



# music week

CADS BROCHURE  
& LMW GUIDE

For Everyone in the Business of Music

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## Chemicals set US on electronica trail

by Paul Williams

The American market is bracing itself for an invasion of British electronic dance music as The Chemical Brothers crash into the US album chart at number 14 this week.

The success of the duo's Dig Your Own Hole album is being hailed as a landmark achievement for what the US industry has dubbed "electronica". It also follows the success of The Prodigy's Firestarter, which sold more than 300,000 units in reaching number 32 in the *Billboard* Hot 100 last week.

Virgin Records sales and marketing director Mark Hutton says the success is good not just for The Chemical Brothers but for British music.

"In terms of the genre, it's a landmark," says Hutton, who was at a Virgin international conference in Los Angeles when the Chemicals' news broke. "It's a major statement of intent for more artists to follow in that area. And it's not just in America. They came

in high around the world with this album, which is a fantastic achievement."

The new US interest in the genre is further underlined by the success of Virgin America's The Saint movie soundtrack, which features tracks by acts including The Chemical Brothers, Orbital and Underworld and is the highest climber on the US charts moving up 30 places from number 68 to 38.

London managing director Colin Bell says the success is encouraging for other acts such as Orbital, whose *Insides* album has sold around 200,000 units in the US. "The Chemical Brothers' success is the first sign of electronic music breaking through in America," says Bell, "and we're hoping to be hot on their heels with Orbital."

Fredy DeMaffio, co-founder of Maverick Records - which signed The Prodigy for the US in January - tells the current issue of *MW* sister magazine *MBI* that he believes the band are poised to breakthrough in the US.

"There's such a buzz on them that the kids will be lined up around the block," he says. "They're going to create incredible pandemonium."

Junior Boy's Own managing director Steven Hall, who discovered both The Chemical Brothers and Underworld, adds, "There's always been a significant underground dance scene in America, but it never seemed to connect city-by-city or state-by-state so never really got noticed by the mainstream. This is the first time a record has come out like that with mainstream support."

The Chemical Brothers' Dig Your Own Hole has so far shipped 250,000 units in the States and outsold the previous album *Exit Planet Dust* in its first week.

The US success of "electronica" is set to build over the coming months with Orbital and The Prodigy confirmed for headline slots on the Lollapalooza festival which tours the States between June and August.

## Columbia moves Ball to marketing

Columbia has appointed Graham Ball as its new marketing director.

Ball, previously label manager of Columbia dance-orientated imprint Higher Ground, replaces David Bower, who was appointed as UK and Ireland director of the Country Music Association last month. Ball takes control of a department including marketing manager Jo Headland and head of black music Matthew Ross.

Ball, 38, says he is not planning any radical changes, but hopes to build on the recent success of Columbia acts such as Kula Shaker and Fugees.

"Good record companies work like Dutch football teams, they are flexible and have a range of talent," he says.

"I think Columbia is now like that. We have a good spread of credible and commercial music, which I think we can really build." Columbia managing director Ged Doherty adds, "I see Ball as the final piece of the puzzle for the new-style Columbia."

Ball joined Higher Ground last June after five years at Virgin Records. His former role at Higher Ground will be taken by Mark Conway.

### THIS WEEK

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Mark Farrow was named designer of the year at last Monday's second Music Week Creative And Design Awards. Farrow and his company Farrow Design were recognised for their work with the Manic Street Preachers and Pet Shop Boys. More than 600 executives attended the event which was hosted by Melvyn Bragg at London's Royal Lancaster Hotel. Besides Farrow, the evening's biggest winners were promo director Jonathan Glazer and, for the second year in succession, Parlophone whose Radiohead and Pet Shop Boys projects picked up six awards. See p3



## Final touches see LMW ready for the off

Final details are being confirmed for the London Music Week festival which kicks off this Saturday and promises to be the biggest celebration of music London has yet seen.

More than 200 gigs and 30 hours of radio and TV broadcasts are planned as part of the week-long festival, which includes London's first music industry convention at the Business Design Centre in Islington starting next Tuesday (29).

Soul legend Diana Ross will also become the first winner of an annual

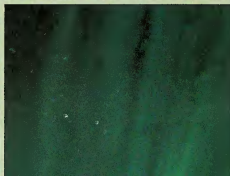
international personality award being inaugurated by the International Managers' Forum on Monday evening.

London Music Week chief executive Chris Hughes says, "London has been waiting for years for an event of this scope and stature. Forget the bullshit, it's all in place now and we hope people in the industry make the most of it."

Some 6,000 delegates are expected at the three-day industry convention, for which further names were added last week. BPI chairman John Preston has been confirmed as the interviewer of

former BPI chairman and media magnate Chris Wright on Tuesday. The Beatles' producer Sir George Martin will also outline his inspirations in conversation with Ed Bicknell for Wednesday's Influences panel.

Moving Shadow, Poppy Records, Skinny Malinky, Project Ripe, Wall Of Sound and Universal Language will each be honoured at the CD Plant Emerging Label presentation at CD Plant's stand next Tuesday. The companies have won stand space at the event provided by CD Plant.

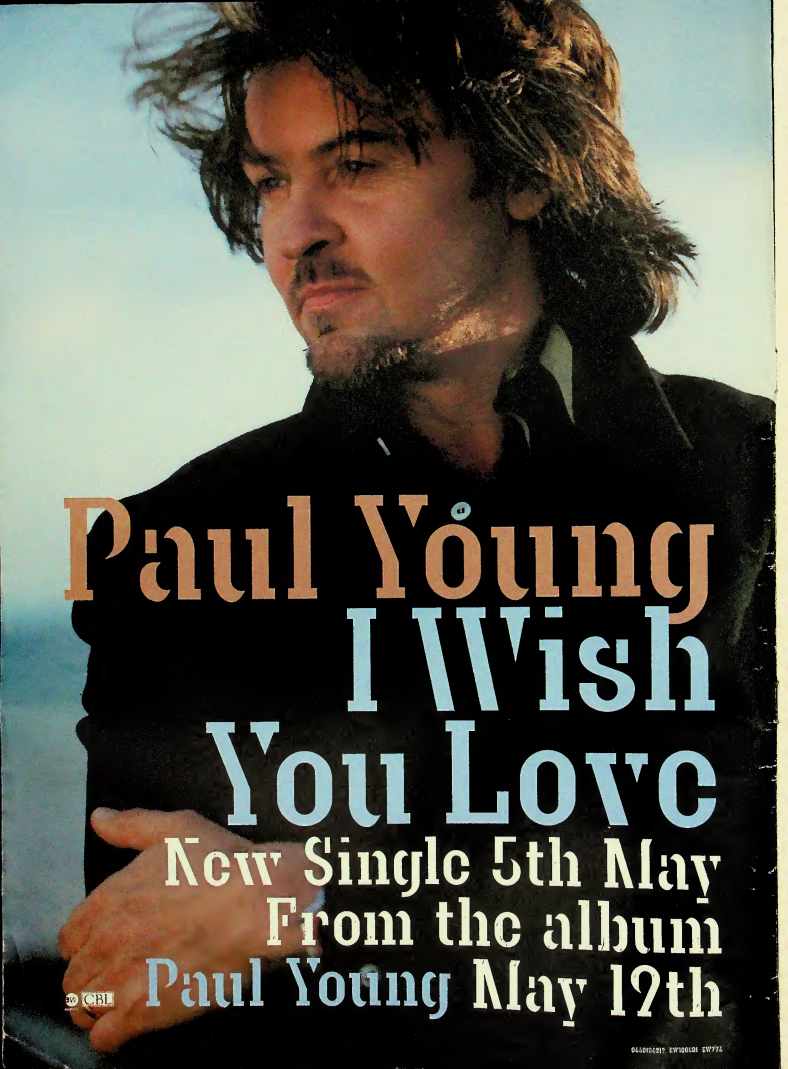


### Prefab Sprout's A Prisoner of the Past

The new single, released 26th April on 2 CD and cassette.

Includes feature new, unreleased tracks. CD and cassette feature the bonus work from the new single on the TV series 'Where the Bunch Is'.

CD 1164



**Paul Young**  
**I Wish**  
**You Love**

New Single 5th May  
From the album  
Paul Young May 12th

Academy's Jonathan Glazer was named best video director of 1996 at Monday's CADs after clinching three other awards. Glazer had already won prizes for best video and best rock/alternative video, both for Radiohead's *Street Spirit*, and best pop video for Jamiroquai's *Virtual Reality* before clinching the top honour. The video also won CADs for best cinematography and special effects. Academy has poached another of the event's award winners, director Walter Stern, who is joining the company's new music video division. Stern, who directed the CADs' best dance video - The Prodigy's *Firestarter* - joins along with freelance producer Laura Klenrick, who will head the division.



## Parlophone stumps up for 12 Radiohead clips

by Paul Williams

Parlophone at Radiohead are making proms for all 12 of the tracks on their long-awaited new album *OK Computer*, which is released next month.

Parlophone's new creative director Dilly Gent revealed the plans last week after the Academy-produced video for the band's *Street Spirit (Fade Out)* topped four categories at last Monday's *MW Creative & Design Awards* at London's Royal Lancaster Hotel.

Although CADs director of the year Jonathan Glazer, the man behind the *Street Spirit* clip, is likely to direct one of the new proms, the band are planning to work with a different director on each track. A compilation of the proms is likely to be released for the Christmas market.

Gent, whose promotion to creative director at Parlophone was confirmed last week, says the idea of making 12 videos arose following difficulties preparing a commercial release of the videos for Radiohead's last album, *The*

Bends. "We made videos for four tracks and everyone seemed to want a copy of them," she says. "We felt we should put them out on VHS because there was such a demand, but thought intercutting the four videos with gig footage sounded a bit naïf."

Swedish director Magnus Carlsson has already been secured for the first single *Paranoid Android*.

Gent is aiming for all 12 videos to be completed in time for a showing at the Edinburgh Festival in August. She is also looking to secure a cinema run for the full set of clips.

Parlophone projects picked six prizes at the CADs, dominating the awards, along with promo director Jonathan Glazer (see above) and designer Mark Farrow.

Farrow collected three awards for his company's work with Epic's *Manic Street Preachers* (best consumer press ad), best poster and joint best single design, and Parlophone's *Pet Shop Boys* (joint best single design), as well as the designer of the year award.

## Pinnacle adds staff in sales force shake-up

Pinnacle is expanding its sales force by 40% and creating two separate sales units in a bid to improve its service.

The independent distributor is aiming to recruit seven new members to the company's sales force - taking it to 24 staff by the beginning of May - and is splitting the group into two new, equally staffed units - the strike force and sales force.

Sales director Chris Maskery will oversee both teams, which will be headed by sales force manager Peter Waugh and strike force manager Dave Shaw, who is currently the Yorkshire sales representative.

Pinnacle previously operated a sales force, which used to visit every week, and a catalogue sales team, which made monthly visits. The new sales force, which will include former members of the old catalogue team, will visit dealers each fortnight. The new quick-response strike force will visit every

week and carry laptop computers which will hold release details.

Pinnacle managing director Tony Powell says: "The enlarged sales force will put an emphasis on in-depth selling where bigger releases are envisaged or marketing plans are well formulated for campaigns."

The strike force will concentrate on chart orientated material for which marketing efforts or press campaigns come late or very near the release date. "By having more manpower on the road, we are going to be better equipped to present and sell product," says Powell. "We are also going to be quicker and more focused, which will be better for the retailer because they will be able to respond much closer to the release date."

● Pinnacle's new distribution deal with Mushroom Records will not cover releases by Ash, who remain signed to Infectious and distributed by RTM/Disc, contrary to last week's *MW*.

"It's a big thrill to win, particularly with the Manics, which was a very simple ad," he says. "That project just came together, while the *Pet Shop Boys*, to be perfectly frank, have deserved to win a design award for years."

The awards also honoured Freedom Music Videos' James Brown as best new director, for his work with Epic acts Apollo 440 and Mundy and EMI UK's *The Poppysheets*.

The CADs' new media awards saw Virgin's *Spice Girls* site, designed by consultants State 61 with Virgin's Adam Townley, named best website and Gary Fenton's unofficial *Spice Shack* won the dotmusic award, which was voted for by visitors to the Miller Freeman site.

The Perfetto site won the best website design category, while the 95.8 Capital FM website was named best music-related website.

● Contrary to information included in the enclosed CADs brochure, *The Prodigy's Breathe* promo should be credited to the Sublime production company.

## BMG makes changes after strategic review

BMG Entertainment's UK video and interactive businesses are being reorganised following a strategic review.

BMG Video managing director Colin Bayliss is stepping down to become a consultant to the company while head of video Vicky Bland is leaving to undertake a three-month sabbatical. She will return as a consultant.

BMG Video head of programming Robin Wilson and head of sales Alex Kennedy are taking over the running of the video division as joint general managers. It will be represented at board level by sales director Richard Story.

Kennedy says, "Our commitment to the video business remains. The restructuring has come about following the decision not to pursue a stand-alone UK theatrical distribution company."

BMG's worldwide interactive business is also being restructured, overseen by Gary Dale, president of BMG Video and Interactive.

## NEWSFILE

### K-Tel wins counterfeiting injunction

K-Tel has secured an injunction against Flute and one of its executives Robert Tringham, who was arrested earlier this year at Midem following a raid on his company's stand. The injunction relates to a number of recordings from K-Tel's Dominion catalogue and restrains Flute and Tringham, who was held in France on counterfeiting charges, from manufacturing or selling CDs and cassettes containing any of the recordings. Flute was unavailable for comment.

### Harkness becomes Milton Keynes MD

Pam Harkness has been appointed managing director of the National Bowl at Milton Keynes, the amphitheatre managed by Pace Facilities. Harkness has worked as a freelance production co-ordinator for the past eight years, helping to stage shows by Bon Jovi, Metallica and REM at the bowl.

### Kennedy clinches publishing deal

Nigel Kennedy has signed to Rondor in his first publishing deal. The violinist, who is expected to make his firstory into writing shortly, has finalised a five-year, worldwide deal.

### Zomba joins with TWI

Zomba Music Services, the film and TV arm of Zomba Music Publishers, is forming a partnership with Mark McCormack's independent production company Trans World International (TWI). Zomba will create and exploit original music from TWI's TV productions.

### Ford overseas Emap Radio

Dee Ford has been appointed to the newly-created position of managing director of Emap Radio. Ford, previously managing director of Cheshire, Lancashire and Yorkshire Life Magazines, will take overall responsibility for the day-to-day running of the group's 18 stations.

### Virgin in phonecard promotion

Virgin Retail has linked up with BT for a promotion which offers phonecard users £2 off any music title costing £9.99 or more. The retailer, which opened its 72nd store in Hastings last Friday (11), has added a megastore logo to 16 specially-designed £2 phonecards, which can be exchanged for the discount once the card is used. The offer launches on April 28.

### Media Village makes radio move

Media Village is launching a new arm, Media Village Radio, which aims to work alongside the National Union of Students to create radio stations for 15- to 24-year-olds in areas with colleges or universities. The group, which will be run by former Student Radio Association chairman Nick Wallis, has already targeted four local licences.

### Bamford quits WH Smith

WH Smith is searching for a new head for its core retail division following the resignation of WH Smith Retail managing director Peter Bamford. His role will be taken temporarily by group chief executive Bill Cockburn, who becomes chairman of the WH Smith Retail board. A replacement is expected to be appointed shortly.

### Spice hits new high

Spice Girls' album *Spice* was certified nine times platinum by the BPI last week. Other awards went to *The Beatles' Anthology 3* and *Kiss Anthems (gold)* and *Julio Iglesias's Tango, In The Mix 97*. 2. *Sacred Spirit's Volume II Culture Clash* and *DJ Quicksilver's Beissims* (silver).

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## COMMENT

### Chemicals: the new generation

Paul Conroy won't mind me saying this as they're both his acts, but the American breakthrough of The Chemical Brothers is far more significant than that of Spice Girls. The consensus is that The Chemicals represent the first US breakthrough of a whole new movement. At the beginning of the Nineties, cultural commentators observed that we'd have to wait until the end of the decade before anything exciting and influential happened (like punk did in the Seventies, and acid rock in the Eighties). Well, wait no longer — "electronic" looks remarkably like the musical messiah they've all been waiting for. And, if it's anything like these previous movements, The Chemicals, The Prodigy, Underworld, Orbital and the rest could end up shaping pop music for the next 10 years.

The other thing all these bands have in common is wonderful, creative videos, as we were reminded at last week's CAD awards. Videos like Walter Stern's clip for Firestarter haven't just given us something exciting to watch on the telly for a change — they've paved the way for a wave of new British music in America. There was no shortage of creativity to celebrate at last Monday's CADs — thanks to everyone who came along for making it such a successful, and lively, evening.

### Putting the Bootie in on supermarkets

Another successful event last week was the Radio Academy conference, which really sunk its teeth into the important issues, some of them not even radio-related. Virgin Our Price's Neil Boote uttered one of the most convincing comments yet heard in the supermarket debate when he urged record companies to think twice about who they sell their records to. "They should consider," he said, "that if Dolce & Gabbana was available at Asda it wouldn't be Dolce & Gabbana any more." Food for thought, indeed.

Selina Webb

## TILLY

### Let's stop all this indie whining

I'm fed up with all this independent crap. Who cares if you are indie or not? Only the people with egos bigger than the records they are making. I don't care how much of Creation is owned by Sony, the fact remains that Alan McGee and crew are great talent nurturers. Is Andy Macdonald's new independent an indie now it's financed by a major? Probably not, but Andy and his team have a proven track record, and an independent philosophy, and will want to make their own creative decisions.

To the consumer, who distributes a record is totally immaterial. As a marketing aid, the indie chart is irrelevant nowadays, with all the anomalies over what constitutes an indie, and the crossover of indie-type bands into the national chart and on to Radio One. Who actually looks at it, apart from our egotists who complain that their records can't win an indie award because they are being distributed by a major?

Being able to nurture acts because they're in the indie chart is a myth. At PWL we had Kylie and Jason in the indie charts because of our Pinnacle distribution deal. So many small "indie" labels complained, not because we weren't independent, but because they didn't think pop music worthy of "their" chart. Give these small-minded labels their own chart by all means: limited to their type of music — let them get off on seeing their records high in their chart, without really selling a light, but always remember Oasis and bands of this ilk will cut through the crap and become long-term big selling album acts.

After all, isn't that what it's all about, and the reality is, you probably do need financial support from the big boys to achieve this. As Korda and Mushroom know — without the support of Rupert Murdoch's News International where would they be?

Tilly Rutherford's column is a personal view

## NEWS

# Lowde to steer Ivors as Harcourt leaves Basca

by Martin Tibbott

Basca is looking for a new general secretary following the departure of Amanda Harcourt after a three-and-a-half year spell at the organisation.

Harcourt leaves with less than two months to go before the organisation stages the 42nd Ivor Novello Awards. Basca chairman Guy Fletcher, who says possible replacements for Harcourt are currently being interviewed, says, "Amanda did a great amount of good work for us and we are very sorry to see her go, but she wants to pursue her writing."

Although Fletcher describes the split as amicable, it is understood that there had been disagreements between Harcourt and the organisation's council over policy.

One senior publisher says, "It's a great shame. Amanda did great work for Basca, but in the end it just didn't work."

Harcourt declines to comment in depth, but says, "It was probably time to move on. I felt I had done all I could in my time at Basca and was proud of my achievements there." Harcourt remains on the steering committee of Aara, the songwriters' public performance associ-

## THE IVORS' NOMINATIONS



**BEST COMMISSIONED FOR A BROADCAST PRODUCTION** — Cold Lazarus by Christopher YOUNG (Richard Music); **MODES BY ALAN PARKER** (BBE Records); **WET WASHBOPP** by Hugh HERR (Dolce Music); **BEST COMMISSIONED FILM SCORE** — Independence

ation which includes Basca and the International Managers' Forum among its founders.

Keith Lowde, the former MCPS deputy chief executive who oversaw last summer's National Music Day, is to steer Basca in the lead up to next month's Ivors. The event takes place at London's Grosvenor House Hotel on May 29.

The Ivors shortlist highlights strong performances for PolyGram Music and

Day by David ARNOLD (EMI Music); 101 Dalmatians by Michael KAMEN (Carnegie/Connelly); Twelfth Night by Shunsuke DAIYU (Mighty Night Productions); **PRS AWARD FOR MOST PLACED** **WORK OF 1998** — Gw Me A Little More Time by Gabrielle; **1998 — Gw Me A Little More Time** by Gabrielle; **BEST PERFORMING SINGLES** — Faded by Michael (Dick White); Don't Look Back in Anger by the Gallaghers (Sony Music); **BEST SELLING BRITISH WRITTEN SINGLE** — Wannabe by Spandau, Rowe, Brown, Adams, Halliwell, Bunton, Chisom (PolyGram/Windup Pacific); **Spaceman** by Mann (EMI Music); Say You'll Be There by Kenney, Brown, Adams, Halliwell, Bunton, Chisom (Sony/Windup Pacific); **INTERNATIONAL HIT OF THE YEAR** — Jesus To A Child by Michael (Dick Leary Music); Wannabe by Spandau, Rowe, Brown, Adams, Halliwell, Bunton, Chisom (PolyGram/Windup Pacific); **Spaceman** by Mann (EMI Music).

EMI Music Publishing, and first nominations for acts including Spice Girls, Lighthouse Family, The Prodigy, Alisha's Attic and Babylon Zoo's Jas Mann.

Basca is again resisting proposals to televise the awards show this year, although Fletcher says there are plans to film some of next year's 43rd awards as part of a documentary about songwriting to mark Basca's 50th anniversary.

## Product given priority in Tower restructure

Tower Records is reorganising its central office management in a bid to underline its depth of catalogue and in-store service.

The changes, which come into effect on May 1, will see the retailer appointing database manager Mal Magee as its first product director with Steve Lyttelton taking over as the chain's first regional manager.

Managing director Andy Lown says, "We have an incredible amount of talent which was not being exploited to its full potential. Bringing these people together will allow the company to capitalise on their wealth and knowledge of experience of Tower Records." Lown adds he aims to open a series of new UK stores over the next three or four years.

Magee, who set up Tower's UK database, will oversee the running of the five English stores and become the record companies' single point of contact within Tower. Individual stores will still be responsible for ordering their own stock, but Magee will chair an internal committee to discuss issues such as product, range and depth. Lyttelton will remain as the Picedilly, London store manager in addition to his new role as regional manager for the five English stores.



Tower managing director Andy Lown (centre) is pictured with, from left, product director Mal Magee, Ten education and training manager Babs Fahney, regional manager Steve Lyttelton and specialist music marketing co-ordinator Bryan Marks.

## MVC to expand chain to 50 outlets by Christmas

MVC aims to establish 50 stores by the end of the year, following a period of expansion which includes a launch in Romford, Essex next month.

New shops in Bracknell and Nottingham are also due to be opened within the next two months, following launches in Newcastle, Coventry and Winchester.

MVC music and marketing controller Chris Birchley says the store openings keep the company on course for a total of 50 by Christmas and, ultimately, 100 stores nationwide.

The openings form part of a massive

expansion over a two-year period. The Kingfisher-owned chain, which had just 29 stores at the beginning of last year, will number 37 stores after the Romford opening.

The next phase of the opening strategy will see MVC begin to fill the geographical areas between the Midlands and the north of England says Birchley; the chain opened its northern-most store in Newcastle just before Christmas. The expansion will also help build the chain's database to around 2m by the summer and 2.5m by the end of the year.

## Sanctuary steps up joint ventures hunt

Sanctuary Music Productions is seeking up to four new joint A&R ventures to fuel growth following its first results as a public company.

The company unveiled a £178,000 pre-tax profit on increased turnover of £2.2m for the year ended December 31, 1996, a significant increase on last year's sales of £1.2m.

SMP executive vice chairman Andy Taylor says the group, which floated on the Alternative Investment Market in January, plans further joint ventures.

The company aims to fill further gaps in its contemporary music portfolio. Last month it announced a joint venture deal with jungle specialist Kent.

# Xfm's Jacob shames the radio heads

Rarely have so many conference delegates appeared so sheepish in one room at one time, writes Martin Talbot.

Xfm managing director Sammy Jacob had opened his panel on the plans for the new alternative station simply by playing the opening strains of Radiohead's Street Spirit (Fade Out).

"How many of you know what that track is?", he asked and half the room put their hands up. "And how many of you work in radio?" Just four hands remained pointing skywards.

"That track went into the charts

at number five. It comes from an album which has sold 600,000 copies, which is one of the longest-running albums in the Top 75. Not a single station put that on its A list - that's disgraceful. That track is what XFM is all about."

Jacob's provocative gesture provided one of the sparkier moments of last Thursday's Music Radio conference, which attracted 300 executives from both sides of the industry. After three years of increasingly conciliatory, and sometimes cosy, chat, the key of this year's event - as chairman Trevor Dann indicated - was to be

constructive about some of the industry's problems.

The afternoon's Fixing The Charts panel (see below) was predictably spiky, and Virgin Or Price's Neil Boote followed it by sending out a warning to record companies about their closer relationship with the supermarkets.

Even the avuncular Terry Wogan, during his Soapbox session, took a snipe at the BBC, comparing its senior executives to the leaders of the Russian government "who faced revolution because they forgot it was there not for itself, but for the people".

# Generals calls for standard two-track CD

by Martin Talbot

Sony Music UK chairman Paul Burger has called for a further reduction in chart formats and an industry standard two-track CD in a bid to reform the singles chart.

Burger, giving the keynote speech at last Thursday's Music Radio conference at Baffa in London, said the charts are too fast, but argued that they are not manipulated. Marketing techniques have simply become too advanced, he contended.

He also proposed the introduction of airplay data. "We should add an airplay weight into the singles chart, in order to slow the chart down, but more importantly to represent those records that the public is really listening to."

"Secondly, I'd reduce the number of formats down to two and let the music sell itself. By reducing the number of tracks allowed on a single down to two, that will again reduce the marketing."

The speed of the charts was one of the main talking points of the day, leading up to the afternoon panel Fixing The

Charts which brought the producers of Radio One's *Hyping The Hits* documentary together with C/N chart director Catherine Pusey and industry consultant Jon Webster.

Pusey unveiled research which indicated that a mixed sales and airplay chart would dramatically reduce the number of new entries. Test charts comprising 50% airplay and 50% sales data for the four weeks of March showed just 36 new entries, compared with 52 in the existing sales chart.

The records which did not make the Top 40 included titles by The Colourz Red, Sneaker Pimps, Live, Qattara, Symposium, Photek, Silverchair, Brian Kennedy and Madonna. Pusey added, indicating that breaking artists would be hit the most.

Five weeks of tests for a four-week rolling chart saw just 21 Top 40 new entries compared with a total of 83 for the same period in the official chart. Acts which missed out included Erasure, Ultimate Kaos and Armand Van Helden. "What also happens is that every record goes up for four weeks and then drops off

in the fifth week," added Pusey.

Although Pusey suggested that neither option would be workable, Webster said it was crucial to resolve the issue. Webster said the pricing of singles had reached crisis point and further increased the speed of the chart; he backed Burger's call for a two-track CD suggesting that such a move would, in the long term, enable the price of four-track CDs to be brought back to their natural level of around £4.

He also said radio programmers should not just give in to the demands of record companies. Many radio stations wait until tracks are serviced as singles before playing them, even though they were already available on an album. "If you don't want to play singles, don't play them," he said. "And if you like a track, play it from the album."

In a later panel, Virgin Or Price marketing director Neil Boote urged the industry to support the official Top 40. "The chart is still incredibly important and one chart has to be better than two. The industry should unite behind the singles chart," he said.

## NEWSFILE

### Bannister scoops top honour

Matthew Bannister, the BBC Radio director and controller of Radio One, was awarded a Radio Academy fellowship for his services to radio at the end of Thursday's Music Radio 97 conference. The surprise presentation of the Academy's highest honour was made in recognition of Bannister's services to radio in a 19-year career which has taken in BBC Radio Nottingham, Capital Radio and GLR as well as Radio One. Presenting the award, Radio Academy chairman Ron Coles praised Bannister's "nerves of steel and monumentally strong sense of purpose in the face of relentless criticism" when reshaping Radio One's output.

### RA reveals digital timetable

Commercial stations should be broadcasting CD-quality sound by early 1999 under a timetable outlined for the first time at last week's Music Radio 97. Radio Authority head of programming and advertising David Lloyd revealed that consultation on plans for opening up Digital Radio - or Digital Audio Broadcasting - will be conducted over the summer, before a finalised timetable is unveiled in October. Radio groups including CLT, Virgin and Emap are among those expected to bid for the digital licences.

