attention but then it drops into a haunting and melodic section that really captures the mood. A tinkling piano and wailing female vocal build it back into a climax and off it goes again. Worth it just for the middle section alone. ●●●● **tr**

**techno**

**EINAR KNOBEL 'N.O.N.' (Chief Recordings)**. Two highly experimental and extremely sparse spanning tracks. The



opener kicks and punches along at a full-driven pace, it is reminiscent of a cross between The Advent and a Jeff Mills workout, dark, deep and distinctively hard-hitting. The flip delivers something while noises over sharp percussion with snippets of weird and twisted rhythms. ●●● **dm**

**MOULD IMPRESSION 'Broken Mollitor' (Primate)**. One of Sweden's most promising producers embarks on his

second outing for Primate. Adam Bayer slips into his Mould Impression mode for a full heads-down minimalist floor-banger. Highlights from this 12-inch are 'Old Mould' and the gritty '8 Hours'. Expect to find this in the boxes of the more hard-edge jocks. Definitely one to watch in '97, check it out. ●●●●● **dm**

**SHAPE 'N' ANGLE 'Big Bertha' (Truly Tasty)**. As the title suggests, this is a banger!

techno track with colossal drums, frantic vocal samples and synths that really cut through the bass. Not a real stand-out tune maybe, but one of those mid-set tracks that you notice because it has more energy and attitude than most others, and that's what makes it worth looking out for. **tr**

**ADDON'S 'No Way Back (The Advent Remixes)' (Trax)**. This is the second instalment from the classic Trax remix series. On the opening track The Advent keep the old school feel of the original intact. That infectious bassline interlocks with the trademark Ferreira & MC Bean percussion to great effect. The 'Ym loaf' sample sits gracefully on top, slowly weaving in and out on a velocity trip. The intensity peaks through the roof over on the flip, with a no-accessories heads-down, minimalist beat-forest of a work-out. ●●●● **dm**

**GEMINI 'Hibernation' (Peace Frog)**. These pieces of fresh, plucky subtleness from one of the US's finest up-coming producers. The title track kicks off with weird, bubbly acid drops. The bass dances around the maddop, floating effects, coupled with distorted crackling snares and sharp drum programming. 'Courtling Sheep', on the reverse, is more of a builder, plenty of smooth synth key action and a cool abstract breakdown. ●●●● **nb**

'Phosphorescence' goes forth into phreak and sleep mode, midway through a bit of sampling manipulation cuts in and the rest, as they say, is history. A fine collection of ground-breaking soundscapes. ●●●● **dm**

**PRESSURE FUNK 'Raw Spirit' (Some)**. Short Macmillan and Jim Mullen are at it once again. This time around the boys head off on a hard-hitting Detroit-edged escapade. Stripped-down and hungry beats lash out at the floor on 'Raw Spirit', the dirty lead noise is filtered and undergoes brutal punishment for an intense and devastating rollercoaster ride. 'Lunar Phase', turns up the heat another couple of notches with a boneshaking framework. Again the leading riff penetrates and aggravates your mind, pulling you into its infernal groove. The flip kicks off proceedings with 'Pressure Funk', then down come the intensity levels a wee bit for some cool breezy stiling action. The beats are still hot and the bassline throbs along at its own leisure. ●●●● **dm**

**drum & bass**

**BALLY SAGOO 'Churo Lya' (dub plate)**. Revamped with the help of DJ Hype, this excellent track has hard-slapping drums weaving around a bouncy, pumping bassline and airy vocals. It's the full-on business. ●●●● **nb**

**L2** **FIRST RECORDINGS**

**ON A RAGGA TIP '97**

NEW MIXES BY SUIPMATT, FORCE & STYLES AND GOODFELLOWS

PRODUCED AND MARKETED BY XL-RECORDINGS LTD

RELEASED FEBRUARY 3

AVAILABLE ON CD, CASSETTE AND 12" VINYL

ALSO AVAILABLE ON 2XLS AND 2XLPs

CD REF: 505 1501 12" REF: 505 1501 12" REF: 505 1501

**MICHELLE GAYLE**

**DO YOU KNOW**

27TH JANUARY

CD1 - MC CD2

DO YOU KNOW... DO THE MEN FEATHERING MAMMANS  
 CHEER ME UP THE FIGHTING BURNING BURNING... WITH THE MEN FEATHERING MAMMANS  
 JUMP UP THE BURNING BURNING BURNING BURNING BURNING BURNING BURNING BURNING BURNING  
 THE BURNING BURNING BURNING BURNING BURNING BURNING BURNING BURNING BURNING

DO YOU KNOW... DO THE MEN FEATHERING MAMMANS  
 CHEER ME UP THE FIGHTING BURNING BURNING... WITH THE MEN FEATHERING MAMMANS  
 JUMP UP THE BURNING BURNING BURNING BURNING BURNING BURNING BURNING BURNING BURNING

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
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1	7	2	10	5	5	8	9	4	6	11	12	8	14	3	15	18	14	19	19	16	11	17	17

25  
1  
97

# ON A POP TIP

## chart

compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881)

- 1** **DO YOU KNOW**  
Michelle Gayle 1st Avenue/RCA
- 2** **BECAUSE YOU LOVED ME**  
Suzann Rye Love This
- 3** **BILLIE JEAN (GOT SOUL)**  
Linx Fresh
- 4** **SHOW ME HEAVEN**  
Chimera Neoteric
- 5** **WHEN I'M GOOD AND READY**  
Sybil Next Plateau/Roadrunner
- 6** **ON A RAGGA TIP '97**  
SL2 First Recordings/XL Recordings
- 7** **BETTE DAVIS EYES**  
Kim Carnes EMI
- 8** **NO REGRETS**  
Quartz Lock Vortex
- 9** **I HAVE PEACE**  
Strike Fresh
- 10** **DON'T CRY FOR ME ARGENTINA**  
Madonna Warner Bros.
- 11** **PASSION**  
Amen UK! Feverpitch
- 12** **D.I.S.C.O.**  
N-Trance All Around The World
- 13** **MEGAMIX**  
Corona Eternal
- 14** **SHAKE YER BODIE**  
Lovetrain Hello Girls!
- 15** **REMEMBER ME**  
The Blue Boy Pharm
- 16** **NATIVE NEW YORKER**  
Black Box Manifesto
- 17** **OVER AND OVER**  
Puff Johnson Work/Columbia
- 18** **YOU GOT THE LOVE**  
The Source (featuring Candi Staton) React
- 19** **MY THANG**  
Boss Tune Top Banana
- 20** **UN-BREAK MY HEART**  
Deja Vu featuring Tasmin Almighty
- 21** **IN MY ARMS/RAPTURE**  
Erasure Mute
- 22** **DIRTY MINDS/R U SEXY?**  
Tyrant
- 23** **BIG BOY**  
Collette 23rd Precinct
- 24** **DO YOU LOVE ME BABY**  
The Fly Guys featuring Alison All Around The World
- 25** **SOMETIMES WHEN WE TOUCH**  
Newton Dominion
- 26** **I CAN MAKE YOU FEEL GOOD**  
Kavana Nemesis
- 27** **PEOPLE HOLD ON**  
Lisa Stansfield Vs. The Dirty Rotten Scoundrels Arista
- 28** **I WANT IT ALL**  
Ex-It Cologne Dance Label/EMI
- 29** **RIGHT AND EXACT**  
Chrissy Ward Ore/XL Recordings
- 30** **SHOW ME LOVE**  
Robin S Champion
- 31** **CAN'T KNOCK THE HUSTLE**  
Jay Z featuring Mary J. Blige Northwestside
- 32** **OLE OLE OUTHERE BROTHERS/DON'T STOP (WIGGLE WIGGLE)**  
Outhere Brothers featuring Kim English Eternal
- 33** **INFERNO**  
Souvlaki Wonderboy
- 34** **HOW DO YOU ( ) KISS**  
Sexus ZTT
- 35** **AMBER GROOVE**  
SAS Distinctive
- 36** **NEVER MISS THE WATER**  
Chaka Khan Reprise
- 37** **HEY CHILD**  
East 17 London
- 38** **PEOPLE HOLD ON**  
Under Influence Eastern Bloc
- 39** **INVISIBLE**  
Public Demand ZTT
- 40** **WHEN WILL I SEE YOU AGAIN**  
Dream Girls Almighty

"Love Is Blue"  
from a Mark Radcliffe Session  
A Creation Records Product. Distributed by 3M/Virgin. CRSS00944 - CRCS244 - CRZ44

18 THIS YEAR'S LOVE (WILL LAST FOREVER) XTC/Big Top TV  
19 HUGE HITS 1996  
20 HITS ZONE '97

- 15 25 COLL
- 16 26 BEYC
- 17 27 DON
- 18 28 IN M
- 19 29 OVER
- 20 30 FREE
- 21 31 DON
- 22 32 WIGC
- 23 33 HOUR
- 24 34 COSH
- 25 35 WHAT
- 26 36 MOO
- 27 37 IN TH
- 28 38 100%
- 29 39 FORE
- 30 40 MON

↑ Bullered titles



# THE OFFICIAL CHARTS - 25 JAN

1



the



britain's neatest beats till **27**  
**1**  
**97**



# ulb

# chart

**1** VO  
White

2 PROFES

3 SAY V

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8 COMI

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15 HEY

16 PON

17 STEP

18 LET ME

19 I CAN

20 BREA

21 ONE &

22 SUG

23 SAVA

24 HORN

to

by

## YOU GOT THE LOVE (RHYTHM MASTERS/ FARLEY & HELLER/NOW VOYAGER MIXES)

The Source featuring Camdi Staton

- 1 DO YOU KNOW (FULL INTENTION/K-KLASS/CONY DEVIT MIXES)/DO YOU KNOW IN THE MIX (BIZBE BEE MIX) Michelle Gayle
- 2 GET UP (EVERYBODY) (PARADE/RHYTHM MASTERS/JULIES & SKINS/TROUBLE/DEBRICK CARTER MIXES) Bivon Shoney
- 3 LIFT UP YOUR HANDS (MIXES) Koolha featuring Davon Talman
- 4 RUNAWAY (MASTERS AT WORK/MOUSES T/ARMAND VAN HELDEN MIXES)
- 5 Na Youcan Soul
- 6 ENCORE UNE (FOUS Sash)
- 7 SHOW ME LOVE (USA MARIE EXPERIENCE/TODD EDWARDS/STONEBRIDGE MIXES) Robbi S
- 8 LIFE'S TOO SHORT (STRETCH & VERONICA SPRING ORIGINAL MIXES) (Ice In One)
- 9 AMBER GROOVE (RAMPTAIL PAUL MIXES) SAS
- 10 INTERNO (SOULJAKI MIXES) Souljaki
- 11 FUNKATABUM (NATURAL BORN GROOVES/S HARRPDR. SYNTAX MIXES) Jump
- 12 SEVEN DAYS AND ONE WEEK (ROLLO & SISTER BLISS/DEX & JONESSE/ANDY OUX & HOSCHI MIXES) BBE
- 13 NEW WALKIN' ON UP (P SANDRINI & P GRASSI/TWINK MIXES) DJ Pro-X-Dr
- 14 TAKE ME BY THE HAND (FALLOUT SHELTER MIXES) Sub Merge featuring Jan Johnston
- 15 SNOW (OMID NOURZADEH MIXES) O.R.N.
- 16 AIN'T TALKIN' 'BOUT DUBI (ARMAND VAN HELDEN/ESCAPE FROM NEW YORK/APOLLLO 440 MIXES) (GLAM (APOLLLO 440 MIX) Apollo Fourfourty
- 17 NATIVE NEW YORKER (ANGEL MORALES/STEVE SILK HURLEY/DJ LEEWEL MIXES) Black Box
- 18 FEELS SO GOOD (HYPERZERO V.U. MIXES) Zoro V.U. featuring Lorna B.
- 19 CAN'T KNOCK THE MISTLE/STAN MIXES) Jay Z featuring Mary J. Blige

to

by

## PARTIZAN MIXES) Peniston

- 35 ZODIAC MAKE ME COME Paganini Traxx
- 36 GOLD PROMO Michael King
- 37 HOUSE LUCK Sweeney Productions
- 38 OXYGEN 8 Takkyi Ishino presents 4\*シロフン
- 39 PEOPLE HOLD ON (DIRTY ROTTEN SCOUNDRELS MIXES) Lisa Stansfield vs. The Dirty Ronin Soundtricks
- 40 GIVET TO ME (ORIGINAL/SISTER BLISS MIXES) Headrush
- 41 MY TRAMING (BOSS TUNES/SOL MIXES) Boss Tuna
- 42 I BELIEVE (MARK PICCHIO/TIM-KLASS MIXES) The Absolute featuring Suzanne Palmer
- 43 ARE YOU THERE... (MIXES) Wink
- 44 THE MUSIC THAT WE HEAR Martheeba
- 45 ELEANOR RIBBY (NORTHERN BOYS/STONK/ME MIXES) Mash
- 46 CLOSER TO YOUR HEART (JX MIXES) JX
- 47 LITTLE WONDER (JUNIOR VASQUEZ/DANNY SABBER MIXES) (David Bowie
- 48 THE BODY FROM PANINEMA Crystal Waters
- 49 STEP BY STEP (JUNIOR VASQUEZ/TEDDY VEDDY/RYE/K-KLASS/SOUL SOLUTION MIXES) Whitney Houston
- 50 WHEN TM GOOD AND READY (LOVE TO INFINITY MIXES) Sylee
- 51 BELLISSIMA (DJ DUCKS/SILVER MIX) HAVE A DREAM (DJ DUCKS/SILVER/DE DONATS MIXES) DJ Quackbeard
- 52 THIS IS THE ONLY WAY Lovebeards
- 53 VISION (LOE T. VANNELLI MIXES) Cobra
- 54 BIG BOY (SHARP MIX) Collette
- 55 MONEY'S TOO TIGHT TO MENTION (FIRE ISLAND) STRETCH & VERN MIXES) Simply Red
- 56 KEEP HOPE ALIVE (HEX HEXTOR/SERIAL DIVA MIXES) Serial Diva
- 57 TOXYGENE (THE OREGONIS NEEDS/WAY OUT WEST/FILA BRAZILIA/GAMJA CREW MIXES) The Orb
- 58 WALK WITH ME (MIXES) Heltorapole
- 59 REMEMBER ME (SUZE IS PURGERAE & CHRISTIAN/GAVERN 3 MIXES) The Blue Boy

Multiply

Koolha/Silke

Nice 'N' Ripe

Firm Music

Dryden/Epic

Alicia

Disruptive

Top Banana

AM/PM

Ornum

Indochina

Te\*

firm/Hood

Chooos

RCA

Mercury

Arista

Next Plateau/Readman

Doc Dr/Die/Positiva

Sound Of Ministry

Dreamband/Flying

Zhe Precinct

East West

Sound Of Ministry

Sound Of Ministry

Sound Of Ministry

Sound Of Ministry

Sound Of Ministry

Sound Of Ministry

Sound Of Ministry

Sound Of Ministry

- 15 **25** **COLD**
- 16 **26** **BEYO**
- 17 **27** **DON\***
- 18 **28** **IN M\***
- 19 **29** **OVER**
- 20 **30** **FREE!**
- 21 **31** **DON\***
- 22 **32** **WIGG**
- 23 **33** **HOU5**
- 24 **34** **COSN**
- 25 **35** **WHAT\***
- 26 **36** **MOO**
- 27 **37** **IN TH**
- 28 **38** **100%**
- 29 **39** **FORE**
- 30 **40** **MON**

↑ Bullseye titles

- 0 **20** **RESONANCE (RHYTHM MASTERS/ROBERT BRUCE CHEY/CUTT & STEVE MCGUINNESS/HEADLESS STATE MIXES)** Magic Alex presents **RESONANCE MIXES** Chaka Khan
- 0 **21** **NEVER MISS THE WATER (ISTYLUS PRODUCTION & CANDY STATION/FRANKIE KNUCKLES)** The Calling (MIXES) Sugar Stone
- 0 **22** **THE CALLING (MIXES)** Sugar Stone
- 0 **23** **MANOAK (UTO BENTO MIXES)** Harry Groves
- 0 **24** **FEEL THE VIBE (Tha Kidz Chris)**
- 0 **25** **FUNKY PEOPLE (MASTERS AT WORK/BLAZE MIXES)** The Funky People featuring Cassio Wade
- 0 **26** **SAY MY NAME (EDDY FINGERS/HINDSIGHT/REVOLUTION MIXES)** Zea
- 0 **27** **KEEP ON JUMPIN' (RHYTHM MASTERS/DJ GHOCCO/KEN LOU MIXES)**
- 0 **28** **RIGHT AND EXACT (FATHERS OF SOUND/STONEBRIDGE/DJ JUNKIES MIXES)** Chrissy Ward
- 0 **29** **REFLECT/DOWN IN THE HOLE (Teres 'N One)**
- 0 **30** **ON A RAGGA TIP '97 (SUPMAT/TFORCE & STYLES/GODFELLO'S MIXES)** First Recordings/MX Recordings
- 0 **31** **ROLLERCOASTER (JULIAN JONAH MIXES)** Ground Control
- 0 **32** **QUALITY OF LIFE (DADDY C MIXES)** DJ Serkinos & Les Bandinios
- 0 **33** **DRIVE ME CRAZY (TIN TIN OUT/DJX & JONESKY/ALBUHEADS/HYPERFORMANCES)** Downplay
- 0 **34**

