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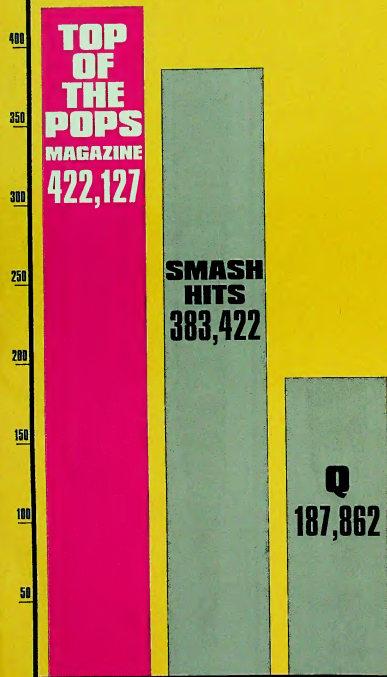
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For Everyone in the Business of Music

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First day frenzy sees Oasis hit sales high

by Paul Williams

In 16 hours last Thursday, the new Oasis album throned Michael Jackson's *Bad* and elbowed its way into the record books.

Be Here Now sold 356,000 units on its first day of release, more than any other album in its first seven days.

Previous record holder *Bad* took a full week to reach its 350,000 total in September 1987, while Oasis's previous album, *(What's The Story) Morning Glory?*, managed an opening first week of 345,000 units, but that, again, took a whole week to achieve.

Be Here Now was predicted to sell very strongly on its first day, but the record-breaking performance has stunned the band's record company Creation which reported first day re-orders of 450,000 units following an initial 750,000 ship-out. "We're very thrilled," says marketing manager Emma Greengrass. "We always expected it to sell a lot because they have a

very motivated, strong fanbase, but we didn't expect to sell this many."

Stores around the country were having to rewrite their own record books on Thursday after experiencing queues of waiting people and a huge surge through their doors once the 8am embargo was lifted. Virgin *Our Price* alone sold 104,000 units on the first day across the chain, easily beating the year's previous first-day best of 41,000 for Prodigy's *The Fat Of The Land*.

Simon Baker, assistant manager of the Virgin Megastore in Manchester, says he has not seen such crowds for a first-day opening since U2's *The Joshua Tree* in 1987.

"Everybody was coming in," he says. "Basically, they seemed to be young lads in there, mums and dads and office workers on their way to work."

HMV also declared the album its biggest first-day seller after it clocked up an estimated 70,000 sales. The chain was expecting to easily pass six figures by the end of trading on Saturday. "The

first morning was chaos," says Tony French, manager of HMV's 363 Oxford Street store in London. "We had a big queue outside and then when we cut a big ribbon to let people in, it was madness with everyone grabbing the stock."

And Tower reports that first-day sales for Be Here Now were the highest in its flagship London Piccadilly store's 10-year history. "Going by the first morning's sales, this is one for the record books," says the chain's managing director Andy Lown.

The success of the album has come as a welcome boost to retailers who say they are delighted to see such a strong release coming in the traditionally quiet

August period. Dougie Anderson, proprietor of Scotland's four-store Coda chain, says, "It's been great having something out like this at the time of the year because we had a period of strong releases - Prodigy, Radiohead and Paul Weller - but since then there's been practically nothing."

● see story, p5

HMV's 363 Oxford Street store in London attracted much of the media attention during Be Here Now's first day on release last Thursday (21). Fourteen film crews, including representatives from the BBC, ITN, MTV and Sky, as well as various other media turned up to the store which was one of 100 HMV branches around the country to open at 8am. The store was claiming the first sale of the album with 18-year-old Swedish student Gabriel Bjerner, who had camped outside the store since 4am, snapping up his copy in just 23 seconds. The store sold 300 copies in the first hour of trading and around 750 units that morning.



City cool over Mean Fiddler float plans

Vince Power's plans to launch his Mean Fiddler operation on to the stock market have received a mixed reception from the City due to the unpredictability of the music sector.

Power revealed on Friday (22) he wants to accelerate the rate of growth of his group - the biggest live music promoter in the UK - by seeking a listing. He also says the money raised would help finance the group's overseas aspirations. The Mean Fiddler hopes to launch the brand abroad by putting on festivals across Europe, in several North American cities and in Australia.

"I think the only way to do it is to go to the market with what we've got,"

Power told BBC's Business Breakfast. "I think we will have a lot of interest, we should hopefully be on the market by November. I think it's a new era for the Mean Fiddler - it's a new time and I think in the long-term it will be very good for us."

Despite the Mean Fiddler's impressive portfolio of venues and festivals, including Reading and Tribal Gathering, brokers are not particularly enthusiastic. One analyst says the company would best suit the Alternative Investment Market because of its size. "It's a bit of a spivvy float, but I suppose it could be interesting if they can demonstrate a good track record and

Power doesn't come over as a real sharp," says one broker.

Another analyst says there are some potential worries for the City. "Festivals are very dependent on the weather, there maybe insurance worries or problems if the stage collapses. And there would be a real problem having to explain away a drugs bust," he says.

Since launching the Mean Fiddler club in Harlesden in 1982, Power has grown the Mean Fiddler Organisation rapidly in the past 10 years, acquiring events such as the Reading, Fleeting, and Phoenix festivals as well as Clapham's Grand and north London's Jazz Cafe, Forum and Garage.

Sky picks benefit gig for pay-per-view first

British Sky Broadcasting is to mount the UK's first pay-per-view concert when it screens the Music For Montserrat benefit next month.

The Royal Albert Hall gig, featuring Eric Clapton, Sting and Paul McCartney, is being screened twice each night on Sky Box Office for the four days after it takes place on September 15. Worldwide TV deals, which are currently being negotiated, could mean the overall audience for the event may rival that for 1985's Live Aid.

Profits from the all-star concert, which will become Sky's sixth pay-per-view event, are being donated to the Montserrat Foundation to aid victims of the Soufriere Volcano. "With eight prime-time slots in the UK alone and the lineup of acts, there is clearly going to be a big demand," says a Sky spokesman.

He adds that no other pay-per-view concerts are scheduled, although he does not rule out further events.

Music For Montserrat organiser and producer Sir George Martin says the move to screen the concert as a pay-per-view event will bring the disaster into the public eye and also raise cash for victims.

THIS WEEK

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COMMENT

A lesson from Germany

Last Friday and Saturday on the streets of Cologne around 100 Germans and several hundred bemused Brits celebrated music from morning 10 o'clock.

The *Ringfest*, which coincides with the industry's Popkomm convention, is one of the outstanding promotional events for music in Europe and it provides a clear pointer to the future for London Music Week. The set-up is very simple. The central ring road is closed to traffic and given over to music stages sponsored by TV and radio stations, and insurance and beer companies, and featuring international acts like Ultra Nate and Whigfield and the best of local music.

The *Ringfest* is the result of cooperation between the music industry, local government and outside sponsors. Take a Government apparently committed to music and a music industry more united than it's ever been and add to it the inherent logic of the London Music Week idea, and it could happen here too.

Be Here Now, mad for it

It's 8.30am on a Thursday morning in August and I'm in the Or's Priceless Liverpool Street station in the City of London. So are lots of other people. About 25 of them. And we're all patiently queuing clutching mighty new copies of *Be Here Now*.

This isn't just the release of a record. It's a huge public event. No-one's talking about anything else.

These days when music is more fragmented than ever you don't get many times like this. Music that brings people together and defines a moment.

But, of course, up pops some smart-ass critic to say "They haven't developed very much."

It's a funny old world when an act gets berated for making a genuinely populist record.

Thank heavens Oasis show no sign of paying the remotest attention to the "critics". *Steve Redmond*

TILLY

UK needs some summery Euro hits

Well, it was time to stop off at Cologne on the merry-go-round of global music business conventions – Popkomm 97 – and, judging by the crowds, it was another record year.

There's something exciting about Popkomm. There's a definite buzz. People look happy, music is being played everywhere, and a few majors, but mostly independent record labels and publishers, seem to be constantly in conversation doing deals for their wares. It makes a very pleasant change from the staid atmosphere of Midem down in Cannes, which has none of the excitement it had in its heyday and now appears to have gone way past its sell-by date.

I think we as a nation are slowly becoming slightly more European, although we still have a long way to go. The English Channel might only be a narrow strip of water, but sometimes it seems it is hundreds of miles, and doesn't allow the European music to travel to our shores. It's not really the music that's the problem: it's the attitude of our media towards it.

Let's hope they prove me wrong over the next few weeks and start exposing some of the big Euro smashers to the sheltered ears of the British pop charts. "What are the big ones?", you ask. Ricky Martin's (*Un, Dos, Tres*), Maria plus Tic Tac Tac from Chillii, the Bellini single... In fact, loads of great records which, if exposed as much as some of the crap currently on our radio and TV wares, would be massive hits just like *Gala*.

Come on media, wake up! If we're going to be part of Europe and expect the French, Dutch or Germans to expose our music, shouldn't we reciprocate with their hits, for the good of all of us?

These European summer hits could get our tills jingling a bit more.

Tilly Rutherford's column is a personal view

NEWS

Record numbers bid for new W radio licence

by Paul Williams

Huge competition to land the second North West regional FM licence – one of the largest remaining radio licences – has produced a record number of applications for a licence outside the capital.

The Radio Authority received 21 bids by last Tuesday's (19) closing date, a total only bettered by the 25 received for the final London-wide FM licence which Xfm won in January. The last North West licence, won by Jazz FM 100.4 in 1993, attracted 11 applications.

David Vick, the Radio Authority's deputy chief executive and head of development, says it is very encouraging to see such a high level of interest in the licence. "There's certainly a broad range of different ideas we've received for the licence and that is very encouraging," he says. "It's the largest remaining licence outside of London and is a single-transmitter licence, making it more desirable, the most commercially effective of the remaining licences."

Though the applications range from

FORMATS OF APPLICANTS

New music/youth – New Rock Radio, Nominated 105.6, NRI North West, Virus Radio (Rock – 105.4 Ace FM, Radio Action, KLCX 105.4, Boss FM, 105.4 Easy FM, Heart 105.4, Live 105, More 105.4)
Others – Asian Sound FM, The Bridge (Christian music), North West News Radio (news), North West One (music aimed at mature audience and news), NWBC (mixed music/speech), Route 105 (country music), Saga Radio (music/speech for over-65s), XLR Radio (sport and music)

contemporary Christian to country music, adult contemporary and rock figures heavily in the various proposals being put forward. They include a bid by Capital to launch 105.4 Ace FM, a contemporary rock station aimed at 20 to 39-year-olds, and More 105.4 FM, from Mark Storey. Alternative rock is represented by both NRI North West (Storm Media Ltd), with plans for a station

specifically targeting 15 to 24-year-olds, and New Rock Radio Ltd, an alternative station playing classic and modern rock.

Among the other big names bidding are Chrysalis Radio, which is hoping to expand its Heart empire to the North West, Ginger Productions, part of the Live 105 application, and Pete Waterman, who is heading the consortium XLR Radio. Notably absent, however, is a bid to open a dance station, which Vick believes may be because of the strength of Kiss 102 in Manchester.

The licence, which is likely to be awarded in December or January, is the largest remaining licence outside the capital and covers a population of around 4.3m, including most parts of Greater Manchester, Merseyside and south and central Lancashire.

The Radio Authority also expects to advertise another North East regional licence by the end of the year and a further regional licence for Central Scotland next year. Vick says both are expected to attract a high level of bids.

● Analysis, p7

Break For The Border to sell four live venues

Former Break For The Border group chief executive Ian Howard is vowing to build a privately-owned live entertainment group if his bid for part of BPT's music and theatre division is successful.

The group, which put four live venues – including the MW award-winning Brixton Academy and the Shepherd's Bush Empire – up for sale last week to focus exclusively on expanding its bar and restaurants chain, has already received an undisclosed offer from Howard.

Group operations director Roger Beaumont, who becomes BPT's managing director following Howard's move, says the decision to sell the Academy, Shepherd's Bush Empire, the as yet unopened Birmingham Empire and Dublin's Gaiety Theatre will enable it to concentrate on rolling out a national chain of restaurants.

However, Beaumont stresses the group will still put on live acts because it is retaining London's Borderline and plans to incorporate similar-sized venues in some of its planned new BFTB restaurants, including one in Leeds.

Howard, who remains a non-executive director of Break For The Border, would not reveal the size of his bid, but analysts suggest it will have to be around £5m.



Compilation and catalogue specialist warmer esp is extending its brief to sign artists directly for the AOR and MOR markets. The label is launching its first in focus with a single from Emma Smealls's Malandra Burrows, who plays Kathy Glover in the ITV series and scored a Top 10 hit with Just This Side Of Love in 1990. Burrows' debut single on warmer esp is *Carnival In Heaven*, to be released on September 23.

Wet Wet Wet delight fans with secret gig



Wet Wet Wet invited 200 fans to watch their secret gig at Manchester's G-Mex last Wednesday, all of whom went mad for a Glaswegian pop band who've spent a decade resisting all musical trends bar their own, writes *Lee Henshaw*.

The band chose the 12,000-capacity venue to rehearse for an arena tour which will test enthusiasm for their near-platinum album 10.

Where UP have tuned up for the Nineties with beat mechanic Howie B, Wet Wet Wet have collaborated with songwriters Graham Lyle and Terry Britten for their 10th release, a commitment to a formula which also saw them deliver a set of safe soul music and plenty of covers.

Save the odd cheeky moment – like threatening to take his clothes

THE 10 TOUR

Promoters: Andrew Miller Promotions, Kennedy Street Enterprises, MCP, Regular Music Booking: Fair Warning

Lighting: Light & Sound Design
 Video: Creation Technology Ltd
 Pyrotechnics: Pyro Vision
 Dates: Sheffield Arena (August 22 & 23), Manchester NME Arena (August 26), London Wembley Arena (August 29 & 30), Birmingham NME Arena (August 31), Newcastle Arena (September 2), Glasgow Celtic Park (September 6), Birmingham NME Arena (September 8)

off during a technical hitch – frontman Marti Pellow came across as very smooth.

He has abandoned his bleached hair and beard for the 10 tour, and reverted to the short dark crop he

sported when the band arrived with their million-selling *Popped In Soledad* out album in 1987. His dancing was sharp, his voice strong, and his cheeky eyebrow acrobatics were accentuated by the three massive screens that flanked the stage.

During a set of hits from the last decade – from *Wishing I Was Lucky* to Julia Slaye – a welcome deviation from the act's familiar face was their new-found relationship with the big band sound, which they explored on recent singles *Beyond The Sea* and *Maybe I'm In Love*.

Having already delivered two Beatles songs – *With A Little Help From My Friends* and *Yesterday* – Wet Wet Wet closed on their cover of *Love Is All Around*, the 11th biggest-selling British single of all time, a finale for which they saved their best pyrotechnics and lasers.

▶▶▶▶ SMALLER MARKETS AT FOREFRONT OF REGIONAL RADIO - p7 ▶▶▶▶

Led Zeppelin's 1969 album track *Whole Lotta Love* will become the band's first-ever UK single when it is released by Atlantic/East West next Monday (1). A video of vintage band footage has been compiled by the three surviving members of the group to support the release of the track. It originally reached number four in the US in 1970. The single will also feature the tracks *Baby Come Home* and *Travelling Riverside Blues* and will be available as a limited-edition numbered CD Digipak. Its release follows yesterday's (25) reissue of the Remasters double CD at single price for the first time and coincides with the band's remastered back catalogue moving to mid-price.



Oasis arrive on time as retailers play fair

by Paul Williams

The military-style operation to sell-in and distribute the Oasis album has been declared a success after just a handful of stores broke the strict sales embargo. *Vital* and *Smv* say almost every retailer who signed an agreement not to sell the release until 8am last Thursday (21) observed the deadline.