### Xfm on course for September debut

Xfm programme director Sammy Jacob confirmed that the new station is likely to go on air in September. Jacob said that it will operate a playlist and that evening output will not differ substantially from daytime. The station's Promise of Performance indicates that daytime output will centre around a low level of talk (minimum 15% to maximum 25%), with the music output split between new pop alternative (35% to 50%), breakthrough artists (20% to 30%), classic alternative (20% to 30%) and specialist alternative (10% to 25%).

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Order Desk: 0181-539 7133  
Export Order Fax No. +44 (0)181-518 7853  
E-mail: golds@airline.co.uk

# Delegates urge RA to relax regulations

Radio programmers called for a reform of the Radio Authority's regulations to allow for greater diversity and competition in the radio market at last Thursday's conference.

Leading the call, GWR Group programme director Steve Orchard said the RA's existing Promise Of Performance regulations are too restrictive. In every radio licence, the PoP outlines in detail what proportion of talk and music - including a breakdown of genres - the station must play.

"The regulations are preventing stations from adapting their formats to suit changing markets, Orchard said. The city of Auckland in Australia supports 35 stations without any regulations, and radio listeners enjoy massive diversity, he said. "Station operators are allowed to find a position in the market and serve it," he added. "That's what we, as commercial businesses, should be able to do."

US radio consultant Dennis Clark added that radio stations in the States have been able to regulate themselves since the late Eighties, which has created a vibrant radio market. Radio Authority head of programming and advertising David Lloyd said that it was bound by the 1996 Broadcasting Act to ensure that radio stations stuck to their agreed formats. But Orchard argued that it was still possible for the Radio Authority to be more flexible.



Veteran DJ Tony Blackburn won the Radio Academy's award for outstanding contribution to music radio on the eve of the Music Radio conference. The award was presented by Roy Wood, a former member of The Move whose Flowers in the Rain single was the first track played on Radio One by Blackburn in 1961. Blackburn, who worked at pirate stations Radio Caroline and Radio London before joining Radio One for its launch, is currently hosting the Capital Gold Breakfast Show with Andrew Turner.

# Latest Dane report reveals Beatles as top '96 earners

## Mean Fiddler in beer deal

The Mean Fiddler Organisation has secured a three-year sponsorship deal with Miller Genuine Draft. The agreement will include extensive use of the beer branding throughout each of the Mean Fiddler's 14 music and nightclub venues and the launch of Miller Genuine Draft branded nights, says David Hughes, marketing director of Miller Brewing of Europe.

## Oxford set for Sound City warm up

The Oxford Fest, a warm-up series of gigs preceding the sixth Radio One Sound City, takes place in Oxford on Thursday (24). Featuring 13 of the city's most promising unsigned bands, the Oxford Fest is designed to set the tone for Sound City '97, which takes place in the city between October 26 and November 2.

## Chelsea Music in Italian job

Chelsea Music has secured UK rights to the Italian publishing company Sugar Music. The deal covers representation of Andrea Bocelli's Romanzo album and the duet with Sarah Brightman Time To Say Goodbye which has been a 2.5m-selling single in Germany.

## Net development eases song search

The Internet Music Shop is introducing a new search engine for consumers to more easily sift through its 140,000 music CD titles and 27,000 VHS videos, vinyl, laser discs and MiniDiscs. The All New Multimedia Search now enables users accessing the IMS site at <http://www.musicshop.co.uk> to find songs without knowing the recording artist or album the track is from.

## RA publishes new code

The Radio Authority has published a new version of its advertising and sponsorship code which relaxes rules on a number of regulations. Copies of the code are available from the authority free of charge. Call 0171-430 2724 for details.

by Robert Ashton

The Beatles emerge as the highest-earning band of 1996 in a new, enlarged analysis featured as part of Media Research Publishing's annual rock accounts survey.

The survey, which also gives a run-down of the industry's top 10 accountants, includes estimates of artists' income last year for the first time to create a clearer picture of earnings in 1996.

The projections, which form The Fantasy Earnings League, are made using available data and projections based on world sales and tour details, says the report's author Cliff Dane.

Dane says many acts' earnings are diverted into complex offshore accounts or are too recent to show through filed figures. "What I was finding was the historical, factual information misses a lot and doesn't give the whole picture," says Dane.

"A lot of artists' financial information is not readily available so I have based the Fantasy earnings on what is publicly known, such as standard royalty contracts and concert receipts," he adds.

The league, which Dane says provides a more complete picture of the music industry, includes a number of newer bands such as Oasis and Bush,

## FANTASY EARNINGS

1	The Beatles	£48m
2	Oasis	£25m
3	Queen	£22m
4	Pink Floyd	£15m
5	George Michael	£13m
6	Rolling Stones	£13m
7	Sting	£12m
8	Red Stewart	£11m
9	Bush	£9.5m
9a	Simply Red	£9.5m

Table shows estimates of artists' income in 1996.  
Source: Rock Accounts 1997.

who both benefit from strong international record and live ticket sales. Outside the Top 10, Take That earned £5.5m in 1996 to take joint 13th position, predominantly through sales of the band's greatest hits, while Spice Girls made £8m (equal 15th), although Dane projects 1997 earnings will push them even higher.

The Beatles remain in top place overall due to the huge success of the Anthology albums and an accompanying boost in catalogue income. Oasis' high estimate of Fantasy earnings derives principally from sales of *(What's The Story) Morning Glory?* (supplemented by high-grossing outdoor gigs).

Also in the top five, Queen have benefited from strong international sales of *Made In Heaven*, Pink Floyd enjoy

strong catalogue sales of their *Dark Side Of The Moon* and *The Wall*, while George Michael benefits from new contractual agreements with Virgin.

The report also outlines artists' disclosed earnings for the past three years, which show Elton John on top with total income of £43m. Phil Collins is second on £40m, followed by Eric Clapton on £28.6m, Sting on £16.3m and Pink Floyd's David Gilmour and ex-band member Roger Waters who are on £10.1m and £10.0m respectively.

Ernst & Young tops a league table of accountants, who are ranked according to disclosed fees paid by artists in the report. The company, whose principal clients include The Beatles and Sting, is credited with 1996 earnings of £572,000 and is followed by Arthur Andersen on £140,000 and Deloitte & Touche on £117,000.

The report also outlines the David Bowie bond scheme, which raised \$55m for the artist, and the possibility of artists putting future back catalogue royalty assets into separate companies to be floated on the stock market. Companies such as a Rolling Stones Catalogue plc or REM Recordings Inc would prove particularly attractive to investors, Dane suggests.

● Rock Accounts '97 is available priced £425 from Media Research Publishing on 01934 644309.

▶▶▶▶▶▶▶▶ PRIMAL SCREAM RETURN - p25 ▶▶▶▶▶▶▶▶



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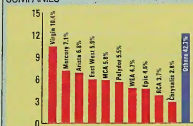
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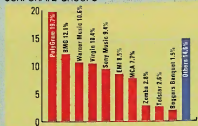
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## SINGLES: QUARTERLY SNAPSHOT

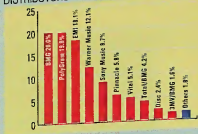
## COMPANIES



## CORPORATE GROUPS

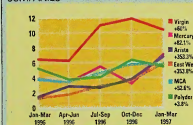


## DISTRIBUTORS

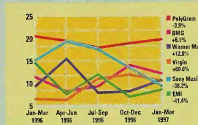


## SINGLES: 12-MONTH TREND

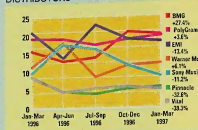
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



## TOP SINGLES

- 1 DON'T SPEAK No Doubt (Interscope)
- 2 MAMA WHO DO YOU THINK YOU ARE Spice Girls (Virgin)
- 3 WHERE DO YOU GO No Mercy (Arista)
- 4 DON'T LET GO (LOVE) En Vogue (East West)
- 5 ENCORE UNE FOIS Sash! (MultiPLY)
- 6 YOUR WOMAN White Town (Chrysalis)
- 7 2 BECOME 1 Spice Girls (Virgin)
- 8 PROFESSIONAL WIDOW (IT'S GOT TO BE BIG) Tori Amos (East West)
- 9 REMEMBER ME The Blue Boy (Pham)
- 10 SAY WHAT YOU WANT Texas (Mercury)

## TOP ARTISTS

- 1 SPICE GIRLS
- 2 NO DOUBT
- 3 NO MERCY
- 4 EN VOGUE
- 5 SASH!
- 6 WHITE TOWN
- 7 BACKSTREET BOYS
- 8 TORI AMOS
- 9 BLUEBOY
- 10 TEXAS

## TOP PRODUCERS

- 1 WILDER
- 2 STANNARD/ROWE/ABSOLUTE
- 3 AME
- 4 ORGANIZED NOIZE
- 5 SASH/OKAPI
- 6 MISHRA
- 7 STANNARD/ROWE
- 8 AMOS
- 9 BLACKMORE
- 10 TEXAS

## DATA SOURCE

Compiled by ERA from Millward Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price album sales through 1,000 UK outlets from January to March 1997 inclusive. Minimum prices for LP and cassette albums £2.50; £4 for CDs.

Source: © C.N.

## Activity hots up in ch

While Virgin continues its dominant streak, the singles market in particular

## SINGLES

The big news in the singles market for the first quarter was not Virgin's dominance of the company rankings—Paul Conroy's team have been at the top for nine months now, thanks primarily to Spice Girls. Rather, the real stories were happening lower down the league where massive year-on-year updates were registered by three companies in particular—Arista, East West and Chrysalis.

Arista notched up a 353.3% year-on-year increase to take a 6.6% share and third place after its best performance with singles for a very long time. It had four records among the 40 biggest sellers of the quarter including the enduring Un-Break My Heart by Toni Braxton, Whitney Houston's Step By Step and the so-called Bootleg Bonnies of Lisa Stansfield's People Hold On. Its charge was led, of course, by the mighty Where Do You Go by No Mercy which only this week drops out of the Top 40 after a 14-week run. That one track accounted for around 44% of the BMG company's share.

While Arista owes part of its success to the magic of the remixer, in its case The Dirty Rotten Scoundrels, East West must be pretty pleased with Armand Van Helden for the job he did with Tori Amos's Professional Widow. Using virtually the same backing track as the Stansfield track, Van Helden transformed the Amos song into a massive club record and the eighth-biggest seller of the quarter overall. It was not East West's biggest hit, though. For that it had to look to America and the Set It Off soundtrack, home to En Vogue's rousing Don't Let Go (Love), which ended up as the fourth-biggest seller of the quarter. The two combined to help East West to fourth place in the company rankings and a 5.9% share—up 353.8% year-on-year.



BACKSTREET BOYS

An even bigger annual increase was registered by Chrysalis, down in 10th place but with a 2.8% market share which is 460% better than the score it registered this time last year. While Town's Your Woman, the company's first number one since Chesney Hawkes topped the chart in 1991, had a lot to do with it, but managing director Mark Collier must be hoping the company can maintain its run with strong singles due from Robbie Williams and Sinead O'Connor among others.

It was also a strong three months for Mercury which leapt from 12th to second place in the company rankings. Its share, which more than doubled to 7.1%, was fuelled primarily by the success of Say What You Want by the regugetted Texas (10th placed overall) as well as hits with Warren G's I Shot Myself and Wet Wet's If I Never See You Again. MCA, meanwhile, maintains its strong showing of the fourth quarter of 1996, sticking on a market-share of 5.8% thanks to the biggest seller of the quarter, No Doubt's Don't Speak. You

have to look down to 51st place in the chart for the quarter to find the MCA company's next biggest hit, Bush's Swallowtail.

The top of the corporate group rankings was, typically, much less turbulent. PolyGram edged even further ahead of the pack with a 19.7% share generated largely by the performance of Mercury and Polydor—although it was still down marginally year-on-year. BMG's closest challenger—PolyGram, Warner and Virgin—all improve their shares year-on-year, but only Warner is maintaining an upward curve following the Christmas quarter. Again it is lower down where the real drama is taking place, with Zomba up a massive 83.3% year-on-year, thanks to Backstreet Boys' Quiet Playing Games, the 11th biggest-seller of the quarter, and Teatar, not traditionally a big singles performer, registering a 333.3% increase to take ninth place after scooping the fifth biggest single of the quarter with Sash's Encore Une Foie.

The battle for supremacy in singles distribution was very close with BMG (on 20.0%) just edging out PolyGram (on 19.9%) to take pole position for the second quarter in a row. The battle for the singles distribution crown is by no means a foregone conclusion these days with three companies—PolyGram, EMI and BMG—sharing the honours over the past five quarters. There were two sub-stories that success elsewhere in the Top 10 this quarter, with EMI, Sony, Pinnacle and Vital all registering year-on-year downturns.

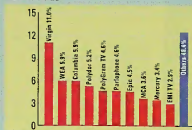
Overall, it was a strong, but not spectacular, quarter for the singles market, with sales down, as you would expect, on the busy Christmas quarter, but also down marginally year-on-year. The retail breakdown shows specialist multiples accounting for 48.5% of sales, general multiples 28.4% and independents 23.1%.

Selina Webb

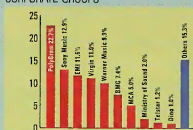


## ALBUMS: QUARTERLY SNAPSHOT

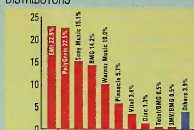
## COMPANIES



## CORPORATE GROUPS

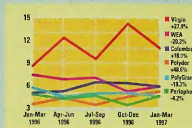


## DISTRIBUTORS

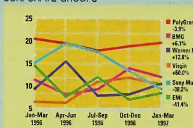


## ALBUMS: 12-MONTH TREND

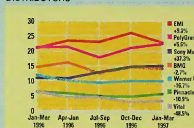
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



# Phase to catch Virgin

air has seen some massive year-on-year upturns as the gap begins to close

## ALBUMS

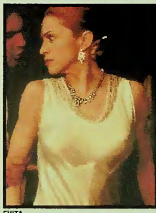
It was very much business as usual in the album market for the first quarter of 1997.

Sales dropped off by their customary 40-odd percent after the bumper Christmas period, and of the 10 biggest sellers of the three months just two - U2's Pop and No Doubt's Tragic Kingdom - were new releases.

These days, business as usual means that Virgin must be at the top of the pile, and indeed Paul Conroy's company maintains its dominance of the company rankings. Its 11.6% share, though down substantially on last quarter's 14.2%, still represents a 27.9% year-on-year increase and puts it a full five percentage points ahead of its nearest rivals, WEA and Columbia. More than 40% of Virgin's share is accounted for by the success of Spice Girls' eighth-times platinum debut album, which is the quarter's biggest seller by some distance, selling more than twice as many copies as its nearest rival, the Evita soundtrack. Spice Girls' unique market is emphasised by the proportion of its sales accounted for by cassette. Four out of every 10 copies of Spice sold were on cassette, more than any other album among the Top 100 sellers with the exception of The Ultimate Line Dancing Album, which registered 47% of its sales on tape in 62nd place. The average slice taken by cassette across the whole album market is just 19%.

Despite the huge impact of Spice Girls, Virgin would have still been number one without them, albeit narrowly, thanks to George Michael's Older and compilations including In The Mix 97 and its share of Now!

The biggest year-on-year improvement registered among the top album companies was by MCA, which was up 35% to take a 3.6% slice of the market and eighth place after scoring a



EVITA

high-profile success with No Doubt's Tragic Kingdom, the 10th biggest artist album of the quarter, as well as steady sales with Ocean Colour Scene's Moseley Shoals and B-Sides, Seaside4 and Preemies alongside Bush's Razorblade Suitcase, all of which finished among the quarter's Top 50.

MCA's success translated to the corporate group league where it neatly doubled its share year-on-year to take seventh place with a 5.0% share. Its figures did not represent the biggest upturn, though. That honour went easily to James Palumbo's fast-growing Ministry Of Sound empire which scored two of the Top 10 compilations of the quarter with The Annual II and Dance Nation 3, the former being the biggest compilation overall. Together they pushed Ministry Of Sound to a 2.0% share of the album market - up a whopping 40% year-on-year.

In distribution, EMI managed to hold onto its lead over PolyGram but only just. A gap of five percentage points last quarter has been narrowed to just 0.4% and PolyGram must be frustrated to have missed out on the

top spot for both singles and albums by such small margins. Away from the tussle at the top, Sony had a strong quarter back in third place, up 37.3% year-on-year after distributing three of the quarter's Top 10 artist albums: Manic Street Preachers' Everything Must Go (fifth place, Epic), Celine Dion's Falling Into You (seventh, Epic) and Jamiroquai's Travelling Without Moving (eighth, S2). The two biggest independent distributors - Pinnacle and Vital - are both down substantially year-on-year, but have improved their positions over a fairly lean Christmas. Pinnacle is up to 5.7% from 4.8% after doing well with Jive's Backstreet Boys while Vital is up to 3.4% from 3.0% with Placebo among others.

The one issue everyone has wanted to talk about since the beginning of the year has been the rise of the supermarkets, and the breakdown of the first quarter figures indicates the impact they are beginning to have. The figures show supermarkets accounting for 8.6% of all album sales, with specialist multiples on 50.6%, general multiples on 35.6% and independents on 14.2%. Supermarkets' biggest impact is on the cassette market, where they take a 11.9% share. It's also worth bearing in mind that in reality these figures could be even bigger as by no means do all of the supermarkets, which stock music contribute data to Millward Brown.

A more surprising development indicated by the quarterly figures concerns MiniDisc. There is evidence - albeit minimal - that Sony's latest advertising campaign may be paying off. The format's panel sales were up to their highest level since the beginning of 1995 and were up a third over the final quarter of last year. It has to be stressed, though, that the figures are still tiny - and they are put into perspective when you consider that just one MiniDisc is being sold for every 150 vinyl albums. Selina Wobb

## TOP ARTIST ALBUMS

- 1 SPICE Spice Girls (Virgin)
- 2 EVITA (OST) OCR (Warner Bros)
- 3 BLUE IS THE COLOUR The Beautiful South (DeL Discs)
- 4 OCEAN DRIVE Lighthouse Family (Wild Card)
- 5 EVERYTHING MUST GO Manic Street Preachers (Epic)
- 6 POP UZ (Island)
- 7 FALLING INTO YOU Celine Dion (Epic)
- 8 TRAVELLING...Jamiroquai (Sony S2)
- 9 OLDER George Michael (Virgin)
- 10 TRAGIC KINGDOM No Doubt (Interscope)

## TOP ARTISTS

- 1 SPICE GIRLS
- 2 EVITA CAST
- 3 THE BEAUTIFUL SOUTH
- 4 THE LIGHTHOUSE FAMILY
- 5 MANIC STREET PREACHERS
- 6 CELINE DION
- 7 U2
- 8 JAMIROQUAI
- 9 BEE GEES
- 10 BLUR

## TOP PRODUCERS

- 1 ABSOLUTE/STANARD/ROWE
- 2 WRIGHT/PARKER/WEBBER/CADDICK
- 3 KELLY
- 4 FEDEN
- 5 HEDGES/MAGUIE/ERINCA
- 6 FLOOD/HOWE/BIOSSORNE
- 7 STEINBERG/OWELS/GOLDMAN/WAKE/FOSTER/STEINMANN/GATICA/NOVA
- 8 KAY/STONE/M-BEAT
- 9 MICHAEL/DOUGLAS
- 10 WILDER

## TOP COMPILATIONS

- 1 THE ANNUAL II - PETE TONG & BOY GEORGE (Ministry Of Sound)
- 2 NOW THAT'S WHAT I CALL MUSIC! 36 (EMI/Virgin/PolyGram)
- 3 IN THE MIX 97 (Virgin)
- 4 NOW THAT'S WHAT I CALL MUSIC! 35 (EMI/Virgin/PolyGram)
- 5 THE SOUL ALBUM (EMI)
- 6 TRAINS POTTING (OST) (EMI Premier)
- 7 HITS 97 (Warner/Global/Sony TV)
- 8 CLUB MIX 97 - 2 (PolyGram TV)
- 9 DANCE NATION 3 - PETE TONG & JUDGE JULIE (Ministry Of Sound)
- 10 THE NO 1 MOTOWN ALBUM (PolyGram TV)

## SINGLES

**SINCE O'CONNOR:** Gospel Oak (Chrysalis CDCSD555). Motherhood is tresting O'Connors well, judging by this angst-free, truly beautiful EP on which the acoustic, traditional instrumentation is the perfect foil for her stunning voice. Another Chrysalis number one! □□□□

**PRIMAL SCREAM:** Kowalski (Creation CREMCD245). The Screem return with ex-Stone Rose Mani and a dubby, groove-imbued single with scary vocal samples and big sound effects. □□□□

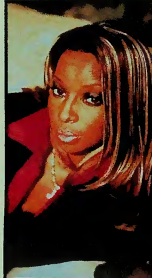
**BROWNSTONE:** Five Miles To Empty (MCA Music/Epic 4853822). Soaring harmonies and inspirational R&B mark the return of this female three-piece. □□□□

**DENI HINES:** It's Alright (Mushroom DENICD 371). A roll call of UK R&B talent (D'Influence, Don E, Errol Henry) provide mixes for Mushroom's move into the female R&B market with this pleasant, uptempo, boogie-style track. □□□□

**EMBRACE:** Fireworks EP (Hit HUTCD84). The debut EP from this year's hot tip displays Embrace's breadth, opening with a stop-out anthem The Last Gas and closing with the reflective, cello augmented title track. □□□□

**ELLS:** Sesas's House (Dreamworks DMWCD2228). A wistful dystopian narrative underpinned by an incredibly catchy chorus taken from the superb debut LP Beautiful Freak. □□□□

**OLIVE:** You're Not Alone (BICA 743214/3232). This sparkling pop groove ought to do the chart business and already has strong club support thanks to remixes from the likes of Oakenfold and Roni Size. □□□□



MARY J. BLIGE: LIVELY FUNK



THE SUPERNATURALS: SWEET AND NEAT GUITAR POP

**THE ORB:** Asylum (Island CID657). This beautifully burbling piece of upbeat ambience comes in mixes by Kris Needs, Andy Weatherall and Andrea Parker. Even more immediate than the top five hit *Toxygene*. □□□□

**DAVE ANGEL:** This is Disco (Fourth & Broadway BRCD 352384/86). Dave Angel swings into gear with his unique blend of techno beats and jazzy vibes, but this goes one step further with an insistent vocal sample taking him towards uplifting territory. □□□□

**RAISSA:** Your Summerize (Polydor 573 559-2). A typically soaring vocal and a real rush of a tune from the talented and bewitching Raissa. Comes with a mix by Cyprus Hill's Muggs. □□□□

**WHITE TOWN:** Undressed (Chrysalis CDCHSDJ 5058). The second bedroom-recorded single from White Town's debut album, *Women in Technology*. Although unlikely to repeat the success of *Your Woman*, this sugary-pop ballad is definitely worth a listen. □□□□

**BABYRUD:** Censorship (Eto EGS/CD/CD3). Originally penned in 1967, Babyrud's latest release combines acoustic guitars with Stephen Jones' seashore melody and ironic lyrics to produce a wonderful pop song. □□□□

**ABC:** *Syrcopcing* (Blatant/Deconstruction CD7421485232). The pleasantly swoonsome title track of ABC's return album. Summery vibes mix with Martin Fry's instantly recognisable vocal with rewarding results. □□□□

**OTF:** Forever Girl (Epic EP6 6645082). The Irish boys follow up their number 12 debut hit *Let Me In* with another lilting, charming pop ballad. □□□□

**MY LIFE STORY:** *Strumpet* (Parlophone CD86464). This combination of magnificent melody and idiosyncratic lyrics should become My Life Story's biggest hit to date. □□□□

**LUNOROCK:** *Wet Roads Gliding* (Deconstruction 7421 484622). A dark,

brooding urban beats number sprinkled with piano and a very atypical MC Buzz B vocal. A bit disappointing, though. □□□□

**DURAN DURAN:** *Out Of My Mind* (Virgin VCDX1639). From the soundtrack of *The Saint* movie comes this slicky sound. The hook is a little too subtle, but the song is enticing enough to produce a reasonable hit. □□□□

**MARY J. BLIGE:** *Love Is All We Need* (MCA MCST48853). The soul queen unites with Jam and Lewis on this lively, funky track featuring rapper Nas and a tasty Rick James sample. □□□□

**BETH ORTON:** *She Cries Your Name* (Heavenly HVN66). A highlight of Orton's sensitive, understated debut album, this re-released first single is a welcome reminder of why the critics rate her so highly. □□□□

**DREAD ZONE:** *Ethn Angel* (Virgin VSTDJ 1593). The Dreads return with a heroic, life-affirming single remixed by William Orbit to grinningly epic proportions and by Arkarna in an acid roots style. □□□□

**DIMITRI FROM PARIS:** *Dirty Larry* (Yellow/East West EW09700). A seductively funky film noir groove lifted from last year's outstanding lounge-house *Sacré Bleu* album with mixes by Crax-U-Orchestra. □□□□

**BILLY BRAGG:** *The Boy Done Good* (Cooking Vinyl FRYCD084). A classic football and love metaphor with a ripping chorus from Hammer Bragg, bolstered by dazzling strumming from his Man City supporting pal Johnny Marr. □□□□

## SINGLE OF THE WEEK

**NORTH & SOUTH:** *I'm A Man Not A Boy* (RCA 7421461142). A release with so many factors in its favour: it's a storming pop song; the boyband are featuring in the BBC series *No Sweat*; Tom Watkins is involved; and Tony de Vit has provided club mixes. Watch this soar. □□□□

## ALBUMS

**THE SUPERNATURALS:** *It Doesn't Matter Anymore* (Food F00CD021). The Glaswegians are adept at producing excellent, sweet and neat guitar pop rock ditties and this debut album is crammed with fine examples. □□□□

**VARIOUS:** *Soul Survivors* (Telstar TCD/STA2769). A wonderfully comprehensive 44-track celebration of Northern Soul, combining evergreen classics and forgotten gems. □□□□

**PAPAS FRITAS:** *Hilosos* (New Fresh FMZ). An album bursting with childlike melodies, bassy guitars, unpredictable arrangements, angelic vocals and kitschy narratives. □□□□

**ROBERT CRAY:** *Sweet Potato Pie* (Mercury CD0346982). A fine return to form by Cray who delivers restrained, melodic vocals, cool arrangements and dry, understated soulful guitar playing. □□□□

**VARIOUS:** *Bentim 81 Singles Club* (Creeping Bent BENT022). A prime collection of forthcoming seven-inch releases including songs by the excellent Adventures In Stereo and the Secret Goldfish. □□□□

**SOUNDS OF BLACKNESS:** *Time For Healing* (A&M CD5490232). Beautiful, slick and featuring their usual faultless vocals, this is, sadly, a little unremarkable from the established gospel outfit. □□

**WANNABES:** *Baggy Me* (Jedward DIED008). Another selection of effective melodies and heady choruses from this talented band of Swedes that should see them capitalise on last year's entertaining breakthrough set. □□□□

**RICK KELLY:** *Between Trapezes* (Self-Possessed CPD001). A self-produced effort on his own label from the former Fat Lady Sings frontman. It displays his customary taste for quality songwriting and lyrical deftness. □□□□

**ROB & GOLDIE:** *The Shadow Moving* (Shadow SHAD0W1082). The leading drum and bass label celebrates its ton-up with this collaboration between *Moving Shadow* founder Rob Playford and Goldie. It has been remixed by Underworld's Rick Smith to create an irresistible soundscape. □□□□

## ALBUM OF THE WEEK

**PREFAB SPROUT:** *Andromeda Heights* (Columbia KWCD30). Paddy McAloon demonstrates that, seven years after the revered *Jordan: The Comeback*, his gift for creating intelligent, beautifully crafted pop songs remains firmly in place. □□□□

This week's reviewers: Sarah Davis, David Knight, Mike Pattenden, Martin Talbot, Paul Vaughan, John Webb, Dominic White and Paul Williams

## ALAN JONES TALKING MUSIC

PolyGram TV's *Shine 8* is typical of the brand, mixing established rock/pop hits like Free Me (Cast) and Place Your Hands (Reifs) with lesser known but worthy cuts such as Ruth's I Don't Know and Diamond Dew by Rokh's Zygotic Mynci. Intelligent choices, many of which will inspire further investigation of the featured acts... The disco revival continues apace with two excellent new compilations. *Jumpin'*, on the Harmless label, contains 12 full-length mixes of disco classics including the original versions of two recent hits - Musique's *Keep On Jumpin'* and the Salsoul Orchestra's *Runaway* - as well as cult classics such as *Disco Juice* by Cloud One, It's All Over My Face by Loose Joints and Candido's *Thousand*

Finger Man. Operating in much the same territory, *Absolutely...The Very Best Of Disco* is Deepbeats' latest, a triple album with 33 12-inch mixes for the price of a single album. Avoiding many of the clichéd choices that usually turn up on such compilations, it includes a sympathetic mix of acknowledged classics - Frankie Smith's *Double Dutch Bus*, Sylvester's *Do You Wanna Funk* et al - plus lesser-known gems such as the Constellation Orchestra's *Perfect Love Affair* and I'll Cry For You by Kumano...Siedah Garrett is a perfect fit for the *Brand New Heavies* and her arrival coincides with their strongest album yet. *Sheiter* is a slick combination of funky grooves, soulful struts and much more and should give

the group its biggest seller yet... The dance beat, the balneario guitar work, the Gregorian backing vocals - it has to be *No Mercy's Where Do You Go*, but it's not. It's their identikit follow-up *Please Don't Go*, which includes all the elements of their long-running debut hit bolted on to a tune which doesn't quite measure up... The haunting *Feel What You Want* by Kristine W has been overhauled by Richard Dekkard and Victor Imbres, but this house/garage monster is still best in its *Dur Tribe* mixes. One of the finest *Rollo/Sister Bliss* creations, it can't possibly miss the mark this time around.