- 0 **60** **SCARED** Shacker
- 0 **61** **JOHNNY COME HOME (MOUSSE T MIXES/SHE DRIVES ME CRAZY (ROGER SANCHEZ MIXES)** Fire Young Gumballs
- 0 **62** **THE WAY (MAURICE JOSHUA MIXES/THE DEEP (DEEP DISH MIXES)** Global Communication
- 0 **63** **PROFESSIONAL WIDOW (IT'S GOT TO BE BIG) (MR BOY/ARMAND VAN HELDEN MIXES)** East West
- 0 **64** **NATURAL** Terrentella 3
- 0 **65** **FEELINGS RUN SO GOOD** Desert
- 0 **66** **DUIN' JOBZ 4TH MOB (PIGEFORCE/BASSRIN/TWINS/RICHARD FEARLESS MIXES)** Fourt & Broadway
- 0 **67** **COLD STONE LOVER (GEMS FOR JEM MIXES)** Chunky Mother
- 0 **68** **LET ME CLEAR MY THROAT** DJ Kool
- 0 **69** **BANGIN' BASS (USA MARIE EXPERIENCE/RHYTHM MASTERS/ITTY-BITTY BOOZY-WOOZY MIXES)** Da Telemo Bohemian
- 0 **70** **DREAM TO BECOME** Pleasfield Mountain
- 0 **71** **WHO IS HE AND WHAT IS HE TO YOU?** Me'shall Ndagacabo
- 0 **72** **THE BOSS (MASTERS AT WORK/KEN LOU MIXES)** So Many Ways The Broadons
- 0 **73** **HEY CHILD (TOMY DE VIT & SIMON PARKES MIXES)** Ecst 17
- 0 **74** **LOST WITHOUT YOU (EVOLUTION/EDGE FACTOR MIXES)** Jasin Hanna
- 0 **75**



released January 27  
available on all real time TV  
MP3 DOWNLOADS  
CHRISSE WARD  
© 1997 UNIVERSAL MUSIC GROUP

# Chrissy Ward

right and exact

father of sound, stonbridge and da junkies

*mixes*



THE BALLISTIC BROTHERS

MIXES BY

GENASIDE II

SUMO

THE SENTIENT EP

DOUBLE PACK VINYL

AVAILABLE ON 2 CDS

RELEASE DATE 27TH JAN

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**18** THIS YEAR'S LOVE (WILL LAST FOREVER) XXXXXX  
**19** RICE HITS 1986  
**20** HITS ZONE '97

"Love Is Blue"  
 from a Black Reddip Session  
 A Creation Records Product. Distributed by 3MW/VAH. CRSS00244 - 0805244 - CR244



# THE OFFICIAL CHARTS - 25 JAN

100



Foto: M. Pizzarello - Contrasto, M. Pizzarello - Contrasto, M. Pizzarello - Contrasto

#### The Artists

MOLELLA - DJ DADO - DATURA - ANTARES - CAROL BAILEY  
 JINNY - M.U.T.E. - U.S.U.R.A. - JOLYNN MURRAY  
 BOY GEORGE - CLUB HANDS - THE OUTHERE BROTHERS

#### The Labels



#### The Address

TIME s.r.l. - Via A. Papa, 1/A - 25128 Brescia ITALY  
 Tel. (+39-30) 3701050 r.a. Fax (+39-30) 3701217 / 3701066 (nt')

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#### Midem '97 Stand Number

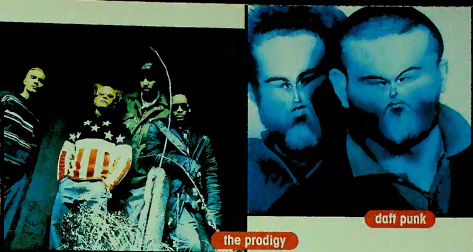
**00.03** tel. 8406/8407

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faithless



the prodigy

daft punk

# does europe still need the UK's hits?

record labels in key European territories are no longer relying on the English-speaking world for their chart toppers, says Jane Grigg

If one release can claim to be the European dance hit of 1996, then it must surely be Robert Miles's epic instrumental 'Children'.

Reaching number one in 18 countries, 'Children' sold 4.5m worldwide. Little about this panmorphic, piano-led, soft techno track was actually new, but its sudden popularity prompted the definition of a new genre, dubbed "mambohouse", which outdid other European-produced chart toppers such as BBE, Gola, Spoomaster and Masterboy.

Of course, there was no shortage of European success for US acts such as Ruggles, Coolio and Tori Amos & Armand Van Helden in 1996. Meanwhile single and album releases by Faithless, The Prodigy, Underworld, Spice Girls, Everything But The Girl and Gino G kept the Union Jack flying on the mainland.

Yet if there is a lesson to be learned from the past 12 months, it is that record companies in key European territories such as France, Germany and the Netherlands need no longer rely on their biggest selling releases.

But while many European dance labels feel they now compete on an equal footing with their British counterparts,

most will agree with Robert Miles's manager Govino Pirunas that the UK dance scene has continued to prove itself the most innovative, inventive and forward-looking in the world. "New genres are being established and broken there almost every day," he says.

Not all share his opinion, however. "Fefe Tong, Cream compilations and handbag, don't mean a lot in France," says F Communications label manager Eric Morand.

"The UK has become too marketing heavy in the past five years. This is the reverse of the French market which is currently more creative than it has been in a long time."

Others comments about the UK market and its fast charts range from "only great for specialist music press" to "totally irrelevant" to the demands of their markets.

Sony Germany's manager of international exploitation, Ian Graham, points to enduring cultural

differences between Britain and the rest of Europe. "The UK has always been a master of portraying itself as the totemic, while desiring 'lesser' continental styles and artists," he declares.

Puffing all such accusations aside, the UK dance market – and the RM Club Chart, Cool Cuts and Pop-Tip charts – is still one in which all mainland European labels want to create a presence. "Charting a song in the UK gives it real international visibility," says Roland Baesler, MD of Belgium's techno-house label Antler Subway.

But gaining a foothold in this highly influential market is not easy, according to Fred Gileau, owner of young French techno label POF. "It's almost impossible to export into the UK and make any money when dealer prices are so low and transport and other costs are so high," he says.

But internationally-focused dance labels in many European territories are used to overcoming resistance, even at home. In France, for example, they find themselves disadvantaged by the government-imposed 45% local language broadcast quotas.

"Any French artist who sings in English faces the same restriction," observes Morand. "It's possible a French-speaking foreign artist could get better playlisting than a French-born artist singing an English language song."

In a laudable effort to break down the barriers, expanding French dance label Distance opened a London office in 1996. It proved an enterprising move which, says international manager Philip Marchal, paid off almost immediately when Distance

sold 40,000 copies back into France of the psychedelic Goa trance track 'LSD' by British artist Hallucinogen.

Hallucinogen were not the only act last year to achieve success in foreign markets before clicking at home. Fellow Brits Faithless had the German public to thank for being the first to get behind their debut single 'Insomnia' and help them create the momentum which led to 2m sales, while hotly-tipped French local businessmen Daft Punk had to sign with Scots label Soma before Virgin France released them for domestic consumption.

Some may regard this as one more in a series of frustrations involved in dealing in dance on an international basis. But others like Catherine Piquat, head of Grammed Discs in France, see it as an indication that the market for dance in Europe is beginning to converge. "In 1997, I think we will share a broader cross-section of genres, and therefore more crossover potential than ever before," she says.

As European dance label delegates gather in Cannes for this year's MIDEM, that's exactly the sort of positive note they want to hear.

18 THIS YEAR'S LOVE WILL LAST FOREVER: XXXXXY Returns 17

13 19 HUGE HITS 196

18 20 HITS ZONE 37

"Love Is Blue" from a Mark Radcliffe Session

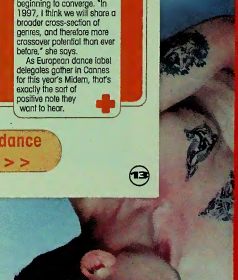
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>>>>> on the following pages, rm checks out the dance business in selected European territories >>>>>>>

13

15	25	COLD
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Bullseyed titles



14W

# have belgians had enough of the hard stuff?

xtra

Belgium consolidated its reputation for the production and consumption of 130-plus bpm commercial hardcore techno trance during 1996. The driving dancefloor appeal of singles such as 'Sugar is Sweeter' by CJ Bolland and Infernal and the hard Euro pop sound of 'I'm On Fire' and 'Lin You Up' by 2 Fabiola on Antler Subway were healthily reflected at retail.

However, indications were that the market was becoming saturated and that the Belgian public was beginning to look for new beats and sounds despite radio support from the likes of Studio Brussels' Radio Technoville.

Not surprisingly, dreamhouse filled much of that gap while other more immediately commercial styles of club-orientated trance, house and techno emerged as favourites with DJs and audiences in testamaking clubs. Fuse in Brussels blazed the trail with drum & bass nights featuring DJs and

acts such as LTJ Bukem, 4 Hero and A Guy Called Gerald which in turn led to healthy sales for Crammed Discs' Selector and Freezezone compilations.

In the pop dance arena, CB Milton, girl duo Shonna and the Flemish boy band Get Ready gained support from a national radio network that continued to give short shrift to more underground styles.

Elsewhere, leading labels such as the now EMI-affiliated Antler Subway and independent Byte reported that the Belgian market for dance softened

noticeably during 1996 and that sales of new releases by high profile acts such as 2 Fabiola and 2 Unlimited also dipped slightly.

Meanwhile, well-conceived albums such as Antler Subway's 'Rising Above', the second LP to be compiled by DJs at Antwerp's tastemaking after-hours club Carat, and including tracks by German remixer Mousse T and Dutch deep house team Trancecsetters, continue to sell well.

Arjan Postma, club promotions manager at Byte, says the Belgian dance industry was done few favours by a national chart which refuses to recognise 12-inch vinyl and registers only CD sales.

Others point to the difficulties inherent in marketing to Belgium's culturally very separate French and Flemish communities. Dance is particularly popular with the northern, Dutch-speaking Flemish while tastes in the southern province are more in line with the slower and more conservative French market. +



2 fabiola

## EUROPEAN TOP ACT 2 FABIOLA ON THE WAY TO GOLD NEW SINGLE FREAK OUT



FREAK OUT



SOON TO BE RELEASED

2 FABIOLA -



ANTWERP TOPFLOOR

14

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23	SATA	
24	MORI	

**xtra**

# dutch step up demand for homegrown hits

Although sales in the Netherlands of dance singles and compilation albums slumped in 1996, Dutch enthusiasm for club music of all genres showed no signs of shrinking. Indeed, it seemed more buoyant than ever.

Hoppy hardcore was the dominant musical style and the success of a brace of chart-topping singles such as 'Aquarius' and 'Hava Naquira' by the Party Animals plus a reworked TV theme 'Babberle' by Hakeubbar (all on Roadrunner) emphasised its crossover pop potential. Elsewhere, r&b and hip hop became very fashionable with visitors to Amsterdam clubs Sinners in Heaven and De Duivel while drum & bass thrived at The Rexy.

Dutch demand for homegrown productions also increased during 1996, with local language acts providing an estimated 43% of those dance releases which broke into the national pop charts. The growing support given to the music by MTV Europe and domestic broadcasters such as New Dance Radio, Radio 538 and TV TMF (The Music Factory) helped break other acts such as Groovyard, Deepzone, Ebotom, Charlie Lowncise & Mental Theo, Wakizami, DJ Paul Eistak and r&b group Nasty.

Any final doubts that dance had become a force to be reckoned with in the Dutch musical mix were scotched when more than 700 DJs and international tastemakers attended the inaugural Amsterdam Dance Event

In October. Earlier in the year, the same city hosted the three-day Drum Rhythm Festival, which reinforced its reputation as one of the leading showcases for a broad range of cutting-edge and hard-to-catch-live dance acts.



Multinational labels Zomba and Mercury dominated the charts, sharing 30 of the year's biggest hits between them. But even though many smaller labels had been

acquired by majors, the independent sector retained the flexibility required to keep abreast of all the new trends.

Essential Dance Music, the long established underground label run by Peter Boerjje, successfully licensed the epic instrumental nu-REG trance hit 'Life Is Short' by Hole In One to PolyGram UK's Manifesto and continued to lend its offers to license its series of deep house and garage groove 'Essential/Natural Elements' compilation albums, now in its sixth year.

Renewed interest in underground house sounds boosted sales and enabled the label to launch a new series, 'Technological Elements', targeted at house, techno and electronic music fans. Another force to be reckoned with in 1996 was the Combined Forces label whose numerous imprints, shops, clubs and radio stations all helped it to buck the recession and achieve top 10 hits with 'Good To Go' by Flimman & Abraxas featuring MC Ramsy and the Italian pop dance hit 'Free From Desire' by Gola.



freeze, tek 9,  
carl craig, snooze,  
gary moscheles,  
dj morpheus, auto-  
repeat, juryman,  
endemic void, phume,  
little j, buckfunk  
3000, phosphorus,  
black steele  
(subject 13),  
miscellaneous,  
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at MIDEM: stand 18.15

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18 20 HITS 2001: 97

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31	37	IN THE				
32	38	100%				
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34	40	MONY				

Bulleted titles

15

# french charts welcome new dance styles

1996 saw Euro dance's stronghold on French club tastes broken as more sophisticated dance styles not only proved to be consistent floorfillers but crossed over into the charts too.

National commercial radio was keen to support dreamhouse releases such as Robert Miles's "Children" and BBE's "Seven Days And One Week" while stations such as Nova played hip hop, rap, R&B, boom bance, drum & bass and "easy funk", all of which went from strength-to-strength in 1996 and led to a boom in

sales for independent labels in particular.

Scorpio Music and Happy Music were two small companies which reaped up record returns during the year. Scorpio president Henri Berola reported more than 1m sales of the Italian pop dance single "Freedy By Desire" by Gala while sales for three volumes of the "La Plus Grande Discotheque Du Monde" compilation series shifted more than 500,000 copies. Meanwhile, Happy Music was buoyed by over 900,000 combined sales of Robert Miles's singles and album which were licensed from his DGB label.

As a series of strikes and stoppages put street politics back on the map in France, so young French artists and musicians such as hardcore French rappers NTM (Epic), Dimitri From Paris, Alliance Ethnique and Aphelle Winter began to flex their muscles creatively, turning old attitudes to music of black origin on their heads.

Elsewhere, the contribution of 25-year-old Frenchman Emmanuel Top to the otherwise Italian group BBE helped transform the dreamy techno single "Seven Days And One Week" on Label+Virgin into one of the crossover dance hits of the year in France, selling more than 230,000 copies as it climbed into the Top 10. Countering underground criticism that he was singlehandedly responsible for a nu-chesse explosion, Top also delivered a successful techno trance LP "Asterix" on NovaMute.

The F Communications label remained France's leading purveyor of homegrown garage house and techno sounds with sales of 80,000 for DJ Laurent Garner's "Laboratoire Mix" collection and the jazzy tinged St Germain's LP "Boulevard" while Normo Jean Bell's "I'm The Baddest Girl" was an international club hit.



emmanuel top

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# xtra

## love parade kicks off germany's dance frenzy

UK acts such as Underworld and The Prodigy bodes well for the future.

There is shimmering interest in drum & bass, jungle and trip hop but so far it has hasn't broken out of specialist clubs nor hit the charts.

The continued presence of the US army in Germany

Dance certainly hit the headlines in Germany last year when a reported 750,000 people gathered on the streets for the Berlin Love Parade dance extravaganza.

But that hardly came as news to the country's record industry which was already taking full advantage of a booming German dance market in which hot singles such as "Ghetto People" by L-Viz sold more than 250,000 copies and compilations like Warner's "Bravo" series continued to shift at least 1.5m units per release.

Ian Graham, manager of International exploitation of Sony Music Germany, pointed to L-Viz's success as proof that the multinational's much-vaunted Dance Pool initiative has begun to pay real dividends.

But Sony wasn't the only major to benefit from the broadening appeal of dance music in the region. The BMG-owned Logic imprint may not have repeated the success enjoyed in previous years through homegrown acts like Dr Alban and Snap, but it scored well with alternative dance act Underworld - licensed for the world excluding the UK and US - whose single "Born Slippy" sold more than 140,000 copies.

Logic deputy managing director Andreas Weinek says the German market has always been large enough to accommodate experimental international releases even if it is currently dominated by homegrown crossover dance acts such as Scooter, Masterboy, Captain Jack and E-Rotic.

"Classic Euro dance styles are what sell the best and grab the high rotation radio play and the national TV support," he says. "But the success here in '96 of

## underworld



once more led to some interesting cross-fertilisation of ideas and styles.

Veteran hitmaker Frank Farian was behind Aristotle's US-born but Frankfurt-based dance duo La Bouche, whose 1995 hit "Be My Lover" continued to sell well into 1996, while the club house postics of Tongue Forest also scored well with their anti-robotic "And You Got The F\*\*\* Nerve To Call Me Coloured" single on Logic.

The epic sounds of dreamhouse could well have been designed with the German market in mind. But one of the year's surprises was the emergence of local remixer Mousse T., whose softer and funkier garage house style - as used on Boris Dlugosch's "Keep Pushin" - was hardly typical of contemporary German tastes.



l-viz

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15 19 HUGE HITS 1996  
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↑ Bullered titles



# dreamhouse puts italy back on the dance map

Robert Miles was undoubtedly Italy's leading international hitmaker in 1996. But he also broke records at home. In a market without a CD singles culture or a truly reflective chart - and where a smash single is rarely worth more than 30,000 units at retail - 'Children' sold 70,000 copies.

It's hardly surprising therefore to hear local label executives such as Flying Records' business affairs head Paolo d'Alessandro opine that dreamhouse is no longer a club-orientated genre but is now a bona fide mainstream pop style, keeping leading Italian producers of the likes of Joe T Vonnelli busier than ever.

The dreamhouse phenomenon also contributed to a partial revitalisation of Italy's domestic dance market in 1996. It was further invigorated during the year by the knock-on effect of other international successes by such artists as Gola, Livin' Joy, Alex Pany, Whigfield and Molella, whose Time Records release with the Outhere Brothers, 'If You Wanna Party', sold more than half a million copies outside Italy, 200,000 in the UK. There was growth too in the demand for Italian product in Greece, Portugal, Spain, France and Germany.

Nevertheless, the continuing shortfall between domestic and cross border sales for Italian dance releases has led leading figures, such as



molella

Robert Miles's manager Gavino Prunas, is still far an overhaul of the country's dance market infrastructure and a general updating of music marketing techniques and procedures. "Italy is slow to pick up on new styles and currently lacks a good supply of original singers and songwriters, but it has a wealth of producers and is an excellent testing ground for crossover dance releases," says Prunas.

Other observers suggest that 1997 could witness significant changes as multinational majors, anxious to secure market share in Europe at large, begin to look hungrily at those Italian independents with global track records who make little or no money at home. Meanwhile, the Italian



robert miles

industry continued to debate whether or not demand for US dance sounds is going into decline, while a surge of interest in more adventurous genres - hip hop, drum & bass, trip hop, jungle, jazz, club and reggae - is predicted for 1997.

