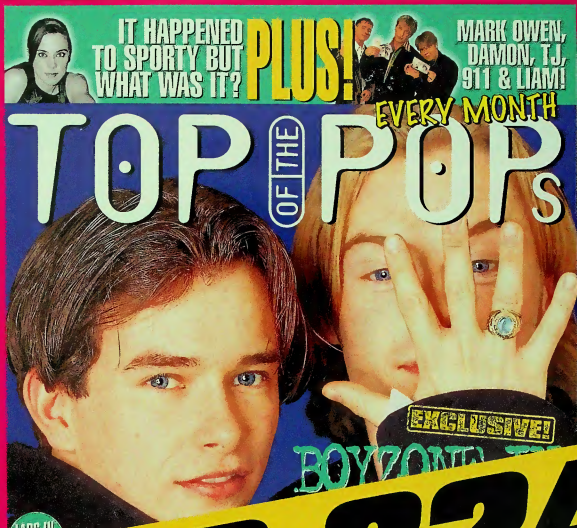


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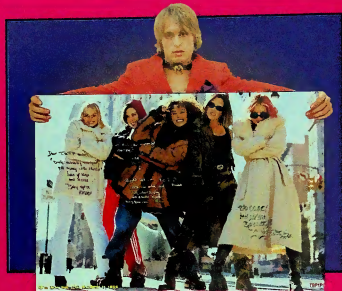
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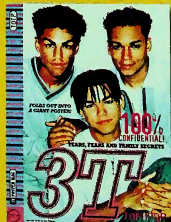


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NEW-LOOK
RM INSIDE

For Everyone in the Business of Music

22 FEBRUARY 1997 £3.25

Spice Girls create history

by Paul Williams

Spice Girls Wannabe has established itself as the most successful debut single of all time after topping the US chart.

The single has so far sold 4.8m units worldwide and has topped the chart in 31 countries in the past seven months, a record unmatched by a new act.

The release has reached 1m sales in America where the Virgin act's album *Spice* entered the chart this week at number six with sales of 100,000. It is the highest album debut ever achieved by a UK act in the US.

Virgin Records managing director

Paul Conroy says, "This is a wonderful achievement for us because America is the big one. It certainly opens a lot more doors for UK acts generally."

"This is something which has taken everyone by storm and it's gone completely against the grain because a girl group from the UK has never broken America in this way before," he adds.

Wannabe's US achievement brings to an end an 18-month hiatus since Seal's *Kiss From The Rose* became the last UK act to achieve a US number one.

Spice Girls' US success comes at a time when the US industry is showing renewed enthusiasm for pop.

Russ Solomon, the 71-year-old

founder and owner of Tower Records, addressed the theme at last week's *Avanti* music radio convention in New Orleans, which featured appearances from Spice Girls, Gina G and Space.

Solomon said that the US industry should learn from the pop-orientated UK market. "We don't have a teen idol or a teen balladeer at the moment - music that makes little girls scream," he said. "I think they do that much better in England than in America, where they have a lot of pop stuff coming on to the scene. They also emphasise singles much more than we do here."

Solomon highlighted the need for a boy pop act to follow Spice Girls. "Spice

Girls are a bright light but they are still a girl act, which doesn't get the girls screaming so much," he added.

Spice Girls are not the only UK act receiving heavy industry attention in the US. Both The Chemical Brothers and The Prodigy are being keenly watched to see if their record sales can match growing industry interest.

The Prodigy's *Firestarter* moves up five places to number 41 in the new *Billboard* singles chart, while Chemical Brothers' *Setting Sun* slips 15 places to number 95. It is a strong chart for UK acts, with 11 UK acts and three UK-signed acts - U2, Gina G and The Cranberries - in the Hot 100.

THIS WEEK

4 ABCs plot the rise of TOTP title

5 PolyGram posts flat profits for '96



10 Lisa back in step with dance-pop

32 Jazz to build on firm foundations

35 Dooley: pancake fun in London



Blair dedicated last Monday's London Astoria gig to Leo Finlay, *Music Week's* A&R editor who died aged 32 at Christmas. Proceeds from the gig, which was staged to launch the band's new eponymous album, will go to a trust which has been established for Leo's wife and family. A benefit concert featuring The Fall, Travis, Tiger, Formula One and a special guest has also been set for the LA2 in London on February 26. Tickets are priced at a minimum of £20 with details available from Mark Allison on 0171-686 0939 or fax 0171-686 0991.

Singles power UK industry to new highs

The UK music market reached a record high last year according to new BPI trade delivery figures which were unveiled last week.

The value of the UK record industry hit a new peak of £1.1bn in 1996, after a final three months in which 79m albums worth £384m were sold to the trade. In total, 208m album units (worth £967m) were shipped across the whole year, an increase of 6% compared with 1995.

The singles market experienced the most dramatic uplift, to reach its highest level since 1982 and record the fourth biggest year yet for singles.

In the final quarter, ship-outs were up by almost 24%, compared with the same period of 1995, to 78.3m units. The impressive figures pushed the singles market up 6% to 78.3m for the whole year.

BMG and BPI chairman John Preston says the results reflect a buoyant UK music market and music scene, particularly in the light of disappointing figures for other territories. "Of all the developed countries, this is one of the best sets of figures," he says.

"While a couple of big successes like Spice Girls and Robson & Jerome stand out in volume terms, the fact is that

Burger to address Music Radio 97

Sony Music UK ceo and chairman Paul Burger has been confirmed as the keynote speaker for this year's Radio Academy conference Music Radio 97.

Burger will address more than 200 executives from the radio and record industries at the event on April 17 at London's Baffa.

Virgin Radio programme director Mark Story, who is chairman of the Music Radio 97 steering committee, says, "We are delighted that Paul has

agreed to deliver the keynote. His work in the music business on behalf of the BPI, and in particular his role as Brit Awards chairman, has made him one of the industry's most influential figures."

Session topics and speakers for the day long event will be announced soon. Event organiser and producer Kathy Leppard urges delegates to book early. Priority will be given to RA members. For registration and details call the RA on 0171-265 2010.

New-look RM gives dance extra bounce

RM, *MW's* specialist dance magazine, this week unveils a fresh look and a raft of new features.

The new package includes an Urban chart highlighting the burgeoning R&B market and the UK's first dance airplay chart compiled by Music Control. A Q&A with a key figure in the dance business will also feature each week alongside a label focus.

"The new *RM* is more closely focused on the business of dance - and, hopefully, it's an even better read," says *Music Week* and *RM* editor Selina Webb.

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Radio One's new head of music policy, Jeff Smith, has been at the forefront of music programming at the station since joining in 1983, and is best known for initiating the Evening Session in 1990. A producer of the show until 1993, he became executive producer for Simon Mayo's morning slot, before becoming editor of mainstream programmes and music manager for Radio One in 1994. Smith is acknowledged by promoters and pluggers as a key figure at Radio One, and his departure in June 1995 to become managing director and director of programmes at Wise Buddha Music Radio sparked much disappointment. He is expected to rejoin the station by the end of March.



Pluggers back Smith in top Radio One role

by Catherine Eade

The music industry has welcomed the appointment of former Radio One music manager Jeff Smith as the station's new head of music policy.

Smith, 36, was confirmed as Radio One's head of music last Wednesday (12), as the BBC Radio also announced that Geoff Mullin - currently head of music at London station Melody FM - will take on a parallel role as head of music policy for Radio Two. Smith rejoins Radio One from independent radio production company Wise Buddha, founded by Radio One DJ Mark Goodier, just two years after leaving the station.

Smith will sever all ties with Wise Buddha to take full responsibility for the Radio One playlist, reporting to Radio One deputy controller Andy Perfit. Smith says, "Returning to Radio One as head of music policy and joining

Matthew [Bannister, BBC director of radio] and Andy in programming Europe's greatest music station was an opportunity I couldn't miss." Goodier will take over as managing director and head of programmes at Wise Buddha.

Perfit says, "There are things Jeff is keen to do with the daytime output which will involve looking at making our music policy stand out even more. I envisage more new music on Radio One when Jeff starts."

Scott Piering, director of Appearing, says Smith is the "polar opposite" of the BBC's head of music entertainment Trevor Dann, who will cease his involvement in the Radio One playlist when Smith joins in late March.

"Jeff was always keen to give pluggers feedback. He was a great interface between Radio One and the industry," adds Piering. "Thanks to Trevor we know where we are with Radio One,

and this appointment will give the industry the stability it needs."

Alan James of Alan James PR says, "It's brilliant news for pluggers and for Radio One. Jeff's got a great cross-section of music knowledge which will be even wider now after two years away from Radio One. He is well known and liked in the industry. The reaction to Geoff's appointment has been good, too."

Mullin's appointment at Radio Two was overshadowed by the news of Smith's return, but his move also represents a return to the BBC from the independent sector.

While at Radio Two, Mullin produced Terry Wogan, Jimmy Young and Sarah Kennedy, before leaving for Melody in 1994. He will report to Radio Two controller Jim Molt when he starts in March or April, soon after Rajan announced the station's highest audience figures for two years.

MW awards to get the Peacock touch

Peacock Design has struck a deal to oversee video production for next month's Music Week Awards.

The company will be putting together a video montage of some of last year's biggest-selling singles and albums for the awards which will take place at London's Grosvenor House Hotel on March 6.

Peacock will also provide animation and graphic sequences for the awards. Last year, Peacock Design designed the MW Awards brochure.

Peacock's managing director Keith Peacock says, "This is the ultimate arena to show off what we can do because every key figure from the music industry will be there."

A few seats are still available for the Music Week Awards, for which judging has now been completed. The closing date for entries for the Creative & Design Awards - which take place at the Royal Lancaster Hotel in central London on the evening of April 14 - is on February 23 for the music video, advertising, design & packaging, website design and corporate marketing categories.

For entry forms and ticket enquiries, contact Louise Stevens on 0171-921 5982.

Independiente going global with Sony licensing contract

Andy Macdonald's Independiente label has confirmed a worldwide licensing deal with Sony Music Entertainment.

The deal, effective immediately, will see Independiente artists handled by Epic in the US. The label will go through Sony's sales and distribution network in the UK. Independiente is launching a US office to work alongside Epic in the US, which will distribute the label's American releases. Former Go! Discs head of international Jan Wening is the first US staff member to be appointed.

Independiente chairman Andy Macdonald says he had some "very flattering" offers for international rights to the label, but says Sony displayed the most understanding about what the label was looking for.

"Sony proved fully responsive to our needs and aspirations as an independent company," says Macdonald. "We're very ambitious and their market expertise and muscle will be vital to our success. Sony's track record at breaking UK

acts overseas is very strong. They're players, not part-timers."

The deal was struck after an initial approach to Macdonald by Sony UK chairman and ceo Paul Burger. Negotiations also involved Paul Russell, president of Sony Music Entertainment Europe.

Burger says he is looking forward to working with what he believes is shaping up to be an impressive artist roster. "Andy is regarded as one of the finest independent A&R men in the country," he says.

Russell adds, "Andy's track record in assembling a team of highly creative executives and developing very successful artists is well known. When he formed Independiente it was a 'must-have' as far as everyone at Sony Music worldwide was concerned."

The first UK release under the deal will be the debut single from Scottish four-piece Travis, the first band Macdonald signed to Independiente. "Travis' debut album is expected to be the first US release and is due in the summer.

NEWSFILE

Music Week moves to London Bridge
Miller Freeman Entertainment, including *Music Week*, *MTV* and *CIN*, is moving to new offices this weekend. From next Monday (February 24), the operation will be based at 8 Montague Close, London Bridge, London SE1 9UR. Telephone and fax details will remain the same.

Court rules withdrawal of Girl Power LP
Global TV was forced to pull its *Girl Power* album last week after Virgin Records gained a High Court injunction, claiming the title infringed copyright on its Spice Girls' artwork. The injunction was due to be followed by a further hearing today (Monday), the intended day of release. Global hopes to release the album next Monday (24) if cleared at the hearing.

Bottomley opens EMI music exhibition
EMI Music's 100th anniversary music industry exhibition was launched by National Heritage secretary Virginia Bottomley in Edinburgh on Friday. The show moves to London's Canary Wharf in July and York in February '98.

World Music to relaunch Upside Down
World Music Management plans to form a new version of UpSide Down after splitting with the original line-up. The group were launched a year ago by World Records on the back of a 50-minute BBC Inside Story documentary. However, the four band members decided to terminate their contract with World Music after World Records went into liquidation in January. World Music director Nick Stolberg says the band will not be able to call themselves UpSide Down because World Music owns full rights to the name.

Brighton festival focuses on live scene
Live music and club culture are to form the centrepiece of the new Brighton Fringe Festival staged from May 2 to May 26. The fringe, which coincides with Brighton's international festival, will include workshops and seminars - staged in conjunction with the International Managers' Forum and MCPS - as well as live concerts and a celebration of a decade of club culture.

MVC expands with Coventry outlet
Music and video chain MVC opened its 35th store last week with a 3,700sq ft site in Coventry, Ken Lewis, managing director of MVC, says the chain plans to continue its expansion throughout 1997 and beyond.

Deadline draws near for Ivors entries
The closing date for entries for the 42nd Ivor Novello awards is 6pm this Friday (21). Nominations are sought in the following categories: best contemporary song; best song musically and lyrically; best commissioned film score; best song commissioned for a film or broadcast production and best score commissioned for a broadcast production. Entries should be sent to Basca. Telephone 0171-629 0932 or fax 0171 622 6993.

Sony Music Video launches budget label
Sony Music Video is launching a budget video label, Direction, in March. Five videos featuring Babyface, The Bangles, Motorhead, Cheap Trick and Prefab Sprout will be released on March 17 with a dealer price of £4.08 and expected retail price of £5.59.

The Score hits four-times platinum
Fugees' *The Score* was certified four-times platinum last week by the BPI. Other certifications went to the albums *Blur* by Blur and *Exciter's Ghosts* by Japan (both gold), and *Placebo* by Placebo and *The Soul Album* (both silver). Silver went to the Backstreet Boys' single *Quit Playing Games*.

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The latest industry news On The Net.
From Music Week. Updated Mondays at 18.00 GMT.
<http://www.dotmusic.com>

COMMENT

Work to make UK pop work for America. Culturally America may be a country which strikes many Europeans as superficial beyond belief. But paradoxically, when it comes to music, America suffers from a strange cultural snobbery. There's a morbid interest in "authenticity", in "musicianship" and "artistic vision". Of course those things have their place, but none of them are prerequisites for successful pop. Sadly, America — and particularly the US music industry — does not get pop.

It's a point which became all too clear last week at the *Gavin* music radio convention in New Orleans. Overheard conversations in the hotel lobby suggested UK triumphalism over the success of Spice Girls may be premature. They just don't get it.

Thursday night and a Warner Bros showcase for Gina G reinforced the point. As Gina flounced and chirped through four outfits in four songs — and the new material is very strong — the assembled radio programmers stood open-mouthed. They just didn't get it.

American musical orthodoxy was formed and frozen in the rock era of the Sixties and Seventies. That's the reason why, if you look at the US Top 40 — and it was a point made by Tower records chief Russ Solomon — they have no indigenous white teen pop. The result is that young white kids are forced instead to buy the same music as their parents.

Which all leads to a number of conclusions. That there could yet be a huge latent demand for pop music which speaks directly to white American teens. That the US industry is unlikely to be able to satisfy that demand. But that our European arrogance should not mislead us that it will be easy to beat a system which is inherently biased against pop. The success of Spice Girls and Gina G is a tremendous achievement. The point now is to press home that advantage and to create the pop that America is unable to create for itself. *Steve Redmond*

TILLY

How about *Upside Down II* — the truth?

So it's finally gone *Upside Down* for *Upside Down* record label, World Records. Now why should we be surprised? No-one has ever seen so much money spent on a new act, including full-page colour ads here, there and everywhere for their single.

At the time of the BBC documentary on the formation of the band the industry was disbelieving. The Beeb should now do a follow-up showing how it all ended in tears. After all, they appeared to be saying, "take all your four good-looking boys, average sounds, a potful of money and you can have success".

We know this isn't true — can the BBC let the public know, too.

Who in radio is catering for the kids?

Well, it's official. Despite all the money spent by record companies on their own promotion guys, independent promotion and hospitality to convince Radio One to play our records, Radio Two has a bigger share of the weekly audience, for only the second time ever. Radio One thinks it caters for the 15-25-year-olds, with Radio Two for the over 25s to heaven.

But who caters for the kids who love music from an early age, grow up with it and become the album buyers of tomorrow? Yes, you're right — nobody. The hottest kids' record is the brilliant *Where Do You Go by No Mercy*, which is selling by the bucket load, but on the airplay chart it is nowhere.

Obviously, there's no room for it when the actual *Real* single is played 28 times a week, despite its plummet down the charts.

I believe Radio One will continue to lose audiences with its mindless, no-personality presenters and suspect music policy — would the last one listening switch the radio off.

Tilly Rutherford's column is a personal view

NEWS

TOTP extends ABC lead as pop and dance surge

by Catherine Eade

The BBC's *TOTP* magazine has extended its lead over rival *Smash Hits* to become the UK's biggest-selling music magazine with a 140% rise in readership to its highest yet ABC figure of 292,824.

Circulation figures for the UK magazine market for July to December 1996 show mixed results across the music titles, with particular strength displayed in the pop and dance arenas.

Emap's *Smash Hits* recorded a 9.8% rise in readership year-on-year for the six months, while the BBC's *Live And Kicking* leapt 80%.

Peter Loraine, editor of *TOTP* magazine since its launch in March 1995, says coverage of the top pop names combined with a TV advertising campaign in September helped boost sales.

"Readers seem to be coming back because sales for each issue are going up, which is fantastic," he says. "We've really developed the magazine's character over the past two years."

In the dance sector, IPC's *Muzik* mag-

THE UPS AND DOWNS

	circulation	% year change
TOTP (BBC)	292,824	+141.0
Smash Hits (Emap)	259,985	+9.8
Q (Emap)	212,627	+2.0
NME (IPC)	111,211	-5.1
Select (Emap)	105,648	-5.3
The Face (Emap)	113,028	+0.6
MixMag (Emap)	88,160	+21.8
VOX (IPC)	79,982	-15.5
Muzik (IPC)	65,835	+71.5
Melody Maker (IPC)	45,495	-13.8
Kerrang! (Emap)	43,121	+1.0
Metal Hammer (Denon)	34,757	+23.1

Source: ABC figures for Jul-Dec 1996

azine and *MixMag*, bought by Emap at the start of the year, both displayed increases in circulation, while their alternative music counterparts each suffered losses. *Muzik* went up by 24.7% year-on-year and *MixMag* by 21.8%.

Alan Lewis, editor in chief of IPC's specialist magazines, says he is particu-

larly pleased with the rise of *Muzik*. "For a new magazine to see such a rise in the competitive dance area is great news," he says.

Melody Maker suffered a further decline, with a 19.8% drop in readership taking it below 60,000. Vox fell by 15.5% and *New Musical Express* suffered its first fall for four years, with its circulation down 5.1%.

IPC specialist group publishing director Andy Maffei says he is not concerned with the drop in the three rock titles. "The fact that there was no Glastonbury had an effect," he says. "The nature of new music magazines is that you take risks and accept that increase of risk is and market leader Q a slight upturn of 2%. *Select*'s circulation fell 5.3%.

Emap's music titles mostly saw rises, with *Muzik* recording a substantial increase of 71.5% and market leader Q a slight upturn of 2%. *Select*'s circulation fell 5.3%.

King: 'I'll quit Eurovision if the UK entry flounders'

Jonathan King has vowed to quit his role as music executive for the Great British Song Contest if the UK does not win Eurovision this year.

King believes the UK has a strong chance of victory with one of the four songs which have been selected by Radio Two listeners to compete in the Great British Song Contest's final stage.

One of the songs, the Kimberley Rew-penned *Love Shine A Light*, was performed by Katrina & The Waves on the National Lottery Live show on Saturday (15), while *Yodel In The Canyon Of Love*, written by Kenny MacDonald and Gordon Macdonald and sung by Do Re Mi featuring Kerry, is included in this Saturday's (22) programme. Don Black and Richard Kerr's song, *You Stayed Away Too Long*, will be performed by Joanne May on March 15's show and *For The Life You Don't Yet Know*, written by Nick Spindler and Peter Thompson and sung by Sam Blue, is due to be aired a week later.

The four will then feature in a BBC1 special at 3.30pm on Sunday, March 9, with a telephone vote deciding the winner. The result will not be announced until the Lottery programme six days later, however, when the winning song will be performed.

Michael hails the internet as music industry's future

George Michael declared the internet to be the future for the music industry, as he made a rare appearance at last week's Milla conference in Cannes.

Michael appeared at a press conference held by Progressive Network, the inventor of the internet's most popular real-time sound delivery application, RealAudio. The company was introducing its new streaming video application, Real Video.

But Michael, who was promoting his new Aegaeon label and its website www.Aegaeon.com, issued a warning to those in the industry who fail to see the net's potential.

"Come from an industry that doesn't really like the possibilities of the internet," said Michael, referring to the net's

ability to bypass conventional industry promotion, distribution and retail systems. "It takes away the middleman, gives the people exactly what they want — and it's efficient and respectful way for the artist to communicate with the fans. Little non the world over are losing sleep right now."

Progressive has already signed partnership arrangements with majors including Sony, Warner, EMI and Virgin to promote RealVideo and their acts across the internet.

The four-day Milla event drew to a close on Thursday, having attracted more than 1,200 companies from 36 countries. At the annual Milla awards, the Peter Gabriel CD-Rom *Eve* won the top prize.



Zomba Music Publishing's worldwide expansion policy has seen it strike a deal to establish a presence in Scandinavia for the first time. Steven Howard, managing director of Zomba Music Publishing, has finalised details of a joint venture with leading Swedish writer, producer and publisher Dennis Pop and his company Chetron, which will see Zomba's London division publishing and marketing Pop and his team and opening an office in Sweden. "We were looking for a presence in Scandinavia and Sweden seemed the obvious place to be," he says.

dotmusic strikes deal with Levi's

Miller Freeman Entertainment's award-winning website, dotmusic, has struck an advertising deal with Levi Strauss.

The ad campaign forms part of Levi's new marketing drive on the internet and has been launched to complement the company's current Mermaid TV campaign which started last week. The deals runs for two months.

Website designers Obsolete and BBH have put together the designs of the campaign which is using short interactive logos, called i-Candys, to communicate information about the brand.

Chris Sweeney, dotmusic's commercial manager, says: "There are few bigger global brands than Levi's. Its advertising is synonymous with music and style and their recognition of dotmusic is a great endorsement of the site."

EMI regains its publishing crown

EMI Music Publishing regained its place at the top of the publishing market share rankings in the final quarter of 1996.

Peter Reichardt's team topped PolyGram Island after a period in which it claimed 100% of singles by Toni Braxton, Robinson & Jerome, and Jamiroquai, as well as shares in hits by The Prodigy, Robert Miles and Mark Owen.

EMI topped the overall rankings with a 19.0% share of the market, ahead of PolyGram Island on 17.5%.

Warner Chappell came in third with a 9.8% share, ahead of Sony on 7.5%, MCA on 7.1% and BMG on 6.0%.

PolyGram further established itself as EMI's closest rival, topping the singles rankings on 17.9% with 100% of hits by Céline Dion, Pugees, JT and Beautiful South.

The company also claimed shares in hits by Spice Girls (50%), Boyzone (80%) and the Dublinane single (50%).

EMI was second with a share of

17.4%, with Warner Chappell third at 11.6%.

In the albums listing, EMI was top with a 20.3% share, ahead of PolyGram on 17.1%. Warner Chappell was again in third position with a 8.4% share.

The quarterly figures also show independent publisher Windswept Pacific improving its overall share to 5.5%, through its 50% shares in the two Spice Girls singles, the two biggest sellers of quarter.

● Full details next week

Levy remains bullish as PolyGram's profits slip

by Martin Talbot

PolyGram president and CEO Alain Levy is confident the company can bounce back after unveiling disappointing financial results for 1996 last Wednesday.

Levy announced flat operating profits, citing lower than expected sales of albums by the company's international superstars combined with slow industry growth.

PolyGram saw music sales up 5%, with operating income down 3% as a result of \$650m restructuring costs. Sales of pop repertoire grew just 2% it was revealed in the report, which covers the 12 months to December 31, 1996 (see table).

The international restructuring, which was announced in November and includes PolyGram's move to its new Milton Keynes distribution centre in October, will leave the company leaner and more efficient, says Levy.

PolyGram's 5% growth compares favourably with estimated global music industry expansion of just 3%. Levy says. But he adds, "Our figures are in line with expectations, but we are disappointed because they were below what

PROFITS FLATTEN OUT

	1996	change
Net music sales	\$25,25m	+3%
Music operating income	\$260.0m	-3%
Operating margin	14.0%	-6%
Pop sales	£1,315m	+2%

Figures are converted using the exchange rate £1=NLG3.268. Source: PolyGram.

PolyGram is capable of achieving."

Levy says the performance of UK repertoire both domestically and internationally was disappointing in 1996, a year which was hampered by changes in management including the repercussions of the 'Go! Discs' deal and the distribution move.

"We have also just started working on the Lighthouse Family in the US now, which we could have started earlier," he says. "And Beautiful South are a mystery. They haven't been as successful as we might have expected internationally, but that's not for the lack of trying."

Levy believes British acts can begin to capitalise on the rebirth of US interest in pop. "I think the tide is turning and the American market is becoming a lot more pop orientated, as Spice Girls and The

Cardigans are showing," he says. "I think we will benefit from that."

Internationally, PolyGram was affected by the changing nature of global music markets, which saw a shift away from worldwide blockbusters and towards indigenous or national repertoire in 1996, Levy says.

Despite the release of a number of superstar albums, none passed the 5m mark: The Cranberries' 'No The Faithful Departed' sold 4.4m units, while Bryan Adams' '18 Til Die' sold 3.8m.

In 1996, PolyGram had 34 albums which sold more than 1m units - compared with just 16 in 1991 - of which eight were by local artists such as Germany's Andrea Bocelli, France's Florent Pagny, Hong Kong's Jacky Cheung and Brazil's E O Chan.

Levy also revealed that Europe's first Motown Cafe is being planned for London by the end of the year.

Advanced discussions have already been held to finalise a site in central London for the cafe, which follows the launch of the first sites in New York and Las Vegas over the past 18 months. Outlets are also planned in Orlando and the Far East, Levy adds.

RCA's North & South set for prime TV slot

RCA act North & South are set for one of the biggest promotional pushes of the year after landing starring roles in a new BBC television series.

The four-piece, who signed to RCA a year ago, will feature in *No Sweat*, a nine-part children's drama programme about a group of schoolchildren who form a band. Being screened from April, the series is produced by Initial Film & TV in association with BMG and will feature at least two songs per show.

Massive's Tom Watkins and Sally Shires are managing the act and RCA is planning a series of releases. David Joseph, RCA head of artist development, brokered the deal for the label. He says, "The television series is an enormous deal. There was a great buzz in the music industry last year about coming up with a new television programme for artists and now we've got one."

BMG chairman John Preston says, "We were very excited about North & South and *No Sweat*. No one has really attempted this mix since the Seventies, but we think Initial and the BBC have got it right and North & South definitely have."

Watkins, who also manages East 17, says Massive had already assembled the line-up of the group around lead vocalist/guitarist Lee Miller as part of a plan for a TV programme about a young band when Initial approached him with a similar idea.



North & South's debut single *I'm A Man Not A Boy* will be released by RCA at the end of April, halfway through *No Sweat*'s run on BBC1. The track is the first result of their collaboration with producers Rose and Foster, who have also worked with East 17. RCA's David Joseph says the first release will be followed by two further singles ahead of a debut album later in the year. The band are also expected to tour, though no details are yet confirmed.

Ad revenue in radio industry soars

The radio industry was the fastest growing advertising medium last year according to a new Advertising Association survey which shows its ad income hit a record high. Revenue for the year reached £309m according to the survey, up 15.5% on 1995 and giving it a 4.6% share of all display advertising expenditure. The figures represent growth of £110m in the past two years.

RA issues GWR with ownership warning

The GWR Group has been instructed by the Radio Authority to ensure it adheres to the media ownership rules by April 7. The group is now over the 15% limit on radio ownership following its acquisition of Classic FM. In a separate move, GWR has appointed two non-executive directors to its board - Simon Duffy, currently finance director of GWR shareholder EMI, and Sir Peter Michael CBE, a former chairman of Classic FM.

New AM frequency debate opened

The Radio Authority is inviting comments on the uses of a new frequency, possibly for use as a national AM waveband. The authority published a consultation document about the use of 225KHz and is inviting views on the level of demand for a further national AM frequency. Submissions must reach the RA by March 31.

Meekings promoted at PolyGram

PolyGram TV managing director Brian Berg has promoted head of marketing Karen Meekings to director of marketing and repertoire. Meekings, 38, has been at PolyGram eight years and was formerly at EMI and CBS.

Simon Tauber

Contrary to last week's Gina G talent feature, Simon Tauber - who co-wrote *Ooh Aah... Just a Little Bit* - also co-wrote *Follow The Light* and *Higher Than Love*. He has a publishing deal with Massif/Peer.

leah andreone



it's alright
it's ok
Debut Single
Out 3rd March

An unswerving self-confidence gives the independent pluggger

Anyone who calls his company Brilliant! is clearly not lacking in self-belief.

And Neil Ferris, the chairman of the PR and promotions company and sometime label, is not one to play down the merits of himself and his team of pluggers.

"Nick, Nicki, myself and Matthew are, in my opinion, the dream team," he says of his fellow directors, Godwyn, Chapman and Austin.

It is a confidence – maybe arrogance – which does not endear the veteran pluggger of 24 years standing to his peers in the promotion business.

His former plugging partner of 10 years Nigel Sweeney declines to talk about Ferris – stating that he doesn't comment on rival companies – while another senior pluggger describes him as a hard taskmaster who cannot abide interference from outsiders.

Ferris's confidence is well-founded, though. As 911's new single enters the higher reaches of the chart this week, Brilliant! PR is preparing to celebrate more than just another promotions triumph.

The record's success further highlights Ferris and co's growing A&R reputation, which was underlined last month when White Town made its debut at the top of the chart.

Just as Brilliant! director Nick Godwyn found 911 before they were signed to Virgin, Ferris tipped off EMI



THE TEAM: (FROM LEFT) MACLEOD, AUSTIN, FERRIS, GODWYN AND CHAPMAN

THE DREAM TEAM

Chairman: Neil Ferris
Director: Matthew Austin
Director: Nicki Chapman
Director: Nick Godwyn

Director: Brilliant! B: Billy Macleod
TV promotions: Sarah Adams, Victoria Williamson
Radio and TV promotion: Laura Gilchrist

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Tel: 0171 620 3636

All telephone and fax numbers remain the same.

president/ceo Jean-Francois Ceillon about White Town after hearing Your Woman on Mark Radcliffe's Radio One show (see breakout).

"Neil and Brilliant! are the best PR team in the business," says Ceillon.

Indeed, the Frenchman was so impressed with Brilliant!'s promotional skills that he created a unique new link-up by appointing Ferris as head of media for EMI UK, EMI Classics UK and EMI Catalogue while allowing him to continue with his independent activities.

Brilliant! PR was launched in 1995 by Ferris from the ashes of his Ferret & Spanner plugging company, when partner Nigel Sweeney quit to form Intermedia with Gut's Guy Holmes. Initially partnered by former EMI UK head of promotions Matthew Austin, Ferris has since poached RCA director of promotions Nick Godwyn and head of TV Nicki Chapman as joint directors. Only last month he lured London head of promotions Billy Macleod to lead a new division, Brilliant! II.

Although competitors may remain reticent, there is no lack of plaudits from the record companies who use Brilliant!'s services.

The key achievement of Ferris since launching Brilliant!, says Virgin Records joint deputy managing director Ray Cooper, is in attracting a team of top promotions talent.

"Bringing in Nick and Nicki was a very interesting and dynamic move by him because it immediately strengthened and broadened the company's experience and repertoire," he says.