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## BEHIND THE COUNTER

## ADRIAN RONDEAU, Adrian's, Wickford

"Cast and Kiss Anthems have been doing really well and we're also doing a roaring trade with Eighties dance compilations like Old Skool. On the singles front, there hasn't been anything terribly exciting this week and our best-seller is still R Kelly. I reckon he could hold on to the number one spot for a bit longer. Crystal Waters' single has been steaming out, but hasn't climbed very high in the charts, which suggests there is a big regional divide with singles these days. We recently linked up with some other stores in this area to offer a loyalty card that gives £2 off premium product such as the Spice Girls album. We've had great success with this and unfortunately it just goes to show that if you give supermarket prices you do supermarket business."

## NEW RELEASES

Depeche Mode were undoubtedly the week's biggest album seller, while sales of Cast, Mary J Blige, In The Mix 97, The Saint and Access All Areas varied across the country. Despite a large batch of new singles only Daft Punk, Robbie Williams and David Bowie proved all-conquering. As Friday approached, both singles and albums looked set to be eclipsed by sales of the Spice Girls video.

## PRE-RELEASE ENQUIRIES

Singles – Michael Jackson, CarriGans, Brainbug, Gary Barlow, Gene, Audioweb, Mansun; Albums – Natacha Atlas, Michelle Gayle, The Charlatans, Supergrass, The Prodigy, LTJ Bukem

## ADDITIONAL FORMATS

Access All Areas CD album in plastic wallet with VIP card, G.U.N. single in Digipak, Kavana and Texas limited-edition CD singles in Digipaks

## IN-STORE

Windows – Supergrass, The Charlatans, Diesel Irae, Brand New Heavies, Orbital, Shine 8, Brainbug, 911, Spice Girls; In-store – Michael Jackson, Michelle Gayle, Damage, 5440, Kanickie, 911, Republics, Notorious BIG, Pavement, Loop Guru, Candykins

## MULTIPLE CAMPAIGNS



Radio single – Kerickie, Windows – The Charlatans, Supergrass; In-store and press ads – The Byrds, Tex Beacom, Max Power 2, Damage, Miles Davis, Louis Armstrong, Herbie Hancock, 5440, Sacred Spirit 2



Single – Michael Jackson; Album – Supergrass, Notorious BIG, Brainbug, U2, Faithless, 911, D.Ream, CarriGans, James, Republica, Lightning Seeds, Michelle Gayle, Robert Owens, G.U.N., Best Of British Films promotion with free for £20, MCA exclusive CDs, PolyGram mid-price promotion, BMG budget CD promotion



In-store – Stars Of Space Jam promotion, Classic FM Hall Of Fame, save up to £3 on selected videos, free camera with two music or video purchases, Montserrat Caballe, Anthony Way, Cinema Choral Classics, The Messiah, Voices From Heaven, Lords Of The Musicals, Romantic Spirit, Evita, The Bird Cage, Jungle Cubs with free colouring book



Windows – Warners three CDs for £20 campaign, Rautavaara, Steve Hackett's Midsummer Nights Dream, EMI Debut series; In-store – Impulse Jazz titles at £9.99, Flamenco Festival promotion, BT Voices For Hospices, Diesel Irae, Rautavaara

## FRONTLINE

## ON THE ROAD

## JAMES AKERMAN, Vital rep for Yorkshire area

"The Depeche Mode album is going very well and a lot of dealers who reckoned it would be mainly fan-based say it's doing much better than they first thought. We've got the Wannadies single this week, which looks like being a top 20 single. There's a lot of interest in their forthcoming album and they will be touring around its release. The Sub Circus single is also building up quite nicely and they should be a band to watch. We're working Sasha's singles coming up are Progression 2 going quite well. Our main big releases coming up are Progression 2 and Billy Bragg's companion album to last year's William Blake. He's putting out a single with Johnny Marr called The Boy's Done Good which is going to be sent to all 92 football league grounds."

## IN THE SHOPS THIS WEEK



Single – Michael Jackson; Windows – Supergrass, The Charlatans, Brand New Heavies, Orbital, Shine 8; In-store – Pure Classical Moods, Prince Naseem, 911, Silver Sun, CarriGans, James, Kerickie, Spice Doggy Doggy, Notorious BIG, Republica; Press ads – Max Power 2, Cake, United Dance 5, Obituary, Bonkers 2, KRS 1



Singles – Brainbug, Michael Jackson, 911; Albums – The Charlatans, Supergrass; Windows – Spice Girls video, Jungle Cubs; In-store – Brand New Heavies, Shine 8, Orbital, Superramp, mid-price CD promotion



In-store – Candykins, Sussed, Bruce Dickinson, Falling Wallendas, Sid Boudi, Loop Guru, Pavement; Selects listening posts – Marillion, Max Power 2, Roger Hodgson, Ten Foot Pole



Single – 911; Album – Shine 8; Windows – The Charlatans; In-store – James, Michael Jackson, Cast, R Kelly, Brand New Heavies, Orbital, Supergrass



Singles – James, Kerickie, 911, Republica, Silver Sun, Snoopy Doggy Dog; Albums – Twin Town, Superramp, Curtis Mayfield, Marillion; Windows – Depeche Mode, The Charlatans, Supergrass, Brand New Heavies, Michael Jackson, G.U.N., Spice Girls video, Fast Show; In-store – mid-price promotion, Supergrass, Sacred Spirit 2, Stars Of Space Jam, The Saint, Jungle Cubs, BMG promotion



Single – Fever Pitch; Windows – Cast, Supergrass, Kenny G, Brand New Heavies, Deutsche Grammophon; In-store – BMG classical sale, 911, Kerickie, Republica, Michael Jackson, Notorious BIG; Press ads – Erykah Badu, Superramp



Singles – Republics; Windows – Supergrass, Brand New Heavies, Orbital; In-store – Supergrass, The Charlatans, Brand New Heavies, Orbital, Michael Jackson; Press ads – Aerosmith, Spearhead, Roger Sanchez, Reef, United Dance 6, Wasp, Marillion, NFL, Jimpri's Classics



Singles – Michael Jackson, 911; Albums – The Charlatans, Supergrass, Shine 8; Windows – Michael Jackson, Supergrass, Diesel Irae



Singles – 911, Michael Jackson; Album – The Charlatans; In-store – INKS, Sacred Spirit 2, save £5 on selected CDs, super budget promotion, free poster with Spice Girls video or album

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Loughborough), Bayes Recordium (Kings Lynn), Cranage Brothers (Uckfield), Earfriend (Teddington), Fopp (Abingdon), HMV (Worcester), Our Price (Sheffield), Pigment Music (Eastleigh) and Virgin (Leeds). If you would like to contribute, call Karen Faulk on 0181-543 4830.

## EXPOSURE

## TELEVISION

## 26.4.97

Scratchy & Co features Gary Barlow, ITV, 9.25-11.30am  
The O Zone with Ginowine, Human Nature, Foo Fighters and Silver Sun, BBC 1: 10.40-11am  
MTV Boy Band Weekend, kicks off with Backstreet Boys, MTV, 1-3pm  
National Lottery Live features No Mercy, BBC 1: 7.50-8.10pm  
MTV Unplugged: George Michael, MTV: 10-11pm  
Later With Jools Holland features Crowded House, Fugees, Ash and Patti Smith, BBC2

1.10-2.20am

Rock Of The North: The Boo Radleys in concert, Channel Four, 2.45-3.45am

## 27.4.97

Fully Beaked featuring Louise, Ant & Dec and Human Nature, BBC 1: 9.30am-noon  
29.4.97  
The Fugees Live 'W' Loud, MTV: 8.30-9pm 3.0-4.37  
Planet Showbiz: featuring surf rock band The Genets, Channel Four: 8.30-9pm  
29.4.97  
National Lottery Live features Ant & Dec, BBC 1: 7.50-8.10pm

## 26.4.97

The Sutherland Brothers And Quiver In Concert, Radio Two: 5.28-8.30pm  
Live From The Met: Giordano's Fedora starring Placido Domingo, Radio Three: 6.30-9.15pm  
27.4.97  
Good Morning Sunday: Cliff Richard talks about Heathcliff, Radio Two: 7-9am  
Interactive Features – The Power Trip, with Coldcut's PC Winston Churchill, Radio One: 7-8pm  
John Peel, at London Music Week with Dreadzone, Broadcast and Dave Clarke live,

Radio One: 8-11pm

## 28.4.97

London Music Week – Evening Session, with Mogwai and Kerickie, following Liveatone, AC Acoustics and Tindersticks (29.4), Embrace and Eels (30.4), Bentley Rhythm Ace, Death In Vegas and Lincorck (1.5), Radio One: 6.30-10.30pm  
29.4.97  
Jazz Notes with saxophonist Andy Sheppard, Radio Three: 12.30-1am  
30.4.97  
Folk On Two with Deal Donnelly and Michael McGearty, Radio Two: 8.03-9pm

## RADIO

# Jack Fishman

14 June 1920 - 10 April 1997



Gone - But never forgotten

# the PEPSI Chart

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BROADCAST  
INNOVATIONS

# THE OFFICIAL UK CHARTS



**R**Kelly is leading a charted life.

In each of the past three weeks, his single *I Believe I Can Fly* has been trailing on sales mid-week but has, on each occasion, fought back to take pole position. It's sales have increased week-on-week throughout the period too, and rose to a new peak of 87,000 last week, enough to beat off the challenge of former *Take That* star **Robbie Williams**. His opening weekly tally of 76,000 sales with *Old Before I Die* is enough to earn second place, though it would have been enough for number one in each of the three previous weeks. Robbie also peaked at number two with his debut solo hit *Freedom and... unless Old Before I Die can dethrone I Believe I Can Fly* next week, he will become the fifth act in chart history to start out with consecutive number two hits, following *Dr Hook*, *Star Sound*, *Technocrat* and *2 Unlimited*.

Written by two members of *The Buz* and originally a US Top 10 hit for *The Turtles* in the Sixties, *You Shook Me* finally registered here in 1991, reaching number 15 in a rap version by *Salt-N-Pepa*. It returns to the chart this week at number eight, becoming *The Lightning Seeds'* biggest hit to date, aside from the *Skinner & Baddiel*-aided *Three Lions* which topped the chart last year. The single's success probably owes more to its pop appeal than to the plethora of club mixes which appear on the two CD versions of the disc. In total, there are 13 of them – more than most bona fide dance acts' singles – of which only the *Todd Terry* mixes (he did six of them) were mailed to club DJs prior to release.

With six new entries to the Top 10 and 14 among the Top 25 (a record for the top third of the chart), several of last week's hottest new hits are now cold corpses, among them *Suede's Lazy* (down from nine to 37), *Kavana's MFEQ* (8-27) and *Blur's Song 2* (2-18). *Blur*, you will recall, were within a thousand sales of being number one last week. Had they slipped 1-13, their fall would have been the biggest ever from the summit.

After registering the first back-to-back Top Five hits of their career with *Barrel Of A Gun* and *It's No Good*, *Depeche Mode* score their second consecutive number one album after selling 43,000 copies of *Ultra* last week. All eleven of the group's albums to date have reached the Top 10, this tally including 10 albums of original material and the compilation *The Singles 81-85*. While 21 acts have had more Top 10 albums, the only ones to open their career with longer runs are *Elvis Presley* (his first 17 albums

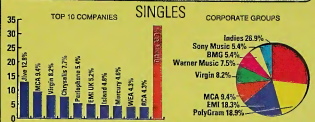
## SINGLES UPDATE



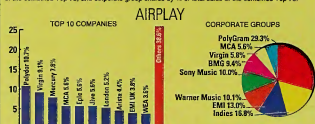
## ALBUMS UPDATE



## AT-A-GLANCE WEEKLY MARKET SHARE



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



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

reached the Top 10) and the *Rolling Stones* (13). *Cliff Richard* and *Led Zeppelin* also opened with 11 Top 10 albums.

Arguably the finest achievement of the week though is that of **Mary J Blige**, the hip-hop/soul singer whose *Share My World* album debuts at number eight. Blige's two previous charted albums – *What's The 411* and *My Life* – both peaked outside the Top 50 and no single has yet been taken from *Share My World*, though *Love Is All We Need* is due imminently. Congratulations too to *Fun Lovin' Criminals*, whose *Come Find Yourself* album enters the Top 10 ninth month

after its release. Its current success can be attributed to a TV campaign in support of the album, we'll receive tour dates and airplay for the act's fourth single, *King Of New York*. Their album success is all the more impressive for the fact that the group has still to break the Top 20 of the singles chart.

At the top of the compilation chart, *EMI/Virgin/PolyGram's* *Now That's What I Call Music!* 36 is dethroned by *Warrner/Globe/Sony's* *New Hits 1997*. Now! 36 spent three weeks at number one and has so far sold 410,000 copies, the highest tally of any album released in 1997. **Alan Jones**



**N**o Doubt's Don't Speak loses its place at the top of the airplay chart for the third...

presumably last time, being pushed into third place even though it shed only three plays and 50,000 listeners compared to the previous week. The new airplay champions are *Texas*, whose *Halo* has progressed 42-16-5-1 and is their second consecutive airplay number one, emulating *Say What You Want* which reigned for four weeks before being dethroned on March 1 by *No Doubt* and *Don't Speak*, in its first assault on the summit.

After selling 200,000 copies and spending four weeks in the Top 10, *DJ Quicksilver's* *Bellissima* is still finding airplay hard to come by. It registered a total of 434 plays last week, its best tally yet, and finally moved into the Top 50, progressing 52-41. While rock and pop records with that kind of staying power usually earn masses of airplay, radio's reluctance to play hit dance records may sometimes help them lengthen their sales chart careers; if they are added only reluctantly and in a piecemeal fashion, it means they can't get over-exposed. *Encore Une Foi* by *Sash!* is a similar case and, across its nine-week lifespan, has never been higher in the airplay chart than in the CIN chart.

In the week it jumps 9-37 on the CIN chart, *Suede's* *Lazy* moves 29-9 on airplay, primarily because of heavy support from *Radio One* where it was played 22 times last week and topped the station's playlist. That's only one more play than the *Seahorses*, whose debut *Geffen* single *Love Is The Law* is a great favourite on the network, where it moves up from 50 to 24 with their 28 *Radio One* plays mostly balanced by just 48 from elsewhere.

*Radio One's* erratic support was the reason why the *Cardigans' Lovefool* slipped three notches to number 17 on the airplay chart. The record was the highest new entry on *Radio One's* playlist last week, rising from one to 22 plays, but it's nowhere to be seen in the station's Top 50 this week receiving just nine plays. That played havoc with the record's total audience figures, hence its three-place drop on the chart even though total plays across all stations rose steeply from 572 to 803.

*Skunk Anansie's* *Hedonism* (Just Because You Feel Good) spent a mere five weeks on the Top 75 sales chart but is the group's biggest airplay hit. It slips 30-38 this week and is 14th with 617 plays – more than a couple of records in the Top 10. Among the stations which have supported it are *Atlantic 252*, which has played the track 40 times or more in each of the past five weeks. **Alan Jones**

## LAURA NYRO

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CHILD OF THE UNIVERSE -  
JUST LOVED YOU"

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# TOP 50 AIRPLAY HITS

26 APRIL 1997

music control  
UK

Pos	Last	Wks in chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	4	HALO	Texas	Mercury	1490	+50	56.55	+28
2	2	8	I BELIEVE I CAN FLY	R. Kelly	Jive/Atlantic	1611	+17	52.53	+4
3	1	14	DON'T SPEAK	No Doubt	MCA	1733	n/c	51.42	n/c
4	30	28	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	1202	+75	48.61	+70
5	3	12	SOMETIMES	Brand New Heavies	Frrr/London	1247	+10	48.37	+3
6	8	14	STAR PEOPLE	George Michael	Aegean/Virgin	1110	+36	47.93	+22
7	10	17	OLD BEFORE I DIE	Robbie Williams	Chrysalis	1084	+51	46.53	+22
8	4	1	WHO DO YOU THINK YOU ARE	Spice Girls	Virgin	1392	-12	41.59	-10
9	29	26	LAZY	Suede	Nude	572	+83	39.08	+83
10	7	4	FREE ME	Cast	Polydor	557	-5	38.06	-12
11	27	20	BLOOD ON THE DANCEFLOOR	Michael Jackson	Epic	828	+69	38.03	+66
12	18	29	STARING AT THE SUN	U2	Island	919	+63	37.77	+23
13	6	5	HUSH	Kula Shaker	Columbia	747	-5	36.87	+17
14	18	13	YOU SHOWED ME	Lightning Seeds	Epic	1020	+32	36.76	+14
15	12	8	REAL THING	Lisa Stansfield	Arista	1453	-7	34.89	-6
16	23	23	SAINT	Orbital	Frrr/London	472	+28	31.46	+19
17	14	17	LOVEFOOL	Cardigans	Stockholm/Polydor	803	+40	30.83	-7
18	11	8	IF I NEVER SEE YOU AGAIN	Wet Wet Wet	Precious Organisation/Mercury	934	-14	29.85	-24
19	38	48	SONG 2	Blur	Food/Parlophone	281	+73	28.82	+54
20	15	15	NORTH COUNTRY BOY	Charlatans	Beggars Banquet	309	-36	26.24	-24
21	28	26	SENSATIONAL	Michelle Gayle	1st Avenue/RCA	673	+55	25.68	+14
22	42	18	DON'T LET GO (LOVE)	En Vogue	East West/America	1074	-6	25.31	-5
23	48	25	ON & ON	Erykah Badu	Kedour/Universal	363	+25	24.89	+74
<b>HIGHEST CLIMBER</b>									
24	56	200	LOVE IS THE LAW	Seahorses	Geffan	76	+62	24.09	+70
25	8	11	DON'T YOU LOVE ME?	Eternal	1st Avenue/EMI	827	-29	24.06	-81
26	13	7	WHAT DO YOU WANT FROM ME?	Monaco	Polydor	805	+23	23.75	-21
27	21	15	REMEMBER ME	Blue Boy	Pharm	755	-6	22.93	-17
28	28	48	IT'S NO GOOD	Depeche Mode	Mute	542	-9	22.56	-13
29	18	11	ALRIGHT	Jamiroquai	Sony S2	468	+28	22.50	+116
30	38	46	SMILE	Supernaturals	Food/Parlophone	314	+89	21.19	+112
31	13	3	FLY LIKE AN EAGLE	Seal	ZTT	1077	-12	20.60	-63
32	43	89	LOVE WON'T WAIT	Gary Barlow	RCA	324	+82	20.52	+25
33	37	15	TOMORROW	James	Fontana/Mercury	170	+49	20.42	+9
34	60	77	CRAZY YOU	G.U.N.	A&M	392	+52	20.39	+67
35	29	22	PRISONER OF THE PAST	Prefab Sprout	Columbia	229	+86	20.26	+137
36	25	21	ENCORE UN FOIS	Sash!	MultiPLY	548	-11	20.23	-25
37	17	18	ISN'T IT A WONDER	Boyzone	Polydor	675	-31	19.42	-64
38	20	27	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	One Little Indian	617	-10	19.00	-7
39	58	26	MFO	Kavana	Virgin	511	+81	18.90	+49
40	26	33	RICHARD III	Supergroup	Parlophone	118	-46	18.51	-29
41	41	58	READY OR NOT	Course	Brothers Organisation	378	+193	18.18	+318
42	52	61	BELLISSIMA	DJ Quicksilver	Positiva/EMI	434	+23	17.73	+25
43	145	6	STRUMPET	My Life Story	Parlophone	24	+167	16.38	+281
44	51	58	REQUEST LINE	Zhane	illtown/Motown	161	+46	16.22	+14
45	42	58	18 TILL I DIE	Bryan Adams	A&M	531	+3	15.96	-8
<b>BIGGEST INCREASE IN PLAYS</b>									
46	45	8	SUSAN'S HOUSE	Eels	Dreampower	49	+2350	15.27	+4569
47	41	32	READY TO GO	Republica	Deconstruction	237	-38	15.19	-14
48	228	8	YOUNG BOY	Paul McCartney	Parlophone	113	+77	14.29	+464
49	31	29	ALONE	Bea Gees	Polydor	545	-17	14.28	-40
50	20	18	UNDERWATER LOVE	Smoke City	Jive	228	-15	14.19	-28

© Music Control UK. Compiled from data gathered from 3036 on Sunday 12 April 1997 and 2430 on Saturday 19 April 1997. Statistics compiled by audience figures based on total hits over 10 weeks. ▲ Audience increase ▲ Audience increase 50% or more

## TOP 10 GROWERS

Pos	Title/Artist (Label)	Total plays	Increase in no. of plays
1	YOU MIGHT NEED SOMEBODY Shola Ama (WEA)	1202	516
2	HALO Texas (Mercury)	1490	495
3	OLD BEFORE I DIE Robbie Williams (Chrysalis)	1084	367
4	STARING AT THE SUN U2 (Island)	919	354
5	BLOOD ON THE DANCEFLOOR Michael Jackson (Epic)	828	337
6	STAR PEOPLE George Michael (Aegean/Virgin)	1110	295
7	LAZY Suede (Nude)	572	259
8	YOU SHOWED ME Lightning Seeds (Epic)	1020	250
9	READY OR NOT Course (Brothers Organisation)	378	249
10	SENSATIONAL Michelle Gayle (1st Avenue/RCA)	673	239

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

## TOP 10 MOST ADDED

Pos	Title/Artist (Label)	Total plays	Stations + first	Wks in chart
1	DANCE WITH ME Tim Tim (JVC Recordings)	30	20	13
2	SMILE Supernaturals (Food/Parlophone)	37	30	12
3	SENSATIONAL Michelle Gayle (1st Avenue/RCA)	64	49	10
4	READY OR NOT Course (Brothers Organisation)	58	29	8
5	IT'S ALRIGHT, I FEEL IT Mopedrive Surf/Framing Joes (Talkin' Loud/Mercury)	13	7	7
6	DON'T LEAVE ME Blackstreet (RotonScope/MCA)	44	25	6
7	LOVE IS ALL WE NEED Mary J. Blige (A&M)	44	9	6
8	FOR YOU I WILL MONICA (Warner Sunset/Atlantic)	13	6	6
9	SUGAR HONEY ICE Tea Coconut (Wild Card/Polydor)	11	6	6
10	BLOOD ON THE DANCEFLOOR Michael Jackson (Epic)	61	46	5

© Music Control UK. Chart shows tracks boasting greatest number of stations after 1st full week of airplay

AIRPLAY

Music Control  
UK monitors  
radio stations  
24 hours a day,  
seven days a  
week. At least  
252 BBC FM,  
BBC Radio 1,  
BBC Radio 2,  
BBC Radio  
Scarlett, BBC  
Three Counties,  
BBC Solent,  
BBC Solent  
Stations: 5948  
FM, 5948  
FM, 5948  
Capital FM,  
Century FM,  
Choice FM,  
Eurosport,  
City FM, Classic  
FM, Cycle FM,  
FMA, FMA  
AAA, Coast FM,  
Essex FM,  
Forth FM,  
Galaxy, GUR,  
Great North  
Radio, GUR,  
FM, Heilan FM,  
Heart 102.2,  
Heart FM,  
Horizon FM,  
Innova FM, Kiss  
FM, Kiss 102,  
FMA Kiss 102,  
FMA Manchester,  
KLM,  
Lacoster,  
Slovak Lines,  
FM, Ministry  
FM, Musica,  
Nations FM,  
MFM,  
104.9/77.5,  
Africa FM,  
Mia 95, New  
Odyssey FM,  
Power FM,  
FM, Ocean FM,  
Orchard FM,  
Power FM,  
GUTS FM, GUR,  
Radio Aire FM,  
Ran FM, Red  
Dragon, Red  
Rise, Rock FM,  
The Public 200,  
FM, Soul FM,  
SCR, South,  
Signal One,  
Signal  
Dunblair,  
Sound Wave  
FM, Star FM,  
TMA, TMA FM,  
Vang FM,  
Vang FM,  
West 202,  
West 202,  
West 202,  
XTRA AAA

26 APRIL 1997

# THE OFFICIAL CHARTS - 26 APR

1994 **music week**

AS USED BY



## SINGLES

1	<b>1</b> I BELIEVE I CAN FLY	R Kelly	Jive
2	OLD BEFORE I DIE	Robbie Williams	Chrysalis
3	STARING AT THE SUN 02		Island
4	BELLISSIMA DJ	Quicksilver	Positive
5	AROUND THE WORLD	Daft Punk	Virgin
6	DON'T LEAVE ME BLACKSTREET		Interscope
7	YOU MIGHT NEED SOMEBODY	Shola Ama	Freakystreet/WEA
8	YOU SHOWED ME	Lightning Seeds	Epic
9	READY OR NOT	The Course	The Brothers
10	REVERENCE	Faithless	Cheeky
11	DON'T SPEAK	No Doubt	Interscope
12	THE SAINT	Orbital	frfr
13	SONG 2	Blur	Food/Parlophone
14	SENSATIONAL	Michelle Gayle	1st Avenue/RCA
15	ENCORE	UNE FOIS SASH!	Multiple
16	WANTED DEAD OR ALIVE 2	Pac and Snoop Doggy Dogg	Def Jam
17	HALO	Texas	Mercury
18	UNDERWATER LOVE	Smoke City	Jive
19	MAMA/WHO DO YOU THINK YOU ARE	Spice Girls	Virgin
20	HIT The Wannadies		Inblunt/RCA
21	CRAZY YOU GUN		A&M
22	REQUITS	LINE ZHANG	Metrown
23	SMILE	The Suprematists	Food/Parlophone
24	STEP INTO A WORLD	ISAPTURE'S DELIGHTS	VEP'S ONE

## ALBUMS

1	<b>1</b> ULTRA	Depeche Mode	Mute
2	SPICE	Spice Girls	Virgin
3	MOTHER NATURE CALLS	Cast	Polydor
4	DIG YOUR OWN HOLE	The Chemical Brothers	Virgin
5	WHITE ON BLONDE	Texas	Mercury
6	10 Wet	Wet Wet	Precious Org./Mercury
7	BLUR	Blur	Food/Parlophone
8	SHARE MY WORLD	Mary J Blige	MCA
9	TRAGIC KINGDOM	No Doubt	Interscope
10	COME FIND YOURSELF	Fun Lovin' Criminals	Chrysalis
11	LISA STANSFIELD	Lisa Stansfield	Atsata
12	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor
13	BLUE IS THE COLOUR	The Beautiful South	Go!Discs
14	EVERYTHING MUST GO	Miami Street Preachers	Epic
15	POP UZ	Reef	Sony SZ
16	POP UZ		Island
17	BADUZZ	Erykah Badu	MCA
18	TRAVELLING WITHOUT MOVING	Jamiroquai	Sony SZ
19	VERY BEST OF THE BEE BEES	Bee Gees	Polydor
20	STILL WATERS	Bee Gees	Polydor
21	K Kula Shaker		Columbia
22	ALISHA RULES THE WORLD	Alisha's Attic	Mercury
23	SHERYL CROW	Sheryl Crow	A&M

## Michael Jackson

*Blood On The Dance Floor*

THE BRAND NEW SINGLE  
OUT NOW

MIXES BY FARLEY & HELLER,  
REFUGEE CAMP, TONY MORAN,  
PLUS 'DANGEROUS'  
REMIXED BY ROGER SANCHEZ

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# r m

26 APRIL 1997



Having spurned the lure of major label money, The Propellerheads are setting out to prove that they can fulfil the hype while remaining independent with Wall Of Sound Records. A flurry of Propellerhead activity kicks off with the single 'Spynreak' and a UK tour which begins next week. The dates are: Mandela Hall, Queens University, Belfast (May 1), Green Energy, Dublin (2), Leadmill, Sheffield (3), Renfrew Ferry, Glasgow (5), Sankey's Soap, Manchester (6), The Cockpit, Leeds (7), The Room, Hull (8), The Alleycat, Reading (10) and University Of Portsmouth (12).