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xtra

# black music gets a hearing in scandinavia

Having pioneered the reggae-based Euro pop sounds of Culture Beat and Ace Of Base, which did so much to bring dance into the mainstream in the early Nineties, Scandinavian labels have been quick to support the work of young and adventurous r&b, hip hop and drum & bass artists such as Adidis Black Widow and ADL on the Sonet/Breakin Bread label and Blacknuss featuring Robyn on Diesel/Superstudio.

Some of the freshest new material was delivered by leading drum & bass remixers Seba and Lo Tek, who also recorded an EP as Peanut Planet for the Stockholm-based Fluid label. They were also invited to work on 'We Vie', the Beverage label release by the Swedish dance supergroup which included Stakio Bo, Tillya, nAID and The Freshquartet (soon to be released by Mercury UK).

Meanwhile the appearance of Goldie's Metalheadz at the annual Lollipop music festival, plus

the use of drum & bass in a Danish TV commercial all added to the excitement emanating from the clubs.

New Scandinavian sounds didn't stop there, however. Danish label Voices of Wonder had success with the progressive electronic sounds of Future 3 while Hybrid, Planet Rhythm and Drumcode in Sweden championed a range of techno and trance which included 'Lo Serenissimo', the track by Norwegian girl DJ Malin that is beginning to turn heads in Germany.

The speed with which Swedish dance fans have assimilated all the latest genres was bolstered by the progressive music policies of tosemaking Stockholm clubs such as G, Vegas, Fusion, Swing-A-Ling and Tranan.

They regularly fly in foreign guest DJs to support the residents, who keep dancers on their toes with a mix of cutting-edge styles of music.

But, due largely to the rather more limited and conservative coverage given to dance by radio and TV broadcasters coupled with the dominance in the market of the major labels and their distribution arms, standard pop dance by acts such as Lello K (on Copenhagen Denmark-based Mega Records) and E-Type (on Stockholm) remained a favourite with most Scandinavian record buyers in 1996. And, ironically for a region where high levels of fluency in English is the norm, local language remained an issue.



peanut planet

"Language can make all the difference between selling 100,000 and 300,000 units," says leading remixer/producer Stonebridge, who

consolidated his international reputation in 1996 with hits in Europe and Asia by Inner Circle and Tanya Louise while scoring at home with Shauna Davis and 3rd Nation on his own SweMix label.



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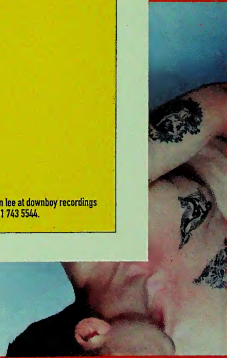
18 THIS YEAR'S LOVE (WILL LAST FOREVER XXXXX) 10/10/96  
19 HUGE HITS 1996  
20 HITS ZONE 97

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- 15 25 GOLD
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Bulletted titles



club chart  
commentary

by alan jones

It's quite like old times in the Club Chart of the moment, with low new entries and established club hits making slow and stately progress down the chart once they've peaked. The death of hot new product delivered to DJs so far in 1997 is becoming critical.

In the past fortnight only 17 new promos have entered the Top 75 of the Club Chart, compared with 41 in the same two weeks of 1996. The upside of all this is that some records are enjoying more exposure than normal for longer than usual. Several records have spent 10 weeks in the chart, including **Byron Stingily's 'Get Up (Everybody)**. Now a major pop hit, the Stingily disc has moved 75-71-36-26-5-1-1-1-2-3 since making its debut on November 23. And **Ann Nesby's 'Can I Get A Witness'**, which arrived on the chart at 64 on October 12, inches down 60-61 this week, after 16 weeks in the Top 100. ...While confirming that things have indeed been a little slow for a while to last week suggested that the next month will find levels of activity returning to normal, with several monster acts about to appear...

Meanwhile, **The Source** featuring **Candi Staton's 'You Got The Love'** continues at the top of the chart, having moved well clear of its main rivals, including **Michelle Gayle's 'Do You Know'**, which falls further behind even though it climbs 3-2. Gayle continues at the top of the Pop Tip chart for a fourth week, turning a small advantage over **Suzann Ryan's 'Because You Loved Me'** - number two for the fourth time in a row - into a much larger one. In the two-and-a-bit-year history of the Pop Tip chart, nine records have spent four weeks of number one, but none has managed five... Club Chart breakers include: **Jean Jacques Perry, Paul Van Dyk, Mr Peach, Na Skool** sampler (the Yoshi Toshi one, not the Mico Paris promo from the similarly named Coo tempo set), **US3, X-Men, Luis Paris, House Foundation, Shola Ama, Innocent, A100, Scottie Deep, Boss Hogg and Joker.**

beats &



Many dance shops around the country found these police-style body markings (pictured) on the pavement outside their shops over the weekend. Mystified dance fans and local authority cleaning teams should direct their enquiries to **Island Records HQ** in Hammersmith where they're busy promoting the first release from new act **Piglorce 'Jobz 4The Mob'**. **Suburban Base** and its distributor of six years **SRD** have parted ways. **Suburban Base MD Dan Donnelly** says this is because of the changing nature of the label's output over the past two years. "We've outgrown SRD now that the company has expanded and we have our new compilation wing **Breakdown Records**". ...Sure to be one of the busiest parties of the week will be tonight (22) at **The End** where **Soma** is holding a big bash in conjunction with **Virgin Records** which will be hosting the bar area with the much-vaunted **Daft Punk** DJ'ing. The French duo will also be appearing this week at **Slam** at **The Arches** in Glasgow (24) and **Back 2 Basics** of **The Pleasure Room**, Leeds (25)... On the subject of record labels running club nights, last Friday saw **Positiva Records** begin a monthly co-host style residency at the **Ministry Of Sound's Friday Frisky** night with guests **Umbozo, George Morel** and **Baby Doe**. "It's obviously a great regular opportunity for us to showcase acts and DJs associated with the label plus a chance for us to socialise with our artists and the people who buy our records," says **Positiva** label boss **Nick Halke**. Future guests will include the likes of **Michael Kikite, Craig Burger Queen, Mike E Bloc** and, of course, **Positiva's own Dave Lambert**. **Pull It Off** is a new monthly Wednesday night club taking place at **Plastic People**, Oxford Street, London. The musical policy is progressive house (remember that?) and the first guest will be **Nick Warren** on January 29 followed by **Dave Seaman** (February 26) and **Jack Pot Records** (March 26)... AND THE BEAT GOES ON!



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22	24	MOSLEY SHAKES 'Ocean Colour Scene	
		Polydor	
25	25	A DIFFERENT BEAT Boyzone	
28	26	REVERENCE Faithless	Cheeky
24	27	SPIDERS Space	Gut
25	28	LE ROI EST MORT, VIVE LE ROI! Enigma	Virgin
32	29	MUSIC FOR THE JILTED GENERATION The Prodigy	XL Recordings
44	30	STOOOSH Skunk Anansie	One Little Indian
20	31	HISTORY PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson/epic	epic
62	32	TRAGIC KINGDOM No Doubt	Interscope
36	33	GABRIELLE Gabriella	Go Beat
31	34	ODELY Beck	Geffen
29	35	CROCODILE SHOES II Jimmy Nail	East West
30	36	THE FINEST Fine Young Cannibals	ffrr
34	37	GARBAGE Garbage	Mushroom
27	38	IF WE FALL IN LOVE TONIGHT Rod Stewart	Warner Bros
37	39	DEFINITELY MAYBE Oasis	Creation
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Mercury/Or Sound Polygram IV
- 4 HITS '97**  
Mercury/Or Sound Polygram IV
- 5 TRAINSPOTTING (OST)**  
BMG Music
- 6 THE BEST SIXTIES ALBUM IN THE WORLD... EVER II**  
Virgin
- 7 HEARTBEAT - NUMBER 1 LOVE SONGS OF '67'S**  
Capitol
- 8 CLUB MIX '97**  
Polygram IV
- 9 THE ALL TIME GREATEST LOVE SONGS**  
Dunham
- 10 THE ANTHEMS '92-'97**  
United Dance
- 11 THE ULTIMATE PARTY ANNUAL**  
Bomba/Bombay
- 12 WORLD DANCE - THE DRUM + BASS EXPERIENCE**  
A&R
- 13 THE LOVE ALBUM III**  
Virgin
- 14 DANCE TIP 2000**  
Mercury/Or Sound
- 15 THE GREATEST CLASSICAL MOVIE ALBUM**  
Mercury
- 16 SMASH HITS MIX '97**  
Virgin
- 17 THE BEST '60'S ALBUM IN THE WORLD... EVER!**  
Virgin
- 18 THIS YEAR'S LOVE (WILL LAST FOREVER) XXX**  
Mercury/Or Sound Polygram IV
- 19 HUGE HITS '95**  
Mercury/Or Sound Polygram IV
- 20 HITS ZONE '97**  
Polygram IV

15	25	COLD ROCK A PARTY MC Lyte	East West
16	26	BEYOND THE INVISIBLE Enigma	Virgin
17	27	DON'T WAIT UP Thunder	Raw Power
18	28	IN MY ARMS Erasure	Mute
20	29	OVER AND OVER Puff Johnson	Columbia
21	30	FREEDOM 2 O'Jays	Epic
25	31	DON'T MARRY HER The Beautiful South	Go! Discs
11	32	WIGGLY WORLD Mr Jack	Extravaganza/Ebel
11	33	HOUSE ON FIRE Arkana	WEA
21	34	COSMIC GIRL Jamiroquai	Sony/S2
31	35	WHAT'S LOVE GOT TO DO WITH IT Warren G featuring Adina Howard	Interscope
11	36	MOON Virus	Perfecto
32	37	IN THE MEANTIME Spacehog	Sire
23	38	100% Many Kiani	1st Avenue/Mercury
26	39	FOREVER Damage	Big Life
11	40	MONTREAL The Wedding Present	Cooking Vinyl

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

## PLACEBO. NANCY BOY

WITH SONGS AS AMBITIOUS AS 'TWINKLE AND LOG' and 'NANCY BOY', PLACEBO'S NEW CD 'NANCY BOY' IS A GENUINELY ORIGINAL AND UNEXPECTEDLY FUNNY RECORD. THE ALBUM'S 'NANCY BOY' IS A SINGLES-READY TRACK THAT'S AS GOOD AS A GUARANTEE TO BE A HIT.

REXUS (44)



**Edward Ball**  
**Love Is Blue**  
the new single  
released 27th January  
cd/cassette/7"

All formats b/w  
"When You Lose Your Love, Learn to Lose"  
ed includes acoustic versions of  
"The Mill Hill Side Club" &  
"Love Is Blue"  
from a new Backstreet Session

A Creation Records Product. Distributed by SONY/WEA. CRE8809244 - CRE88244 - CRE244

## US CHARTWATCH

Thirty-three years to the week since The Beatles made their US chart debut, another UK music sensation hits America. For Beatlemanera lead girl Power as this week the Spice Girls launch their US career by going straight into *Billboard's* Hot 100 at 11 with *Wannabe*. When The Beatles' *I Want To Hold Your Hand* entered the chart at 45 in January 1964 it became the highest debuting appearance since over by a new UK act, an accolade it held until October 1995 when Edwin Collins' *A Girl Like You* arrived at 43. The record changed hands only three months later when Oasis's first US hit *Wonderwall* entered at 21. Now the Spice Girls go even better with Alanis Morissette the only act of any nationality able to match such a high Hot 100 debut, though she achieved that with ironic last spring while Jagged Little Pill topped the album chart.

Though *Wannabe* has had such a brilliant start, it isn't the highest new entry of any UK single in America. That record belongs to The Beatles who debuted at six in 1970 with *Let It Be* and repeated the feat in 1975 with *Free As A Bird*.

While talk of Brits Invasion parts this is greatly overlapping things, the UK has real cause for optimism in the US. For the first time since October 1955, when Seal, Del Amitri, Take That and Shaggy were all charting, there are now four UK-signed tracks in the top 20.

To the present and Seal appears again, though falling five to 15 with *Fly Like An Eagle*. Joining him is Donna Lewis, who doesn't move at 16, and Gina *I Who Does Oh Aah... Just A Little Bit* moves up six to 17.



As well as *Wannabe* and *Just A Little Bit*, two other former UK number ones are also charting and both are going in the right direction. The *Prodigy's* *Fashionista* is the chart's third highest climber, moving up 17 places to 63, and *Setting Sun* by Chemical Brothers featuring Noel Gallagher enters at 87. Also present are Eric Clapton (25-25), *The Cranberries* (32-29), Donna Lewis again (*Without Love*, 50-40), Rod Stewart (56-58), Elton John (35-61), Phil Collins (80-88) and The Originals (93-96).

Two big UK exports *Stardust* who haven't yet achieved notable success back home are *Bush* and *Republica*, and both are back again in America with new radio hits. *Bush's* *Greedy Fly* is already on *Billboard's* airplay chart, while *Republica's* *Follow-Up To Ready To Go*, *Drop* and *República*, is one of radio's fastest-growing tracks, according to Gavin.

Meantime, two big names who haven't released anything for a while are set for a strong return across the Atlantic. U2's *Discotheque* enters Gavin's college chart at three and *Depeche Mode* shake off their recent difficulties by winning a place on both that chart and *Billboard's* airplay listings with *Barrel Of A Gun*. **Paul Williams**

## UK WORLD HITS

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

AUSTRALIA			FRANCE		
1	WANNABE	Virgin	1	SAV YOU'LL BE THERE	Virgin
2	BREKIDAT	Virgin	2	EVERLASTING LOVE	EMI
3	PRODIGY	Epico	3	WORLD'S APART	EMI
4	BOUN SIPPY	Underworld	3	INSOMNIA	Chesky
5	SWALLOWED	Bush	4	LOVE YOU ALWAYS FOREVER	Atlantic
6	SOMETIMES WHEN WE TOUCH	Newton	5	IF YOU EVER	London

GERMANY			SWEDEN		
1	BREATHE	XL	1	BREATHE	XL
2	BECOME1	Virgin	2	BECOME1	Virgin
3	LOVE YOU ALWAYS FOREVER	Atlantic	3	IF YOU EVER	London
4	SAV YOU'LL BE THERE	Virgin	4	IN MY ARMS	Mute
5	IF YOU EVER	Musitronics	5	SAV YOU'LL BE THERE	Virgin

ITALY			ISRAEL		
1	BORN SIPPY	Da Youcast	1	BECOME1	Virgin
2	COSMIC GIAL	Jamaica	2	FROM THIS MOMENT ON	Mute
3	BECOME1	Virgin	3	LA PASSIONE	East West
4	LOVE IS LEAVING	Time	4	DISCOTECA	Periphery
5	CHILD	BMG	5	WAS BORN TO LOVE YOU	EMI

## ARTIST PROFILE: WORLDS APART



Worlds Apart couldn't be a more apt name when it comes to comparing the boy band to UK popularity with their fame in much of the rest of the globe. Though they haven't bothered the UK chart statisticians since *Beggin'* to Be Written dropped from the Top 75 in June 1994, the band are superstars across large sections of continental Europe as well as being popular in parts of South America and Asia.

In France alone their album *Everybody*, which has yet to be released in the UK, has sold 800,000 copies and grown the band's long-term appeal by returning to number one after a chart-topping run in August.

The band's co-manager Gary Wilson says, "They are huge in France. They have a tour starting there in March and tickets for it have been flying out. A lot of venues have been asking for second dates."

It was France, in fact, where *Worlds Apart's* overseas popularity began to take off after they had five hits in the UK, peaking with the number 15 single *Could It Be I'm Falling In Love* in the spring of 1994.

Wilson says despite some home success, the market was too crowded with boy bands they went elsewhere to further their career. The group signed a deal with EMI in Germany, recruited Nathan from Brother Beyond and began their promotional campaign with an appearance on French television.

The first single in France, *Baby Come Back*, hit the top five and was followed into the top 10 by *Ye De Donna*. *Everybody* and *Everlasting Love*.

As well as France, their popularity has spread to

Germany, where they played 23 dates last autumn, Eastern Europe - including the Czech Republic where *Everlasting Love* was a number one single - Belgium, Iran, Russia, Sweden, Switzerland and a number of other European territories.

And, in Brazil, where they made a promotional trip in August, the band recorded the music to one of the country's most popular television soaps. They've pulled off a similar trick in Germany where their song *Together Baby* is the theme to the soap *Gegen Den Wind*.

Additionally, they are to star in a German by commercial for orange juice and will feature on three million orange juice packs.