Ceillon adds, "Brilliant! certainly

has the most professional promotion structure I've ever come across. They are very accurate and have a sense of detail and precision. That's down to Neil Ferris educating them. There's never a fuck-up."

But if rival pluggers were to give Ferris and Brilliant! credit for anything, it would be for helping to change the traditional reputation of the independent plugging industry – which Ferris likens to that of the second-hand car business.

With a roster ranging from pop acts such as Peter Andre and Spice Girls to veterans including David Bowie and Van Morrison, Ferris has a reputation for toughness.

Appearing managing director Scott Piercing, who describes Ferris as a "control freak," says, "He doesn't want anybody meddling in his world. He doesn't like people from record companies calling television producers. We all hate that, but he just freaks out."

Ferris is also a fan of long hours, an enthusiasm he expects to be matched by the rest of the staff; his day often starts at 7am, continues to 8pm and then starts again at home, often until 1am. He rarely stops at weekends and his only escape from the punishing schedule is his only pastime – flying his personal helicopter from an airfield near Uxbridge.

Ferris also stresses the importance of investment in new technology, to allow bang-up-to-date information to be delivered instantly on request. It is an enthusiasm for innovation which is underlined by Brilliant!'s broad-based approach.

TALENT SPOTTERS

When White Town's 'Your Woman' went straight to the top of the chart last month it was by no means Brilliant!'s first A&R success.

The company's A&R activity can be traced back to 1993 when the Ferret & Spanner partnership of Neil Ferris and Nigel Sweeney set up The Brilliant Recording Company.

It achieved success immediately when its first single, Eddy McLean's 'I Keeps Rainin' (Tears From My Eyes), reached number two in the chart and was followed by four further McLean hits.

After Ferris heard Radio One's Mark Radcliffe play a demo of the White Town track 'Your Woman', he hot-footed it up to Leads to sign the act before presenting it to EMI president and ace Jean-Francois Ceillon.

The track was signed to Chrysalis, but bore the Brilliant! label mark.

Brilliant! also initiated S11 signing for Virgin, tipping them to EMI worldwide head Ken Berry after they secured two minor hits while on an independent label.

That foresight was rewarded yesterday (Sunday) with the single The Day We Find Love set to give the group its first top five hit.

Ferris insists the way forward for the label is to maintain such links with major companies, a change from the early, independently-distributed incarnation.

Ferris says, "I always believe bands like S11 need massive investment."

Backing a top five strike rate of 100% already this year, he is unlikely to have that much trouble in striking more deals in the future.

The company was one of the first to tap into the increasing popularity of cable music channel The Box, which formed a central part of its launch of Spice Girls and Peter Andre. When Brilliant! took over plugging for the entire EMI Premier roster, it provided an opportunity to work with classical artists for the first time.

Now, with its new relationship with EMI, it is further breaking ground for an independent promotions company by linking up formally with a record company major.

A similar link-up is also being undertaken with London Records through Billy Macleod who, when he starts in April, will work on a consultancy basis with the PolyGram company's acts.

Ferris says he will carry out most of Brilliant!'s EMI work as an independent consultant working from Brilliant!'s offices, giving him the role of coordinating all campaigns and taking personal responsibility for key artists.

"It doesn't threaten all the other things we do," says Ferris. "In a way it's widening the PR skills of Best Start."

Ferris is also careful to control which artists Brilliant! plugs – those which the staff have a genuine enthusiasm for. That, says Ferris, means the company is always totally committed to each project.

"The best promotions man is not a pluggger," he says. "It's someone who believes in the artist and the music and can enthuse naturally. We're not mercenaries. We believe."

Going by the company's record so far, that belief looks very well founded.

Paul Williams



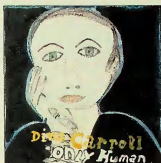
John Coleman (10)

STING
Best British male solo artist



Lee Harris (8/02)

TRICKY
Best British male solo artist,
Best British producer



Sophie Bennett (12)

DINA CARROLL
Best British female solo artist



John De Ruiter (10)

GABRIELLE
Best British female solo artist



John Street (12)

DODGY
Best video by a British artist



Stephen Dobson (11)

ORBITAL
Best video by a British artist



Robert Edwards (01)

LIGHTHOUSE FAMILY
Best album by a British artist,
Best British newcomer,
Best British single



Karen & David Gilman (10 & 01)

ALISHA'S ATTIC
Best British newcomer



Andy Greeney (01)

THE BLUETONES
Best British newcomer



Mark & Nikki Lambson (10 & 12)

LONGPIGS
Best British newcomer



Matt Cheney (12)

BRYAN ADAMS
Best international male solo artist



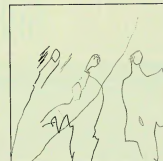
Liz Newman (07)

JOAN OSBORNE
Best international newcomer,
Best international female solo artist



Andi Garner (01)

SHERYL CROW
Best international female solo artist



Jack Angel (06)

THE BEE GEES
Outstanding contribution



Andy Aron (01)

MISSION IMPOSSIBLE
Best soundtrack/cast recording



Andy Coleman (03)

BOYZONE
Best international group

Our Brit Kids.....



How singles and albums sales lifted '96 to record-breaking level

BPI figures show singles up 11% on last year while albums turnover hits 208m deliveries

A slightly flat end to 1996 cannot take the shine off what proved to be another record-breaking year for the record business, according to the BPI's trade delivery figures.

The facts outlined in the figures speak for themselves - album sales reached a record high of 208m deliveries, while single sales increased by almost 11% to reach their highest level since 1982.

The year, dominated by three Spice Girls number ones and a record number of chart-toppers - 25 in total - will go down as the fourth biggest for singles. Only 1978 (88.8m), 1979 (89.1m) and 1982 (78.6m) were better.

The uplift in the singles market is the headline success of the figures. In the final quarter, sales were up by an astonishing 23.6% to 24.1m (value £35.7m), a particularly impressive achievement given that last year's figure was the biggest of the Nineties. The increase in business was not quite as exceptional for the year as a whole, but still reached double digits for the third year in succession. Deliveries for the year as a whole were up by 10.7% to 79.3m (£120.5m).

There is no getting away from the disappointing end to the year for the albums market, though. For the first time since 1992, albums business did not climb substantially. The number of albums delivered between October and December actually fell slightly, compared with the same period in 1995, by 84,000 units to 79.0m (£384.3m).

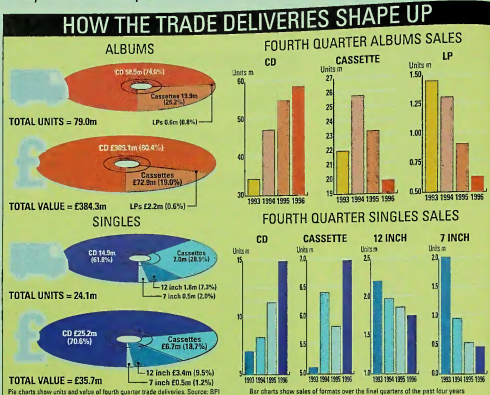
It is a decline which BPI research director Peter Scapling describes as "statistically insignificant". Besides which, it is a comparison with what was the biggest Christmas on record a year ago, when albums by Robson & Jerome, Oasis and Beautiful Soul pushed deliveries to 79.1m.

For a clearer picture of the state of business, a look at the whole year is more enlightening. Here it emerges that the size of the business for the whole of 1996 reached 208.4m (£357.2m), up 6.2% on 1995 and the highest for any year on record. The previous best year was, in fact, 1995, when album deliveries hit a peak of 196.1m (£304.5m).

The 10% and 6% rises year-on-year look particularly healthy in the context of figures unveiled by US industry association RIAA last Thursday, which show that the total number of units shipped in the US was up by just 2.2% to 1.137bn (\$12.533bn) in 1996.

Growth in the UK albums market is driven by the continuing expansion of the CD format. The number of CD albums delivered in 1996 increased 14.8% on the previous year to 159.7m units (value £789.1m), and the format now makes up 75.8% of the total album market in the UK. In 1995 it accounted for 70.0%. In comparison, cassette deliveries fell 13.4% to 46.2m units (and from 27.1% to 22.2% of the market).

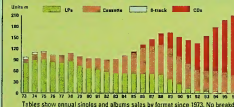
The future of the vinyl format looks pretty bleak. Deliveries of the old-fashioned, 12-inch long player slumped by 32.4% to 2.4m units (from 1.8% to 1.2% of the market). Those sort of sales are of the level enjoyed by the, now



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

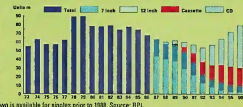
Bar charts show sales of formats over the final quarters of the past four years

ALBUMS: ANNUAL FIGURES SINCE 1973



Tables show annual singles and albums sales by format since 1973. No breakdown is available for singles prior to 1989. Source: BPI.

SINGLES: ANNUAL FIGURES SINCE 1973



THE BPI DELIVERIES SURVEY

The BPI's trade deliveries survey, which has been compiled since 1973, is the longest-standing measure of the UK record market. The poll does not cover sales over the counter, but takes in deliveries from record companies and distributors to retail, wholesalers and record clubs or mail order services.

Sixteen leading distributors supply their data to an independent consultancy which then passes on the audited figures to the BPI without identifying specific companies. BPI research director Peter Scapling estimates that the returns usually account for about 85% of the total market; to compensate for the unavailable

information, quarterly C/I data is used. Contrary to general belief, the survey also takes account of discounts and product which is returned by retailers. Consignments delivered for export are also included from the survey, although Scapling concedes that a small number of exports may slip through.

long gone, eight-track cartridge in the mid-Seventies.

In the singles market, CD achieves similarly impressive improvement in penetration. Year-on-year, CD singles business increased by an astonishing 23.3% to reach 48.2m units (value £38.8m) as the format increased its share of the market from 55.3% 12 months ago to 61.6%.

In comparison, deliveries of both vinyl and cassette fell, but at a slower rate than in the albums market. Although market share of the two vinyl formats fell to 10% in the final quarter, they are not popular formats in the gift market, which accounts for a substantial share of Christmas sales - seven-inch vinyl made up 2.8% of all deliveries for the whole of 1996, with total units down

15.4% to 2.2m (£2.1m). Twelve-inch singles made up 9.6% as deliveries fell 8.6% to 7.5m (£14.4m).

At the same time, cassette business appears to have stabilised; total deliveries fell by 2.1% to 40.3m (£19.7m), as share slipped slightly from 29.3% to 28.0%. The figures further suggest that the cassette format may have reached its natural level in the singles market; since 20.1m albums were sold on tape in 1994, the level of deliveries has barely wavered.

The huge improvement in singles business this year appears to have been driven, as may have been feared, by price reductions. For the second successive quarter, the average trade price of a CD single was £1.69, and all four quarters saw prices below £1.50 -

£1.80, £1.78, £1.69 and £1.69 - each of which were successive lows for the Nineties. It is a fact which would go some way to explaining the exponential growth of the CD single in the past year. The price of seven-inch singles and cassette singles both fell, too, by 4.8% and 9.4% to a common rate of 96p. In contrast, the 12-inch single maintains its trade value, up marginally from £1.90 to £1.91.

For the industry as a whole, such price cutting is, as yet, not affecting profits, though. Despite the decline in the value of individual products, the strength of the singles market has also seen market value hold up. The final quarter saw 24.1m singles sold at a value of £35.7m, up 13.3% on the same period of 1995.

Marina Iatbel

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Mark Picchiotti & Tony De Vit



See Eternal on their Spring '97 Tour



The return to the top five of her 1989 hit *People Hold On* has paid unexpected dividends for Lisa Stansfield, who maintains she knew nothing about the Dirty Rotten

Soundrels remix until it was in the clubs. Nevertheless, the timing could not be better, with the release of her fourth self-titled album due for release in March.

The song has now been added as a bonus track, sealing its part in the artist's promotional campaign. "We've piggy-backed the buzz from street level," says Arista's marketing director George Levendis. "We took advantage of the situation."

Lisa Stansfield has her roots in the late Eighties house scene and Arista is keen to maintain her links with dance culture. "She came out of the clubs," says Arista's managing director Martin Heath, "which is where most new ideas come from. She loves dance music, always has done." The first official single, *The Real Thing*, includes mixes by K-Klass and Dirty Rotten Soundrels and features a video directed by Michael Geoghegan, the man responsible for Simply Red's *Fairground* promo.

"It's a young and contemporary, funky clip," says Levendis. "Lots of the marketing is based on this vibe but we're also catering for the 25- to 30-year-olds who have grown up with Lisa. It's essential that we cover all the bases, including the crowd that's been loyal."

"There's a danger of going MOR and we're very clear we wanted to avoid that. She's already done interviews with magazines like *Blues And Soul* and *Echoes*. Also, we're taking care of Kiss and Choice who have always been very supportive," Levendis adds. "It's only then that things go mainstream. The *Lettery Show* on BBC1 is already confirmed and we will do things like *Des O'Connor's show*. There's also a documentary on Lisa coming out on *Cariton TV*."

Stansfield is the first to admit that her last album, *1993's So Natural*, was "a bit self-indulgent" despite reaching number six in the chart. "I think we got a bit snug in our success. It was a learning experience because it was a real kick up the arse," she says in her broad Lancashire accent. "The new album has a harder edge to it, that American R&B thing.

LISA STANSFIELD

KEEPING IN STEP WITH THE DANCE-POP SCENE



LISA: THE ALBUM

The album features 13 tracks written, recorded and produced by Stansfield and her partner Ian Devaney. There are several co-credits including four songs co-written with Richard Darbyshire, former singer with Living In A Box, a soulful ballad from top US writer Diane Warren plus a cover of Phyllis Hyman's disco anthem *You Know How to Love*.

The range of inspiration focuses on the idea of being a woman in a rapidly changing world. *The Real Thing* is a call for self-expression. *The Line* concerns environmental issues. One of the strongest lyrics probes

physical abuse in a relationship. Although it's not based on personal experience, Stansfield's choice of songtite, *Suzanne*, convinced some people that she had a problem with her partner and co-producer Ian Devaney.

"My sister is called Suzanne and some people thought I was beating me up, which was crazy," she says. "I like to write songs that people can associate with and I think that can help them in any way that's fair enough. I'm a woman and I've got a certain responsibility to other women."

It's very positive and definite in its sound."

This explains the co-production credit for producer Peter Mokran who has worked with R.Kelly, Michael Jackson and Toni Braxton. Mokran was

brought in by Stansfield and her partner Ian Devaney to follow through with a strong American R&B style.

"He spent a year on and off in Dublin where we now live," says the singer. "In the past we've been really precious and we didn't want anyone else coming into our camp, but on this album we decided to work with other people."

"So *Natural* only performed to an average level so this album is definitely about reestablishing Lisa as a major artist," says Levendis, who pushed for it to be delayed to this year after its original scheduled release date at the end of 1996.

"It was getting to the point where we were rushing to finish the album and I felt that was pointless," he says. "A lot of artists have found that their album sales at the end of last year didn't reflect their previous standing; we wanted time to work on this one."

"This campaign is going to run through the year with five or six singles," says Heath. "We want it to be one of the big Christmas albums in the UK and a big international seller. Lisa is one of the few major international artists to have emerged from this country over the past decade."

According to the Arista managing director, the UK company worked closely with Pete Edge, vice president of A&R at the label's US offices. "He's the main link we have," says Heath of the former *Coolest* man. "He works on UK acts coming into America and US artists going out internationally so everything has a cohesive direction. In particular we wanted to make sure she maintained the R&B side to her music because she's one of the few white female artists to cross over into that market in the States."

Stansfield's reputation as a strong, independent woman is at the core of her appeal, a fact acknowledged by Levendis who says the key selling point in Arista's campaign is that "she's a woman." This album should show that her message is still of interest to a discerning female audience. **Steve Mallis**

Act: Lisa Stansfield Label: Arista Project: album Songwriters: Stansfield/Devaney/others Producers: Ian Devaney/Peter Mokran Publishing: various Released: March 24

STEVE LAMACQ ON A&R

Everything's a blur this week, and not just because of this on-going conjunctivitis which means I can now only cue up records with one eye shut. The blurred week started at the Astoria, with Blur themselves playing a 'low-key' gig – which was anything but 'low key'. My first memory of them was when they played as Seymour at the Oval Crickets and thinking that guitarist Graham Coxon's strappy top was a bit snazzy. Damon used to throw himself around so much that the other members of the band probably came off stage bruised to the bone. All this – and a demo of *She's So High* – and it was quite promising. I remember a couple of majors floating around asking for tapes, but Food had the bottle and the development deal... I imagine when the

official Blur book is written we'll find out all sorts of behind-the-scenes A&R stories, but I still like the story – true or not – that one of the conditions of their contract was that drummer Dave Rowntree promised to stop wearing pyjama bottoms on stage... There are no such clothing restrictions, though, for *Mansun*. I'm often accused of being too harsh about the majors, so I suppose I should pass on Paul Draper's comments, in a Radio 1 interview, that Parlophone, showing ultimate confidence in them, have let them do as they please, resulting in the bold sound of their Attack Of The Grey Lantern LP. In fact, the only fault they could find with their A&R man was that he could do with some new jumpers... Meanwhile, back in Blur land, what effect will the band's new, more

experimental album, have on other groups? Strangely, as the foursome move away from Country House and *Charmless Man*, there may be more space to manoeuvre for the likes of Blur-influenced bands like nascent major label signings the *V-Necks*... Even my memory's blurred this week, so I can't remember whether I've mentioned tales of Brighton teenagers *Tampans* joining Mercury, or the fact that *Jolt* – the band *Tampans* toured with recently, and who feature ex-Senseless Thing *Mark Keds* – are apparently sticking with their own *Scared Of Girls* label for the release of a mini-LP... Hopefully everything will be clearer next week...



Use to WATCH

WAI WAN

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<i>North America</i>	Canada United States
<i>Latin America</i>	Argentina Bolivia Brazil Chile Colombia Ecuador Mexico Paraguay Peru Uruguay Venezuela
<i>Asia</i>	China Hong Kong India Indonesia Malaysia Pakistan Philippines Singapore South Korea Taiwan Thailand Vietnam
<i>Japan</i>	Japan
<i>Australasia</i>	Australia New Zealand
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There must be some genetic explanation for the tendency of members of New Order to break away to form duos. It began with Bernard Sumner's collaboration with Johnny Marr in 1989 as Electronic and continued when Stephen Morris and Gillian Gilbert mutated into The Other Two soon after. Now the bizarre love triangle is complete with Monaco, featuring erstwhile bassist Peter Hook and fellow Mancunian David Potts.

The pairing's first single *What Do You Want From Me*, released next week, is an absolutely massive pop song. Already enjoying radio airplay across the board it is stamped with Hook's unique bass sound, an outrageously catchy chorus and, perhaps inevitably, a strong resemblance to New Order that fails to detract from its triumphant appeal.

"It's amazingly strong and it's destined to be a big hit," says Polydor A&R director Paul Adam, who signed Monaco after hearing a demo sent by Charlatans manager Steve Harrison of *Dead Dead Good*. "I put it on and the first track I heard was the single and that was enough for me."

Hook has teamed up with partner Potts before, in the early Nineties when the latter joined the New Order man's 1990 spin-off project, *Revenge*. The two kept in touch and began working again a couple of years back.

For Paul Adam the music had to stand up in its own right because making mileage of Hook's past was never going to be enough.

"I'm a New Order fan and Hook's playing is so distinctive, but it was the quality of the songs that grabbed me. I didn't want to sell a band on an old one, that would be going backwards," he says.

The duo wrote and recorded *God's Own Stash* in Hook's 16-track home studio before recreating the songs in 10 weeks over the summer in Lincoln and Chester. The final mixing was completed by Alan Meyerson who worked on *Technique*, the sort of record both parties agreed they were striving to match.

"I only formed *Revenge* to play live really, the music came second. It worked much better live than on record. We went all round the world with it so it was fine. This comes from a different perspective," says Hook.

"We've enjoyed the writing process. It came together quite naturally and we've deliberately taken our time because everything about *Revenge* was rushed. This is a labour of love."

For 41-year-old Hook, who appeared to be languishing in limbo, Monaco is a new challenge. "I'm not hungry but this feels very fresh and very different from New Order. I certainly didn't expect people to be as interested in this record



MONACO

NEW ORDER'S BASSIST DOUBLES UP

but the response from everyone has been amazing."

Where *Revenge* was a deliberate attempt to forge a greasy rock'n'roll monster, Monaco plays to the duo's strengths. Hook's bass playing is instantly recognisable and gratifyingly prevalent, Potts' programming and guitar playing is neat and poppy, the shared vocals naggingly familiar, the songs strong on melody and rhythm. The results are impressive on tracks such as the disco monster *Sweet Lips* and the Charlatansque *Comin Round Again*.

"David loves bass and he badgered me to put more on the songs. With *Revenge* I wanted to play that angle down because bass was what I did in New Order," says Hook. "Of course it's also what I do best so his instincts are to have plenty of it which is right."

David pushes me in that respect. People think it's my band and I've shaped him but he's the serious one, I'm the flake."

If any question marks exist over Monaco they concern the unclear future of Hook's previous band. But while the bassist refuses to rule out

another New Order album in the future he maintains "New Order used to be the most important thing for me and the other stuff was a sideline. Unfortunately for New Order this is so enjoyable it takes precedence."

"The tables have turned for me and if they call it won't come running. I am much more interested in making this succeed, I'm very proud of it." Hook says. "I got up in the morning and feel good about myself. New Order hadn't given me that feeling for a long time."

Mike Pattenden

Act/Monaco Project: album Label: Polydor Songwriters: Hook/Potts Publisher: Warner Chappell Released: May 12

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
GARY BARLOW	tracks	RCA	Ren Swan	Sarm West (London)	Grant Mitchell
BEE GEES	mix	POLYDOR	Ren Swan	Sarm West (London)	Johnny Douglas
ROBBIE CRAIG	album	PWL/INTL	Peter Price	Stephen Budd (London)	Jamie Lane
THE PHARMAS	album	ARISTA/RHYTHM	Acele Nozadar	Stephen Budd (London)	Steve Lyon
GENE	album tracks	POLYDOR	Donald Hodgson	Eden (London)	Ether/Hodgson
ONI HINES	tracks	MUSHROOM	Lindsey Wesker	Marcus (London)	Ian Green
THE HYDRIS	album	HEAVENLY	Jeff Barnett	Stephen Budd (London)	Ian Grimble
MARK MORRISON	mixing	WEA	Cecelia Lewis	Metropolis (London)	Mark Morrison
VAN MORRISON	mixing	ABRAHAM'S PANTS	Carol Davis	Metropolis (London)	Van Morrison
OASIS	album	CREATION	Ignition	Orinoco (London)	Noel Gallagher/Owen Morris
SINEAD O'CONNOR	tracks	CHRYSALIS	Tom Oliver	Sarm West (London)	Joe Reynolds
PUBLIC DEMAND	tracks	SOBY 52	Tom Einhurst	Sarm East (London)	Trevor Horn
REEF	tracks	ULTIMATE	Muff Winwood	Orinoco (London)	Richard Digby Smith/Band
SENSE8	album	ULTIMATE	Simon Parker	Battery (London)	Arthur Baker
SMOKE CITY	tracks	JIVE	Jane Austin	Battery (London)	Nikie Pezard
RODIE WILLIAMS	mixing	CHRYSALIS	Chris Briggs	Battery (London)	Gay Chambers/Steve Power
PAUL YOUNG	mixing	EAST WEST	Mandy James	Metropolis (London)	Chris Hughes
ZION TRAIN	single	CHINA	Derek Green	Stephen Budd (London)	Rapino Brothers

Confirmed bookings, week ending 7 February 1997. Source: Era

One to WATCH
VERBENA
There's a real buzz for this Birmingham, Alabama quartet courtesy of the Status. Picked up by Setanta over their third second single *My Come On*, they're new and shiny, and makes you stop everything and "get in the car". Let's get it!

In his final preview of the Bits before the big day on February 24 Alan Jones focuses on the best single and best soundtrack/cast recording awards

The award for best single is different from most in two respects – it is based on the calendar year 1995 and it has been selected by Independent Local Radio listeners.

Altogether, 63 stations opted to participate in the vote, airing two promotional spots a day for a fortnight – one in the breakfast show, the other in drivetime – inviting listeners to vote via an 0894 fixed-rate telephone line. Voting cost punters 25p, of which nearly 10p was diverted to the Brit School and Nordoff-Robbins Music Therapy.

Commercial radio listeners are far more conservative in their tastes than Radio One's core audience, so the result should favour the mainstream. All 10 contenders for best single were top four hits. Five reached number one – Fast Love by George Michael, Don't Look Back In Anger by Oasis, Wannabe by Spice Girls, Firestarter by The Prodigy and Return Of The Mack by Mark Morrison. Underworld's Born Slippy and Manic Street Preachers' Design For Life peaked at number two, while Babybird's You're

COUNTDOWN TO THE 1997 SHOW

Gorgeous welled out at three and Kula Shaker's Festiva and The Lighthouse Family's Lifted reached number four. Predicting a winner is difficult, though the strongest contenders are Wannabe, Fast Love and Lifted, the latter being massively popular with ILR listeners. Along with the best British female category, that of best soundtrack/cast recording is the one in which there are the fewest potential nominees. Though very popular in the US, few soundtrack albums succeed in Britain, partly because we are less of a movie-going nation, and partly because of stiff competition from compilations.

The also-rans this year are likely to include Chris Ren's La Passione, a musical companion to his movie about a young boy's infatuation with Ferraris; Mission: Impossible, the movie adaptation of the TV series which starred Tom Cruise; and Dangerous Minds, the Michelle Pfeiffer movie. Mission: Impossible features the hit remake of the theme by US's Adam Clayton and Larry Mullen, and The Cranberries' Dreams but otherwise isn't exactly a soundtrack – aside from three instrumental cuts by Danny Elfman, it contains 10 tracks by the likes of Skunk Anansie, Björk and Pulp, not one of which is featured in

the movie. However, they have helped sell 200,000 units of the LP. Dangerous Minds contains an uninspiring collection of rap/R&B soul tracks of the likes of Rappin' 4-Tay and DeVante, but one monster hit – Gangsta's Paradise by Coolio – which explains its 40,000 sales. The likely runner-up is Andrew Lloyd Webber and Tim Rice's Evita, with Madonna in the starring role, supported by Jonathan Pryce, Jimmy Nail and Antonio

Bandiera. This fare better at the box office than was predicted, and Maddy's two hit singles have helped the soundtrack sell 460,000 units. That just leaves Trainspottin', an outstanding selection of new music by the likes of Underworld (Born Slippy) and What's What You Dream Of, Sleeper (Atomic) and well chosen oldies from grizzled survivors like Iggy Pop (Lust For Life) and Lou Reed (Perfect Day). Danny Boyle's film offers a graphic depiction of drug hell and was the antithesis of the Mission: Impossible soundtrack using its songs loudly and frequently throughout. It should prove a worthy winner. Alan Jones

SPICE GIRLS' WANNABE ODDS-ON FAVOURITE TO TAKE BEST BRITISH PROMO

This year's award for best British video will be selected by a vote of viewers of The Box in previous years. Viewers of The Chart Show, MTV Europe and BBC's D-Zone decided, in favour of requests on the video jukebox channel last year is any indication, the winner should be easy to predict.

Spice Girls' Wannabe was shown first on The Box and quickly became the most popular video ever on the channel. Directed by Jhoan Camiz, the man behind those wacky Diesel

Jenks ads, the promo was an unconventional and courageous way to launch a pop group – its single-tracking shot format establishing the Girls' energy and character rather than focusing on their looks.

Wannabe's most audacious challenger could come from the second Spice promo, the Foster Pussycat Kill Kill spoofette for Say You'll Be There, directed by Vaughan Arnell.

But the 10 nominations also feature other strong contenders, particularly two from The

Prodigy. Both directed by Walter Stern, Firestarter established lead man Keith as one of the defining images of the year, while Breathe brilliantly developed this image into something even more darkly powerful.

The strength of these clips have ensured The Prodigy will get a big push on MTV in the US, as have at least two others for dance music nominated this time. Both the promos for The Chemical Brothers' Setting Sun, directed by Dom Hawley & Nick Gofley, and

Orbital's The Box, by Jax Benstock and Luke Losey, succeeded by dispensing with artifice and focusing on a bizarre, compelling narrative.

On purely artistic merit, Orbital's The Box, when an alien played by Tris Sainsbury founders in a speeded-up London, is perhaps the finest promo of 1995, and would make an apt winner considering the video channel's association with the award. But, as the public decide, surely only The Prodigy poses a threat to Spice success. David Knight

Apollo 440's entry into the Top 10 last week with Ain't Talkin' 'Bout Bud marked the culmination of three years of hard work by the trio. After a near miss with the enduringly catchy Krupa which just missed the Top 20 last year, their appearance on Top Of The Pops last week confirmed that they had at last hit the big time. For the band it was a blast, for Epic Records it was the reward for several years of investment.

"We've been very patient. The first album sold about 10,000 units with a couple of top 40 singles, but this time the priority is to get the album away rather than having some dance hits. We all sat down last year and agreed not to rush it and that's paid off," says Epic managing director Rob Stringer.

Apollo 440 began building their reputation three years ago after brothers Trevor and Howard Gray and their co-collaborator Noko moved to London from their native Liverpool. They'd already started their own Stealth Sonic label and had released a number of well-received dance tracks. Within 12 months they'd signed themselves and their label to Epic Records. This move was, according to Gray, useful to both parties.

"We were very originally signed, Sony didn't understand dance. They saw we'd done well on the underground on our own and wanted to tell them how to do it. That situation remains between us. We basically look after ourselves. We've always used independent club and press promotions, for example," he says. In the ensuing years Apollo 440 maintained success on the underground but hungered after



APOLLO 440 LANDING ON THEIR FEET

greater recognition. After two years of mixing everyone from EMP and U2 to Shabba Ranks, they became bored with the temporary thrill of one track refits and instead decided to concentrate on their own work and their second album.

"About a year ago we scled down our remixing. We got tired of trying to deliver the most essential tune of that month. We just wanted to work on our own stuff, so we've been in the studio for a year, reinventing ourselves by trying to make as diverse an album as possible," says Gray.

The result is Electrolife In Blue, an

excellent part-concept album themed around road movies that achieves its aim of diversity. Undeniably commercial, Electrolife swings from the handbag of Krupa to the drum'n'bass of Vanishing Point and the operatic classicism of Stealth Mass In FM, taking in a wide range of influences that include Massive Attack, The Beloved, Happy Mondays and Coldcut. It will undoubtedly go down well in the popular end of the club scene. Krupa has been a long-standing favourite at places such as Liverpool's Cream. The album is also notable for

featuring the last ever finished recording by Billy MacKenzie before the singer took his life. Apollo were due to produce his new album for Nude and MacKenzie's death is something that still causes the band members great sadness.

But Apollo 440 have reacted to the tragedy by looking forward and developing a live show that will owe at least something to the overblown dynamics of the rock events they witnessed as teenagers. They plan to use two drummers, bass and keyboards and begin with a series of shows in Germany. The Van Halen-style backstairs Ain't Talkin' "It's no coincidence as all three members grew up on hard rock. Noko was even in Luxuria, Howard Devoto's post-Magazine project.

"We liked rock as youngsters but by the time we'd grown up we'd felt it had run out of steam. Dance music gave us the same rush of energy," says Gray.

This liking, coupled with their all-round musicality, has allowed Apollo 440 to take dance music into other areas, particularly with their second to Manic Street Preachers who opened their shows last year with the Stealth Sonic remix of a Design For Life.

Add these to forthcoming mixes of Skunk Anansie and Gias G and it's clear that Apollo 440 are a dance band with the ability to cross over. This is undeniably why Epic and Stringer in particular have kept faith in them. "They're very bright people, they're not 20-year-old DJs. They've worked with people like Scritti Politti and Simple Minds and have got great musical skills. Now they're really establishing

TALENT

One to WATCH

TARNATION
A brilliant, wistful western-fringed melodrama as the core of Tarnation's music. Year Thoughts And Mins. The lead track from their new 140 EP, Spunk like it could grace the next Robert Rodriguez soundtrack and looks well for their second LP.