The media problems faced by commercial dance tracks were underlined last week by the appearance of The Course's 'Ready Or Not' in last week's singles chart.

Released on dance indie The Brothers organisation via Total BMG, the house version of The Fugees' hit entered the chart at number five largely on the back of club play, having been virtually ignored by the media.

According to The Brothers' joint MD Ian Titchener, with marginally more media coverage the record would have climbed even higher in the chart.

"We were only 170 sales behind number four. It's sad when people obviously like a record but they're not allowed to hear it," he says.

The Course's only media support came via cable channel The Box and ILR stations who picked up on the track two weeks before release.

"There was nothing else," says Titchener. "The only charts we were in were *RM's* Pop chart and *Mixology*."

The record was also ignored by dance radio, failing to feature on any of the Kiss network's playlists.

"It was too cheesy and not necessarily right for our audience," says Simon Sadler, controller of Kiss

## music media are totally off Course

100's playlist.

According to Matt Cadman, label manager at All Around The World Records, such treatment of commercial dance is par for the course.

"We get used to it. We've had 15 Top 40 records and only one has ever been playlisted by Radio One ahead of release," he says.

Multiply Records had one of the biggest commercial dance successes of the year with Sash's 'Encore Une Fois', which enjoyed quite widespread media support.

"We can't grumble," says Multiply's MD Mike Hall, "but it must be annoying for The Brothers to get a top five record and still not get people on board."

However, public interest in The Course has generated strong dealer support.

"We had great support, as people were asking for the record," says Titchener. Although passed over by TOTP, the record has started to receive other national TV and radio coverage this week and on re-orders suggest it will remain in the Top Ten.

## inside:

[2] SEVEN DAYS IN DANCE: D Influence's KWAME KARTEN reveals what's filled his week...

[3] RADIO: The Top 40 Dance Airplay countdown; PETE TONG's playlist

[4] Q&A: JUNIOR VASQUEZ talks to Tony Farsides

[5] JOCK ON HIS BOX: ROBERT OWENS

[6-11] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips



buzz	CLUB:	'YOU'RE NOT ALONE' Olive (RCA)	p7
chart	URBAN:	'REQUEST LINE' Zane (Ultima/Motown)	p9
number	POP:	'BLOOD ON THE DANCE FLOOR' M. Jackson (MULEpic)	p11
cuts	COOL CUTS:	'SPYBREAK' Propellerheads (Wall of Sound)	p12

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The Nu-NRG Starmer with Mixes from Red Jerry, Itty Bitty Boozy Wozy, St. Peter & Heaven plus the Original Mix

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- 11 25 TUB
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- 8 27 MIF0
- 18 28 SOMT
- 12 29 ON &
- 17 30 SEGR
- 16 31 IT'S N
- 11 32 DEAD
- 19 33 D.L.S
- 20 34 BLOC
- 24 35 THE BH
- 11 36 SCAR
- 9 37 LAZY
- 31 38 CAN
- 23 39 NOR
- 28 40 FREE

Bullseye titles

MOV



DOM, HOB, GOLDIE

MON 9 544100W

51X YEARD-ONE HANGING BELLEPE-ONE DONL

15 18

15 18 TRANSPIRING (US)

19

19 THE SOUL ALBUM

20

20 HARDORE HEAVEN - VOLUME ONE

To hear previews of these tracks call 0336 408970  
 Cash not more than £5.00. Get permission to eat if you don't pay the phone bill. CTRnetTrak  
 RELEASE DATE: 030-000-837



## [BEATS &amp; PIECES]

The **FUTURE SOUND OF LONDON** will be doing their first ever live **ISDN** transmission to an outdoor event for the **Dance Day of Brighton's ESSENTIAL MUSIC FESTIVAL** (May 24). The group will headline on the main stage by transmitting live via **ISDN** link to their **Earthbeat Studio** in London... Good to see cult DJ **WORMHOLE JAY** back on the airwaves on London's **GLR**. Jay was one of

the capital's most influential radio DJs with his weekend **Kiss FM** shows which from the mid-Eighties to the early Nineties pioneered among other things the rare groove funk craze. Norman's new show will go out on Saturday nights every third week between the hours of 10pm and 1am... **KEVIN SWAIN** from **DOP** is starting his own label and looking for demos - anything a bit weirder than norm. Send them to **Rill Records**, 10 Sinclair Road, London W14 0NH... The Universal Agency has launched a **DJ management company** and its first signing is **AMY CLETON**, former

Hacienda's resident and winner of **Mixmag's** 1995 DJ competition... Local London cable operator **Videotron** is extending its popular **"100% PURE BOX" dance music show** to an hour in length. The show allows viewers to tap into chart information and video features, and is broadcast every weekday at 8.30pm... Finally, Strictly Underground's **MARK RYDER's** trip to this year's Miami Music Conference has paid off. So impressed were the management of the **Liquid Club** at Mark's DJing performance at their club that they have offered him a monthly residency...

## on the airwaves

(by caroline moss)



By nights, things should have calmed down on our **Dance Airplay** 40 after the post-Easter playlist shuffles of last week. Not so: this chart boasts the second highest new entry since the rundown began 10 weeks ago, and one of the highest climbers to date. **Michael Jackson's 'Blood On The Dancefloor'** on **MJJ/Epic** has debuted at number 10. **Steve Ripley**, dance music marketing manager of **Epic** and **Columbia**, says the track has strong support from the three **Kiss** stations, **Galaxy 101** and **Choice Birmingham**.

All the **Kiss** stations were given exclusive **Wyolfe** and **Fire Island** remakes on April 2, when the track was serviced to nationwide stations. Unfortunately **Music Control**, which generates our chart, didn't receive the remakes for fingerprinting for another week, explaining why the track only shows up this week.

As for that high climber, **Crystal Waters** has taken a huge jump of 24 places to number 13

with 'Say If You Feel Alright' on **Mercury**. Support for the track has come mainly from **Galaxy** and **Choice Birmingham**, which between them gave it around 45 spins last week.

**Mercury** also has the second highest new entry at number 20 on its **Earth Music/Manifesto** imprint, the **Space Brothers' 'Shine'**. This week was **RM's** Hot Vinyl house tune of the week and the **Club Chart** number one last week.

There's another new entry on **MJJ/Epic** at 25, **Brownstone's '5 Miles To Empty'**, and first time appearances for **Orbital**, **J-Z** featuring **Foxy Brown**, **Blackstreet**, **The Course**, **Brainbag** and **Jamaicoqui**, which entered at a disappointing 35. The stations are mainly playing the band's 'version vocal' remix of **Alright**, but **Music Control** has only received the radio edit.

Hopefully this will be rectified by next week. Finally, if you're in the Bristol area you can now tune into the **RM Dance Airplay 40** every Saturday from 10am to 12 noon on **Galaxy 101**...

## pete tong playlist



**REVENGER** (Fathead/Kneazy) • **YOU'RE NOT ALONE** (Olive/RCA) • **DEEP** (And Wonderbush) • **NO MONEY NO PROBLEMS** (feat MASE & PUFF DADDY) (Nebulous/B.I.G. Beat Box) • **TURN ME OUT** (Sugar-Ka/White Label) • **CASUAL** (SUS (ES Or 33) (MVA) (EJA) (East West) • **ASSURED** (Rike (Vergil)) • **AROUND THE WORLD** (Duff Punk (Vergil)) • **TRIP** (Groove) (Double PP (Sahlin) Recordings) • **THE PROMISE** (CJ (Bolland) (PFR)) • **JUST BE TONIGHT** (BBQ (J. Lili)) • **THE SWEETEST THING** (Indy-poc Camp 45 (Dey feat Layan) (All Columbia)) • **BLIND HORIZON** (The Heavenly (PC)) • **LET THE BEAT HITEM** (Shenna (PC)) • **SATISFIED** (DAKE (Ave HIGHWAY) (H2O feat Silla (JAMMM)) • **TREE** (Ultra Nette (Digital) (Rhythm)) • **DARK AND LONG** (Underworld (Junior Boys)) • **SOUL BEAT RUNNER** (Somering (Regal)) • **'BIG BAND SOUND'** (M/A (E) Label) • **WHITE POWDER DREAMS** (Fire Island (Junior Boys (One))) • **IT TRENDS** (Fire (Looded)) • **'ANSWERING MACHINE'** (Green (Vahel) (Ruff)) • **PSYCHO BASE HEAD** (ARIZAL MIX) (Shades of Rhythm (Dunn) (Art)) • **'MY SPIRIT (MAIN VOCAL) (TR (PFR))** • **'WHERE DO I BEGIN'** (The Chemical Brothers (Vergil)) • **'WEI ROADS GUSTEN** (Lionrock (Disconnection)) • **'REFLECT** (Three In One (PFR)) • **'MIDLANDER'** (Bartley (Rhythm (Aca Skirt)) • **HOLD ON** (Aron Nesby (JAMMM)) • **'NEEP** (Stank (Aravon) (Dive (Ultra) (Indies)) • **'SPYGLASS'** (Psychoballets (Wild Of Sound)) • **'HIP HOP BE POP'** (Alan Pariah (Deep Beats)) • **'WE AND THE MOPS** (DILLUNA (M/J) (The Demotic (Psychol)) • **'TRIP'** (Jonny (JL) Recordings)) • **'LON IN THE HALL'** (Muzik (Media (Heavenly))) • **'ALL THAR JAZZ'** (Blackback feat Twyla (New Records)) • **'SMOKING'** (TWO LONE SMOGSMEN (M/J) (The Aled) (East West)) • **'FREE (ORIGINAL) DEADEN RAY MIX'** (Muzik (Coffin Records)) • **'THE LOST CITY'** (Graham (Gib) (Moonrind)) • **'RETURN OF THE BORGES'** (Kinetic (A.T.O.M.) (Phuture (Wax)) • **'THE PRIVATE PSYCHEDELIC REEL'** (The Chemical Brothers (Vergil)) • **AS FEATURED ON RADIO ONE'S ESSENTIAL SELECTION WITH ROGER SANCHEZ ON FRIDAY 18 APRIL** (6.30pm-10pm)

## danceairplayforty

THE UK WEEK CHART	LAST WEEK	ARTIST
1	2	SOMETIMES Brand New Heavies Ft/R/London
2	1	CAN WE SWIV Lafuze/Live
3	6	MY LOVE IS DEEP Sara Parker Manifesto/Mercury
4	5	BELLISSIMA DJ Quicksilver Postiva/EMI
5	10	ON & ON Erykah Badu Kedar/Universal
6	8	I BELIEVE I CAN FLY R. Kelly Jive/Atlantic
7	4	SUPERNATURAL Kim English H-Lite/Polydor
8	13	YOU MIGHT NEED SOMEBODY Shia Anna WEA
9	410	REAL THING Lisa Stansfield Arista
10	NEW	BLOOD ON THE DANCEFLOOR Michael Jackson Epic
11	25	HYPOQUITE THE ZONELESS BIG Bad Boy Records
12	18	REQUENT LINE Nathane Iltrown/Motown
13	32	SAY... IF YOU FEEL ALRIGHT Crystal Waters Mercury
14	19	RUMBLE IN THE JUNGLE Fugee Mercury
15	910	ENCORE UME FOIS Sash! Multiply
16	21	4 ROUND THE WORLD Duff Punk Virgin
17	23	RETURN OF THE MACK Mark Morrison WEA
18	24	INSCOMMIA Fathead Chucky
19	17	SENSATIONAL Michelle Gayle 1st Avenue/RCA
20	NEW	SHINE Space Brothers Manifesto/Mercury
21	38	3 SCARED Shacker XL Recordings
22	16	WHERE CAN I FIND LOVE Livin' Joy MCA
23	32	STEP INTO A WIND... KRS ONE Jive
24	26	4 UNDERWATER LOVE Smoke City Jive
25	NEW	5 MILES TO EMPTY Brownstone MJJ/Epic
26	14	8 I'M NOT FEELING YOU Yvette Michele Loud
27	8	GOTTA BE YOU ST Epic
28	NEW	SANIT Orbital Ft/R/London
29	NEW	AIN'T NO PLATA (Jazzy 2 Fed. Foxy Brown Northside/BCA
30	NEW	DON'T LEAVE ME BLACKSTREET Interscope/MCA
31	NEW	READY OR NOT Chicago Brothers Organisation
32	27	5 GENSUBIND Natural Born Grooves Postiva/EMI
33	2910	DON'T LET GO (LOVE) En Vogue East West America
34	25	MR BIG STUFF Queen Latifah, Shades & Free Motown
35	NEW	NIGHTMARE Brainin' Soory 52
36	NEW	ALIGHTMARE Brainin' Postiva/EMI
37	34	2 FLL BE YOUR FRIEND Robert Owens Perfecto
38	35	7 WHO DO YOU THINK YOU ARE Spice Girls Virgin
39	15	6 FLASH B.E. Postiva/EMI
40	38	2 IN MY BED DUH Hill Island Black Music

Stations associated between 07.04.97 and 24.04.97 and 24.04.97 and 01.05.97: Kiss 100, Kiss 102, Kiss 103, Choice (London & Birmingham), Galaxy 101 • Music Control UK, S1, John S, Lounge (S1M) 44K, Tel: 01753 386 896.



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 Call us on 0336 408970. Get predictions to see if you don't play the phone box. DTP/ETA  
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18 18 TRANSPIRING (AUS)  
 19 19 THE SOUL ALBUM  
 20 20 HARDCORE HEAVEN - VOLUME ONE

ACD  
 BOT B20-B22  
 Choice FM Station

# Blue Amazon And Then The Falls

Features mixes by Angel Moraes, Blarne & Jamie Myerson  
 Formats: CD1/CD2/12

BA 1

5/5/97

Bullseye titles

MOV

DOM, HOB, GOLDIE  
 MON 9 544100W  
 52 WEEKS-WIDE HANDED RELEASES-ONE HOUR

25 11 B  
 26 11 RICH  
 27 8 MFCF  
 28 18 SOM  
 29 12 ON &  
 30 17 SECR  
 31 16 31 IT'S N  
 32 16 32 DEAR  
 33 19 33 D.I.S.  
 34 20 34 BLOC  
 35 24 35 THE BH  
 36 19 36 SCAR  
 37 9 37 LAZY  
 38 31 38 CAN  
 39 23 39 NOR  
 40 28 40 FRE

music week

q & a



In New York Junior Vasquez became a legend via his 12 hour sets at the Sound Factory club. His fame then spread globally when he became remixer by appointment to the likes of Madonna and Prince. After various set backs Junior will make his debut UK appearance at Cream on May 3 and at The Ministry Of Sound the following day. This will coincide with the release of a double CD 'Junior Vasquez Live Vol 1'

# junior vasquez

**WITH ALL THE HYPE ABOUT YOUR TRIP OVER HERE DO YOU FEEL ANY PRESSURE?**

"I don't feel there's any pressure. I'm coming over because of record company and management. It was just a thing to come over and schmooze with the record company. Why not play while I'm there?"

**WHAT TOOK YOU SO LONG IN COMING OVER?**

"I never felt the need to do it. I had my thing every Saturday at The Sound Factory and didn't want to leave it. The UK always wanted me for a Saturday so it wasn't possible. Now I can afford to do it."

**ARE YOU GOING TO VARY WHAT YOU DO FOR THE UK AUDIENCE?**

"No, I'm just going to do what I do in New York. I have no expectations, I figure that if David [Morales] and Frankie [Knuckles] can do it, there's no reason why I can't. I'm not coming over to win approval. It's all become so political, that's real bullshit."

**EVEN THOUGH YOU'VE NEVER BEEN HERE, UK MUSIC HAS A BIG INFLUENCE ON YOU?**

"Absolutely, almost everything I hear. 80% of what I play is imported. To me it just sounds better, it has more skills behind it and a different talent. Also, just the fact that it's an import makes it more appealing."

**WHERE'S YOUR HEAD AT, MUSICALLY SPEAKING?**

"I'm pretty focused. I'm not looking for anything different right now. I'm just focusing on hard house, tribal stuff and vocals."

**WHAT'S THE CONCEPT BEHIND THIS LP YOU HAVE COMING OUT?**

"It wasn't my intention to do an LP like this. My original intention was to do a six album boxed set of my entire 12 hour set run straight off a DAT, but it would have been a legal nightmare clearing all the

tracks. So in the end I chose 26 tracks and had a special party at The Arena and recorded it live. It's not what I would have done from an artistic point of view."

**WHAT ARE YOU UP TO PRODUCTION WISE?**

"I'm just writing at the moment and not remixing. I'm working with Cher later this year which will be interesting. I'm also just finishing a new Return Of The Bitch LP which is a compilation of transgressive tracks."

**ARE YOU GETTING A CLUB OF YOUR OWN?**

"You're the first people to know this, but I might get to go back to the space where Sound Factory was originally. Strange things are going on in New York clubs right now. I may own it so that will ruffle a few feathers. It's not about making money. It's just an ambition."

[LABEL]

SCENARIO

[FOCUS]

SCENARIO RECORDS  
PO Box 6971, London W11  
Tel/fax 0181 969 4062

**HISTORY**

After starting Manchester's Fat City record shop, Ed Pitt headed to London in 1995 and formed the Scenario label with Andy Spence, who was writing and producing for Funn.

Originally set up as an outlet for Pitt and Spence's drum & bass/hip hop releases as The Freakniks, the label's first cut was the 'Plastic Head' EP. Other artists were gradually picked up, and Scenario now has a broad-based artist roster. Classification is difficult; Pitt says that hip hop is a touchstone for all releases, but Scenario is not a hip hop label.

"We've diversified with the music we release, but quality remains the key to what we do," he says. "We aren't experimental for the sake of it." A series of live showcases are planned this summer to push the label's Lesson One compilation album due in June. Pitt remains a partner in Fat City along with Mark Rai, and runs a house night, Kalimba, at the Cross Bar.

**KEY STAFF:** Ed Pitt, label manager and A&R; Andy Spence, office manager

**SPECIALIST AREA'S:** Beats with a hip hop, drum'n'bass flavour

**KEY ARTISTS:** The Freakniks, Unsung Heroes, Search, The Next Men

**LATEST THREE RELEASES:** The Freakniks 'Under The Sun Remixed' parts one and two, reworkings by Vadim (Miaja Tuna) and the High Tower Set; Unsung Heroes 'First Instalment' EP

**COMING UP:** Search 'The Fracture EP'; Various Artists 'Lesson One' showcase album

**RETAILER'S VIEW:** "We've always supported Scenario and will continue to do so. The Freakniks get better with every release. They do not pander to musical fashion. Their records sell well to a diverse audience - bless them." Ethan and Christine, Soul Jazz Records

**LIONROCK WET ROADS GLISTEN**

THE NEW SINGLE RELEASED 05.05.97  
AVAILABLE ON CD & 12"

	<b>1</b>	<b>1</b> <b>IBI</b> R Kelly		<b>2</b>	OLD B		<b>3</b>	STARI		<b>4</b>	BELLU		<b>5</b>	AROU		<b>6</b>	DON		<b>7</b>	YOU N		<b>8</b>	YOU S		<b>9</b>	READ		<b>10</b>	REVE		<b>11</b>	DON		<b>12</b>	THE S		<b>13</b>	SONG		<b>14</b>	SENS		<b>15</b>	ENCO		<b>16</b>	WANT		<b>17</b>	HALO		<b>18</b>	UNDE		<b>19</b>	MAM		<b>20</b>	HIT 1		<b>21</b>	CRAZ		<b>22</b>	REQU		<b>23</b>	SMIL		<b>24</b>	STEP
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Robert Owens is universally acclaimed as the man with the golden voice. He began DJing on the influential Chicago house scene in the mid-Eighties and has released a wealth of massive garage tunes. Aged 20 he was signed to Wax Trax as Fingers Inc with partner Larry Heard, and they released some dancefloor classics including that all-time DJ fave 'Can You Feel It', highlighting Robert's gospel-trained, emotive vocals.

# JOCK

robert owens  
ON HIS BOX

PIC GP

## top[10]

### 'SEARCHING TO FIND THE ONE' UNLIMITED TOUCH (PRELUDE)

"I bought this in Chicago. It's one of my three favourites on the album. It came out in 1980 and the lyrics remind me of my teenage years. At the time I was living this song. I'm still living it, but I'm happy! Frankie Knuckles used to play it. I'll give it a try on special occasions. I wouldn't chance it much in Europe but in America it's fine."

### 'NUMBERS' KRAFTWERK (WARNERS)

"Searching To Find The One" and this are almost totally diverse. This has digital and computerised FX in the track. It's really ahead of its time. I've always been into computerisation. I like the live feel, because that's where I'm going musically, particularly on one album I'm recording. But so much house is based around synths and computers. A lot of music I bought has a big influence on me now and how I DJ."

### 'STRINGS OF LIFE' RHYTHM IS RHYTHM (TRANSMAT)

"Derrick May takes me back to the Music Box days and the type of people that went out during that period. It's good to remember your roots and nice to pull something out to remind you. This is an all-time classic. I play it anywhere. The remixes came out and kinda killed it, so I put it away for six months. But it will always resurface."

### 'TASTE OF BITTER LOVE' GLADYS KNIGHT & THE PIPS (CBS)

"This is more in an R&B vein. Ashford and Simpson wrote it and I'm a big fan of their material from the past. It takes me back to the days of block club and neighbourhood parties. I love the horns and arrangement and the lyrics. A lot of tracks I choose are about lyrical content and how it reflects my past. Lyrics are important to me. I like people to go away with a feeling from the music. It's about opening new doors."

### 'PLASTIC DREAMS' JAYDEE (R&S)

"This is hypnotic and sure to get the floor going every time. It came out around 1993. It's one of those soul, building kind of records that will always be around. A classic ahead of its time. It's something I've never taken out of my box."

## ROBERT'S STEAMIN' 10

- 1 **'MISERABLE'** (Rooftopz Dub) Problem Kids Presents Buddy Booth (Lambert Regis Own)
- 2 **'WITNESS PROTECTION'** EP K.O.T. (Dovermint 161)
- 3 **'FELLS GO RIGHT'** ('86 edit) Solution (HCA)
- 4 **'I LOVE MUSIC'** (Discs The Discos Records)
- 5 **'ABOUT YOU'** (Deep Zone vocal) Blackmarket feat Lilias White (Sultana)
- 6 **'COME BACK'** Gary Federal Hill Tuzalo feat. Donna Montgomery (George Records)
- 7 **'IN THE LAB (AGAIN)'** Lab remix (Jazzovercast)
- 8 **'IT'S OVER'** Byron Singly (Hovous)
- 9 **'SUPERNATURAL'** Ken English (H-Hive)

### 'ANGER' SEVEN DEADLY SINS (AVI RECORDS)

"This is just mad. It came out in 1977, a lot of people won't know it. Again it reminds me of when I first started DJing. The percussion breaks are mad. Then it breaks down to a jazzy kind of disco break, then switches into tribal effect. I like tracks that change."

### 'BOSTICH' YELLO (THE CRYPTIC ORGANISATION)

"This came out in 1981 and is similar to Kraftwerk. The sounds and FX were way ahead. It's something I'd pull out now. Someone sampled it about a year ago. I'd play it more if I had a residency, but when you're travelling and only playing one and a half/hour sets you have to make an impact in that time."

### 'BLACK BETTY' (ROUGH & READY REMIX) RAMJAM (EPIC)

"They re-leased this and updated it. It still has all of the rock elements but through it is a bassline and drum patterns that are more traditional house. I play it a lot, especially in the UK! A lot of people who like techno find it catches them off guard and they really like it. I play it where the music policy is progressive!"

### 'ANIS DIN' ARTIST UNKNOWN (WHITE LABEL)

"I play it most every year. I don't know a lot about it. If whoever did it would supply me with more info... I got it from Flying Records when it was in Kensington Market. Even they didn't know what it was! It's hypnotic-acid-Sixties-meets-house-Nineties! It gets a good reaction every time. I've tried it with different sound FX and it's now almost traditional in the set."

### 'EVERYBODY GET DOWN' MOUZONS ELECTRIC BAND (VANGUARD DISCO)

"Another disco kinda classic. It came out around 1979 and it was ahead of its time. I play it as it still fits in. It's another hypnotic one, great bass lines, real nice little guitar sample and a tribal kinda breakdown. I'm into the tribal effect. A lot of Seventies material has really nice strings, and this has nice strings."

[COMPILED BY SARAH DAVIS, TEL: 0181-948 2300]

**BORN:** Warren, Ohio, August 16, 1961. **LIFE BEFORE DJING:** Worked In Woolworths, a steel mill, theatre and hospital. **FIRST DJ GIG:** A pub in Chicago. "It holds a lot of bad memories. I got it through friends. They spurred me on but I didn't get on with the owner. The people liked me and I kept trying to leave and they would come round my house and ask me to come back! I got me started and I went on to play at the Music Box and The Warehouse." **MOST MEMORABLE GIG:** Best - "Angels Of Love, Raples, New Year's Eve 1984. There were 7,000 people and I looked out a sea of people. It was amazing. They had so much energy and it seemed like they were spiritually moved by the music." **Worst** - "A debut in the early Eighties. I was doing a DJ performance slot and got booked by these new promoters. I've played other places in Detroit and they'd been full, but these guys hadn't done any promotion and the place wasn't that full. They got me into their car and said they were going to kidnap me until they got some money. I thought they were joking, but they weren't. I had to jump out of the car." **FAVOURITE CLUBS:** Paradise Garage; Angels Of Love; Raples, New Year's Eve, Tokyo. **NEXT THREE GIGS:** Amsterdam (April 26), Paris (May 3), Underground Society, Newquay (10) Penzance, Music Factory, Sheffield (17). **DJ TRADEMARK:** "I'm the first person on the house scene to do an all-in show - I not only DJ but sing my own stuff from the DJ booth." **LIFE OUTSIDE DJING:** "I'll Be Your Friend" out on Perfecto. Working on two solo albums for his own label Musical Directions plus material for other artists. Shopping, pets, gym, reading, videos.