And now, after all that exposure abroad, discussions about a UK re-release are underway. "A lot of people here are hearing about their success and becoming interested. It's starting to filter through," says Wilson. **Paul Williams**

## TRACKWATCH: WORLDS APART

- Album *Everybody* French number one
- Single *Everlasting Love* four in France
- Single *Ye De Donna* top 20 in Sweden
- Cover of *I Was Born To Love You* in Israel's top 20

## NETWORK CHART

#	Title Artist	Label
1	YOUR WOMAN	Mercury
2	PROFESSIONAL MEN IN A SUIT TO BE HUNG	Mercury
3	SAV WHAT YOU WANT TUNZ	Mercury
4	OUT PLAYING GAMES (WITH MY HEAD)	Mercury
5	WHERE DO YOU GO	Mercury
6	SATURDAY NIGHT	Mercury
7	DON'T CRY FOR ME ARGENTINA	Mercury
8	COME BACK BRIGHTER	Mercury
9	DON'T LET GO (LOVE)	Mercury
10	PEOPLE HOLD ON	Mercury
11	BECOME1	Mercury
12	UNBREAK MY HEART	Mercury
13	STEP BY STEP	Mercury
14	SUGAR COATED ICEBERG	Mercury
15	DON'T MARRY HER	Mercury
16	ONE & ONE	Mercury
17	LOVING EVERY MINUTE	Mercury
18	I CAN MAKE YOU FEEL GOOD	Mercury
19	COSMIC GIRL	Mercury
20	HEY CHILD	Mercury

#	Title Artist	Label
21	HONEY	Mercury
22	EVERYDAY IS A WINDING ROAD	Mercury
23	OVER AND OVER	Mercury
24	IF YOU EVER	Mercury
25	GET UP (EVERYBODY)	Mercury
26	DO YOU KNOW	Mercury
27	ALL BY MYSELF	Mercury
28	STREET DREAMS	Mercury
29	IN MY ARMS	Mercury
30	PONY	Mercury
31	YOU'RE GORGEOUS	Mercury
32	A DIFFERENT BEAT	Mercury
33	BREAKFAST AT TIFFANY'S	Mercury
34	BREKIDAT	Mercury
35	WALK ON BY	Mercury
36	PONY	Mercury
37	YOU'RE GORGEOUS	Mercury
38	A DIFFERENT BEAT	Mercury
39	DON'T SPEAK	Mercury
40	NO WOMAN, NO CRISIS	Mercury

## VIRGIN RADIO CHART

#	Title Artist	Label
1	BLUE IS THE COLOUR	Virgin
2	OCEAN DRIVE	Virgin
3	TRAVELLING THROUGH	Virgin
4	EVERYTHING MUST GO	Virgin
5	OLDER	Virgin
6	GREATEST HITS	Virgin
7	K Like Duke	Virgin
8	JAGGED LITTLE PILL	Virgin
9	SHERYL	Virgin
10	RECURRING DREAM	Virgin
11	(WHAT'S THE STORY) MORNING GLORY	Virgin
12	DIZZY HEIGHTS	Virgin
13	MOSELEY SHALS	Virgin
14	COMING UP	Virgin
15	SPIDERS	Virgin
16	ODELAY	Virgin
17	THE FINEST	Virgin
18	IF WE FALL IN LOVE TONIGHT	Virgin
19	GREATEST HITS - FEEL THE NOISE	Virgin
20	STOODH	Virgin

#	Title Artist	Label
21	CARBAGE	Virgin
22	DEFINITELY MAYBE	Virgin
23	FREE PEACE SWEET	Virgin
24	COME FIND YOURSELF	Virgin
25	ALISIA RIES	Virgin
26	NEW ADVENTURES	Virgin
27	BIL LINES	Virgin
28	THE TILT	Virgin
29	SINK	Virgin
30	DANCE INTO THE LIGHT	Virgin
31	UGLY WASTELAND	Virgin
32	WILD DREAMS	Virgin
33	A MAXIMUM HIGH	Virgin
34	ALL CHANGE	Virgin
35	THE IT GIRL	Virgin
36	CARRY ON UP THE CHARTS	Virgin
37	STANLEY ROAD	Virgin
38	LONG DISTANCE	Virgin
39	THE VERY BEST OF	Virgin
40	DIFFERENT CLASS	Virgin

# R&B SINGLES

Date	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	<b>STREET DREAMS</b>	NAS	Columbia	6641326	(SM)
2	1	<b>DON'T LET GO (LOVE)</b>	En Vogue	EastWest	A 39767	(W)
3	NEW	<b>PONY</b>	Ginuwine	Epic	6641286	(SM)
4	3	<b>STEP BY STEP</b>	Whitney Houston	Arista	CD-74221448332	(BMG)
5	2	<b>COLD ROCK A PARTY</b>	MC Lyte	EastWest	A 39757	(W)
6	4	<b>HORNY</b>	Mark Morrison	WEA	CD-WEA 080001	(W)
7	5	<b>OVER AND OVER</b>	Puff Johnson	Columbia	CD-640342	(SM)
8	6	<b>COSMIC GIRL</b>	Jamiroquai	Sony	CD-6638255	(SM)
9	8	<b>WHAT'S LOVE GOT TO DO WITH IT</b>	Warren featuring Aida Howard	Interscope	INT-520082	(Impart)
10	7	<b>FOREVER</b>	Damage	Big Life	CD-BL/IDA 132	(P)
11	9	<b>LOVING EVERY MINUTE</b>	Lighthouse Family	Wild Card/Polydor	CD-5731012	(F)
12	NEW	<b>SHARE YOUR LOVE</b>	Passion	Charm	CR7 2636	(J)
13	10	<b>NO WOMAN, NO CRY</b>	Fugees	Columbia	CD-6638222	(SM)
14	13	<b>SNOP'S UPSIDE YA HEAD</b>	Snoop Doggy Dogg feat. Wizsnek	Interscope	INT-8520	(BMG)
15	11	<b>CHAMPAGNE</b>	Salt N' Pepa	MCA	MCA 87423	(BMG)
16	12	<b>I AIN'T MAD AT CHA</b>	2Pac	Death Row/World Circuit	12DRW4	(F)
17	19	<b>ANGEL</b>	Simply Red	EastWest	CD-EW 014422	(W)
18	21	<b>NO DIGGITY</b>	Blackstreet featuring Dr. Dre	Interscope	INT-226002	(Impart)
19	17	<b>WITNESS EP</b>	Ann Nesby	AM-PM	50756	(1)
20	NEW	<b>TWISTED</b>	Keith Sweat	Elektra	EKR 222	(F)
21	15	<b>IN YOUR WILDEST DREAMS</b>	Tina Turner featuring Barry White	Palatka	CD-COR845	(E)
22	14	<b>BETCHA BY GOLLY WOW!</b>	The Artist	NPG	CD-CDEEM 463	(E)
23	20	<b>SECRETS</b>	Eternal	1st Avenue/EMI	CD-CDEEM 459	(E)
24	18	<b>I CAN MAKE IT BETTER</b>	Luther Vandross	Epic	CD-6640022	(SM)
25	16	<b>IT'S ALL ABOUT U</b>	SWV	RCA	CD-7422142152	(BMG)
26	22	<b>HOW DO YOU WANT IT?</b>	2Pac featuring KC and JoJo	Death Row/World Circuit	12DRW4	(F)
27	24	<b>STEELO</b>	7ac	Motown	660601	(F)
28	25	<b>1ST OF THE MONTH</b>	Bore Trugs-N Harmony	Epic	CD-6638565	(SM)
29	30	<b>SPACE COWBOY</b>	Jamiroquai	Epic	427827	(SM)
30	26	<b>KILLING ME SOFTLY</b>	Fugees	Columbia	CD-6638345	(SM)
31	25	<b>READY OR NOT</b>	Fugees	Columbia	CD-6638132	(SM)
32	28	<b>STRESSED OUT</b>	A Tribe Called Quest featuring Eric Arden & Foster Sylvers	Jive	JIVE7 6619	(F)
33	23	<b>THIS IS FOR THE LOVER IN YOU</b>	Babyface	Epic	6638226	(SM)
34	38	<b>LOVE IT LOVE</b>	Damage	Big Life	BLURT 131	(P)
35	32	<b>SO IN LOVE WITH YOU</b>	Daka	Pukka	12PUKKA 11	(BMG)
36	27	<b>THE LANE</b>	Ice-T	Virgin	SYND4 T 81E	(E)
37	37	<b>YOU'RE MAKIN' ME HIGH</b>	Travis Brantton	LaFace	7306241811	(Impart)
38	34	<b>DOIN' IT</b>	LL Cool J	Def Jam/Interscope	12DEF 15	(F)
39	38	<b>TOUCH ME TEASE ME</b>	Case featuring Foxy Brown	Def Jam/Interscope	12DEF 18	(F)
40	35	<b>YA PLAYIN' YASELF</b>	Jaree The Damage	Jive	JIVE 289	(F)

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

# DANCE SINGLES

Date	Last	Title	Artist	Label	Cat. No.	(Distributor)		
1	NEW	<b>GET UP (EVERYBODY)</b>	Byron Stingily	Manifesto	FESX 19	(F)		
2	1	<b>PEOPLE HOLD ON (THE BOOTLEG MIXES)</b>	Lisa Stansfield	The City Beat	Scandinavia	Arista	NTCHX211	(BMG)
3	4	<b>PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)</b>	Tori Amos	EastWest	A 5407	(W)		
4	NEW	<b>MOON</b>	Vinus	Parade	PERF 1347	(W)		
5	NEW	<b>WIGGLY WORLD</b>	Mr Jack	Extravaganza	003960	(EXT) (F)		
6	NEW	<b>STREET DREAMS</b>	NAS	Columbia	6641326	(SM)		
7	2	<b>I BELIEVE</b>	Absolutely Feet, Suzanne Pal	AM-PM	502751	(F)		
8	3	<b>100%</b>	Mary-Kate	Mercury	MEVX 489	(F)		
9	5	<b>I AM</b>	Chakra	WEA	WEA 0512	(W)		
10	NEW	<b>PONY</b>	Ginuwine	Epic	6641286	(SM)		
11	6	<b>COLD ROCK A PARTY</b>	MC Lyte	EastWest	A 39757	(W)		
12	NEW	<b>BANGIN' BASS</b>	Da Deedee Boheman	Hi-Life	HL 31771	(F)		
13	NEW	<b>PLAY THE GAME</b>	Freestyles	True Playaz's	TPR12003	(Virgil)		
14	NEW	<b>HOUSE ON FIRE</b>	Arkana	WEA	WEA 0887	(WEA)		
15	9	<b>ULTRA FLAVA</b>	Heller And Farley Project	AM-PM	5028011	(F)		
16	7	<b>KEEP HOPE ALIVE</b>	Serial Divo	Sound of Ministry	SOMTR26	(GMV/SM)		
17	NEW	<b>THIS IS THE ONLY WAY</b>	Lombardi feat. Courtney Grey	Sound Of Ministry	SOMC2	(JACO)		
18	13	<b>DON'T LET GO (LOVE)</b>	En Vogue	EastWest	A 39767	(W)		
19	NEW	<b>THE COMBINATION EP</b>	Behind The Mask	Nice 'n' Ripe	NRI925	(FX)		
20	NEW	<b>LIFE'S TOO SHORT</b>	Hole In One	Heavy	HEAVY030	(I)		
21	10	<b>THE WAY/THE DEEP</b>	Global Communication	Dedicated	GLOBA 00272	(V)		
22	NEW	<b>DON'T FUCH WITH THE PROGRAM</b>	Mish Mash	Stay-Up Forever	SUF0008	(SRD)		
23	8	<b>OFFSHORE</b>	Chicane	Extravaganza	0031000	(EXT) (F)		
24	11	<b>THE MESSAGE</b>	Shy FX	Ebony	EBRIN	(SRD)		
25	NEW	<b>THE HOUSE IS SURROUNDED</b>	Lectrolux	True Love Electronic	TECOM4	(SRD)		
26	NEW	<b>LET ME HEAR YOU SAY 'OLE OLE'</b>	Outerra Brothers	Eternal	WEA 0887	(W)		
27	12	<b>WITNESS EP</b>	Ann Nesby	AM-PM	50756	(1)		
28	28	<b>SQUARE OFF</b>	Mask	Dope Dragon	DDRAG 15	(SRD)		
29	25	<b>TRICKY KID</b>	Tricky	4th & Broadway	12BRW04	(I)		
30	21	<b>YEKE YEKE - 96 REMIXES</b>	Mory Kanza	Jive	JIVE 289	(F)		

# DANCE ALBUMS

Date	Last	Title	Artist	Label	Cat. No.	(Distributor)	
1	3	<b>ILL NA NA</b>	Foxy Brown	Def Jam/Mercury	53369412	(F)	
2	NEW	<b>SATAN LIVE</b>	Orbital	Interscope	LIAKX 02	(F)	
3	8	<b>THE ANNUAL II - PETE TONG &amp; BOY GEORGE</b>	Various	Ministry Of Sound	JANM4C 86	(BMV/SM)	
4	1	<b>THE ANTHEMS '92-'97</b>	Various	UMLP	0021UMMC 031	(F)	
5	NEW	<b>GINUWINE... THE BACHELOR</b>	Various	Epic	4662814	(SM)	
6	4	<b>ANOTHER LEVEL</b>	Blackstreet	Interscope	INTC 9071	(BMG)	
7	8	<b>SECRETS</b>	Travis Brantton	LaFace	7306241811	(Impart)	
8	2	<b>WORLD DANCE - THE DRUM &amp; BASS EXPERIENCE</b>	Various	Firm	FFR00M4C 10	(F)	
9	NEW	<b>ENIGMA</b>	Jive	JIVE 289	59	(F)	
10	10	<b>SUPER SHARP SHOOTER EP</b>	Various	Parade	PERF12	4260411	(BMG)

SPECIALIST CHARTS

25 JANUARY 1997

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## VIDEO

This	Last	Artist/Title	Label/Cat No	16	14
1	NEW	ALADDIN AND THE KING OF THE THIEVES	Walt Disney D24822	17	11
2	NEW	STAR TREK VOYAGER - VOL.1	DCI Video V49422	17	11
3	NEW	STAR TREK DEEP SPACE NINE - VOL.1	DCI Video V49423	17	11
4	1	TOP STORY	Walt Disney D22742	26	18
5	2	BAND REUNITS WITH BEVERLY CALARO	Video Collection V2556	21	19
6	5	101 DALMATIANS	Walt Disney D20022	22	25
7	4	BABE	DCI Video V49124	23	20
8	7	MICHAEL FLATLEY/Lord of The Dance	VCL 41382	24	26
9	6	ROSEMARY CONLEY - NEW BODY BY DESIGN	Video Collection V2352	25	17
10	3	HEAT	Warner Home Video V214528	26	28
11	10	MR MOTIVATOR - 10 MINUTE HIT	PolyGram Video V26448	27	28
12	8	TRANSPOUNTING	PolyGram Video EP37041	28	22
13	9	SEVEN	Etc V23724	27	22
14	12	BRAVEHEART	Fox Video B038	30	24
15	13	JUNAKI	Columbia TriStar D93426	30	24

Label/Cat No	16	14
SENSE AND SENSIBILITY	16	14
ANTHA TURNER - BODY BASICS	17	11
WOLFPACKERS-EMERDANCE	17	11
GOLDENEYE	18	15
BILL WHELAN:Rivendell - The New Show	18	11
DANGEROUS MINDS	19	19
HOWARD BOUND II	22	25
HARRY ENFIELD AND CHUMS 1997	23	20
WOLFPACKERS-EMERDANCE	24	26
DI HAROLD WITH A VENGEANCE	25	17
JEREMY CLARKSON - UNCLESHIPS ON CARLS	26	28
WALLACE & GROMIT - A CLOSE SHAVE	27	28
NICK HANCOCK - FOOTBALL NIGHTMARES	28	22
BATMAN FOREVER	27	22
SHOOTING STARS - UNVIEWED	30	24

ThruLast	Title	Label/Cat No
1	1	MICHAEL FLATLEY/Lord of The Dance VCL 41382
2	2	BILL WHELAN:Rivendell - The New Show V02555
3	3	WOLFPACKERS-EMERDANCE BMG V2021474253
4	4	WOLFPACKERS-EMERDANCE Video Collection V2556
5	5	LIVE CAST RECORDING:Jazzin' in Concert Video Collection V2556
6	6	ROBSON & JEROME:Joking Apart BMG Video V2021474253
7	7	BOYZONE:Live At Wembley SVA 2001022
8	8	OASIS...There & Now VCI V02556
9	9	BILL WHELAN:Rivendell - The New Show V02555
10	10	SYDNEY DEVINE:Live Dancing Party Scenic Video VTR80
11	11	ROBIN GEM & JEROME FINE:Joking Far So Good BMG Video V2021474253
12	12	TINA TURNER:Wildcat Dream Tour Feedback F201
13	13	TAK:That Berlin BMG Video V2021474253
14	14	GARAGE:Garage Video Mushroom V214528
15	15	SHIRLEY BASSE:An Audience With Acropolis AS1129
16	16	BOYZONE:Sold And Done VCL 690033

## INDEPENDENT SINGLES

This	Last	Title	Artist
1	NEW	IN MY ARMS	Erasure
2	NEW	QUIT PLAYING GAMES	Backstreet Boys
3	1	FOREVER	Damage
4	NEW	NUDE KISS HOLIDAY	3 Colours Red
5	NEW	THE DAYS EP	Chicane
6	1	OFFSHORE	S-J
7	2	FEVER	React CDREACT 83 (V)
8	NEW	WHATEVER	Oasis
9	4	THE WAY/THE DEEP	Global Communication
10	14	BORN SLIPPY	Underworld
11	10	WONDERWALL	Oasis
12	16	I SAID HEY	Luce Drayton
13	12	CIGARETTES & ALCOHOL	Oasis
14	5	DON'T LOOK BACK IN ANGER	Oasis
15	11	LIVE FOREVER	Oasis
16	8	SHAKERSMAKER	Oasis
17	15	SUPERLUNATIC	Oasis
18	13	SOME MIGHT SAY	Oasis
19	6	ROLL WITH IT	Oasis
20	7	MOVE ANY MOUNTAIN '96	Shamen

Label (Artist/Bonus)	16	14
Maria COMITE 190 (RTM/D)	1	1
Jive JREACT 489 (P)	2	4
Big Life BLIRA 132 (P)	3	3
Creation CRESCD 230 (V)	4	6
When! WENK 1015 (P)	5	2
Extravagance 001905 EXT (P)	6	5
React CDREACT 83 (V)	7	10
Creation CRESCD 193 (MMV/V)	8	8
Dedicated GLOBAL 3020 (V)	9	7
Junior Boy's Own JBO 44 CD2 (RTM/D)	10	11
Creation CRESCD 215 (MMV/V)	11	8
Whatever 059485 WHE (P)	12	12
Creation CRESCD 190 (MMV/V)	13	15
Creation CRESCD 221 (MMV/V)	14	13
Creation CRESCD 181 (MMV/V)	15	14
Creation CRESCD 182 (MMV/V)	16	17
Creation CRESCD 178 (V)	17	19
Creation CRESCD 204 (MMV/V)	18	NEW
Creation CRESCD 212 (MMV/V)	19	16
One Little Indian 165 TTP/CDL (P)	20	18