Act: Apollo 440 Project; album Label: Epic; Studio: Apollo Control; Songwriters: Apollo 440/Variou; Publisher: Revver Released: March 3

SINGLES

ETERNAL: Don't You Love Me (EMI UK CD28465). Unusually opening like a second cousin of The Persuaders there, this breaks into one of Eternal's strongest singles yet. Its powerful, rounder sound hints at a more mature musical direction for the forthcoming new album. □□□□

SMALLER: Is (Beverly Hills 90210). Noel Gallagher contributes guitar to this unfunny, no-nonsense single which, with its strong hooks and emphasised guitar riffs, suggests Smaller and the Oasis songwriter share similar record collections. □□□□

DEUS: Razor (Island CD245). The Belgian act's stylish brand of intelligent rock sits more comfortably in album form but, like the last single Little Arilmetich, this is just too high a quality to overlook. □□□□

WET WET WET: I'll Never See You Again (Mercury AML2023). String-drenched balladry carrying Lyle & Britten songwriting credits add up to a typically lush Wets outing as the band approach 10 years of chart success. □□□□

AMBER: Colour Of Love (Tommy Boy TBCD748). What promises to be jaunty soon turns anybody for an artist enjoying Top 20 success. Sadly, rather formulaic Euro-pop from the Dutch-born singer. □□□□

R KELLY: I Believe I Can Fly (Live Live CD415). A smoochy gospel-tinged ballad emerges from the king of swing, taken from the forthcoming film Space Jam. A huge hit in the US and should ignite here. □□□□

KERBDOG: Mexican (Fontana 5741032). Chugging riffs, low-key verses, straining chorus and awful axe solo add up to thoroughly predictable grunge from Seattle wannabes, passable in the stuck-in-the-plaid Mid West, but past its sell by date here. □□□□

LIVINGSTONE: So Tough (Mono05). This London quartet have established a reputation for releasing playful, catchy rock-pop songs and So Tough continues the line. Melodic, great chorus and a perfect radio record, it just needs more exposure. □□□□

LIVE: Lakin's Juice (Radioactive RAREP388). Dirty guitar and almighty beats demonstrate a willfully heavy sound leavened by strings for the first single from the forthcoming album Secret Samadhi. It's guaranteed to be huge in their native US but the UK is not likely to be so keen. □□□□

GORKY: CYCLOTIC MYX (Diamond Dew (Fontana GZMC42). Another dose of inventive, dreamy progpop from the



ETERNAL DISPLAYING A MORE MATURE SOUND

critically-hot Welshman. Sounds like it fell asleep in the kills somewhere and woke up 20 years later. □□□□

PREGNANT: Mood Master (Swindon Records SF02CD). Not destined for widespread radio play, but there are some tracks here which would fit onto the Evening Session. File under alternative. □□□□

THE FRANK & WALTERS: Colours (Setanta SETCD051). The Cork band show they mean business with this sophisticatedly charming single which, thanks to its twangy guitars and catchy chorus, cannot fail to appeal. □□□□

BIS: Sweet Shop Avengers (Wijui WJ 07CD). More shavvy kinderpop from the Scottish trio. Formerly the Next Big Thing, they're beginning to sound like a con-trick pony. □□□□

SINGLE OF THE WEEK

BOYZONE: Isn't A Wonder (Polydor WOND1). Another faultless ballad from the million-selling A Different Beat. As they've already proved, this type of songwriting maturity has an appeal which stretches beyond their original young audience. □□□□

ALBUMS

THE CANDYSHINS: Sunday Morning Fever (Ultimate TOPPCD054). With its memorable choruses and gorgeous melodies, this sterling effort from The Candyshins is simply a delight from start to finish. Pure, classic pop rarely gets better than this. □□□□

OKUMA 200: Wake Up and Dream (Arista 0782189312). These ultimately lightweight South Africa glam exponents sound like Opus III fronted by the Cocteau Twins' Liz Fraser in Sacred Spirit mode. □□□□

OCEAN COLOUR SCENE: B Sides, Seaside and Free Rides (MCA CD50034). This collection of 'rarities', which includes a superb acoustic version of 'The Day We Caught The Train', reveals how much the successful OCS sound owes to late Sixties Midland bands such as The Idle Race and The Move. □□□□

KIM RICHEY: Bitter Sweet (Mercury 5342552). This second solo album from Nashville's latest Grammy-nominated songwriting sensation has enough edge and emotion to live up to its name, but it breaks little new ground. □□□□

APOLLO 400: Electro Glide In Blue (Stealth Sonic/EPX 552440CD). Fresh from their Top 10 single success, the remixers return with their second album, which features the last work of Billy Mackenzie among the full-on electro rave tracks. □□□□

18 WHEELER: Year Zero (Creation CREDD152). The self-titled 'new urban Beach Boys' deliver an album that lives up to the expectation aroused by three singles so far. □□□□

SHUDDER TO THINK: 50,000 BC (Epic 468938). On their debut, Epic album the trio play a weird mix of pomp, indie punk rock married to a singer who sounds like a breastfeeding Marti Pellow. Difficult to see the appeal. □□□□

SILVERSTATE: Gondwanara (Prestige CDSP0138). This composer and musician works with ethnic ambient dance rhythms to create a Sacred Spirit-style outing. □□□□

ADRIANA EVANS: Adriana Evans (PMP/RCA/UKA 0786369582). This San Francisco singer's debut competently mixes R&B, hip hop and — most prominently — jazz into a smooth brew which, in fact, is more Ronnie Jordan than Young Disciples. Should interest the Rebirth Of Cool contingent. □□□□



ADRIANA EVANS: A SMOOTH BREW

LEAN ANDREONE: Veiled (RCA 0786369587). Alanis-style rocky musings from this 23-year-old San Diego singer-songwriter. A little more shrill and a little more lyrically challenged than former, but she may attract fans. □□□□

THE KINKS: To The Bone (EMI PRODD03). Live recordings of 27 classic Kinks tracks, ranging from acoustic versions to a bigger studio-studio sound. Great, but audience participation can get a bit much. □□□□

OST: Romeo & Juliet (Capitol/EMI 837715). Already huge in the US, this Nellie Hooper-compliment album features tracks from Hadfield, Garbage and The Cardigans, as well as some previously unreleased tracks from Dea/Rex, Everclear and others. □□□□

NICK CAVE AND THE BAD SEEDS: The Boatman's Call (Mute COSTUM142). Cave follows up the Murder Ballads album with some downbeat 'love songs' of an intimate nature. Fans won't be disappointed with this 12-song set for which the recent single Into My Arms sets the tone. □□□□

ALBUM OF THE WEEK

U2: Pop (Island CD1210). Anticipation for the band's 11th album is at an all time high, particularly with Discotheque's recent performance. A rich and powerful collection of tracks, some of which have a dance-floor feel. Cinematic, stadium rock that's as good as any of U2's strongest albums to date. □□□□

This week's reviewers: Simon Abbot, Chas de Whalley, Catherine Eade, Duncan Holland, Mike Pattenden, Selina Webb and Paul Williams.

ALAN JONES TALKING MUSIC

Fugees are back with two prospective hits. On Columbia, their remake of Teena Marie's Oh La La La — customised as Fu-Gee-La — is one of their more inventive covers. It actually takes very little from Marie's single, and is a great deal more innovative than their cover-by-numbers version of No Woman No Cry. It's not natural radio fodder, however, and may struggle against the more obvious charms of Rumble In The Jungle, their contribution to the When We Were Kings soundtrack. Performed over a sample from Abba's Name Of The Game, with assistance from A Tribe Called Quest, Busta Rhymes and Forte, it is a vehicle for some cool hip-hop... After their classy retreat of the Salsoul Orchestra's Runaway, Nuycorian Soul's self-titled album is a bit of a surprise. Nuycorian Soul are a vehicle for the

very contemporary dance producers/mixers Masters At Work. But what they have put together here only occasionally nods in the direction of modern club culture. Instead, what they serve up is an extremely palatable selection of jazz and latin influenced material... It's more than six years since After Seven had their first and only hit, and even then only a small one, with the infectious Can't Stop. Boasting two brothers of Babyface in their line-up, they may be about to stage a comeback, however, as they have recorded a superb version of blue-eyed soulsters Daryl Hall & John Oates' Sara Smile. Produced (natch) by 'face, it is smooth and soulful, defining the "quiet storm" format which is so popular in America. It's a fairly faithful cover, though with harmonies laded-on and some

cool ad-libbing as it heads for the outro... Delivering their third consecutive hit with their third consecutive excellent single, Damage continue to sound more American than most American R&B acts. Their new single Love Guaranteed is actually an American song, and their splendid interpretation of it is warm, swing-inflected and a definite hit... Ant & Dec are no longer a formulaic boy band. Their recent singles have shown a willingness to experiment, and their latest — Shut — is no exception. Starting with a languid bassline based on Walk On The Wild Side, it also includes more yowling guitar as the whole record is taken at a very slow pace, with Ant & Dec contributing fine vocals.



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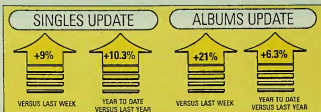
CHART FOCUS

As predicted here last week, Don't Speak by No Doubt is the singles chart's seventh number one in as many weeks, shattering all previous records. No Doubt are only the fifth act to open their career by debuting at number one and the first from America. Their chances of staying top for a second week are greater than any previous record in this year's passing parade, as Don't Speak is selling so strongly. It sold 195,000 copies last week. It has already been number one throughout most of Europe and is currently number one in Holland, Denmark, Norway and Australia. One of the few countries where it hasn't charted is America, but that's a technicality as it simply hasn't been released there yet. It has been a number one record on airplay in the US for 10 weeks though, propelling sales of their introductory album *Tragic Kingdom* past £m. Bizarrely for a group from America, Don't Speak was recorded in New Zealand.

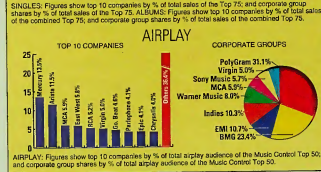
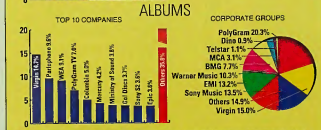
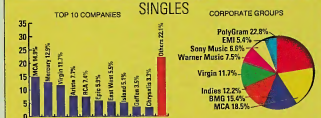
It was only five years ago that we first had three simultaneous new entries into the Top 10. The occasion was marked by the arrival of six newcomers into the Top 10 for the first time. And this week there are again new entries to the Top 10 - in fact there are six in the top nine, setting a new, if not altogether desirable, record. Just in case you think the chart is totally out of control, however, it should also be noted that there have been far fewer new entries to the Top 75 so far this year, as compared to 1996, with 136 this year, compared to 158 at the same stage last year - a 14% downturn. Note too the encouragingly lengthy chart careers of records such as Toni Braxton's *Unbreak My Heart* - 17 weeks in the Top 40 so far - and En Vogue's *Don't Let Me Go (Love)*, which continues to defy convention. The En Vogue single has been on the chart for seven weeks now and has peaked at number five three times. Its sales have increased each and every week. Last week they burst through the 50,000 sales a week barrier for the first time, the 63,000 copies the record sold in the last seven day period taking its cumulative total to 250,000.

It's career is building nicely. It's more nine months since the Glasgow-based English trio entered the overcrowded by hand arena with their number 38 remake of Shalamar's *A Night To Remember*. They have released three more singles since, each of which has improved on its predecessors. Love Sensation peaked at 21, while Don't Make Me Wait debuted at number 10. This week they came out with *The Day We Found Love*.

While Blur's *Beetlebum* continues its rapid fall down the chart, their self-titled album, from which it is the first single, debuts at number one, with sales of 62,000. It's their third number one album: 1996's *The Great Escape* opened with sales of 188,000 and *Parklife* - released before the Britpop boom - achieved first week figures of 43,000. The week's other big new album is *The Smurfs Hits 97 - Volume 1*. This ostensibly titled album hints at the fact that there will be other Smurfs albums before the year is out. The Smurf phenomenon was very short-lived in the Seventies and will likely prove to be a passing cult again this time around, so they're making



AT-A-GLANCE WEEKLY MARKET SHARE



money while the sun shines. The *Smurfs Hits 97 - Volume 1* is the third *Smurfs* album to make the Top 10 in the past six months, following *The Smurfs Go Pop!* (which peaked at two) and *Smurfs Christmas Party* (eight). It includes *Smurfed-up* versions of songs such as *Wannabe* and *Macarena*.

Finally, No Doubt weren't the only new act to debut in the Top 10 this week. So too did *Daft Punk*, with their club hit *Da Funk/Madique*, and *Washington DC native DJ Kool with Let Me Clear My Throat*. It's the first time that three previously unheard acts have arrived in the Top 10 at the same time.

Alan Jones

espionage losing support for the record in a row. *Say What You Want* by Texas retains an impressive lead in the airplay chart. It registered over 69m in audience impressions again last week, a massive 25% more than its nearest challenger, which is now Michelle Gayle's *Do You Know*. Gayle moves 3-2, but after five weeks of growth *Do You Know* was actually heard by fewer people last week than the week before. It was the only real rival to Texas, but now loses that status to *No Doubt's Don't Speak*, which powers 11-3. As this represents plays BEFORE the record charted, it is - for a debut single - an unusually positive favourite for radio. One of Don't Speak's biggest supporters is Capital, for whom it was the most played record last week, being aired 48 times.

The hottest new record on the airwaves is undoubtedly Kula Shaker's cover of the old Joe South hit *Hush*, which debuts this week at 13. That's the highest debut of any of Kula Shaker's five singles and is fuelled by the record's 26 plays at Radio One. That's only four fewer than the station's joint favourites last week - U2's *Discotheque* and *The Eels' Novocaine For The Soul*.

Another long-term Radio One favourite, *Blue Boy's Remember Me*, got another 27 spins at the station last week, and has been played far more times there in the past four weeks (111) than any other disc. It's C1N chart tenacity is also beginning to pay dividends, with other stations now adding it. Last week we noted that, with Radio One support stripped out, it wouldn't have made the Top 100. This week, with an extra 180 LTR plays, it would have ranked 52nd. With Radio One included, it moves 22-13.

The contraction of the gold format, noted elsewhere in *Music Week* in recent weeks, means that even though they have an obvious and undiminished fanbase - with six albums in the Top 200 last week, more than any other act - *The Beatles* no longer have an automatic home on the airwaves, except at Radio Two. But, for the past couple of weeks, one station in the UK has operated an all-Beatles format. That station is Thames FM, which doesn't officially launch until next month but which is currently broadcasting test transmissions from its base in Hampton Wick. Test transmissions can be fun. Many stations operate a much broader playlist prior to launch than they do afterwards, and, of course, Heart FM took a satellite feed direct from a New York station to keep its output a secret for as long as possible.

Alan Jones

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AIRPLAY PROFILE

STATION OF THE WEEK



Kiss 105 didn't have the best of starts to its broadcasting career when, three days before launch, a masked gang using battering rams raided the studios, stealing £25,000 worth of equipment. But the station was determined to get back on its feet for the launch date of February 14, and duly began broadcasting last Friday across Leeds, Bradford, Sheffield, Kingston-Upon-Hull and Yorkshire. Station director Mike Gray says, "It was very upsetting but people were great. Chivalry radio lent us some equipment and we made sure we stuck to our original plan."

Kiss 105 is independently owned by Faze FM Radio, whose shareholders include UKRD, Enterprise Radio, Level Broadcast and 3. The Kiss logo is used under license from Kiss FM Radio Ltd. Also targeting the 15-to-24 market, like its sisters in London and Manchester, Kiss 105 now has a combined TSA of about 15m. Its format, of a scheduled commercially-orientated daytime playlist and specialist dance shows in the evening, follows that used by Kiss 100 and 102. Each evening will see a specialist DJ playing tracks from a different dance music genre.

Gray says Radio One is a key competitor, but he feels confident Kiss 105 can take many of the station's younger listeners. "In the markets where Kiss has a station, Radio One's 15 to 24 audience is almost half what it is in other urban areas. Our research shows that in Manchester and London, Radio One has a share of around 30%."

KISS TOP 10

- 1 **Da Funk** Clear Park (Original)
- 2 **Let Me Clear My Throat** DJ Coz (American)
- 3 **Encore Uno Fois** Sash (Multiplicity)
- 4 **Hand In Hand** (Once/Perfecto)
- 5 **Frank Phenomena** Armand Van Helden
- 7 **Remember Me** Blue Boy (Pharm)
- 8 **Nothing Is Forever** Ultravox
- 9 **Bubble Today** Everything But The Girl (Virgin)
- 10 **Remember Samthia** Marjette (Columbia)

Top 10 most played tracks at launch provided by Kiss 105

of 15 to 24 year olds, compared with around 50% in Yorkshire cities. That's the audience we'll be targeting."

The station's commercial competitors are Viking, Radio Aire, Hallam and The Pulse, which could show a drop in audience quarter two of 1987 as a result of the launch. Gray expects to win around the same level of listenership as the Manchester station, whose Rajar increased to 245,000 for the last quarter of 1986.

Actively challenging Peter Jones's Essential Selection on Radio One, the Friday night dance show hosted by Judge Jules between 7-10pm will be simultaneously broadcast across all three stations. Other shows to be simulcast will be Carl Cox's Saturday night mix show and the Chris Forbes R&B track on Sunday.

Gray says the station will mean Yorkshire can tap into new tracks in drum & bass, techno, house, garage, rap and R&B, months before they break on other stations. Catherine Eade

TRACK OF THE WEEK

TEXAS: SAY WHAT YOU WANT

Eight years since their last single hit the Top 10, Texas made a successful return with Say What You Want, their biggest hit to date in terms of both sales and airplay.

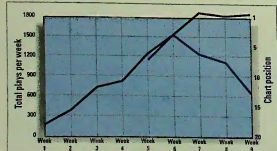
Entering the singles chart at seven, its great success on Radio One and IRL saw it climb to number three in its second week, before dropping slowly 6-8-13. It had an even longer life in the airplay chart, with 10 weeks in the Top 50 so far. It has reached more than 73m listeners during its spell at the top of the airplay chart, peaking at 1,870 plays a week. Still getting an extremely high 1,800 plus plays a week, the track looks set to become one of the biggest airplay hits of 1987.

Radio One's ex-breakfast DJ Chris Evans was a heavy supporter of the track, so it was no surprise to see a slight drop in plays the week after he left the station. But Radio One went big on the track anyway and was still splitting around 27 times a week three weeks after it slipped down the chart to number eight.

The easy-on-the-ear nature of Say



What You Want, with its Marvin Gaye-influenced chorus, was a fitting A-list for the Christmas and it's been on an A-list for the past few weeks," he says. "It was a favourite of one in four of our audience. It'll probably last quite some time on the airwaves." Catherine Eade



RADIO 1

- 1 **I SAY WHAT YOU WANT** Texas (Mercury)
- 2 **WHERE DO YOU GO** No Mercy (Atlantic)
- 3 **DON'T LET GO (LOVE)** En Vogue (East West/America)
- 4 **WALK ON BY** Exhales (Elo Head)
- 5 **DON'T SPEAK** No Doubt (Mercury)
- 6 **DO YOU KNOW** Michelle Gayle (Tel Avenue/RCA)
- 7 **YOUR WOMAN** White Town (Chrysalis)
- 8 **CLEMENTINE** Mark Durkin (MCA)
- 9 **SUGAR COATED ICEBERG** Lightning Seeds (Capitol)
- 10 **STEP BY STEP** Wherry (Newcastle/Atlantic)
- 11 **UNBREAK MY HEART** Toni Braxton (Arista)
- 12 **LOVING EVERY MINUTE** Lighthouse Family (Wind/Capitol)
- 13 **DON'T MARRY HER** Beautiful South (Real Gone)
- 14 **QUIT PLAYING GAMES (WITH MY HEART)** Backstreet Boys (A&M)
- 15 **2 BECOME 1** Spice Girls (Virgin)
- 16 **REDONDIS JUST BECAUSE YOU FEEL GOOD** Stan Amant (Dine Lide/Indie)
- 17 **SHE'S A STAR** James (Parramo/Mercury)
- 18 **DISCOTHEQUE** U2 (Island)
- 19 **DON'T CRY FOR ME ARGENTINA** Madonna (Warner Bros)
- 20 **ONE & ONE** Ruben Miles Featuring Maria Nayer (Deconstruction)
- 21 **DON'T YOU LOVE ME?** Emerald (Tel Avenue/EMI)
- 22 **DON'T YOU NOBODY** LL Cool J (J&R)
- 23 **BEETLEBUM** Blur (Food/Parlophone)
- 24 **I FINALLY FOUND SOMEONE** Barbara Streisand & Bryan Adams (A&M)
- 25 **INDESTRUCTIBLE** Alvin's Ape (Mercury)
- 26 **SECOND NATURE** Electric Blue (Parlophone)
- 27 **RUNAWAY** Mylene Faye (Tel Avenue/Mercury)
- 28 **DAY WE FINE LOVE** S1 (Empyrean)
- 29 **WITHOUT YOU** Dinos Lovers (Atlantic)
- 30 **DAY BEFORE YESTERDAY'S MAN** Supermarials (Food/Parlophone)

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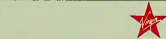
ILR

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© Music Central UK. Titles ranked by total number of plays on 46 mainstream national stations from 00.00 on Sunday 9 February 1987 until 24.00 on Saturday 15 February 1987

VIRGIN

- 1 **BEETLEBUM** Blur (Food/Parlophone)
- 2 **SUGAR COATED ICEBERG** Lightning Seeds (Capitol)
- 3 **I SAY WHAT YOU WANT** Texas (Mercury)
- 4 **EVERYDAY IS A WINNING ROAD** Sheryl Crowe (A&M)
- 5 **SHE'S A STAR** James (Parramo/Mercury)
- 6 **GO** Jackson Browne
- 7 **DON'T MARRY HER** Beautiful South (Real Gone)
- 8 **ELIANTHUS WASTED** Gino (Mercury)
- 9 **WHAT DO YOU WANT FROM ME?** Aventura (Polygram)
- 10 **WE COULD BE KINGERS** Gina G (Polygram)



- 1 **I SAY WHAT YOU WANT** Texas (Mercury)
- 2 **COSMIC GIRL** Lene Lovace (Sony G7)
- 3 **EVERYDAY IS A WINNING ROAD** Sheryl Crowe (A&M)
- 4 **WHERE DO YOU GO** No Mercy (Atlantic)
- 5 **QUIT PLAYING GAMES (WITH MY HEART)** Backstreet Boys (A&M)
- 6 **CLEMENTINE** Mark Durkin (MCA)
- 7 **DON'T LET GO (LOVE)** En Vogue (East West/America)
- 8 **I'LL BE THERE FOR YOU** Noyona/Chrysalis
- 9 **2 BECOME 1** Spice Girls (Virgin)
- 10 **SUGAR COATED ICEBERG** Lightning Seeds (Capitol)

ATLANTIC 252

- 1 **I SAY WHAT YOU WANT** Texas (Mercury)
- 2 **COSMIC GIRL** Lene Lovace (Sony G7)
- 3 **EVERYDAY IS A WINNING ROAD** Sheryl Crowe (A&M)
- 4 **WHERE DO YOU GO** No Mercy (Atlantic)
- 5 **QUIT PLAYING GAMES (WITH MY HEART)** Backstreet Boys (A&M)
- 6 **CLEMENTINE** Mark Durkin (MCA)
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- 8 **I'LL BE THERE FOR YOU** Noyona/Chrysalis
- 9 **2 BECOME 1** Spice Girls (Virgin)
- 10 **SUGAR COATED ICEBERG** Lightning Seeds (Capitol)



© Music Central UK. Station profile charts rank titles by total number of plays from 00.00 on Sunday 9 February 1987 until 24.00 on Saturday 15 February 1987

TOP 50 AIRPLAY HITS

22 FEBRUARY 1997



Pos	Weeks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	SAY WHAT YOU WANT	Texas	Mercury	1773	-5	69.03	-4
2	10	DO YOU KNOW	Michelle Gayle	1st Avenue/RCA	1369	+2	55.36	-1
3	11	DON'T SPEAK	No Doubt	MCA	1381	+31	54.46	+46
4	5	DON'T LET GO (LOVE)	En Vogue	East West America	1455	+3	54.09	+4
5	2	YOUR WOMAN	White Town	Chrysalis	1205	-22	51.64	-10
6	10	DISCOTHEQUE	U2	Island	838	+45	50.20	+29
7	12	WHERE DO YOU GO	No Mercy	Arista	1556	+10	42.99	+9
8	4	WALK ON BY	Gabriele	Go Beat	1401	+3	42.64	-29
9	18	CLEMENTINE	Mark Owen	RCA	1125	+34	42.18	+29
10	10	SHE'S A STAR	James	Fontana/Mercury	764	+38	38.93	+2
11	7	AIN'T NOBODY	LL Cool J	Geffen	701	+12	38.88	-12
12	12	REMEMBER ME	Blue Boy	Pharm	471	+62	33.76	+33
BIGGEST INCREASE IN PLAYS								
BIGGEST INCREASE IN AUDIENCE								
13	24	HUSH	Kula Shaker	Columbia	214	+312	30.92	+558
14	6	STEP BY STEP	Whitney Houston	Arista	1027	-7	30.90	-28
15	20	NOVOCAINE FOR THE SOUL	Eels	Dreamworks	404	+99	30.02	+45
16	12	SUGAR COATED ICEBERG	Lightning Seeds	Eric	1025	-6	29.15	-21
17	41	I SHOT THE SHERIFF	Warren G	Def Jam	394	+30	28.24	+38
18	17	QUIT PLAYING GAMES (WITH MY HEART)	Backstreet Boys	Jive	844	-13	27.83	-12
19	13	2 BECOME 1	Spice Girls	Virgin	821	-20	27.32	-29
20	34	RUNAWAY	Nuyorican Soul	Talkin' Loud/Mercury	449	+10	26.88	-6
HIGHEST CLIMBER								
21	43	AIN'T TALKIN' 'BOUT DUB	Apollo Four Forty	Stealth Sonic/ECI	200	+79	26.14	+51
22	18	UNBREAK MY HEART	Toni Braxton	Laface/Arista	872	-8	25.53	-1
23	32	DAY BEFORE YESTERDAY'S MAN	Supernaturals	Food/Parlophone	466	n/c	24.83	-41
24	44	ENDORE UNE FOIS	Sash!	Multiply	156	+6	22.91	+13
25	32	SHE MAKES MY NOSE BLEED	Mansun	Parlophone	190	+135	22.84	+115
26	37	DON'T CRY FOR ME ARGENTINA	Madonna	Warner Bros	671	-29	22.61	-9
27	29	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Tori Amos	East West	288	-42	22.26	+6
28	8	BEELEBUM	Blur	Food/Parlophone	591	-44	22.14	-83
29	12	SATURDAY NIGHT	Suede	Nude	325	-58	21.08	-23
30	14	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	One Little Indian	758	+23	20.56	-15
31	27	NANCY BOY	Placebo	Hu/Virgin	53	-126	20.25	-9
32	46	DARK CLOUDS	Space	But	350	+42	19.39	+9
33	100	MAMA	Spice Girls	Virgin	220	+88	18.82	+552
34	24	DON'T MARRY HER	Beautiful South	Go! Discs	838	-13	18.67	-29
35	25	ONE & ONE	Robert Miles Featuring Maria Naylor	Deconstruction	695	-6	18.47	-15
36	47	INFERNO	Soullak	Wonderbox	92	+21	18.39	+2
37	28	PASSION	Amen! UK	Feverpitch	147	-10	17.99	-5
38	26	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor	848	+1	17.64	-11
39	12	BARREL OF A GUN	Depeche Mode	Mute	116	+147	17.05	+88
40	57	DON'T YOU LOVE ME?	Eternal	1st Avenue/EMI	616	+48	16.69	+40
41	73	READY TO GO	Republica	Deconstruction	217	+34	16.22	+96
42	68	TOXYGENE	Orb	Island	113	-20	15.77	-28
43	19	GET UP (EVERYBODY)	Byron Stingily	Manifesto/Mercury	196	-36	15.36	-78
44	35	LITTLE WONDER	David Bowie	RCA	192	-28	15.34	-48
45	34	OVER AND OVER	Puff Johnson	Columbia	277	-68	14.68	-36
46	31	DAY WE FIND LOVE	S11	Ginga/Virgin	408	+68	14.58	+60
47	41	BANKROBBER	Audioweb	Mother	47	+2	14.50	-25
48	40	EVERYDAY IS A WINDING ROAD	Sheryl Crow	A&M	369	-13	14.33	-9
49	121	WATERLOO SUNSET	Cathy Dennis	Polydor	210	+15	13.82	+19
50	81	I FINALLY FOUND SOMEONE	Barbra Streisand & Bryan Adams	A&M	431	+11	13.71	-4

AIRPLAY

Music Control UK monitors radio stations 24 hours a day, seven days a week. Airplay is based on 250 BBC, 100 Capital, 100 Radio 1, 100 Radio 2, 100 Radio 3, 100 Radio 4, 100 Radio 5, 100 Radio 6, 100 Radio 7, 100 Radio 8, 100 Radio 9, 100 Radio 10, 100 Radio 11, 100 Radio 12, 100 Radio 13, 100 Radio 14, 100 Radio 15, 100 Radio 16, 100 Radio 17, 100 Radio 18, 100 Radio 19, 100 Radio 20, 100 Radio 21, 100 Radio 22, 100 Radio 23, 100 Radio 24, 100 Radio 25, 100 Radio 26, 100 Radio 27, 100 Radio 28, 100 Radio 29, 100 Radio 30, 100 Radio 31, 100 Radio 32, 100 Radio 33, 100 Radio 34, 100 Radio 35, 100 Radio 36, 100 Radio 37, 100 Radio 38, 100 Radio 39, 100 Radio 40, 100 Radio 41, 100 Radio 42, 100 Radio 43, 100 Radio 44, 100 Radio 45, 100 Radio 46, 100 Radio 47, 100 Radio 48, 100 Radio 49, 100 Radio 50, 100 Radio 51, 100 Radio 52, 100 Radio 53, 100 Radio 54, 100 Radio 55, 100 Radio 56, 100 Radio 57, 100 Radio 58, 100 Radio 59, 100 Radio 60, 100 Radio 61, 100 Radio 62, 100 Radio 63, 100 Radio 64, 100 Radio 65, 100 Radio 66, 100 Radio 67, 100 Radio 68, 100 Radio 69, 100 Radio 70, 100 Radio 71, 100 Radio 72, 100 Radio 73, 100 Radio 74, 100 Radio 75, 100 Radio 76, 100 Radio 77, 100 Radio 78, 100 Radio 79, 100 Radio 80, 100 Radio 81, 100 Radio 82, 100 Radio 83, 100 Radio 84, 100 Radio 85, 100 Radio 86, 100 Radio 87, 100 Radio 88, 100 Radio 89, 100 Radio 90, 100 Radio 91, 100 Radio 92, 100 Radio 93, 100 Radio 94, 100 Radio 95, 100 Radio 96, 100 Radio 97, 100 Radio 98, 100 Radio 99, 100 Radio 100.