[cv]

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[on the decks: james hyman, nicky black market, daisy & havoc, brad beatnik, andy beevers, tim jetfery, chris linan, danny mcmillan, sarah davis]

### TUNE OF THE WEEK



#### PRIMAL SCREAM 'KOWALSKI' (CREATION) (HOUSE)

The Primals have always managed more than any other rock band to reach dancefloor audiences with ease, and whilst they've been pursuing a more rock 'n' roll direction of late, 'Kowalski' is a throwback to those halcyon days of 'Don't Fight It Feel It', 'Come Together', 'Loaded' etc. Except that this isn't a feel good record, it's a scary one and it's not a Weatherall production either, even though his influence on their past collaborations is evident. A textbook dub bassline, monster wah guitar and menacingly whispered vocals struggle with one another in an epic battle that puts the Primals back on the map, if indeed they ever went away. ●●●●● TJ



Dave Lambert  
Featured in Jock On His Box  
RM Issue dated February 11, 1995

### dave Lambert's

10  
Primal Scream

#### tips for the week

- 1 'FURY' Kiyashi (Acetate)
- 2 'TURN ME OUT SUGAR' Brown/Bolland (white)
- 3 'DISCO' loop mania (Max Music)
- 4 'R.I.P GROOVE' Double 99 (Sate/Itte)
- 5 'STRINGS OF JOY' Iracentral (7th Sense)
- 6 'ARGENTINA' Jeremy Healy & Amos (Positiva)
- 7 'EPIDEMIC' Exit eee (No Respect/Edel)
- 8 'WE ALL NEED LOVE' (fletch mix) Int (Flex)
- 9 'CATCH THE BREAK' Jedi Knights
- 10 'FLOWTATION' Vincent De Moor (XL)

#### GERD 'STARBIRTH' (UNIVERSAL LANGUAGE) (HOUSE)

A refreshingly different and original track that doesn't quite fit into any of the many house categories. Funky breakbeats and subtle electro percussion provide the backdrop for syncopated synth chords that wrap their way around your head. Apart from breakdowns that's all there is and perhaps more could be made of the idea but it's still powerful and evocative. The B-side's 'Wings Of Freedom' is equally interesting with a more mellow jazzier feel. ○○○○ TJ

#### EIGHTH WAVE 'BABYLON BLUES' / MESAPOTAMIA' (SOLID GROUND) (HOUSE)

A collaboration between Gordon Kaye and AJ Skully, this is a well-crafted progressive cut that takes you back to the days when Guerilla was leading the field in this area. Building all the time with a good selection of spacey noises, stabbing synths and well timed breakdowns, both of these will be a DJ favourite with Babylon Blues, the stronger of the two. ○○○○ TJ

#### SPACE DJS 'HUMANIZE' (NOVAMUTE) (TECHNO)

This takes off from where last year's excellent 'Return To Earth' left us - a pounding beat with hi-pitched hats and percussion chirping away with squiggly synth noises to create a quite distinctive techno aura. 'Humanize' is the lead track, but there are three others on this EP that are worthy partners, all of them explorations in rhythm and percussion. ○○○ TJ

### DANCE TUNE OF THE WEEK

#### TIN TIN OUT 'DANCE WITH ME'

After a line of remix duties recently - notably the binding Sacred Spirit rendition - 'Dance With Me' comes forth to bite us all with mixes from Sharp and DJ Quicksilver. The Sharp mixes combine Tin Tin Out's infectious chord sequence with their trademark percussive drive very well, while DJ Quicksilver's mix of 'Dealers To The Dancefloor' is Euroboud with no scruples. You can take your pick between the mixes. Both are very similar, but feature alternative vocal samples. Either the repeated 'Dance' on the A or the Tony Hadley sampling TTO Mix will cause enough devastation to warrant this fine outing possible anthem status. ○○○○ CF

#### KAMILIAN 'GUIDANCE' (WORX) (HOUSE)

Another pseudonym of the Sol Brothers & Chakra - with a little help from The Space Brothers - this time on a Worx outing in four rather huge versions. The original is crammed with ups, downs and catchy bits - like a real Euro trance girly shrieking full on instant mix - while the Ruff Mix is likened to a fast hip-hop base, percussively mental and harsh. The Sol Brothers do their own thing on the C side, it's a touch downtempo, yet upbeat and definitely the softer house option - contrasting The Apace Brothers who roud off the package with a flying lap of progressive trance with an edge. Monster tune. ○○○○ CF

#### GRACE MCABER 'IF YOU REALLY WANT SOMEBODY' (WEISER TUNES) (HOUSE)

The old Liberty City track comes around again in this 'not much info' cover. For those familiar with the track, this re-

1	IB	2	OLD B	3	STAR	4	BELL	5	AROU	6	DONT	7	YOU N	8	YOU S	9	READ	10	REVE	11	DONT	12	THE S	13	SONG	14	SENS	15	ENCO	16	WANT	17	HALO	18	UNDE	19	MAM	20	HIT T	21	CRAZ	22	REQU	23	SMIL	24	STEP
1	IB	2	OLD B	3	STAR	4	BELL	5	AROU	6	DONT	7	YOU N	8	YOU S	9	READ	10	REVE	11	DONT	12	THE S	13	SONG	14	SENS	15	ENCO	16	WANT	17	HALO	18	UNDE	19	MAM	20	HIT T	21	CRAZ	22	REQU	23	SMIL	24	STEP



As expected, 'You're Not Alone' by the DJ returns to the top of the pile this week. 63% of the DJ returns used for the week's chart included the disc, with exactly 10% of the panel placing it at number one.

There is more parity between DJs than ever before — partly because larger mailings are ensuring greater coverage — it's rare for any record to be included in more than 70%, or number one in more than 12% of the week's intake. Olive became stronger as the week went on, and should be able to hold its position next week, though *Queen's 'Nightmare' (59-3)* and *Run-DMC's 'My Adidas' (53-3)* are a couple of other discs that should be able to dethrone it. Storming into the chart at number 11 this week is the classic *Seventies 'Armed & Extremely Dangerous' by The Roots*. Remixed by *Philly International, The Roots' version* (originally released in 1973). One of a trio of remixes of first choice classics planned by Minimal (Arthur Baker's label) it will be followed by *The Player* and then the group's biggest UK hit, *'Smarty Pants'*. A remix album will also be released, *'Party'* makes an unexpected debut in the Top 10 with 'Cuddly Toy/Love Won't Wait'. After finding the chart on the Internet last week, a confused *Mark Picchiotti* rang me, anxious about a remix credit for *Junior Vasquez* on the record. Picchiotti was aware only of his own mixes — and he was right to query it, since what is promotionally marked as a Vasquez mix of 'Cuddly Toy' is, in fact, the commercial A-side of the single, 'Love Won't Wait'. This is the song which has best-selling reported as a result of his own composition, though *Garth Day* said it was a *Goldie* song on Radio One. *Goldie* is right, but *Mark Picchiotti* is apparently not keen on letting her involvement be widely known, which explains why a full page press release from RCA about the single neglects to mention its pedigree. Chart breakers this week: *Buddhist Electric*, *The Roots' 'Armed & Extremely Dangerous'*, *Run-DMC's 'My Adidas'*, *Queen's 'Nightmare'*, *Junior Vasquez's 'Cuddly Toy'*, *Philly International's 'The Roots' version of 'Armed & Extremely Dangerous'*, *Garth Day's 'Goldie' (remix)*, *Mark Picchiotti's 'Cuddly Toy'*, *Junior Vasquez's 'Love Won't Wait'*.

Wk	Wks On Chart	Title/Artist	Label
01	3	YOU'RE NOT ALONE (DAREN FOLLO & OSBORNE FOLLO & SISTER BLISS/MATTHEW ROBERTS/GANNAN KRUI MIXES)	New RCA
02	1	SHINE (CANNYWATT/ARADE&HUFF MIXES)	Earth Music/Motown
03	59	NIGHTMARE (BRANDIS/TALL PAUL/BURGER/CLIQUE/MANHATTAN MIXES)	Bratburg
04	2	BLOOD ON THE DANCE FLOOR (PARLEY & HELLER/REBECCA CAMPBELL/JACKSON & TEDDY/RILEY/TOM MORAN MIXES)	Wicked Jackson MCA/Epic
05	2	GOTTA LOVE FOR YOU (CULL, JENNY/TOM SHARPP/KEVIN SAUNDERS/SERIAL DIVA MIXES)	Serial Diva
06	4	DANCE WITH ME (TIM TIN OUT/SHARPP/DJ QUICK/SILVER MIXES)	Tin Tin Out
07	6	DON'T U WANT SOME MORE (DILLON & DICKINS/MATTEW/TALL PAUL MIXES)	Blatter
08	4	GUIDANCE (MALLIAN/SOL BROTHERS/SPACE BROTHERS MIXES)	Kamarian
09	17	CUDDLY TOY (MARK PICCHIOTTI MIXES)/LOVE WON'T WAIT (JUNIOR VASQUEZ MIX)	Garly Barlow
10	10	IT'S ALRIGHT, I'LL BE IT'S MASTERS AT WORK/MODE 10 SWING/ARMAND VAN HELDEN/FORMIC MIX)	Myerian Steel/Talkin Loud
11	11	ARMED AND EXTREMELY DANGEROUS (BLISS SCIENCE ORCHESTRA/FULL INTENTION/CEVIN FISHER MIXES)	First Choice/Minimal
12	0	I.L.P. GROOVE (MOO) Double	Satellite
13	0	AROUND THE WORLD (DAFT PUNK/MOTOBASS MIXES)	Dark Punk
14	13	REFLECT (CHRIS LIBERATOR/ED JERRY MIXES)	Three 'N One
15	1	SOUL POWER (BORIS DUGLOSS/DU SNEAK MIXES)	Spenstone
16	1	REQUEST LINE (NITEBREED MIXES)	Zhane
17	13	NETHERWORLD (JULES VERNÉ/DJ RAYNOV/OLIVER LEB MIXES)	LSG
18	1	TO THE SEA (IAN POLLEY/LANZET TRAX/YELLOW MIXES)	Paul's
19	10	COMING HOME (BAND OF GYPSIES/A R. CASINO/METRO MIXES)	Rezzalla
20	14	THE DIFFERENCE (SPOT UNTO/WEELY & HUNKY/OA TECHNO/BOHEMIAN MIXES)	Fuzzy Walker
21	1	IM A MAN NOT A BOY (TONY DE VITO/TIN TIN OUT MIXES)	Holla And South
22	11	EXTREMIS (GATTARAP/DOWNLOAD MIXES)	Hal featuring Gillis Anderson
23	24	3 MAKE IT REAL/HIGH BITCH MIXES)	Hollywood featuring Danny Campbell
24	1	TO THE SEA (IAN POLLEY/LANZET TRAX/YELLOW MIXES)	Yellow featuring Silna Nordenstam
25	22	5 LIKE IT (LISA MARIE EXPERIENCE/PHIL KELSEY MIXES)	Arenal Monkeys
26	31	2 LET'S GET DOWN (SATISH TOM/IEFITH BROTHERS/PELLO/ERIN & RICHARD "HUMPTY" VISSON MIXES)	They Tell featuring DJ Qui
27	17	HARD TIMES (INVISIBLE MAN/STILL/ROB DOUGAN MIXES)	Rimbaud featuring Sabrina Johnson
28	9	2 FUNK ME (INFRNO/TRILOGLY/CANX MIXES)	Clank
29	11	MADDENING SHROUD (HANKLES VISITORS/DJ SOU/INT/ERATOR MIXES)	Acacia
30	11	EVERYBODY DANCE (KENDOH/FREAH/JOSEPH MAN MIXES)	Freakhouse
31	21	4 THE PROPHECY (D.J. BOLLAND MIXES)	D. J. Bolland
32	17	3 FORBIDDEN FRUIT (MIXES) Paul Van Dyk	Dervant
33	23	5 MAKE THE WORLD GO ROUND (DEEP DISH/COURTIS & MOORE/AL/COOL DUFFY MIXES)	Sandy B
34	27	5 THE WILD STYLE (SHARPSUPREME/EGKOLUB/HEADS MIXES)	DJ Supreme
35	26	5 SOUND OF EDEN (CASINO/HIGH SOCIETY/DIGITAL BLOWNOS MIXES)/BA (CASINO MIX)	Casino
36	17	0 BIRDS (MERLIN & CHUCK MELLOW/FUTURE BREEZE MIXES)	Venera
37	35	3 STAR PEOPLE (BORTRIGHT/HILY AMES & KOLBIN MIXES)	George Michael
38	7	AND THEN THE RAIN FALLS (BLISS/AMAZONIAN LING MIXES)	Rhua Amazonas
39	8	8 SENSATIONAL PUPPY GO GOREIC KUPPER/PEROT/MAWANIX/HIT/FAT/EMSTER/MK/MARK, TOKY & SPO MIXES)	Hekkie Gayle
40	25	2 CAN YOU FEEL THE HEAT (CARLIE YOUNG & SLIMP/MAT/BOYD/COX MIXES)	The Carlie Young Project
41	32	4 HAVE FUN (PRED JERRY/ATTY BITTY BOOZY/WOODY/COOM/BEAT. PETER & HEAVEN MIXES)	Coma B
42	26	4 MYSTERY LAND (MIXES) Y Trax	Y Trax
43	20	2 AUBURN (LUI CHAPP/EL & TOMAS/AV/SOL BROTHERS MIXES)	Skylab 2000
44	27	4 STAY RIGHT HERE (MINDSPEL/D.A MIXES)	Alexis
45	30	2 EPIDEMIC (HENSHING & BOE/HEIM/HUNTERMAN & BOOZIN MIXES)	Exit EEE
46	4	5 AMOUR (MIXES) Perra Kings	Perra Kings
47	10	1 BLACK IS BLACK (Mightybirds)	Mightybirds
48	2	2 INTERSPACE (TREM/OLD/TEVENDALE & HAIDANE MIXES)	Discodroids
49	8	4 GALAXIA (GATTARAP/CINIS/OS/DRAIN MIXES)	Vicemaster
50	32	3 WORKING LIGHT (ITCHY & SCRATCH/HAENS/MAH/STED/PAGANINI TRAXX MIXES)	Team Deep
51	39	2 YOU SHOWED ME (TODD TERRY MIXES)	Lightning Seeds
52	37	3 HEAVEN ON EARTH (DILLON & DICKINS/WANDY GRAYVEODY FINGERS/STIVE SPAECK MIXES)	SPELLbound
53	29	16 SCARED (DYLAN RHYMES/POB/SLACKER/FA/BOTY SLIM MIXES)	Slacker
54	38	3 SIENTO OF LOVE (MIXES) Rezzalla	Rezzalla
55	48	5 MILING TIME (FRAYTUM MASTERS/SER HEAD/WORK IN PROGRESS MIXES)	Tina Cousins
56	37	2 GONNA MAKE A TRIP (LISA MARIE EXPERIENCE MIXES)	Frezzi
57	41	3 HIGH ENERGY (TONY CROOKS/RAIN/FORREST MIXES)	Stratagy
58	34	2 GIVE ME THE FEELING (BACK/HEADS MIXES)	Frankie Gonzalez
59	16	3 VIBE TO THE 7 <sup>th</sup> Evangelists	Evangelists
60	16	3 HOLD ON (MOUSSE/TBLAZE MIXES)/THIS WEEKEND (LAID BACK MIX)	Ans Neby

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## Angel Moraes. I Like It.



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40	FREE

# MOV



154 YEARS - THE UNDISCOVERED BELIEVERS - ONE HUNDRED

2003  
Brownswood

## alternative cuts

- 1 'HIS NAME IS...' UFO (BROWNSWOOD)  
An eccentric kung fu kick!
- 2 'DANCING DRUMS' SHRI AND BADMARSH (OUTCASTE)  
Ananda Shankar gets reworked for tomorrow
- 3 'LET THE FREAK FLAG FLY' TRANQUILITY BASS (ASTRAL WORKS LP)  
Worth the wait but no catamilla
- 4 'INTERVISION' JIMI TENOR (WARP LP)  
More warped jazz excursions heavily influenced by the mighty Sun Ra
- 5 'IN THE WEE WEE TIME' NATURAL CALAMITY AND COOL KEITH (JOYLLIC)  
Stoned beats taking the piss!
- 6 'THE JOKER' GORDURÓY (VIRGIN)  
Who's the joke on now?
- 7 '9 UNDERGROUND (REMIXES)' SNEAKER PIMPS (CLEAN UP 12")  
Top tune from '96 saintly repackaged with various remixes
- 8 'A GRAIN OF SAND' SONS OF SILENCE (LEAF)  
Eco-friendly methanexyge bossa
- 9 'CATCH A BEAT' JEDI KNIGHTS  
B boys get yer sneakers out
- 10 'PICNIC ATTACK' I CUBE (VERSATILE LP)  
Eurostar has made the difference!

Compiled by **gilles peterson**  
and played on his *Worldwide Urban Beats* Sundays 10am-12pm, King 100FM

do is quite a good update, retaining the funky pace and crowding in a bit more percussion to give it more substance. The vocal mix is a sound rendition by Grace McAtes, who has a talented voice that blends well in this arrangement. The Dub Mix backs up this 12", with the vox appearing in parts, but on the whole it is definitely deeper and more minimal. Love the bass on either mix. ○○○○ CF

**TRICKY 'MAKES ME WANNA DIE'(PIANO) - REMIXES (4TH & BROADWAY) (BREAKBEAT)**  
Anyone still waving the Tricky flag will welcome with a miserable shrug of their shoulders this fine pair of remixes. First off, the Stereo MCs return to lashion with a rolling late-of-the-night groove for 'Makes Me Wanna Die' - file in unhappy balearic section. And be reminded once again that Martine has possibly one of the country's most expressive and enchanting voices. On the reverse A Guy Called Gerald is more nervous breakdown than Mediterranean - a rattling good musical interpretation of a paranoid conversation with oneself. ○○○○ D&H

### ALTERNATIVE TUNE OF THE WEEK

**BENTLEY RHYTHM ACE 'MIDLANDER (THERE CAN ONLY BE ONE)' (SKINT)** (HOUSE)

Wild organ stabs and swirls are the hallmark of this reved-up, logging tune that's probably the best cut on the upcoming debut album. After two minutes of lazy beats, the tracks rips into clanking, sub-breakbeat-style madness before returning to that groove again. It's a full-on fiesta of sound and one of the group's finest moments to date. ○○○○ BB

**TERRA FIRMA 'LUNAR SUNRISE / VISIONS' (PLATIPUS)** (HOUSE)

As a prelude to the new album, Terra Firma provide a solid stand again on this double A. 'Turtle Crossing' due soon. 'Lunar Sunrise' is a beautiful piece that can be well described as relaxing trance. It



TRICKY

is a complex piece reworked with a dreamy hypnotic theme shrouded in a warm glow. 'Visions' is a similar paced trance, but more aimed at the main set with its acidic tendencies and more fierce approach. It takes off well mid-session and has a harder beat that carries well right through to the end. Looking forward to hearing the album on the merit of this. ○○○ CF

**'JAY-Z' 'AIN' NO PLAYA' REMIXES (HIP HOP) (NORTHWESTSIDE)**

This '7 Minutes of Funk'-sampling, Foxy Brown-guesting, hip-hop tune has been big on import since way back, but this belated UK release benefits from a couple of top remixes. Manchester's Rae & Christian give the track a totally different - but still very funky feel - by ditching the chorus and slipping a brilliant bumping n' hustling break beneath the rap exchanges. On a separate one-sided promo, the Ganja Kru take the rap and the chorus and set them off against a highly complementary drum n' bass production that is relatively restrained by their 'jump up' standards, but still rocks with its devastating bassline and funky flute flurries. ○○○○ AB

### DRUM & BASE TUNE OF THE WEEK

**4HERO 'LOVELESS' (TALKIN LOUD)**

This is the undoubted highlight of a series of one-sided promos mailed ahead of Talkin Loud's '21st Century Soul' boxed set compilation. 4 Hero's dramatic production with its rolling rapid-fire drumming, moody double bass and tension-rising strings is not simply 'jazzy-tinged' drum n' bass. It takes 'real jazz' and boots it into the next decade. As if that was not enough, it forms the fitting backdrop for an intense piece of apocalyptic poetry. Along with Roni Size and Bahamadia's equally excellent 'New Forms', 'Loveless' represents the birth of the perfect soundtrack for the end-of-the-millennium beat generation. ○○○○ AB

**FREAKNIKS - 'UNDER THE SUN (REMIXED) PART 2' (SCENARIO)** (ALTERNATIVE)

This second set of remixed tracks from last year's 'Under The Sun' LP kicks off with Only Child's rolling re-

## urban cuts

- 1 'FULL OF SMOKE' CHRISTIAN (ROCKAFELLA/DEF JAM)  
Smoking slice of Nu Classic Soul
- 2 'WATERBED HELV' (LP) HEAVY D (UNIVERSAL)  
Just dropped, and full of phat funky flavas from Hevster
- 3 'I WANNA BE THE ONLY ONE' (BLACKSMITH REMIX) (EMI)  
Blacksmith remix giving Eternal an urban edge
- 4 'DON'T WANNA BE A PLAYER' JOE (JIVE)  
Not quite "All The Things Your Man Won't Do", but it runs a close second
- 5 'SHELTER' (LP) BRAND NEW 'HEAVES' (LONDON)  
Could be accused of not moving on dramatically, but the funky cuts still stand out
- 6 'SAY NOTHIN' OMAR (RCA)  
He's back doing his own thing... unmistakably Omar
- 7 'B.H.E.T.T.O.U.T.' CHANGING FACES (BIG BEAT/ATLANTIC)  
Downbeat hip-hop soul cut
- 8 'WHAT KIND OF MAN' (REMIXES) MINT CONDITION (WILDCARD/POLYDOR)  
Always one of my favourite ballads, deserves to be a hit
- 9 'WHEN YOU NEED MY LOVIN' RICHARD ANTHONY DAVIES  
UK street soul updated by new mixes
- 10 'SHARE MY WORLD' MARY J BLIGE (LP) (UNIVERSAL)  
Some class moments from the queen of hip-hop soul

Compiled by **trevor nelson**

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

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

# the URBAN CHART

Compiled by JIM JARVIS based on a sample of more than 100 DJ sets - Fax: 0171-925 7201

Wk	Wk	Artist	Label
IN	OUT		
1	110	REQUEST LINE	Ziane
2	5	STEP INTO A WORLD (RAPTURE'S DELIGHT)	NRS-One
3	2	5 MILES TO EMPTY	Brownstone
4	8	LIFE AFTER DEATH	Notorious B.I.G.
5	5	SATURDAY NIGHT (LP)	Ziane
6	4	HYPNOTIZE	Notorious B.I.G.
7	2	CAN WE	SWV
8	10	AIN'T NO MUGGA/AIN'T NO PLAYA	Jay-Z featuring Foxy Brown
9	9	DON'T LEAVE ME NO DIGGITY (REMIXES)	Blackstreet
10	NEW	IN MY BED	Dru Hill
11	1	NEVER HAD A LOVE LIKE THIS BEFORE	Steven Dante & Juliet Roberts
12	NEW	DIMANRISING TO THE TOP	Blackbusz
13	15	ON & ON	Erykah Badu
14	14	LOVE JONES (LP)	Original Soundtrack
15	7	I'M NOT FEELING YOU	Yvette Michele
16	17	HEAD OVER HEELS	Allure featuring Nas
17	19	NO TIME	Li Kim
18	26	THE ULTIMATE	Artifacts
19	29	KEEP ON KEEPIN' ON/COLD ROCK A PARTY	MC Lyte
20	NEW	DON'T WANNA BE A PLAYER	Jae
21	14	ONE IN A MILLION	Aliyah
22	24	HOW I FEEL	Chyrah
23	30	TO LIVE AND DIE IN L.A.	Makaveli
24	22	SENSATIONAL	Michelle Gayle
25	39	BETTA LISTEN (LP)	Lauren
26	NEW	STAY RIGHT HERE	Akin
27	18	BADIUM (LP)	Erykah Badu
28	27	BIG DADDY	Heavy D
29	NEW	WHAT THEY DO	Jae
30	20	CAN'T NOBODY HOLD ME DOWN	Puff Daddy featuring Mase
31	23	JUST THE WAY YOU LIKE IT	Tasha Holiday
32	NEW	BLOOD ON THE DANCE FLOOR	Michael Jackson
33	36	SECRET LOVE	Calico
34	28	SPIRIT	Sounds Of Blackness featuring Craig Mack
35	21	MR. BIG STUFF	Queen Latifah
36	13	YOU SHOULD KNOW	Dorell Jones
37	37	IT'S ALRIGHT	Desti Hines
38	28	WEEKEND THANG	Alfonso Hunter
39	33	SOMETHING ABOUT YOU	New Edition
40	16	ASSORTED PHILAVORS	Assorted Philavors

## [commentary]

by Tony Tarsites



Not much movement in the Top 10 this week but a very high entry from DRU HILL. Following the success of 'Tell Me', the appearance in our chart of 'In My Bed', another ballad, is due to a club-friendly overhaul by So So Def impresario Germaine Dupri. Following close behind, our second-highest entry is from BLACKBUSS, the Swedish rap and r&b collective who provide yet another version of Kenni Burke's 'Rising To The Top'. The WU TANG CLAN will be arriving in the UK this week for promotional activity. Look out for an exclusive interview in *Music Week's* Talent section next week. Meanwhile, after numerous delays it has been confirmed that the double CD 'Forever' will definitely be out on May 26 with a single, 'Triumph', to follow... Well done to Mickey D and Warners for getting SHOLA AMIA in the sales Top 10. Not only did this prove that Mark Morrison's success wasn't a flash in the pan but also proved to other companies that UK r&b artists can cross over with the right support... MINT CONDITION have a large cut following in this country and will be unleashing a flurry of activity in May. The group's new 'Definition Of A Man' LP will be released in the UK on May 2 preceded by a single 'What Kind Of Man' on Wildcard/Polydor on May 12. The group will also be supporting Toni Braxton on her UK dates. The clips are: Sheffield Area (May 1), Birmingham NEC (3), Glasgow SEC (6), Manchester (next 7), Wembley Arena (May 9 and 10).