## INDEPENDENT ALBUMS

This	Last	Title	Artist
1	1	WHAT'S THE STORY, MORNING...	Oasis
2	4	STOODH	Skunk Anansie
3	3	SPIDERS	Space
4	6	COMING UP	Suede
5	2	DEFINITELY MAYBE	Oasis
6	5	BACKSTREET BOYS	Backstreet Boys
7	10	ULY BEAUTIFUL	Baby Bird
8	8	SECOND TOUGHEST IN THE INFANTS	Underworld
9	7	POST/TELEGRAM	Ash
10	11	1977	Stepper
11	8	IT THE GIRL	Divine Comedy
12	12	CASANOVA	Jay Shadow
13	15	ENTRODUCING...	Duff
14	13	FUZZY LOGIC	Super Furry Animals
15	14	EXPECTING TO FLY	Blatance
16	17	THE COMPLETE	Stone Roses
17	19	STONE ROSES	Stone Roses
18	NEW	PARANOID & SUNBURNT	Skunk Anansie
19	16	ROOTS	Seputura
20	18	GARAGE FLOWER	Stone Roses

Label (Artist/Bonus)	16	14
Creation CRESCD 189 (MMV/V)	1	1
One Little Indian TPLP 85CD (P)	2	2
Get Gut CD 1 (IT)	3	3
Nude NUDE 6CD (MMV/V)	4	4
Creation CRESCD 189 (MMV/V)	5	5
Jive CHIP 169 (P)	6	6
Echo ECHO 11 (V)	7	7
Junior Boy's Own JBO 44 (RTM/D)	8	8
One Little Indian TPLP 51CD (P)	9	9
Infectious INFECT 40CD (RTM/D)	10	10
Indolent SLEPCD 012 (V)	11	11
Solanta SETCD 25 (V)	12	12
Mo Wax MW 695CD (V)	13	13
Creation CRESCD 190 (MMV/V)	14	14
Superior Quality BLUECD 004 (V)	15	15
Creation CRESCD 325 (P)	16	16
Silverstone CRESCD 302 (P)	17	17
One Little Indian TPLP 55CD (P)	18	18
Roadrunner RR 8902 (P)	19	19
Silverstone GARAGECD 1 (P)	20	20

## COUNTRY

This	Last	Title	Artist
1	1	SONGS OF INSPIRATION	Daniel O'Donnell
2	2	WITH YOU IN MIND	Cherise Landsborough
3	3	A PLACE IN THE WORLD	
4	4	GREAT COUNTRY SONGS	Mary Chapin Carpenter
5	5	THE WOMAN IN ME	Eliot Presley
6	6	BLUE	Shania Twain
7	10	WHAT IF IT'S YOU	LeAnn Rimes
8	7	TIMELESS	Reba McEntire
9	11	STONES IN THE ROAD	Daniel O'Donnell/Mary/Duff
10	8	UNCHAINED	Mary Chapin Carpenter

Label (Artist/Bonus)	16	14
Ritz RTBZCD 709 (P)	11	12
Ritz RTBZCD 707 (P)	12	9
RCA 0188522 (SM)	13	15
Mercury 229982 (P)	14	16
Chic Curd CD28 (P)	15	19
MCA MCD 1150 (BMG)	16	20
Ritz RTBZCD 707 (P)	17	16
Columbia 477672 (SM)	18	20
American 7432137422 (BMG)	19	20

This	Last	Title	Artist
1	1	EVERYTHING I LOVE	Alan Jackson
2	2	FRESH HORSES	Capitol CD08 (E)
3	3	CORE ME SOME WHEELS	Sony Bopgrass
4	4	FLATLANDS	One Diffams
5	14	MUSIC FOR ALL OCCASIONS	Mavericks
6	19	EVERYBODY KNOWS	Tisha Yearwood
7	18	ONE	Dwight Yoakam
8	20	THE WAY I SHOULD	Iris Dement
9	16	IN PIECES	Garth Brooks
10	17	SPHIRT	Willie Nelson

Label (Artist/Bonus)	16	14
Arista 07822198132 (BMG)	1	1
Capitol CD08 (E)	2	2
Capitol PRMCD00 (P)	3	3
Country Skyline 3038301932 (CHE)	4	4
MCA MCD 11344 (BMG)	5	5
MCA MCD 11512 (BMG)	6	6
Reprise 8392460512 (W)	7	7
Warner Brothers 8367461982 (W)	8	8
Liberty CDEST 2142 (E)	9	9
Island 5242422 (P)	10	10

## MID-PRICE

This	Last	Title	Artist
1	6	PABLO HONEY	Radiohead
2	1	CHRISTMAS WITH DANIEL	Daniel O'Donnell
3	4	CLASSIC CAROLS	King's College Choir/Diebuy
4	8	TRACY CHAPMAN	Tracy Chapman
5	7	CLASSIC HITS	Various Artists
6	NEW	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel
7	14	BROTHERS IN ARMS	Dire Straits
8	NEW	GOLD AGAINST THE SOUL	Manic Street Preachers
9	NEW	GREATEST HITS	Bob Dylan
10	NEW	TOGETHER WITH CLIFF RICHARD	Cliff Richard

Label (Artist/Bonus)	16	14
Parlophone GPCPS 7380 (E)	11	15
Ritz RTBZCD 704 (P)	12	18
Classic FM CMCD111 (P)	13	NEW
Elektra EK17442 (W)	14	15
Enya 06301742 (W)	15	NEW
Columbia 424982 (SM)	16	NEW
Vertigo 224982 (P)	17	18
Columbia 474662 (SM)	18	NEW
Columbia 460902 (SM)	19	NEW
EMI EMO 1028 (NK)	20	17

This	Last	Title	Artist
1	1	ELEGANT SLUMMING	M People
2	NEW	BUNKED ON REALITY	Figures
3	18	HITS OUT OF HELL	Meat Loaf
4	NEW	WOODFACE	Crowded House
5	3	THE SNOWMAN	Howard Blake
6	NEW	WHAT COLOUR IS THE WIND	Cherise Landsborough
7	NEW	HOMEGROWN	Dodgy
8	11	SATURDAY NIGHT BEATER - LIVE	Roy Chubby Brown
9	NEW	UNISON	Celine Dion
10	17	WALLACE & GROMIT	Peter Sallis

Label (Artist/Bonus)	16	14
Deconstruction 7432116782 (BMG)	1	1
Columbia 474132 (SM)	2	2
Epic 650412 (SM)	3	3
Capitol CDEST 2144 (E)	4	4
Columbia CD 71116 (SM)	5	5
Ritz RC0 542 (P)	6	6
A&M 540382 (P)	7	7
Speaking Volumes 534314 (P)	8	8
Epic 467232 (SM)	9	9
BBC 238C1947 (P)	10	10

## ROCK

This	Last	Title	Artist
1	1	GARBAGE	Garbage
2	3	STOODH	Skunk Anansie
3	NEW	TRAGIC KINGDOM	No Doubt
4	2	18 TIL I DIE	Byron Adams
5	14	REGULAR URBAN SURVIVORS	Tommy Stinson
6	5	THE SUN IS OUTEN OUT	Lampkin
7	4	FROM THE MUDDY BANKS OF THE...	Cranberries
8	6	TO THE FAITHFUL DEPARTED	Cranberries
9	10	ANTICHRIST SUPERSTAR	Marilyn Manson
10	7	NEVERMIND	Nirvana

Label (Artist/Bonus)	16	14
Mushroom D 31450 (RTM)	1	1
One Little Idol TPLP 85CD (P)	2	2
Interscope MD 30093 (BMG)	3	3
A&M 5405312 (P)	4	2
Total Wagon VEGASCD 1 (E)	5	4
Mercury MUNCD 9602 (P)	6	5
Geffen GED 2195 (BMG)	7	5
Island CD 8044 (P)	8	11
Interscope IND 90086 (BMG)	9	NEW
DCD DCCD 24423 (BMG)	10	NEW

## SPOKEN WORD

This	Last	Title	Artist
1	1	I'M SORRY I HAVEN'T A CLUE 3	Original Radio 4 Cast
2	3	SATURDAY NIGHT BEATER - LIVE	Roy Chubby Brown
3	6	WALLACE & GROMIT	Speaking Volumes 534314 (P)
4	2	NOT FOR THE VICAR...	BBC 238C1947 (P)
5	4	HANCOCK'S HALF HOUR 8	Speaking Volumes 534314 (P)
6	5	WORLD TOUR OF AUSTRALIA	Speaking Volumes 534314 (P)
7	5	THE WORLD'S HIGHEST	Speaking Volumes 534314 (P)
8	11	BARBY TUCKER OF THE NEWSHQ QUIZ	BBC 238C1947 (P)
9	NEW	101 DALMATIANS READ-ALONG	BBC 238C1947 (P)
10	NEW	THE GOOD SHOW - IT'S ALL ...	BBC 238C1947 (P)

Label (Artist/Bonus)	16	14
BBC 238C1947 (P)	1	1
Speaking Volumes 534314 (P)	2	2
BBC 238C1947 (P)	3	3
Speaking Volumes 534314 (P)	4	4
Speaking Volumes 534314 (P)	5	5
Speaking Volumes 534314 (P)	6	6
BBC 238C1947 (P)	7	7
BBC 238C1947 (P)	8	8
BBC 238C1947 (P)	9	9
BBC 238C1947 (P)	10	10

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Just some of the great names whose music we publish in print...

- The Beatles
- Bler
- Spice Girls
- Oasis
- Alanis Morissette
- Pulp
- Paul Simon
- Björk
- Eric Clapton
- Tori Amos
- Music Street Preachers
- Jim Henson
- Dee Stratts
- Pink Floyd
- Stone Temple Pilots
- Elvis Presley
- Burt Bacharach
- Garth Brooks
- Metallica
- Crash Test Dummies
- Eiton John
- Mariah Carey
- Paul Weller
- The Rolling Stones
- Sing
- David Bowie
- Boyzone
- Backstreet Boys
- The Beach Boys
- Smashing Pumpkins
- The Cure
- Peter Andre
- The Everly Brothers
- Bon Jovi
- Lightning Seeds
- Bob Dylan
- John Lennon
- Van Morrison
- George Harrison
- Paul McCartney
- Andrew Lloyd Webber
- Phil Collins
- Bob Marley
- The Who
- Everything But The Girl
- Lennonheads
- M People
- Celine Dion
- Suede
- The Beautiful South
- K'naan
- Dodgy
- Cranberries
- Wet Wet Wet
- INXS
- Eurythmics
- Erasure
- Kula Shaker
- Roy Orbison
- Scal
- Frank Sinatra
- Genesis
- B.B. King
- The Doers
- Chuck Berry
- John Lee Hooker
- Buddy Holly
- Sale Doctors
- Ait
- The Pogues
- The Levellers
- The Be Gees
- East 17
- U2

Rank	Album Title	Artist	Label
1	JAGGED LITTLE PILL	Maverick/Reprise (W)	AAAB 11
2	WHAT'S THE STORY MORNING GLORY?	Capitol/EMI (USA)	AAAB 11
3	SPICE	Mercury (W)	AAAB 11
4	FALLING INTO YOU	Epic (USA)	AAAB 11
5	OLIVER	Mercury (W)	AAAB 11
6	TALK TWO	Mercury (W)	AAAB 11
7	THE SCENE	Mercury (W)	AAAB 11
8	GREATEST HITS	Mercury (W)	AAAB 11
9	GREATEST HITS	Epic (USA)	AAAB 11
10	BLUE IS THE COLOR	Capitol (USA)	AAAB 11
11	MUSICBY SIGNALS	Capitol (USA)	AAAB 11
12	RECORDING DREAM - THE VERY BEST OF	Capitol (USA)	AAAB 11
13	DELON DRIVE	Capitol/EMI (USA)	AAAB 11
14	BEARNE FRUITBIZARRI FRUIT II	Mercury/Reprise (W)	AAAB 11
15	TRAVELLING WITHOUT MOVING	Mercury (W)	AAAB 11
16	W	Capitol/EMI (USA)	AAAB 11
17	THE SMURFS GO POP!	Mercury (W)	AAAB 11
18	A BRIGHT BEAT	Mercury (W)	AAAB 11
19	DEPTEND CLASS	Mercury (W)	AAAB 11
20	EVERYTHING MUST GO	Mercury (W)	AAAB 11
21	DEFINITELY MAYBE	Capitol/EMI (USA)	AAAB 11
22	HITS	Mercury (W)	AAAB 11
23	AROUND THE WORLD - THE JOURNEY SO FAR	Mercury (W)	AAAB 11
24	THE LIFE	Capitol (USA)	AAAB 11
25	GARBAGE	Mercury/Reprise (W)	AAAB 11
26	WILDER DREAMS	Mercury (W)	AAAB 11
27	ALL CHANGE	Mercury (W)	AAAB 11
28	SECRETS	Capitol/EMI (USA)	AAAB 11
29	137	Mercury/Reprise (W)	AAAB 11
30	DRIVE LOW	Mercury (W)	AAAB 11
31	CHRISTMAS PARTY	Mercury (W)	AAAB 11
32	STANLEY ROAD	Mercury (W)	AAAB 11
33	FREE PEACE SWEET	Mercury (W)	AAAB 11
34	NEW ADVENTURES IN HI-FI	Mercury (W)	AAAB 11
35	HISTORY - PAST PRESENT AND FUTURE BOOK 1	Mercury (W)	AAAB 11
36	SALE AND DINK	Mercury (W)	AAAB 11
37	DREAMLAND	Mercury (W)	AAAB 11
38	SPICEBOX	Mercury (W)	AAAB 11
39	ROBERT & JEROME	Mercury (W)	AAAB 11
40	THE BENDS	Mercury (W)	AAAB 11
41	EXPECTING TO RLY	Mercury (W)	AAAB 11
42	NATURAL	Mercury (W)	AAAB 11
43	IF WE FALL IN LOVE TONIGHT	Mercury (W)	AAAB 11
44	LIFE	Mercury (W)	AAAB 11
45	CROCODILE SHOTS II	Mercury (W)	AAAB 11
46	WALKING WOUNDED	Mercury (W)	AAAB 11
47	FIFTH ORIGINAL SOUNDTRACK	Mercury (W)	AAAB 11
48	THE TROUBLE	Mercury (W)	AAAB 11
49	THE FINIST	Mercury (W)	AAAB 11
50	MERCURY FALLING	Mercury (W)	AAAB 11
51	NAXOS	Mercury (W)	AAAB 11
52	THE COLOR OF MY LOVE	Mercury (W)	AAAB 11
53	GARBELLE	Mercury (W)	AAAB 11
54	SOMING UP	Mercury (W)	AAAB 11
55	DAYS/DREAMS	Mercury (W)	AAAB 11
56	DANCE INTO THE LIGHT	Mercury (W)	AAAB 11
57	ANTHOLOGY 2	Mercury (W)	AAAB 11
58	13	Mercury (W)	AAAB 11
59	TO THE FAITHFUL DEPARTED	Mercury (W)	AAAB 11
60	THE MEMORY OF TREES	Mercury (W)	AAAB 11
61	SOMETHING TO REMEMBER	Mercury (W)	AAAB 11
62	PARANOID & SUNBURST	Mercury (W)	AAAB 11
63	SONGS OF INSPIRATION	Mercury (W)	AAAB 11
64	ONLY HUMANS	Mercury (W)	AAAB 11
65	DON'T STOP	Mercury (W)	AAAB 11
66	THE ULTIMATE COLLECTION	Mercury (W)	AAAB 11
67	POWER OF A WOMAN	Mercury (W)	AAAB 11
68	MADE IN HEAVEN	Mercury (W)	AAAB 11
69	A MAXIMUM HIGH	Mercury (W)	AAAB 11
70	COLLECTION	Mercury (W)	AAAB 11
71	THE VERY BEST OF	Mercury (W)	AAAB 11
72	SONG REVIEW - A GREATEST HITS COLLECTION	Mercury (W)	AAAB 11
73	THE GREAT ESCAPE	Mercury (W)	AAAB 11
74	LOVE SONGS	Mercury (W)	AAAB 11
75	THE PRESIDENTS OF THE USA	Mercury (W)	AAAB 11
76	THE VERY BEST OF	Mercury (W)	AAAB 11
77	SECOND YOUNGEST IN THE INFANTS	Mercury (W)	AAAB 11
78	THE MUSICALS	Mercury (W)	AAAB 11
79	THREE DAYS	Mercury (W)	AAAB 11
80	RETURN OF THE MACK	Mercury (W)	AAAB 11
81	MELON COLLIE AND THE INFINITE SADNESS	Mercury (W)	AAAB 11
82	TOUGH HEART	Mercury (W)	AAAB 11
83	DIZZY NIGHTS	Mercury (W)	AAAB 11
84	LETTIM	Mercury (W)	AAAB 11
85	ANTHOLOGY 3	Mercury (W)	AAAB 11
86	LE ROI EST MORT, VIVE LE ROI	Mercury (W)	AAAB 11
87	GOLD - GREATEST HITS	Mercury (W)	AAAB 11
88	TRACEDYCOOL	Mercury (W)	AAAB 11
89	CARRY ON UP THE CHARTS - THE BEST OF MUSIC FOR THE LATED GENERATION	Mercury (W)	AAAB 11
90	WELCOME TO THE NEIGHBOORHOOD	Mercury (W)	AAAB 11
91	THE VERY BEST OF	Mercury (W)	AAAB 11
92	ALPHA RULES THE WORLD	Mercury (W)	AAAB 11
93	POSTCOLUM	Mercury (W)	AAAB 11
94	RELISH	Mercury (W)	AAAB 11
95	GREATEST HITS 1965-1995	Mercury (W)	AAAB 11
96	BROTHERHOOD	Mercury (W)	AAAB 11
97	PABLO HONEY	Mercury (W)	AAAB 11
98	RANK PLAYS HOLLY	Mercury (W)	AAAB 11
99	IT'S GREAT WHEN YOU'RE STRAIGHT... YEAR	Mercury (W)	AAAB 11
100			

TOP 100 ALBUMS 1996

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Top 100 Albums 1996  
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## New releases in the race

The UK's record labels signed a wide range of new talent in 1996. In the annual *MW* survey, Mike Pattenden and Caroline Moss analyse

In horse racing, the number crunchers reckon that just one in 10 four-legged hopefuls ever gets its nose in front at the finishing line.

The strike rate in A&R isn't as low as that, but it's still a gamble. Looking back at *MW*'s list of new signings for 1996, it emerges that 26 per cent— one in six— have secured a Top 40 *MW* title, to date, although some will still be in development. A third have managed the easier feat of a Top 40 single, but the figures emphasise that the leap from deal to chart breakthrough is far from guaranteed.