© Music Control UK. Compiled from data gathered from 2000 on Sunday 8 February 1997 until 24.00 on Saturday 15 February 1997. Stations ranked by audience figures based on latest full week Rajar data. ▲ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	DON'T SPEAK No Doubt (MCA)	1381	329
2	CLEMENTINE Mark Owen (RCA)	1125	294
3	DISCOTHEQUE U2 (Island)	838	260
4	SHE'S A STAR James (Fontana/Mercury)	764	210
5	NOVOCAINE FOR THE SOUL Eels (Dreamworks)	404	201
6	DON'T YOU LOVE ME? Eternal (1st Avenue/EMI)	616	199
7	REAL THING Lisa Stansfield (Arista)	269	185
8	REMEMBER ME Blue Boy (Pharm)	471	180
9	HUSH Kula Shaker (Columbia)	214	162
10	DAY WE FIND LOVE S11 (Ginga/Virgin)	408	162

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total stations	Stations +4 this week	Stations -4 this week
1	WHAT DO YOU WANT FROM ME? Monocle (Polydor)	26	21	13
2	DON'T GIVE ME ANY Jai (Wireed)	14	13	12
3	COME AROUND Mellow Bards (Virgin)	34	18	9
4	ISN'T IT A WONDER Boyzone (Polydor)	26	9	9
5	IF I HADN'T GOT YOU Chris Bruden (Arista)	16	10	9
6	DON'T SAY YOUR LOVE IS KILLING Erasure (Mute)	13	8	8
7	REAL THING Lisa Stansfield (Arista)	28	15	6
8	FOUND YOU Dodgy (A&M)	22	13	6
9	SHOUT Ant & Dec (Telstar)	18	6	6
10	HUSH Kula Shaker (Columbia)	33	16	5

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

22 FEBRUARY 1997

THE OFFICIAL CHARTS - 22 FEB

MTV
music week

AS USED BY V

100% R&B



TOTP

SINGLES

1 DON'T SPEAK

Rank	Artist	Label	InterScope
1	NO DOUBT	Def Jam/Mercury	InterScope
2	1 SHOT THE SHERIFF Warren G	Def Jam/Mercury	Mercury
3	WHERE DO YOU GO No Mercy	Arista	Arista
4	THE DAY WE FIND LOVE 911	Virgin	Virgin
5	DON'T LET GO (LOVE) En Vogue	East West	East West
6	DISCOTHEQUE U2	Island	Island
7	DA FUNK/MUSIQUE Datt Punk	Virgin	Virgin
8	LET ME CLEAR MY THROAT DJ Kool	American Recordings	American Recordings
9	SHE'S A STAR James	Fonoma	Fonoma
10	REMEMBER ME The Blue Boy	Pharm	Pharm
11	AIN'T NOBODY LL Cool J	Geffen	Geffen
12	CLEMENTINE Mark Owen	RCA	RCA
13	AIN'T TALKIN' 'BOUT DUB Apollo Four Forty	Stealth Sonic	Stealth Sonic
14	DARK CLOUDS Space	Gut	Gut
15	YOUR WOMAN White Town	Chrysalis	Chrysalis
16	SAY WHAT YOU WANT Texas	Mercury	Mercury
17	FINALLY FOUND SOMEONE Barbra Streisand and Bryan Adams	A&M	A&M
18	LET ME IN OTT	Epic	Epic
19	BECOME 1 Spice Girls	Virgin	Virgin
20	QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys	Jive	Jive
21	NOVOCAIN FOR THE SOUL Eels	Dreamworks	Dreamworks
22	THAT THING YOU DO! The Wonders	Play-Tone/Epic	Play-Tone/Epic
23	BARREL OF A GUN Depeche Mode	Mute	Mute
24	DO YOU KNOW What's About	Mute	Mute



ALBUMS

1 BLUR

Rank	Artist	Label	Food/Partophone
1	WHITE ON BLONDE Texas	Mercury	Mercury
2	SPICE Spice Girls	Virgin	Virgin
3	EVITA (OST) Various	Warner Bros	Warner Bros
4	THE SMURFS HITS '97 - VOLUME 1 The Smurfs	EMI TV	EMI TV
5	BLUE IS THE COLOUR The Beautiful South	Go Discs	Go Discs
6	GLOW Reef	Sony S2	Sony S2
7	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor	Wild Card/Polydor
8	TRAGIC KINGDOM No Doubt	Interscope	Interscope
9	OLDER George Michael	Virgin	Virgin
10	FALLING INTO YOU Celine Dion	Epic	Epic
11	COMING UP Suede	Nude	Nude
12	A SHORT ALBUM ABOUT LOVE The Divine Comedy	Satana	Satana
13	SECRETS Toni Braxton	LaFace	LaFace
14	PLACEBO	Elevator Music	Elevator Music
15	STOOOSH Skunk Anansie	One Little Indian	One Little Indian
16	TRAVELLING WITHOUT MOVING Jamiroquai	Sony S2	Sony S2
17	GABRIELLE Gabrielle	Go Beat	Go Beat
18	IF WE FALL IN LOVE TONIGHT Rod Stewart	Warner Bros	Warner Bros
19	GREATEST HITS Simply Red	East West	East West
20	BACKSTREET BOYS Backstreet Boys	Jive	Jive
21	EVERYTHING MUST GO Manic Street Preachers	Epic	Epic
22	EARTHLING David Howlett	RCA	RCA

22 FEBRUARY 1997

mixed fortunes for kiss as 105 launches in yorkshire

The new Kiss FM station, Kiss 105, was launched in Yorkshire last Friday against a background of conflicting fortunes for its two sister stations in the latest round of Rajar figures.

Kiss 100 in London saw a 123,000 drop in its audience compared with the previous analysis period, taking it to 817,000. Meanwhile, Kiss 102 in Manchester saw a big increase in its listeners - up by a whopping 35% to 250,000.

Kiss 100 director of programming Lorna Clarke says the station is asking Rajar to investigate

certain parts of the data, adding that the figures must be looked at in a wider context. "Virtually everywhere in London went down, it wasn't just us. However, I don't want to rubbish these figures. They're just something that for the moment we're going to have to live with," she says.

Kiss 102's managing director Guy Hornsby, meanwhile, was understandably buoyant. "Kiss 102 is what you know as Manchester wants to listen to. Our policy of breaking new music and encouraging young talent makes for the most innovative radio in the city," he says, pointing out that over the same period Radio One lost 100,000 pairs of Mancunian ears.

The Manchester figures gave a big boost to the launch of Kiss 105, which went on air on St Valentine's Day. The station's format will follow the formula used by the two existing Kiss

stations of a playlisted commercially-orientated daytime schedule followed by specialist dance shows in the evening.

The Kiss 105 DJs range from IRL veterans and ex-pirate presenters to Emmerdale Farm actor Paul Loughran. The breakfast show will be presented by Bam Bam & Jo Jo, the latter's previous employment being with the notorious Leeds Trannies With Attitude. Specialist DJs, meanwhile, will include Tim Sheridan, L Double, Tony Walker, Ralph & Huggy and Rob Tissera. And as reported in RM, some shows will be broadcast simultaneously across all three Kiss stations. "It's great that we can now offer the dance scene in Yorkshire a schedule of shows that brings world-renowned DJs together with local talent," says Tim Sheridan, 105's specialist music producer.



RM can exclusively reveal that Jamiroquai are taking their well-publicised car obsession to the limit by providing the theme music for ITV's new Formula One racing programme. Last Thursday saw the group make a live appearance at a huge party for the McLaren Formula One team at Alexandra Palace, where the new team and kit was unveiled. This was followed by a trip to the recording studio over the weekend to finish the theme music. A Jamiroquai spokesman says, "It's possible the track will be picked up for use by Formula programmes outside the UK. At this stage, we don't really know when and if the track is going to be commercially available." Meanwhile, Jamiroquai fans will be able to buy the group's newest single, 'Alright', (which we've reviewed this week) on March 24.

inside:

[2] SEVEN DAYS IN DANCE: CARL COX of Ultimatom reveals what caught his eyes and ears this week



[3] RADIO: the top 40 Dance Airplay countdown; PETE TONG's playlist



[4] Q&A: ROB PLAYFORD of Moving Shadow talks to Tony Farsides



[5] JOCK ON HIS BOX: JEREMY HEALEY picks his favourite 10 tunes

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urban	YIM NOT FEELING YOU' Yvette Michele (Lead)	p11
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from the album
'stakes is high'

tour dates

february	sheffield	leadmill
tues 18th	glasgow	the garage
wed 19th	manchester	the forum
thur 20th	london	the junction
fri 21st	cambridge	
sun 23rd		

24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	NO CL
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a new look for rm

Welcome to the new look *RM*. Aside from the old favourites like the Club Chart, *Jack On His Box*, *Cool Cuts* and *Hot Vinyl*, we're introducing a heap of new features which we hope will prove as popular as our established ones. Our regular Club, Pop Tip (re-christened the Pop Chart) and Cool Cuts charts have now been joined by the Urban Chart, which takes into account the fact that as dance music has become more fragmented, the Club Chart has become increasingly dominated by house. As a result, many records that are breaking into the charts via more r&b and rap orientated DJs/clubs are getting missed. The Urban Chart will be compiled like the other two charts from DJ returns.

The other key area for promoting dance music is radio and *RM* will now be providing the most comprehensive coverage of the dance radio world every week. The linchpin of this coverage will be a Dance Airplay Chart compiled by tracking data from the UK's main dance stations. In addition, we will be featuring an individual Top 10 from a specialist station/show each week and we'll also be publishing the playlist for Pete Tong's highly-influential Radio One show *The Essential Selection*.

Industry figures of all shapes and sizes will be focused on in our Q&A interview and 7 Days in Dance slot. *Shop Focus* has been replaced by *The Shop 10*, which will reveal what records are flying out the door of a different record shop each week, while *Label Focus* will give readers details about up-and-coming labels. And lots, lots more...

[7 DAYS IN DANCE]

carl coxo/ultimate



"I got back to the UK from Germany last Thursday where I'd been promoting my 'FACT 2' compilation album. On Thursday nights I run my own **ULTIMATE B.A.S.E.** club at the Velvet Underground, on Charing Cross Road, London which is basically a music club for music people featuring some of the world's best DJs, whether they're well known or not. Last week we had **LAURENT GARNIER** as special guest and it was absolutely brilliant. We'd been trying to get him to play at the club since it started a year ago but he runs his own club in Paris on Thursdays so it has taken a while. I personally found the set he played really inspiring, on Thursdays so through musical realms and landscapes like only he can - or only I can! On Laurent took people through musical realms and landscapes like only he can - or only I can! On Friday I was at **THE LAKOTA** in Bristol, then on Saturday I was at **THE END**, London for the special **ULTIMATE B.A.S.E.** party with **JEFF MILLS**, which was great, and then up to **THE OCTAGON** in Sheffield. Then on Monday I was back in Germany until Wednesday, when I travelled to France where I've been doing promo stuff for my French label **Edel**. Because I'm so internationally known as a DJ, I've used that to my advantage because obviously my fans in those countries will be interested to hear my records. The 'Fact 2' compilation which I'm promoting is basically a celebration of what I've been doing for the past two years, and the way music has changed and developed. Other than my own material, I think the '**FAT BOY SLIM**' album is really excellent. I'll be in France over the weekend and then back to London. The schedule's incredible at the moment but it's all for the cause isn't it?"

logic axes four in uk rethink

The German-owned label Logic Records has laid off four staff - including managing director Tony Piercy - in its London office in a restructuring of the UK operation.

Logic came to prominence in the late Eighties and early Nineties with the huge success of artists such as Snap and Dr Alban. But, like many labels, it has suffered with the end of the Euro dance boom.

The company has denied rumours that the UK office was to be shut down totally. "On the contrary, the Logic UK office should become a strong partner in the international Logic network, which includes the Frankfurt-based headquarters, the Logic US office and partners within the BMG family. To do so, a couple

of reorganisations were necessary," it says in a statement.

Along with Piercy, other members of staff made redundant in the reorganisations were Wendy K, senior product manager, Douglas Gunning, club promotions manager and Shafina Ganatra, junior product manager.

However, Logic is being bullish about the future. "Logic UK will be a strong partner and guarantor for artists, producers and labels in the future to achieve releases in the European and US market.

"This is a possibility only Logic as a small but efficient label with an international basis (sic) can offer," says the statement.



given the overblown nature of some of the superstar DJ/club tours of the past few years, some form of backlash was inevitable. The 'Unknown DJ Tour' features four up-and-coming DJs - Danny Howells, Rob Green, Lee Saffy and Phil Saja - who are ignoring superclubs in favour of smaller more underground venues. Most surprising is the fact that the tour has been put together by **7PM/Jackpot Records**, whose management wing looks after the likes of Carl Cox, John Digweed and Sasha. Seven Webster of 7PM/Jackpot says, "We've already had huge support. Everyone wants to see new people come through." The dates are: Aston University (March 19); launch party, London (Ibc) (24); Plastic People, London (26); Temple Theatre, Dublin (28); Boom Boom Room, Bangor (29); Eclipse, Torquay (April 11); Innocence, Bradford (12); Kitchen, Norwich (18); The Gate, Chesterfield (19); Night Owls, Taunton (25); Zen, Dartford (May 2); Leadmill, Sheffield (9); Club, Harrogate (16); and Kaos, Barnstaple (23).

SHOP 10

shiva.exeter

18 Gandy Street, Exeter, Devon EX4 3LS. Tel: 01392 275278. Shiva Records has finally settled down after three moves in as many years. Specialising in imports, owner Adrian Claridge actively pushes hard house, techno and nu-kits. The shop is noted for its friendly vibe, says Claridge. "All our customers are treated the same," he says. "We take the piss out of them, they take the piss out of us."

The top 10 tracks flying out of Shiva this week are: ● **'ALSOFT'** - Tour De Force (Adrenaline) ● **'WALK ON BY'** - Sick Stars (Tonic) ● **THE ORBIT** - Control Seven (Club Tunes) ● **'HYPHOTIZING'** - Glenn Miller (Trade) ● **'ULV SONG'** - Ithy Bitty Boozy Woesty (Blue) ● **'REVOLUTION'** - Dynamic System (Steel Wheel) ● **'HAZY GROOVY'** - Manik (Phunk) ● **'SLEUSIMA'** - DJ Quicksilver (Doo Or Die) ● **'TOUR TRAX EP'** - DJ Ebo (Phunk) ● **'CLAP UP ON TOP OF ME'** - Mute (Phunk Style)



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1	DO!	No Doubt
2	I SHOT	
3	WHERE	
4	THE DA	
5	DON'T	
6	DISCO	
7	DA FUJ	
8	LET ME	
9	SHE'S	
10	REMER	
11	AIN'T I	
12	CLEME	
13	AIN'T	
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15	YOUR	
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17	IFRALL	
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21	NOVOI	
22	THAT I	
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24	DO YO	

(by caroline moss)

In a busy week for dance radio, we are pleased to welcome you to the first RM radio column, which aims to keep you up to speed on the latest tunes breaking on the airwaves as well as developments in dance programming.

Despite the disappointing Rajar figures for Kiss in London, the overall picture for dance radio is rose. Choice in London and Birmingham both registered an increase in listeners, from 219,000 to 242,000 and 132,000 to 143,000 respectively, while in Bristol, Galaxy 101 gained 24,000 listeners, bringing its total to 334,000.

Dance music programming on non-specialist stations is also on the increase. Dave Pearce and Trevor Nelson each gain an extra weekly show on Radio One from this week, and new London IRL FXM plans to add some alternative dance programmes to its indie fare later in the year.

Our first dance airplay chart has been compiled by Music Control UK covering the week from midnight on February 6 to 23.59 on February 12. The chart is produced electronically by sampling CDs on to monitoring machines tuned into Kiss 100, Kiss 102 Manchester, Choice London and Birmingham, Galaxy 101 and, from Friday, Kiss 105 Yorkshire. The chart relies heavily on record company participation; if your CD isn't

on the airwaves

dance airplay

1	44	AIN'T NOBODY LL Cool J	Gettin'
2	40	DO YOU KNOW Michelle Gayle	1st Amerasia
3	20	DOWN! GET (LOVE) En Vogue	East West America
4	37	GET (LOVE) En Vogue	Multiplatform
5	41	WALK ON BY Gabriella	Gettin'
6	18	I SHOT THE SHEEP! Warren G	Def Jam
7	39	RUNAWAY NATIONAL HEADLINE...Too Amos	East West
8	42	DISCOTIQUE LL	Hiatt
9	35	REMEMBER ME Blue Boy	Pharm
10	43	CRISHE LINE (LOVE) Soul II Soul	Multipl
11	36	SUMTHIN' SUMTHIN' Maxwell	Columbia
12	45	LET ME CLEAR MY THROAT DJ Kool	America
13	38	GET THE TIGHT "EVERYBODY BUT THE GIRL" Virgin	Virgin
14	24	DA FUNK DAT Pure	Sony/Avic
15	30	PONY Growlhouse	Empire50 Music
16	32	RUNAWAY National Soul...Talen	Loose Music
17	26	TELL ME YOU'RE HOT 4th & Broadway's	Black Music
18	29	DON'T YOU LOVE ME? Eleana	1st Amerasia/EMI
19	25	JUST THE WAY (PART II) Monie Love	Columbia
20	21	WHERE DO YOU GO DJ Mervyn	Avista
21	34	WHY ANY WAYS The Braxtons	Atlantic
22	31	OVER AND OVER LL Cool J	Def Jam
23	46	MIS BE BEE BEE DJ Jumpy	Empire50 Music
24	33	REAL THING Lisa Stansfield	Arista
25	47	CAT BACK TO THE BEATS Jay-Z	Real Gone
26	27	WALKIN' ON UP DJ Pro-F-X	Nectar/EMCA
27	22	I CAN'T MAKE YOU LOVE ME George Michael	Afterglow
28	28	GOLD RING A PARTY MC Linn	East West America
29	23	UNBREAK MY HEART Titi Tribi	LaFace/Arista
30	38	TAKE ME BY THE HAND Suzy Biontz	AMP/PIRAM
31	37	STREET CREAMS Jay	Columbia
32	48	ULTRA FLAVA Heller & Raley Project	AMP/PIRAM
33	36	NATIVE NEW YORKER Black Box	Mercedes/Mercury
34	43	COME ON EVERYBODY GET DOWN! SES	Blue Note
35	41	ALL I WANNA DO Tin Tin To	VC Recordings
36	32	WITHOUT LOVE Donna Lewis	Atlantic
37	42	YOUR WISDOM Whittie Tene	Chryslar
38	49	SHOW O'R.N	Deconstruction
39	47	4 MORE ON LA Soul Real	Zhuang

sent in (see address on chart), complete with all radio-friendly versions, it won't appear.

Turning to the new chart, it comes as no surprise to see LL Cool J's Ain't Nobody in the top slot, following its number one debut in the national chart two

weeks ago. The current strength of US r&b is evident across the entire chart, which is peppered with entries from the likes of En Vogue, Warren G, Maxwell, Blackstreet, The Braxtons and Ginuwine. But the Brits are also out in force, most

notably Michelle Gayle, whose 'Do You Know' last week topped the Pop Top chart for a record-breaking seven weeks. This is the first chart of its kind, and promises to get more revealing as the weeks go by. Watch this space...

pete tong



LET ME CLEAR MY THROAT - DJ Koolhaire
 CLOSE TO YOUR HEART - JK Ringo + Rhano In Hand
 HANGIN' - Ozone
 PROBABLY IN HEAVEN HAD A LOW LINE
 THIS MORNING - The Roots + Robyn
 WALK ON BY - Gabriella
 I SHOT THE SHEEP! - Warren G
 RUNAWAY NATIONAL HEADLINE...Too Amos
 DISCOTIQUE LL
 REMEMBER ME - Blue Boy
 CRISHE LINE (LOVE) - Soul II Soul
 SUMTHIN' SUMTHIN' - Maxwell
 LET ME CLEAR MY THROAT DJ Kool
 GET THE TIGHT "EVERYBODY BUT THE GIRL"
 DA FUNK DAT - Pure
 PONY - Growlhouse
 RUNAWAY National Soul...Talen
 TELL ME YOU'RE HOT 4th & Broadway's
 DON'T YOU LOVE ME? Eleana
 JUST THE WAY (PART II) Monie Love
 WHERE DO YOU GO DJ Mervyn
 WHY ANY WAYS The Braxtons
 OVER AND OVER LL Cool J
 MIS BE BEE BEE DJ Jumpy
 REAL THING Lisa Stansfield
 CAT BACK TO THE BEATS Jay-Z
 WALKIN' ON UP DJ Pro-F-X
 I CAN'T MAKE YOU LOVE ME George Michael
 GOLD RING A PARTY MC Linn
 UNBREAK MY HEART Titi Tribi
 TAKE ME BY THE HAND Suzy Biontz
 STREET CREAMS Jay
 ULTRA FLAVA Heller & Raley Project
 NATIVE NEW YORKER Black Box
 COME ON EVERYBODY GET DOWN! SES
 ALL I WANNA DO Tin Tin To
 WITHOUT LOVE Donna Lewis
 YOUR WISDOM Whittie Tene
 SHOW O'R.N
 4 MORE ON LA Soul Real

simon colley by philipps

OFFICIAL HOT 101 PLAYS
 REQUEST LINE - Zane
 WHAT THEY DO THE
 ROOTS (Gettin') - '98
 BROG STREFF - Danna
 FREE & SHAKIN' (Mistone) - '98
 SUSTO LOVE (Remix) - The Roots
 (So So Def) - '3
 MILES TO EMPT - Stone
 (M3) - '9
 IF I CHANGED MY MIND - Phoenix & Ebury
 '98
 ON & ON (BAUCON) - Evelyn King (Kobay) - '98
 CLASSIC SQUAD - COMPILATION
 Various (Gotham) - '98
 I'M NOT FEELING YOU
 Yvette Michele (Loud) - '98
 DON'T YOU KNOW
 Michelle Gayle (EMI)

for years. But as that infrastructure is developing, it means that the disenfranchised, like, the pirate stations, are still a potent force. Pirates are a very strong barometer of youth trends.

KIRK ANTHONY, HEAD OF MUSIC, CHOICE FM: "When you get the darkest of US rappers like LL Cool J straight in at number one, and the amount of r&b in the chart, it's obvious there's a huge demand for dance radio. Most of the big stations are starting to realise there's money to be had from the dance scene."

STEVE PARKINSON, MD, GALAXY 101: "Dance music has definitely got a future. Kiss is right to contest the figures, I'm amazed its listeners have fallen. Dance music is getting wider and wider appeal, and it's not just the kids that listen now, our average age is 27."

given the conflicting rajar figures, what is your view on the current state of dance radio?

CHRISTINE SMITH, RADIO CORRESPONDENT, BROADCAST: "We were surprised to see that the audience figures for Kiss had gone down because it had been doing so well. Dance music is relatively well catered for on radio in London but not regionally. But we're finding that when the authorities hand out the new licences, they're tending to favour speech-based formats because they're trying to get people away from dominant local BBC stations."

SHABS, MEDIA VILLAGE: "There is now a good dance radio infrastructure, covering London, Yorkshire, the North West and Bristol. A network has been created which will lead record company marketing plans, which is something we've all been working towards

[BEATS]

[PIECES]

Well, look to Kiss FM and Peac D Graham Gold who led the knot recently with his girlfriend NELL HARRISON from Sony Music Publishing. The couple will depart this week for their honeymoon in South Africa - where Graham, in true DJ spirit, has managed to slot in a few DJing dates...LATEST addition to the TRIBAL GARDNER hit is DAVE CLARKE, who will be making his first live appearance at the event...Look out for a bootleg during the rounds supposedly offering exclusive RUFUS SARKIS and GRANT NELSON mixes of Janet Jackson's 'Love Will Never Do' and 'Pleasure Principle' (Paramax 402). The mixes are taken and apparently the BPI is already on the case...ZPMI record shop in Camden is temporarily homeless following contractual problems with its landlord. Two new premises are being looked at in the Camden area and Zoom hopes to be back in business as soon as possible. In the meantime, Zoom is contactable on 0171-284 3378...Still in the Camden area, SUBVERSIVE RECORDS has a new address at 15 Prall Mees, Camden, London N1 0AD.

The telephone and fax numbers remain the same - Tel: 0171-295 2626; Fax: 0171-203 0202. Finally CARL COX forgot to mention in his 7 days diary that he will be guesting on JOHN PEEL'S Radio One Show on February 27. Carl will be playing a live set from 8.30pm...AND THE BEAT GOES ON!

Telephone 0800 239888

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 36 37 TOXXY
 20 37 JUST
 38 38 JUST
 32 39 SOME
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US3 COME ON EVERYBODY (Get Down) Mixes

- A1 Album Mix
- A2 Youth In Asia Remix
- A3 Q-Burns Abstract Message Remix
- B1 Radio Edit
- B2 Tunnel Remix
- B3 Rickidy Raw Urban Mix
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q&a

In 1990, Stevenage software engineer Rob Playford began his own record label, distributing 12 inches out of the back of his car. One hundred records later, Moving Shadow has grown to be one of the most successful UK drum & bass indies. Its back catalogue covers the scene's development from rave through to the cutting-edge of today's music exemplified by Shadow's 100 "Distorted Dreams/The Shadow Project" centenary release. As well as running the label, Playford also co-produced and engineered the label's "Senseless" LP



rob playford

MOVING SHADOW'S HISTORY ENCOMPASSES A REAL SLICE OF MUSICAL HISTORY. WHAT ARE YOUR PERSONAL HIGHLIGHTS?
 "It's hard to say, there have been so many highlights, especially tuneswise. When you've had tracks that break barriers and change the way people make records, those are obviously highlights. With records like 'Helicopter Tune' and 'Dred Bass' we definitely did that. Whether any of the more recent tunes we've put out fall into that category, only time will tell because often it's only with hindsight that you can see just how important a record has been."

TELL US ABOUT YOUR 100TH RELEASE.

"We wanted to do something special. I've been working with Dominic (Angas), who's been with the label for about a year, and we came up with this track ('Distorted Dreams') that we really liked and everyone else was into so we decided to save it for MS 100. The B-side came out of a remix that Goldie and I did and developed into something quite hard and angry."

DO YOU FIND THAT THE DRUM & BASS SCENE NOW SEEMS TO BE GETTING A BIT INDUSTRIAL AND REALLY DARK?
 "This scene is always going from one extreme to another. So, in a way it's no surprise that after all that nice jazzy stuff things are going the other way - it's almost inevitable. I don't really look at it as dark, although it's a bit more hard-edged. I can also see a more techno feel emerging at the moment."

A LOT OF THE KIDS THAT WERE ORIGINALLY ON THE JUNGLE SCENE HAVE DESERTED IT FOR GARAGE OVER THE PAST COUPLE OF YEARS. DO YOU THINK THE MUSIC JUST STARTED GOING OVER THEIR HEADS?

"It's a natural thing of people growing up. People just get older and lose that enthusiasm. So a lot decided that they didn't want to go into the future with what drum & bass was turning into. It's just that fact of not

wanting to go through it all again when things suddenly start changing. So a lot of people stop going out and just get a takeaway on Saturday nights or, when they do go out, they go back to something they know and was there before, which is garage and house."

WHAT DOES 1997 HOLD FOR MOVING SHADOW?

"On the business side, we're trying to build a more structured operation in Europe and America. In the US, they're just beginning to get it musically. Drum & bass is going beyond just being a fad like the rave thing was out there. There are a lot of younger kids that don't remember rave but have found this music for themselves and are genuinely into drum & bass. So, we're looking to get a good structure going out there like we have in Japan. Part of the reason that we've been able to go as long as we have in the UK is that we've always had a very efficient structure in place that allows things to run smoothly. That means rather than doing loads of running around, we've always had time to focus on the things we want to do."



ULTRA RECORDS

20 Denmark Street, London WC2H 8NA.
 Tel: 011-379 0038; Fax: 011-497 8909.
HISTORY

Ultra was formed eight months ago by Neale Easterby and Richard Ramsey after a long stint in New York running Empire Management and Payday Records. Eager to pick up on the dance music coming out of Europe which didn't fit Payday's hip hop profile, Easterby returned last year to set up a UK base. The label was set up simultaneously in New York with Payday co-founder Patrick Moxey at the helm, the aim being to cross-pollinate the US and European dance markets as well as licensing product worldwide. Releases for the US and UK are scheduled to coincide as closely as possible. With an instrumental/dub label Ultratrax in place, drum & bass label Nu Matik coming through in April and US hip hop on Payday through London Records, MD Easterby is confident all bases are covered.

KEY STAFF:

Neale Easterby, MD; Richard Ramsey, label manager/A&R; Sean Martin, office manager and label manager of Nu Matik.

SPECIALIST AREAS:

Vocal house and garage
KEY ARTISTS:

Roger Sanchez, Soul Solution, The Lisa Marie Experience, Backroom Boys
LAST THREE RELEASES:
 Transatlantic Soul 'Release Yo'Self', Naked Music NYC featuring Annette Taylor, 'It's Your Life', Lisa Marie Experience 'Keep On Dreaming'

COMING UP:

Wildchild 'Love Each Other/Bad Boy', Ultra Dance compilation album, DJ Sneak album 'Blue Funk Files'

RETAIL VIEW:

"We talked to Ultra last year about co-ordinating their UK and US releases because there were a few teething problems with imports, but their Wildchild release should do well for them this year, and hopefully the Backroom Boys will cross over to the commercial market." - Paul Warren, Release the Grooves, London W1



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STREET DATE 3RD MARCH



1	DO!	No Doul	2	SHOT	3	WHERE	4	THE DA	5	DON'T	6	DISCO	7	DA FU!	8	LET ME	9	SHE'S	10	REMEM	11	AINTT	12	CLEME	13	AINTT	14	DARK	15	YOUR	16	SAV W	17	FINAL	18	LET ME	19	2 BECC	20	QUIT PI	21	NOVOC	22	THATT	23	BARRE	24	DIO VO
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Self-confessed egoist Jeremy Healey began musical life as DJ. He left then had a splash of popplastic success with Haysi Fantayzee. He left the limelight to return to the decks, becoming one of the UK's biggest DJ names. But now he's back on the pop trail with recording partners Amos and he says, "It's great to be able to make the records you want to without having to worry about what other people think of them." Fortunately, other people seem to like them as well...

JOCK

jeremy healey

ON HIS BOX

top[10]

'WANNA BE STARTIN' SOMETHING' MICHAEL JACKSON (EPIC)

"People still bug me to play this record, after 10 years. It's a brilliant record. It's got amazing singing and rhythms and great chat at the end. It's an amazing dance record, it's got it all in every way."

'LET'S START THE DANCE' HAMILTON BOHANNON (MERCURY)

"This came out in 1978 and it was a revolutionary record at the time, it was the first record I'd heard like that. It was about 10 minutes long and in different parts. There's a woman belting out gospel and hard drums, there'd never been anything like it. A lot of people have copied the idea and thousands have sampled the words 'everybody get up and dance.'"

'LOVE REARS ITS UGLY HEAD' LIVING COLOUR (EPIC)

"This is my favourite karaoke track - the next day I can't speak. I've been screaming my head off with the singer. It's a real pain-in-the-neck record. It came out around 1990 and it never really happened here."



PIC: GP

[COMPILED BY SARAH DAVIS, TEL: 011-949 2200]

'EVEN BETTER THAN THE REAL THING' U2 (ISLAND)

"I did get sick of this for a while because I played it so much, but the last time I heard it I was jumping up and down, really leaping up and down. It's a great party tune - quite T-Rex - and a really happy record. It's a good song by a good singer. I played 'New Year's Day' recently too - in fact on New Year's Day. Half the people left but the other half really got into it."

'COULD YOU BE LOVED' BOB MARLEY (ISLAND)

"When Chris & James did the first house mix, the band hated it and refused to put it out. They supposedly hated dance music. I was so excited when I heard Chris & James's mix and I played it out for 18 months while nothing happened with it. I played it all the time and people would ask me what it was. Then a year and a half later, the Todd Terry mix came out. It's a good song and she's got the voice of an angel. I still play it occasionally acappella when I mix different beats into it. It's quite interesting."

'MISSING' EVERYTHING BUT THE GIRL (BLANCO Y NEGRO)

"When Chris & James did the first house mix, the band hated it and refused to put it out. They supposedly hated dance music. I was so excited when I heard Chris & James's mix and I played it out for 18 months while nothing happened with it. I played it all the time and people would ask me what it was. Then a year and a half later, the Todd Terry mix came out. It's a good song and she's got the voice of an angel. I still play it occasionally acappella when I mix different beats into it. It's quite interesting."

'SMOOTH CRIMINAL' MICHAEL JACKSON (EPIC)

"A bootleg came out a few years ago by some naughty northerners and got hammered by me and went down a storm all over the place. The original came out around 1980/89 and it's the best dance music ever made. Brilliant song, really exciting, and great music. It's got everything going for it."