"Generally, we're very happy and we want to thank retailers for their co-operation," says *Smv* label development manager Roger Quail. "It proves that we can all work together to get the result that we want to achieve."

But among the stores which did break the embargo were three branches of *Asda* which has previously been censured for selling *Prodigy's The Fat Of The Land* album early as well as a selection of singles, including *Oasis's D'You Know What I Mean?* Quail says *Asda* telephoned Creation to apologise immediately after becoming aware of the breaches.

One newsgate, an independent store and a market trader were also caught breaking the agreement and Quail has vowed action will be taken against them. This will mean the stores in question will not receive *Vital* new releases or *Smv* new releases via *Sony* and *Pinnacle* until the day they come out.

Quail says he is disappointed there

HOW AND WHERE IT SOLD

PRICE DIFFERENTIALS

Concerns that the much-publicised release of *Be Here Now* could spark damaging price-cutting proved groundless as a *AW* survey of its release day price shows. The album was on sale at £13.99 at *Andys*, *HMV*, *Now*, *Our Price*, *Virgin*, *WH Smith* and *Woolworths*; £12.99 at *John Manzi's* (and part of a two for £22 offer), *Safeway* and *Tower*; and £11.99 at *Asda*, *Blockbuster*, *Coda*, *MVC*, *Sainsbury's* and *Tesco*.

THE INTERNATIONAL PICTURE

Strong demand for *Be Here Now* has not been restricted to the UK. An initial worldwide shipment of 3.4m units has included orders of 960,000 from the US and 150,000 from Canada, which is to release the album tomorrow (Tuesday), and 100,000 from Latin America. In Japan, demand is so high that after an initial 250,000 platinum shipment, 35,000 re-orders have already been placed.

were a few breaches, but adds, "Overall it has worked for everyone. We were determined everybody would start selling at the same time and it seems to have worked very well. People have co-operated and the record has been a great success."

Despite the size of the initial shipment—750,000 units—it appears there were very few ordering and delivery problems with the product arriving at stores signing the agreement last Wednesday (20). However, some *THE* customers were left waiting for their delivery to arrive after only 40,000 of its initial 65,000 order turned up on time.

After receiving first-day re-orders of up to 450,000, the album's physical distributor *Vital* has decided to ensure it meets retailers' demand by opening on a

Saturday for the first time outside the Christmas period. Three telesales staff were due to report for duty on Saturday with the warehouse operating between 11am and 3pm.

Director Pete Thompson says, "Because of the Bank Holiday and because of the Thursday release we thought we'd give people the option to catch up on the Saturday. It will help us as well because we don't want everyone phoning us on Tuesday."

Along with sticking to the embargo, retailers have not been tempted to cut the price of the record to try to tempt extra customers.

The majority of High Street stores, including *Woolworths*, marked the album up at £13.99, while three of the four big supermarkets were charging

NEWSFILE

Skunk Anansie in Kerrang! triumph

Skunk Anansie were named best British band and best British live act at the *Kerrang!* Awards held last Thursday (21) at London's Royal Lancaster Hotel. Among the others winners were *Prodigy*, taking the best video prize for *Breathe*, *Def Leppard* who collected a creativity award, *Jon Bon Jovi* who won a classic songwriter award, *Black Sabbath* who picked up a hall of fame award and *Marilyn Manson*, named best band in the world and best international live act.

Tower goes on-line for net sales

Tower Records has unveiled plans to start selling products via the internet before Christmas. The chain's digital services manager *Mary Carson* says users of the service will be able to order all the CDs, videos and books that are available in its stores. The *Tower* internet store is an extension of our mail-order service. It will never beat browsing, but for people who enjoy mail order, or out-of-hours shopping, the internet service will be fun and easy to use," she says. *HMV* and *Virgin* are due to offer similar services by the end of the year.

Jamieson to head 4AD A&R

4AD has promoted *Lewis Jamieson* to head of *A&R* following the departure of *Colin Wallace* after more than 12 years with the independent label. *Jamieson*, 26, who has been at *4AD* for three years, says he is not planning a radical overhaul of the *A&R* department. "We want to keep pushing the boundaries. Not necessarily sign the bands which are number one, but the bands which influence the bands that are number one," he says. "I want to restore *4AD* as the top indie in the country again."

Releases dearth hits classics

A shortage of new releases has led to a poor second quarter for classical trade deliveries. Total units shipped was down 20.5% to 2,800 for the period April to June, compared with 3,561 for the same period last year. Only two albums released in the period finished among the quarter's Top 20 titles, although one of them was *Adrius II Cantate Mundi*, the biggest seller of the three months.

Qawwali pioneer dies

American Recordings artist *Nusrat Fateh Ali Khan* has died of a heart attack. The Pakistani singer, who was instrumental in spreading *qawwali* music to the west, died on August 16 at London's *Cromwell Hospital*.

RA plans digital radio open day

The *Radio Authority* is hosting a digital radio open day on August 28 to address the impact of *DAB* on commercial radio. In addition to demonstrating a new *DAB* receiver, the session will discuss the benefits of *DAB* over analogue service. For details contact 0171-405 7052.

▶▶▶▶▶ THE NEW BREED OF CHART TOPPERS -p6 ▶▶▶▶▶

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DANCE

New acts are replacing the old guard as the chart bankers

Life is uncertain enough for record companies, but at least they could always rely on their long-established superstar acts shifting huge quantities of their latest album.

However, a string of disappointing sales performances over the past year from a number of the one-time big guns has confirmed that not even artists with the most impressive track records can now be guaranteed to live up to their previous achievements.

In fact, it's been a case of out with the old and in with the new over the past 12 months as many of the old guard have been pushed aside by a wave of new acts, causing the biggest shift of superstar power in the Nineties.

As research in Cliff Dane's newly-published UK Record Industry Annual Survey 1997 reveals, more acts charting for the first time featured among the 50 best-selling artist albums last year than in any other year during the decade.

"A definite pattern has emerged over the past three years and particularly in the last year when a number of new artists have come through," says Dane. "They've been selling really well, while people like Phil Collins are not managing to sell as many records as they used to."

Eleven of the top 50 places were taken up by acts who had figured in the album chart for the first time in 1996 and nine other places were filled by artists who had done the same in 1995. But, excluding greatest hits packages, just 20% of the albums were by acts with a chart history of more than five years.

This compares with a Nineties peak of 66% in 1993 when only nine acts with chart histories of up to two years managed to get among the very biggest sellers.



KULA SHAKER: BREAKING THROUGH

While albums by established UK acts such as Def Leppard and the Top Shop Boys were unable to sell as strongly as their predecessors last year, the shift in emphasis has meant a huge upturn in the number of new UK acts coming through to the big time. Ten UK artists who charted albums for the first time within the last two years, made the top 50 albums of the year in 1996, compared with six in 1991 and just four in 1992 and 1993.

Parlophone managing director Tony Wadsworth believes a combination of very strong new music and the influence of Radio One has led to so many acts coming through. "Radio One is now a lot more open to including new artists and new music on the playlist which has helped to expose a lot of new music," he says.

But, with so much strong music around, he says it is inevitable some of the more established acts may get

THE RISE OF THE NEW BREED



Top 50 artist albums of the year divided between artists with five or fewer years of chart history and those with more than five years. Figures exclude greatest hits Source: The UK Record Industry Survey 1997



OCEAN COLOUR SCENE: BANKERS

overlooked by record buyers and the media, regardless of the quality of the music they are producing. "There's a problem at the moment of where more established acts can get exposure," he says.

"Radio One is very much a new music station and I believe the IRL network is moving towards that, though it hasn't gone quite as far. Radio Two is great, but it could be a lot better."

Instead, Universal Music managing director Nick Phillips suggests the more established acts need to look at other ways to promote their music. "While there's a shift away from older artists at Radio One, there are a lot of other ways to break records. If you're smart, you'll definitely concentrate on slightly different ways than you have in the past," he says.

But despite airplay difficulties, it has not been all doom and gloom for veteran acts. The Bee Gees achieved their

highest album chart placing for 18 years in March with Still Waters, largely on the back of a Brits appearance and a new generation discovering them via a number of highly successful Bee Gees covers. And, aided by the Beatles Anthology exposure and positive reviews, Paul McCartney stormed back in May with his strongest-selling album in years.

Yet, with other established acts this year, including U2, not yet living up to past sales, record companies in the future may well think twice about signing deals such as last year's reported £80m Warner/REM tie-up.

"You can't take things for granted any more," says Phillips. "Just because an artist has had five or six successful albums, there's no guarantee they'll have another five or six." Paul Williams

The report, priced £425, is available from Media Research Publishing on 01334 644309

Kylie Minogue September 8
The single Some kind of bliss



Warner brothers move to the fore in fight for regional radio's future

As the big names take a back seat in the bidding for the North West regional radio licence, Ken Garner gives his views on the radio groups to watch in the battle for station ownership

There may now be 21 bids on the Radio Authority's desk for the North West regional radio licence, but there can only be one winner.

Just who that will be is being kept under wraps until the New Year, but one thing is reasonably certain. The North West licence will not be won by any applicant 100% or majority-owned by one of the three radio groups whose names have dominated coverage of the industry since 1994: GWR, Emap and Capital. The big three are also out of the running for the North East (to be advertised in October) and Central Scotland (February 1998) licences.

There's a simple reason why they won't win: they won't be applying, or at least not in their own right.

Admittedly, Capital's 105.4 Ace FM bid for the North West is an exception. But, this unexpected development aside, the big three now normally only apply as minority shareholders in other people's bids – or, at a more removed level, as minority shareholders in another station group which itself is part of a larger bidding consortium.

There are two reasons why the UK's biggest radio stars have suddenly become bit-part actors in the application round.

First, each of the big three – that is, if Capital's acquisition of Virgin gets the go-ahead from the Monopolies & Mergers Commission – is almost at the limit of 15% ownership of British radio, as defined by the new, complicated "points" system brought in by the Broadcasting Act 1996.

Second, none of them has won an application for a new station since 1992. GWR, Emap and Capital have reached the 15% ceiling mostly by acquisition. Groups like Chiltern, Met, Southern and Trans World, still applicant as recently as three years ago, have been bought, broken up and traded. The only success the big three have had in applications has been Emap's backing of Kiss FM's London bid (1990), and GWR's minority, now controlling, stake in Classic FM (1992).

Thus, the groups to watch now are the second rank in terms of share of the industry. They may be smaller, but they have first-rate track records, and can be expected to both win new licences and expand on their existing acquisition.

They include Border, Chrysalis, Essex Radio, Independent Radio Group, the Radio Partnership, and Scottish Radio Holdings. All except Essex Radio have thrown their hats into the ring for the North West.

Most of them are led by names familiar to radio industry insiders, despite their new corporate identities. Independent Radio Group is made up by the former Trans World team. The Radio Partnership is the old Metro board. Chrysalis and Essex have each attracted senior staff from Capital, Chiltern and radio sales houses.

Scottish Radio Holdings alone retains its longstanding team of chief executive Richard Findlay and chairman Jimmy-wo Lord – Gordon.

This old wine in new bottles is clearly pleasing to the Radio Authority's palate. Essex Radio's majority stake in the recent winner of the East Anglian

RADIO IN BRITAIN – THE KEY PLAYERS

THE BIG THREE

GWR group plc

- total ownership share: 14.53%*
- one national licence: Classic FM: share 3.3%, reach 10%
- 28 local licences: total UK local share 25.9%, reach 38%

(* % of Radio Authority points system)



- total ownership share: 14.24%*
- 18 local licences: total UK local share 13.3%, reach 26%
- predominantly large Northern metropolitan cities

CAPITAL RADIO

- total ownership share: 8.91%*
- 10 local licences: total UK local share 25%, reach 37%. London, Birmingham and S Coast
- trying to acquire Virgin; would increase group ownership share to 13.21%*

THE NEW GENERATION

Chrysalis



- total ownership share: 6.37%
- four regional licences: London, West Midlands, South West, Yorkshire; plus Manchester city licence



- total ownership share: 4.27%
- 12 local licences in Scotland and N Ireland



- total ownership share: 3.68%
- RTL Country 1025; London AM licence

Daily Mail and General Trust plc

- total ownership share: 3.68%
- minority shareholdings in four radio groups



- total ownership share: 4.27%
- Jazz FM London & North West



- INDEPENDENT RADIO GROUP
- total ownership share: 3.03%
- five licences, including Scot FM (central Scotland) Paisley, Manchester AM, W12.4 (Wigan)



- total ownership share: 2.54%
- eight local licences in North West, Swansea, Welsh Valleys

Essex Radio plc

- total ownership share: 2.49%
- four local licences in Essex & Herts, plus East Anglian regional licence



- total ownership share: 2.26%
- one national licence: Talk Radio UK

regional licence, dance station Vibe FM, may have surprised outsiders, but was less of a shock to those in the know. As programme director Paul Chantler (ex-Chiltern) explains, the bid had three things in its favour.

"From my experience at Galaxy [South West regional licence], I knew we had to do it by the book, and that meant doing a lot of research with an open mind, which showed there was a gap in the market for a dance station primarily for teens and 20s, but some 24-30s as well," he says.

"Second, we were a local company with an excellent track record in audience figures, financial terms, and winning awards. Finally, we had people here who had the experience to run what the research said listeners wanted – a dance station."

Everyone filling in the forms knows what the Radio Authority looks for in its licence application: a programming service idea that can prove it will broaden listener choice in the area; evidence of local support and involvement; and the financial and managerial resources to maintain the licence through its full eight-year term. Essex's Vibe FM consortium, including the Daily Mail & General Trust (25%) and the Mission hi-fi firm (10%), clearly met these requirements. Such brings us back to wondering why the big three haven't been winning applications since 1992. Capital, for example, clearly met the criteria during the London FM application rounds.

Some claim the Radio Authority has operated an unspoken policy of not

awarding new licences to the old groups. It has, however, been happy to re-award all but one or two of these players' original licences to them over the same period.

Others argue that the larger groups have over-reached themselves, and that their diverse licences are spread over such a large area that it is hard for their applications to demonstrate convincingly either local support or specialised programming expertise.

On the other hand, Chrysalis, clearly the most ambitious of the rising groups, can legitimately claim to have established itself as a regional specialist. Its licences, either won or acquired, may stretch from Bristol to Leeds, but all but one are of the same type (regional) and all specialise in one of two formats (dance or soft AC).

This suggests there is no bar on the big three becoming players again, if only through acquisition.

Once this round of licence awards is over, and the new "points" enter the ownership system, the "ceiling" naturally rises. Most radio executives expect a new round of trading between groups, as station portfolios and geographical spread are rethought.

This vision of corporate radio licence raiders is hardly what the Home Office green paper on radio expansion envisaged 10 years ago. As Richard Findlay points out, expansion is not being driven by listener demand, but by demand from people who want to own stations.

However, it would be churlish to deny that listener choice has increased. "If

you really want to improve listener choice, the large groups are best placed to do that, because we're hardly likely to cannibalise our existing audiences," Findlay adds.

He is not alone in being a big player who sees the small, radio-dedicated groups as trading on the promise of easily acquiring the key asset – a licence. Tim Schoonmaker, chief executive of Emip Radio, says, "We must be the only sector where the main asset – the licence to broadcast – is virtually given away free."

But the smaller groups recognise the truth of this, too. Michael Connolly, chief executive of IRG, argues that the catalyst of national commercial radio has meant many investors and advertising spenders have only recently discovered the earning potential of the medium, and it is this that has fuelled the application round.

That's why all these three groups have interests in bids for the North West licence.

Remember the word used for the first licences of the deregulated era? This final regional licence round, eight years on, is "incremental", too. The big groups keep their old licences, while new licences go to proven executives in new or smaller groups. Then, we thought what was being incremented was simply listening choice. Now, we know it refers to something else as well: capital.