EU Charts

Sigs

Releases

18 18 TRAINSPOTTING (OST)

14 19 THE SOUL ALBUM

15 20 HARDWARE HEAVEN - VOLUME ONE

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28 '4 '97 CD1/CD2/12"

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25	TILL
11	RICH
8	27 MIFE
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19	33 D.I.S.
20	34 BLOC
24	35 HUB
16	36 SCAL
9	37 LAZ
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23	39 NOR
28	40 FRE

Bullethead titles

MOV



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 RELEASE DATES: 05-08-97

working of 'Uncivilised World', which boasts some cool keys courtesy of Christian - Rae's partner in crime. The Hightower Set follow through with their drums-dominated take on 'Planet Alpha'. However, the real fun starts on the B-side with the Iqbal Boys and Laj overdoing on disco percussion during their hushed-up version of the same tune. Last, but not least, Unsung Hero's remix of 'Lost' is a slow'n'low fillet of funk with the aching vocal still present and correct. ○○○ AB

**MONO 'SILICONE' (ECHO) (ALTERNATIVE)**

Slobhan De Mare plays a breathy Dusty Springfield to Martin Vigo's convincing Lalo Schifrin in this creamy piece of post-Partishead poignancy. The current 'Kinch' features just the downtempo vocal alongside the impressive instrumental. However, remixes from Mr Scruff, Les Rhythmes Digitales and the Winchester Club are promised. ○○○○ AB

**R&B TUNE OF THE WEEK**

**SHIJI 'MY LOVER'S EMBRACE' (WYLD PITCH)**  
British black music rarely comes much more worthy than this. Shiji is possibly a UK Raphael Sadiq (Tony Toni Tone) in the making with his thoughtful and inventive writing and production style. There's just a hint of Lamont Dozier in there too, especially vocally. The arrangement is a gorgeous blend of live instruments over some mellow reverbing Rhodes piano, the acoustic guitars giving this a particularly wholesome edge. Lyrically this is R&B at its least frivolous, and another indication that black music is starting to think about what it is saying as much as the playing. ○○○○ RT

**FLUKE 'ABSURD' (CIRCA) (ALTERNATIVE)**

With the last single 'Atom Bomb', the Fluke boys fully embraced big, chunky beats and have now evolved with their own distinct style. Indeed,



FLUKE

those who persist in passing them off as poor relations to Underworld and the Chemicals should have another good listen. 'Absurd' is a monster tune that should once again propel them into the Top 20. Menacing beats and strings, waves of nightmarish vocals and an invigorating urgency to its overall mood make 'Absurd' a natural winner. There are three of the band's mixes here - including a breakfast version - and there's more to come from Mighty Dub Katz and Headtrillz. Vote Fluke! ○○○○ BB

**RONI SIZE 'SHARE THE FALL' GROOVERIDER REMIX (TALKIN LOUD) (DRUM & BASS)**

What a remix from the Grooverider! Tuff hardsteppin' breakz and bass to match come together with the vocals intact. Excellent breakdowns involved. A biggy for the masses! ○○○○ N

**SOUNDCAPERS 'SOUNDCAPIN' P1 (SWANK) (HOUSE)**

This ultra sexy EP is currently smashing it in house clubs around the country, championed by the likes of Farley & Heller, Rocky, Graeme Park and Tom Wainwright. 'I'm Fierce' is a funky mash up of house and disco; 'Can't Wait' has pelvic thrusting dancehall rhythms, while 'Come Together' dashes in some acid squiggles. ○○○○ SD

**PROPELLERHEADS - SPYBREAK (WALL OF SOUND) (BREAKBEAT)**

The Props deliver three more lean cuts of prime breakbeat mayhem, the title track uses a cheeky Mission Impossible-esque sample, coupled with some funky Seventies style keyboarding. 'Velvet Pants' over on the B keeps up the funk, cool Jazz chords sit neatly upon the tight groove, while the Flute riff weaves in and out with the deranged 'Velvet Pants' refrain. 'Clang' explores the smokers arena, a skanky bass sets the mood with a dark attitude and quirky sounds. Well worth investigating. ○○○○ DM

**ANTHONY TEASDALE - MORE SUNDAY THAN SATURDAY (EP) (HOUSE)**

An appropriate title for this smooth three tracker, with Anthony's magical key playing skills through on 'Sensual Emotions'. It is a reminiscence of early Derrick May showing Ron Trent. The string section is constructed well, elements of Altered States spring to mind. More of the same on the flip: Organic old school flavours, plenty of expression and tranquillity. An EP you can play from start to finish, without skipping tracks. One for the shopping list. ○○○○ DM

**BLACKNUSS 'DINAH' (ARISTA) (SOUL)**

Jazz funk fans will adore the album from which this comes, while this hip hop soul affair is on a completely different tip. Sung over what sounds like a slowed down loop of the intro to Patrice Rushen's 'Forget Me Not's' - yes, that again - this to a degree sounds like a Nineties Kool And The Gang record with JT Taylor-styled lead vocals and highly infectious chorus. Add some summer raptur' by ADL with some urban beats, however, and you've got a contemporary and quite commercial smily for this diverse Swedish posse. Also on the release is a splendid acid jazz version of Keni Burke's classic 'Risin' To The Top', originally a highlight from their last album. ○○○○ RT

**JOE 'DON'T WANNA BE A PLAYER' (JIVE)**

After Smoke City, R Kelly and SWV, Jive Records is definitely on a roll right now. This, like the SWV cut, is taken from the 'Booby Call' soundtrack and is essentially a long-awaited follow up to 'All The Things Your Man Won't Do', which quite simply was one of the most soulful cuts of last year. Much of the characteristics of that hit are contained here, and while the song isn't quite as commercial, it's another sophisticated production and classy vocal performance from a guy who, with the right breaks and a few more great songs behind him, could be as big as R Kelly himself. ○○○○ RT



PROPELLERHEADS

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# 26.04.97

# the POP CHART

26.04.97

[handbag]

Wk	Wk	Wk	Artist	Album
IN	Wk	IN	Artist	Album
1	35	2	BLOOD ON THE DANCE FLOOR	Michael Jackson
2	1	4	SENSATIONAL	Michelle Gayle
3	4	3	SHINE	Space Brothers
4	NEW		SUDDY TOY/LOVE WON'T WAIT	Gary Barlow
5	2	4	I LOVE YOU...STOP!	Red 5
6	NEW		FREED FROM DESIRE	Gala
7	5	13	SHOW ME HEAVEN	Climona
8	3	3	ANDUR	Porn Kings
9	7	3	YOU SHOWED ME	Lightning Seeds
10	13	2	SMALL TOWN BOY	Legato
11	NEW		SHINE	Obsession
12	NEW		YOU'RE NOT ALONE	Olive
13	12	5	BELLISSIMA	G.J. Dickovler
14	NEW		LOVEFOOT	Natalie Browne
15	17	2	FEELS LIKE HEAVEN	Kerry Anne Martin
16	14	2	I'M A MAN NOT A BOY	North And South
17	16	7	CONNA GET ALONG WITHOUT YOU NOW	Viola Willis
18	15	5	HOT 'N STEAMY	Bianca
19	6	2	GOTTA LOVE FOR YOU	Serita Diva
20	18	6	SOUND OF EDEN/BAD APPLE	Ca\$ino
21	NEW		BODYSHAKIN'	911
22	NEW		PARTY PEOPLE (LIVE YOUR LIFE BE FREE)	Phantom
23	NEW		COMING HOME	Rozella
24	10	8	DON'T SPEAK	DeJa Vu featuring Tazmin
25	NEW		GUIDANCE	Kamilian
26	11	3	POPCORN	Outer Rhythim
27	31	2	STAR PEOPLE	George Michael
28	22	2	DANCE WITH ME	Tin Tin Out
29	25	3	HARD TIMES	Rimbaud featuring Sabrina Johnson
30	28	5	DON'T SPEAK	Civilest
31	NEW		FALLING	Art & Dec
32	NEW		NIGHTMARE	Braimbu
33	8	4	SMILE N SHINE	Pandora
34	NEW		STAY ALIVE IN A BIG COUNTRY	Die Blank Meats Big Country
35	NEW		SAY WHAT YOU WANT	Kmouflage featuring Louisa Emis
36	NEW		THE PROFESSIONALS	Laurie Johnson's Big Band
37	40	2	REQUEST LINE	Zhane
38	21	11	ENCORE LINE FDIS	Sachi
39	9	5	LOVEFOOT	Multiply
40	27	16	D.I.S.C.O.	Stockholm
				N-Trance

Artist	Album
Michael Jackson	MJ/Epic
Michelle Gayle	1st Avenue/RCA
Space Brothers	Earis Music/Manitoba
Gary Barlow	RCA
Red 5	Multiply
Gala	Big Life
Climona	Nesteric
Porn Kings	All Around The World
Lightning Seeds	Epic
Legato	F4
Obsession	Almighty
Olive	RCA
G.J. Dickovler	Dos Or Die/Positiva
Natalie Browne	Almighty
Kerry Anne Martin	(Almost)
North And South	RCA
Viola Willis	Radio Wave
Bianca	Almighty
Serita Diva	Sound Of Ministry
Ca\$ino	Worx
911	Ginga/Virgin
Phantom	3 Beat Music
Rozella	RMR
DeJa Vu featuring Tazmin	Almighty
Kamilian	Worx
Outer Rhythim	Sheppa' Out
George Michael	Aegean/Virgin
Tin Tin Out	VC Recordings
Rimbaud featuring Sabrina Johnson	Top Banana
Civilest	ZXX
Art & Dec	Telstar
Braimbu	Positiva
Pandora	Universal
Die Blank Meats Big Country	RCA/Ripe
Kmouflage featuring Louisa Emis	Branded
Laurie Johnson's Big Band	Virgin
Zhane	Molown
Sachi	Multiply
Multiply	Stockholm
Stockholm	All Around The World
N-Trance	All Around The World

## [commentary]



by alan jones

Self-styled "King Of Pop" MICHAEL JACKSON is just that this week, registering his second consecutive number one, as 'Blood On The Dance Floor' races 35-1. 'Stranger In Moscow' was number one for five weeks last October/November and number one for the year in pop-orientated venues. 'Blood On The Dance Floor's' debut last week was due to the Farley & Heller mixes of the song. The more commercial TONY MORAN mixes are the ones which fuelled its steep climb. Dance Floor detroned *HILLTOPS* GAYL's 'Sensational', which thus completes a two week tour of duty at the top. Not bad, but small beer compared to the seven weeks 'Do You Know' spent at the summit in the bleak midwinter. To be fair, it's getting slightly more exposure than when it was number one - but Jacko's surge was irresistible, and, in a strong top five, RED 5 fall 2-5 even though their single 'I Love You...Stop!' also registered a small gain in support. **THE CARDIGANS** slumps 9-39, but their drop is no reflection on the popularity of 'Lovefool' which is being played by DJs more than ever before. The fly in the ointment is an opportunistic cover version by these fezzed felts at **ALMIGHTY**, whose 'NRGetic' cover, voxed by Natalie Browne, debuts at number 14, taking all of the **CARDIGANS'** defectors and more besides. It's one of four singles in the chart on **ALMIGHTY**, which recently scored its biggest sales to date via **DEJA VU**'s 'Don't Speak'.



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25	TILLBI
11	RICH
8	MIFED
18	SOMI
12	ON &
17	30 SEPR
16	31 IT'S N
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19	33 D.I.S.
20	34 BLOC
24	35 H.M.B
16	36 SCAR
9	37 LAZY
31	38 CAN
23	39 NOR
28	40 FRE

Bullethead titles



the **COOL CUTS** [chart]

26 4 97

twelve



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- |    |      |  |                      |
|----|------|--|----------------------|
| 1  | (1)  | <b>SPYBREAK Propellerheads</b> ( <i>Shades of Mission: Impossible on this</i> )  | <b>Wall Of Sound</b> |
| 2  | (4)  | <b>ABSURD Flake</b> ( <i>With tough remixes from Headrazz And Mighty Dub Cats</i> )                                      | Circa                |
| 3  | NEW  | <b>WEEP Skunk Anansie</b> ( <i>Tough house mixes from Vasquez, Ronnie Ventura and Paul Oakenfold</i> )                   | One Little Indian    |
| 4  | (5)  | <b>BLOOD ON THE DANCE FLOOR Michael Jackson</b> ( <i>Farley &amp; Heller, Tony Moran and Teddy Riley on the mix</i> )    | Epic                 |
| 5  | NEW  | <b>NEW HOLD ON/THIS WEEKEND Ann Nesby</b> ( <i>Worthy follow-up to 'Witness' with Mousse T on the mix again</i> )        | AM:PM                |
| 6  | NEW  | <b>NEW MIDLANDER Bently Rhythm Ace</b> ( <i>Turbo nutter breakbeat madness</i> )   | Skint                |
| 7  | (8)  | <b>ARGENTINA Jeremy Healy &amp; Amos</b> ( <i>Stadium house with mixes from Rabbit In The Moon and Digital Blondes</i> ) | Positiva             |
| 8  | (11) | <b>THE WAY Funky Green Dogs</b> ( <i>Tough but soulful NY house to follow 'Fired Up'</i> )                               | Twisted              |
| 9  | NEW  | <b>REFLECT Three N One</b> ( <i>Shaping up to be the next Euro crossover hit</i> )                                       | tIrr                 |
| 10 | (13) | <b>THE LETTER Pauline Taylor</b> ( <i>Haunting production from Rollo and Sister Bliss</i> )                              | Cheeky               |
| 11 | (14) | <b>9INE MM Pigforce</b> ( <i>Menacing breakbeat tracks from this versatile outfit</i> )                                  | 4th & Broadway       |
| 12 | NEW  | <b>R.I.P. GROOVE Double 99</b> ( <i>Plenty of hype on this Armand-inspired groove</i> )                                  | Satellite            |
| 13 | (17) | <b>ARMED AND EXTREMELY DANGEROUS First Choice</b> ( <i>Mixes from Black Science Orchestra &amp; Full Intention</i> )     | Minimal              |
| 14 | NEW  | <b>DISTORTED DREAMS/THE SHADOW Dom &amp; Rob &amp; Goldie</b> ( <i>Moving Shadow reach their century with this EP</i> )  | Moving Shadow        |
| 15 | NEW  | <b>HOUSE OF PHUN EP Phunhouse Incorporated</b> ( <i>Excellent moody three track house EP</i> )                           | Golden Gate          |
| 16 | NEW  | <b>WET ROADS GLISTEN Lionrock</b> ( <i>Downbeat dub from Justin Robertson and co.</i> )                                  | Deconstruction       |
| 17 | NEW  | <b>SCENT OF LOVE Redanka</b> ( <i>Stomping progressive cut from this hot London label</i> )                              | Whoop                |
| 18 | NEW  | <b>HEAVEN/HELL Pandora's Box</b> ( <i>Atmospheric and pumping production from Vistor Imbres</i> )                        | Greenlight           |
| 19 | NEW  | <b>PLAYMATE PUZZLE Discotecs</b> ( <i>Very lively discofied house with mixes from Planet Nics</i> )                      | Heat                 |
| 20 | NEW  | <b>HARD TIMES Rimbaud feat. Sabrina Johnson</b> ( <i>Revived with hot new mixes from Red Jerry</i> )                     | Top Banana           |

- ☎ Code - 1250
- ☎ Code - 1261
- ☎ Code - 1273
- ☎ Code - 1262
- ☎ Code - 1274
- ☎ Code - 1275
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- ☎ Code - 1280
- ☎ Code - 1261
- ☎ Code - 1282
- ☎ Code - 1283
- ☎ Code - 1294



**new namecheck...**

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grace  
HAND IN HAND



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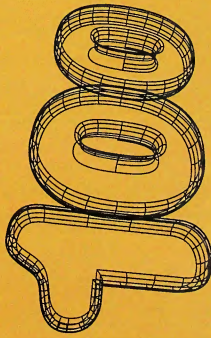


25	I'LL BE YOUR FRIEND	Robert Owens	Perfecto
26	RICHARD III	Supergliss	Parlophone
27	MFD	Kavana	Nonesuch
28	SOMETIMES	The Brand New Heavies	ffrr
29	ON & ON	Erykah Badu	Universal
30	SECRET GARDEN	Bruce Springsteen	Columbia
31	IT'S NO GOOD	Depeche Mode	Mute
32	DEAD MAN WALKING	David Bowie	RCA
33	D.I.S.C.O.	N-Trance	All Around The World
34	BLOCK ROCKIN'	Beats The Chemical Brothers	Virgin
35	THE HIGHLY ANTICIPATED	REUNION OF English Boys/David La Touche/Max Atlantic	XL Recordings
36	SCARED	Slacker	Nude
37	LAZY	Suede	Nude
38	CAN WE SWV		Jive
39	NORTH COUNTRY	Boy The Charlatens	Beggars Banquet
40	FREE ME	Cast	Polydor

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

## MOVING SHADOW

PRESENT



## DOM & ROB & GOLDIE

### MOVING SHADOW

SIX YEARS—ONE HUNDRED RELEASES—ONE GUN.

**Mic**

**TOP TWENTY COMPILATIONS**

### 1 NEW HITS 1997

Access All Areas (Global TV Series) TV

2	NOW THAT'S WHAT I CALL MUSIC '96	DAVY (Virgin)	Virgin
3	IN THE MIX '97 - 2		Polygram
4	KISS ANTHEMS		Polygram
5	ROMEO + JULIET (OST)	James Bonfanti	Parade
6	DANCE NATION 3 - PETE TONG & JUDGE JULES	Heavy D & Soul	Atlantic
7	SPACE JAM (OST)		Atlantic
8	THE OLD SCHOOL	Polygon Trilogical	Polygon
9	KLUBBROTHOP	Ball Machine	Ball Machine
10	UNITED DANCE - VOLUME 6		Fueled
11	ACCESS ALL AREAS	Paola	Paola
12	GORGEOUS	Virgin	Virgin
13	SIMPLY THE BEST CLASSIC SOUL	Various	Various
14	THE BEST...ALBUM IN THE WORLD...EVER! 5	Virgin	Virgin
15	THE NO.1 SKIA ALBUM	Polygon TV	Polygon
16	THE ALL TIME GREATEST COUNTRY SONGS	Various	Various
17	THE ANNUAL II - PETE TONG & BOY GEORGE	Heavy D & Soul	Atlantic
18	TRANSPOTTING (OST)	Ball Machine	Ball Machine
19	THE SOUL ALBUM	Virgin	Virgin
20	HARDCORE HEAVEN - VOLUME ONE	Various	Various

21	VOLUME 2 - VOLUME GREAT	Various	Virgin
22	OLDER	George Michael	Virgin
25	THE GREATEST HITS	The Monkees	wameresp/feistat
27	COMING UP	Suede	Nude
28	EVITA (OST)	Various	Warner Bros
29	SECRETS	Toni Braxton	Laface
30	FOREVER	Damage	Big Life
31	ATTACK OF THE GREY LANTERN	Mansun	Parlophone
32	ODELAY	Beck	Geffen
33	THESE DREAMS - GREATEST HITS	Heart	Capitol
34	THE SCORE	Fugees	Columbia
35	FALLING INTO YOU	Celine Dion	Epic
36	BEFORE THE RAIN	Eternal	1st Avenue/EMI
37	STOOOSH	Skunk Anansie	One Little Indian
38	JAGGED LITTLE PILL	Alanis Morissette	Maverick/figruse
39	ELEGANTLY WASTED	INXS	Mercury
40	DREAMLAND	Robert Miles	Deconstruction

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# INTERNATIONAL FOCUS

## US CHARTWATCH

One look at Billboard's Hot 100 chart will tell you it hasn't all been troubling news for Mark Morrison this past week.

Exactly one year after Return Of The Mack topped the UK chart, he achieves his first US Top 10 hit as the single moves up four places to number eight, making him the first black UK artist to break into the American Top 10 since Deee-Lite reached number five in January 1995 with You Gotta Be and gives the UK two simultaneous US Top 10 hits for the first time since Top Donna Lewis and Eric Clapton were flying the flag last autumn.

Despite his continuing move up the chart, Morrison faces stiff competition if he wants to become the second UK act after the Spice Girls to top the Hot 100 last year.

But Boyz n da Hood's P Diddy holds for a sixth week at the top with Carl McCoy's Hold My Down, but it is another one of his label's releases which makes the most dramatic impact of the week: the late Notorious B.I.G., whose album Life After Death keeps Spice Girls' Spice of the number one spot for a second week in a row and has the highest new entry of the week on the singles chart with Hypnotize debuting at two.

This achievement makes it only the sixth single to enter inside the US top two and only the second to enter at two - the first was Mariah Carey's Always Be My Baby in March 1996. As Morrison makes the biggest UK impact on the singles chart, the glory unquestionably belongs to the Chemical Brothers on the albums rundown. Having seen the album's first single Setting Sun reach a respectable 80 on



the Hot 100 in February, the group top all that with Dig Your Own Hole entering at 14, the highest new entry.

The previous album Exit Planet Dust has been a consistent seller in America over a number of months, but making this high debut even more remarkable.

The new movie The Saint may well have a US star, but the UK can claim more than a fair share of the soundtrack, which climbs 22 places to 36. In a similar vein to the success enjoyed by the Trainpoting soundtrack a year ago, this new album includes Dribbit's version of The Saint theme and Seeker Pimp's 6 Underground, which have both been bubbling under the Hot 100.

Back on the singles chart and Pop's second single Starting At The Sun enters at number 30 for US, not quite as impressive as Discotheque's number 10 debut in February. The album moves up one to 13, while the rest of the UK and US signed Hot 100 acts are Spice Girls (3-5), White Town (26-25), Gina G (33-34), Eric Clapton (47-50), The Prodigy (57-60), Faithless (71-70), Phil Collins (77-73), Seal (75-64) and U2 (Discography, 85-96). **Paul Williams**

## UK WORLD HITS

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

CANADA	
1	1 FIRESTARTER The Prodigy (UK)
2	2 RETURN OF THE MACK Mark Morrison (UK/US)
3	3 INDOMINA Faithless (Austria)
4	4 THE SAINT Eric Clapton (UK)

Source: SoundScan

AUSTRIA	
1	1 TIME TO SAY GOODBYE Sarah Brightman/Boyz n da Hood (USA)
2	2 ALONE Bee Gees (Poland)
3	3 MAMA/MAMMO DO YOU THINK YOU ARE Spice Girls (UK)
4	4 2 RECOME Spice Girls (UK)
5	5 EN FRANCE M8 (EM)

Source: IFPI

SWEDEN	
1	1 I CAN'T TALKIN' 'BOUT YOU Apollo Four Forty (Columbia)
2	2 IT'S NO GOOD Depeche Mode (UK)
3	3 REMEMBER ME Blue Boy (Merq)
4	4 MAMA/MAMMO DO YOU THINK YOU ARE Spice Girls (UK)
5	5 ON LAZY Sade (UK)

Source: GfMR

ITALY	
1	1 YOUR WOMAN Whitney Houston (UK)
2	2 IT'S NO GOOD Depeche Mode (UK)
3	3 THE REAL THING Lisa Stansfield (UK)
4	4 MAMA/MAMMO DO YOU THINK YOU ARE Spice Girls (UK)
5	5 ON BREATH The Prodigy (UK)

Source: Musica e Dischi/MI

FRANCE	
1	1 2 RECOME Spice Girls (UK)
2	2 YOUR WOMAN Whitney Houston (UK)
3	3 YOU SAID Whitney Houston (UK)
4	4 I CAN'T TALKIN' 'BOUT YOU Apollo Four Forty (UK)
5	5 TIME TO SAY GOODBYE Sarah Brightman/Boyz n da Hood (USA)

Source: IFPI

GERMANY	
1	1 TIME TO SAY GOODBYE Sarah Brightman/Boyz n da Hood (USA)
2	2 ALONE Bee Gees (Poland)
3	3 MAMA/MAMMO DO YOU THINK YOU ARE Spice Girls (UK)
4	4 I CAN'T TALKIN' 'BOUT YOU Apollo Four Forty (UK)
5	5 IT'S NO GOOD Depeche Mode (UK)

Source: Music Control

## ARTIST PROFILE: LISA STANSFIELD

She's been around the world before, but Lisa Stansfield is globe-trotting once again to support her first new album in more than three years.

The release of the self-titled album will cast the Rochdale singer visiting a host of countries where she has already secured superstar status and a number of other potentially lucrative markets. The album is a priority for Arista in the UK as Stansfield is its only international UK act at present. The company's international marketing manager Helen Williams says, "Initially, everyone was cautious about the album because of the last LP: it was a good album, but was much more introverted and wasn't what was expected from her. This, though, is full of classic Lisa Stansfield tracks."

Very much in that vein is the first single, The Real Thing, which has been picking up substantial airplay across all the major territories, including Japan where it is radio station J-Wave's most played hit.

The single is attracting more plays there than any other BMG track in the past two years. To back up the success, Stansfield will be visiting Japan next month to support a series of marketing tie-ins including a campaign with make-up company Mac. It is offering a specially-adapted single of The Real Thing to anyone buying its products.

Radio success for the single is turning into good sales for the album, which has hit the Top 20 in Belgium, France, Germany, Italy, Sweden and Switzerland. However, America, where All Around The World reached



number three in 1993, is holding off until the single is released on June 9, followed by the album on July 1. Then she will be available for publicity appearances.

However, the new version of People Hold On, not currently on sale commercially in the US, has already reached the top five of Billboard's club play chart. In September, ahead of a tour starting in the UK, promotional efforts will be concentrated on the untapped Latin American market with visits being planned to Argentina, Brazil and Mexico. Williams says, "The key with these regions is, if an artist goes out there for a certain amount of time they can sell records."

**Paul Williams**

## TRACKWATCH: LISA STANSFIELD

- The Real Thing is number one in Japan's J-Wave chart.
- The album is top 15 in France, Italy, Sweden, Switzerland.
- Top 20 in Belgium and Germany.
- People Hold On is a top five US club hit.
- Album is set for July 15 US release.

## THE PEPSI CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 I BELIEVE I CAN FLY R. Kelly	(Jive)	21	21 SENSATIONAL Michaela Dwyer	(S&A)
2	2 70 BEFORE I DIE Paula Abdul	(Columbia)	22	22 THE SAINT Obiton	(PRT)
3	3 STANNING AT THE SUN U2	(RCA)	23	23 REMEMBER ME Blue Boy	(Pharm)
4	4 BELLISSIMA DJ Shadow	(Poptone)	24	24 FREE ME COT	(Polydot)
5	5 AROUND THE WORLD Chaka Khan	(Polygram)	25	25 LOVEFOOL Carpenters	(Diskbeat)
6	6 DON'T LEAVE ME This Way	(Arista)	26	26 FLY LIKE AN EAGLE Seal	(Geff)
7	7 YOU MIGHT NEED SOMEBODY Chris Ann	(WEA)	27	27 BLOOD ON THE DANCEFLOOR Michael Jackson	(Epic)
8	8 YOU SHOWED ME Lightning Seeds	(BAC)	28	28 CRAZY YOU GUN	(S&A)
9	9 READY OR NOT Covert	(Merq)	29	29 SONG 2 Blur	(Parlo)
10	10 REVERENCE Faithless	(Dunhill)	30	30 DON'T YOU LOVE ME? Ewan	(EMI)
11	11 DON'T SPEAK No Doubt	(WEA)	31	31 TILL I DIE Bryan Adams	(S&A)
12	12 HALO Tears	(Merq)	32	32 LAZY Seal	(Poly)
13	13 MAMA/MAMMO DO YOU THINK YOU ARE Spice Girls	(Arista)	33	33 REDDISH (JUST BECAUSE YOU FEEL GOOD) Sade	(Epic)
14	14 THE REAL THING Lisa Stansfield	(Arista)	34	34 IT'S NO GOOD Depeche Mode	(Poly)
15	15 SOMETIMES Brand New Heavens	(Merq)	35	35 MFEO Korina	(Merq)
16	16 RUSH Kula Shaker	(Columbia)	36	36 WHAT DO YOU WANT FROM ME? James	(Poly)
17	17 ENCORE UME FOFI Sade	(Merq)	37	37 ON & ON Ewan	(Poly)
18	18 STAR PEOPLE George Michael	(Epic)	38	38 READY TO GO Republic	(Epic)
19	19 DON'T LET GO (LOVE) In House	(East West/Arista)	39	39 ISN'T IT A WONDER Republic	(Poly)
20	20 IF I NEVER SEE YOU AGAIN The Roots	(Phonogram)	40	40 UNDERWATER Love	(Jive)

## VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 ULTRA Depeche Mode	(Merq)	21	21 THESE DREAMS - GREATEST HITS Heart	(Capitol)
2	2 OTHER NATURE CALLS Covert	(Poly)	22	22 STOOISH Shaka Africa	(One Little Indian)
3	3 WHITE ON BLONDE Tears	(Merq)	23	23 B-SIDES, SEASIDES & REVEREND SEASIDE Covert	(S&A)
4	4 BLUR Blur	(Poly/Poptone)	24	24 JAGGED LITTLE PILL Minnie Driver	(Merq/Warner)
5	5 BLUE IS THE COLOUR The Beautiful South	(Merq)	25	25 THE (STORY) MORNING GLORY Dina	(Capitol)
6	6 GLOW Seal	(S&A)	26	26 NINE LIVES Anthony	(Merq)
7	7 EVERYTHING MUST GO Mavis, Steve, Presidents	(Epic)	27	27 RECURRING DREAM - THE VERY BEST OF Covert	(S&A)
8	8 COME FIND YOURSELF Les Layne	(Columbia)	28	28 CARRY ON UP THE CHAIRS - THE BEST OF The Beatles	(Capitol)
9	9 OCEAN DRIVE Lightbox Family	(Wild Card/Poptone)	29	29 WHIPLASH James	(Parlo)
10	10 POP U2	(Merq)	30	30 THE VERY BEST OF Sade	(Poly/EMI)
11	11 TRAVELLING WITHOUT MOVING Janelle Monáe	(Geff)	31	31 REPUBLICA Republica	(Discography)
12	12 ALSHA RULES THE WORLD Alsha & Alsh	(Merq)	32	32 SPIDERS Spino	(Geff)
13	13 X Kula Shaker	(Columbia)	33	33 10 TILL I DIE Bryan Adams	(S&A)
14	14 OLDER George Michael	(Poly)	34	34 SO FAR SO GOOD Bryan Adams	(S&A)
15	15 SHERYL CROW Sheryl Crow	(S&A)	35	35 BEAUTIFUL FREAK CITY	(Discography)
16	16 THE GREATEST HITS The Markeys	(Merq)	36	36 ALL CHANGE Covert	(Poly)
17	17 ELEGANTLY WASTED James	(Merq)	37	37 THE BENDS Republica	(Polygram)
18	18 ODEALY U2	(Merq)	38	38 THE VERY BEST OF Seal	(Merq/Poly/EMI)
19	19 ATTACK OF THE GREAT LANTERN Mosaic	(Phonogram)	39	39 SIMPLY THE BEST The Turtles	(Capitol)
20	20 COMING UP Sade	(Merq)	40	40 DIZZY HEIGHTS Lightning Seeds	(Epic)