'YEKE YEKE' MORY KANTE (LONDON)

"All the mixes have been good since it first came out in 1988 in the acid house days. There have been remixes every few years and it's still getting better. There was a really good acid version that came out and the original is very good. It gets lots of action, the crowd still really loves it."

'KNOCK YOU OUT' LL COOL J (DEF JAM)

"This came out around 1991/92 - as you can see, I'm a very early Nineties sort of guy. This is just a really great aggressive rap record. Quite a good song, and there are not many raps that make a great song. It's got a good groove, it's very simple."

'SMELLS LIKE TEEN SPIRIT' NIRVANA (DGC)

"When I first played this record, people were booining - it was quite funny as I haven't been booted before or since. Then about three people started going around. I played it at the Ministry of Sound and half the people walked out of the club and the other half gradually got into it and it became an anthem. On holiday last week in Argentina, I got the DJ to put it on and pogoed and then jumped into the swimming pool, much to the other holidaymakers' amusement."

HEALEY'S STARTMIN' 10

- 1 'WANT' Class A 500cc
- 2 'KEY OF THE KEYSTONE' Mr Pink white label
- 3 'BLUE SKIES' 6T Perfecto
- 4 'CARPUL' horsa Stress
- 5 'NAKED AND ASHAMED' Dylan Rymes Junior Boy's Own
- 6 'HAVE FUN' Coma B white label
- 7 'CAN YOU FEEL THE HEAT' artist unknown white label
- 8 'SOUND OF EDEN '97' Casino white label
- 9 'YOU GOT THE LOVE FARLEY AND HELLER REMIX' The Source featuring Candy Station React
- 10 'BARE' Amethyst Jackpot



33 18 THIS YEAR'S LOVE WILL LAST FOREVER XXX (on 40) Jan 11
18 19 WANTED (on 25) Jan 11
18 20 TRANSPORTING (OST) 18 March

[cv]

BORN: Woolwich, London, January 18, 1962. **LIFE BEFORE DJING:** "Working in a supermarket and a factory." **FIRST DJ GIG:** Club Planet in Piccadilly, London around 1979/80. It was run by Philip Salton who is the tightest man in nightclubbing. He paid us £10 or £20. He went on to do the Mod Club. Then I did the pop group thing and then I went back to DJing."
MOST MEMORABLE GIG: *Best* - "My fondest memories are of when I was resident at Subterrania between 1990-1992." *Worst* - "Port Rush, Northern Ireland in front of 2,500 people. It was sold out. We got off the plane but my records didn't. The promoter was breaking out. There were about six local DJs playing too and they lent me their records. In the end we had a ball. Once I was so drunk in Amsterdam at the Love Ball when I was DJing with Tony Humphries. When he went to the toilet I got on the decks and wouldn't let him get back on. Very naughty. He's such a nice guy too. I felt terrible the next day." **FAVOURITE CLUBS:** Sugar Shack, Empire, Middlesbrough; Emporium, Leicester; Decadence and Chuff Craft, Birmingham. **NEXT THREE GIGS:** Academy, Bournemouth (Feb 19); Garlands, Liverpool (20); Naughty But Nice, Harlow (21). **DJ TRADEMARK:** Huge ego. **LIFE OUTSIDE DJING:** New release 'Argentina' on Positive out in five weeks; "I love to travel and watch films; I collect furniture and I'm interested in architecture."

16	24	30	36	42	48	54	60	66	72	78	84	90	96	102	108	114	120	126	132	138	144	150	156	162	168	174	180	186	192	198	204	210	216	222	228	234	240	246	252	258	264	270	276	282	288	294	300	306	312	318	324	330	336	342	348	354	360	366	372	378	384	390	396	402	408	414	420	426	432	438	444	450	456	462	468	474	480	486	492	498	504	510	516	522	528	534	540	546	552	558	564	570	576	582	588	594	600	606	612	618	624	630	636	642	648	654	660	666	672	678	684	690	696	702	708	714	720	726	732	738	744	750	756	762	768	774	780	786	792	798	804	810	816	822	828	834	840	846	852	858	864	870	876	882	888	894	900	906	912	918	924	930	936	942	948	954	960	966	972	978	984	990	996	1000
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Bullethead hits a



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TUNE OF THE WEEK



'THE FUNK PHENOMENA'

ARMAND VAN HELDEN (ZYX)

(H) Not content with being the ubiquitous remixer (Genesius II, NYC, Nu Yorican Soul etc.), the prolific 'old skool' junkie turns to his own release with a basic layered looping disco cut-up that's so simple it hurts. The radio edit is driven by the incessant 'The funk phenomena' hook over a muffled/phased beat. MST's Phenomenal mix acts in a more bucked/dance style with a subtle screech occasionally giving an equally bouncy take. The JOHNKENNYDOPe Mastermix stutters along, quickly cutting up the catchy title over a much longer bass-heavier groove. The frantic Ras mix slurs the vocal in a lighter stop/start alternative edit and the Edge Factor Dub misses much of the song's dynamics, acting more as a possible mixer than a stand alone track. ○○○○JH

'ALRIGHT' JAMIROQUAI (SONY S2)

(H) After the club mix successes of 'Cosmic Girl' and 'Space Cowboy', Jamiroquai is treated to more of the same by Todd Terry for this release. In a very similar vein to Everything But The Girl in arrangement, this is accurately described as funky house with a mellow tint and it comes across very well indeed in this package. The five mixes on offer here aren't all that different from each other, but they utilise Jay's vocal in its full verse and chorus format excellently, and the production from Todd is, as you can imagine, top notch. Tee's In House mix is definitely the favourite of this very good bunch which will no doubt support the crossover commercial version confidently. ○○○○CF

'SWALLOWED' BUSH (MCA)

(D&B) Goldie's Toasted Both Sides Please mix comes as a B-side to the promoted LP version although it has been labelled incorrectly, i.e. said LP version is Goldie's mix and vice versa. The mix in question uses gated guitar amid a tortured 'twisted' 'swallowed' vocal with a dark demonic wobbling bass, all enhanced by 'snaka-like' breakbeats. A further agonised 'Got to get away from here' vocal brings this extreme remix to its climax. ○○○○JH

H = house; D&B = drum & bass; T = techno; B&B = B&B; G = garage; S = soul; SW = swing; HH = hip hop; A = alternative; B = breakbeat; TR = trance

ART OF TRANCE 'KALEIDOSCOPE' (PLATIPUS)

(H) Previously available on a very limited double A-side as an LP sampler, 'Kaleidoscope' enjoys its own full release in three mixes, and it's quite brilliant. The original mix, an instrumental and dreamy melodic composition, is the solid base for two new angles from The Sunday Club and LSG. The Sunday Club enhance the bass and pace up the proceedings to envelope the BT-styled break, before galloping on from the kick-in with fine crisp sounds and builds. The LSG mix is a little more percussive, but on the whole is a first option, using the same melody in a more repetitive and, dare I say it, banging fashion, whole is a first option, using the same melody in a more repetitive and, dare I say it, banging fashion, whole is a first option, using the same melody in a more repetitive and, dare I say it, banging fashion. ○○○○CF

HONDY 'HONDY (NO ACCESS)' (MANIFESTO)

(H) In glorious Manifesto fashion, there has been a carpet bombing of this to the nation's DJs in three separate packages and four 12s over the past few weeks, and after trawling through the seven mixes (two of them being duplicated on different consignments), you'll discover it's not particularly instant but certainly unusual. Maybe it's the soft soothing vocal, but there is a strangeness to the track that caused me to play it a couple of times in case I missed something. It's not the best Manifesto option out there, but definitely worth a long listen. ○○○CF

PETE 'TWEAKER' BONES 'ON GOLDEN POND'/'WOODY' (RED ANT)

(H) Just back from a tring list of US tour dates, Pete Bones marks his return with this AA. Two very different tracks are on offer here - 'Woody' is a fierce squelchy bleepy piece, nice and harsh with an attractive roughness to the edges - 'sample and effective and doing very well thank you. 'On Golden Pond' feels like the old Pete Bones with the signature bass and synth lines harmonised in a feel-good combination, and very reminiscent of the earlier Jubo creations - and much more in tune towards the end of the night. Very handy to have an EP that you can play both sides of. ○○○○CF

LOUIE BALD 'SEEMS TO RUN WILD' (SUBVERSIVE)

(H) Subversive seems to be well on the case at the moment, with recent favourites from Cevin Fisher and Lithium still buzzing, and it keeps to the same tempo again for this track. Much more in line with the deep house crowd, it features a loopy 'Run wild' vox over a head-nodding groove and minimal wandering keyboard lines. There are three comparable mixes, with the expanded version on the top side coming out favourite and suited more to the earlier stages of the set. ○○○CF

HOUSE TUNE OF THE WEEK

TRANSATLANTIC SOUL 'RELEASE YO'SELF' (DECONSTRUCTION)

(H) First released on Ultra last summer, when it earned a well-deserved maximum *clap points* in these pages, this Roger Sanchez production returns as a no-expense-spared doublepack with new mixes from Todd Terry and Basement Jaxx. The organ-drooped Liquid Vocal Mix is the lead representative from the original 12 with its driving beats, deeply bassline and irrepressible "I can make you feel real good, but you gotta release yourself" vocal. For some reason the excellent percussion-heavy Release Yo'Self mix has not been produced this time round. However, the new mixes make up for it with Basement Jaxx delving deep to create a moody and warped Eighties-influenced groove with hints of Tony Lee among the layers of percussion. Todd Terry plays on the drum pressure for his three versions with his thumping full-vocal Frozen Sun Mix being the stand out, although his less stripped down Release mix is also worth checking. ○○○○AB

UBO PROJECT 'THE RETREAT EP' (KULT US)

(H) Terry Hunter's long-running UBO Project, probably best remembered for their sublime 'When I Fell In Love', serve up three more good old-fashioned no-nonsense house tunes. 'Regardless' loops up the honking sax, rattling piano, bubbling Hammond and cut-and-paste vocals over some solid beats.



Dean Thatcher from The Aload (featured in Jack On His Box RM Issue dated June 10, 1995)

dean thatcher's steamin' 10 tips for the week

- 1 'EVA' Jean Jacques Perry (BGP)
- 2 'SUNBURST' Spring Heat Jack (Trade 2/Island)
- 3 'EASY EXPERIMENT' The Moneygany Project (Pulp Flavour)
- 4 'FIREKEEPER' Red Planet 7 (Red Planet)
- 5 'SPIRIT' (ALOOF REMIX) Kitachi (Dope On Plastic)
- 6 'KING OF THE BEATS' Amazon II (Aphrodite)
- 7 'CIRCLES IN THE SQUARE (ALOOF REMIX)' Low Pass (softly)
- 8 'REKITT' Death In Vegas (Concrete)
- 9 'CRITICAL MASS' Sons Of Silence (Leat)
- 10 'NOTION' Tongue (Octopus)

1	DO!	No Doud	2	SHOT	3	WHERE!	4	THE DA	5	DONT	6	DISCO	7	DA FU!	8	LET MI	9	SHE'S	10	REMER	11	AIN'T	12	CLEME	13	AIN'T	14	DARK	15	YOUR!	16	SAV W	17	FRIVAL!	18	LET MI	19	2 BECC	20	QUIT PL	21	NOVO!	22	THAT!	23	BARRE	24	DO YO!
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100

'Thank You' gets righteous with a gospel chorus, while the B-side's 'Angel' is a tougher, more underground tune that could prove to be the EP's strongest selling point. ○○○○AB

RESTLESS SOUL 'MAMA' (SLIP'N SLIDE) (H)
Originally out last year on Basement 292, this Phil Asher tune is about as deep as a disco-fingered piano-proceeds house tune can go. Having featured in several 'Best of 86' charts, it now gets a re-release along with a new mix from the Black Science Orchestra. Ashley and the boys build the track from its swirling street sounds intro into a bumping crowd pleaser with a mean clipped guitar, neatly looped title line and uplifting horns. ○○○○AB

R&B TUNE OF THE WEEK

MARK MORRISON 'MOAN & GROAN' (WEA) (R&B)
Mark's most soulful record to date, and the definite highlight on the album next to 'Mack', becomes his sixth single. The most seductive Long Version is the definitive mix, though for variety Full Crew Productions take the beats further down an urban route up to make it a full-on drum & bass excursion. The single comes complete with bonus track 'I Like' which has been superbly mixed for the house crowd by Joe T Vannelli. ○○○○RT

JEPHTE GUILLAUME 'THE PRAYER' (SPIRITUAL LIFE US) (A)
Following his 'Lakou-A' single, the Haitian singer/songwriter with a gorgeously resonant voice delivers another enticingly exotic blend. A restrained rolling house rhythm brings the background for the gently intertwining male and female vocals, the intricate acoustic guitar work, and jazzy flute themes. Sadly the magical end-result is unlikely to make much of an impact beyond the charts in the back of *Straight No Chaser*, although it could become a favourite on the terraces of Cafe Del Mar this summer if Jose Padilla gets his hands on a copy. The flipside breaks things down with the weird and extra 'Tel Kale Beats', an acappella, a jazzy acoustic take with deep flute and some bonus chants. ○○○○AB

DAN FACTORY SPOOK 'SAME OLD ACID, SAME OLD LIES' (SKINNY MALINKY) (T)
Beat Foundation member Spook shows us what he does in his spare time - he makes firing, funky trance tunes. As with most Skinny tracks, this one builds and builds over warm, rolling beats

ON THE CONTRARY



gilles peterson's alternative tips for the week

- 1 'FLIGHT IC408' STATE OF BENGAL (DMNI)
Hype! This is the s*** - worldwide
- 2 'SOLIDISSIMO' AIR (SOLID)
Soulful hopping with a Parisian twist
- 3 'NEW FORMS' RONI SIZE/REPRAZENT (TALKIN LOUD)
Next level drum & bass/rap fusion featuring Bahamadia
- 4 'TRANSFATTY ACID' KRUDER & DORFMEISTER REMIX' LAMB (FONTANA)
Remarkably strong remix from Vienna's finest
- 5 'SUSAN'S PLACE' EELS (GEFFEN)
Stand-out Beckesque cut. Waiting for the remixes
- 6 'CHEMICAL IMBALANCE' KARIME KENDRA (SIRKUS)
Another unique funk-step mix-up. DJ Die must be boxing to the max
- 7 'BADUISM' ERYKAH BADU (UNIVERSAL)
Variations on a Rimsnots theme. Massive. Roots and D'Angelo produce
- 8 'SOMETIMES (NUYORICAN DUB)' BRAND NEW HEAVIES (LONDON)
Taking over where 'Mindfluid' left off
- 9 'ASTHMA (FILA BRAZILIA REMIX)' PHOSPHURUS (LANGUAGE)
Find this on the B-side of another EQ Education from Pork's Finest
- 10 'MY FRIEND' PRESSURE DROP (HARD HANDS)
Welcome return from the originals. Hard and dark junglist leanings

and is complemented by some typically lush and atmospheric - and acidic - synth limes. Then follows an epic piano breakdown that should have Sasha wetting his undies. ○○○○BB

DOGS DELUX '21ST CENTURY READYMADES EP' (SECOND SKIN) (D&B)
Drum and bass can sound so sweet when a little melody is thrown into the mix. Among all the clattering on the lead track 'All Of One', there's a warm, synth atmosphere that builds very nicely to make the perfect breakbeat/trance track. The men behind it are former Woodentop Rolo McGinly (aka Pluto) and Rob Miller, and their pedigree shows. ○○○○BB

ON THE CONTRARY 'LOVE TO LOVE YOU' (EXPANSION) (R&B)
Around on promo last year, this classy US r&b stroller from a new Bronx girl duo never saw an official release with the act eventually getting dropped by the label concerned. In true British fashion, Expansion Records hunted down the owners of the track, Juice Jams, and now it's getting a full, if belated, UK release. The Straight mix is probably the most club friendly while the Ass Moves remix, name notwithstanding, is a bit smoother. A house remix, meanwhile, sounds like someone's taken a time travel pill and gone back to 1987. The duo will also be performing at the forthcoming KC & Jo Jo show at Le Palais in February. ○○○○TF

R&B TUNE OF THE WEEK

SOUTHERN COMFORT 'ROCKSS'/RUFF QUEST 'MAD SCIENCE' (CUP OF TEA) (D&B)
These are two wonderful breakbeat workouts on the Bristol-based label, perhaps more familiar for its trip-hop styled material. 'Rockss' is dark, warped drum and bass while the flip, 'Like This', hammers away relentlessly but with a nice synth melody to hold things together. 'Mad Science' cuts a similar hard rhythm with gentle synth strings in the background. Southern Comfort reappear on this 12 inch too with the slightly more restrained and bass-driven 'Street Reality'. ○○○○BB

ESSA 'TALES FROM THE FURNACE' (DIY DISCS) (H)
Nottingham's DIY stable turns up the heat on the house beats again with this funky four-tracker. 'Beast Freaks' is a fairly straight-forward disco-ish groove and is followed by the brilliantly-introed, deep jazz organ stomp of 'Dance Off'. On the flip, there's the samba-styled, bass rumbling 'Love In Latin' and the beautiful, moody ambience of 'EP Atmos'. Quality. ○○○○BB

SIL 'COME TOGETHER' (WORK) (H)
Here is another irresistible hard house track from Work. Duff Puck-in beats and cool synth stabs on the brilliant dub. The vocal cut throws in a disco baseline and is equally impressive. The closer, 'To Tu Love' takes things

1	DO1	No Deal	2	ISHOT	3	WHERE	4	THE DA	5	DONT	6	DISCO	7	DA RUT	8	LET MI	9	SHE'S	10	REMER	11	AINT	12	CLEME	13	AINT	14	DARK	15	YOUR	16	SAY W	17	FINALL	18	LET MI	19	2 BECCO	20	QUIT PI	21	NOVOCI	22	THAT T	23	BARRE	24	DO YOU
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the **URBAN** CHART

(compiled by alan peters from a sample of more than 700 of returns - fax: 0173-928 2881)

[commentary]

by tony farsides

Welcome to our new Urban Chart. As well as commenting on the chart, this column will hopefully also work as a bulletin board for info about the whole urban arena. Views and info to be gratefully received by fax on 0171-401 8035. Congratulations to RCA for nabbing the



top two placings on the first chart. Furmester Flex protégé **YVETTE MICHELE** was a clear number one after being reported by more than 50% of our DJs. The highlight of last week was definitely getting to talk to **MARY J BLIGE** about her new LP, *Share My World* (look out for a big piece on Mary in next week's Talent section in *Music Week*). The eight tracks I heard from the new LP are all excellent. Particularly strong is the first single, "Love Is All We Need", which will start getting promoted in mid-March. Featuring guest raps by **NAS** and produced by **JAM & LEWIS**, the track will appeal to anyone who craved the life out of Mary's 'Be Happy' last time round. Sinking with Universal **WCA**, I can exclusively reveal that **ERYKAH BADU** will be doing a showcase at London's Cafe De Paris on

March 24. This Wednesday (19) sees an interesting experiment when the Wu Tang Clan's **GHOST FACE KILLAH** gives a live performance and interview on the internet (www.88hiphop.com) joined by the likes of **RAEKWON** and **CAPPADINA**. The show starts at 10pm New York time (3am GMT). **AALIYAH** fans should look out for an Atlantic Records doublepack US promo of new mixes of 'One In A Million'. Hidden away at the end of one side is *Wail* D's Big Bass mix which I reckon will appeal to the growing band of DJs who are integrating UK friendly (Miami) Bass tracks into their sets.



Wk	Wk	Artist	Label
1	NEW	I'M NOT FEELING YOU	Yvette Michele
2	NEW	LET ME CLEAR MY THROAT	DJ Kool
3	NEW	WHEN BOY MEETS GIRLDO YOU THINK ABOUT US	Total
4	NEW	GET ME HOME	Foxy Brown featuring Blackstreet
5	NEW	KNOCKS ME OFF MY FEET/IN THE HOOD	Davecl Jones
6	NEW	SUMTHIN' SUMTHIN'	Maxwell
7	NEW	JUST THE WAY	Puff Daddy
8	NEW	STEEL	Def Jam
9	NEW	YOU MIGHT NEED SOMEBODY	LaFace
10	NEW	AIN'T NOBODY	Columbia
11	NEW	YES I WILL	Cooltempo
12	NEW	SPIRITUAL THING	Biv 10
13	NEW	THERE AIN'T NOTHIN' LIKE THE LOVE	Freakstreet/WEA
14	NEW	REQUEST LINE	Def Jam
15	NEW	REALIZE	Wild Card
16	NEW	4 MORE	Warner Bros.
17	NEW	FUMBLE IN THE JUNGLE	Wild Card
18	NEW	PONY	Illow/Motown
19	NEW	REALITY	Motown
20	NEW	MOAN & GROAN	Tommy Boy
21	NEW	STREET DREAMS	Mercury
22	NEW	TELL ME	Epic
23	NEW	I SHOT THE SHERIFF	Load
24	NEW	ON & ON	WEA
25	NEW	COLD ROCK A PARTY	Columbia
26	NEW	REMEMBER ME	Island
27	NEW	I NEED YOUR LOVE	Def Jam
28	NEW	CAN'T KNOCK THE HUSTLE	Vestry Street
29	NEW	CAFÉ/REFE	Kedar/Universal
30	NEW	FU-GEE-LA	East West
31	NEW	MR. BIG STUFF	Pharm
32	NEW	YOU WILL RISE	WEA
33	NEW	SARA SMILE	Northeastside
34	NEW	WHATEVA MAN	Cooltempo
35	NEW	TREAT ME RIGHT	Columbia
36	NEW	EVERY TIME I CLOSE MY EYES	Motown
37	NEW	INVISBLE	Epic
38	NEW	HUSH	Virgin
39	NEW	WORD PERFECT	Def Jam
40	NEW		Select
			Epic
			ZTT
			Def Jam
			Live

In an NY direction with great aplomb. A real treasure. ○○○○BB

WAXPLOITATION 'THE PROTEUS CONSPIRACY' (TUMMY TOUCH) (H)
Jazz and disco rhythms combine smoothly on the distinctly laid-back original while a delicious purpling synth line warbles away on the preferable *Leslie* in Liquid mix. The mood mellows again for the Comment No. 1 mix although the latter has a hard edge. ○○○○BB

ERIC BENET 'SPIRITUAL THING' (WARNER BROS) (R&B)
'White Room' is more your excitable Propellerheads material. Eric Benet is not a total newcomer to the r&b scene, he was one half of Benet on EMI in 1992, and has been a featured vocalist with Jeff Lorber on his jazz fusion albums in recent years. Since releasing his solo debut on Warners, however, he has been attracting similar attention to Maxwell and D'Angelo and acclaimed as another savour for real soul fans on the so-called 'nu class



ALISHA'S ATTIC

soul' scene. His voice has the character of an Al Green, his music the wholesome flavour and musicality of a bygone era. The production has a Nineties sophistication, but this funky, mid-tempo jam omits the big beats that turn off the soul boys who never got into ghetto r&b and still crave the real stuff. ○○○○RT

ALISHA'S ATTIC 'INDESTRUCTABLE' (MERCURY) (B)
By surely one of most remixed artists recently, this single comes with many a moody breakfast mix courtesy of Miloco, SkyLab and Shagsonic, as well as Shagsonic mixes of 'White Room'. All the mixes are more than acceptable and all use the verging-on-sneakily vocals suitably. Shagsonic's versions scream the loudest to be noticed, however, with all kinds of old-style Balearic trickery - wistful sounds, funky breaks and bits of 'free spirit' vocal - while their

CHAKA KHAN 'NEVER MISS THE WATER' (REPRISE) (R&B)
This features a cameo appearance by Ma'Shell Ndegeocello on the funky r&b album mix while the single offers additional garage mixes by Frank Knuckles and new stripped-down, dark house variations by Stylus. It's not an "I'm Every Woman" or "Ain't Nobody", but vocally Chaka still puts virtually every one else to shame. The song comes from her recent 'Best Of' collection where this

18 THIS YEAR'S LOVE (WILL LAST FOREVER) XXXXXX (Waxploitation)
19 HITS 97
20 TRANSPORTING (OST) B&B Japan



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26	25	STEP E
9	26	SHE M
23	27	WALK
25	28	HODDINS
21	29	PASSI
27	30	OLDER
18	31	NANC
28	32	PROFES
33	33	UN-BR
34	34	MUM
34	35	DON'T
36	36	MEGA
20	37	TOXIC
38	38	JUST
32	39	SOME
40	40	NO CH

Bullersted titles a



A complete of people's opinion an



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the TOP CHART

Compiled by Neil Martin from a sample of 10,000,000 in Britain. Tel: 01753 629323

[handbag]

by Alan Jones



Wk	Wks	Pos	Title	Artist
1	7	2	PARTY PEOPLE (LIVE YOUR LIFE BE FREE)	Platinum
2	1	1	D.I.S.C.O.	M-Trance
3	3	3	IT'S OVER	Cluck
4	6	3	WHAT WOULD WE DO?	Sid Brothers
5	2	3	LIVE TO TELL	Blonde Ambition
6	1	8	DO YOU KNOW	Micelle Gayle
7	4	3	JUST PLAYIN'	Blonde Ambition
8	4	3	READY OR NOT/KILLING ME SOFTLY	Michelle Gayle
9	11	10	PASSION	The Cozzes
10	10	10	ENCORE UNE FOIS	Amor UK
11	10	10	JUST CAN'T GET ENOUGH	Sash!
12	15	4	MAKIN' A MOVE - LET'S GROOVE	Sash Walker
13	8	8	BECAUSE YOU LOVED ME	Phat & Pinkey
14	2	8	LIKE A PRAYER/DON'T CRY FOR ME ARGENTINA	Suzanne Eye
15	12	8	SHOW ME HEAVEN	Who's That Girl!
16	6	3	NATIVE NEW YORKER	Chimera
17	23	8	OXYGENE 8	Shiva Box
18	20	2	DISCOTHEQUE	Jean Michel Jare
19	19	8	WHEN I'M GOOD AND READY	UZ
20	25	7	GET UP (EVERYBODY)	Sybil
21	10	1	MONEY'S TOO TIGHT TO MENTION	Byron Stingily
22	10	1	TELL ME WHERE IT HURTS	Simply Deep
23	10	1	THE REAL THING	Jamaica
24	22	4	U FOUND OUT	Lisa Stansfield
25	9	8	BETTE DAVIS EYES	The Handbaggers
26	10	1	190 VS. OMD	Kim Cross
27	10	1	ALRIGHT	LB Teordethin
28	26	2	WHERE DO YOU GO	Jamiroquai
29	10	1	FRESH	No Nonsense
30	13	8	I HAVE PEACE	Gina G
31	10	1	RUNAWAY	Shiva
32	31	7	YOU GOT THE LOVE	Nuyorican Soul
33	24	5	SHOW ME LOVE	The Source (featuring Camdi Stans)
34	10	1	I'M STILL WAITING	Rodan S
35	14	3	CLOSER TO THE HEART	Angelheart
36	21	8	BILLIE JEAN (GOT SOUL)	JX
37	10	1	THE BOSS	Line
38	24	4	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	The Bratons
39	27	8	ON A RAGGA TIP '97	Tori Amos
40	19	8	NO REGRETS	SL2

Wk	Wks	Pos	Title	Artist
1	1	1	Immedon	Immedon
2	1	1	All Around The World	All Around The World
3	1	1	Power Station	Power Station
4	1	1	Fresh	Fresh
5	1	1	Emerjise	Emerjise
6	1	1	1st Avenue/RCA	1st Avenue/RCA
7	1	1	Puka	Puka
8	1	1	Brothers Organisation	Brothers Organisation
9	1	1	Feverpitch	Feverpitch
10	1	1	Multiply	Multiply
11	1	1	Pre-Active	Pre-Active
12	1	1	Chase	Chase
13	1	1	Love This	Love This
14	1	1	Amazingly	Amazingly
15	1	1	Neoteric	Neoteric
16	1	1	Manifesto	Manifesto
17	1	1	Dreylets/Epic	Dreylets/Epic
18	1	1	Island	Island
19	1	1	Next Plateau/Readrunner	Next Plateau/Readrunner
20	1	1	Manifesto	Manifesto
21	1	1	East West	East West
22	1	1	RAK	RAK
23	1	1	Arctic	Arctic
24	1	1	Tidy Tax	Tidy Tax
25	1	1	EMI	EMI
26	1	1	Steppin' Out	Steppin' Out
27	1	1	Sony S2	Sony S2
28	1	1	Arista	Arista
29	1	1	Eternel	Eternel
30	1	1	Fresh	Fresh
31	1	1	Talkin' Loud	Talkin' Loud
32	1	1	React	React
33	1	1	Champion	Champion
34	1	1	Hi-Life	Hi-Life
35	1	1	Mr/HoJ) Choons	Mr/HoJ) Choons
36	1	1	Line	Line
37	1	1	Fresh	Fresh
38	1	1	Atlantic	Atlantic
39	1	1	East West	East West
40	1	1	SL2	SL2
41	1	1	Quartz Look	Quartz Look

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18 THIS YEAR'S LOVE (WILL LAST FOREVER) XXXXX
19 HITS 97
20 TRANSPORTING (OST)

Chaka Khan

NEVER MISS THE WATER

Featuring Me'Shell Ndegocello

The brand new single includes remixes by Frankie Knuckles and the original 'Ain't Nobody'

Out 17. 2. 97

Chaka Khan being silly with her new band

'Never Miss The Water' and 'Ain't Nobody' can both be found on the album

'EPIPHANY: THE BEST OF CHAKA KHAN'

Out Now.

olive

miracle

03 / 03 / 97

includes mixes by deep dish, ron1 size and monkey mafia.....

od / 12" / mc

14	24	30	YU
26	25	STEP E	
9	26	SHE M	
23	27	WALK	
25	28	REDONDS	
21	29	PASSIK	
27	30	OLDER	
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28	32	PROFES	
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the **COOL CUTS** [chart]

22.2.97



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1	(1)	FIRE UP Funky Green Dogs (<i>In new Moraes mixes</i>)	MCA/Twisted	☎ Code - 1144
2	(3)	RELEASE YO'SELF Transatlantic Soul (<i>Huge on import and now due here with mora mixes</i>)	Deconstruction	☎ Code - 1145
3	(4)	HAND IN HAND Grace (<i>With mixes by Jam E' Mar, Legend B, Eddie Fingers and Oakenfold & Osborne</i>)	Perfecto	☎ Code - 1134
4	(5)	NARRA MINE Genaside II (<i>Hardcore classic totally reworked by Armand Van Helden and Wu Tang Clan</i>)	ffrr	☎ Code - 1146
5	(6)	RED LETTER DAY Pet Shop Boys (<i>A triplepack of mixes by Motiv 8, Basement Jaxx and Trouser Enthusiasts</i>)	Parlophone	☎ Code - 1147
6	NEW	JOY Nu Colours (<i>Gospel garage produced by Maurice Joshua</i>)	HI-Life	☎ Code - 1157
7	(11)	ROCK THE FUNKY BEAT Natural Born Chillers (<i>Biggest drum & bass cut since the Fugees bootleg</i>)	Urban Takeover	☎ Code - 1148
8	NEW	TESTIFY Urban Blues Project (<i>With mixes from Roger S and Mousse T</i>)	Soulfuric	☎ Code - 1159
9	NEW	TAKERE Salif Keita (<i>Mathew Roberts provides some chunky house mixes</i>)	Mango	☎ Code - 1159
10	(12)	THE BOSS The Braxtons (<i>Old school disco revival in Masters At Work style</i>)	Atlantic	☎ Code - 1149
11	(14)	NAKED & ASHAMED Dylan Rhymes (<i>Big breakbeats and howling 303s</i>)	Junior Boy's Own	☎ Code - 1150
12	NEW	THEN THE RAIN FALLS Blue Amazon (<i>Epic trancer with Andy Ling on the dub</i>)	S3	☎ Code - 1160
13	NEW	NO ACCESS Honey (<i>A multitude of mixes from Sneak, Hani, Eddie Fingers and others</i>)	Manifesto	☎ Code - 1161
14	NEW	MAMA Restless Soul (<i>Black Science Orchestra in disco dub style</i>)	Slip N'Slide	☎ Code - 1162
15	NEW	CAN YOU FEEL THE HEAT The Carle House Project (<i>Tough hardbag debut for Danny Rampling's new label</i>)	Timewave	☎ Code - 1163
16	NEW	UP ALL NIGHT Superstars Of Rock (<i>Electic dub house from this New York outfit</i>)	Stress	☎ Code - 1164
17	NEW	BAD BOY/LOVE EACH OTHER Wildchild (<i>The Renegade Master with two more tough house cuts</i>)	Ultra	☎ Code - 1165
18	NEW	NEVER MISS THE WATER Chaka Khan (<i>Chaka's vocal is matched by some classy production from Frankie Knuckles</i>)	Reprise	☎ Code - 1166
19	NEW	MIRACLE Olive (<i>Roni Size and Monkey Mafia mixes plus house versions from Deep Dish</i>)	RCA	☎ Code - 1167
20	NEW	STRONGER Sian (<i>Powerful house mixes from Andy Ling and Slacker</i>)	HI-Life	☎ Code - 1168

fm namecheck... editor: **saline webb** • contributing editor: **tony ferradas** • writer: **caroline mess** • design/illustrator: **liona colvinton** • advertising: **steve redmond** • group sales manager: **tudi blackett**
 deputy group sales manager: **judith rivers** • ret. sales manager: **matthew lyrell** • sales execs: **rosalind hogg**, **archie carmichael**, **shelley weal**, **adrian pope**, **tony mally** • production exec: **katia stewart** • design group of production manager: **jane lawke** • 0171-620 2650 • subscription enquiries for **musicweek**: **tel: 0171-921 9306/9367** • record mirror - ISSN 1151-2166 • website: <http://www.dohmusic.com>

EVERYTHING BUT THE GIRL
BEFORE TODAY
 The new single... Out now.
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 Internet: <http://www.ebtg.com>

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1	DO! No Doubt	2	I SHOT The Roots	3	WHERE The Roots	4	THE D The Roots	5	DON'T The Roots	6	DISCO The Roots	7	DA FU The Roots	8	LET M The Roots	9	SHE'S The Roots	10	REME The Roots	11	AIN'T The Roots	12	CLEM The Roots	13	AIN'T The Roots	14	DARK The Roots	15	YOUR The Roots	16	SAY W The Roots	17	IFEMALE The Roots	18	LET M The Roots	19	2 BECK The Roots	20	QUIT P The Roots	21	NOVOI The Roots	22	THAT The Roots	23	BARR The Roots	24	DO VO The Roots
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INTERNATIONAL FOCUS

US CHARTWATCH

Two becomes one for the Spice Girls this week as Wannabe moves up that final notch to reach number one on *Billboard's* Hot 100 chart. Becoming the first UK number one single in the US since Seal's Kiss From A Rose in 1995, it is also the first single coming from these shores and not featuring in a film to top the US chart since Right Said Fred's I'm Too Sexy exactly five years ago. Chart toppers from Seal, Bryan Adams/Sting/Rod Stewart (All For Love, 1994) and UB40's (I Can't Help) Falling In Love With You, 1993, all had the backing of movies.