Ken Garner is radio critic of Scotland On Sunday, radio presenter for the Express, and lectures on the media at

Publishers: are you listening? In praise of Radio One

Like many other songwriters, I am trying to raise some interest in my material. On advice, I made a demo CD (as tapes are submitted by the bin-load). I telephoned publishers to find out if they wanted to receive new material and asked for a name to whom a letter should be addressed. The replies have been mostly by standard letter, for which some apologise, but considering the number of such letters they must have to write, I suppose this is understandable.

One reply said, "Having listened carefully to your songs..." and another said "This is not the kind of material we are currently looking for" and both returned the CD. What they didn't notice was that the CD was still in its cellophane wrapper. It's kind enough that publishers should not have the time to listen to material submitted (where else are they going to find their next hits?) but to give the game away completely that they have not even bothered to listen is, I feel, unforgivable.

I spoke to one of the people on whose behalf the letter had been sent and he claimed sheer volume of work. The other company were unavailable for comment on the phone, but I am waiting for a reply to another letter. If they can't even listen, why do these companies suggest material is sent in? If they are not going to listen to new songs, what are they in business to do? I wonder if others have had this same experience.

Norman Wheatley,
Oakenshaw,
Redditch.

I was delighted to see a student RSL station listed as station of the week in one of your recent issues. I

know how hard Richard, Jo and Matt have worked on making T In The Park Radio happen and wish them every success.

Student radio has become more adept at attracting industry attention over the past few years. However, our successes belie the terrible struggle individual stations have to survive.

At the recent SRA summer conference in Nottingham an issue of particular poignancy arose. A professional radio station pays about 9% of its costs to copyright agencies, due to the fixed fee system for RSLs that figure rises to 25% for student radio.

The prohibitive cost stops a lot of these licences actually going ahead, which is counter-productive to the music industry, given student radio's general commitment to play new, rare and cutting-edge music. The knock-on effect for the radio industry is that creative talent does not get the opportunity to flourish in a live radio environment.

The irony of the situation is that despite copyright fees costing such a huge amount to students, the amount they raise for the agencies themselves is piffling.

Despite not being much of a rebellious sort, I would suggest that if student stations didn't bother paying the agencies, it would not be remotely worth their while to sue us, as it would be difficult to pursue and, God forbid, we might win.

I would rather take the view that this is a problem that can and should be sorted out to everyone's satisfaction, but neither PPL nor

PRS are prepared to discuss any sort of reduction in RSL fees with me.

Can anyone help?
Nick Wallis,
chairman, Student Radio Association,
Queens House,
London, WC2.

Having just enjoyed Matthew Sweet playing to a packed audience at London's L2, I feel compelled to write about what seems to be a lack of interest in the industry to cater more for the buyers attracted to the softer, more developed side of credible rock/pop.

I am talking about those who want to hear the likes of the Blue Nile, World Party, Teenage Fanclub, Jackie Levin, John Hiatt and Goya Dress.

These acts are regularly producing good and often great albums. But there is such limited radio support that even the most innovative marketing strategy would be lucky to make a dent.

Radio One used to look after such an audience with the Saturday afternoon show hosted by the likes of Tommy Vance, Johnnie Walker and Richard Skinner. While the programme was certainly not peak listening time, it was an outlet.

When Virgin Radio came along, I expected that they would go some way to fill this gap. But alas its music policy has evolved to be much more mainstream.

Now with Xfm seen to hit the airwaves, will it find a slot for the softer end of credible? Certainly you cannot play credible youth-focused music all the time. As Radio One has found out pretty quickly, it is just too much for the listener to take. The listener, however, may not feel so inclined to

flück the dial if he or she were played something slightly less abrasive.

My Geneva, Ash and Embrace albums sit nicely beside those by Sparklehorse, Crowded House and Jockasta in my record collection, so why not on radio?

Martin Herrett,
Bercoff Music Consulting,
Finchley Road,
London, NW11.

I think it's brilliant that Radio One's Andy Parfitt has stated, "We will play unfamiliar music first and popular tracks second." So how come "pluggers voiced disappointment that Radio One is still losing listeners?" (MW, news, August 16). At least it means that those listening are actually wanting to hear new music. Be grateful that Radio One exists. Curiously, in the same article, it states that Radio One reaches 40% of all 15-24s. Whatever do they have against 25-year-olds? Don't they matter? In my experience, more over-25s than under-25s listen to radio. Hearing music you want to buy is one thing - buying it is another. This is where the problem lies. It's very hard to buy music that isn't chart-bound or in the charts.

Whose problem is that? At the end of the day it's the independent record shops and the music buying public that miss out - oh yes, and the little record labels and the little artists. All the little people. But I guess they're all over 25 or they don't exist. Jaki Florek, Mark Radcliffe fan, Loose Records, Cheshire.

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SINGLES

DENI HINES: I Like The Way (Mushroom MUSHFCD). A smooth more soulful than the previous hit *It's Alright*, but with remixes by Don E/David Morales and Richie B on a clubbing tip, it's another Top 40 hit. **CD**

BROWNSTONE: Kiss & Tell (Epic 6648542S). This funky piano-led follow up to their Top 20 hit *Five Miles To Empty* is a pacier extract from the new album *Still Climbing*. **CD**

NICK HEYWARD: The Man You Used To Be (Gestation CRECS). The former *Haircut 100* man sounds more Beatles-like than ever with this pleasant, almost epic, radio-friendly fare. **CD**

SAVAGE GARDEN: To The Moon And Back (Columbia 664854Z). The Australian duo's follow-up to *I Want You* is not as hook-driven as that track, but it's still commercial enough to win over ILR and clinch a Top 30 place. **CD**

DEL AMITRI: Medicine (A&M SB2862). The Southern band present their usual uncomplicated, tuneful rock with its harmonica-driven single which should win friends at AOR radio. **CD**

OMAR: Golden Brown (RCA 74321521Z). The Stranglers classic is given a subdued, lazy feel on this sensitive remake, adding up to a suitably sophisticated, after late, summer hit. **CD**

DUFBSTAR: Cathedral Park (Food/EMI UK CD087A104). Enlivened with the punchiest of horn sections, Dufstar display all the hallmarks of quality pop on this gorgeously uplifting single, taken from their forthcoming new album. **CD**

KYLIE MINOGUE: Some Kind Of Bliss (Dunstone 7432151752Z). Kylie changes musical tack again with this dense, big-sounding single, co-written with two of the Manics, which loudly announces she's back in style. **CD**

KIS-ONE: Hearbeat/A Friend (Jive JIVECD41). This double-headed single should succeed, especially with the string-laden *A Friend*, and has the added bonus of a strong Puff Daddy remix of *Step Into A World*. **CD**

JHELISA ANDERSON: Freedom From Pity (Dorado DOROSCD). Plaintive, touching vocals meet strumming guitar in this fourth single from Anderson's *Language Electric LP*. **CD**

FLP:IDE: The World Is A Ghetto (Poncho CDSPN002). The first release on compilation specialist Harmless's new imprints updates the classic *War* track into a Latin house anthem. **CD**

DIVINE WORKS: Divine Works I (Virgin VITCD19). Pluffy, medieval-choral ambience abounds with this track lifted from the "Enigma meets Enya" debut album. **CD**

FLUXUS: Spirit (Virgin YRCD 127). Preceding the return-to-form *Rialto* album comes this invigorating reworking by the proto-electronica trio of a track from their 1995 *OTO* album. **CD**



MORRISON: BACK AGAIN

HELEN LOVE: Does Your Heart Go Boom? (Ela CREPZD). Ridiculously chipper speed rock from nascent Welsh bubblegum punks who namecheck Atari Teenage Riot and *The Western Mail*. **CD**

CHINA DRIVE: Somewhere Else (Mantra MNTZ). A refreshing alternative to the lure of mediocre indie tracks. Features excellent drumming and some great guitar sounds. **CD**

TZ FEAT ROBIN S: You Got The Love (Champion CHAMPD30). Fans of Robin S. *Show Me Love* and *Lave 4* Lay won't be disappointed by the Lisa Marie Experience's mix of her new track. **CD**

PORTISHEAD: All Mine (Go Beat 571 597). Even edgier, and more obviously produced, the lead single for the long-awaited second album amply restates the band's strengths but may not break through into pop markets. **CD**

MAR MORRISON: Who's The Mack? (WAVE 128CD). Clearly still troubled by his stay at Her Majesty's Pleasure, Morrison returns with this catchy but dark limited-edition single from the album *Only God Can Judge Me*. **CD**

SINGLE OF THE WEEK

THE SUNDAYS: Summertime (COR3 6475). Back after five years, the gorgeous melodies and vocals sound better than ever. Radio *One* agrees, so this should be their biggest hit yet. **CD**

ALBUMS

COLDCUT: Let Us Play (Ninja Tune ZEN 30). Fresh from Top 40 success with *More Beats And Pieces*, Coldcut return with an album of mixes featuring the "most delinquent sound terrorists" of our time including Jello Biafra and Talvin Singh. **CD**

MORRISSEY: Suedehead - The Best Of Morrissey (EMI CDCEM 3771). A somewhat bizarre collection, as not all his *RMV*/Parlophone singles are included. Not for the faithful, but the merely curious will be satisfied. **CD**

KATRINA & THE WAVES: Walk On Water (Eternal 3984205202). After Katrina's Eurovision triumph, she deserves to



FLUXUS: AN INVIGORATING RETURN FROM THE PROTO-ELECTRONICA TRIO

reap some rewards. But this collection of peppy, well-constructed songs doesn't have the spark to spur huge sales. **CD**

VARIOUS: Access All Areas 2 (Positive TIVA 1015). This second *Positiva* collection doesn't include as many hits as its predecessor, but should appeal to the many fans of its uplifting sound. **CD**

RDC: Virgin (Virgin CDV262). Taken individually, there are some great tracks spanning Velvets-style moodiness and techno on this major label debut from the hacker favourites, but as a whole the album may be too diverse for its own good. **CD**

VARIOUS: Come Again (EMI COMAG001). EMT's current artists cover tracks from the label's 100-year history. *Wicket* combinations are *Pos* Fighters doing Baker Street and Robbie's *Ev'ry Time We Say Goodbye*. *Novel*. **CD**

ELKIE BROOKS: The Pearl's Concert (Artful 501852414352). A double-CD packed full of all her greatest hits. This album will prove that Elkie can still hold her own in the jazz/blues/rock arena. **CD**

DANNI: Girl (Eternal 398420562). Danni's back with an album full to the brim with hi-NRG dance tunes. The hit *All I*



NICK HEYWARD: BEATLES-LIKE

Wanna Do will set it in good stead. **CD**

CAPERCILLIE: Beautiful Wasteland (Survival SURCD 021). Assured, elegant and individual, the Highland band's Celtic roots are more seamlessly integrated than ever into their otherwise mainstream sound. **CD**

DAVID TOOP: Spirit World (Virgin AMB72). The second of *Toop's* series of engaging confusions of world music styles will be helped by the September 22 release of the next volume in his ambient compilation sets, *Ocean Of Sound*. **CD**

COURTNEY PINE: Underground (Talkin' Loud CD 5377 452). New York recording has focused Pine's fusion of jazz and beat-based music more clearly, and his return to Seventies sax-tying adds instant accessibility. The potent cover of Donny Hathaway's *Tryin' Times* (with *Jhelisa*) could be huge. **CD**

DIANA KRALL: Love Scenes (Impulse! IMP3 90075). Brilliant *Nineties* take on the best of the piano/vocal jazz tradition is combined with a stellar trio playing with outstanding feel and engineering. Sky-high reputation and live exposure should boost sales. **CD**

SIMON RAYMONDE: Blame Someone Else (Bella Union 021). Cocteau Twins' guitarist Raymonde stirs a seductive brew of soundscapes, pop, Celtic and country, into a tasty, subtle departure from his main band's work. **CD**

TANYA DONNELLY: Lovestones For Underdogs (Survival SURCD 021). If winning lead single *Pretty Deep* continues to match *Belle's* highpoint *Feed The Tree*, their ex-lead singer should migrate gracefully to solo success. **CD**

ALBUM OF THE WEEK

TRAVIS: Good Feeling (Independiente ISOM1 CD). Plenty of potential football stadium anthems from one of the year's brighter indie acts and likely to rocket with autumn *Oasis* supports. **CD**

This week's reviewers: Simon Abbott, Dugald Baird, Ben Drury, Simon Harper, Duncan Holland, Stephen Jones, Sophie Mass, Paul Vaughan, Selina Webb and Paul Williams

ALAN JONES TALKING MUSIC

The sixth and, presumably, last single from **George Michael's** *Older* album - a Greatest Hits album from Sony due imminently will include some new tracks - *You Have Been Loved* is George at his most laidback. Beautifully sung mood music, it meanders mellifluously for more than five minutes and is like a breath of fresh air, though the fact that *Older* has sold so many copies already, and the track's lack of a commercial hook, will limit its chart potential...Opening with some pleasing piano doodlings before exploding into the floorifier of the moment, *Darius's* *Sunchyme* is going to be huge. Built around extensive use of vocal samples from *Dream*

Academy's *Life In A Northern Town*, it's a gem, with the potential to go the very top...The much-vaunted **Fleetwood Mac** reunion album *The Dance* finds the group's most famous incarnation reunited for a live/hits package freshened by the inclusion of a sprinkling of new material. Most tracks are rendered faithful to the originals with little in the way of improvisation or development, but much in the way of enjoyable recognition. *Stevie Nicks*, in particular, is in good voice, and never more so than on her "witchy woman" tale *Rhiannon*, one of the few tracks here to vary much from the recorded version, with *Stevie* whipping up a storm. Top notch performances from all, and

a big seller...It can't have escaped your notice that there has been a seasonal increase in chart invaders from Europe, with the likes of Mr President prospering. Similarly set for success, the oddly named *2 Eivissa* offer *Oh La La*, a high octave pop/house smash of maddening simplicity. The radio mix is short on vocals and long on scating keyboard phrases from *Crystal Waters' Gypsy Woman*. The *Cool Summer* mix is much more of a song and taken at a much slower tempo but is equally catchy. Get used to it, for it's going to be a hit.



NUSRAT FATEH ALI KHAN 1948 - 1997

INSPIRATIONAL IN LIFE...

"Nusrat is incredible... he is a constant source of inspiration. Nusrat is more than just a singer to me - he is the embodiment of soul and passion in music." - NITIN SAWHNEY

INSPIRATIONAL AFTERLIFE.

"I have never heard so much spirit in a voice. My two main inspirations, Nusrat and Otis Redding, have been supreme examples of how far and deep a voice can go in finding, touching and moving the soul." - PETER GABRIEL

The Virgin Records logo, featuring the word "Virgin" in a stylized, handwritten script.

Records REALWORLD

"It has been one of the greatest honours for RealWorld/WOMAD and Virgin to have worked so closely with one of the world's most inspiring and breathtaking singers."

Extreme youth is hardly rare among new bands these days and, after Hanson, the fact that Catch are a trio of 18-year-olds is not earth-shattering news.

But, on the basis of their first single, *Bingo*, released by Virgin Records on September 16, one can only describe Catch as a precociously talented outfit and it's no surprise they are a priority act for the label this autumn with Spice Girls' songwriters Matt Stannard & Ben Rowe on board.

Bingo – already B-listed on Radio One, and a video favourite on The Box – is an infectious pop song with a mature lyrical slant. It's not about bingo, but a Jarvis-esqure tale of a 17-year-old boy

looking for kicks in the big city. Catch's lead singer, keyboardist and songwriter Toby Slater says, "Bingo is our showcase which reveals some of our facets – our pop sensibility, our rock angle, our jokiness – but it doesn't tell everything about us."

Slater, who was only aged 14 when he wrote some of the songs on the album, is unequivocally ambitious. "We want to make a benchmark pop album, that can go alongside Michael Jackson's *Thriller*, ABC's *Lexicon of Love*, or one of the Wham! albums," he says.