# R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	<b>BELIEVE I CAN FLY</b>	R Kelly	Jive JIVET 415 (P)
2	NEW	<b>DON'T LEAVE ME</b>	Blackstreet	Interscope INT 95534 (BMG)
3	2	<b>YOU MIGHT NEED SOMEBODY</b>	Shia LaBeafo	WEA CD-WEA 091201 (W)
4	NEW	<b>WANTED DEAD OR ALIVE</b>	2 Pac and Snoop Doggy Dogg	Def Jam 544051 (P)
5	NEW	<b>REQUEST LINE</b>	Zhane	Motown CD 800542 (P)
6	NEW	<b>STEP INTO A WORLD (RAPTURE'S DELIGHT)</b>	KRS One	Jive JIVET 411 (P)
7	NEW	<b>SENSATIONAL</b>	Michelle Gayle/1st Avenue/RCA	CD-74321413392 (BMG)
8	3	<b>ON &amp; ON</b>	Erykah Badu	Universal UNI 56117 (BMG)
9	4	<b>SOMETIMES</b>	The Brand New Heavies	flir CD-BNH 40 (P)
10	7	<b>CAN WE</b>	SWV	Jive JIVET 423 (P)
11	NEW	<b>NO TIME</b>	Lil' Kim featuring Puff Daddy	Atlantic A 39581 (W)
12	6	<b>TO LIVE &amp; DIE IN LA</b>	Makaveli	Interscope INT 95529 (BMG)
13	8	<b>HIT 'EM HIGH (THE MONSTARS' ANTHEM)</b>	Blackstreet/Blackstreet/LL Cool J/Blackstreet	Atlantic A 54431 (W)
14	11	<b>REMEMBER ME</b>	The Blue Boy	Pharm 129P4RM 1 (TRC/BSM)
15	5	<b>KEEP ON KEEPIN' ON</b>	MC Lyte/Kscape	Atlantic A 39581 (W)
16	9	<b>GOTTA BE YOU</b>	ST	Epic CD-8643942 (S)
17	12	<b>RUMBLE IN THE JUNGLE</b>	Fugees	Mercury 570491 (P)
18	17	<b>DON'T LET GO (LOVE)</b>	En Vogue	East West A 29781 (W)
19	15	<b>THE REAL THING</b>	Lisa Stansfield	Arista CD-74321433212 (BMG)
20	14	<b>FOREVER MORE</b>	Puff Johnson	World/Columbia CD-8644075 (S)
21	10	<b>LOVE GUARANTEED</b>	Damage	Big Life CD-BURDA 123 (P)
22	13	<b>MR BIG STUFF</b>	Queen Latifah, Shades & Free	Motown 5738571 (P)
23	16	<b>CANT NOBODY HOLD ME DOWN</b>	Puff Daddy featuring Mase	Puff Daddy/Arista 742116958 (BMG)
24	18	<b>I'M NOT FEELING YOU</b>	Yvette Michelle	Load 74321465221 (BMG)
25	22	<b>GET ME HOME</b>	Foxy Brown featuring Blackstreet	Def Jam 12DF32 (P)
26	21	<b>MOAN &amp; GROAN</b>	Mark Morrison	WEA CD-WEA 098021 (W)
27	24	<b>EVERYTIME I CLOSE MY EYES</b>	Babyface	Epic CD-8642942 (S)
28	20	<b>DON'T YOU LOVE ME</b>	Etiam	1st Avenue/EMI CD-CDEMS 485 (E)
29	23	<b>LET ME CLEAR MY THROAT</b>	D.J. Kool	American Recordings 74231452091 (BMG)
30	19	<b>BITTERSWEET</b>	Lewis Taylor	Island 1215 653 (P)
31	25	<b>THE CYPHER: PART 3</b>	Frankie Cullness	Epic 8941446 (S)
32	29	<b>AIN'T NOBODY</b>	LL Cool J	Geffen GF3T 22195 (BMG)
33	26	<b>I SHOT THE SHERIFF</b>	Warren G	Def Jam/Mercury 12DEF 31 (P)
34	31	<b>SPACE COWBOY</b>	Jamiroquai	Epic 4271827 (S)
35	NEW	<b>HYPNOTIZE</b>	The Notorious B.I.G./Puff Daddy/Arista	CD-739522 (Import)
36	32	<b>DO YOU KNOW</b>	Michelle Gayle/1st Avenue/RCA	CD-74321413392 (BMG)
37	27	<b>LAST NIGHT</b>	Az Yet	LaFace/Arista 74321432201 (BMG)
38	30	<b>COSMIC GIRL</b>	Jamiroquai	Sony 52 CD 5638195 (S)
39	29	<b>TWISTED</b>	Keith Sweat	Elektra EK9 2327 (W)
40	NEW	<b>HOW DO YOU WANT IT?</b>	2 Pac featuring KC and Job	Death Row/Label 12DRW 41 (P)

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# DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	<b>AROUND THE WORLD</b>	Daft Punk	Virgin V5T 1633 (E)
2	NEW	<b>SCARED</b>	Slacker	XL Recordings XL784 (W)
3	NEW	<b>I'LL BE YOUR FRIEND</b>	Robert Owens	Perfecto PERF 1371 (W)
4	NEW	<b>STEP INTO A WORLD (RAPTURE'S DELIGHT)</b>	KRS One	Jive JIVET 411 (P)
5	NEW	<b>DON'T LEAVE ME</b>	Blackstreet	Interscope INT 95534 (BMG)
6	NEW	<b>SUPERNATURAL</b>	Kim English	Hi-Life/Polydor 573631 (P)
7	NEW	<b>NO TIME</b>	Lil' Kim featuring Puff Daddy	Atlantic A 55941 (W)
8	1	<b>GROOVEBIRD</b>	Natural Born Grooves	Positive 12TV 75 (E)
9	10	<b>READY OR NOT</b>	The Course	The Brothers 12BRUN 2 (TRC/BSM)
10	15	<b>FOOTPRINT</b>	Disco Citizens	Entwaverge/EMI 9251116 EXT (TRC/BSM)
11	9	<b>KEEP ON KEEPIN' ON</b>	MC Lyte featuring Kscape	East West A 39581 (W)
12	NEW	<b>WANTED DEAD OR ALIVE</b>	2 Pac and Snoop Doggy Dogg	Def Jam 544051 (P)
13	8	<b>FIRED UP!</b>	Funky Green Dogs	Twisted UK TW12 10016 (BMG)
14	NEW	<b>PARTY PEOPLE (LIVE YOUR LIFE BE FREE)</b>	Pianoman	3 Beat 3 871 (P)
15	3	<b>THE SAINT</b>	Orbital	flir FX 296 (F)
16	6	<b>WE'RE NOT ALONE</b>	HHC	Perfecto PERF 1381 (W)
17	5	<b>ON &amp; ON</b>	Erykah Badu	Universal UNI 56117 (BMG)
18	NEW	<b>ENCORE UNE FOIS</b>	Sash!	Multiply 12MULTY 18 (TRC/BSM)
19	7	<b>HONDY (NO ACCESS)</b>	Hondy	Manifesto FESK 20 (P)
20	16	<b>CAN WE</b>	SWV	Jive JIVET 423 (P)
21	13	<b>BELLISSIMA</b>	DJ Quicksilver	Positive 12TV 72 (E)
22	11	<b>I WILL BE RELEASED</b>	Ugly Horse featuring Mary Pearce	Hi-Life/Polydor 574271 (P)
23	12	<b>SEX LIFE</b>	Geoffrey Williams	Hunda On 12HOR 12 (TRC/BSM)
24	NEW	<b>ROCK DA HOUSE</b>	Tell Paul	VC Recordings VCR 18 (E)
25	14	<b>WE HAVE EXPLOSIVE</b>	The Future Sound Of London	Virgin V5T 1633 (E)
26	4	<b>MY LOVE IS DEEP</b>	Sara Parker	Manifesto FESK 22 (P)
27	NEW	<b>FAITHLESS</b>	Faithless	Cheeky 133331 ST (Import)
28	NEW	<b>FLASH</b>	BBE	Positive 12TV 72 (E)
29	NEW	<b>RADIO FREEDOM</b>	Millenium	Monster Sounds MONS 006 (V)
30	2	<b>V CLASSIC SAMPLER - VOL 2</b>	Various	V Recordings V022 (SRC)

# DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	<b>SHARE MY WORLD</b>	Mary J Blige	MCA -JMC 11619 (BMG)
2	1	<b>DIG YOUR OWN HOLE</b>	The Chemical Brothers	Virgin XQ2JLTP 2XQJ2JMC 2 (E)
3	2	<b>LIFE AFTER DEATH</b>	The Notorious B.I.G.	Puff Daddy/Arista 742116958 (BMG)
4	3	<b>GROOVEBIRD PRESENTS THE PROTOTYPE YEARS</b>	Various	Higher Ground 4622191 (S)
5	NEW	<b>UNITED DANCE - VOLUME 6</b>	Various	Fourbeat FBFLP 3333/481MC 338 (P)
6	B	<b>BOODY CALL</b>	Various	Jive HIP 182 (P)
7	4	<b>KISS ANTHEMS</b>	Various	PolyGram TV -5534704 (F)
8	NEW	<b>ANOTHER LEVEL</b>	Blackstreet	Interscope -INTC 90071 (BMG)
9	NEW	<b>ACCESS ALL AREAS</b>	Various	Positive -PTCIVA 1015 (E)
10	9	<b>DANCE NATION 3 - PETE TONG &amp; JUDGE JULIE</b>	Various	Ministry Of Sound -DNMC 3 (BMV/SMS)

# SPECIALIST CHARTS

26 APRIL 1997



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21-23 MAY 1997



It may take its title from a cult Seventies movie, but that is one of the few backward-looking elements of Primal Scream's new album *Vanishing Point*, which triumphantly avoids the fall-on-retro attitude of its predecessor, 1994's *Give Out But Don't Give Up*.

*Vanishing Point* does contain discernible echoes of the wide range of music beloved by Bobby Gillespie and his band, from dub and psychodelia to electronics and punk, but this time Creation Records' longest-serving act mark out new territory by rising above the sum of their influences, just as they did on the landmark 1992 Mercury Prize-winner *Screamadelica*.

*Vanishing Point* features a wild and wonderful cast of characters and a wide array of lectures. The first single, *Kowalski*, is named after the hero of the film, with a driving, paranoid feel to match the character's relentless fight for freedom across the American highways. "We've always liked the movie, but thought the music for it was really bad," says Gillespie, "so it was a challenge for us to make our own soundtrack."

The edgy, obsessive Kowalski is contrasted by other tracks such as the dreamy *Stars*, which includes melodic contributions by reggae hero Augustus Pablo and backing from the Memphis Horns, and *Burning Wheel*, where the band take on Syd Barrett-era Pink Floyd and win.

The band, now a five-piece after the arrival last year of former Stone Roses bassist Gary 'Mani' Mountfield, deliberately set out to move away from the *Give Out...* template.

"We haven't gone backwards, though," Gillespie says, rejecting the notion that this is *Screamadelica* II. "We've moved somewhere new because we've much better now when it comes to things like arranging songs and creating soundscapes."

Gillespie says *Primal Scream's* insistence on confidence is due to the decision to make a year out in 1995 to work in their own studio in Primrose Hill, north London. "We'd just done too many gigs," he says. "We like performing live, but it just became unenjoyable. There was one week when we toured for 22 weeks solo. You end up living your entire life on the bus with 30 other people. It's like living in a submarine."

The studio provided the ideal venue for the band to rekindle their faith in music. The first song recorded there was the Andy Weatherall-produced *White*, an epic Transmuting, which appears as the penultimate track on *Vanishing Point* and was previously unveiled on last year's hit soundtrack.



## PRIMAL SCREAM

### CREATION ROCKERS MOVE INTO NEW TERRITORY

"The studio has a real 'back in the garage' feel to it," says Gillespie.

"There's loads of synths and other equipment there, and we just worked there through last year with Andrew [Innes, guitarist] engineering and programming."

Producer Brendan Lynch, who had worked on *Give Out*, was brought in for the sessions, which also produced a series of covers, including a radical reworking of "And The Mystery" '96 Tears (a bonus track on the Kowalski single alongside an unrecognisable version of The Clash's *Know Your Rights*) and Motorhead's metal feat, *Motorhead*.

"We've always loved Motorhead, particularly Lemmy, because he's so funny," says Gillespie. "When we put our version together, it just got ridiculous as we threw more and more stuff in. I even end up singing through a Darth Vader mask, which created a really peculiar effect."

Meanwhile the addition of Mani gave the band a fresh angle. "He's perfect for us, fantastic," enthuses Gillespie. "The

**'We've moved somewhere new because we're much better now when it comes to things like arranging songs and creating soundscapes'**

— Bobby Gillespie

first track he played on was Kowalski and his bass on that just took it somewhere else."

*Primal Scream* occupy a unique place in the Creation pantheon. Gillespie is a friend of president Alan McGee, dating back to their school days, while Innes played in Glasgow punk bands with McGee in the late Seventies. Gillespie was also the original drummer in the Jesus & Mary Chain, whose signing by McGee in 1984 first alerted the music business to his A&R talents.

There is little doubt that the commercial success of *Screamadelica*

helped keep the wolf from the Creation door during the financially fraught early Nineties.

Creation co-founder and director Dick Green says, "Our relationship overrides the traditional one between artist and label. They recorded the album literally next door in a studio behind our office and we left them to it."

"Occasionally, they would let us listen to bits and pieces. We thought 'now it's all going to fit together because it spans so many styles?' But when you hear it in its entirety every mood fits, it's just brilliant."

Green accepts that *Give Out...* caused disappointment in some quarters, but maintains, "The only thing lost was critical ground. This album will regain all that and more."

Now the band is contemplating a return to the road, although this time things will be very different. "We'll try and plan it a bit more sensibly, maybe have a couple of weeks on and then off," says Gillespie. "And yes I probably will wear the Darth Vader mask for *Motorhead*!"

Paul Gorman

Act: Primal Scream Label: Creation Project: album Songwriters: band Producer: Brendan Lynch Studio: own Publishing: various Released: June 30

## STEVE LAMACQ ON A&R

It may be turning into the driest spring on record, but in terms of A&R activity we're roughly at the seasonal average. Which is to say, everyone's running around trying to sign stuff... Why is it that late-March and April should provoke such a flurry of activity every year? Is it the weather? Is it the financial year, beckoning in a fresh delivery of corporate chequebooks? Is it just a coincidence that this time last year everyone was getting just as fidgety about their need to spring clean the old roster and Hoover up a batch of new hopefuls? Checking the files, this week's column from the same time in 1995 saw us revealing *Tiger's* record and publishing deals and renewed interest in *Kenickie* following a gig at the Chalk Farm Monarch. There was also a list of some of the best demos collected from the Leeds Sound

City week, including a promising tape from *The Dandys*... And whose CDR should fall through the post this week? The Dandys, who have signed to the new Artificial label through Phonogram. In fact, it's been Mercury which has been at the forefront of much of the goings on in recent months. Apart from signing *Tampam and Magic Drive*, it has reportedly just won the race for *The Audience* (all one word, apparently) after a series of well-attended gigs round London, the buzz becoming so loud that several MDs put in an appearance in the weeks leading up to the deal. The band celebrated with a gig at London's *Borderline* watched by numerous publishers... Talking of buzzes, Leeds teenagers *Stockcube* are the other band that everyone seems to be talking about. You might remember

we mentioned their first demo, a good but unfocused effort, some time back, but their second tape has sent shivers round the industry, prompting chaotic chase scenes up and down the M1. The new demo shows they've become bigger, heavier and brighter (possibly setting themselves up as Britain's first proper post-grunge group along the way). Rumours of three major deals on the table are probably not exaggerated. Meanwhile back in London, *Cuff* have started moving up the list of most wanted bands following a gig at Barfly at The Falcon (which has regained its reputation for being a big A&R haunt). The same venue also hosted the latest gig by another top tip *Ultrasound*, who already have a handful of cool labels on their case....





## RONI SIZE/REPRAZENT

### MAJOR LABEL DEBUT SHOWS SOPHISTICATED STYLE

Over the past couple of years, Roni Size's reputation for making some of the best drum and bass around has grown to the point that he and his Bristol-based crew — DJ Krust, DJ Die and DJ Sux, working under the moniker Reprazent — have become one of the hottest outfits on the scene. Using a wide set of influences including hardcore, jazz, ambient, dub and soul, Size has created a new, sophisticated style that seems set to

cross boundaries on his major label debut, *New Forms*, released by Talkin' Loud on June 2.

It is an album of startling breadth and depth, ranging from jazzy vibes on tracks like *Brown Paper Bag* to soulful, dark and dangerous, as on *Share The Fall*. *New Forms*, the first double A-side single taken from the album.

The release, out on May 19, features female vocalist Onaliese on the first cut and classy rapper Bahamadia on the latter.

It is now five years since Size put out his first record for V Recordings, the highly-rated drum and bass label owned by Bryan Gee and 'Jumping' Jack Frost. He has been prolific ever since with a discography and list of remixes long enough to excite interest among the major labels.

A non-exclusive deal was struck with Talkin' Loud at the end of 1995 which, although it meant a smaller advance, also allowed the crew their freedom to record elsewhere. That enabled them to maintain their underground vibe and not suffer the backlash that some other drum and bass artists felt by signing major label deals.

"We didn't do it for the money, we did it for ideas and experience. We used the money for our studio. This is what we wanted — a studio where we could all down and make tunes. Anything else was a bonus," says Size. He never uses outside studios, relying instead on a trusty sampler and, on *New Forms*, live musicians, recorded in his office next door.

Talkin' Loud A&R manager Paul Martin, who negotiated the deal, had been interested in Size and his label from an early stage. "I used to manage Black Market Records in Soho," he explains. "After I left, I used to go back and check out the best tunes. My favourite tracks were always Roni's."

Martin was given the go ahead from Talkin' Loud managing director Gilles Peterson who has championed the artist on his radio shows.

Peterson sees drum and bass as the way forward for British music and Size as one of its leading exponents. "It's the most important music to come out of England since punk. It's the UK equivalent of US hip hop," he says.

"It represents every aspect of English youth club culture and takes all its elements, whether it's rave, jazz or reggae. People like Roni in particular incorporate all those elements. For the label, it made the connection with what we've done in the past, with Nicolette and Nu Yorkian Soul, so we're happy," Peterson adds.

Talkin' Loud gave Size the freedom to develop as an artist and to spend time on his debut album.

Martin says, "I've let him do what he does and he's surprised me, he's delivered more than I thought he

**"The timing for this is perfect. This album will be like the Soul II Soul album — a new form of black music"**  
Paul Martin

would. He's taken more than two years to produce this album but it's confounded all our expectations."

Size deeply appreciates the flexibility Talkin' Loud gave him to develop the project, and feels, because of the label's trust in him, he and his crew have come up with something really special.

"Talkin' Loud gave us time and license to be really different," he says. "This meant we could do things like develop vocal tracks and go in new ways."

The result can be heard on further numbers featuring Onaliese such as *Watching Windows*, *Digital and Heroes*.

Martin is highly optimistic about the project. "The timing for this is perfect. We couldn't have chosen it if we'd tried. Now that black acts are being taken seriously by the majors, now that they are getting the attention that rock acts get, it's changed the climate."

"The music was always good but now everyone's ready for it. This album will be like the Soul II Soul album, a new form of black music."  
Sarah Davis

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## DRUM AND BASS: THE NEXT WAVE

### 4-HERO

Recording as 4-Hero and Tek 9, Diego MacFartane and Mark Mac have been making music and remixing to order on their own label Reinforced Records, specialising in the darker side of drum and bass. Also signed to Talkin' Loud with an album due out later this year.

### ANDY C

Andy C works with former KLF engineer Act Miles. They started their own label Plan Records in 1991 and have put out some classic jungle tracks such as *Valley Of The Shadows* under the name Origin Unknown. A compilation, *The Speed of Sound*, gives the whole plot.

### DILLINJA

Quilija aka Carl Francis is into deep'n'hard drum and bass. He has put out tracks such as *Deadly Deep Subs* on his own Deadly Vinyl label, as well as *Angels Fall on Metalheadz*. Now signed to London Records, he is working on his debut album.

### PESHAY

Peshay's foray into drum and bass began with a work-out with LJJ Bakem before going on to record the *Protoge* EP for Reinforced and big tunes like *Psychosis* and *Reprazent* for Metalheadz. Now signed to Mo Wax and working on a debut album.

### NOOKIE

Nookie works in darker drum and bass as Ray Kail's engineer but his own tunes are lighter. His first album *The Sound Of Music* appeared on Reinforced. His most recently acclaimed tunes are limited-edition singles for *Labello Blanco* based on Larry Heard's *cappella*. Nookie is currently negotiating with a major label.

### ARCON 2

Leon Mar has worked closely with the Reinforced crew from his west London studio putting out acclaimed tracks including *The Beckoning* and *Confessions*. He has a single due on Future Sound Of London's new label, *Brain Balance*, with an album to follow.

Act: Roni Size/Reprazent; Label: Talkin' Loud; Project: album; Songwriters: various; Producers: various; Studio: own; Publishing: in negotiation; Released: June 2

## NORTH AND SOUTH

TV SHOW MEANS BOY BAND LAUNCH IS NO SWEAT

In the wake of Take That and Boyzone, there are still plenty of young "boy bands" striving for pop stardom.

One band who has a clear advantage over the other hopefuls are North And South—four lads aged between 16 and 18, who are the new protégés of East 17 manager Tom Watkins. They look good and write catchy pop tunes. And they have a head start in the shape of their own BBC TV drama called No Sweat.

In an art-imitating-life scenario, the series follows four lads who meet at school, form a band and pursue the rock'n'roll dream. Their music is used in each episode and with the first programme

attracting an audience of more than 2m viewers, it is clear they are hitting a massive target audience.

Watkins assembled the band with a TV series in mind, but the original pilot they made was scrapped when he brought North And South to the attention of Initial Film & TV's Malcolm Gerrie, who had been searching in vain for "guys who can act, play live, write music and sing" to star in No Sweat. North And South were just what Gerrie was looking for.

"No Sweat is aimed at kids aged eight to 16," says Watkins. "It's cool and humorous. It's like a soap, EastEnders

with music. We set out to make something very English, very real, and featuring a lot of the boys' music. The viewing figures for that first show were just unreal."

At North And South's label RCA there is a huge buzz about the band, but as senior product manager David Joseph stresses, "We don't want to get too carried away about the TV show. No Sweat is a great springboard for the band, but we signed them more than a year ago and were ready to go with the

first single before No Sweat happened."

RCA's managing director Hugh Goldsmith agrees. "The TV series is simply adding fuel to the fire," he says.

**"I haven't been so sure about a band since Take That broke five years ago"**  
—Hugh Goldsmith

"And with this extra ingredient, I predict that North And South will be the biggest new pop act to break in 1997. I very rarely say things as over-the-top as that, but I haven't been so sure about a band since Take That broke five years ago. Of course, that doesn't mean we're all sitting back waiting for it to happen. I've got some very, very good people on this project."

North And South have finished recording their debut album with producers Mike Rose and Nigel Foster (East 17/Gabrielle, Alexander O'Neal).

A single—the infectious dance tune I'm A Man Not A Boy—is released on



May 5 and a UK tour will coincide with the album's release in September.

This tour, says Tom Watkins, is crucial to the band's success. "These lads can really play, and that sets them apart from all the other boy bands."

They made their live debut at a recent London showcase. *Smash Hits* editor Gavin Reeve says, "For a first gig it was pretty good. They're very confident and in yer face, the guitarist James is an absolute star and they had the first 21 rows jumping up and down."

Singer Lee Otter says, "We go on stage as a proper live band. We can all

play a load of instruments. We're not just a bunch of lads singing and dancing."

Goldsmith is convinced North And South have got an edge. "They're good-looking enough to have a large female following, and they'll appeal to boys as well because (a) they can play, and (b) they're lads. Boys will want to be in this band, and girls...well, we all know what the girls will want to do."

"They've lived together for a year, so they have a real vibe and spirit about them. North And South have the vibe of a Take That or a Spice Girls." Paul Elliot

Artist: North And South Label: RCA/BMG Project: single Songwriters: various Studio: Sarm Studios Producers: Mike Rose, Nigel Foster Publisher: Chrysalis Publishing Chrysalis Released: May 5

## HURRICANE #1

BELL BOUNCES BACK AFTER RIDE'S DEMISE



When Creation act Ride split up shortly before the release of their Tarantula album early last year, their acrimonious demise was notable because they had played a central role in the British independent music scene for five years.

The release of *Step Into My World*, Hurricane #1's anthemic debut single, on April 28 sees the return of Andy Bell, who, along with Mark Gardiner, made up one half of Ride's songwriting partnership. Willing to forgive if not forget, Bell can now reflect on the positive repercussions of the split.

"Mark disappeared for about two

weeks towards the end of the Tarantula recording sessions. When he came back, he told us he was leaving," Bell says. "I'd miss it but it was an act, but I don't bear a grudge. The way things have turned out, I've landed on my feet with a great band."

Anyone thinking that Hurricane #1 would pursue the swirling guitarscape that characterized Ride's sound will be surprised. The band (who added #1 to avoid legal problems after a name clash) rely instead on solid songs set to arrangements fashioned by rock'n'roll sensibilities. Their debut album, still to be titled and due for release in July,

oozes with melodies, rhythms and harmonies that combine to produce an eminently listenable pop noise.

The Who and The Beatles have been influential, particularly in the Lennon-esque vocal of Stand in Line; The Small Faces can be heard in the Steve Marriott infections of Faces In A Dream; while Chain Reaction borrows heavily from Tin Soldier.

At their recent headlining gig at the Buckley Trust, their use of drum loops as well as a live kit suggested the band have also absorbed the lessons of the dancefloor. Their live sound stomps and grooves in a manner which makes Hurricane #1 natural inheritors of the legacy of The Stone Roses.

"Most of the songs were written in the space between Ride finishing and the band starting up," says Bell. After recording the bare bones of several songs, the tape was brought to the attention of Creation boss Alan McGee, who held an option on the guitarist. He seized on the potential immediately.

"I've got to hand it to him," says Bell. "He saw something in the songs before there was much there. Basically, it was just me singing into a tape recorder."

McGee insists he was always confident in Bell's ability as a writer. "Andy was never properly represented," he says. "Because they were credited as a band, it took me until the end of the first album to realize he was the main songwriter in Ride."

"When he played me the demo I said, 'Your songs are great, but you don't have the greatest voice in the world. You'll have to find a singer.' That's the difference between being number 87 in the charts and number one."

After advertising for a singer in the music papers, they chanced upon the

cracked and arid rock'n'roll strains of 26-year-old Alex Love. The line up was completed with the recruitment of ex-The Hypnotics bassist Will Pepper and 18-year-old Oxford drummer Gareth Farmer.

The album was recorded at Lincoln's Chapel with Steve Harris, producer of Kula Shaker's debut album. "Steve was great with us," Bell says. "Kula Shaker have made him rich but we're going to make him credible. He was meant for us. The band just seemed to fall together and it was exactly the same with Steve. He became one of us."

McGee expects the album to go platinum. "Everyone just wrote Andy Bell off as a guitarist, but I call him the most consummate rock'n'roll star," he says. "I have total belief in him. I always have and he's going to confirm that with this record."

Neal Spence

**Due to WATCH**  
GOD'S BOYFRIEND  
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Act: Hurricane #1 Label: Creation Projects Album Songwriter: Andy Bell Producer: Steve Harris Studio: The Chapel Released: July 7

# Alison Krauss & UNION STATION

The bluegrass star, who has reached platinum status in the US, is now heading to the UK

When 25-year-old vocalist/fiddler Alison Krauss from Champagne, Illinois, swept the boards at the 1995 Country Music Association (CMA) awards ceremony in Nashville, she helped put bluegrass back on the country music map.

The interest that she and backing band Union Station generated in one of the most traditional branches of American music was no flash in the pan. The following year, Krauss followed those five CMA awards with a clutch of Grammys.

Since then, she has become a double platinum status artist in the US and her fame has spread to the UK where her Rounder album, *Now That I've Found You: A Collection*, a compilation of old and new material, has now sold more than 50,000 units.

Last month saw the release of her latest album, *So Long, So Wrong*. It contains 14 songs, with Krauss taking lead vocals on only eight of them, allowing the rest of Union Station their turn at the spotlight.

While some might have expected her to monopolise the project, Krauss herself is

adamant that this remains a group effort.

"This is the way we've always worked and I see no reason to change that now," she explains.

This resistance to change has ensured that, despite the amount of interest the band have attracted from a clutch of other record companies following the success of *Now That I've Found You*, the group have opted to remain with Rounder.

"Other labels have stopped chasing us now," reveals Krauss. "They've seen how well the last record did and they now know that we can do it

**'As long as I can keep finding good songs I'm happy to let other people write them' - Alison Krauss**

without them. I think they realise that we're in for the long haul."

So Long, So Wrong debuted on the UK country charts at number three thanks to 15,000 advance orders. "It was a grind getting retailers to take the last album," says Richard Portet, head of distribution at Direct, which handles Rounder catalogue in the UK. "But MVC and Virgin were particularly supportive. This time round, we're finding it a lot easier."

So Long, So Wrong features a rendition of the bluegrass standard Little Liza Jane, but also includes contributions from former Doobie Brother Michael McDonald and other noted Nashville tunesmiths such as Harley Allen, as well as members of Union Station.



"There are a lot of good songwriters out there," says Krauss, "so I'm kinda shy about trying it myself. As long as I can keep finding good songs I'm happy to let other people write them."

According to Dave Williams, managing director of Frontier Promotions which handles Krauss' publicity in the UK, her Dolly Parton-like vocal style is one of her greatest selling points.