Perhaps most remarkable about Wannabe's rise to the top is the speed with which it has achieved such a feat. It has taken only five weeks on the chart to make number one, the fastest rise achieved by a UK debut hit since My Sweet Lord by George Harrison in 1970. If *Billboard*'s disappointed because of its 20 US number ones and countless other American hits with The Beatles, you have to go back to September 1964 and The Animals' House Of The Rising Sun to find a debut UK hit reaching the top so quickly as Wannabe. The Beatles, however, remain the all-time record holders, taking just three weeks to reach number one with their US hit I Want To Hold Your Hand.

Just to illustrate the importance of Spice Girls' US achievement to the UK music industry, the gap between Wannabe and Kiss From A Rose reaching number one is 18 months, the third longest ever between UK number ones Stateside. Wannabe's success also highlights how poorly the



UK has performed in the US since the Eagles. It is the 10th UK number one across the Atlantic in the Nineties so far, compared to 45 on the same stage 10 years ago.

Along with topping the Hot 100, Spice Girls debut at six on the albums chart at six on the highest album chart debut ever by a UK act in America. But they are not the only UK-signed act celebrating high new entries this week. UK instantly achieve their sixth US top 10 hit as Discotheque goes straight in at 10, it's their highest US singles debut ever. And Depeche Mode return after more than four years with *Barrel Of A Gun* entering at 47. Completing the UK and UK-signed picture are Gina G (14-15), The Cranberries (22-22), Donna Lewis (I Love You Always Forever, 21-28), Eric Clapton (22-33), Rod Stewart (54-51), Donna Lewis (I Love You Always Forever, 21-28), Eric Clapton (22-33), Rod Stewart (54-51), Donna Lewis (I Love You Always Forever, 21-28), Eric Clapton (22-33), Rod Stewart (54-51), Donna Lewis (I Love You Always Forever, 21-28), Eric Clapton (22-33), Rod Stewart (54-51).

Now, after the Spice Girls' US success, the question surely on everyone's lips is: which UK act is next? Place your bets now for White Town. Your Woman is already being played on the hits of Detroit's WHY and KROQ in LA. **Paul Williams**

UK WORLD HITS

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

AUSTRALIA

1	BREATH	XL
2	SAY YOU'LL BE THERE	Virgin
3	I AM FAME!	Mercury
4	WANNABE	Virgin
5	ON THE BIBLE	Shack
6	SPICE GIRLS	Source: ARIA

FRANCE

1	SAY YOU'LL BE THERE	Virgin
2	INSOMNIA	Cherry
3	BARREL OF A GUN	Mute
4	COSMIC GIRL	Small
5	EVERLASTING LOVE	EMI
6	SPICE GIRLS	Source: IFPI

AUSTRIA

1	BREATH	Virgin
2	SAY YOU'LL BE THERE	Virgin
3	UP TO NO GOOD	EMI
4	CHILD	BMG
5	WANNABE	Source: IFPI

SWEDEN

1	BARREL OF A GUN	Mute
2	BREATH	Virgin
3	PRODIGY	XL
4	YOU'RE GORGEOUS	MCA
5	IF YOU EVER	London
6	SPICE GIRLS	Source: GRÖNPA

ISRAEL

1	YOUR WOMAN	Chrysalis
2	IN MY ARMS	Mute
3	HEY CHILD	London
4	SAY WHAT YOU WANT	Mercury
5	IF YOU'RE THINKING OF ME	ASB
6	WANNABE	Source: Music & Stage

ITALY

1	BREATH	XL
2	BORN SLIPPY	QTY
3	COSMIC GIRL	Sony S2
4	WANNABE	East West
5	LOVE LEAVING	Time
6	SPICE GIRLS	Source: Music & Stage

ARTIST PROFILE: DAVID BOWIE

Nearly 14 years have passed since the commercial peak of the *Let's Dance* album, but when David Bowie speaks the world is ready to listen.



him in a different way."

Fueled by his 50th birthday in January and the release of new album *Earthling*, much of the planet's media have been tripping over themselves to get interviews with the rock chameleon, at the very least, find a new angle to write about him.

Only last week Bowie was in the US performing *Little Wonder* and being interviewed on the high-profile NBC Tonight Show with Jay Leno, while his schedule has also taken in an appearance on America's Saturday Night Live. Margot Vangelis, international marketing director for BMG in New York, says, "People will always speak to him because he always has something to say and you're not hearing the same thing. He's not repetitive."

Media and record-buying interest in Bowie at this time has no doubt been helped by his 50th birthday celebrations, which last month centered on a commemorative concert at Madison Square Garden. But, Vangelis adds, the singer's decision to tour with his *Outside* album last year and play major festivals around the world has rekindled interest in his music as well as raising his credibility.

"David has always been someone who people have been interested in because he challenges the listener on every level. What he's always done is take what musical trend is currently happening and make it more accessible," she says. "People who knew him for *Let's Dance* are suddenly looking at

That turning out seems to be attention into record sales with *Earthling* hitting the top 10 in its first week in Belgium, France and Sweden. In Japan, the album entered the international chart at four and is also in the top 20 in Austria, Denmark, Germany, The Netherlands and Sweden, while the single *Little Wonder* is new at 10 in the Italian chart. *Earthling* was set for a US release last week.

Bowie will be looking for that success to increase further as he pushes on with his promotional programme, which this coming week will include him opening an Italian festival and appearing on French and German television.

Vangelis says, "Indications are the album is selling very, very strongly and is looking to become his most successful album of the Nineties."

Paul Williams

TRACKWATCH: DAVID BOWIE

- ◆ Single *Little Wonder* top 10 in UK
- ◆ Album new at four in Japan
- ◆ Album up from 75 to 11 in Germany
- ◆ Album top 10 in Belgium and Sweden

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	DON'T SPEAK (feat. The Roots)	Mercury	18	SUGAR COATED ICEBERG	Lightning Seeds
2	I SHOT THE SHEFFW	BMG	22	NEIGHBOR LIST	Mercury
3	WHERE DO YOU GO	Mercury	23	DARK CLOUDS	Space
4	DO WE FIND LOVE 11	Virgin	24	AIN'T TALKIN' BOUT YOU	Mercury
5	DON'T LET LOVE GO	Virgin	25	DON'T CRY FOR ME	Mercury
6	DISCOTEQUE	Mercury	26	ONE & ONE	Mercury
7	DA FUNK	Mercury	27	LET ME BE SOFT	Mercury
8	SHE'S A STAR	Mercury	28	DON'T MARRY HER	Mercury
9	REMEMBER ME	Mercury	29	RUNAWAY	Mercury
10	SAY WHAT YOU WANT	Mercury	30	NOVOCANE	Mercury
11	YOUR WOMAN	Mercury	31	GLIDER	Mercury
12	DO YOU KNOW	Mercury	32	THAT THING THAT YOU DO	Mercury
13	CLEMENTINE	Mercury	33	LOVING EVERY MINUTE	Mercury
14	QUIT PLAYING GAMES WITH MY HEART	Mercury	34	PROFESSIONAL WOMEN	Mercury
15	AIN'T NOBODY	Mercury	35	DAY BEFORE YESTERDAY	Mercury
16	WALK ON BY	Mercury	36	BLEEZEBOOM	Mercury
17	STEP UP	Mercury	37	LOVE IS BLUE	Mercury
18	BECOME 1	Mercury	38	SATURDAY NIGHT	Mercury
19	UNBREAK MY HEART	Mercury	39	EVERYDAY IS A WINDING ROAD	Mercury

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	BLUR	Parlophone	21	RECOVERING DRUM	Parlophone
2	WHITE ON BLACK	Mercury	22	SHERYL CROW	Mercury
3	BLOND	Mercury	23	SPIDERS	Mercury
4	BLUE IS THE COLOUR	Mercury	24	THE DRILL OF IT ALL	Mercury
5	OCEAN DRIVE	Mercury	25	UGLY BEAUTIFUL	Mercury
6	PLAIN	Mercury	26	NOW	Mercury
7	COMING UP	Mercury	27	MISSELY SHOALS	Mercury
8	OLDER	Mercury	28	GREEN MAN	Mercury
9	STOOSH	Mercury	29	GREATEST HITS - FEEL THE NOIZE	Mercury
10	EARTHLING	Mercury	30	18 TIL I DIE	Mercury
11	TRAVELLING WITHOUT MOVING	Mercury	31	ALISHA REISS	Mercury
12	GREATEST HITS	Mercury	32	RESIDENT ALIEN	Mercury
13	A SHORT ALBUM ABOUT LOVE	Mercury	33	DEFINITELY MAYBE	Mercury
14	IF WE FALL IN LOVE TONIGHT	Mercury	34	GARRAGE	Mercury
15	EVERYTHING MUST GO	Mercury	35	PARKFIVE	Mercury
16	K	Mercury	36	NEW WORLD ORDER	Mercury
17	JAGGED LITTLE PILL	Mercury	37	ODELAY	Mercury
18	DIZZY HEIGHTS	Mercury	38	COME FIND YOURSELF	Mercury
19	WHAT'S THE STORY MORNING GLORY	Mercury	39	THE IT GIRL	Mercury
20	RAZORBLADE SUITCASE	Mercury	40	PABLO NERVO	Mercury

R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	I SHOT THE SHERIFF	Warren G	Del.Jam/Mercury 120EF31 (F)
2	2	LET ME CLEAR MY THROAT	DJ Kool	American Recordings 74321462991 (BMG)
3	2	DON'T LET GO (LOVE)	En Vogue	East West/A 30767 (W)
4	3	REMEMBER ME	The BlueBoy	Pharm 12PHARM 1 (TRC/BMG)
5	1	AIN'T NOBODY	LL Cool J	Geffen DFST 22195 (BMG)
6	4	DO YOU KNOW	Michelle Gayle 1st Avenue/RCA	CD:74321415282 (BMG)
7	5	JUST THE WAY	Alfonzo Hunter	Columbia 12CDLCL206 (E)
8	5	WALK ON BY	Gabrielle	Go Beat: GOOD 159 (F)
9	9	STEP BY STEP	Whitney Houston	Arista CD:74321446332 (BMG)
10	5	TELL ME	Dru Hill	Fourth & Broadway 12BRW 342 (F)
11	10	PONY	Ginuwine	Epic: 6641286 (SM)
12	7	DAYS OF OUR LIVES	Bone Thugs-N-Harmony	East West/A 30827 (W)
13	5	INVISIBLE	Public Demand	ZTT ZAANG 857 (W)
14	11	DO YOU THINK ABOUT US	Total	Puff Daddy/Arista 74321459891 (BMG)
15	14	HORNY	Mark Morrison	WEA CD:7432 06020 (I)
16	12	KNOCKS ME OFF MY FEET	Donald Jones	LaFace CD:74321458502 (BMG)
17	16	COLD ROCK A PARTY	MC Lyte	East West/A 30575 (W)
18	15	STREET DREAMS	NAS	Columbia 6641306 (SM)
19	13	THERE AIN'T NOTHIN' LIKE THE LOVE	Montage	Wild Card/Polydor 5733171 (F)
20	18	COSMIC GIRL	Jamiroquai	Sony 52 CD:6638256 (SM)
21	23	FOREVER	Damage	Big Life CD:BLRDA 132 (P)
22	17	SO MANY WAYS	The Braxtons	Atlantic A 54687 (M)
23	22	WHAT'S LOVE GOT TO DO WITH IT	Winnie G featuring Adina Howard	Interscope CD:393802 (Jepay)
24	21	OVER AND OVER	Puff Johnson	Columbia CD:6640342 (SM)
25	25	NO WOMAN, NO CRY	Fugees	Columbia CD:6639922 (SM)
26	28	TWISTED	Keith Sweat	Elektra EKR 2227 (W)
27	19	YOU CAN'T STOP THE REIGN	Shaquille O'Neal	Interscope INT 95522 (BMG)
28	32	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope INT 95600 (Import)
29	26	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor CD:5733012 (F)
30	20	WORD PERFECT	KRS One	Jive JINET 418 (P)
31	29	SPACE COWBOY	Jamiroquai	Epic: 4277827 (SM)
32	31	I AIN'T MAD AT CHA	2Pac	Death Row/Island 12DRW 5 (F)
33	30	SNOOP'S UPSIDE YA HEAD	Snoop Doggy Dogg feat C.W.Ikan	Interscope INT 95520 (BMG)
34	33	I BELIEVE I CAN FLY	R.Kelly	Jive JIVE 42422 (Import)
35	24	WHO IS HE AND WHAT IS HE TO YOU	Me'lal Abdelgawad	Maverick/Replica W 6387 (F)
36	27	REVIVAL	Martine Guitart	RCA 74321432161 (BMG)
37	34	HOW DO YOU WANT IT?	2 Pac featuring KC and Jolo	Death Row/Island 12DRW 4 (F)
38	28	WITNESS EP	Ann Nesley	AMPM 58756 (I) (F)
39	38	CHAMPAGNE	Salt N Pepa	MCA MCAST 46255 (BMG)
40	36	ANGEL	Simply Red	East West CD:EW 01402CD (W)

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

DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	5	DA FUNK/MUSIQUE	Daft Punk	Virgin VST 1625 (F)
2	2	LET ME CLEAR MY THROAT	DJ Kool	American Recordings 74321462991 (BMG)
3	3	FEEL THA VIBE	That Kid Chris	Manifesto FESK 18 (F)
4	1	LIFE'S TOO SHORT	Hole In One	Manifesto FESK 23 (F)
5	5	LOST IN LOVE	Legend B	Perfecto PERF 1327 (M)
6	2	BEAUTIFUL PLACE	Paul Van Dyke	Deviant DWVT 15 (F)
7	6	REMEMBER ME	The BlueBoy	Pharm 12PHARM 1 (TRC/BMG)
8	2	I SHOT THE SHERIFF	Warren G	Del.Jam/Mercury 120EF31 (F)
9	2	JUST THE WAY	Alfonzo Hunter	Columbia 12CDLCL206 (E)
10	5	AIN'T TALKIN' 'BOUT DUB	Apollo Four Forty	Stealth Sonic SSKT 6 (SM)
11	4	RUNAWAY	Nuyorican Soul featuring India	Talkin Loud TLU 20 (F)
12	3	INFERNO	Sowkiel	Wonderboy WBOY 003 (F)
13	2	ON A RAGGA TIP '97	SL2	XL Recordings XLR 29 (F)
14	7	PASSION	Amen! UK	Feverpitch 12PVR 1015 (E)
15	2	AMBER GROOVE	SAS	Distinctive DISINT 25 (F)
16	2	ROLLIN' ON	Doog Lany	Champion CHAMP 12228 (3/1) (BMG)
17	2	TWO MASKS/BLACK DOMINA	Source Direct	Science QED 3 (E)
18	9	TAKE ME BY THE HAND	Sub Merge featuring Jan Johnston	AMPM 58756 (I) (F)
19	11	AIN'T NOBODY	LL Cool J	Geffen DFST 22195 (BMG)
20	20	GET UP (EVERYBODY)	Byron Stingily	Manifesto FESK 19 (F)
21	10	CRISPY BACON	Laurent Garnier	F. Comma F 0557 (V)
22	14	DRIVE ME CRAZY	Parizian	Multiply 12MULTI 17 (TRC/BMG)
23	27	NIGHTMARE	Braintug	Addive 12AD 007 (RTM/DISC)
24	25	ALL I WANNA DO	Ti To Out	VC Recordings VCR 15 (E)
25	16	DO YOU THINK ABOUT US	Total	Puff Daddy/Arista 74321459891 (BMG)
26	8	NOW & ZEN	Quetman	Piedpiper PLAT 26 (SR)
27	19	RIGHT AND EXACT	Christy Ward	One/XL Recordings AG 21 (W)
28	22	FEELINGS RUN SO DEEP	Desert	Sirena 12STR 78 (P)
29	2	ROCK THE BELLS	Kadoc	Urban Sound Of Amste USA 3045 (Import)
30	2	LAID UP	Guerrero D'Or/Bance	Moving Shadow SHADOW 9 (SR)

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	HOMEWORK	Daft Punk	Virgin V 2621/TCV 2822 (E)
2	2	POLITICS & BULLSH*T	Frankie Cutlass	Epic 488202/488208 (SM)
3	10	THE ANIMAL II - PETTING & BOY GEORGE	Ministry Of Sound	JANMMS 96 (UMI/BMG)
4	8	SLOW JAMS	Various	Pump 01NMC129 (P)
5	5	ILL NA NA	Foxy Brown	Del.Jam/Mercury 533841-1 (F)
6	3	THE SPEED OF SOUND	Various	Rem RAMPAL 1-1 (SR)
7	2	COLD KRUSH CUTS	Various	Ninja Tune CD:2NECD 26 (V)
8	9	DOPE ON PLASTIC 4	Various	React REACTLP 8/REACTMCS9 (V)
9	2	GINUWINE... THE BACHELOR	Ginuwine	Epic 4653014 (SM)
10	4	KNOCKS ME OFF MY FEET	Donald Jones	LaFace 74321458501- (BMG)

SPECIALIST CHARTS

22 FEBRUARY 1997

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The Astral Files

VIDEO

This Last	Title	Artist	Label	Cat No.
1	INDEPENDENCE DAY		Warner Home Video	WT4110W
2	STARGATE		PolyGram Video	VD05152
3	MICHAEL FLATELY/Lord Of The Dance			VLA41383
4	ALADDIN AND THE KING OF THE BEANS		Walt Disney	024692
5	TOY STORY		Walt Disney	027142
6	101 DALMATIANS		CIC Video	VA12832
7	BABE		BBC	8001524
8	HARRY ENFIELD AND CHUMS 1993		First Independent	VA03035
9	BURTY DANCING		Warner Home Video	0013722
10	THE BRIDGES OF MADISON COUNTY		PolyGram Video	TP91041
11	TRAMPOLINE		CIC Video	VH4225
12	STAR TREK VOYAGER - VOL. 32		PolyGram Video	049320
13	BARNEY'S IMAGINATION ISLAND		Fox Video	02018
14	BEVERLYHILL		EV	EV16185
15	THE MASK			

This Last	Title	Artist	Label	Cat No.
1	FACE TO FACE		ATV	AST1025
2	BARNEY IN CONCERT		PolyGram Video	0330582
3	BACKSTREET BOYS/Backstreet Boys			Jive VZ013
4	LOCK NESS		PolyGram Video	0293803
5	WHILE YOU WERE SLEEPING		Warner Home Video	0014638
6	ROSEMARY KINGSLEY - NEW BODY BY DESIGN		Touchstone	0454430
7	RAPID RESULTS WITH BEVERLY CALLARD		Video Collection	VC2552
8	STAR TREK DEEP SPACE NINE - VOL.2		CIC Video	VH4054
9	FATHER OF THE BRIDE 2		Buena Vista	0474184
10	SENSE AND SENSIBILITY		Columbia TriStar	0495930
11	WHEN A MAN LOVES A WOMAN		Touchstone	0414226
12	MUPPET TREASURE ISLAND		Columbia TriStar	0491026
13	THOMAS THE TRAIN ENGINE & STEPMY		Walt Disney	027022
14			Video Collection	VC1376

INDEPENDENT SINGLES

This Last	Title	Artist	Label	Cat No.
1	BARREL OF A GUN	Dispatch Mode	Mate	COB00215 (RTM/Disc)
2	HEDONISM (JUST BECAUSE...)	Skunk Anansie	One Little India	181g2 (P)
3	NANCY	Piecebe	Elevator Music	FLOOR04 (V)
4	THE MUSIC THAT WE HEAR	Marchebsa	Indochina	010494 (P)
5	QUIT PLAYING GAMES	Backstreet Boys	Jive	AJVECD 40 (P)
6	SATURDAY NIGHT	Suede	Nude	NLU 24201 (SM/V)
7	CANDY GIRL	Babybird	ECHO	ECSX31 (V)
8	MONDAY MORNING	Candydances	Ultimate	TOPP05SD (SM/V)
9	INTO THE BLUE	Geneva	Nude	NU25CD (RTM)
10	IN BETWEEN SHE WALKS	Strangers	When!	WENX1018 (P)
11	CRISPY BACON	Laurent Garnier	F	COMMUNICATIONS F055CD (V)
12	TENDER	Antica Blues	Mo Wax	MW097CD (V)
13	BORN SUPPLY	Underworld	Junior Boy's Own	JB0 4 A CD2 (RTM/Disc)
14	ALL I WANT	Offspring	Epic	64912 (P)
15	NOW & ZEN	Cajetan	Platigun	PLATZCD (SRD)
16	STEREO	Pavement	Damino	RECORDS RU01CD (P)
17	WHATEVER	Oasis	Creation	CRESD 195 (SM/V)
18	E.V.A.	Jean Jacques Perrey	B.P.	CDV04 (P)
19	RIDE THE TIGER	Boo Radleys	Creation	CRESD204 (SM/V)
20	FOREVER	Damage	Big Life	BLRDA 132 (P)

INDEPENDENT ALBUMS

This Last	Title	Artist	Label	Cat No.
1	THE THRILL OF IT ALL (P)	Thunder	Raw Power	RAW0013 (P)
2	STOSH	Skunk Anansie	One Little India	TPLP 85CD (P)
3	COMING UP	Suede	Nude	NUDE CD (SM/V)
4	PLACEBO	Placebo	Elevator Music	CDL0R042 (P)
5	KNAY ON THE HOMBRE	Offspring	Epic	64912 (P)
6	(WHAT'S THE STORY) MORNING...	Oasis	Creation	CRESD 189 (SM/V)
7	YOU BEAUTIFUL	Baby Bird	ECHO	ECHD 11 (V)
8	SPIDERS	Space	Get	GUFCO 1 (IT)
9	DEFINITELY MAYBE	Oasis	Creation	CRESD 185 (SM/V)
10	POPULATION FEAR	Cranes	Dedicated	DEDCD06 (RTM/Disc)
11	THE IT GIRL	Sleeper	Indel	INDL SLEEP 012 (P)
12	PARANOID & SUNBURNT	Skunk Anansie	One Little India	TPLP 95CD (P)
13	1577	Ach	Infectious	INFECT 0403 (RTM/Disc)
14	BACKSTREET BOYS	Backstreet Boys	Jive	CHP 169 (P)
15	SECOND TOUGHEST IN THE INFANTS	Underworld	Junior Boy's Own	JB0CD 4 (RTM/Disc)
16	CASANOVA	Dive Comedy	Setanta	SETCD 25 (V)
17	WRITTEN IN RED	Strangers	When!	WENCD009 (P)
18	INTRODUCING...	DJ Shadow	Mo Wax	MW 695CD (V)
19	THE COMPLETE	Stone Roses	Silverstone	DRECD 535 (P)
20	WHO CAN YOU TRUST?	Morcheeba	Indochina	ZEN 095CD (P)

COUNTRY

This Last	Title	Artist	Label	Cat No.
1	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz	RITZCD 70 (P)
2	LOVE TRAVELS	Kathy Mattea	Mercury	522992 (P)
3	TREASURES	Rising Tide	RITD	80238 (BMG)
4	WITH YOU IN MIND	Charlie Landsborough	Ritz	RITZCD 0078 (P)
5	WRECKING BALL	Emmylou Harris	Grapevine	GRAPCD 192 (P)
6	THE WOMAN IN ME	Shania Twain	Columbia	4852892 (P)
7	A PLACE IN THE WORLD	Mary Chapin Carpenter	MCA	MCD 11500 (BMG)
8	WHAT'S IT'S YOU	Reba McEntire	Arista	0782218182 (BMG)
9	BRS-49	BRS-49	MCA	MCD 11409 (BMG)
10	THE ROAD TO ENSENADA	Lyle Lovett		

This Last	Title	Artist	Label	Cat No.
11	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 11344 (BMG)
12	ONE GREAT COUNTRY SONGS	Evie Presley	RCA	678636882 (BMG)
13	BLUE	Laura Fleming	Curb	CURCD 528 (P)
14	IT MATTERS TO ME	Faith Hill	Warner	BROS96892 (P)
15	HIGH LONESOME SOUND	Vince Gill	MCA	MCD 11622 (BMG)
16	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia	4787395 (SM)
17	RE-REVIVAL	Gillian Welch	Almo	Sounds ALMCD 011 (P)
18	THE WAY I SHOULD	Iris Dement	Warner	BROS961842 (P)
19	FRESH HORSES	Garth Brooks	Capitol	CD08 1 (P)
20	TIMELESS	Daniel O'Donnell/Mary/Duff	Ritz	RITZCD 701 (P)

MID-PRICE

This Last	Title	Artist	Label	Cat No.
1	SEAL	Seal	ZTT	901745752 (W)
2	LITTLE EARTHQUAKES	Tori Amos	East West	957623582 (W)
3	STARS	Simply Red	East West	9612152842 (P)
4	INGENUEN	KD Lang	Vertigo	925968402 (W)
5	BROTHERS IN ARMS	Dixie Straits	Parlophone	CDPCS 7350 (P)
6	PABLO HONEY	Radiohead	Elektra	EKTA4400 (W)
7	TRACY CHAPMAN	Tracy Chapman	Simply Red	A&M 5408282 (P)
8	A NEW FLAME	Simply Red		
9	HOMEBROWN	Doody		
10	EROTICA	Madonna	Sire	932459312 (W)

This Last	Title	Artist	Label	Cat No.
11	THE UNFORGETTABLE FIRE	U2	Island	622895 (P)
12	CLASSIC HITS	Various Artists	Euro	903015742 (W)
13	MTV UNPLUGGED	10,000 Maniacs	Elektra	759691962 (W)
14	NEW THAT'S WHAT I CALL OUIE OUIE	The Housemartins	GO DISCS	8383462 (P)
15	WAR	Faith Hill	Indel	IND 9123 (P)
16	OCEAN COLOUR SCENE	Ocean Colour Scene	Fontana	5282382 (P)
17	WELCOME TO THE BEAUTIFUL SOUTH	The Beautiful South	Gal	DISCS 828232 16 (P)
18	CHOKE	The Beautiful South	Gal	DISCS 828232 16 (P)
19	ELEGANT SLUMMING	M People	Deconstruction	12411162182 (BMG)
20	THE WRITERS (BEST)	Various	Atlantic	K 50712 (W)

ROCK

This Last	Title	Artist	Label	Cat No.
1	GLOW	Reel	Sony	52 48694402 (SM)
2	TRAGIC KINGDOM	No Doubt	Interscope	IND 90002 (BMG)
3	STOSH	Skunk Anansie	One Little India	TPLP 85CD (P)
4	KNAY ON THE HOMBRE	Offspring	Epic	64912 (P)
5	THE THRILL OF IT ALL	Thunder	Raw Power	RAW0013 (P)
6	NOW	Paul Rodgers	SPV	Recordings SPKVA462 (XC)
7	RAZORBLADE SUICIDE	Bush	Interscope	IND9001 (P)
8	BREAKSHAW	Silverchair	Columbia	4817332 (P)
9	RESIDENT ALIEN	Spacogang	Sire	75961342 (W)
10	GARBAGE	Garbage	Mushroom	D 31459 (RTM)

SPOKENWORD

This Last	Title	Artist	Label	Cat No.
1	MORE PORRIDGE	Original TV Cast	BBC	ZBBC 1879 (P)
2	I'M SORRY I HAVEN'T A CLUE 3	Original Radio 4 Cast	BBC	ZBBC 1888 (P)
3	WALLACE & GROMIT	Peter Sallis	BBC	ZBBC 1947 (P)
4	ALADDIN & THE KING OF THE THIEVES - READ.	Original Cast Recording	Disney	WD0601914 (0181 810 5660)
5	THE LONG JONKS - VOLUME 2	John Bird & John Fortune	Laughing Stock	LAFF529 (TRC)
6	TOY STORY - STORYTELLER	Original Cast Recording	Disney	WD071534 (CBE)
7	TOY STORY - READ ALONG	Original Cast Recording	Walt Disney	WD711414 (0181 810 5660)
8	DEATH ON THE NILE	Original Radio 4 Cast	BBC	ZBBC 1906 (P)
9	SATURDAY NIGHT BEAVER - LIVE	Roy Chubby Brown		5430131 (P)
10	ROUND THE HORNE 8	Original Radio Cast	BBC	ZBBC 1885 (P)

Fallout shelter provides ideal setting for K.Klass

by Caroline Moss

A former nuclear bunker in North Wales has proved to be the perfect studio location for dance artists/renegades K.Klass.

The band spent last summer converting the Royal Observation Corps headquarters near Wrexham, and the resulting studio has been equipped by Larking Audio with a Soundtracs Jade S 49-channel in-line console with moving fader automation, Assignable Dynamics and surround sound capability, plus a Dynaudio M3 monitoring system.

"We chose the Jade because it's the best value desk of its type," says Andy Williams of K.Klass. "It's great having flying faders, they make mixing a much smoother and quicker process."

Built in the Fifties as a base for reconnaissance missions around the Midlands in the event of a nuclear disaster, the bunker



DOWN IN THE BUNKER: K.KLASS IN THEIR NEW STUDIO

remains fully equipped with purpose-built survival devices such as air filtration systems, tanks for washing contaminated clothing and specialised gauges to monitor radiation levels.