"The core of it is a vein of incredible intelligence," says Virgin co-managing director Ray Cooper. "Lyrically and musically, Toby's songwriting has

CATCH OLD HEADS ON YOUNG SHOULDERS



elements which can be understood by young kids, but also an older demographic."

There is an air of destiny about Slater who, after forming the band with guitarist Ben Etchells and bassist Wayne Murray, sent a live six-track demo to Stannard and Rowe, which attracted Virgin's attention.

"It was a race," says Cooper. "We moved on the deal as quickly as possible. They liked the worldwide job we'd done with Spice Girls and wanted to know if we were as enthusiastic about them."

And, indeed, the label was. "When we played their material to our overseas companies we got a similar reaction to Spice Girls, and that was decisive," says Cooper.

Catch are consciously following the pop route and are clearly well versed in its mechanics. They want pop success. "They are incredibly astute and want to see everything, like all the video

directors' showreels," says Cooper. "Most groups aren't able to take it all in." And they are currently getting press exposure in a wide range of

magazines, from the teen pop cookbooks to the style bibles. "There is definitely a gap in the marketplace for intelligent pop which appeals to readers of *The Face* and *Dazed & Confused*," says Cooper.

Finished tracks from the album, latterly co-produced with Andy Bradford, do reveal a wide range of influences and Slater's huge potential as a songwriter.

Expensive Kiss is like sugar-candied Radiohead, while *Die* is in its Hanson-like in its pop soul feel. And then there's *Goodbye*, a big Elton John *Goodbye Yellow Brick Road*-style ballad.

Everything is now in place for a campaign which will follow the international pattern established by Spice Girls.

In the short term, Catch are likely to be most readily bracketed with Hanson, for their combination of youth and talent. "Catch could have a broader appeal than Hanson," adds Cooper. "Over here everyone's waiting to see what happens with the next Hanson single. With Catch we know they're going a lot of great songs, and they won't be going away."

David Knight

MANICS MAN JOINS THE TEAM

Marin Hall of Hall Or Nothing is no doubt why he opted to manage Catch. "It may sound corny, but there is a kind of magic, a star quality going on here," he says. "Toby has always believed this would happen."

Hall was approached by Toby Slater two years ago, when the teenager pressed a tape of his songs into his hand at a wedding. "It was immediately clear there were some great pop songs there," says Hall.

But at that time, Hall was not necessarily thinking about helping build the career of a new pop act. Although he had passed over the running of the PR side of his company, he was fully occupied with the Manic Street Preachers and Shampoo.

That has changed since the massive success of the Manics' Everything Must Go. "After the success of the Manics at the Brits I decided it was time to expand the

management company and extend the roster," he says.

Hall's reputation at various record companies will be his new charges no harm. Virgin co-managing director Ray Cooper says, "I've a terrific amount of respect for Marin, for his work with the Manics and Shampoo. Catch clearly have a management team that cares a lot about them, and we've already had a lot of defining moments in our relationship."

Act Catch Project single/album Label: Virgin Songwriters: Slater (Murray) Publisher: cc Studio: various Released: Sept 15 (single)

NEW SIGNINGS

ARTIST	MANAGEMENT	SIGNED TO	TYPE OF DEAL	SIGNED BY	DESCRIPTION
CHOCOLATE WEASEL	self managed	NINJA RECORDINGS	albums deal	Pete Quicke	Ninja sign up junglist T Power's new electro and hip hop project
ELECTRASY	Captain Courageous	WINDSWPT PACIFIC	worldwide publishing	Peter McCanley/ Bob Grace	new wave power pop from the South-west
GLAMOROUS HOULIGAN	Steve Mohair	ARTHR0B RECORDS	albums deal	Peter Price	Yorkshire electronic dance duo, formerly on Delaney St and now signed to Caution Records' new imprint
THE FLAMETREES	Bill Stonebridge	SONY MUSIC	worldwide publishing	Julie Sawyer/ Blair McDonald	\$2's new guitar band stay-in-house for publishing
L0L HAMMOND	self managed	NOTTING HILL MUSIC	exclusive worldwide publishing	David Loader	Member of the Drum Club and general dance music figurehead
THE HYBRIDS	Martin Nesbitt at Point Blank	INDEPENDIENTE MUSIC	worldwide publishing	John Kevin	Independents' new publishing arm snags up the Nottingham-bus colour rock trio
THE KOOKS	Chuck Sahn/Chicken Soup Management	FICTIO SONGS	worldwide publishing	A&R team	Well known four-piece "buzz band" in a semi-acoustic Simon & Garfunkel vein
OLU	no management	GEEST	albums deal	Jon Baker	V2's label moves into the neo soul groove with this young New Yorker
PELOROCCO	self managed	ARTHR0B RECORDS	two singles and an album	Peter Price	The latest big beat DJ product from the Heavenly Social
PERFUME	Seh Heaton at Aromasound	NOTTING HILL MUSIC	exclusive worldwide publishing	Anzy McQueen/ Kate Swetsour	Leicester guitar pop on Big Life Records

Compiled by Jake Barnes 0181 964 5310 urbania@tdcnet.co.uk

SLEEPER LOUISE TAKES CENTRE

An interview with Louise Wener which was not an interview unless he'd heard her speak about something.

"I think a lot of music around is dadrock arte," she tells *MW*. "People turning out for these generic albums which are very much of a time and a style and a space that we've all seen before."

"People have no imagination. I'm much better than that – they can only do one thing, I can do 10. When we were doing [new single] *She's A Good Girl* in rehearsal I was singing 'mumrock' will make you feel better' as a joke," she says.

Nine times out of 10, Wener's outspoken views have been used to damn her with faint praise, but Sleeper have given the lie to the idea that bands pigeonholed as "alternative" need to be sanctioned by the press in order to succeed.

Wener certainly seems unphased by being branded a rent-a-gob with critics. "I know what's right and what's right I do. I never need someone to validate me" – and she has a point. Despite being slated as a "second division Britpop band", Sleeper sold 300,000 albums in the UK with their sophomore album, *The Girl*. For their third, *Pleased To Meet You*, BMG is confident of similar sales by Christmas.

"Sleeper's career to date is a perfect example of what we as an industry so often fail to achieve, which is genuine artist development," says senior product manager Steve Lows. "Their first album, *Smart*, went gold. The *Girl* went platinum. The whole campaign from day one has not been about relying on one radio hit or one key TV appearance, it's been about close attention to detail in every area and that has allowed the band to grow themselves."

BMG plans a "massive marketing campaign" centred on the frontwoman, utilising railway stations and London Underground stations, flyposting, rock box sites, full-page press ads, advertising on Channel Four and Xfm, and a postcard campaign. "It's focusing on striking images of Louise, something we haven't done before," says Lows. "It's the age we've been keeping in our back pocket."

Musically, *Pleased To Meet You* is Sleeper's most diverse album to date.

THE WATCH
This New Zealand guitar pop band, who have switched from Plym to Discard in the UK, performed a blistering set at London's The Venue last week. Supportive radio play for the Alan Muldoon-inspired single *Flute Star* should see their self-status success in home regained here.

PER STAGE FOR THIRD LP

Wener nominates influences ranging from Tom Waits to T. Rex to Bowie to Madonna. The spirit of James Bond composer John Barry meanwhile figures heavily in *The Spy Who Loved Me*-styled debut single *She's A Good Girl* and Kraftwerk are acknowledged on *Motorway Man*, albeit with a tongue firmly planted in cheek.

Literally, it is an album that is more subtle in its use of caricatures. "It's less suburban and more worldly than her previous records," says Lowes. Ben Wardle, Sleeper's A&R man, feels that Wener may soon ditch the trappings of indie pop altogether. "I think that, perhaps, the days of her wearing a sloganised skinny rib T-shirt are coming to an end," he says.

Not that Wener is trying to write herself out of Britpop history.

"I didn't have an agenda as such, but I felt an enormous sense of freedom writing this album, partly due to the success of the last one," she says. "It felt a bit like the beginning for me."

It is a mark of her confidence that she namedrops the quintessential Britpop tune, Blur's Parklife, on *Traffic*

'Sleeper's career to date is a perfect example of what we as an industry so often fail to achieve, which is genuine artist development'

Accident, the album's parting number, and the first title penned for the album.

"The reference is a goodbye to the Britpop era," says Wener. "I think it's up to someone to say it rather than 'Oh, that was all shit wasn't it, we must disown ourselves from that.'"

Blur's Damon Albarn isn't the only artist to be enshrined in Sleeper's lyric sheets; Wener also squeezes in a reference to Benny And The Jets on *Firecracker*. "I'm a big early Elton John fan," she says. "I grew up listening to *Goodbye Yellow Brick Road* thinking it was the best thing ever."

Which is just the sort of pop influences that the record company



PRESS TO PLAY

Relations between Sleeper and the music press have always been at best strained, but the band's manager, Louise's older brother Geoff, remains sanguine. "I'm worried about the press we would have killed ourselves by now," he says. So, as coordinator of press, radio and television publicity for Sleeper, is Alan James on the verge of nervous breakdown?

"Even though there's always been this myth that nobody likes them in the press, Sleeper have had a lot of support," he says. "Having said that, it's never easy and I certainly maximised Sleeper's radio and TV to counteract any blockades that the press may have written. For last year's campaign we deflected a bit from weekly press anyway, and moved into *Vogue* and *Company* territory. That was very important."

"This time it's been a good response all round. The telephones are hot - nobody's not ringing me," he adds. "Basically, all magazines have to cover Sleeper, whether they like the band or not. The whole ant has changed. Looking at current ABCs the teen press is very strong at the moment and all the monthlies and weeklies are down, so they have to put in the artists who are doing very well. They all need to sell magazines."

As a consequence, he's backed this campaign around those who have been most supportive of Sleeper in the past.

"The first front cover of this campaign is Select which comes out at the end of August. [Editor] John Harris and Steve Lamaca at *Radio One* have both been very supportive from day one - when all the brickbats were flying they stood very firm saying this is a good band, she writes good songs, she's a top star," he says.

"Chris Evans also had a real big influence early on, and put them on TV three or four times. The ratio of record buyers to the people he gets is high and Louise looks great on TV when he was on the radio he was very supportive as well - he didn't crack the band on his own, but certainly played his part."

And for those who have been less supportive? "NME had to put that band on the cover at the end of last year, the band were so big and they hadn't really committed to the radio and they should have done. They were wrong and we proved them wrong," he says.

"I've always had great faith in this group, I knew they would have platinum albums but, primarily, I knew that Louise was a star."

to want to hear. "Everyone's tastes are melody-based," says Wardle. "I think the big fear with anyone involved with Sleeper is to avoid being too arty. This album has more imaginative arrangements and instrumentation than their previous records, but at same time you know as the A&R person you can relax because there's a fantastic chorus right around the corner."

Lowes agrees. "They haven't gone away and made an A&R record - it's a pop record and Louise has always been a pop artist."

The new album is certainly Sleeper's most musically accomplished collection to date and Wener had a very clear idea

of what she wanted, having demoted everything on eight-track before entering the studio. She praises producer Stephen Street for letting her realise the songs.

"I could go on endlessly about the technical things he brings to what we do," she says. "What I'd rather say is that despite his enormous success and great talent he doesn't bring his ego to it. Often in a band the relationships going on are insane, but he can remove himself from it and he is always able to maintain an overview of what it is you're creating."

Band relationships have always been a moot point with Sleeper, Wener

having switched romantic and writing partnerships between guitarist Jon Stewart and drummer Andy MacLure. But it was bass player Didl Osman who got "taken to leave" by the band. (Madder Rose's Chris Giammalvo stood in on bass for the album; the band are currently looking for a permanent replacement) prior to the recording of the album; a sensitive situation currently being debated by lawyers which all parties refuse to discuss.

What has surfaced, however, is a sense that the matured Sleeper can emerge from such problems and can still confound the critics with well-crafted pop songs. **Shaun Phillips**

Act: Sleeper Project single/album Label: Indolent/BMG Songwriter: Louise Wener Studio: Mayfair, Maison Rouge, London Producer: Stephen Street Publisher: Sony Released: Sep 22/03

STEVE LAMACO ON A&R

I'm right aren't I? Walk into most good book shops and there's a dictionary of rhyming words freely available for purchase. So why isn't there a book for bands and songwriters which lists all the words you shouldn't rhyme together. Sorry, but we're on a mission here. As you might have gathered, a lot of these columns are prompted by conversations I have with A&R people and the subjects that amuse or irritate them. Anyway, a fortnight ago I was on the phone to a guy in A&R who told me he keeps a list of the most popular lyrical clichés in the world - whenever the words "hand" and "understand" emerge from the speakers in close proximity he dives for cover under the desk... To be honest I can't remember his Top Five Clichéd lines. But I

remember adding "We're lying in the gutter looking at the stars", "Seen you walking down the street", and any line that rhymes "baby" with "maybe" or "love" with "above". Instant off switch. Red card. Early bath... I know pop music isn't meant to be necessarily poetic, but sometimes bands stretch your patience to the limit. OK, put the Oasis guitar solo in, if you must, but let's have a bit of imagination on the lyrical front. The power of a few good lines in your demo is astonishing. Honestly bands, I'm telling you. We've no need to "let the good times roll" again. Some of the rehased lines which do the rounds are so ancient and yellowing they might as well have been written with a quill. If you fancy dropping us a line with some of your suggestions for worst

lyric, we'll start a chart... Enter this week's demos, which start with a band who kick in with "Didn't you ever read a book/Didin't you ever take a look". Ouch. Maybe you'd expect nothing more from a band called *The Impossible*, but to be fair the music's oddly curious. We'll let them off with a warning because the chopping guitar finale to first track *Dirty Boy* is pretty impressive and the vocals are weird, but good... A little ripple as well for *Mark 700* whose brooding three-track tape comes in a pop art sleeve and sounds quite mesmeric after a few plays. Particularly the lightly toasted pop of *Sometimes You Suit Me Fine*. Not a criminal couplet in sight.



TALENT

ONE TO WATCH

GOMEZ
There was the biggest A&R buzzword we've heard of this month: Gomez. The 20-year-old Seattle-based singer has been on the Northern Echo-gaze list week. Their manager is planning to give the cards close to his chest, but Gomez is understood to be herself post-modern rock with a wide range of influences.

Universal marketing manager Karl Badger knew he was on to something when he first encountered Danish pop quartet Aqua at an international marketing meeting in Copenhagen in January.

"Instantly I thought there's a bit of everything here: No Doubt and even Madonna," he says.

As it has turned out, pre-release reaction to Aqua's debut single Barbie Girl suggests he could have succeeded on the scale of Whigfield's Saturday Night on his hands. But, more importantly, he is convinced he has a strong live act with an album, *Aquarium*, containing as many as six potential hit singles.

When Badger returned from the conference, he put out 800 copies of Aqua's debut Danish single, *Roses Are Red*, on 12-inch around UK handbag clubs, but quickly discovered they were not to everyone's taste.

Badger says, "Some people sent it back and said 'Please don't send us this stuff' but then we understood that we needed to explain the bigger picture. I wanted to get a positive vibe and it was a case of holding the reins and waiting until the band were able to appear for promotion here. They can cut it live."

— Barbie Girl, out on October 13, was their third single to go platinum in Denmark, and has been number one across Scandinavia. It is expected to follow the same pattern across Europe and Asia and in the US it debuted on the *Gavin Top 40* chart at number 32 this week.

But getting Aqua across to the UK market will rely heavily on the hilarious Barbie Girl video, which has band member Lene dressed as various Barbie dolls skulking around her swimming pool at home after Rene (as the ever faithful love interest Ken) accidentally pulls her arm off.

This week it is the number one most-requested video in the US, having shot from 90 to number one on *The Box*, and Badger is seizing on the obvious opportunity it provides by distributing it to as many outlets as possible, from Top Man and Miss Selfridge stores to First Leisure clubs.