"I think there's something about her voice and her choice of material that

makes her attractive to music fans that aren't just into country music," he says. "She grew up with rock in the Seventies and even though she plays this traditional country style of music, she manages to bring something else to it. There are no rules as far as Alison is concerned."

Alison Krauss and Union Station tour the UK from May 23 to June 4, including an appearance at BBC Radio Two's live event at the Manchester Nymex Arena on May 25.

Mark Blake

**ACT:** Alison Krauss & Union Station **PROJECT:** album  
**LABEL:** Rounder **SONGWRITER:** various **PRODUCER:** Alison Krauss & Union Station **STUDIO:** Seventeen Grand/various  
**PUBLISHER:** Bug Music/various **RELEASED:** out now

## ON THE AIR: country's growing media profile

Country's profile in the UK will receive a welcome boost on May 25 when BBC Radio Two broadcasts the Country Music Spectacular from Manchester's Nymex Arena as part of its Music Live 97 series.

The show will feature Alison Krauss & Union Station (Rounder), established Nashville stars Trisha Yearwood (MCA), Suzi Quatro (EMI) and new rockability-influenced artist Dale Watson who has already played UK dates in support of his two Hightone Records releases *Cheatin' Heart Attack* and *Blessed Or Damned*, which are distributed by Koch International.

"Radio Two is keen for country to be seen as one of its flagship musical

styles," says senior producer Stuart Hobbay. "The artists who will be appearing in Manchester have all been featured on our playlist and would be playable on any broad music station. They represent the best in modern country."

Richard Wootton of Byworth-Wootton PR, who numbers Yearwood among his clients, says country artists must take a long term view of breaking the UK. "If they're prepared to put in the work, it can pay off for decades. Just look at older artists such as Glen Campbell and Don Williams, who have been coming back for years. This sort of exposure on Radio Two can only help the artists to broaden their fanbases which is bound to translate into future record sales."

The Manchester show is just one of a series of high profile country gigs promoter Asgard has scheduled for the first half of 1997. "There is a downswing in ticket sales in the US at present for a lot of country artists," says Asgard's Paul Penn. "That means overseas markets are looking increasingly appealing, even if it means playing smaller venues."

In conjunction with CMT, the 24 hour satellite and cable TV channel, Asgard has already promoted UK shows by Steve Earle, BR5-49, Gretchen Peters, Kathy Mattea, Tish Hinojosa and Rosanne Cash.

"These are perfect artists for the UK and Europe," says Rachel Melsom, director of marketing services for CMT. "They are exactly what our viewers want to see and hear."

Consequently, CMT is sponsoring further UK dates by the Krauss, Yearwood and Boggs packages during May.

And with BR5-49 and Mandi Griffith slated for this summer's Glastonbury Festival, Steve Earle scheduled to appear at the Cambridge Folk Festival and Willie Nelson booked to perform at London's Fleadh, country music's widening appeal in the UK - fuelled by growing media attention - is set to continue throughout the year.



Kathy Mattea

Trisha Yearwood



BR5-49



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# the craze that pays

The success of the line dancing phenomenon is providing a spin-off boost for country labels

**T**hey said it would never last. But the line dancing craze sparked off in the UK by the video of Billy Ray Cyrus's country crossover hit *Achy Breaky Heart* in 1992 has gone from strength to strength.

Country music clubs all over the UK are now reporting sell-outs on line dancing nights and the demand for line dancing albums shows little sign of dying down. While some feature specially remixed versions of existing tracks, many are compilations of already available material by American country artists, some of whom are only known among the hardcore country followers.

MCA, BMG and the Hit Label, which all have a considerable country roster, have all profited in the line dancing market.

MCA's *Toe The*

Line, a collection of tracks by modern country acts such as The Mavericks and George Strait, has sold 25,000 units in the UK since its release last April. Buoyed by its success, MCA licensed tracks from other labels for inclusion on January's *Toe The Line II* which has shifted 20,000 units.

"The success of line dancing has taken everyone by surprise," explains product manager Ian Snodgrass. "We're now including dance steps charts in the CD packaging, as this is clearly something the fans are interested in."

Keen to stay on top of the market, on April 7, MCA released *Sizzling Country Dancers*, which is being sold exclusively

through the Asda chain at a special price of £9.99. "Country has always been a tough market to break in the UK," says Snodgrass, "but we're confident that many of the people getting into line dancing will want to check out albums by artists like Tishia Yearwood or The Mavericks."



MCA's view is echoed by Arista product manager Glenn Cochran. He reports that *Boot Scootin' Boogie: The Nashville Line Dancing Album*, featuring top Nashville names such as Alan Jackson, Bric-A-Bra and Brooks & Dunn, has notched up sales of more than 10,000 units since its February release.

Jeff Stothers of independent PR company Cone Country worked on promoting the album through the club scenes. "Line dancing is a natural extension of country music," says Stothers. "I'm confident that those going to the clubs will continue to buy albums by any of the artists they've heard on a line dancing record."

Jeff Green, senior director of international development of the Country Music Association, adds, "Line dancing provides an important form of visibility for the music and the artists."

But, although demand for artist albums has gone up as a result of line dance exposure, Will McCarthy, product manager at Curb/The Hit Label, warns against over optimism. "The success of last year's *Line Dance Fever Volumes I* and *II* has led to a sales pick-up, particularly for two of our acts, Hal Ketchum and Tim McGraw. But it has been gradual and not as dramatic as might have been hoped for."

Nevertheless, line dancing's popularity has attracted other players to the market. Global's *The Ultimate Line Dancing Album* was released before Christmas and re-promoted in January following the inclusion of the Emmerdale offshoot *The Woolpackers'* hit single *Hillbilly Rock*, Hilbilly Roll. The album has achieved total UK sales of 90,000 units following a daytime advertising campaign on ITV and further slots on GMTV.

"We're certainly considering another collection," says Global's product manager Matthew Stanford. "The TV advertising has been successful, but we also ensured that we promoted these albums through the line dancing clubs. Essentially, we're responding to what those people want."

Many UK record companies are now recording their own versions of existing country tracks specifically for the line dancing market.

Hallmark's *Good Noise: The Best Of Western Line Dancing* - released last July, featuring British country act Memphis Roots - was followed a month later by *One Step Forward: The Best Of New Country Line Dance*, featuring material recorded by two more home-grown acts, Blueberry Hill and Sheila G. White. The two low-price releases have shipped nearly 40,000 units to date.

Dave Hastings of London's specialist country music shop, Record Corner, has

been taken aback by the success of line dancing albums. "It's not just the compilations which are doing well," he says. "Artists who've been big on the British circuit for years are making records for this market and enjoying the best sales they've ever had," he says. "We thought the craze was going to peak last summer, but it's still here." He does note, however, that many new buyers are only interested in music they can dance to.

Steve Crosby of *Boot Scoot*, a company which hosts up to 20 club nights a week throughout London, Surrey, Sussex and Hampshire, is adamant that country will benefit from line dancing's popularity.

"Line dancing is unlikely to turn people onto Hank Williams, but it will turn them onto acts like Garth Brooks, Reba McEntire or Tracy Byrd. I get customers coming up to me at the clubs and asking me to recommend albums by these artists and these are people who wouldn't have gone near country music at one time."

Not surprisingly, the specialist country press regard the line dancing phenomenon with mixed feelings. For some, such as *Country Music News & Routes*, a publication which has always focused on the British club scene, it has been good news.

Last year it launched a monthly supplement, *Line Dance UK*, aimed at the growing market. "In 25 years of being involved in country music, I have never known anything like the kind of commercial success that line dancing has," says editor Mick Green.

**'In 25 years of being involved in country music, I have never known anything like the kind of commercial success that line dancing has' - Mick Green**

The more US-focused *Country Music International* now incorporates a regular full-colour line dancing section. "This is in response to readers' demands and it has generated considerable advertising revenue," says editor Jeremy Isaac.

In contrast, *Country Music People*, the UK's oldest country magazine, has resisted the temptation to get involved. "Our readers are interested in the music itself, not the dances," says editor Craig Baguley. Nevertheless, belief in the market's longevity resulted last year in the launch of *LineDancer*, a monthly colour magazine, which publisher Betty Drummond believes "fills a definite gap in the market."

Clearly the jury remains out on whether the dance craze will have a lasting effect on the sales of country albums.

In the meantime, record companies are gearing up for further releases and watching as country artists who sometimes struggle to sell their own records in the UK reap the benefits of line dancing's popularity. **Mark Blake**

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# STOCK taking

Mark Blake reviews the latest country releases

**BEKKA & BILLY:** Bekka & Billy (Almo Sounds ALMCD18). April 21. Bekka Bramlett, daughter of Seventies rock duo Delaney & Bonnie, teams up with rockabilly guitarist Billy Bunnette for this rock, blues and country flavoured first offering. **BIG HOUSE:** Big House (MCA MCAD-11446). Out now. Debut album from the Bakersfield, California-based act whose touring experience sets them apart from some of their less well-travelled contemporaries and whose overall sound is grittier than that of many of their peers on the Nashville scene.

**SARA EVANS:** Three Chords And The Truth (RCA 74321 482512). June. Debut album from a new country vocalist whose sound has been compared to Loretta Lynn with a smattering of the late Patsy Cline. Produced by Dwight Yoakam's guitarist/producer Patsy Anderson. **SID GRIFFIN:** Little Victories (Prima SID007). Out now. One-time member of Eighties country rockers the Long Ryders, Kentucky-born Griffin's first solo album features new material together with a re-

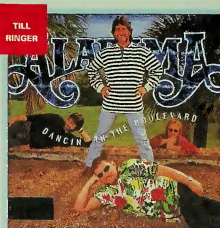
recording of the Long Ryders' Good Times Tomorrow. Hard Times Today. Billy Bragg makes a guest appearance.

**MERLE HAGGARD:** Best Of Merle Haggard (Curb/Hit Label cat no. tbc). April 21. Career highlights from the country legend known for hits such as Okie From Muskogee.

**RAY WYLIE HUBBARD:** Dangerous Spirits (Continental Song City CSCCD1004). Out now. The veteran Austin-based singer-songwriter's latest features contributions from various leftfield country rockers including Tony Joe White and Lucinda Williams.

**JACK INGRAM:** Livin' Or Dyin' (MCA/Rising Tide 1009). April 21. The young Texan singer-songwriter makes his studio debut with a country-rock set produced by mentor Steve Earle and country stalwart Ray Kennedy. Farther than many of his Nashville peers, Ingram is already being compared to a young Steve Earle.

**REGINA REGINA:** Regina Regina (RCA 74321 409712). April 21. Regina Leigh worked as a backing vocalist to country superstar Reba McEntire. Regina Nicka was a PA to McEntire's husband and manager Narvel Blackstock. This debut pitches the duo squarely at the pop-country market.



**ALABAMA:** Dancin' On The Boulevard (RCA 07863 674262). Released: April 21. This male vocal country rock troupe were formed in 1969, originally as Young Country but they only achieved crossover success in the early Eighties. They are still cited as an important influence by many of today's Nashville artists, all of whom were drawn to their harmonies and strong sense of melody.

**RICE, RICE, HILLMAN & PEDERSEN:** Out Of The Woodwork (Rounder CD0390). Out now. Critically lauded bluegrass set from four of the genre's principal players, including one-time member of the Byrds Chris Hillman. **GEORGE STRAIT:** Carrying Your Love With Me (MCA MCD11584). April 21. One of country's most successful male artists, Strait's last album, 1996's Blue Clear Sky, seemed to re-establish his position in the country firmament. His straight ahead, no-frills country has already brought him platinum sales and numerous industry awards.

**VARIOUS ARTISTS:** The All-Time Great Country Songs (Sony TV 24GD/IMC). Out now. Forty-song CD with enormous commercial appeal, that spans the Sixties to the Nineties and features acts ranging from Kenny Rogers to Elvis Costello.

**VARIOUS ARTISTS:** From Nashville With Love (Curb/Hit Label CURCD035). April 21. A selection of the finest country ballads from current artists including Wynonna Judd, LeAnn Rimes, The Bellamy Brothers and Hal Ketchum. **CLAY WALKER:** Rumour Has It (Giant 74321 454772). April 21. The latest set from the East-Texas singer, noted for his down-home country voice. While a strong draw in the US, Walker has yet to make inroads in the UK.

**BOB WOODRUFF:** Desire Road (Imprint/Hit Label CURCD037). Out now. New York-based singer/producer's second album photos him squarely in Tom Petty/Steve Earle territory with a rock-flavoured country set.

**WYONNNA:** Greatest Hits (Curb/Hit Label CURCD041). May 18. One half of the Judds, the most successful country duo of the Eighties, Wynonna's solo albums have displayed a strong blues, soul and R&B influence. This compilation album draws together several of her career highlights.

TALENT extra COUNTRY

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Order from Technicolor Tel: 0181 810 5061 Fax: 0181 810 5761

\* No. 1 Budget Album, 22nd March, 5th April (Source: Music Week)

The Crickets are on tour with Nanci Griffin until 11th May so order their new album now.  
Cat. No. CD 3036 00972  
MC 3036 00934

THE OFFICIAL MUSIC WEEKLY CHART

ALBUMS RELEASES FOR 28 APR-4 MAY 1970 YEAR TO DATE: 5,257

Main chart table with columns: ARTIST, ALBUM, LABEL, CAT NO., DISTRIB, CATEGORY, ARTIST, ALBUM, LABEL, CAT NO., DISTRIB, CATEGORY.

DISTRIBUTORS table with columns: A-C, D-H, I-L, M-P, Q-R, S-T, U-V, W-X, Y-Z. Lists distributor names and their phone numbers.

NEW RELEASES THE OFFICIAL MUSIC WEEK PRODUCT LISTING

Table with columns: ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes releases like 'Singles' by Various Artists, 'Singles' by Various Artists, 'Singles' by Various Artists.

Table with columns: ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes releases like 'Singles' by Various Artists, 'Singles' by Various Artists, 'Singles' by Various Artists.

SINGLES RELEASES FOR 28 APR 4 MAY 1997: 166 WEEKS TO DATE: 2,065

Table with columns: ARTIST, TRACKS, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes releases like 'Singles' by Various Artists, 'Singles' by Various Artists, 'Singles' by Various Artists.

Table with columns: ARTIST, TRACKS, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes releases like 'Singles' by Various Artists, 'Singles' by Various Artists, 'Singles' by Various Artists.

Table with columns: ARTIST, TRACKS, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes releases like 'Singles' by Various Artists, 'Singles' by Various Artists, 'Singles' by Various Artists.

Table with columns: ARTIST, TRACKS, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes releases like 'Singles' by Various Artists, 'Singles' by Various Artists, 'Singles' by Various Artists.

SINGLES LISTED IN ALTERNATIVE FORM

Table with columns: SINGLES LISTED IN ALTERNATIVE FORM. Includes releases like 'Singles' by Various Artists, 'Singles' by Various Artists, 'Singles' by Various Artists.

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t.v. fax: 0181 741 3703  
Isdn: 0181 741 4126

# AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ARTIFACTS That's Funky Green Ddgs	East West	April 21		The album will be promoted with posters and leaflets to tie in with the band's gig at the Brighton Festival. There will be advertising in the dance and teen press, plus a nationwide Rockbox poster campaign.
Get Fired Up JIMI HENDRIX	MCA	April 28		This final 17-track album from Hendrix is being re-promoted from next Monday along with four other back catalogue titles. There will be advertising in <i>Top Of The Pops</i> magazine and a database mailout, plus nationwide posters and in-store support from selected retailers.
First Rays Of The New Rising Sun KAVANA	Virgin	April 28		There will be press advertising in the nationals to support this release and the band will be appearing on ITV's <i>Barrymore</i> on April 19.
Kavana THE KELLY FAMILY	EMI	April 21		There will be national TV advertising on Channel Four and extensive press advertising in the national, music and style press.
Almost Heaven SUPERBRASS	Parlophone	April 21		There will be ads on Kiss and Choice and in the music press including <i>MixMag</i> and <i>Top Of The Pops</i> .
It's In For The Money ZHANE	Polydor	April 28		Radio ads will run on Kiss, Choice and Galaxy while there will be press ads in <i>MixMag</i> , <i>Blues &amp; Soul</i> , <i>Hip Hop Connection</i> and <i>Touch</i> .
Saturday Nite VARIOUS	Deepbeats	out now		Radio ads will run on Classic FM, Melody, Heart and Talk and there will be ads in several national newspapers.
Absolutely - The Very Best Of Electro VARIOUS	Deutsche Grammophon	out now		There will be national TV advertising on Channel Four, Channel Five and Sky plus regional ITV advertising and radio ads on the Network Chart Show. TV ads will run nationally on Channel Four and ITV. There will be music and national press ads including a co-op in <i>MixMag</i> with HMV.
Glee Line VARIOUS	Global TV/warner esp/	out now		
New Hits 97 VARIOUS	Sony TV	out now		
The Saint VARIOUS	Virgin	out now		

## CAMPAIGNS OF THE WEEK

### ARTIST



**MICHELLE GAYLE - SENSATIONAL**  
Record label: RCA/First Avenue  
Media agency: Target Media  
Media executive: Robert Lynam  
Product manager: Sonny Takhar  
Creative concept: in-house

RCA/First Avenue is backing Michelle Gayle's new album with TV advertising from release, running nationally on Channel Four for one week. The album, due out next Monday, is Gayle's first release for three years and the thrust of the campaign will be retail-led to ensure maximum High Street profile.

### VARIOUS - THE VERY BEST OF BRASS

Record label: Dino  
Media agency: MCS  
Media executive: Justyn Lucas  
Product manager: Andy Heath  
Creative concept: Mario Warner

The emphasis for Dino's marketing campaign for *The Very Best Of Brass* will be on the North and the Midlands with TV advertising running on Channel Four and in the Yorkshire, Tyne Tees, Central, East and North West regions. The triple CD, due out next Monday, will also be advertised on selected ILR stations.

### COMPILATION



# CLASSIFIED

Rates: Appointments: £28.00 per single column centimetre (minimum) 4cm x 2 cm  
Business to Business: £16.00 per single column centimetre  
Situations Wanted: £11.00 per single column centimetre  
Box Numbers: £12.00 extra  
Published weekly each Monday, dated following Saturday  
Copy Date: Advertisements may be placed until Thursday 12 Noon for publication Monday (space permitting).  
All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:  
Wednesday 18.00, before publication Monday.  
To place an advertisement please contact  
Lisa Garrett or Beverley White  
Music Week - Classified Department,  
Miller Freeman House, 30 Calderwood Street, London SE18 6QH  
Tel: 0181 316 3015  
Fax: 0181 316 3112  
All Box Number Replies to Address above

## APPOINTMENTS

### ROYALTY TRACKING ANALYST

Sony/ATV Music Publishing is a young, rapidly developing publishing company with a strong creative grounding. Due to recent Company expansion a new position has been created for a Royalty Tracking Analyst.

Key outlets in this role will be:

- researching and tracking all the income of Sony/ATV Music Publishing UK and International writers;
- involvement in dealing with MCPS/PRS and queries from writers and affiliates'
- Developing and overseeing new tracking procedures in the UK.

The ideal candidate will have gained at least two years experience of working within a Royalty department of a music publishing or record company, be computer literate and used to working on their own initiative. If you fit the criteria and are interested in this vacancy, please reply in writing with covering letter, stating your salary expectations and CV to: Susan Kennedy, Human Resources Officer, Sony Music Entertainment (UK) Limited, 10 Great Marlborough St, London, W1V 2LP.

Sony Music Sony Music Sony

music week

SALES AND

### ADMINISTRATION ASSISTANT

A challenging opportunity has arisen for a Sales and Administration Assistant to join the Miller Freeman Entertainment Music Group sales team, who sell on the market leading Music Week, RM, MBI, and other titles.

You must be able to demonstrate a solid administration background, with knowledge of Word 6. Attention to detail, determination and an interest in sales are essential.

Please send CV in strict confidence to:

Rudi Blackett, Group Sales Manager  
Miller Freeman Entertainment Music Group  
4th Floor, 8 Montague Close, London Bridge,  
London SE1 9UR

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AD FOCUS

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Experienced in  
Market Research  
Creative & motivated

**What we want**  
marketing strategy  
new service products  
new markets  
new revenue streams

**Who are we?**  
Music rights organisation  
Based in  
London's West End  
£190M revenue  
600+ employees



Please send CV quoting Ref. 2812MV  
to Dennis Fiddler, S&P Selection,  
Pinnacles House, 36 Haverhill,  
London SW7B 1RN  
Tel: 0171 330 6334  
Fax: 0171 330 9599

## Challenge and Change in the Music Industry

Our association is placed at the heart of the phenomenally successful UK music industry. As technology and consumer demands converge, the management of change in this sector provides a rare challenge.

The board of directors, who are volunteers elected by the association members, seek a

Chief Executive to monitor commercial, legal and assess technical developments and assess their implications for the membership. Play a pivotal role in policy formulation and implementation, and combining vision, energy and commitment, he or she will help the industry create its future. Personal style and competence is more important than age.

If you think you can make a difference, please write to the Chairman, APRS Ltd, 2 Windsor Square, Reading RG1 2TH with your career history and salary expectations.

music week

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UK & IRELAND

### INTERNATIONAL PROMOTIONS EXECUTIVE FOR RCA UK

This key position has arisen within RCA UK, part of the highly successful BMG Entertainment International UK & Ireland organisation. You should have proven international promotional experience, gained preferably across a range of artists and territories.

A strong grasp of promotional strategies within international markets is essential, including the requirements for the strategic promotional planning of international projects.

Self-motivated and able to work both on your own initiative and as part of a team, you should possess good organisational and interpersonal skills together with the ability to work well under pressure and to tight deadlines. Additionally you should possess good computer skills and be able to travel when required. A rapport with international London based media would be advantageous. Salary and benefits are highly competitive.

Please send your CV with current salary details to: Matthew Gibbon, Human Resources Department, BMG Entertainment International UK & Ireland, Bedford House, 69-79 Fulham High Street, London SW3 3JW.



BMG Entertainment International UK and Ireland has an Equal Opportunities Policy and welcomes applications from all sections of the community.

A Unit of BMG Entertainment

### Pinnacle Imports is looking for a Telesales Team Leader



You will possess:

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- \* the ability to motivate and monitor a diverse team

Responsibilities will include all aspects of managing the team, as well as telesales duties, including key accounts.

If you've got what it takes, then write, enclosing a CV, to:

Pete Barnett, Pinnacle Imports,  
The Teardrop Centre  
London Road, Swanley, Kent BR8 8TS  
or fax: 01322-619257

### TO PLACE AN ADVERTISEMENT IN MUSIC WEEK CLASSIFIED FAX YOUR CORRESPONDENCE

ON 0181 316 2112

**West End Music Publisher** requires a numerate computer literate person for a wide range of duties including accounting, secretarial work and assisting in the licensing of music for commercials, films, television etc. Experience of Word Perfect and Excel required. Please send CV to MWK Box No 378 Music Week Classified, Miller Freeman House, 30 Calderwood Street, London SE18 6QH

### cafe & movies

#### Specialist Music Division

PM/Office Administrator - Music Library - 17k

Small West End based Music Library reqs a pro-active flexible Administrator/Secretary. Data-entering, telephone enq's, dealing with TV Film and Ad agencies.

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Expanding Record Company req. exp. Press person to set up new department. Excellent national & regional contacts essential.

Senior Promotions Manager - 35k + Car

Expanding Record Company req. exp. Radio & TV Promotions Manager to set up new dept. Background in creative sales or production an advantage.

Sales/Marketing Co-ordinator - 20k + Comm

Music Library requires self-motivated person that fully understands library product. Background in creative sales or production an advantage.

Production Co-ordinator/Office Administrator - Music Library - 18,20k  
Busy expanding music co. req. Administrative Production knowledge and legal, copyright, royalties, accounting awareness an advantage.

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#### INDUSTRY OVERVIEW

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

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# DOOLEY'S DIARY

Remember where you heard it: Smacked wrists to the anonymous blighters who became cads at the CADs and nicked the Form design company's best art direction award for the **Everything But The Girl** project. Spookily, the very same gong turned up at the *MW* offices a couple of days later **unannounced**, but otherwise intact...It was a hectic week all round. At the Music Radio conference, Sony's **Paul Burger** proved a particularly entertaining keynote speaker, packing in the snipes about **Chris Evans** – "when I see him I feel in favour of legislation on cloning" – and the "vanilla programming" of *ILR* – "tasty on a hot sunny day but boring as a daily diet"...The panel *We Ask The Questions* threw up some revealing responses, among them **Ed Bicknell's** reply to the enquiry: "What would you do if you didn't work in the music business?" "I'd probably run the **Raymond Revue Bar**," he said. "Or just retire and read *The Sunday Times Rich List*"...Elsewhere, passengers at London's Liverpool Street Station were sent **scrabbling** after the dozens of **free fivers** and **tenners** strewn across the concourse last week, unaware that they were being filmed by promo director **Roman Coppolla** (daddy is big Francis Ford) for the video for **Mansun's Taxloss** single.



The Cads proved to be an emotional evening, not just in the usual award winning way but in a lovely, downy, kissy, huggy sort of way. When **Chris Priest** of the Studio Barbara design company got up to collect his award for **Dodgy's Free Peace Sweet** sleeve, he made a mad, dramatic and moving marriage proposal to music researcher **Sam Wayne** (1). In keeping with all good romantic novels, Sam said yes and the room applauded. "It was the most fantastic night I've had in my whole life," says Chris. "When everyone started cheering I felt like I was on the set of *An Officer And A Gentleman*." The date is set for June 18 next year. But, on with the rest of the evening. **Tony Kearns** (2) showed a nice bit of teeth after winning best video editing for **The Prodigy's Breaths**, celebrating with **Swivel** video director **Dani Jacobs**. Meanwhile, **Warner ESP's Ian Dewhurst** (3) showed from the rooftops about his most creative corporate campaign award for the **Disc Detective** mid-price campaign. In suitably bullish t-shirt, **Virgin's Adam Tomlin** (4) picked up the best artist website award for his **Pixie Girls** creation. **Eric's Rob Stringer** took no time at all getting in with **Walter Steir** (5) after his **Prodigy** promo for **Firestarter** won best dance video. **CADs' host Melyna Bragg** (6) clearly doesn't approve of something, And, not satisfied with stealing the limelight with his romantic proposal, **Chris Priest** also brought along a tree – one the featured on his winning **Dodgy** sleeve – and the band themselves, including his brother and band drummer **Matt** (7). For some, the simple joy of winning and showing off a CAD was enough, as best new director **James Brown** of **Freedom Music** (8) shows with fellow **Freedom** star **Galia** In. **Pic: CHRIS TAYLOR**

**Sadly Railtrack** didn't see the funny side...A piece of music history changed hands last week when the **Conrad Ritblat** property company bought **EMI's historic Manchester Square** home for a tidy £10m. Chief executive **Philip Lewis** tells **Dooley** he'd personally scoured the building for one of **Macca's** old guitars, but had

found nothing...Former **Royal Academy of Music** scholar **Elton John** returned to its **Duke's Hall** for the first time in 32 years last **Wednesday** (16) to be awarded **honorary academy membership**. "See what happens if you don't practise," he warned the current crop of students.....

The music industry put its best feet forward on Sunday, when **London Marathon** fever struck the capital. **Universal** managing director **Nick Phillips** (1) raised £2,000 for children's charity **Whizz-kidz** with his 4hrs 49 mins, while director of press **Tex Cummings** (centre), came in three minutes earlier and hopes to raise £1,500 for the **National Asthma Campaign**. **Director of promotions Damian Christian** (right) beat the pair of them, running in 4hrs 25mins and collecting £2,000 for learning difficulties charity **United Response**. Virtually no training didn't stop **XL's A&R manager Lee Silver** (2) clocking in in an impressive 4hrs 20 mins, though he points out he burst into tears at the end. **The Foundation for Children with Leukemia** will be better off though, by around £2,500. **Sharp** end director **Robert Lemon's** (3, right) 4hrs 40 run raised around £1,000 for **Nordoff Robbins**. Spare a thought for **Zomba Music** managing director **Steven Howard** who ended up in the **St John Ambulance** tent for an hour after his four-and-a-half-hour stint. Despite raising just under £7,000 for children's charity **Norwood Ravenswood**, he vows, "I won't be running it again." Full marks too to **DPA** account director **Paul O'Grady** (4) who came in at 4 hrs 40 mins raising around £1,000 for the **National Deaf Children's Society**, but describes his run as "the most gruelling, agonising, painful experience in my life."

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