Other less macabre features, more suited to its new purpose, are large, well-separated rooms with thick concrete walls. There is

plenty of room for expansion and the band plan to add a pre-production suite, once their schedule allows and eventually hope to operate the studio on a semi-commercial basis.

K.Klass are currently working on a new album for Deconstruction and various other remixing projects.

Strongroom set to open new studios

Three new studios are currently under construction at London's Strongroom Studios and are set for completion in early March.

An SSL studio featuring a 4056 G+ console, large live room, separate vocal booth and machine room will join Strongroom's existing Neve and Euphonix studios. The facility will also benefit from a pre-mix room with 16 channel Mackie, a MIDI programming set-up and live room and an edit/CD preparation and mastering room.

All studios have been acoustically designed by Discrete Research. The work is being carried out by London Sound, and the interiors will be by Jamie Reid, whose striking artwork has become synonymous with Strongroom.

A 300-capacity bar/restaurant, the Weary Traveller, will also open at Strongroom later in the spring.



UK songwriter Graham Lyle has commissioned studio designers AVD to construct a second home studio, this time in his house in Scotland. The new studio is intended to complement Lyle's London facility built by the company six years ago.

"Although I record demos, sometimes even finished masters, the new room is designed mainly to be suitable for writing, and includes a big writing desk as well as all the audio equipment," Lyle says. "Mike Thorpe of AVD designed a fabulous room for me in London which I use every day, and which produces one of the best vocal sounds I've ever heard. I was keen that the new one should sound as bright as possible, because you need some life to the vocal when you're alone with a guitar." Lyle is pictured above next with Thorpe.

Spirit joins Sadie at Roundhouse

London's Roundhouse Studio is using Spirit's new Folio Notepad minimixer and Absolute Zero 2000 field studio monitors alongside its Sadie digital editing system. The setup is being used for CD mastering, digital editing and album compilation.

"The Spirit Folio Notepad is ideal as a source mixer for the disc edit system," says engineer Andy Kowalski. "Although the Sadie takes mostly digital inputs, the Notepad is great for mixing analogue inputs like turntables. The Notepad is just the job, compact and clean sounding."

Roundhouse is about to embark on an expansion programme which will provide new programming suites and office space.

Swedish music college plumps for SSL consoles

Solid State Logic has supplied two SL 4000G+ consoles to the Royal University College of Music in Stockholm.

Music is Sweden's third-largest foreign currency earner, and the government-funded college is an instrument of the country's policy of support for education and the arts.

"We wanted the best we could absolutely afford, to make the college an extraordinary place to learn the very best students," says studio director Bill Brunson.

"We wanted a console that our students are likely to meet when they leave the college. Even if they do not go on to operate the console

in their careers, it is a great advantage if they have some knowledge of what the sound engineer is trying to achieve. SSL is effectively an industry standard and so fits our aim of making composition students technically literate," he adds.

One of the new SSL-equipped studios is being used by all students to gain practical experience of performing and recording.

The other is for the college's Electro-acoustic composition programme, a six-year course which has been credited as one reason why Swedish electro-acoustic music has continued to enjoy worldwide success.

NEWSFILE

APRS restructures studio membership

The Association of Professional Recording Studios (APRS) has restructured its studio membership into one Studios Group, to encompass recording, mastering, post-production and project members. The Studios Group will be represented on the APRS board by Piers Ford-Cruch of Eden Studios, FX Rentals and BSI have pledged sponsorship. The new group replaces the UK Studio Accord, whose membership consisted mainly of top-end facilities.

Surrey Sound upgrades console

Surrey Sound Studios has replaced the console in its main studio with a 56-channel SSL 4056E/G with Total Recall. The upgrade is part of an ongoing improvement programme. The next phase will be an extension of Studio 2's Neve desk.

Mark IV sells off audio group

Mark IV Industries has sold its audio group, including Electro-Voice, Klark Teknik and Midas, to Greenwich Street Capital Partners, a New York-based private equity fund, in a deal believed to be worth \$151.5m. The new group will be known as EV International.

Software gives Macs red book mastering status

Red book-quality CD mastering is now possible on the Macintosh with Astare's upgraded professional audio CD recording software, TOAST CD-DA. Version 2.0 adds features such as drag-and-drop data selection, support for SoundDesigner playlists, non-destructive cross-fades and level adjustments and non-silence gaps.

Group One opens UK distribution centre

Group One, the US distributor of audio and lighting products, has opened a UK company as a sales and distribution centre for US-based manufacturers. Based in Berkhamsted, Herts, Group One UK will be headed by Charlie Day and product lines will include KRK Systems, Z-Systems Audio Engineering and Aardark.

The Human League convert to Otari Radar

The Human League have become recent converts to the Otari Radar digital hard-disk recording system. The band purchased a Radar from distributor Stirling Audio for their HLS studio in Sheffield where they are recording their next album for East West.

SJP strengthens producer roster

SJP Management has taken on four more producers, bringing its roster to a total of 11. The new additions are Robin Millar, Pat Moran, Roger Becherian and John Cornfield.

Music Village opens Croydon branch

Following the success of the Barnet, Herts, branch of the Digital Village, the Music Village Group has announced the opening of the Digital Village Croydon. Aimed at providing a knowledgeable service and good deals on pro-audio equipment, the branch opens this month at 562 Brighton Road, South Croydon.

FX Rentals' Nick Dimes joins APRS committee

FX Rentals marketing director Nick Dimes has been voted on to the APRS suppliers group committee. Other members include David Neal from BSS, Tom Gittins from Quantigy, Moni Boghal from BASF, Phil Dudderidge from Focusrite and Adrian Bailey from Studer.

Nagra recorder scoops three honours

The Nagra-D four-channel, open-reel digital recorder has scooped three honours in the annual *Stereophile* magazine awards. The Swiss-manufactured recorder has been named 1996 product of the year, digital source of the year and editor's choice.

Angel Studios gets Romeo And Juliet taped

Angel Studios has recorded the soundtrack to Baz Luhrmann's latest film, a contemporary American version of Romeo And Juliet. The score was recorded live with a 70-piece orchestra and 40-strong choir on 13 track-digital Sony, mixed by Jeff Foster in Dolby six-way surround sound.

Music Track moves to new headquarters

Mark O'Neil's UK distributor MusicTrack has moved to a new address. The company is now based at 9a High Street, Sheffield, Bedfordshire SG17 5DD, tel 01462 812010, fax 01462 814010.

PAVEMENT

Project: Steve Lamacq, BBC Radio One session
Label: Matador Records
Producer: Pavement
Engineer: Miki Adhikari
Studio: BBC Studios (Maida Vale), Delzaware Road, London W9.
Bookings: BBC Resources, Broadcasting House, Portland Place, London, W1A 1AA. Tel: 0171-765 5252. FAX: 0171-765 3201

The BBC's huge recording complex in Maida Vale remains one of the best kept secrets of the recording business. Although it is commercially available, most bookings still come from within the BBC.

Studio Four, with its SSL4000G and PMIC monitors, is a particular favourite for Radio One live sessions. "We've been there four times now so we know what to expect," says Pavement's keyboardist/percussionist Bob Nastanovich. "We took about an hour-and-a-half to record four songs, about 20 minutes for the vocals and a couple of hours to mix. The standard of engineering is always fantastic."

Constant gigging has made the American band very conscious of the importance of capturing a good performance over technical perfection. "We usually tend to work fast in recording situations because we're not picky about accuracy," says Nastanovich. "We were thrilled with the results. We think it was one of the best sessions we've ever done."

Initially Pavement felt that Studio Four was a little too state-of-the-art for comfort, but soon warmed to the place. "The only thing that's a bit daunting is

STUDIO UPDATE

NEVILLE FARMER REPORTS ON THE LATEST UK RECORDING ACTIVITY



INSIDE THE MAIDA VALE STUDIOS (TOP) AND DUBSTAR (RIGHT)

having to walk past all those orchestral musicians in studio one. I'd be really embarrassed if any of them was to drop in to see us," says Nastanovich. Otherwise he loves the catering and the canteen. "The food is well above average and you always meet really interesting people. It's great to hang around all these real musicians. That's when you know you're in England."



BEDLAM A GO GO

Project: mixing album and single tracks
Label: Sony S2
Producer/engineer: Clive Martin
Studios: The Pierce Room, Pierce House, Hammersmith Apollo, Green Caroline Street, London W6 9QH. Tel: 0181-563 1234. Fax: 0181-563 1337.
After cutting basic tracks at Castleford Studios in Leeds and Liverpool's Parr Street, producer Clive Martin decided to mix in London. "It was my first time in the Pierce Room and I was particularly impressed by the monitoring," says Martin. "I mixed four tracks there and it's one of the best mix rooms I've worked in for a long time."

The Pierce Room was built by Andy Pierce after years of working at Jacobs residential studio in Surrey. The live room is large and includes a live echo chamber. A huge Neve V12 console dominates the control room and it is this which initially attracted Martin. "I love Neves and work on them whenever I can. Unfortunately there aren't that many of them in London which are affordable and available," he says.

The availability of SoundTools at the Pierce Room also helped Martin with the Bedlam A Go Go project. "They're a bit like a modern day Clash," he says. "But as there's no drummer in the band it's all samples and loops. The two guitarists play in very different styles. One is pure punk and the other is into Dave Gilmore in a big way. It was all quite new for me because normally I work with totally live bands, but I didn't treat it that differently. We did it live with the loops playing and the guitars and vocals all going at once until we got a good take."

DUBSTAR

Project album
Label: Food Records
Producer: Stephen Hague
Engineer: Richard Norris
Mixing: Mike Spinks
Studios: Real World Studios, Mill Lane, Box, Corsham, Wiltshire SN13 9PL. Tel: 01225 743188. Fax: 01225 744370.
RAK Studios, 42-48 Charlbert Street, London, NW8 7BU. Tel: 0171 586 2012. Fax: 0171 722 5823.

"I'm not much of a studio hopper and prefer to use either Real World or RAK when I'm in the UK," says Stephen Hague. He's equally choosy about his engineers and sticks loyally to Richard Norris and Spike Drake.

The basic programming and demos for the Dubstar album, which is tentatively scheduled for a late spring release, were done by the band's principle writer Steve Hillier at his home studio before the project moved to Hague's new facility in Woodstock, NY. There the tracks were transferred from ADAT to Hague's new Otari Radar 24-track hard disk recorder. Hague is full of praise for Hillier's writing and programming and admits that a fair amount of the original demos made it through to the album.

"He's very talented and very professional. I think he's probably the Vince Clarke of his generation," says Hague.

After the initial work in New York, Hague and Norris decided to transfer to Real World and be joined by vocalist Sarah Blackwood and the rest of the band. Here the tracks were transferred to twin Sony 3024 machines, which Hague finds preferable to working on a single 48-track.

The choice of residential studios for Dubstar was a

practical one, since they all live in different parts of the UK. Hague also likes the place. "Everything here is top notch. Jacques Turner is my favourite assistant and because I'm a regular customer, I have a good relationship with the company when I need dates at short notice," he says. "Technically, the maintenance department is a really crack team and it's rarely a problem that they can't fix while you wait."

Hague intends to mix on RAK's SSL desk. The new Dubstar album will be largely with its predecessor Disgraceful, with maybe as many as 10 new tracks. It will also feature more live instruments. "At the moment it's about 80% programmed, but we're adding live bass, drums and guitar so it will probably end up about half and half," says Hague.

MONSERRAT CABALLE

Project: album
Label: BMG Classics, Germany
Producer: Mike Moran
Studio: Master Rock Studios, 249 Kilburn High Road, London NW6 2ES. Tel: 0171 572 1161. Fax: 0171-529 5394.
Sensible Music, 92-96 Brewery Road, London N7 9NT. Tel: 0171-700 9909. Fax: 0171-669 8701.

The idea of a duets album between Spanish diva Caballe and a curious collection of artists from around the world was mooted last March and it took some organisation.

"The logistical problems of getting a world-famous and busy opera singer together with all these people is a sizeable task," says producer Mike Moran. "The fact that we've got two thirds of it done in under a year is a miracle."

Among the artists mustering on the project are Johnny Logan, John Parrishan, Deep Forest, Bruce Dickinson, Mexican superstar Juan Gabriel, Michael Bolton, Vangelis, Gino Vanelli, Johnny Halliday and Ozzie Osborne.

Such a project might make it on to a subsequent album including Caballe's greatest hits. Much of the recording was done on the Focusrite in Master Rock Studios, with Tony Taverner engineering. Taverner and Moran are planning next to Sensible Music to record vocals and final overdubs before mixing on the new fully-loaded 96-Channel Euphonix. Musically, the album should prove an interesting cocktail. Deep Forest will probably weave their own magic on samples from the singer. Otherwise Bruce Dickinson has done a duet of Bohemian Rhapsody, prolonging Caballe's relationship with Queen.

"You have to be careful not to compromise what an opera singer can do," says Moran. "The trick is to find the right piece of music for both voices. On Bohemian Rhapsody she sings the truly operatic rhapsody with 17 musicians and 30 singers while Bruce sings the rock stuff."

As a complete contrast, a classic piece of Hollywood string writing was commissioned for the version of Put The Weight On My Shoulders, recorded with Gino Vanelli. "It makes the song work better for her than it would with a rhythm section," says Moran.

Recording Studios



Design and Construction

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ON SEARCH OF THE PERFECT MIX

NEVILLE FARMER REPORTS ON THE RANGE OF CONSOLES AND MONITOR SYSTEMS FAVOURED BY TODAY'S REMIX KINGS

The increasing importance of mixing—and remixing—in the modern recording process has led many leading studios to redesign their control rooms. And, accordingly, to equip them with gear tailor-made to suit mix engineer requirements.

Of course, there are certain pieces of kit which will always be popular, such as Pultec and Fairchild compressors, Eventide H9000 Ultra-Harmonisers, the SSL console and the Yamaha NS10 nearfield monitors. But they are now under threat from the latest developments in speaker design, hard-disk editing systems and, most notably, the Euphonix console.

"The Euphonix is one of the best sounding consoles I've heard for a long time," says Gary Langan, ex-member of The Art Of Noise and producer of My Life Story's recent Top 40 singles. "The automation takes some getting used to, but the depth you can get out of it is wonderful."

One of the most attractive features of the Euphonix is the Snapshot feature which allows the settings on the desk to be recorded and recalled at the press of a button. Trevor Horn was one of the first to work on one of the US-designed computer-backed systems. He has subsequently had Euphonix installed in both Sarm studios.

Meanwhile Sarm West's flagship room features the first SSL console, which boasts extensive automation clearly aimed at the mixing market.

"I think a lot of engineers find the Euphonix so different from the industry standard SSL, that they're not willing to go for it," says Sarm engineer Richard

Lowe, who has worked on both mixing acts like Dina Carroll, Eternal and East 17 with Gabrielle and has become a firm Euphonix fan. "I used to rely on the Lexicon 224XL and the Eventide H9000 for putting the old fairy dust on things, but the dynamics on the Euphonix are just excellent," he adds.

Otherwise, Lowe is a traditionalist. He prefers tape bouncing and editing to working on hard disk, and also sticks to the old monitor combination of NS10s and little Auratones. Langan, on the other hand, prefers the newer technology of the KRK monitors and the ProTools hard-disk recording system. "They allow me to put together a performance in the best conceivable way, which I wasn't able to do by bouncing takes on tape," he says.

"The computer isn't very good, but he has a real sense of the music, I can put his performance through Steinberg's Re-cycle software and it will adjust the timing but keep his feel."

Another engineer with a preference for the traditional is



DYNAUDIO MONITORS DOMINATE THE PIERCE ROOM, HAMMERSMITH

Roy Spong. A recent Terrorvision mix at Abbey Road coincided with The Beatles Anthology mixes and so Spong was able to make use of a treasure trove of venerable outboard equipment such as GML Stereo EQ and Fairchild compressors. But his favourite new toy is the dual120 Sub-Harmonic Synthesiser. It fattens out all the bass sounds which is great if you're mixing indie bands for club play. It makes the difference," he says.

Eber, Ruf Ultra, Elka and Embassy have all benefited from the treatment in recent months.

The NS10's reputation as the studio monitor closest to a home hi-fi speaker has also been challenged by such as Professional Monitor Company's PMC range, Meyer's HD-1s, Acoustic Energy's AE range and KRK. Other bigger speakers which meet mixers approval are the Dynaudio monitors installed in The Pierce Room and the Tom-Hidley-designed systems at Nomin.

"The big PMCs there are the Aulus models I've ever heard," says Tony Taverner, who used them to mix Sting's live recordings at Sensible Music. "I don't see much point in using ordinary speakers. I haven't done radio mixes for ages. We don't listen to Radio Luxembourg under the blankets any more and most domestic hi-fi speakers are pretty good. I just want to get the best mix possible," he adds.

Chris Hughes, ex-Adam And The Ants, producer of Tears For Fears and, most recently, Gene and Paul Young, has a different view. "I monitor on whatever small nearfields are available. I'm not that fussy about it because you get used to what you're listening to," he says. "I reference mixes on three other systems, my car, a lounge hi-fi

and a studio quality hi-fi with Sponder BC1 speaker."

The pro-audio mix view is supported by Mark "Spice" Stent, who engineered and mixed much of U2's new album as well as Spice Girls' singles and was Madonna's choice when she cut the vocals for Evita.

"People ask for me specifically

because my mixes sound good on the radio," he says. Although Stent uses Logic Audio through ProTools, he lets other people do the programming for him.

"It's my responsibility to get the balance right and the overall sound. I can't do two jobs at once," he says.

According to Stent, mixing Spice Girls was the moral challenge of getting what was on the tape sounding right. However, U2 demanded a totally different approach.

"You don't just mix what's on tape, you keep recording all the time while you're mixing. The thing is, you've got to be ready to record at any stage during the recording and the mix," he says.

Stent recorded and mixed much of the U2 material in the band's own studio on a reconditioned Sintes BBC Neve console. He says, "You plug something into it and it sounds so rich and full. If you'd put that through an SSL it would sound flat."

Nevertheless, with such as Dave, Hugh Padgham and Mike Drake lining up in support, the SSL remains the engineers' favourite mixing desk. It remains to be seen whether the next generation will think the same.

After all, those self-trained in home studios and weaned on Mackie desks, ADAT multi-tracks and Macintosh computers may find that 'conventional' SSL, Neve or even Euphonix consoles fall far short of requirements.

THE FAR SIDE OF MIXING

Although sound recording and mixing processes are bound by the laws of physics, there are still those who talk about mystery ingredients. One such is engineer Keith Bessey who believes that, for most of the Eighties, few CDs were correctly mastered. "When I was remastering a version of Be Bop A Lula for Cliff Richards' Silver album I put an effect on which really brought out a lot that had been buried in the original mixes. Cliff suggested that I did a similar thing to The Hit List."

After long research, Bessey came up with his patent and hugely secret BRP system which, he claims, makes listeners feel as if they're in the room with the musicians.

Former Sixties pop star Emile Ford is another who claims he has developed a revolutionary means to improve the sound of final mixes. Back when his band the Checkmates were in the charts with What Do You Want To Make Those Eyes At

Me Ford? Ford was famed for his superb live sound. Now his EFS system reads the room and allows an engineer to set the basic EQ for each instrument in a matter of moments. From then mixing becomes a simple process of applying effects and pushing the faders. Again, the result is not unlike being in the room with the musicians. Ford's system is guaranteed to irritate other engineers, since it often requires them to do the reverse of what their training and instincts tell them.

But it has advocates such as Tony Taverner who used EFS on a number of live recordings by Tina Turner and Sting and was impressed by the way it helped speed up the mix.

Now Jeff Allen of Sensible Music has added EFS to his list of represented clients. "Non-technical people seem to prefer it to technical people," he says. "The mix Tony did of Sting and The Gypsy Kings live was transformed by Emile's system. It sounded so intimate."

HOW TO DO IT HOME ALONE

Remixing at home has come a long way from the early days of acid house white labels, Ataris and Pro24. Now the equipment of choice ranges from Power PCs and Logic Audio sequencers to ADAT and Tascam digital eight-tracks or hard-disk recorders such as Atari's impressive Radars.

Fully automatic consoles are also available which, like Yamaha's digital 02R digital mixer, fit easily on to a desk top. But engineers working at home still have a preference for desks with knobs by Soundtracs, Soundcraft, Amek, Allen and Heath and the American Mackie boards.

"I have a 32 into 8 buss Mackie with Ultramax automation and the Ultrapilot remote unit," says Tony Mansfield who recently produced Duke's Top 20 hit, So In Love With You and is known for his work with acts including BS2s and A-ha. "It's very simple to use and takes much of the stress out of mixing. A lot of facilities are available through the Sadie system, which I use to re-edit vocals and guitar parts," he adds.

Nevertheless, Mansfield often chooses Abbey Road 3,

Ridge Farm or The Stone Room's Euphonix in Acton for his final mixes. "Sometimes you need to go to a commercial studio to make sure the work gets done. You can burn yourself out working at home. You start suffering from mix fatigue," he says.

Chris Hughes is another Mackie owner. He is looking to buy a Radar to augment the old Mitsubishi 32-track, 16 tracks of ProTools hard disk and 24 tracks of ADAT installed in his studio outside Bath. But Hughes prefers to mix at Metropolitan. "I particularly like the automation and the professional quality support system," he says.

Remix duo The Rapino Brothers, on the other hand, have invariably used their own £80,000 studio, in north London, when working on tracks by acts such as Take That, Space, Wang Chang and Kavana. It includes 48 tracks of hard-disk recording around a 56-channel Mackie console.

"We usually mix in here because we know the sound of the room and we know the monitors. You don't really have time to get confident in another studio," says Rapino Marco Sabiu.

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A SOLD YEAR OF ACHIEVEMENT JAZZ'S FOUNDATION FOR GROWTH

WHILE NO-ONE IS ABOUT TO CLAIM IT WAS A BREAKTHROUGH YEAR, 1996 DID SUCCEED IN SHOWING THAT JAZZ HAS A WIDER AUDIENCE IF THE MARKETING MIX IS RIGHT. COLIN IRWIN REPORTS ON THE RETURN OF THE FEELGOOD FACTOR

Was it really a vintage year for jazz in the UK?

There were few real milestone releases and, according to BPI estimates, no appreciable growth in sales or market share either. But, judging from the smiles on the faces of all those directly involved in marketing the music, this was one specialist area which began to experience a real feelgood factor during 1996. "Last year was great and 1997 should be even better," says Adam Sieff, head of jazz at Sony. Likewise PolyGram and EMI report an overall revitalisation of interest in both catalogue material and front-line artists which they are confident will set them up for major assaults on the market over the next 12 months. The story is repeated at distribution level, too, where New Note joint managing director Graham Griffiths believes that the final quarters of 1996 were the best he had known for at least five years.

"Things still aren't perfect," he says. "But the big labels are beginning to realise that if they get behind their jazz releases, they can do well."

Many credit London-based broadcaster jazz FM with providing a real backbone of support for the music with a programming policy which has become increasingly coherent, while others cite the emergence of a new breed of independent labels such as Hip Hop, Babel, 33, World Circuit and EPZ which have made the music credible with younger buyers by blending it with hip hop, jungle and house beats.

Either way the year's best-selling titles were still predominantly drawn from the traditional strands of the music. Of course there are those who would dispute the jazz credentials of the year's best-selling artist Kenny G — even though the man himself cites Charlie Parker, John Coltrane and Sonny Rollins among his seminal influences. Nevertheless, his smooth saxophone, plus guest appearances by such as Toni Braxton and Babyface, obviously appealed to a public who would not ordinarily be drawn to the jazz racks, and helped Arista sell over 70,000 units of The Moment album. The depth of G's appeal can also be read in the refusal of

his 1992 release *Breathless* to relinquish its position in the 1996 Top 10.

The only other artist who can claim to challenge G as the UK's favourite jazz star last year was the late Ella Fitzgerald. Perennially popular, her death last June boosted interest in her classic catalogue and pushed three different releases to the top of the 1996 listings. PolyGram's Verve label benefited the most with two collections, *Forever Ella* and *Essential Ella*, both in the top five.

"It was a tragic coincidence that *Forever Ella* came out around the same time that Ella died," says Richard Cook, head of jazz at PolyGram. "Her whole catalogue subsequently sold extremely well. But it probably would have done alright anyway. You only have to look at an artist like Nina Simone, who also had a tremendous year with next to no promotion, to see the kind of sales you can get with the right kind of catalogue."

The strong presence of other evergreens such as Nat King Cole, Billie Holiday and Glenn Miller among the 1996 best sellers only serves to amplify Cook's point.

Nevertheless, despite the general optimism, there were still one or two flat notes sounded.

Top jazz compilation album of the year came, unsurprisingly, from Virgin. Its attempt at applying pop marketing techniques to the genre with *The Best Jazz...* Ever compilation threw together a curious set of bedfellows ranging from Weather Report and Dave Brubeck to Nat King Cole and Leon Redbone. Although the release clocked up in the region of 60,000 sales, aggregate TV, radio and press advertisements are believed to have cost the label approximately two pounds per album. Significantly, Virgin has no plans for a follow-up.

"This level of marketing spend begins to make sense if it helps to drive catalogue," says Steve Pritchard, commercial marketing director at Virgin. "It's hard to justify it on product sales alone."

This is exactly the kind of analysis which Britain's most celebrated jazz musician, Courtney Pine, believes shouldn't be applied too stringently to the genre. One of the few British players left signed to a major label, Pine's *Talkin' Loud* release *Modern Day Jazz Stories* — on which he was joined by top American musicians such as trumpeter Eddie Henderson, guitarist Mark Whitfield, pianist Charnette Moffette and singer Cassandra Wilson — controversially mixed jazz with funk and hip hop and was shortlisted for a Mercury Prize. As a result it surfaced at number

SWINGING LONDONER'S SUCCESS

Being young, gifted, white and British are not usually the qualities needed to endear a new artist to jazz audiences. But the signs are that *Lin Records* artist *Claire Martin* is only a release away from taking the jazz world by storm.

The 24-year-old Londoner, who mixes material by writers such as Irving Berlin and Harold Arlen with Blossom Dearie, Tom Waits and Kate Bush, has been swinging professionally since she left college school at 18. Her debut album, *The Waiting Game*, was released in 1992 and her subsequent success can be measured by the fact that she was voted the best British vocalist at the 1995 *British Jazz Awards*.

Licensed to *Honest Entertainments* in the US, *Martin's* last album, *Old Boyfriends*, was well-received by jazz radio and reached number 18 on the *Ravin* chart. It was enough to prompt *Glasgow-based Lin Records* to record her in New York with top American musicians such as Gregory Hutchinson (drums), Peter Washington (bass) and Antonio Hart (sax).

The resultant album, *Make This City Ours*, is released on March 17 and there's a growing belief among jazz cognoscenti that it will turn *Martin* into an international star.

"We're convinced that this will be the album to break her," says *Lin Records*' label manager Philip Hobbs. "Honest have done a fantastic job so far and they are planning a comprehensive marketing campaign around the US release in August."



Make *This City Ours* is to be launched with a week-long residency at Ronnie Scott's Club in London where *Martin* will doubtless reveal that she is on a mission to turn young audiences on to jazz.

"I'm certainly trying to reach people of my own age," she says. "I'm not ultra-feminist, but I want to get away from that woman-as-victim thing. I sing lyrics that aren't sexist or old hat. I sing jazz because I love the improvisational freedom and the fact that you can do five gigs knowing that each one will be different."

The album has already been playlisted by Jazz FM and will be supported by press advertising and a European tour during March and April.

And then there's that trip to the US scheduled in the summer which has *Martin* particularly excited.

"I want to go to America and say 'Yes, we can swing... we're white, but we're alright!'" she says.

"It was hard to get any jazz album to break into five figures," he says. "But there has definitely been a lot of growth during the last year."

Sony's Sieff agrees that Columbia names such as Grover Washington Jr., Aziza Adli, Wynton and Branford Marsalis and Tony Williams continue to thrive at retail. "Obviously we did a good business on back catalogue like the Miles Davis 'CO boxed set,'" he says. "But that is where jazz has been. What's more important is where the music is going."

Which is forward, with an exciting mix of old styles and new slants with which jazz labels are confident they will attract new buyers in 1997.



KENNY G: BROAD APPEAL BEYOND JAZZ FANS

UK'S TOP SELLING JAZZ ALBUMS OF 1996

1 THE MOMENT - Kenny G	Arista
2 FOREVER ELLA - Ella Fitzgerald	Verve
3 THE BEST JAZZ ALBUM... EVER! - Various	Virgin
4 ESSENTIAL ELLA - Ella Fitzgerald	Verve
5 PURE JAZZ MOODS - Various	Dino
6 BREATHLESS - Kenny G	Arista
7 THE BEST OF ELLA FITZGERALD	MCA
8 THE UNFORGETTABLE VOICE OF NAT KING COLE	Hallmark
9 THE BEST OF THE GLENN MILLER ORCHESTRA	Koch
10 THE BLACK BOX OF JAZZ - Various	Castle
11 THAT'S JAZZ - Various	EMI
12 THE ESSENTIAL BILLIE HOLIDAY	Music Club
13 FEELING GOOD... THE VERY BEST OF NINA SIMONE	Verve
14 THE CHRISTMAS ALBUM - Nat King Cole	EMI
15 MODERN DAY JAZZ STORIES - Courtney Pine	Talkin' Loud

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BOXED SETS

LOUIS ARMSTRONG: *The Complete Recordings* (RCA Victor), March 10. This four CD-set, complete with lavish box and sleeve notes, features Satchmo's recordings from his Victor period in the Thirties, including various

previously unreleased takes. **BILL EVANS:** *The Complete Bill Evans On Verve* (Verve), April 7. Ambitious 18-CD collection by the innovative composer and piano hero who worked with Miles Davis in the Fifties and developed into one of the most admired musicians of his day.

STANDARDS

SARA VAUGHAN: *Loversman*

(President), February 27. Early recordings by Vaughan, featuring accompaniment from Charlie Parker, Dizzy Gillespie and Teddy Wilson. **BEN WEBSTER:** *Ben And The Boys* (President), February 27. Webster's renowned tenor sax recorded from 1940-5 shortly after he'd left the Ellington orchestra. **BILLY EKSTINE:** *Mr B And The BeBop Band* (President), February 27. Early

recordings including *Love Me Or Leave Me*, *It's In The Mood* for *Love* and *Opus X*. **THE NAT KING COLE TRIO:** *For Sentimental Reasons* (President), February 27. Classic recordings from 1946 when the Cole trio reigned as the supreme small combo in popular music. **BENNIE GREEN:** *Kaleidoscope* (Blue Note), February 27. Timely reminder of the underrated bebop influenced trombonist. **FRANK SINATRA** with **RED NORVO:** *Live In Australia 1959* (Blue Note), March 10. Of blue eyes in classic form on stage with the man with the vibes.

VARIOUS ARTISTS: *The Best Of British Jazz From The BBC Jazz Club* (Upbeat Jazz), March 10. Volume 5 of the series depicting the history of British jazzers incorporating Monty Sunshine, Bruce Turner, Jump Banquet, Nat Gonella, Cy Laurie and Freddie Randall. Sleeve notes by Humphrey Lyttelton and the promise of major promotion.

GEORGE SHEARING: *My Favourite Things* (Telarc Jazz), March 10. Variations on a Rodgers and Hammerstein theme by the great pianist. **SHIRLEY HORN:** *Loving You* (Verve), March 10. Revival of the highly individual Washington DC cabaret/jazz star who has been an inspiration to upcoming English star Claire Martin.

STAN KENTON: *Adventures In Time* (Capitol Jazz), March 17. The great pianist's bandleader's work from the Sixties.

JUNE CHRISTY: *The Song Is June* (Capitol Jazz), March 17. Showcasing the former Stan Kenton singer after she'd left the band in the

SONY GOES FOR WYNTON'S BLOOD

From Sony's point of view, Wynton Marsalis' *Blood On The Fields* is unquestionably the jazz event of the year.