Meanwhile, various UK and American mixes are sherry to be sent out to clubs across the country.

"We're working it visually. You've got to see them to understand Aqua's point



AQUA

EUROPOP SUCCESS LOOKS TO UK

POPRAZZI: UK POP MARKET

Despite a strong single and video, Aqua have got a battle on their hands in attempting to translate their European success to the UK market.

"Apart from the teen mags, pop music is totally overlooked by the rest of the UK media. It sells when it's given the chance but hardly gets any radio play," says club promoters company Poparazzi's promotions manager Simone Ferrara.

"When pop is embraced you can get Spice Girls. Yes, Aqua are tongue-in-cheek and

yet they are fun—that is what they should be. It's about having a good time. If you have a talented DJ you can dance to this next to Prodigy," adds Simone who has been pushing the single at UK clubs.

"They are obviously European and you have to present such good artists in the UK in a friendly way," she says. "The feedback we got from the *Roses Are Red* promos was that it had to appeal more to the mainstream and we've listened to that. That's why we're getting good UK mixes done."

of view. Everyone I've spoken to likes Barbie Girl and gets it straight away when they see the video," he says.

"It's fun pop music," he adds. "I really believe Aqua are mass market. It will start with the teen market for its quirkiness, gay clubs will really like them for their kitschness and their tunes are so catchy. Mums and Dads will like them."

Aqua's wacky cartoon image—a cross between No Doubt, B2B and Deee-Lite—and serious approach to having fun has evolved over the three and half years they have been together.

Claus and Søren met and began writing music together as early as 1989 and eventually teamed up with singers Rene and Lene.

As joyseppers they spent one lonely week in the Swedish charts with their debut single, *Hay Bitch*, before starting over as Aqua and signing to Universal Music in April last year.

Their debut single *Roses Are Red*, released in September 1996, stormed the Danish charts and went platinum, earning them a Grammy nomination for best vocal dance release.

Then the follow-up single, *My Oh My*, went straight to number one in February and, unusually for Denmark, achieved gold status within six days.

And now, with the piano-driven Barbie Girl making waves everywhere, the success has become phenomenal.

"Barbie Girl has exploded in a way which we can't understand ourselves. We wanted to take each country at a time, but now so many want us," said singer Lene Nyström before jetting off on two months of dates in Asia, Africa, the US and eventually the UK to tie in with the single's release here.

"Rene came up with the original lyric 'Come on Barbie, let's go party!' and we wanted to put voices to the dolls and imagine what they would say to each other," she says.

"We are serious about our work. We always wanted to do this and it's what we've been working for for years. When we write we don't want to change the words. People understand how we are being corny."

And with a second single planned for the New Year and *Aquarium* due out on November 24, Aqua look likely to prove far from disposable. **Stephen Jones**

Artist: Aqua Project: single/album Label: Universal Songwriters: band Studio: The Cutting Room, Stockholm Producers: various Publisher: Universal Music Released: Oct 13/Nov 24

THIRD EYE BLIND

HOT TIPS FOR A UK BREAKTHROUGH

San Francisco rock act Third Eye Blind's champion Sylvia Rhone is proving that it sometimes pays to ignore the advice of A&R men.

Having been passed a demo tape by a trustworthy attorney, the Elektra label chairman & ceo of the Elektra Entertainment Group was determined to follow them up herself after the junior scout returned from a live viewing, insisting they had no potential.

Rhone says, "When I heard Semi-Charmed Life I immediately thought what a great pop single it was. I'm into songs and just had to see them myself."

Third Eye Blind are the fastest-breaking rock act in the US this year, with their debut single *Semi-Charmed Life* having thundered into the *Billboard* Hot 100 top five and quickly



established itself as the rock song of the summer.

Their domestic success is attributed to a slick marketing plan which pitched the single at US radio stations, backed by strong reviews of the album, also called *Semi-Charmed Life*, which went gold in the US and is now available in

the UK. But charismatic vocalist Stephen Jenkins says, "Record companies can't make anyone buy a record. We're making a kind of rock music right now which is grabbing hold of the times people are living in."

Released on September 8, *Semi-Charmed Life* is more than just a catchy song. Third Eye Blind's strengths lie in intelligently bitter lyrics, their entertaining live show and capitalising on the popular guitar sounds of the likes of the Smashing Pumpkins, Foo Fighters, Weezer and The Spin Doctors.

Having supported Oasis on their infamous US tour last year, they believe they know what a British audience expect—and are convinced they can build a steady success here.

But Jenkins is quick to shy from comparisons. "Oasis have England believing they are the Beatles," he says. "To us they were just the band we were opening for. We're not like them. Liam [Gallagher] is really annoying and their stage show is quite bad. They just stand there. It's like 'I'm so bored, it's cool,'

which is boring. We're not."

Jenkins, who produced the album with Eric Valentine, formed the band four years ago in San Francisco with guitarist Kevin Cadogan, bassist Aaron Salazar and drummer Brad Hawkins in an effort to develop a post-grunge sound.

"We're very much influenced by British acts like Bowie and The Clash, but we have a really strong sense of American soul and even hip hop, which you can't fake," he says.

The band are due to make their first UK appearance at London's *Borderline* on Thursday, September 17.

Miles Gillespie, Elektra product manager for US and affiliate labels in the UK, says, "Of all the foreign acts it's the one we're most excited about. The album is an out and out pop record, but I shall be spending a lot of time and money getting people to see them live. They feel that is their strength."

There will probably be three singles before Christmas but we're still looking for anything too big here—I want to keep them organic. They know there's a lot of work to be done."

But with *Semi-Charmed Life* already A-listed on Radio One three weeks before Christmas, it might be easier than he thinks. **Stephen Jones**

Artist: Third Eye Blind Project: single Label: Elektra Songwriters: Jenkins & Cadogan Studio: various Producers: Jenkins & Valentine Publisher: 3EB Released: Sept 8

One to WATCH

THOMAS JULES-STOCK

Mercury's latest R&B signing just 16 years old, but an ace vocalist. London showcase of several tracks—including this single. This kind of guy got on top and co-produced by Beckenbauer—proved that he has the talent and maturity to compete with the best.

THE OFFICIAL UK CHARTS



Oasis re-wrote the record books last week by selling a phenomenal 636,000 copies of *Be Here Now* in three days. Released on Thursday, the album sold 356,000 copies on its first day, and nearly doubled the figure by close of business on Saturday. The group's third album, *Be Here Now* thus sold more copies last week than any album has previously sold in any week. The previous record first week sale of 350,000, established by Michael Jackson's *Bad* in 1987, bit the dust in the first day - and by week's end Robson & Jerome's all-time record of selling 583,000 copies of their self-titled LP in a week just before Christmas 1995 was also eclipsed.

All three Oasis albums to date have debuted at number one. In 1994, Definitely Maybe started out with 86,000 sales, while 1995's (What's The Story) Morning Glory? upped the ante somewhat, selling 345,000. Both albums benefited from the media fever surrounding the release of *Be Here Now* - What's The Story, climbing 21-17, and Definitely Maybe jumping 69-24.

Be Here Now took a massive 30% of the album market last week and 39% of the artist's album market share. Overall, album sales week-on-week climbed by 772,000, suggesting that some buyers of *Be Here Now* left record shops with additional impulse purchases.

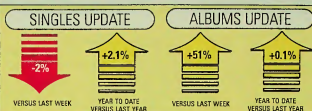
Be Here Now has helped year-on-year sales significantly too.

After trailing behind 1996 levels throughout the year, 1997 sales have been closing the gap recently, thanks to The Prodigy and others, and finally moved ahead of 1996 levels - admittedly by only 0.05% - this week.

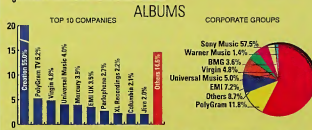
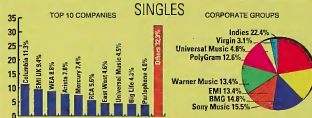
Two other acts have reached number one with their first three albums - the George Mitchell Minstrels and the Beades - but Oasis are the first act ever to debut at number one with their first three albums.

It's a sobering thought, however, that many artists who have had a number one album struggle fairly soon afterwards. **Jesus Jones** topped the chart with their 1991 album *Doubt*, and slipped to number six with the follow-up, 1993's *Perverse* - but they must be shocked to find that their first album for four years, *Already, Debuts* at a lowly 161 this week, having sold fewer than 400 copies.

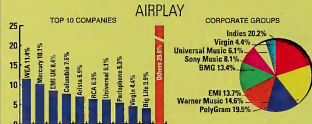
Another spectacular decline befell a group whose publicity for their last single boosted the comeback of the decade, **Katrina & The Waves** reached number two with their Eurovision winner *Love Shine A Light*. Their attempts to consolidate their success have been undermined by an almost total lack of radio exposure for



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.

their new single, *Walk On Water*. Even so, its debut at number 139 this week is something of a shock.

At the sharp end of the singles chart, **Will Smith** enjoys a third week at number one, with *Men In Black* selling a further 122,000 copies to take its three weeks cumulative total to 407,000. **Chumbawamba** stay at number two but their challenge fades, with *Tubthumping* selling 92,000 copies last week. In third place, **Shola Ama's** second single *You're The One I Love* starts superbly with 55,000 sales. It has already eclipsed the number four peak of her debut *You Might Need Somebody*, though it is unlikely to

match the 340,000 sales that single has achieved.

On its ninth week in the chart, **Sasha's** *Ecstasy* continues its slow retreat, slipping 23-28, but has now topped 400,000 sales - just as their debut hit *Enferno Une Fois* did. They're the only act to have two gold singles so far in 1997, and their cumulative sales place them behind only *Puff Daddy*, the Spice Girls and *No Doubt*. **Sash!** record for Telstar subsidiary **Multiply**, and their success helped independently-owned labels to occupy 13 slots in the Top 40 last week - an all-time record. That tally is equalled again this week.

Alan Jones



It's rare that radio programmers concur with record buyers but this week they do. The number one act two

records on both sales and airplay are **Will Smith's** *Men In Black* and **Chumbawamba's** *Tubthumping*.

Smith's lead on the sales chart is over 30% but on airplay it's less than 10%. **Men In Black** registers its greatest number of plays last week - 2007 - but saw its audience decline from 69m to 66m, while *Tubthumping* bounded forward, moving 5-2, and increasing its audience from 53m to 62m, as it found an extra 298 plays. Registering his sixth airplay hit from the older album, **George Michael** debuts at 39 with *Strangest Thing* and, as usual, it is **Capital Radio** which leads the way, contributing 34 of the 260 plays the song logged last week.

The **Minogue sisters**, **Danni** and **Kylie**, both make impressive strides. **Danni's** *All I Wanna Do* surprise some programmers by took when it debuted at number four on the sales chart last week. They're doing their best to catch up, however, and both plays and audience impressions for the track nearly doubled last week, sparking a 23-1 leap. Meanwhile, **Kylie's** upcoming single *Some Kind Of Bliss* moves 48-30. Both are getting massive support from **Radio One**, where **Danni's** single was played 27 times last week, four more than **Kylie's**. Both are in the station's Top 10.

The only track in the Atlantic 252 Top 50 not already a sales success, new girl group **All Saints'** debut single *I Know Where It's At* was played 23 times by the Dublin-based station last week. But despite acres of coverage about the band, radio is generally a bit sluggish in playing the single, which crawls 62-50 on the airplay chart.

There are no such reservations about the latest Italian dance sensation, **Sunshine**, by **Dario**, which is the highest new entry to the Top 50 this week, at number 18. The record is getting particularly heavy exposure from **Radio One** (23 plays) and **Capital** (47 plays). Another continental smash, **Ricky Martin's** *María*, is also showing signs of crossing over. It was only serviced to radio last week, but is already posted just outside the Top 50 (at 61). Thirty of its 128 plays came from **Capital**.

Finally, notwithstanding last week's observation that the **Leveellers'** latest single *What A Beautiful Day* would not have appeared in the Top 50 but for **Radio One's** patronage, it has nevertheless been played by more stations than any previous **Leveellers** single, with 65 of them playing the record, though most in fairly light rotation.

Alan Jones

BBC RADIO



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BBC Radio 1 : 30 YEARS ON
 in the September 27th 1997 issue.