That said, last year was an unusually strong one for new talent. New UK signings came up with major chart success across the board from pop, rock and dance. And the way Spice Girls emerged from nowhere to dominate the singles and album charts

demonstrates the speed it is possible to break acts these days.

Two new guitar acts, The Bluetones and Kula Shaker, topped the charts with album releases while Ocean Colour Scene had a near miss but managed to outsell both with sales topping the 1m mark in his country.

In response to the successes, 1996 has also emerged as a bumper year for new signings, with more than 150 new, and not so new, names added to the rosters of the industry's biggest labels. Unsurprisingly, there are more than a few Spice Girls-inspired girl groups among them, including Sirenes (Higher Ground), N-Type (Telstar) and Akin (WEA). RCA, meanwhile, is being lit by *Class* as "The Black Spice Girls".

Boybands continue to spawn new variations on the theme with The Carter Twins (formerly Brother 2

Brother) (RCA), 911 (Virgin), Alibi (Arista) and Code Red (Polydor) all pending.

A number of young male solo acts are also ready to sharpen the competition for the likes of Peter Andre, with Robbie Williams (Chrysalis) heading the pack and Kavans (Virgin) and Newton (Dome) already enjoying some success.

New rock bands show every sign of being the assault begun by keeping up the pace with 29% of all acts signed last year. Sunderland's Kenicre have already broken through, teenage punkers Symposium (Infectious) could follow, along with first Independent signings Travis and Nottingham's The Hybrids (Heavenly).

Dance-influenced acts account for nearly a third of all 1996's signings. Propellorheads are the name on

everyone's lips, while American acts like Washington's Deep Dish (Deconstruction) and Masters At Work in the guise of the Nu Yorican Soul project (Talkin' Loud) have eagerly-awaited albums.

Several new hip-hop acts could break through with New York duo The Crooklyn Clan (Concrete) at one end of the spectrum and UK hip-hop act Breakbeat (One Little Indian) at the other.

The freshness of drum & bass continues to throw up new talent and labels have been busy in their search for the new Goldie.

Croweater (Higher Ground) is the name most commonly dropped but there is plenty of competition there including DJ Pulse (WEA) and Source Direct (Virgin).

UK R&B is now posting a healthy

## Arista

**Alibi (Urgent):** two brothers from south east London with songs bearing a rolling drum and bass feel.

**Fish (Flyin' King):** glamorous three-piece pop act currently producing their debut album, *Q-Kumba Zoo* (Arista). South African threesome whose debut album combines ambient rhythms and chanting with tribal influences.

**Siona (Urgent):** Dublin diva whose first single, due out in February, has been revived by *Spy*, Todd Edwards and 7th Level.

**D'Lux (Boltarhouse Records):** five-piece indie pop act from Sheffield boasting female drummer Brownes.

## Beggars Banquet

**The Beekkeepers:** Jersey popcore punk five-piece with a new line-up featuring two original members.

**Dream City Film Club:** London four-piece whose style ranges from fragile torch songs to swampy guitar mayhem.

**Luna:** new extended disc following one-off Penthouse album. The New York-based band's laidback guitar rhythms are currently featured on the I Shot Andy Warhol soundtrack.

**Swell:** San Francisco three-piece using layers of acoustic and electric guitars. Signed worldwide.

## China

**The Egg (Indochina):** Oxford four-piece whose music contains elements of future funk and ambient techno.

**Morcheba (Indochina):** brothers Paul and Ross Godfrey and singer Skye Edwards were signed in January and delivered a self-penned debut album of psychedelic future blues.

**Palaidephia Blasta (Indochina):** duo Wiley South and Benita Pilgrim are currently working on a second album of big beats, hip hop, funk and acid jazz.

**Supercharger (Indochina):** Leeds outfit who use a combination of samples, acid and heavy hip hop breakbeats in their music.

## Chrysalis

**Belinda Carlisle:** American pop diva.

**Felias:** guitar-based rock band from London featuring ex-Floozie frontwoman Grog on lead vocals.

**Proper:** melodic four-piece rockers who have emerged from Liverpool's live scene.

**Simple Minds:** a new deal for Scottish rock stalwarts.

**Robbie Williams:** solo deal for former Take That member.

## Coalition

**Diace Hespital:** self-producing electronic synth musician from Manchester.

**Dose:** aka Simon Spencer, a hard, industrial dance renailer who has collaborated with

Mark E Smith on his first release.

**Jools Holland:** Holland and his Rhythm and Blues Orchestra revive the big band sound for the Nineties.

**Lower:** Manchester-based five-piece who combine guitar driven rock/pop songs with the occasional sample.

**Phosphalia:** three-piece heavy rock band whose diverse influences span from opera to hip hop.

## Columbia

**Croweater (Higher Ground):** drum & bass originator.

**Sirenes (Higher Ground):** female duo affectionately dubbed Beauty and the Beats.

## Creation

**Annick:** London-based guitar band.

**Kid:** Heyward: Creation debut for Heyward's self-produced album.

**Kevin Rowland:** the former Dex's Midnight Runners' frontman returns.

**3 Colours Red:** hard rock quartet with an indie edge.

**Ultra Livin':** Japanese dance trio.

## Deconstruction

**The Crooklyn Clan (Concrete):** the New York hip hop duo (DJ Riz and DJ Sizahands) who were behind the *Shoot The Pump album*.

**Deep Dish:** Washington-based house producers/ remixers/DJs. Debut album planned for early this year.

**Du Pistols (Concrete):** ex-Deja Vu member Barry Ashworth returns with breakbeat-based noisy dance music.

**The Hybrids (Heavenly):** newly-signed indie guitar band from Nottingham.

**Robert Marley:** one of the biggest signings for Deconstruction in 1996, Marley has achieved international success with Children, Fables and One & One. His debut album *Dreamland* has now sold nearly 2m copies worldwide.

**Beth Orton (Heavenly):** melodic pop from the critically acclaimed singer/songwriter.

## Dome

**Enrol Cole (Dome):** Midlands-based R&B singer who works with his own Rufi E Null production team.

**Henry (Dome):** London soul singer.

**Newton (Dominion):** Manchester-based singer whose single *Sometimes When We Touch* has gone gold in Australia.

## East West

**The Blue Dub Techno Project:** who combine glitchy rhythms and ambient electronics with hypnotic songwriting.

**Antenna:** a blend of savage sax, waspish attitude and wailing feedback from this male trio artist.

**Chris Bralder:** singer/songwriter whose debut

album combines elements of funk, pop and rock.

**Rialta:** indie rock with a weird John Barry obsession in a Kula Shaker/Suede style.

## EMI UK

**Adm F (Postiva):** London-based drum and bass artist.

**Sam Burgess (EMI):** Karan Carpenter-style mainstream pop.

**Murray Lachlan Young (EMI):** witty self-penned poetry set to wide-ranging eclectic music.

**Raggs & The Jack Magic Orchestra (EMI):** Icelandic/English led indie pop act with a female vocal.

**Spokey Ruben (EMI):** left-of-centre melodic pop from Canada.

## Epic

**Hardbody:** five-piece jazz guitar band from Glasgow fronted by an Audrey Hepburn lookalike.

**Finley Quayle:** 21-year-old from Edinburgh described as a cross between Bob Marley, The Breeders and Charles Mingus.

**Jehanne:** solo female artist from London— a Carole King for the Nineties.

**Jocasta:** London four-piece guitar pop act in the style of Crowded House.

## FM Revolver

**Old Man Stone (Revolver):** indie five-piece from Manchester, formed from In A Big Way.

**Tyla (Revolver):** the ex-frontman of Dogs D'Amour goes solo with self-penned rock ballads.

**Sons Of Gerontius (Revolver):** five-man power surf rock.

**The Willflowers:** first album for FM Revolver from this three-piece indie rock band hailing from Stafford.

**Xentrix (Heavy Metal Records):** five-piece metal band from Wigan, formerly signed to Roadrunner.

## 4AD

**Aeroplane (Dotox Artifacts):** drum and bass incorporating rilling beats and towering strings, plus a mystery vocalist in their new EP due this month.

**Alas Disc Spazzan (Dotox Artifacts):** Dublin-based drum & bass experimenters.

**Tony Donnelly:** the former Belly and Throwing Muses vocalist/songwriter goes solo.

**Gus Gun:** nine-strong music and film collective whose debut album is out in March.

# Rosterwachi. 1996

**Past Sure Is Tense:** a musical collaboration which promotes various luminaries from the world of electronic music with a few surprises thrown in.

**Sackles (Dotox Artifacts):** new project for former Vaseline singer/poetess Mickie Dick.

**Thrush Puppies (Dotox Artifacts):** the Manchester-style of EP, due out at the end of January is described as "four tracks of pure noise and hate".

## Independent

**Roddy Frame:** former Aztec Camera frontman, now working on his debut solo album.

**Travis:** the young London-based Glaswegian four-piece are the first signing for Andy McDonald's new label. He describes them as "one of the best guitar bands to come out of Britain since rock & roll began".

**Vitex:** punk meets hip hop quartet signed at the end of November. Their album is due at the end of November.

## Island

**Agnes (Island):** classic singer/songwriter with a twist.

**Band X (Island):** the band the world and his wife wanted to sign, according to Island, aka the band with no name.

**Monkey Island:** song-based guitar trio hailing from Newcastle.

**Soul II Soul (4th & Broadway):** Jazzzy B continues onwards and upwards.

**Travis (Trade Island):** This three-girl, two-boy band are on the A&R/EBN roster through promoting debut album *We Are Puppets*.

## London

**Don (London):** four-piece outfit from Brighton playing powerful acoustic rock.

**The Nicotines (London):** teenage edgy, intelligent pop trio from Oxfordshire currently on tour with Mansu.

**RNT (Rf):** Coventry five-piece specialising in five-part harmonies and contemporary reggae grooves.

## DJ Krust

**DJ Krust (Talkin' Loud):** From the Full Cycle stable, DJ Krust is an exponent of the harder, darker side of drum and bass.

**Gorkys Zygotic Males (Mercury):** Five-piece from Pembroke, Wales, drawing from a huge range of often obscure influences.

**Indie (Merkitastal):** solo singer/songwriter hailing from French Guiana who sings in her native tongue, Mandinka, and in English.

**Manston (Fontana):** indie three-piece from Essex, formerly signed to Dead Dead Good.

# for success

The new names on the rosters and their prospects for the year ahead

riposte to the stream of acts that continue to cross the water. Solo acts such as Ferral Cole (Dome), Alistair Tennant (Wild Card) and Sholo Ana (WEA) are poised to make an impact in the wake of Mark Morrison.

There is hope, too, of a strengthening of the UK's supply of female solo artists — a hard-to-all category in the Brits in the past few years. Of the 33 solo acts signed last year, 19 (60%) were female. Nearly 9% of new UK signings were sourced in the US last year, but at home the biggest A&R hotspot (outside London, which accounted for 46% of all the new names) was again Manchester, generating 9% of the signings — nearly the same as the rest of the north of England put together and twice as many as the entire Midlands region. Otherwise, around 6% came from Scotland, 3% from Ireland, 3% from

Wales, 4% from elsewhere in Europe and just a handful from the south.

Finally there looks set to be something of an Eighties revival this year with new deals for an array of names who enjoyed their first success a decade ago.

Both Nick Heyward and former Dexy's frontman Kevin Rowland have solo albums due for Creation, Billy MacKenzie, who turned up out of the blue on the Barry Adamson album, also returns (Nude) along with Martin Fry's ABC (Deconstruction), Terry Hall (Telstar), Simple Minds (Chrysalis) and former Aztec Camera mainman Roddy Frame (Independent).

They, and this anyone, will be aware that the odds are stacked against them, but statistics are unlikely to dampen anyone's enthusiasm for the task in hand.



FUTURE STARS: (CLOCKWISE) KAVANA, THE ALAMO, GORKY'S ZYGOTI MYNCI, TRAVIS

# 96s key signings

**No Yorlan Soul** (Telstar) soul: the production team of Louie Vega and Kenny "Dope" Gonzalez (Masters At Work) — with collaborations from artists such as Roy Ayers, Jocelyn Brown, Jazzy Jeff and George Benson — come up with an album encompassing hip hop to house, salsa, jazz and blues.

**Real Size Presents Reprazent** (Telstar) drum & six-piece Bristol collective who believe London is back in 21st century soul.

## Musroom

Symposium (Indefinitely): young five-piece guitar band from west London described by Kerrang! as "the best new band in Britain". They signed worldwide in June.

**Deadstar** (Disc): conventional line-up of guitar, bass, drums and vocals, delivering blistering, guitar-led indie pop.

## Mute

**Foal** (Thirteenth Hour): West Lothian indie foursome formed from the nucleus of Naked Sea and The Mighty Strings.

**JBJ** (Novamut): New York hardcore dance guru Eyal Behrm from a number of driving techno on the way, following the release of *Believer*.

**The Jon Spencer Blues Explosion** (Mute): New York trio who have been delivering hooping soul, funk and blues since 1980. Their first recording for Mute features Rufus Thomas and Money Mark Ramos-Nabita.

**Peach** (Mute): three-piece pop combo featuring Belgian producer Pascal Gabriel, vocalist Lisa Lamb and ex-Pete Murphy collaborator Paul Statham.

## Nude

**Billy MacKenzie**: the former Associates singer returns.

## One Little Indian

**The Dawn** (Rough Trade): five-piece rockers from Preston.

**Essen** (Clean Up): trippy dance with elements of dub, jungle and psychedelic rock.

**Faces Of Nature** (Clean Up): heavy jazz-influenced drum and bass combined with instrumental/vocal jazz groove from Bournemouth-based production duo Chalka Lon and Tony Reeves.

**Mandreak** (One Little Indian): political street hip hop with powerful pop overtones.

**Simon Warner** (Rough Trade): frontman with a 19-piece band which includes a string quartet, trumpet and piano, Warner is becoming

known for his narrative flair through a series of gigs in London's Soho.  
**Sarah Winton** (Clean Up): soulful jazz-influenced songs from this singer/songwriter/pianist.

## Parlophone

**Ether**: Welsh trio whose influences range from Elvi's Costello to Frank Zappa.  
**Charlotte Kelly**: soul singer/songwriter combining contemporary R&B with classic soul.

**My Life Story**: rock music combining orchestral influences.

## Polydor

**Aquaspy** (Polydor): cutting edge drum and bass outfit.  
**Code Red** (Polydor): Male vocal harmony foursome.

**The Driven** (Polydor): hook-laden guitar rock from this Irish four-piece.

**Dead Juxks** (Polydor): Manchester five-piece whose hard guitars fuse with hip hop beats.

**Miseric** (Polydor): ex-New Order member Peter Herb's new band.

**Moscow** (Polydor): four-piece alternative guitar band, likened to the Beach Boys on acid.

**Alistair Tennant** (Wild Card): old school R & B singer/songwriter.

## Premier

**Kenickie** (Emidisc): three girls and a male drummer from Sunderland playing pop with attitude. An album is due in March

## RCA

**The Carter Twins**: formerly Brother 2 Brother, the 20-year-old twins were discovered by the Boyzone camp.

**1st Class**: four-piece R&B girl group with attitude.

**Irene Mellor**: aggressive folk from this self-producing 23-year-old singer/songwriter.

**Nathalia Imbrigata**: Australian singer/songwriter who is recording a debut album with Phil Thornalley.

**North & South**: Tom Watson's new group currently recording with Rose and Foster. **Oliver**: female-fronted trip hop trio.

## React

**J-T**: singer and co-writer of techno-based dance material. Her debut single, *Fewer*, was previously released on Opium Records and is now a club anthem.  
**The Source**: sicc John Truelove, The Source

re-signed to React in 1996 and a release of *You Get The Love* featuring Dandi Staton is scheduled for next month.

## Sony S2

**Bedlam Ago** (Go): sound system-based crew from Leeds.  
**Celtach**: Celtic rock band from Dublin combining traditional influences with contemporary rhythms.

**Kwest**: solo blues artist from London whose debut album is a collection of modern soul classics.

## Sony S3

**Blue Amazon**: Huddersfield-based remix duo whose forthcoming album features their trademark sync breakdowns, soaring vocals and atmospheric chimes.

**Wayk**: dancefloor messiah. Josh Winnik has a new album out on S3 in the late summer.

## Telstar

**Terry Hall** (Telstar): solo-produced album which numbers Craig Gannon (ex-Sinchi/Aztec Camera), Sean O'Hagan (High Lames) and Damon Albarn among the co-writers.

**Belvedere Kane** (Multiply): singer/songwriter, described as Erasure meets Pet Shop Boys.  
**Kelly Lorena** (Polka): former N-Trance lead vocalist goes solo.

**N-Tyce** (Telstar): London-based four-girl R&B pop with a hip hop vibe.

**Nash** (Telstar): 24-year-old vocalist, songwriter and multi-instrumentalist.

**Duke** (Phika): Gendie pop/dance/soul vocalist whose *So Lo Love* With You single has sold more than 8m worldwide.

## Unity

**Kaleef**: hip hop/rap four-piece from Rochdale who had a hit last year with *Golden Brown*.

## Virgin

**Horace Andy** (Melanolic/Virgin): long-time Massive Attack collaborator and reggae artist.

**Arty** (Melanolic/Virgin): distinctive multivocal jazz/hip hop duo from Bristol.

**Craig Armstrong** (Melanolic/Virgin): solo avant-garde classical album from this Scottish artist responsible for Massive Attack's string arrangements.

**D'Neve** (Virgin): grooves and classic fusion.

**Dek Punk** (Virgin): Parisian duo delivering techno funk.

**Embrace** (Hut): classically guitar rock from Leeds.  
**Kavana** (Nemesia/Virgin): 18-year-old Manxian singer/songwriter discovered by J-T. That manager Nigel Martin Smith, Pop also has a R&B/soul influence.

**Lilacs** (Hut): US singer/songwriters.  
**811** (Virgin/Ginga): Scottish boy band pop.

**One Inch Punch** (Audio/Hip/Virgin): LA-based duo exploring hip hop with guitars and psychedelic indie-rock.

**Placebo** (Hut): Swedish/Luxembourg leftfield indie rock combo using analogue synths and unorthodox sounds.

**Pain Skin Productions** (Cherry Bear/Hut): aka Simon Richmond. Pain Skin has collaborated with K Creative, Jethis, D'Note and Mother Earth and recorded for Mo Wax. Came to the attention of Virgin/Hut through his ongoing work with Kenix Cherry.