Released at the end of March, *Blood On The Fields* is a three-hour, triple-CD jazz opera tracing the history of slavery, written by Marsalis for the Lincoln Center, where he is musical director. Scheduled to retail at around £25, it features singers Cassandra Wilson, Jon Hendricks and Miles Griffiths and is being supported by Marsalis on a 25-city worldwide tour, including a concert at the Barbican, London on Adam 18.

Sony's lead of jazz, Adam Sieff, is already hailing the album as "one of the major works of the 20th Century" and



its release will trigger a frenzy of marketing activity for Marsalis. Sony is planning a concentrated promotional campaign for the album, while re-issuing his back catalogue in a mid-price series. "Wynton is jazz royalty, and this is without doubt one of the ultimate jazz records," insists Sieff. "Definitely it's the most important piece of big band oratorical music writing since Gil Evans' work with Miles Davis and Leonard Bernstein."

Wynton Marsalis, the 36-year-old trumpeter from New Orleans, was hailed as a superstar while still in his teens and can be said to have dominated jazz in the Eighties in the same way it was dominated by Miles Davis in the Fifties and John Coltrane in the Sixties. He previously broke new ground with his experimental work, including a series of classical pieces, and was also acclaimed for his work with the English Chamber Orchestra. Now Sony is convinced it has an album to equal anything he's done before—with the commercial potential to match.

CROSSOVER

CHARLIE HADEN/PAT METHENY: *Beyond The Missouri Sky* (Verve), February 24. Radio-friendly collaboration between Haden, the celebrated bass player and composer noted for his work with Ornette Coleman and his movie soundtracks, and Metheny, the fusion guitarist who once worked with David Bowie.

SALLY JENKINS BLUES COLLECTIVE: *S.A.D. (Babel)*, February 24. The lovable maverick of brit jazz dips, in his highly individual fashion, into blues territory.

CHARLIE HUNTER: *Natty Dread* (Blue Note), March 3. Guitar star of the Disposable Heres with a daring re-make of Marley's entire *Natty Dread* album. **ORQUESTRA WA-S:** *Forever's A Long, Long Time* (Verve), March 10. The latest experimental product by studio wizard Von Was, famed for his work with Was (Not Was), includes fresh versions of Hank Williams material. **NU YORICAN SOUL:** *Nu Yorican Soul* (Taka Ludi), March 24. The eagerly awaited album sees hot New York DJ/producers Louie Vega and Kenny Gonzalez re-write the jazz script, linking dance rhythms with guest appearances by George Benson, Roy Ayers, Tito Puente, Vincent Montana, India and Jazz Jeff. **THIRD RAIL:** *South Delta Space Age* (Verve), April 7. Highly-rated bass player/producer Bill Laswell is reunited with Eighties cult hero James Blood Ulmer for the first time since Ulmer's America album 10 years ago. **STEVE COLEMAN:** *The Sign And The Seal* (Victor), April 7. Intriguing Afro-Cuban album by M-Base



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JOHN COLTRANE: The Ultimate Blue Train (Blue Note). March 24. Coltrane's original recordings have been specially remastered for the first interactive jazz CD.
SARAH VAUGHAN: After Hours (Real Gone) March 31. Compilation of early material originally issued in the mid-Fifties.
DINAH WASHINGTON: Back To The Blues (Real Gone). March 31. Reissue of Washington re-discovering her roots in the early Sixties.
MILES DAVIS: Kind Of Blue (Columbia). April 7. Arguably the most influential jazz album ever, re-mixed, mastered and speed-corrected, with an alternative version of Flamenco Sketches.
MILES DAVIS: Porgy & Bess (Columbia). April 7. The fabled Davis collaboration with Gil Evans is now available with two bonus tracks.
DAVE BRUBECK: Time Out (Columbia). April 7. The album that includes Take Five and Blue Rondo A La Turk has been remastered and includes new sleeve notes by Brubeck himself.
LOUIS ARMSTRONG: Louis Armstrong Plays W.C. Handy (Columbia). April 14. Includes five previously unreleased tracks and an interview with W.C. Handy talking about Satchmo.
HERBIE HANCOCK: Headhunters (Columbia). April 14. This seminal fusion album from the early Seventies has been digitally re-

mastered and now includes a Hancock interview.

FRONT LINE

LENNY WHITE: Renderers Of Spirit (Hip Hop). February 27. The pioneering jazz-rock drummer, who played on Miles Davis' Bitches Brew, is joined by such as Patches Stewart on trumpet, and Benny Maupin on bass clarinet.
PERFECT HOUSEPLANTS: Soap Glitter (Linn). March 17. Modern quartet put together by Mark Lockart, whose previous album (on EFX) was named best British jazz album of the year by *Jazz On CD Magazine*.

TONY WILLIAMS TRIO: Young At Heart (Columbia). March 17. Drummer Williams' collaboration with pianist Muirglen Miller and bassist Ira Coleman is the first CD ever to use Sony's DSD technology for "the ultimate audiophile recording".

THE ESSENCE ALL STARS: Jackie's Blues Bag (Hip Hop). March 24. Contemporary sax stars Branford Marsalis, Joe Lovano, Javor Jackson, Donald Harrison and Craig Hardy pay tribute to band leader Jackie McLean.

WYNTON MARSALIS & THE LINCOLN CENTER JAZZ ORCHESTRA: Blood On The Fields (Columbia). March 24. Three-CD set of Marsalis' epic jazz opera featuring Cassandra Wilson and Jon Hendricks at a special £15.40 dealer price.
TOM HARRELL: The Art Of Rhythm (Victor). July 7. Follow-up to the successful *Labyrinth* album of last year. Harrell, trumpeter of the year in *Downbeat* magazine's 1996 poll, has been booked to appear at the Glasgow Jazz Festival on July 3.

CLASSIC REISSUE CELEBRATES 80 YEARS OF JAZZ



In January 1917, a group of white New Orleans musicians calling themselves The Original Dixieland Jazz Band went into a New York studio to cut two sides for Columbia Records. The label wasn't convinced by the results and while they were making up their minds Victor Records stepped in to record the band's version of *Livery Stable Blues*.

The track took Manhattan by storm, became the first record to sell a million copies and turned the band – Dominic LaRocca (cornet), Larry Shields (clarinet), Eddie Edwards (trombone), Tony Spargo (drums) and Henry Raggs (piano) – into overnight superstars. Other hits followed, including *Darktown Strutters Ball* and *Tiger Rag*. Musically they were soon to be surpassed by more talented but as yet unrecorded black artists such as

Freddie Keppard and Kid Oliver, but The Original Dixieland Jazz Band's place in history – and *The Guinness Book Of Records* – as the first recorded jazz combo was assured.

To celebrate the 80th anniversary of *Livery Stable Blues* – and the birth of jazz – BMG Catalogue is to revitalise RCA Victor, accompanied by the shrewd marketing slogan "The first label of jazz." The global campaign will begin on March 10 with a limited edition 10-inch reissue of the initial Original Dixieland Jazz Band release, using the original artwork. It will be followed by an ambitious series of eight anniversary compilation CDs – one release each month representing a different decade of RCA jazz. The campaign will climax in October with the release of all these

DeVine, jazz and crossover marketing manager at BMG Conifer.

With the RCA Victor anniversary series at its core, BMG hopes to change damaging, deep-rooted perceptions about jazz.

"This is our big year and we have an awful lot of things planned," says Devine. "We want to make the public aware of what an important catalyst jazz has been in the development of 20th-century music. The Original Dixieland Jazz Band were essentially the first pop group. People think jazz is very esoteric, but we hope to make it more accessible and shake the intellectual, goatee beard image from the Sixties. We believe there's a huge audience out there who would really like jazz but just don't know it."

eight CDs in one lavishly packaged boxed set.

"I think that with the Miles Davis/Bill Evans boxed-set Sony has proved there's a market out there for something that's historic and of real quality," says Grainge

COMING THIS SPRING FROM



Release date : March 17

MILES DAVIS & GIL EVANS The Best of Miles Davis & Gil Evans **CK67423**

Over 60 minutes of some of the most popular recordings in jazz taken from the best-selling 6-CD box set THE COMPLETE COLUMBIA STUDIO RECORDINGS.

TONY WILLIAMS TRIO Young At Heart **4873332**

Master drummer Tony Williams' new trio with pianist Muirglen Miller and bassist Ira Coleman is the first album to utilise DSD technology for the ultimate in audiophile recording.

COLUMBIA/LEGACY MID PRICE REISSUES

Release date : March 31

The definitive versions of five classic additions to the series that features bonus and unreleased material where possible, the finest possible sound, original and newly written liner notes, rare photos and original cover art.

MILES DAVIS Kind Of Blue **CK64923**

Perhaps the most influential & best-selling jazz record ever made, now newly mixed, mastered & speed corrected. Includes alternate version of *FLAMENCO SKETCHES*.

DAVE BRUBECK Time Out **CK65322** • **MILES DAVIS** Porgy & Bess **CK64941**

LOUIS ARMSTRONG Louis Armstrong Plays W.C. Handy **CK64925** • **HERBIE HANCOCK** Headhunters **CK65123**

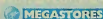
Release date : April 7

WYNTON MARSALIS AND THE LINCOLN CENTER JAZZ ORCHESTRA Blood On The Fields **CK67694 (3-CD)**

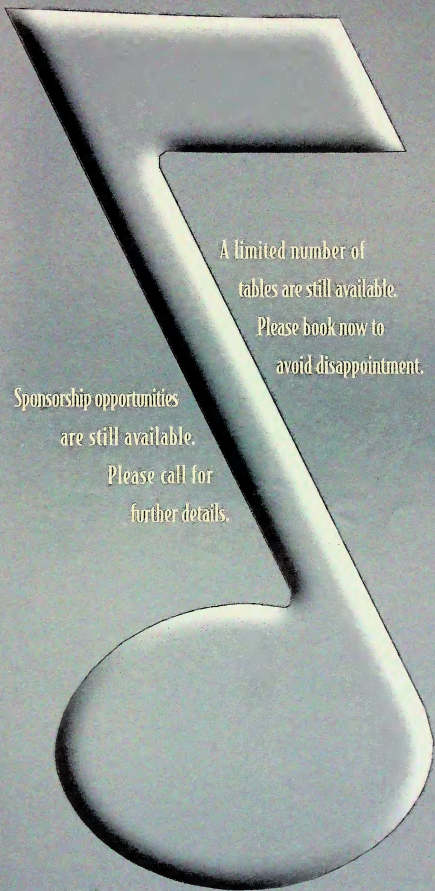
Wynton Marsalis' acclaimed jazz opera on slavery is a special low price 3-CD set featuring vocalists Cassandra Wilson and Jon Hendricks with the Lincoln Center Jazz Orchestra. UK premiere performance at the Barbican Centre, London, March 18.

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ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
911 The Journey	Virgin	February 24		Ads will run in the national and ten press backed by nationwide posters. There will be displays with Virgin, Merzies and Independents.
AMERICA 2 Catanta Mundi	Virgin	February 17		TV ads will run regionally on ITV and Channel Four and there will be radio ads on Classic FM with WH Smith. There will be co-op press ads.
DARREN DAY Summer Holiday	RCA	February 24		This collection of songs from the musical will be press advertised in <i>OK</i> and the <i>Manchester Evening News</i> with other regional newspapers coming on board as the show tours the UK.
DJ KOOL Let Me Clear My Throat	BMG/RCA	February 24		There will be advertising in the dance and indie press including <i>NME</i> , <i>Melody Maker</i> and <i>Blues & Soul</i> which will tie in with the current single.
THE EELS Beautiful Freak	Dreamworks	February 24		Ads will run in <i>Loaded</i> , <i>NME</i> , <i>Melody Maker</i> —including a co-op with <i>Our Price</i> , <i>Observer</i> , <i>Q</i> with <i>HMV</i> , <i>Select</i> with <i>Virgin</i> and <i>The Independent</i> with <i>Ants</i> . There will be nationwide posters and retail displays.
GENE Drawn To The Deep End	Polydor	February 17		Ads in the music and national press will be backed by nationwide posters, a mailout to fans and three fan convention evenings.
GRAVITY KILLS Gravity Kills	Virgin	February 17		Press ads will be supported by posters nationwide and counterbox posters through independents.
ALFONZO HUNTER Black A Da Berry	Cooltempo	February 24		There will be radio ads on Kiss and Choice and ads in the specialist press. Displays will run with selected independent retailers.
JAMES Whiplash	Mercury/Fontana	February 24		There will be extensive in-store support and nationwide posters.
JEAN MICHEL JARRE Oxygen 7-13	Epic	February 17		There will be ads on Channel Four and co-op press ads. In-store displays will run with multiples and selected independents.
MANSION Attack Of The Grey Lantern	Parlophone	February 17		TV ads will run during TF1 Friday supported by press ads. There will be club promotion, a mailout to fans and in-store promotions.
ENRIO MORRICONE Nostromo	Polydor	February 17		This album ties in with a four-part BBC2 series of the same name. The album will be advertised in the national press including the <i>Radio Times</i> .
ORB Orbivision	Island	February 24		Press ads will run in <i>Time Out</i> with Tower which is running a Piccadilly window display, <i>Herb Garden</i> , <i>Melody Maker</i> , <i>NME</i> , <i>Select</i> and <i>Wire</i> .
JOCELYN POOK Delage	Virgin	February 24		Radio ads will run on Classic FM with WH Smith and there will be press ads in <i>The Guardian</i> with Virgin. There will also be in-store displays.
RACHMANINOV Brist Encounters	Eratot	February 24		Ads will run on Classic FM and Melody FM and in <i>The Guardian</i> , <i>The Independent</i> , <i>Sunday Times</i> and <i>Empire</i> .
BOB STATE Don Solaris	WEA	February 24		This album will be re-released next Monday and promoted with ads in the <i>NME</i> , <i>Melody Maker</i> and the specialist dance press.
SUZANNE VEGA Nine Objects Of Desire	A&M	February 24		There will be radio ads on Virgin VBM, listening posts with MVC and HMV and press ads in <i>Q</i> , <i>Time Out</i> , <i>NME</i> , <i>The Independent</i> and <i>Guardian</i> .
VARIOUS Anakha - Sounds Of The Asian Underground	Island	February 24		There will be press ads in <i>NME</i> , <i>Straight No Chaser</i> and <i>MixMag</i> with HMV. The album is in our <i>Price</i> recommended release and will feature on Virgin VNR and listening posts. There will also be a poster campaign.
VARIOUS Brits 97	Sony TV/Columbia	out now		TV ads will run on Channel Four and in selected ITV regions for two weeks. There will be ads on The Box and on Virgin FM plus press ads.
VARIOUS The Classic Lovers Album	Deutsche Grammophon	out now		This album will be press advertised in <i>Classic CD</i> and <i>Classic FM</i> magazine from release.
VARIOUS Club Mix 97 Vol 2	PolyGram TV	February 17		There will be TV ads on Channel Four, BSkyB, The Box, MTV and selected ITV regions, radio ads on Kiss and Galaxy and press ads in specialist music titles.
VARIOUS Funkmaster Flex Presents The Mix Tape Vol. 2	Virgin	out now		Radio ads will run on Choice and Kiss and there will be press ads in <i>Hip Hop Connection</i> , <i>Touch</i> , <i>Echoes</i> , <i>Blues & Soul</i> , <i>MixMag</i> and <i>Sky</i> . The campaign includes nationwide street posters and a database mailout.
VARIOUS Girl Power	Global TV	February 17		Ads will run nationally on Channel Four and regionally on ITV. There will be ads on Capital and the Network Chart Show backed by press ads.
VARIOUS The Mother Of All Swing Mix Albums	Telstar	out now		There will be ads on Channel Four and in the ITV Carlton, LWT, Central, HTV and Granada regions. Radio ads will run on Kiss, Capital, Galaxy and BRMB and there will be posters in London and Birmingham.
VARIOUS Nu Classic Soul	Cooltempo	February 24		TV ads will run on Channel Four and satellite stations with radio ads on Kiss and Choice. There will be specialist and style press advertising.
VARIOUS Once In A Lifetime	Telstar	February 24		Ads will run nationally on Channel Four and regionally on ITV. Radio ads will run on Virgin, national IRL stations and gold stations.
VARIOUS Sessions 7	Ministry Of Sound	February 17		This David Morales remix album will be radio advertised on Kiss, Galaxy and Choice backed by press ads and posters in London and key regions.
VARIOUS Space And Beyond	Silva Screen	out now		This sci-fi movie theme album will be TV advertised on the Sci-Fi Channel, BSkyB and Bravo. There will be advertising in UCI cinemas.
VARIOUS Voices From Heaven	RCA Victor	out now		Radio ads will run on Classic FM for two weeks and there will be national press ads. There will be retail displays.

Compiled by Sue Silstone: 0181-767 2255

TV | TV | WEB | RADIO | PRESS | POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



JAMES WHIPLASH

JAMES - WHIPLASH

Record label: Mercury/Fontana
Media agency/executive: Target/Rob Wilkerson
Product manager: Matt Thomas
Creative concept: James/Blue Source
Mercury is launching a highly visual marketing campaign to promote the new James album, *Whiplash*, which is due out next Monday. The campaign will build slowly but will aim to capitalise on the band's current radio success with the single *She's A Star*. The main thrust of the campaign is press led with ads in a variety of titles including *Q*, *Select*, *Vox*, *Mojo*, *The Times*, *Independent*, *Guardian*, *NME* and *Melody Maker*. There will be extensive in-store and window displays with multiples and independent retailers and a nationwide street poster campaign.

COMPILATION

NU CLASSIC SOUL

Record label: Cooltempo
Media agency/executives: CIA, TMD/Justin Stracey, Gareth Jones
Product manager: Aaron Moore
Creative concept: Ollie Weait
Examples of the new genre championed by Radio One DJ Trevor Nelson are being released as a compilation through Cooltempo and backed by a marketing campaign primarily targeting black audiences. *Nu Classic Soul*, due out next Monday, features tracks by D'Angelo, Maxwell and Mica Paris and will be TV advertised on Channel Four and satellite stations. Radio ads will run on Kiss and Choice and there will be press ads in *Blues & Soul*, *Echoes* and *Touch* followed by a campaign in the style press. There will also be street posters in London and a launch night at the Hanover Grand.





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BEHIND THE COUNTER

ANDREW GILMOUR, West End Records, Clydebank
 "So far Blur's album has fulfilled high expectations and, with its potential to yield more singles, it could be destined for a long shelf-life. Our best-selling single this week has been No Doubt and it has given sales of the album a shot in the arm. James have also been doing well, with most customers snapping up the limited second and third versions. Everyone is asking for the album now so that is definitely one to look forward to. There seems to be a very strong buzz around the Brits nominees this year and sales of the compilation are beginning to pick up. We're also running promotions around the EMI and PolyGram contenders with albums priced at around £10. We always do well on the Brits the weekend after the TV screening of the show and usually continue to get good sales figures for a couple of weeks afterwards."

ON THE ROAD

JULIE BEERLING, 3mv rep for south east

"We've had a really good start to this year with Top 40 hits from the likes of Geneva, Suede, Boo Radleys and 3 Colours Red. The Ministry Of Sound album has done exceptionally well. This week we've got the Ed Ball single called Love Is Blue with an album out in March. He's been standing in Waterloo station giving out blue roses to passers-by. Elsewhere, singles-wise, Daft Punk, No Doubt and Warren G are doing well and the Blur album is going well, but I don't see it appealing beyond the fans. I'm getting asked all the time about Oasis and when the next album is coming out and people are also asking about new albums from U2, The Prodigy and Depeche Mode. We've got a single and album from Smaller with the single featuring Noel Gallagher on guitar, a new single from Peter Andre to coincide with his UK tour and coming up in March singles from Stereophonics and 18 Wheeler."

IN THE SHOPS THIS WEEK

NEW RELEASES

Reports on the performance of Blur were mixed. Some stores were caught out at the beginning of the week by not ordering enough copies, while others struggled to shift their gear. Singles sales on the other hand were consistent across the country with No Doubt, Warren G, D J Kool, James and Daft Punk unanimously voted as the week's winners.

PRE-RELEASE ENQUIRIES

Singles - Embrace, LL Cool J, Nada Surf, Albums - Jean Michel Jarre, The Orb, U2, The Prodigy, Charlatans, Radiohead, Supersgrass, James, White Town

ADDITIONAL FORMATS

The Divine Comedy numbered limited-edition album in collectors' box, 911 CD single in heart-shaped box, James limited-edition CD singles 2 and 3

IN-STORE

Windows - Jean Michel Jarre, Bee Gees, Texas, Backstreet Boys, Gene, Adiemus 11, Brits 97, Paul Rodgers, In The Mix 97, Crush, Amour, Simply The Best Love Songs, In-store - Cathy Dennis, Bush, Sash, Everything But The Girl, Mansun, Belinda Carlisle, Maxwell, US 3, Elgar, The Entertainer

MULTIPLE CAMPAIGNS



Radio single - Belinda Carlisle, Windows - Paul Rodgers, five CDs for £10, In-store and press ads - Leonard Bernstein's New York: The Entertainer, Elgar: The Ultimate Collection, Jean Michel Jarre, US 3, My Life Story, Everything But The Girl, Gravity Kills, Anthems 92 - 97



Single - Bee Gees, Album - Backstreet Boys, In-store - Club Mix 97 Volume 2, Girl Power, Mansun, Jean Michel Jarre, Gene, Adiemus 11, Maxwell, Bush, Cathy Dennis, Sash, The Source featuring Candé Stanton, Brits 97 promotion with CDs from £10.99 and cassettes from £7.99, Sony budget promotion with CDs at £4.99, three-CD boxed sets for £7.99, budget CDs at £4.99



In-store - free box of Roses chocolates with selected CDs and videos, buy two and save £3 on Boots exclusive CDs and cassettes, Brits 97, Voices From Heaven, Evita, mid-price promotion, selected rock CDs at £5.99 and cassettes at £3.99, Ripoddy videos at £5.99, Cinema Club video promotion



Windows - The Meistersinger, In-store - PolyGram three CDs for £20 campaign, You Must Remember This budget promotion, Philip Glass, Carmen, Shine and Hamlet soundtracks, Romantic Spirit, The Entertainer, selected videos at £4.99



Windows - February sale, In-store - Mansun, Ministry Of Sound Session 7, Nuyorican Soul, Shine soundtrack, The Source, Maxwell, My Life Story, Press ads - Maxwell, Alfonso Hunter And Nu Classic Soul, Bash, Ben Folds Five, Entombed, Aitch's Aitch



Singles - Cathy Dennis, Bush, Sash, Everything But The Girl, Albums - Mansun, Brits 97, Gene; In-store - The Brits 97, four CDs for £10



In-store - James Bug, Chamberlain, Delirious, Earl Grey, Selector listening posts - Bolshoi Donuts, Eporé, Descent, Offspring



Single - Bush; Album - LL Cool J; Video - Dirty Dancing; In-store - The Source, Sash, Cathy Dennis, 911, Mansun, Jean Michel Jarre, Gene, Club Mix 97 Volume 2, Girl Power



Singles - Bush, Cathy Dennis, Maxwell, My Life Story, The Source, US 3; Albums - David Holmes, Davy Trippet, Maxwell, Nuyorican Soul, Korn, Elgar: The Ultimate Collection; Windows - No Doubt, U2, Blur, Reef, Texas, Mansun, Bush, Jean Michel Jarre, Cathy Dennis, Gene, Bee Gees, Aerosmith, Maxwell, Press ads - Eats



Singles - Belinda Carlisle, Maxwell, My Life Story, US 3, Everything But The Girl, Windows - Brits 97, Gene, Mansun, Independence Day, Adiemus 11, EMI mid-price sale with CDs at £7.99, In-store - EMI mid-price sale; Press ads - Gene, Adiemus 11, Orb, EMI mid-price sale, Independence Day



Windows - low-price campaign, Brits 97, Gene; In-store - Steeper, Babylon 5; Press ads - Puff Johnson, Devil In A Blue Dress, Trance Europe Express, Dance Planet Retro Mixes, Kathy Mattea, Crowded House

W H SMITH

Singles - Cathy Dennis, Sash, Bee Gees, Album - Jean Michel Jarre, In-store - Adiemus 11, Club Mix 97 Volume 2, Brits 97, In-store - Club Mix 97, Adiemus 11, Mansun

WOOLWORTHS

Singles - Bush, Bee Gees, Album - Mansun; Windows - Texas, Backstreet Boys, Simply The Best Love Songs, In The Mix 97, Crush, Amour, In-store - David Bowie, Prasher's Wife, Reef, Texas, George Michael, Madonna, Babybird, buy two selected Brits nominee albums and save £3

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Southport), HM V (Dudley), Our Price (Barnet), Range Records (Brownhills), Rooter Records (Preston), Soundcheck (Taunton), Tower (Piccadilly) and Virgin (Wimbledon), West End Records (Clydebank), Wood (Islington). If you would like to contribute, call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

22.2.97
 Live And Kicking featuring Peter Andre and Kings Of Kensington, BBC 1: 9.15am-12.12pm
 Peppes Love 'N' Loud, MTV: 3.30-4pm
 The National Lottery Live featuring Eternal, BBC 1: 7.55-8.10pm
 MTV Unplugged with K D Lang, MTV: 10-11pm
 The White Room featuring Everything But The Girl, Massive Attack, Gary Numan, Kula Shaker, Lou Reed, Sting and David Bowie, Channel 4: 4-4.55am
23.2.97
 The O Zone with Maxwell, BBC 1: 11.45am-12.15pm

Paul Weller Later Special, VH-1: 10-midnight
24.2.97
 The Brit Awards 97, live from Earl's Court, ITV: 8-9pm
25.2.97
 Ant & Dec Unzipped with Star Turn, Channel 4: 6.30-7pm
26.2.97
 Ten Of The Best Sandie Shaw, with videos on from Madonna, Bjork and Roy Orbison, VH-1: 9-10pm
28.2.97
 Party Zone featuring Snoot Doggy Doggy, MTV: 11pm-1am

RADIO

22.2.97
 Phil Collins, in concert from 1983, Radio Two: 6.03-7pm
 Dave Pearce - The Lovegrove Dance Party, with Stretch & Verne, Radio One: 6.30-8pm
 The Essential Mix, featuring Bristol DJ Nick Warren, Radio One: 2-4am
24.2.97
 Andy Kershaw presents Audioweb, Radio One: 8.30-10.30pm
 Brits Live 97, featuring Babybird, Ash, Space and Bluesies, Radio One: 10.35pm-12.30am
25.2.97
 The Ray Charles Story, presented by Charlie

Giffert, Radio Two: 9.03-10pm
26.2.97
 Folk On Two features duo Jennifer & Hazel Wrigley, Radio Two: 7-8pm
27.2.97
 Debussy - Painter Of Dreams, the London Symphony Orchestra celebrates the composer's music, Radio Three: 7.30-9.30pm
28.2.97
 SoundThe Century: Towards The Millennium, Sir Simon Rattle conducts the City Of Birmingham Symphony Orchestra in a programme of Stravinsky and Beza, Radio Three: 7.30-9.50pm

Main table with columns: ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTOR, CATEGORY, ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Lists various music releases and their chart positions.

DISTIBUTORS table with columns: DIST. CO., COUNTRY, PHONE NO., ADDRESS, FAX NO., CITY, STATE, ZIP. Lists various music distributors and their contact information.

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APPOINTMENTS

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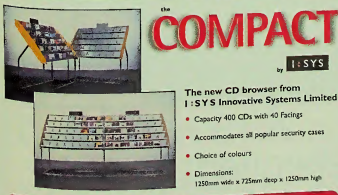
Content: Record Company Structure, International Affairs, Publishing, Artist Management, Royalty Calculations, Marketing & PR, Recording Agreements, A&R, Manufacturing & Distribution, Multi-Media. News and Views on Current Industry Topics.

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DOOLEY'S DIARY

Remember where you heard it: One of the biggest music industry gatherings of the week was at that match, with both **EUK** and **Virgin** providing tickets and hospitality for selected industry execs on Wednesday. The poor shell-shocked attendees had their illusions shattered further when they returned to the hospitality area to find a certain injured, and peroxidized, England player knocking back the beers with nary a care in the world...Nobody can accuse the good folks at **BMG Music Publishing** of not trying to be different. Its pre-Brits bash will include the odd platter of kangaroo meat being served with the champagne and other delicacies. At least **BMG Music Publishing** signings the **Bee Gees** will feel at home. The event is taking place from 5pm next Monday (24) at London's Buona Sera at 350 Old Brompton Road...As well as **Spice Girls** and **Bee Gees**, Brits-goers can also look forward to one of the pairings of the year: the **Space Cowboy** meets the former **Queen of Motown** as **Jamiroquai's Jay Kay** teams up with **Diana Ross** for a performance of **Upside Down**...If their luck doesn't hold out at the Brits themselves, record company executives will at least have a chance to become winners at the party

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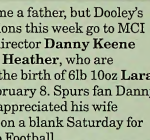
1 Just a chance to catch a glimpse of latest teen heartbreakers **911** was enough to get the fans out to London's Berkeley Square last Tuesday when the Virgin act took part in the annual Nordoff-Robbins Music Therapy Pancake Race. Around £2,000 was raised for Nordoff-Robbins from the event which attracted teams from the likes of EMI, HMV, RIM and Warner Chappell. As well as taking part in the race, 911 were also on hand to give out prizes to winners of the raffle, who included nine-year-old Sarah Henson (1) here showing off her new 911 CD with the trio. But it was the prize of a kiss that greeted **Avril Lavigne** (2), of **Cavendish Ross Interior Designers** - whose clients include HMV, Island and Polygram - for being the first woman home in the race. Centre of attention was **HMV's Zina Cross** (3) who won best fancy dress after turning up as a bag of flour. And, keeping it in the family (4), were Nordoff-Robbins helpers **Jane Henson** and **Linda Bawn** and their respective daughters Sarah, nine, the first child to finish, and seven-year-old **Bobbie Bawn**.



2



3



afterwards. Among the array of treats being organised are no less than five tables each of roulette and blackjack... Also at the party, jugglers, comedians, astrologers and acrobats are preparing to do their stuff, but the money is on one of the other activities proving to be rather popular - a 45-metre "fast bar" supplying drinks as fast as they're downed...An odd facet of America's **Gavin** convention is its fondness for making acts perform at 9.30am. It was a fate which befell **Rounder Records** artist **Alison Krauss**, who nonetheless turned in a stunning performance at the opening showcase... **Kathy Burke** and **Dawn French** as **Mel C** and **Victoria Spice** for the forthcoming **Comic Relief** single? **Genius**, pure genius... **Whipping Boy**, **Jubilee Allstars** and three other bands are set to perform a tribute gig for **Music Week's Leo Finlay** at **Whelans** in **Dublin** tonight (17). Admission is £5 and there will be a raffle of donated CDs, records and videos, with all proceeds going to **Leo's family**...Who says music industry executives aren't romantic? **Steppin' Out Records'** boss **Ian Robertson** tied the knot with long-time partner **Margaret** on **Valentines Day**...OK, OK so **Michael Jackson** has

finally become a father, but **Dooley's** congratulations this week go to **MCI** marketing director **Danny Keene** and his wife **Heather**, who are celebrating the birth of **6lb 10oz Lara Jade** on **February 8**. **Spurs** fan **Danny** apparently appreciated his wife giving birth on a blank Saturday for **Premiership Football**.....



Don't mention the footy, or at least not for a week or two. After last Wednesday's World Cup defeat - for the England fans among us - all eyes will be on **HMV's** annual football extravaganza and charity dinner on April 2 to help lift spirits. There is bound to be plenty of spin-fitting going on as dozens of soccer legends descend on London's Grosvenor House Hotel, including the two England 1966 World Cup players **Geoff Hurst** and **Martin Peters**, here flanking **HMV** Europe managing director **Brian McLaughlin**. With **Jack Charlton** as guest speaker and **Sky Sports'** **Richard Keys** as the evening's master of ceremonies, half the tickets have already gone. Money raised will go to **Nordoff-Robbins**, with tickets priced at £100. **HMV** is also offering deluxe tables complete with a football celebrity guest. Call **Karen Thurte** for details on 0181 839 4000.

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