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TOP 75 ALBUMS cm

30 AUGUST 1997

THIS WEEK	LAST WEEK	Artist	Title	Label/CD (Distribution)	Casa/Vinyl
1	NEW	BE HERE NOW ★ 2	CREATION CRE2 719 (MGM/MSD) Dadas (Morris/Calgary)		
2	29	WHITE ON BLONDE ★	Mercury 53K57/53K5154* (F)		
3	1	THE FAT OF THE LAND ★ 2	XLRCG (INT 49892) (V)		
4	4	OK COMPUTER	Parlophone TOCP 82021 (E) Radiohead (Gothic/Radiohead)	TNCD0AT4/2LONDATA 02	
5	13	ALWAYS ON MY MIND - ULTIMATE LOVE SONGS	Elvis Presley (Various) RCA 74231 48394/74231 48394A* (BMG)		
6	3	BACKSTREET'S BACK	Jive CHIP 186/HPIC 186* (F) Backstreet Boys (Poly/Rhino/Lacoste/Sony/Dam/Comptel/Ink/Jive/Capitol)		
7	9	LOVE IS FOR EVER	Billy Ocean (Various)	Virgin UCC 21/	
8	5	BLURRING THE EDGES	Mercedes Brooks (Ricketts/Gizza X)	Capitol CDE5T 2288 (E) TCES7 2288*	
9	6	SPEED ★ 10	Spice Girls (Absolut/Stannard/Rowe)	Virgin CDV 2812 (E) TCV 2812/V 2812	
10	47	SHERYL CROW ★ 2	Sheryl Crow (Various)	A&M 545062 (F) 545064*	
11	13	DO IT YOURSELF	Seahorses (Various)	Geffen EDC 2514 (BMG) GEC 2914/GEC 2914*	
12	RE	THE DEFINITIVE SIMON AND GARFUNKEL ★ 2	Simon & Garfunkel (Various)	Giant (Giant/World)	
13	5	ESSENTIALS	warners/Jive 954059402 (E) David Gates & Bread (Giant/World)	954059384*	
14	3	MY WAY - THE BEST OF	Frank Sinatra (Various)	Reprise 83667/122 (V) 83667/122*	
15	5	NO WAY OUT	Ruff Daddy/Arista 786217201 122 (BMG) Puff Daddy & The Family (Compton/The Rowan)	786217201/786217202*	
16	29	POP ★	Island CDU 210 (F) UZ 210U 210		
17	39	WHAT'S THE STORY MORNING GLORY? ★ 1	Crease (BMG)	Dadas (Morris/Calgary)	
18	5	HEAVY SLOU	Go! Discs/SLD 8058 (F) Paul Weller (Lynch/Weller)	ICD 8058/PL 8058*	
19	32	DESTINATION ANYWHERE	Mercury PHIC 123 (F) Jon Bon Jovi (J. Bon Jovi/Stewart)	5360114*	
20	38	COME FIND YOURSELF	Chrystal CCHR 6113 (E) Fun Lovin' Criminals (Fun Lovin' Criminals)	TCOR 6113/CR 6113*	
21	28	SHARE MY WORLD	MCA MCD 11619 (BMG) Mary J Blige (Various)	MCD 11619/MCA 11606	
22	3	THE BEST OF	PolyGram TV 530042 (F) Meredith Jackson (The Phenomenal Heart of Meredith Jackson)	530042	
23	50	TRAVELLING WITHOUT MOVING ★ 3	My Son 52 (SM) Jamiroquai (Klay/Sirna/M Beat)	4832959/4832959/4832959*	
24	37	DEFINITELY MAYBE ★ 5	Creation (SM/V)	Dadas (Morris/Calgary)	
25	61	SECRETS ★ 2	LaFace 7308280202 (E) Toni Braxton (Babyface/Various)	7308280204/7308280201*	
26	34	BLUR ★	Food/Parlophone FDD028 19 (E) Blur (Streed)	FDD028 19/0202LP 19	
27	76	FALLING INTO YOU ★ 6	Epic 4837224/483724* (SM) Celine Dion (Mercury/Decca/Parlophone/Cherise/Cherise/Celine Dion)		
28	37	TRAGIC KINGDOM	Interscope INC 9003 (E) No Doubt (Wildcat)	9003/003*	
29	13	OPEN ROAD	RCA 74231 4172/02 (E) Gary Barlow (Various)	74231 4172/02*	
30	4	STOOSH ★	One Little Indian LTD 1202 (F) Skunk Anansie (Gpghart)	POLY 857/PFL 85	
31	4	MALADJUSTED	Island CD 8059 (F) Morrissey (Ljilwhite)	ICD 8059/PLS 8059	
32	12	TIMELESS	Capitol 653119 812 (W) Sarah Brightman (Peterson)	063191814*	
33	67	OLDER ★ 5	George Michael (Michael/Douglas)	Virgin CD 2802 19 TCV 2802/2802	
34	7	VANISHING POINT	Creation CRE2 719 (MGM/V) Primal Scream (Primal Scream/Lynch)	CRE2 719/CRE2LP 178	
35	11	MIDDLE OF NOWHERE	Mercury 536152 (F) Heron (Lynn/The Dust Brothers)	536154*	
36	70	CLUB DRIVE ★ 2	Wild Card/Polydor 52378/82 (F) Lighthouse Family (Porden)	52378/82*	
37	25	BEFORE THE RAIN ★ 1	1st Avenue/EMI CDE01 1103 (E) Eternal (Chazelle/Wall/Young/Masconi/Cama)	TCEDM 1103*	
38	19	MOTHER NATURE CALLS	Polydor 525792 (F) Cass Lewis	525792/53767*	
39	4	ODELAY	Geffen GDC 54268 (BMG) Back Street Boys (Back Street Boys/Columbia)	GDC 54268/30	
40	41	ALISHA REYS THE WORLD ★	Mercury 540272 (F) Alisha's Attic (Stewart)	540272/540271*	
41	NEW	THE BAND	Capitol ALC 4643 (E)		
42	57	COMING UP	Nude 485129/5130 (F) Suede (Ballier)	NUDE 4851/NUDE ELP	
43	30	GLOW	Sony S2 4835402 (SM) Reef (Reef/Arduous/Reef)	4835402/4834901	
44	14	LIFE AFTER DEATH	Puff Daddy/Arista 86127201 180 (Z) The Notorious B.I.G. (The Notorious B.I.G./Compton)	86127201/180Z1111*	
45	28	DIG YOUR OWN HOLE	Virgin XDU527 2 (E) The Chemical Brothers (The Chemical Brothers)	NUE2 5202/5202LP 2	
46	8	EVERYTHING MUST GO ★ 2	Epic 483302 (SM) Madvac (Various)	483302/483001	
47	38	JAGGED LITTLE PILL ★ 8	Maverick/Reprise 82064901 74 (E) Alanis Morissette (Morissette/Ballard)	82064901/74	
48	116	THE BENDS ★	Parlophone CSD3 7372 (E) Radiohead (Band)	TCFCS 7372/PS 7372	
49	16	SHELTER	Epic 828362 (E) The Brand New Heavies (The Brand New Heavies)	828362/828361*	
50	RE	THE JOSHUA TREE ★ 5	Island DCD 26 (F) UZ Lamas/Red	DCU 26/U 26	
51	15	THE COLOUR AND THE SHAPE	Roswell CD52 236 (E) Flo Fighters (Norcut)	TCES7 2295/52 2295	
52	3	RELEASE SOME TENSION	RCA 74231 483162 (BMG) SWV (Various)	74231 483162/74231 483161*	
53	44	10	Precious Org./Mercury 534652 (F) Warrant & Floyd Duffell	534652/534651*	
54	NEW	OFFICIAL LIVE - 101 PROOF	East West 7590602 (E) Warrant & Floyd Duffell	7590602/759061*	
55	69	MUSIC FOR THE UNITED GENERATION	The Profz (Profz/Melanie)	A.L.C.D. 1403/M 1403LP 1403 (M)	
56	NEW	NEW FRONTIERS EP	DJ Hypie presents Ganja (DJ Hypie)	74231 50192 (F) 74231 50192*	
57	49	Telly Stories	Big Boy Records BB002 (E) The Christians (The Christians/Daddys)	BB002 160 (BB) 0502	
58	49	BLOOD ON THE DANCE FLOOR	MCA 4875002 (SM) Michael Jackson (Jackson/Lewis/Norris (V/W/VE))	4875002/4875001*	
59	41	IT'S MY LIFE - THE ALBUM	Mulky MULTYTO 1 (TRC/BMG) Sash! (Tachis/Sash)	MULTYTO 1/MULTYTP 1*	
60	13	RECURRING DREAM - THE VERY BEST OF	Capitol CD52A 205 (E) Crowned How (From/From/From/You)	CD52A 205/205*	
61	RE	BELOW US	Clear Up CD02 CD02 (V) Sneaker Pimps (Lute of Sigh)	CD02 CD02/CD02 LP02*	
62	73	GREATEST HITS	East West 62001 (E) Simply Red (Luvine/Hackel)	62001/62001*	
63	46	BLUE IS THE COLOUR	Go! Discs 828842 (E) The Beautiful South (Go)	828842/828841*	
64	18	GUNS IN THE Ghetto	DEP International 0169 16 (E) Cadee (P)	CDPEP 16/PEEP 16*	
65	28	REPUBLICA	Deconstruction 74221 16 (E) Republica (Republica)	74221 16/221*	
66	52	THE BEST OF	Columbia SDAN72 2802 (SM) Silly Dilly (Various)	SDN72 2802/2*	
67	48	K ★ 2	Columbia SHANEXR CD2 (SM) Kula Shaker (Lectick/Mill/Shea/Dodg)	SHANEXR 15/SHANEXR LP 15*	
68	82	SONGS FROM NORTHERN BRITAIN	Creation CRC2 195 (MGM/SH) Teenge Fables (Teenge Fables/Creation)	CRC2 195/CREP 196	
69	112	GRACELAND ★ 5	Warner Bros K 95242 (V) Paul Simon (Simon)	K 95242/MX 52	
70	47	ALL THAT I AM	Jive CHIP 183 (F) Joe (Joe/Camp/James/John/Nicholas/Thompson)	JIVE 183/HP 183*	
71	71	LADIES & GENTLEMEN WE ARE FLOATING IN SPACE	Decca/DV (Spiritualized/Epic/Decca)	DV 034/034*	
72	78	SGT PEPPER'S LOHEARTY CLUB BAND	Parlophone (E) The Beatles (Arista)	TCFCS 7454/21/TCFCS 7027/PCS 7027*	
73	68	PABLO HONEY	Parlophone CDP 861402 (E) Radiohead (Stoney/Kolderie)	TCFCS 7380/PCS 7380	
74	RE	BIZARRE FRUIT/BIZARRE FRUIT II	Deconstruction (BMG) M People (M People)	74321 1823/74321 1823/174*	
75	RE	ACHTUNG BABY ★ 2	Island DCD 28 (F) UZ Lamas/Red	DCU 28/U 28	

NEW RELEASES: 500000 (CD), 100000 (SM), 50000 (V)
 * Based on last week's chart
 + Based solely on sales of 500 or more
 @ CD. Reissued with CD-R cooperation. Complete track listing on the back cover
 * Includes in a parent of more than 2,500 stores across the UK

TOP COMPILATIONS ARTISTS A-Z

THIS WEEK	LAST WEEK	Artist	Title	Label/CD (Distribution)	Casa/Vinyl
1	3	FRESH HITS 1997	warners/global TV/Sony TV RADD2 7019AC 702 (BMG)		
2	2	THE BEST DANCE ALBUM IN WORLD...EVER? 7	Virgin/EMI VT DCD 139V/TMCM 139V (E)		
3	6	NOW THAT'S WHAT I CALL MUSIC! 37 ★ 2	EMIVirgin/PolyGram CDNOW 37/CDNOW 37* (E)		
4	4	PETE TONG ESSENTIAL SELECTION - SUMMER 97	PolyGram TV 533883/85/853884* (F)		
5	NEW	THE GREATEST DANCE ALBUM EVER MADE	Telstar TV TVCD 2918/7/TMCD 2918* (V)		
6	3	THE BEST LATINO CARNIVAL IN THE WORLD...EVER	Virgin/EMI VI DCD 152V/TMCM 152V (E)		
7	6	MEN IN BLACK - THE ALBUM (OST)	Columbia 481222/481224/481221 (SM)		
8	NEW	HITS ZONE SUMMER 97	PolyGram TV 533032/533034* (V)		
9	8	THE BEST DISCO ALBUM IN THE WORLD...EVER	Virgin/EMI VCD 143V/TMCM 143V (E)		
10	NEW	DRIVE ON	Global Television RADD2 55/RADD5 55* (BMG)		
11	4	KISS MIX 97	PolyGram TV 534802/534804* (F)		
12	5	IN THE MIX 97 - 3	Virgin/EMI VT DCD 139V/TMCM 139V (E)		
13	10	THE FIRST SUMMER OF LOVE	Sony TVHGM/TV 93382/82 (E) Telstar TV KTCD 2902/STC 2902* (BMG)		
14	11	A DECADE OF IBIZA - 1987-1997	Telstar TV KTCD 2902/STC 2902* (BMG)		
15	NEW	DANGER ZONE	PolyGram TV 533820/533820* (F)		
16	3	THE BEST SUMMER ALBUM IN THE WORLD...EVER	Virgin/EMI VCD 140V/TMCM 140V (E)		
17	NEW	CAFE MAMBO	Virgin/EMI VCD 150V/TMCM 150V (E)		
18	4	100% SUMMER MIX 97	Telstar TV TVCD 2906/TVTMC 2906* (V)		
19	7	CLUB CUTS 97 - VOLUME 2	Telstar TV TVCD 2916/TVTMC 2916* (V)		
20	5	THE MOTHER OF ALL SWING II	Telstar TV TVCD 2897/TVTMC 2896* (V)		

AIRPLAY PROFILE

STATION OF THE WEEK

Chrystal-owned 100.7 Heart FM has revamped its programme schedule and added more current songs to its tightly controlled playlist.

The most recent Rajar audience figures award that 100.7 Heart FM now commands a 10.5% share of the market, and its share has nearly doubled from 5.9% in the past 12 months as it has taken local listeners away from its immediate IRL rival, BRMS, owned by the Capital Group, and the BBC's Radio WM.

Programme director Paul Fairburn says the station's music policy must take much of the credit for bringing in new listeners. "Music is vital for the station and we're very careful how we schedule what we play and when," he says. "We now play four chart or current hits every hour, but we are not a play-chart-driven. We've not played Weezer's *Men In Black* or Puff Daddy's *It's Bessie* We've missed You."

As well as adding more current songs to its playlist, Fairburn has changed the programming. The new breakfast show has doubled its share in the past year, while a Saturday night retro-disco show takes a 20% share of the station's listening.

"A lot of research is carried out to detect what we are playing is what our listeners want to hear because musical tastes differ between 100.7 Heart FM audience in London and the West Midlands," says Fairburn. "Madonna does not test well in this region, for example, while she is popular in the capital."

100.7 Heart FM's audience has traditionally been aimed at the 25-44



100.7 HEART FM TOP 10

Track/Artist (label)	Plays
1 Tell Me It's True (U4)	40
2 Hard To Say I'm Sorry '92 Vet feat Peasac Group (A&A/Anima)	39
3 You Are The Universe Brand New Heavies (Jnr/London)	35
3 Black Eyed Boy (Tosca/Mercury)	35
5 Where Have All The Cowboys Gone Paula Cole (Wanna Be)	35
6 Never Never Gonna Give You Up Lisa Stansfield (Anima)	34
7 Loveful Cardinals (Stockport/Polyston)	32
8 Strange Wet Wet Wet (Proc. Org)	30
9 Just For You M People (Capricorn/Tru)	28
10 My Father's Son Connor Reeves (Widstar)	26

Source: Music Control for week 16/97

age group, and Fairburn confirms that most of its listeners do fall into that age bracket. Few men either side of that age group listen, but younger and older women do occasionally tune in.

The Chrystal Group is keen to extend the Heart brand into the North and it has submitted an application for the North West licence which will be awarded by the Radio Authority in the autumn. **Steve Hemsley**

TRACK OF THE WEEK

GALA: FREED FROM DESIRE
Independent promotions company Size Nine is indebted to the Capital Radio Group for encouraging early radio support for Gala's *Freed From Desire*.

Radio One was reluctant to playlist the song until a week before release, but Capital stations were spinning the track six weeks up front and more than 30 times a week by the end of June. *Freed From Desire* initially went on Capital FM's A3 list and was first heard on June 2nd London before it was promoted to the A1 list and then placed among the high-rotation Superhits.

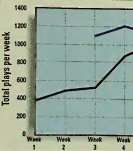
Size Nine's head of national radio promotions, Eden Blackman, says that by last Wednesday (August 20) Capital FM had played support song 485 times. "Capital was cold towards the original version but we had two edits mixed including a 'Da Loops' mix that went into station to play in the evening and this had huge exposure."

Size Nine also arranged for an exclusive A-listed 'Whitbread' mix of the club version for Radio One, which became a big supporter of the song once it had entered the chart at number four on July 15. The network's support peaked in the August 16 chart



when it gave the song 26 plays, making it that week's third most played track. Weekly airplay support never fell below 7,200 total plays once the song charted, helped by more than 50 plays a week on Bristol-based dance station Galaxy, and Power FM and Southern FM within the Capital group.