**RDC** (Virgin): eclectic pop terrorists from London.

**Source Direct** (Scientific): drum and bass duo in their late teens hailing from St Albans.

**Superies** (Virgin): Electro pop act.

**Wagon Christ** (Virgin): experimental beats and noises from this electronic solo artist.

## V2

**The Kings Of Infinite Space**: Cool beats and big guitars from this experimental Liverpool three-piece.

**Manselady** (Go) featuring ex-McAlmont guitarist Paul Freeman.  
**Stereophenics**: Welsh indie rock.

## WEA

**Akin** (WEA): London-based female duo, formerly in Intrigue.

**Shelo Ana** (WEA): soul/R&B from this 17-year-old singer/songwriter who counts D-Influence and Shaun LaBelle among the collaborators on her debut album.

**Amar** (Dinco y negro): 18-year-old British Asian produced by Tevin Singh, drawing on influences which stretch from drum and bass to Bollywood orchestration.

**DJ Pulse** (WEA): drum and bass artist and Alex Reece remixer.

**Daniell Minogue** (Eternal): a new deal for the Aussie pop/gospel star.

**Gina G** (Eternal): last year's UK Eurovision entrant continues to deliver catchy pop.

**The Original Space** (Eternal): This Scottish band came back with Magic Fly, their classics electro-pop track.

**Smog** (WEA): edgy pop punk Home Counties band. The Buzzcocks met Weezer meet Green Day.

## XL

**Exonem**: Dutch outfit who combine crumpy, instrumental music combined with samples and a hip hop tempo.

**M Beat**: a new deal for producer of jumped up reggae/jungle vibes.  
**Siggmat**: leading heavy hardcore DJ, formerly one half of SL2.

## Zoom

**Reel Hocus**: house music which ranges from vocal melodies to deep dub.

ANALYSIS

1996 SIGNINGS

## SINGLES

**911: The Day We Find Love (Virgin/Ginga VSCDJ 1613).** The first romantic ballad from the three-piece boy band, who already have three hits to their credit. Co-written by Spice Girls collaborator Elliot Kennedy, it has the quality and instant appeal to be massive. **□□□□**

**THE DIGGERS: OK Alright (Creation CHESD0259P).** The Diggers' harmonies retro third single display a pleasant melody line and Beach Boys harmonies it is let down by a naff guitar riff. The superb bluesgrass B-side shows more promise. **□□□**

**NENESH CHERRY: Feel It (Hut HUCD 79).** This smooth slowie packs a more subtle emotional punch than the Top 10 *Woman*, so will stop short of the latter's success. **□□□**

**GRAVITY KILLS: Enough (Virgin VSCD21630).** These Missouri metal merchants construct an impressively dense wall of guitars, only to spoil it with the addition of incongruous synths and samples. **□□**

**DEPECHE MODE: Barrel of A Gun (Mute CBONG25).** After four years with this atmospheric epic they've opted for a darker approach from the *Mode*, as is their first taster for their new album, this is a certain smash. **□□□□**

**MANSUN (She Makes My Nose) Bleed (Parlophone CDH 458).** Not the best track from Mansun's brilliant forthcoming debut album, but a classy offering all the same. There are traces of The The and ABC in here, which combine to create something unique in today's music scene. **□□□□**

**CINAMON SMITH: Angel/Revolve (Trade2 TRSDC 04).** Glamish guitar rock from this new Swedish three-piece signed to Geoff Travis's Island-linked label. Will probably struggle to break into mainstream radio. **□□□**

**MILK IT (Do Eat Eat CD DECAT).** This four-piece, containing ex-Neighbours star Dan Falzon, give a Nineties spin on the minimalist 1979 Regencies hit. Interesting, if not compelling. **□□□**

**SAMANTHA FOX: Let Me Be Free (Living Beat LBEC34).** Still bawling after a decade of hit-making, Fox delivers a cheery pop dance number in her best seductive tones. **□□□□**

**OTE: Let Me Be In (Epic 664205A).** A five-piece Irish band, An Osmonds cover. Sound familiar? This is good enough to succeed in its own right and Epic has found an act that could have a healthy career in the boy band arena. **□□□□**

**GEORGIA SATELLITES: Games People Play (3MM 3NMS3012).** Old-fashioned rock'n'roll from the Atlanta band who had some big US hits in the late Eighties and then disappeared. They return with a rousing take on the Joe



THE DIGGERS: PROMISE

**JUMP: Classicks (□□□)**  
**South: Funkatronic (Heat HeatCD005).** Reminders of Spandau's *Chant No 1*, *Yello's The Race* and *Kadoc's The Nighttrain* abound on this simple, yet highly attractive instrumental groove. **□□□**

**DRU HILL: Tell Me (Island Black Music/8th & Broadway 854979-2).** The Baltimore soul quartet's harmonising is simply stunning on this debut single which has seemingly taken up permanent residency on the US Hot 100. The UK can surely not wait for this. **□□□□**

**LODESTAR: Down In The Mud (Ultimate cat no. 8c).** Tight as a tourniquet, the former Senior people won't be making too many new friends with this uncompromising slab of frenetic riffdom. **□□□**

**SPEEDY: Anytime Anyplace Nowhere/Heard Seen Done Been (Boiler House BOIL3P).** Two well-worn tales of teenage woe are salvaged from the indie mire by sharp pop sensibilities. It may have missed the Britpop bus by a year or two, though. **□□□□**

**TJ REHM: The Fusionist EP (Nation NRT481).** Asian classical and bhanga combine in a quartet of tasty drum and bass instrumentals that could make *Rhemi* the Bally Sago of jungle. **□□□□**

**JOSH WINK: Are You There (Dunm/SS 0VVK101).** This techno track propelled by acidic sleepings and a sinister refrain sounds too hard to cross over, but Wink's huge following should push this into the charts. **□□□□**

**SL2: On A Ragga Tip 97 (XLXS29CD).** A huge hit back in 1992, this updated version could stir a few memories, but sounds rather dated now. **□□□□**

**THE FUGEES: Fugee 1a (Columbia 664 2542).** A long-anticipated re-run for Fugees' theme tune, though this stripped down and dubby version may struggle to get their usual airplay support. **□□□□**

**MARX OWEN: Clementine (RCA 74321 45882).** Owen's debut solo album is struggling to find its niche, but this John Lockie/Craig Leon-produced melodic Craig Leon-produced melodic solo is a much more satisfying offering than *Child*. **□□□□**



UZ: HUGE ANTICIPATION

**EELS: Neovaine For The Soul (Dreamworks DRMGD217A).** Slithering out of L.A., Eels provide the first towering debut of '97. Understated, unsettling and irresistible, the trio coo class with this melodic, hypnotic and unhinged taster for the forthcoming debut album, *Beautiful Freak*. **□□□□□**

**LAURENT GARNIER: Crispy Bacon (F Communications F655T).** A taster for the March album, the French DJ's latest is an urgent but ultimately mellow techno outing that's probably not chartbound, but will please fans. **□□□□**

## SINGLE OF THE WEEK

**UZ: Discotheque (Island CD64845792).** The already huge anticipation for long-awaited new album *Pop* is set to rocket with this stunning new single which, echoing the spirit of The Fly, sees producer Flood successfully combining an electronic-sounding *Bonovocal* with a dark, yet undeniably funky backing. **□□□□**

## ALBUMS

**DAVID BOWIE: Earthling (RCA 74321443442).**

There are shades of *Eighties* Bowie here, and his new album is not as frenetic as *Space Boy* might have hinted. Well timed for Bowie's 60th birthday celebrations, but not massive. **□□□□**

**GEORGE FREDRICK WILLIAMS: The Drop (Hessle On Home CD 001).** The UK R&B juke's album features his current hit *Drive* and a diverse selection of Marvin Gaye-influenced mature soul that locates him firmly in the mainstream. **□□□□**

**WILCO: Being There (WB 462361 US).** Critics darlings since Uncle Tupelo days, the new vehicle for Jeff Tweedy's songs blends *Exile On Main Street* period country-R&B with a generous helping of literate singer/songwriter class. **□□□□**

**SILVERCHAIR: Fresh Show (Columbia 467036A02).** The Australian trio whose debut *Frogstamp* achieved 3m sales worldwide follow up with a hard, rocky 13-track veering from *Sepultura*/



MILK: MINIMALIST

**RATM** to the odd softer, more melodic offering. **□□□**

**JANE Sibberley: Teenager (Sheeba dist. PinnacleS SHEE1).** This first release on Canadian Sibberley's own label is an intriguing and rewarding re-recorded trip through her teenage back pages. A low-key banger. **□□□□**

**VARIOUS: Twang (EMI Premier PRMCD 25).** This Hank Marvin tribute pulls together 12 celebrated guitarists - Blackmore, Knopfer, Frampton, Green, Man and more - to cover a dozen *Shadow* classics. **□□□□**

**VARIOUS: Hip Hop Don't Stop (Solid State SolidsCD6).** Collecting 13 years of hip hop on two CDs, this includes classics such as Sugarhill Gang's *Rapper's Delight*, with Grandmaster Flash, Run DMX, Beastie Boys and House Of Pain. **□□□□**

**BUILT TO SPILL: Perfect From Now On (City Slang 04950).** The underground trio from Idaho wheel an extra including a cellist and mellotron man for this low-key melodic alternative outing. **□□**

**THE OFFSPRING: Inaxy On The Hombre (Epitaph Europe 6487-2).** Unremarkable skate core grunge rock to follow up the debut album *Smash*. It should, nevertheless, end enough fans to get at least a Top 30 placing. **□□**

**GST: Daytripper (I&M 540672).** Released to tie in with a snowboarding video out on the same day, this eclectic and well-composed soundtrack features The Stone Roses, Kula Shaker, Reef, Doggy and Plocebo. **□□□□**

## ALBUM OF THE WEEK

**TEXAS: White On Blonde (Mercury 5343152).** An exceptionally strong return from Sheraton Spitzer and co, on which they dabble in everything from Motown-style soul to trip hop to Mike Hedges-produced string-laden rock. **□□□□**

This week's reviewers: Michael Arnold, Catherine Eade, Ian Nicolson, Mike Patterson, Martin Talbot, Paul Vaughan, Selina Webb, Dominic White and Paul Williams.



## ALLAN JONES TALKING MUSIC

Spiking Warner Music's proposed release of Rufus & Chaka Khan's original version, LL Cool J's comeback with *Ain't Nobody* is more workmanlike than inspired, with all the lyrical dexterity we expect from him. Taken from the US box office hit movie *Beavis & Butthead Do America*, it includes an un-named femme who takes over to sing the chorus though this simply draws attention to what a good vocalist Chaka Khan is. A surefire hit, and quite a big one at that, though not one of LL's best...*Show Me Love* by Robin S is widely recognised as one of the classic dance tracks of the Nineties and the original can't be improved on, but our old friend "public demand" has apparently forced a re-release, and with it a new selection of mixes. Of the new mixes, the Lisa Marie Experience one -

which is the official plugside - is marginally better than Todd Edwards', though the Stonebridge mix still sounds sufficiently contemporary to these ears and is certainly the most direct and least flabby. Either way, reserve a place in the upper echelons of the chart...*The Masters At Work* Nu Yorican Soul project is something of a sleeper, with one George Benson-fronted track already proving a hit on import, while another is now, finally, due as a single: that's *Runaway*, a splendidly faithful recreation of a Salsoul Orchestra track which featured the vocals of Loleatta Holloway. The new version is pleasingly retro, with India replicating Holloway's role with distinction. Radio is already on this one, too, and a hit is the only possible

outcome...Already the purveyor of the highly successful *Shine* series, PolyGram TV introduces another new branding with *Wired*, a collection of dance tracks which are not in the conventional mould. Thus we get the noisier more rock-orientated Prodigy, Chemical Brothers and Underworld tracks, alongside dance cuts by acts better known in other areas - Garbage, Pulp and so on - plus a smattering of jungle, some indie dance and some more straightforward fare to fill in the gaps. The result is a pleasing collection, and one which avoids using the same obvious selections as 100 other dance compilations. Likely to be a series that will run.



## BEHIND THE COUNTER

**QUINT CLARIDGE, HMV, Newport, Isle Of Wight**  
 "Singles from White Town and Suede were the only new releases selling in any quantities this week, while No Doubt's album has also been extremely strong. We're getting excited about prospects for forthcoming albums from Reef and The Prodigy judging by the numerous pre-orders we've taken. Our clear-out sale is winding down now and our next promotion will be a multi-buy across various labels. We'll be flagging it up strongly in the windows to pull in a wide cross section of customers. Video sales are still buoyant following a great Christmas. Michael Flatley's Lord Of The Dance outstripped everything else by two to one and music videos including Robson & Jerome are still doing well. We recently won an award for disabled access, which is proving a good profile raiser and fits in nicely with our ongoing emphasis on customer service."

## ON THE ROAD

## KEVIN MARKS, EMI rep for the east Midlands

"Things may be a little quiet in the shops right now, but White Town are keeping me busy. Their Your Woman single is absolutely flying and I'm sure it's going to be number one. The Texas and Tori Amos singles are still going strong and the new Reef and Suede singles are both doing really well off the car. Despite the post-Christmas lull, the retailers are optimistic. They are looking for a couple of big albums to get folks back in the shops. We've got high expectations for the Blur, Mansun, U2 and The Prodigy albums. The big three singles for next week are Blur, George Michael and Babybird. As regards to pre-selling, The Supernaturals' third single is doing well and getting good airplay. Hot gossip in the stores this week is all about the Newcastle/Keegan/Dalghish thing, which is nice because it has taken the attention away from how badly Swindon are doing!"

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Across-the-board appeal and strong demand on vinyl made White Town the week's best selling single. Other contenders included Suede, Nas, Texas, Thunder, Ginuwine and The Wedding Present. Slade's Best Of album and the soundtrack Shine advanced another quiet week for albums, but radio play for forthcoming singles from Placebo and No Doubt gave sales of their albums a new lease of life.

## PRE-RELEASE ENQUIRIES

Singles - George Michael, Depeche Mode, Placebo, David Bowie, Bally Sago, Gene, Reef, Albums - Bush, Texas, No Doubt, Curtis Mayfield, U2, Radiohead, Acid Jazz Vol 2

## ADDITIONAL FORMATS

Babybird limited-edition seven-inch picture disc, Astronomer Slade seven-inch in make-up-own-model sleeve, Blur coloured seven-inch, The Lightning Seeds CD single in Digipack

## IN-STORE

Windows - Blur, Space, Wired, Absolute Gold, Madonna, Slade, Spice Girls, Toni Braxton, Ballykissangel, Wired, Babybird, Blueboy, The Preacher's Wife, Roberto Alagna, Bush; In-store - George Michael, Dance Trip 2000, Spice Girls, Ballykissangel, Absolute Gold, The Lightning Seeds, Offspring, Crowded House, Tony Blair, Bally Sago, Gabrielle

## MULTIPLE CAMPAIGNS



Radio single - Blur; Windows - three CDs for £21, selected chart albums for £10.99



Single - Blur; Album - Absolute Gold; In-store - Babybird, Blueboy, Gene, Gabrielle, Placebo, Cyndi Lauper, Bally Sago, Bush, Wired, The Lightning Seeds, Ministry Of Sound, Love Album promotion with CDs for £9.99 and £9.99, budget double CDs at £5.99 or two for the price of three, classical CDs for £2.99



In-store - exclusive CDs for £7.99 and cassettes for £5.99, Enya, Evita, Ultimate Party Animal, Greatest Hits '96, Best Of All Woman 2, Buddy Holly, Rod Stewart, Madonna, health and fitness videos, buy two Rhapsody videos and see ES, Cinema Club videos at £4.99, selected videos for £5.99, Forgotten Toys, Aladdin, Babe, Independence Day, Hunchback Of Notre Dame pre-announcements



Windows - Roberto Alagna, Madame Butterfly and Shine soundtracks, classical jazz, world and easy listening sale; In-store - sale, Vessalina Kasarova, Scott Joplin



Windows - CD and video campaign with three for £20, Bush, Blue, Space, Wired, In-store - Ballykissangel, Gene, Babybird, Offspring; TV ads - Toe The Line 2 (GMT); Press ads - X Max 7, Candykins



Singles - George Michael, Blueboy, Babybird; Albums - Dance Trip 2000, Spice Girls, Hits '97, Crowded House; Windows - chart CDs from £11.99, 20% off music cassettes; In-store - video promotion across comedy, sport, fitness, music and children's



In-store - Bennet, Sidi Bou Said; Selects listening posts - Pavement, Skunk Anansie, Offspring, Morcheeba



Single - Cyndi Lauper; Album - Line Dance Fever 2; In-store - George Michael, White Town, Backstreet Boys, Mark Morrison, Tori Amos, Texas, Evita, Lighthouse Family, Toni Braxton, George Michael, Absolute Gold, Wired; Videos - Barbara Curran, Aladdin



Singles - Babybird, Blur, Gabrielle, Gene, Cyndi Lauper, George Michael, Seal, Windows - Skunk Anansie, 911, No Doubt, The Orb, Mark Owen, Suede; Windows - Reef, three CDs for £12, Best Of '96, singles promotion, Bush, Evita, Aladdin; In-store - Warners mid-price campaign, Wired, three CDs for £12; Press ads - Acid Jazz, Corrs



Singles - George Michael, Blur, Cyndi Lauper, Beth Orton; Windows - The Preacher's Wife, Holst; The Roberto, Roberto Alagna, Bush; In-store - budget sale with two CDs for £10



Singles - Babybird, Bally Sago, Blueboy, Blur, Gabrielle, Gene, Skunk Anansie; Windows and in-store - sale, Warners mid-price promotion, Stop Look And Listen promotion; Press ads - sale, Stop, Look And Listen promotion, Kathy Mattea, Roberto Alagna, United Dance Anthems, A Guy Called Gerald, Ani diFranco



Singles - George Michael, Blueboy; Windows - Ballykissangel; In-store - Absolute Gold, Lightning Seeds



Singles - Babybird, George Michael, Album - Babybird; Windows - Wired, Absolute Gold, Madonna, Slade, Spice Girls, Toni Braxton; In-store - Virgin Best... Ever promotion with CDs at £9.99 and cassettes at £5.99, Valentine's Day promotion featuring an exclusive 10-track sampler for £3.99 with the purchase of a CD album for £3.99 or cassette for £3.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Halifax), Andy Cash Records (Birmingham), Barnleys (Cambridge), The Cavern (Richmond), HMV (Isle Of Wight), 101 Records (Croydon), Our Price (Reading), Replay (Bristol), Tower (Piscadilly) and Virgin (Plymouth). If you would like to contribute, call Karen Faux on 0181-543 4630.