By August Atlantic had put its full weight behind the song, which was selected nearly 80 times a week, ensuring it became one of the station's top 10 most played tracks during the first three weeks of August. **Steve Hemsley**



RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 17 August until 24.00 on Saturday 23 August 1997

Pos	Track/Artist Label	Plays
1	2 MEN IN BLACK Will Smith (Columbia)	1757
2	BLACK EYED BOY Texas (Mercury)	1836
3	I'LL BE MISSING YOU Puff Daddy & Faith Evans feat. 112 (Bad Boy/Arista)	1751
4	BITCH (NOTHING IN BETWEEN) Meredith Brooks (Capitol)	1655
5	TUBTHUMPING Chubbamba (EMI)	1527
6	PICTURE OF YOU Boyzone (Polygram)	1287
7	FREED FROM DESIRE Gala (Big Life)	1173
8	FREE U2 (RCA/Parade)	1363
9	ALL I WANNA DO Doves (WEA)	1262
10	C U WHEN U GET THERE Cozbi (Tennor Boy)	1158
11	EVERYTHING Mary J. Blige (J&R)	960
12	YOU'RE THE ONE I LOVE Shiva Anna (Freemove/WEA)	794
13	I WANNA BE THE ONLY ONE Enns feat. Feat. Bobi Wine (The Avenue/EMI)	930
14	SOMETHING GOING ON Todd Truitt (Mercury/Mercury)	854
15	DO YOU KNOW WHAT I MEAN? Oasis (Geffen)	914
16	WHERE'S THE LOVE Innes (Mercury)	583
17	DO YOU KNOW WHAT IT TAKES Ruben (J&R)	772
18	EVERYBODY (BACKSTREET'S BACK) Backstreet Boys (A&M)	639
19	OUTLAW Inna (J&R)	759
20	ALL ABOUT US The Coys (Mercury)	883
21	TELL ME IT'S TRUE UB40 (Capricorn/Tru)	533
22	GOTHAM CITY R. Kelly (J&R)	761
23	YESTERDAY We Were Here (Precious Organisation/Mercury)	559
24	AIN'T GONNA CRUIE AGAIN Peter Coe (Decca)	576
25	HONEY Meshuggah (Columbia)	420
26	BITTER SWEET SYMPHONY Vena (J&R)	687
27	JUST FOR YOU M People (Capricorn/Tru)	299
28	TRAVELLERS TUNE Ocean Colour Scene (J&R)	269
29	YOU ARE THE UNIVERSE Brand New Heavies (Jnr/London)	549
30	ALL ABOUT US Peasac Group (A&A/Anima)	662

© Music Control UK. Station specific charts rank titles by total number of plays per station from 00.00 on Sunday 17 August until 24.00 on Saturday 23 August 1997

VIRGIN

Pos	Track/Artist Label	Plays
1	BLACK EYED BOY Texas (Mercury)	32
2	TUBTHUMPING Chubbamba (EMI)	27
3	BURNED BY THE SUN (Mercury)	28
4	BITCH (NOTHING IN BETWEEN) Meredith Brooks (Capitol)	21
5	WHAT A BEAUTIFUL DAY Leventis (J&R)	20
6	QUEEN OF NEW ORLEANS Brand New Heavies (Jnr/London)	22
7	DO YOU KNOW WHAT I MEAN? Oasis (Geffen)	22
8	BITTER SWEET SYMPHONY Vena (J&R)	22
9	WORLD IS FULL OF LOVE (Mercury)	19
10	TELL ME IT'S TRUE UB40 (Capricorn/Tru)	25
11	THE DREAM (Mercury)	18
12	TRAVELLERS TUNE Ocean Colour Scene (J&R)	21

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Low No of plays Top

Pos	Track/Artist Label	Plays
1	TUBTHUMPING Chubbamba (EMI)	27
2	ALL I WANNA DO Doves (WEA)	28
3	HONEY Meshuggah (Columbia)	28
4	EVERYTHING Mary J. Blige (J&R)	18
5	MEN IN BLACK Will Smith (Columbia)	28
6	JOY Space (Chrysalis)	9
7	EVERYTHING Mary J. Blige (J&R)	9
8	FINDING YOUR WAY Bessie Blythe (Capricorn/Tru)	21
9	THEY'RE THE ONE I LOVE Shiva Anna (Freemove/WEA)	11
10	SUNSHINE Doves (WEA)	6
11	TRAVELLERS TUNE Ocean Colour Scene (J&R)	16
12	NEVER GONNA LET YOU GO The Move (Polygram)	19
13	SUMMERTIME Savanah (Polygram)	7
14	BITCH (NOTHING IN BETWEEN) Meredith Brooks (Capitol)	23
15	YOU'RE THE ONE I LOVE Shiva Anna (Freemove/WEA)	16
16	SWEETEST THING Redneck Camp Antlers feat. Larry Hill (EMI)	19
17	I AM WHAT I AM Mark Owen (J&R)	21
18	NOT TONIGHT L.R. Kim (J&R/Sig. Brand/Atlantic)	12
19	HONEY Meshuggah (Columbia)	16
20	KARMA POLICE (Mercury)	15
21	QUEEN OF NEW ORLEANS Brand New Heavies (Jnr/London)	15
22	YOUR LUCKY DAY IN HELL Los! (Decca)	11
23	FREED FROM DESIRE Gala (Big Life)	25
24	WHAT A BEAUTIFUL DAY Leventis (J&R)	29
25	TIED TO THE 90'S Travis (Independent)	10
26	DON'T GO AWAY Doves (Geffen)	12
27	JACKASS Beck (Geffen)	2
28	A THOUSAND THINGS Semtex (Mercury)	12
29	DRUGS DON'T WORK Verve (J&R)	14

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Pos	Track/Artist Label	Plays
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28	TRAVELLERS TUNE Ocean Colour Scene (J&R)	269
29	YOU ARE THE UNIVERSE Brand New Heavies (Jnr/London)	549
30	ALL ABOUT US Peasac Group (A&A/Anima)	662

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ATLANTIC 252

Pos	Track/Artist Label	Plays
1	ALRIGHT (Mercury)	62
2	A CHANGE WOULD BE YOU (Mercury)	58
3	I'LL BE MISSING YOU (Mercury)	55
4	WHAT A BEAUTIFUL DAY (Mercury)	52
5	QUEEN OF NEW ORLEANS (Mercury)	52
6	DO YOU KNOW WHAT I MEAN? (Mercury)	52
7	YOU'RE THE ONE I LOVE (Mercury)	48
8	PICTURE OF YOU (Mercury)	48
9	FREE (Mercury)	48
10	EVERYBODY (BACKSTREET'S BACK) (Mercury)	38
11	YOU ARE THE UNIVERSE (Mercury)	35
12	DO YOU KNOW WHAT IT TAKES (Mercury)	35
13	BITTER SWEET SYMPHONY (Mercury)	35

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TOP 50 AIRPLAY HITS

30 AUGUST 1997

music control
UK

Pos	Last	Weeks in chart	Title	Artist	Label	Total plays	Plays % w/c	Total audience	Audience % w/c
1	1	5	MEN IN BLACK	Will Smith	Columbia	2007	+2	66.11	-4
2	5	14	TUBTHUMPING	Chumbawamba	EMI	1639	+22	61.37	+16
3	2	1	BLACK EYED BOY	Texas	Mercury	1920	-5	57.85	-16
4	3	2	BITCH (NOTHING IN BETWEEN)	Meredith Brooks	Capitol	1670	-6	56.94	-11
5	7	3	I'LL BE MISSING YOU	Puff Daddy & Faith Evans (feat. 112)	Bad Boy/Arista	1840	-3	50.99	+4
6	4	6	FREED FROM DESIRE	Gala	Bad Boy/Arista	1389	+4	48.50	+10
7	23	3	ALL I WANNA DO	Dannii	WEA	1126	+66	46.16	+81
8	9	18	EVERYTHING	Mary J. Blige	MCA	1093	+3	43.49	-9
9	8	7	FREE	Ultra Nate	AM-PM/A&M	1315	-12	43.07	-10
10	10	9	MO MONEY MO PROBLEMS	Notorious BIG	Bad Boy/Arista	650	+1	39.55	-2
11	6	4	PICTURE OF YOU	Boyzone	Polydor	1315	-7	39.12	-30
12	15	21	YOU'RE THE ONE I LOVE	Shola Ama	Freeteknet/WEA	1026	+14	38.58	+21
13	12	11	D'YOU KNOW WHAT I MEAN?	Oasis	Creation	861	-19	33.29	-9
14	11	8	C U WHEN U GET THERE	Cooolio	Tommy Boy	1119	-14	31.98	-22
15	32	3	FILMSTAR	Suede	Nude	370	+62	31.26	+20
16	25	4	HONEY	Mariah Carey	Columbia	711	+23	29.40	+22
17	17	12	I WANNA BE THE ONLY ONE	Eternal Featuring Bebe Winans	1st Avenue/EMI	912	-8	29.40	-4
BIGGEST INCREASE IN AUDIENCE									
18	13	10	SUNCHYME	Dario	Eternal/WEA	344	+112	28.71	+226
19	27	8	WHERE'S THE LOVE	Hanson	Mercury	810	+30	28.50	+35
HIGHEST CLIMBER									
20	41	4	FINALLY	Ce Ce Peniston	A&M	444	+23	29.94	+84
21	18	11	SOMETHING GOING ON	Todd Terry	Manifesto/Mercury	836	-14	28.85	-10
22	13	9	EVERYBODY (BACKSTREET'S BACK)	Backstreet Boys	Jive	724	+4	28.42	-25
23	23	2	TRAVELLERS TUNE	Ocean Colour Scene	MCA	585	+88	25.59	+35
24	25	2	JUST FOR YOU	M People	Deconstruction	549	+78	25.48	+27
25	38	3	MY FATHER'S SON	Connor Reeves Brooklyn Funk	Wildstar	548	+17	23.52	+43
26	16	2	WHAT A BEAUTIFUL DAY	Loveliers	China	483	-13	22.71	-35
27	14	7	BLINDED BY THE SUN	Seahorses	Geffen	508	-23	22.12	-49
28	34	3	YOUNG HEARTS RUN FREE	Kym Mazelle	Premier Soundtracks/Capitol/EMI	455	+13	21.53	+22
29	19	5	YESTERDAY	Wet Wet Wet	Precious Organisation/Mercury	610	+3	20.89	-39
30	44	1	SOME KIND OF BLISS	Kylie Minogue	Deconstruction	278	+52	19.89	+55
31	29	4	TELL ME IT IS TRUE	UB40	Dep International	681	+16	19.61	-6
32	22	7	I AM WHAT I AM	Mark Owen	RCA	427	+10	17.93	-10
33	28	12	A CHANGE WOULD DO YOU GOOD	Sheryl Crow	A&M	623	-21	17.56	-20
34	20	12	WHERE HAVE ALL THE COWBOYS GONE?	Paula Cole	Warner Bros	728	-29	17.38	-14
35	43	2	QUEEN OF NEW ORLEANS	Jon Bon Jovi	Mercury	246	+20	16.98	+14
36	34	12	BITTER SWEET SYMPHONY	Verve	Hut	635	-23	16.87	-49
37	38	4	NOT TONIGHT	Lil' Kim	Undeas Big Beat/Atlantic	257	-12	16.65	-40
38	43	2	NEVER GONNA LET YOU GO	Tina Turner	Delirious	251	+111	16.60	+18
BIGGEST INCREASE IN PLAYS									
39	18	0	STRANGEST THING	George Michael	Aegean/Virgin	260	+319	15.91	+202
40	46	2	I'LL BE THERE FOR YOU	Rembrandts	Elektra	450	-8	15.73	+14
41	10	2	KARMA POLICE	Radiohead	Parlophone	190	+34	15.10	+19
42	53	1	ALL OUT OF LOVE	OTT	Epic	195	+27	15.07	+30
43	82	1	SUMMERTIME	Sundays	Parlophone	49	+75	14.88	+112
44	95	1	JOY	Staxx	Champion	95	+61	14.81	+135
45	28	5	ALL ABOUT US	Peter Andre	Mushroom	541	-33	14.04	-88
46	25	4	DO YOU KNOW (WHAT IT TAKES)	Robyn	RCA	759	-7	13.38	-29
47	54	1	I DON'T WANT CONTROL OF YOU	Teenage Fanclub	Creation	200	+20	13.31	+18
48	44	3	YOU ARE THE UNIVERSE	Brand New Heavies	Frrr/London	561	-5	13.19	-5
49	46	0	DON'T GO AWAY	Oasis	Creation	83	n/c	13.17	-1
50	57	1	I KNOW WHERE IT'S AT	All Saints	London	446	+44	13.05	+5

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TOP 10 GROWERS

Pos.	Title	Artist (Label)	Total plays	Increase in no. of plays
1	ALL I WANNA DO	Dannii (WEA)	1126	446
2	TUBTHUMPING	Chumbawamba (EMI)	1639	298
3	TRAVELLERS TUNE	Ocean Colour Scene (MCA)	585	274
4	JUST FOR YOU	M People (Deconstruction)	549	240
5	STRANGEST THING	George Michael (Aegean/Virgin)	260	158
6	KISS YOU ALL OVER	No Mercy (Arista)	418	190
7	TOO LONG TO GONE	En Vogue (Elektra)	352	188
8	WHERE'S THE LOVE	Hanson (Mercury)	810	165
9	SUNCHYME	Dario (Eternal/WEA)	344	162
10	FILMSTAR	Suede (Nude)	370	141

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

TOP 10 MOST ADDED

Pos.	Title	Artist (Label)	Total plays	Plays % w/c	Audience % w/c
1	TOO LONG TO GONE	En Vogue (Elektra)	47	35	18
2	LIVE THE DREAM	Cost (Polygram)	39	23	12
3	STAND BY ME	Oasis (Creation)	41	8	8
4	YOU AND ME SONG	Wannadies (Indelible)	29	12	6
5	DIRTY CASH	Adventures Of Stevie V. (A&M UK)	26	9	5
6	MARIA	Ricky Martin (Columbia)	16	8	5
7	NIGHTURSE	Sly & Robbie Featuring Simply Deep (West)	10	7	5
8	TRAVELLERS TUNE	Ocean Colour Scene (MCA)	47	36	4
9	FILMSTAR	Suede (Nude)	57	29	4
10	STRANGEST THING	George Michael (Aegean/Virgin)	20	13	4

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

AIRPLAY

Music Control UK monitors these stations 24 hours a day, seven days a week. Air RA, Astra 102.5 FM, Atlantic 250, 83.7 FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

30 AUGUST 1997

THE OFFICIAL CHARTS - 30 AUG

SINGLES

1	MEN IN BLACK Will Smith	Columbia			
2	TUBTHUMPING Chumbawamba	Epic			
3	YOU'RE THE ONE I LOVE Shola Ama	Freakstreet/WEA			
4	I'LL BE MISSING YOU Puff Daddy & Faith Evans	Puff Daddy/Arista			
5	FREED FROM DESIRE Gala	Big Life			
6	ALL I WANNA DO Damini Minogue	Eternal/WEA			
7	NEVER GONNA LET YOU GO Tina Moore	Dellrious			
8	EVERYBODY (BACKSTREET'S BACK) Backstreet Boys	Jive			
9	NO MONEY NO PROBLEMS The Notorious B.I.G. featuring Puff Daddy & Mase	Puff Daddy/Jive			
10	QUEEN OF NEW ORLEANS Jon Bon Jovi	Mercury			
11	BITCH Meredith Brooks	Capitol			
12	MY FATHER'S SON Conner Reeves	Wildstar			
13	EVERYTHING Mary J. Blige	MCA			
14	TELL ME IS IT TRUE UB40	DEP International			
15	C U WHEN U GET THERE Coolio featuring 40 Thevz	Tommy Boy			
16	THE RAIN (SUPA DUBA FLY) Missy 'Misdemeanour' Elliott	East West			
17	PICTURE OF YOU Boyzone	Polydor			
18	EVERLONG Foo Fighters	Roswell			
19	FREE Ultra Nate	AM/PM			
20	YESTERDAY Wet Wet Wet	Precious Drq/Mercury			
21	ALL OUT OF LOVE OTT	Epic			
22	POST MODERN SLEAZE Sneaker Pimps	Clean Up			
23	D'YOU KNOW WHAT I MEAN? Oasis	Creation			
24	A PAGE LETTER Aaliyah	Atlantic			

music week



MARIAH CAREY
Honey



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ALBUMS

1 BE HERE NOW
Oasis

2	WHITE ON BLONDE Texas	Mercury
3	THE FAT OF THE LAND The Prodigy	XL Recordings
4	OK COMPUTER Radiohead	Parlophone
5	ALWAYS ON MY MIND - ULTIMATE LOVE SONGS Elvis Presley	RCA
6	BACKSTREET'S BACK Backstreet Boys	Jive
7	L.I.F.E. (LOVE IS FOREVER) Billy Ocean	Jive
8	BLURRING THE EDGES Meredith Brooks	Capitol
9	SPICE Spice Girls	Virgin
10	SHERYL CROW Sheryl Crow	A&M
11	DO IT YOURSELF Seahorses	Geffen
12	THE DEFINITIVE SIMON AND GARFUNKEL Simon And Garfunkel	Columbia
13	ESSENTIALS David Gates & Bread	warnerssp/Jive
14	MY WAY - THE BEST OF Frank Sinatra	Reprise
15	NO WAY OUT Puff Daddy & The Family	Puff Daddy/Arista
16	POP U2	Island
17	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
18	HEAVY SOUL Paul Weller	Go! Discs/Island
19	DESTINATION ANYWHERE Jon Bon Jovi	Mercury
20	COME FIND YOURSELF Fun Lovin' Criminals	Chrysalis
21	SHARE MY WORLD Mary J. Blige	MCA
22	THE BEST OF Michael Jackson & Jackson Five	Polygram TV
23	TRAVELLING WITHOUT MOVING Jamiroquai	Sony/SZ

room

30 AUGUST 1997

glasgow gears up to show us a good time

Glasgow's dance community is gearing up for In The City with a host of big events planned around this year's convention, which takes place from September 27 to 30.