## EXPOSURE

## TELEVISION

**25.1.97**  
 Live And Kicking with Speedy, BBC1: 9.15am-12.12pm  
 Scratchy & Co featuring Reef and Backstreet Boys, ITV: 9.25-11.30am  
 Jinnitiqui Live 'N' Loud, MTV: 9-9.30pm  
 The White Room featuring Paul Weller, Echobelly and Ocean Colour Scene, Channel 4: 3.55-4.50am  
 Beat Singles features Jamie xx, Channel 4: 4.50-5.00am  
**26.1.97**  
 O Zone with David Bowie and Skunk Anansie, BBC2: 11.45am-12.15pm

**27.1.97**  
 Eggs & Icons: Tom Waits, VH-1: 2-4am  
**28.1.97**  
 Dial MTV: The Artist Formerly Known As Prince, part of an all-day Prince special, MTV: 5.30-6pm  
**30.1.97**  
 Ten Of The Best: Phil Collins, part of an all-day Collins special, VH-1: 9-10pm  
**31.1.97**  
 Blue Peter featuring OTT, BBC1: 5.10-5.35pm  
 Never Mind The Buzzcocks, with Adam Ant and Crispin Hunt of The Longpigs, BBC2: 9.30-10pm

**25.1.97**  
 John Peel features The Orb live, Radio One: 4-7pm  
 Hitmakers, investigating the partnership of songwriters Bert Bacharach and Hal David, Radio Two: 5.03-5pm  
 Tammy Wynette And Glen Campbell In Concert, Radio Two: 6.03-7pm  
 Live From The Met - Cavalleria Rusticana and I Pagliacci, featuring US sopranos Debra Zeleck and Diana Siviero, Radio Three: 6.30-8.40pm  
 At The Waterfront: Half, featuring James Galway, Radio Two: 10.03pm-midnight

Essential Mix: Metalheadz, Radio One: 2-4am  
**26.1.97**  
 John Peel with a session from Bennet, Radio One: 9-10pm  
**27.1.97**  
 Kula Shaker Live, Radio One: 3.30-10.45pm  
**28.1.97**  
 The Evening Session, live from the 1957 NME  
 Brit Awards, Radio Two: 7-10pm  
 In Company With Southain, features lyricist Paul Sand, Radio Two: 10.03-10.30pm  
**29.1.97**  
 Folk On Two features Fairport Convention, Radio Two: 7-8pm

## RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ARCHIVE Londinium	Island	out now		The album will be advertised in the music press and will feature on MCV and HMV listening posts. There will also be promotion on Virgin VMR.
BUSH Razorblade Sultano	MCA	January 20		There will be ads on Virgin Radio plus ads in the music, style and national press. The campaign includes street posters nationwide and displays with selected multiples and independents.
CONCRETE Structurally Sound	Deconstruction	January 27		This release will be advertised in the music and specialist press. The album is an Our Price recommended release and will feature on HMV listening posts. There will also be displays with Virgin.
FRANKIE CUTLASS Politics And Bullshit	Epic	January 27		There will be ads in <i>MixMag</i> , <i>Hip Hop Connection</i> and <i>NME</i> . The album will be promoted to specialist hip hop clubs.
DAFT PUNK Homework	Virgin	January 20		Ads will run in the music and style press. There will be nationwide posters and in-store displays with selected retailers.
KATHY MATTEA Love Travels	Mercury	January 27		Ads will run in the <i>Independent</i> with HMV, <i>CMJ</i> and Virgin. Top with Tower, <i>Mojo</i> and <i>Q</i> . This release is an Our Price recommended release.
MEKONG DELTA Pictures At An Exhibition	Music For Nations	January 27		This album will be promoted with advertising in the heavy metal press.
JOSHUA REKIN The Entertainer - The Very Best Of Scott Joplin	Warner Classics	out now		There will be radio ads on Classic FM and Malojo FM. Competitions will run on Radio Two.
ERIC SERRA The Best Of Eric Serra	Virgin	January 20		There will be advertising in the specialist film press to support this release.
SLADE Feed The Noize - The Very Best Of	Polydor	out now		There will be advertising on ITV Central and HTV and on UK Gold, VH-1 and Sky. Further TV advertising will roll out throughout the ITV regions.
THE STRANGLERS When Recordings	When Recordings	January 27		Press ads will run in titles including <i>Q</i> , <i>NME</i> , <i>Time Out</i> , <i>Brum Beat</i> , <i>Paint It Red</i> and <i>Big Issue</i> . There will be a competition with Warner cinema.
VARIOUS Written In Red	Sony TV/Columbia	January 20		There will be national ads on GMTV plus regional ITV advertising. Radio promotion will run on selected stations and there will be press ads.
VARIOUS Absolutely Gold	Global TV	January 20		There will be national TV ads on Channel Four and satellite stations plus radio ads on Kiss, Capital, Jazz and specialist ILR stations. Ads will run in the fashion press and there will be posters on LUL and in key cities.
VARIOUS Acid Jazz Vol. 2	Loud/RCA	January 27		Radio ads will run on specialist shows and will be backed by press ads.
VARIOUS Bring Da Ruckus - A Loud Story	PolyGram TV	January 27		The promotion will tie in with a back catalogue campaign at retail.
VARIOUS Crush	A&M	January 27		Ads will run in the Meridian, Tyne Tees and Yorkshire ITV regions. There will be national Channel Four ads and a campaign on BSkyB.
VARIOUS Day Tripper	A&M	January 27		Ads will run in <i>Loaded</i> , <i>40</i> , <i>Sky</i> , <i>NME</i> , <i>Time Out</i> , <i>White Lines</i> , <i>Snowboard UK</i> and <i>Sidewalk Surfer</i> . Posters and PDS material are available to shops.
VARIOUS Future Soul	Island	January 27		This release will be advertised in the specialist music press.
VARIOUS In The Mix 97	Virgin	January 27		National ads will run on ITV and Channel Four with radio ads on The Dean Show. There will be ads in the teen press and in-store displays.
VARIOUS A Journey Into Ambient Groove	Island	January 27		There will be advertising in the specialist music press to support this release.
VARIOUS The No. 1 Motown Album	PolyGram TV	out now		There will be TV advertising on Channel Four London and in selected ITV regions. Radio ads will run on Capital Gold.
VARIOUS Quango Sport	Island	January 27		This album will be advertised in the specialist music press.
VARIOUS The Romantic Spirit	Philips	January 27		This compilation will be radio advertised on Classic FM, Melody and <i>Talk</i> and ads will run in the <i>Daily Mail</i> , <i>The Times</i> , <i>Evening Standard</i> and <i>Hell</i> .
VARIOUS Shine	Philips Classics	out now		This film soundtrack will be advertised on Classic FM and promoted alongside the film with ads in the national and lifestyle press.
VARIOUS Slow Jams	Dino	January 27		Ads will run in selected Channel Four and ITV regions. Press ads will be backed by radio advertising on Capital, Kiss, Galaxy, Choice and Essex.
VARIOUS Ultimate Line Dancing Album	Global TV	January 27		Ads will run nationally on GMTV, BSkyB and Channel Four and regionally on ITV. Radio ads will run on Melody and Country 103.5.
VARIOUS Wired	PolyGram TV	January 20		The album will be promoted with ads on Channel Four, BSkyB, The Box, MTV and in selected ITV regions. There will be displays with retailers.
VARIOUS World Dance	Firm	out now		There will be Channel Four and regional ITV advertising plus radio ads on Kiss, Choice and independent dance stations. Press ads will run in the music and DJ press and there will be nationwide posters.

Compiled by Sue Sillitoe 0181 767 2255

## CAMPAIGNS OF THE WEEK

## ARTIST



**DAFT PUNK - HOMEWORK**  
Record label: Virgin  
Media agency: MCS  
Media executive: Mark Holden  
Product manager: Ayla Lee  
Creative concept: Daft Punk  
Virgin is launching an extensive press advertising campaign to support the first release from French artists Daft Punk, who are being

hailed as a major new signing for the company. The album, *Homework* - which is released today - will be advertised in *Muzik*, *Dazed & Confused*, *I-D*, *The Face*, *NME* and *Melody Maker*. There will be a nationwide poster campaign including 48-sheet sites in London and the Daft Punk logo will be spray-painted around London and at various colleges and universities. There will be club promotion for the release and stickers are being sent to DJs. In-store, the album is a recommended release at Our Price and will feature on HMV and MVC listening posts.

## COMPILATION

**SLOW JAMS**  
Record label: Dino  
Media agency: MCS  
Media executive: Justin Lucas  
Product manager: Andy Heath  
Creative concept: Mario Warner, Wayne Allen  
Slow Jams - a collection of 20 R&B love songs - will be released by Dino next Monday and backed with a two-

week television advertising campaign on Channel Four South, Midlands and London. There will also be regional ITV advertising in the Anglia, Meridian, HTV and Central regions. Radio advertising will run on Capital FM, Kiss 100, Galaxy 101, Essex FM and Choice London and Birmingham. The album, which aims to exploit a gap in the market, will be targeted at R&B buyers and will be press advertised in *Echoes*, *Touch* and *Mare*. There will be in-store support for the release from selected multiples and independents including Woolworths and HMV.

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## APPOINTMENTS

### SALES REPRESENTATIVE



RTM is one of the UK's leading sales and marketing companies and currently distributes a diverse roster of successful and innovative record labels including many of the UK's premier dance and 'indie' labels.

Due to internal promotion we wish to appoint a locally based Car Sales Representative to sell and promote a wide range of independent singles and albums to record shops in the UK.

The territory stretches across Berkshire and Hampshire and covers Oxford, Reading, Slough, High Wycombe, Aylesbury, Basingstoke and Milton Keynes.

The successful applicant will be outgoing, self-motivated, intelligent and well organised, with good communication skills. They will be prepared to work under pressure. He or she must have a good knowledge of the record industry, particularly the independent sector, probably gained from experience in retail and/or distribution work. She or he will be driven by a passion for current genres of both dance/techno/electronic and guitar music.

Please apply by sending current CV and salary details by 21st February to:  
**Jim Connolly, Field Sales Manager**  
**RTM SALES AND MARKETING**  
 98 St Pancras Way, Camden Town, London NW1 9NF



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You will have at least three years' radio or television experience, a thorough knowledge of all kinds of contemporary music and an understanding of the production needs of high-profile music sequences. You will need to be highly flexible, have a sense of humour and the stamina to work irregular hours. Most importantly, you will need to demonstrate a wealth of fresh and original ideas for a range of programmes.

Interviews are likely to be held on February 7th. You should be available to take up the post as soon as possible.

For further details and an application form, please contact (quoting ref. 23246/MS) Paulette McPherson, Personnel Department, BBC North, New Broadcasting House, PO Box 27, Oxford Road, Manchester M60 1SA. Telephone 0161-284 4154. Application forms to be returned by January 29th.

You can also see this vacancy on <http://www.bbc.co.uk/jobs/e23246.htm> and apply on-line from our world wide website.

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### Producer Management

First Avenue represents some of the country's top record producers and we are looking for a young self motivated person with good A & R skills to manage and expand our producer roster. You will be responsible for representing our team of producers and remixers to the industry and must have a working knowledge of studios, producer contractual arrangements, and monitoring of budgets and be computer literate. Your excellent organisational skills will also be required to look after the A & R Director of the company.

Please send your CV with current salary details to:  
**Becky Cane, First Avenue Records Ltd**  
 The Courtyard  
 42 Colwith Road, London W6 9EY



### PA to Managing Director

This high profile appointment requires excellent communication and organisational skills in addition to WP expertise and shorthand, and the ability to liaise with confidence with top players across the music industry. Being accustomed to working under pressure and long hours where necessary, you should also possess a knowledge of artist management and have international travel experience.

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The closing date for applications is 7 February 1997. We discriminate on ability and personality only.



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## ACCOUNTANT

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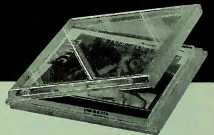
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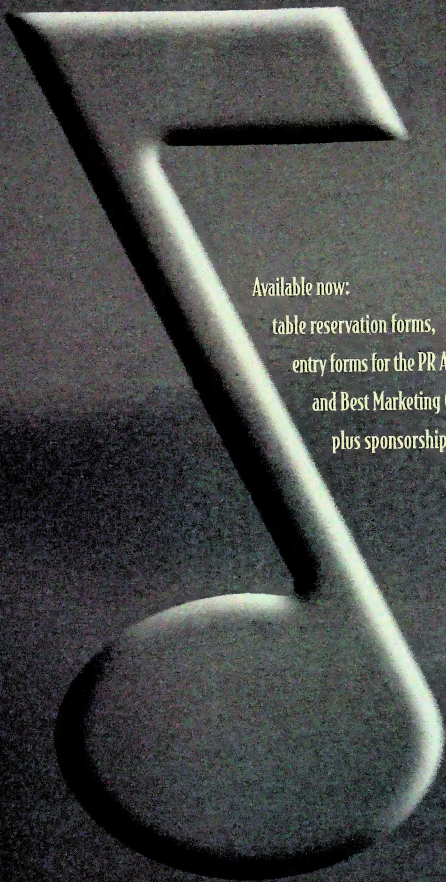
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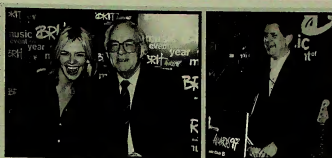


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# DOOLEY'S DIARY

Remember where you heard it: Virgin staff have obviously learned a thing or two from the noisy behaviour of Spice Girls. While silence greeted the announcement of everyone else's Brits nominations at London's Hard Rock Cafe, a small but enthusiastic cheer went up at any mention of the Girl Power brigade. "There's one fan here," quipped Brits committee chairman Paul Burger, and who was that? Virgin's joint deputy MD Ray Cooper, of course...One person who should be a match for Spice Girls in the volume stakes is old motormouth himself, Ben Elton. The comic wasn't around last Monday (13) to celebrate being picked as Brit Awards host because he was in Australia...Bookie William Hill obviously hasn't been put off taking bets on Spice Girls despite losing £92,000 over the Christmas number one. They're offering odds of 2/1 for them to win four Brits for good...As if a certain Tory MP for Harlow isn't having a hard enough time. Let's hope nobody was around to witness Babybird frontman Stephen Jones introducing the band's Brits nominations performance of You're Gorgeous with the line,



The Brit Awards are still more than a month away, but as the nominations were unveiled at London's Hard Rock on Monday John Nelligan, chairman of sponsor Britannia Music, was having a ball (1)...well, it's Zoe Ball to be precise. And counter to much earlier press speculation, she has not won the job of host at this year's event at London's Earl's Court, but she will be on hand on the night to present the best British album prize as part of a promotions role she has with Britannia. Elsewhere at the announcement, Brits Committee chairman Paul Burger had at least 16 reasons to feel pleased with himself at last Monday's announcement — that was the number of times the Sony chairman and CEO ended up reading out his own company's artists as he announced the shortlist.

"This is for Jerry Hayes"...Those who haven't booked their tables for the Brits yet will be disappointed to hear that they are already sold out. But there are some balcony and party tickets available...Two lucky retailers who have already bagged their awards tickets through a Bard competition are Adrian Cornford of Crannage Bros and, MW's very own Paul Quirk of Quirk's...The In The City bunch were up to their antics again at Midem this weekend. The smart guys and gals from Manchester made sure that many UK delegates' first sight on arrival was ITC-related by laying on complementary coaches to ferry executives arriving in Nice to the Cannes music-fest... Dooley heard some details recently about a rather unconventional style of man-management utilised by a certain senior exec. Apparently, it comprised making posters of MW's charts and pasting them around his company's offices bearing the legend, "This performance must improve or you will lose your jobs"... Commiserations to Distronics' big cheese David Mackie, who has been unable to ski for two days on his holiday in Mirabel, France — not because he has injured himself in a fall on the piste, but is due to gout. Dooley hopes he is going easy on the

hot toddlers...And Dooley is pleased to hear that PolyGram TV's John Cavanagh is on the mend and should be back at work soon...All the hoo-ha in the press about Chris Evans leaving Radio One almost completely overshadowed Xfm's achievement, so Dooley would like to congratulate the team again in print...Radio One may have been rather reluctant to give interviews about the loss of its flagship DJ, but it was quick enough to post a jokey job ad on an electronic advertising board at

Piccadilly Circus: "Wanted, breakfast show DJ, must be able to work five days a week, ginger hair optional"...The White Town success is ensuring Neil Ferris's team at Brilliant start the year on a high. But Ferris would like it known that his new deal with EMI does not mean he is ceasing to work independently... Incidentally, congratulations to Brits David Arnold and John Jones for nominations in the Grammys and apologies for missing them out of our listing. Arnold was nominated for the Independence Day soundtrack (best instrumental composition for film or TV), while John Jones was one of the 14 producers of Celine Dion's Falling Into You (album of the year)...

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When Time Turner turned up at Wembley Arena for a series of dates at the end of last year, the mighty warbler came in for a bit of praise from all and sundry. Apart from being presented with an award for world sales exceeding 2m of her Wildest Dreams album, she was also the worthy recipient of a tribute marking eight sold-out shows at the venue. Presenting her with the tribute are Wembley Arena Director Paul Streeter and sales and marketing manager John Drury.

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A full-page photograph of Michelle Gayle. She is wearing a bright red, textured, open-front jacket over a patterned skirt. Her hands are clasped in front of her. She has short dark hair and is looking directly at the camera with a serious expression. The background is a warm, textured orange-red color.

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