The city, which is famed for having one of the most thriving club scenes in the UK, is looking to put its best side forward for In The City. "There's a lot

happening and everyone's gone to town," says Neil Mowatt from Glasgow's Arches, who is co-ordinating the dance events. "All the big venues are putting on nights."

One of the biggest nights of ITC will no doubt be the *M2* magazine party at Archaos (Monday 29). It will be split into two arenas, with Fantazia and 23rd Precinct battling it out in the house stakes while United Dance will be up against Helter Skelter in a hardcore area. The night will be sponsored by Budweiser Ice, Jack Daniels, Smirnoff and Wild Brew. "We'll be free to both delegates and punters. We felt if we were getting drink sponsorship, then why not just make it free. We want it to be a high

point of ITC," says Billy Graham, *M2*'s editor. Other big parties will include: a *Soma/Warp*/Junior Boy's Own party at The Arches (Sunday 28); a joint Ministry Of Sound and Colours party at Archaos (Tuesday 30); Derrick May will be appearing at Aquaplanet, at The Sub Club (Sunday 29); and Streetrave will be celebrating its eighth birthday (28) at The Tunnel.

ITC will feature three dance panels. "They'll be dealing with topics like 'The Demonisation Of The Club Generation', 'Big Beat' and 'Dance As The New Pop'. We'll also be making sure that there's dance representation on other panels, for example, the marketing panel," says Charlotte Saxe, ITC A&R co-ordinator.

inside:



[2] **SEVEN DAYS IN DANCE: TINA TURNER** reveals how she spent her first week in the UK

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



[4] **Q&A: FEM! WILLIAMS** talks to Tony Farsides

[5] **JOCK ON HIS BOX: CEVIN FISHER**



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

buzz chart number ones

CLUB:	"PLASTIC DREAMS" Jaycee (RAS)	p7
URBAN:	"SOMEONE" SWV feat. Puff Daddy (RCA)	p9
POP:	"OFFSHORE '97" Cocoon with Power Circle (Atavazca)	p11
COOL CUTS:	"HONEY" Mariah Carey (Columbia)	p12



Here's Boy George being ceremoniously carried back into the Ministry Of Sound by the club's security staff - proof, if any was needed, that the fit between George and the club, when the DJ accused the bouncers of assaulting him, is well and truly over. "We wanted to bring him back in style and give him a big cuddle, show him that we love him," says Lyn Cosgrave, director of the Ministry Of Sound. The first by-product of the club's renewed relationship with George is 'Dance Nation 4', the latest

instalment in the huge-selling compilation series that George co-mixes with Pete Tong. The last 'Dance Nation' CD sold 250,000 copies. "We're hoping to match that, if not better it," says Cosgrave. "With 'Dance Nation' we try to give a snapshot of the current climate in the dance world." 'Dance Nation 4' will be followed by 'Northern Exposure 2', mixed once again by John Digweed and Sasha and due out on September 15. Dance Nation 4 is released on September 1.



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20 THE MOTHER OF ALL SWING II

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CD2: ACAPPELLA MIX & EXCLUSIVE TRACKS HOWI, CAM, BE SURE?
DESIGNED BY SHIP/SPACE

This year's V97 festival in Chelmsford had a least of treats for dance fans, reports Danny McMillan.

An enthusiastic crowd saw all the main acts play to near capacity crowds and the only downside was the non-appearance of Bentley Rhythm Ace.

The main area for dance was the *Muzik*/Virgin dance tent, which was full-to-bursting throughout most of the day. Overall, the acts that played showed just how far live dance music has developed over the past few years. A good example are Lionrock: fronted by DJ Justin Robertson, the band played with a confidence built by regular touring.

Robertson switched from guitar to decks throughout the afternoon. Following Lionrock, Sneaker Pimps proved one of the most popular draws of the day with lead singer Kelli demonstrating that she's one of the most natural stage performers that the new dance generation has yet produced. The Propellerheads also kept their healthy live reputation intact with several tracks sending the crowd into a frenzy while Duff Punk got a similarly ecstatic reception.

The one downer of the day was that Carl Cox and Prodigy (pictured) were scheduled at the same time. With a lot of fans drifting off to the main stage to see Prodigy, Cox showed his mettle by keeping the by then half-empty tent jumping. Meanwhile, Prodigy kicked off with 'Snack My Bitch Up' followed by singles like 'Poison', plus the inevitable 'Breathe' and 'Firestarter'. All in all, it was much better than their Glastonbury performance and a fitting end to a great day which will see V98 confirmed as a firm fixture in the dance diary.

V97 festival is v. nice for dance fans



[7 DAYS IN DANCE]

tina moore artist



"Thursday: preparing for my flight to London. I live in MILWAUKEE which is about 90 miles from Chicago. I've never been to the UK before so I was rip roaring to go. I was really blown away when I first heard that 'Never Gonna Let You Go' was so popular in Britain. I was hoping something like that would happen but not really expecting that it would. I arrived at 7am with my manager ANTHONY FERGUSON. I took a nap and then we had lunch with SONNY TAKUR and DANNY D from Delirious/RCA. That evening I did a show at Nicky Trax's FUNKY PEOPLE club at HQ, which was my first experience in front of a UK audience and it was great. I like doing live shows, the days of being nervous are long over. I found the UK audiences a little bit more accepting than Americans. Saturday was quite easy, I went for a walk in the park and then drove up to BIRMINGHAM for another show at the DOBE II which was fine. Sunday was a day off. Monday was press day, which started with a photo shoot for TIME OUT. Then I did interviews for SMASH HITS, THE WEEKLY JOURNAL and many more. I like talking so it was no problem. That evening, I did an interview at KISS FM with JANICE B, they were all really lovely there. That evening we met Danny D again for dinner. Tuesday, I travelled a great deal. We took a train to Manchester to KISS 102, then to KISS 105 in Leeds and finally to BBC RADIO CLEVELAND where we did a karaoke on air, singing 'New York, New York' with the DJ, NEIL BENTLEY. Big kisses to him. Today's Wednesday, I've done some more interviews, I'll do TOP OF THE POPS tomorrow and CARNIVAL at the weekend. I'm enjoying it all so much I don't want to go back."

An interesting departure for dance radio takes place on September 4 when Galialive will launch a weekend radio station running over the internet.

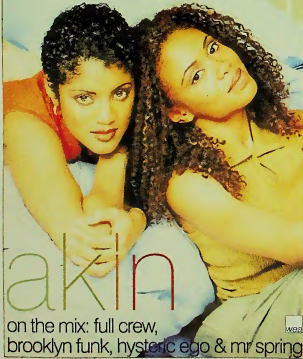
Launched in June 1996 by DJ Redz and Mr C, Galialive started life by aiming to bring live dance music to a worldwide audience via the internet. Starting off as a club-based event at Cyberia Cafe, pictures and sound from the night were broadcast live over the net. The next year this was expanded to outside broadcasts from a number of big dance events such as DJ Culture, Glastonbury and the Brighton Dance Event. The latest development will see the weekend radio station featuring DJs including Colin Faver, Brenda Russell, Dave Angel, DJ Rap, Project 23, Leo Paskin and Mathew B, Femi B, Earth Tribe, The Dream Team and Smokin Jo broadcast every week between 5pm on Friday and 12pm on Sunday.

The eventual plan is to have a dance-dedicated internet station which is subject to regional radio boundaries. "We have access to some of the finest house, techno, drum & bass and progressive music in the world," says Mr C. "With the internet we can share this music with everyone, not just those who are in the right club."

Galialive's weekend service kicks off with a launch party at The Vibe Bar (4) which will be broadcast live. To tune in log on to Progressive Network's UK site (<http://www.real.co.uk>) and download the Real Player Software, which will allow you to log on to the night to <http://www.galialive.co.uk>.

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galia



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183-185 Corporation Street, Birmingham B4 6RG. Tel 0121-233 2967, fax 0121-212 1402. The staff at Plastic Factory pride themselves on their friendly attitude and knowledge of drum & bass, trip hop, techno, hip hop, jazz and reggae. Other attractions include live gigs at the listening post, a selection of T-shirts, record bags and slip mats and a mail-order service, and the store is also a ticket outlet for all UK Club Events.

The top 10 tracks flying out of Plastic Factory this week are:

- 'INNERSTATE' Acid Jesus (Klang Elektronik)
- 'VIOLENT KILLA' Dillinja/Lemon D (Vohle)
- 'NEW FRONTIERS EP' Ganjo Kru (Parousis)
- 'FRESH IS THE WORD' Freddie Fresh (Slovak)
- 'SHACKLING/BOND REMIX' Nasty Habits (DR)
- 'THIS IS...' Sir Real (Round)
- 'YOUR FACE' Sucker (PL)
- 'MIGHT' DJ Krush (Mo Wax)
- 'SWITCH' Underground Solution (REG)
- 'TECHO DEK' Mineral Scream (Creation white label)

[BEATS & PIECES]

Rumours are flying thick and fast about a big forthcoming shake-up at **KISS FM**. Everyone has a different story but all agree that, as Sam Cooke used to sing, a change is gonna come... Well done to **M8** magazine, which managed to increase its ABC figures by a staggering 54% to 25,000. The free cover-mounted cassettes have proved particularly popular it seems. **M8** is now

only 8,000 sales behind **Muzik**, which has domestic sales of 33,000... **NORTHERN PROMOTIONS**, the promoter behind **DIRT NORTH** at Club Zinc in Ripley, is launching a national talent search for up-and-coming techno DJs. The search will culminate in a competition held at Club North during November, December and January with the finals in February. There will be three categories: hard house/trace, hard trance/ techno, and hardcore techno/industrial. Interested DJs should send a 60-minute tape to 3rd Planet Records, 4 Russell Road, Rhyll LL 18

3RU...WHITELABEL.DOT.COM is an internet-based record pool which will provide customers with promos of tracks from labels such as Jackpot, Extension, Worldwide/Ultimate, Guerrilla and Coast. The website can be found at www.whitelabel.com... **RENAISSANCE** will spend the next 18 months taking its party-throwing expertise around the globe. To coincide, the label will be launching a new series of compilation LPs, 'Renaissance Worldwide'. The first double CD will focus on London and will be mixed by **ROBERT MILES** and **DAVE SEAMAN**.

on the airwaves

(by caroline moss)



There'll doubtless be a few Carnival casualties reading this week's **AM**, but if you haven't had your fill of festive vibes the Carnival radio station **W10FM** is broadcasting a mix of soul, jungle, reggae, r&b, rare groove and house on 87.7FM until September 12.

Two Carnival-related tunes enter the Airplay 40 this week - **Chevelle Franklyn** & **Beenie Man's** 'Dancehall Queen' on 26, and **Goofy's** 'Fisdip' at 30. All the artists appeared on the Kiss stage at the weekend. The latter track was playlisted by all Kiss stations as has six months ago on import, and Northwestside has timed its re-release to Carnival.

"Goofy was one of the first confirmed artists for the Kiss 100 stage this year, so it's a good one for us to go back with," says director of music Simon Sadler.

"With Beenie Man, we heard the track about three months ago and contacted the record

company to see if they would bring him over for Carnival and tie the release in with that."

Overall, the Airplay 40 is pretty stable this week, with the title-lamented **Notorious B.I.G.** showing tremendous radio longevity as 'Mo Money Mo Problems' enters its fifth week at the top, while **Puff Daddy & Faith Evans** 'I'll Be Missing You' tributes won't go away either, moving back up from six to two after 13 weeks on the chart.

The most dramatic move is a re-entry by another radio favourite, **Sash's** 'Scudador', which dropped out last week after 12 weeks and is now back in at 24 courtesy of **Galaxy**, which has put the track back up to heavy rotation.

"It's proved to be a big hit with our listeners," says Scott Ordland from **Galaxy** programming. "It hasn't burned out at all."

There are also new entries from **Adam F**, **Praxis** featuring **Kathy Brown**, **A Tribe Called Quest** and **Vengelo**.

danceairplayforty

Pos	LAST WEEK	TRACK	LABEL
1	1	10 MO MONEY MO PROBLEMS	Notorious B.I.G.
2	6	13 I'LL BE MISSING YOU	Puff Daddy & Faith Evans
3	6	MEN IN BLACK	Will Smith
4	10	SOMETHING GOING ON	Todd Terry
5	4	FREE WINE	Motown
6	1	WHO'S THE MACK	Marron 5
7	14	SUNCHYME	Darla
8	9	7 C WHEN U GET THERE	Coellio
9	2	HONEY	Mariah Carey
10	5	FREEED FROM DESIRE	Gala
11	3	RUN RISING	Boyz n the Banda
12	4	HELL YEAH	Red Hot Chili Peppers
13	20	YOU'RE THE ONE	I Love Shuga Aka
14	15	SANCTION	The Blueboy
15	2	BEEN AROUND THE WORLD	Puff Daddy & Faith Evans
16	25	EVERYTHING	Mary J. Blige
17	6	JUST GETS BETTER	L'R Feat. Xavier
18	7	OUTLAW	RCA
19	16	NOT TONIGHT	Lil' Kim
20	24	SOMEONE SWV	Feat. Puff Daddy
21	1	CIRCLES	Adam F
22	19	TURN UP OUT	(Turn It) Sugar
23	2	EGANANAMERA	Wyclef Jean Feat. Rufus Wainwright
24	13	ECUADOR	Sash!
25	24	THE RAIN	(Supa Dupla Fly)
26	21	SNEAKING	Queen
27	22	DEEP IN YOU	Urin' Joy
28	26	JAM A Tribe Called Quest	Jive
29	37	SWEETEST THING	Lauryin Hill
30	38	FUDGE	Goofy
31	2	KISS & TELL	Brownstone
32	2	ANYTIME	No-Beats
33	2	TOD LONG TO GO	Eve
34	2	EVERY LITTLE TIME	Poppers
35	19	GOTTAH BE CITY	R Kelly
36	19	CLOSER THAN CLOSE	Rozie Gold
37	34	WE COMMANDMENTS	Close
38	23	HYPNOTIZE	D-Intelligence
39	27	G.H.E.T.T.O.U.T.	Changing Faces
40	2	WHEN DOES CYR	Gluwinkle

Statistics released between 00.00 on 14.08.97 and 24.00 on 20.08.97. **Kiss 100**, **Kiss 102**, **Kiss 105**, **Choice** (London & Birmingham), **Radio 101**, **Massive Control**, **UK 98.5**, **John 98**, **London**, **ECFM**, **AAA**, **Hot 97.1**, **3DR**, **62.6**.

pete tong playlist



"NEVER GONNA LET YOU GO" - Tina Moore
Delicious • "STRINGS FOR YASMIN" - Tin Tin Out
(VCI) • "EVERY TIME" - Luttrell (Hoop Chorus) • "THE RAIN (SUPA DUPA FLY)" - Missy Elliott (Atlantic)
• "TURN TO SUGAR" - Peasle feat. Kathy Brown (Hot)
• "LUMBECCO DEL MONDO (CEVIN FISHER MIX)" - Jovanotti (Disfusion) • "BLUE" - Royce 101 West
(Deconstruction) • "PARISA NEW GUINIA (ORIGINAL MIX)" - Parisa (New Guinea) (Original)
• "STRIP TEASER (Deconstruction)" • "BEACHBALE" - Nolin & Kane
Hoop Chorus) • "ANOTHER SLEEPLESS NIGHT" - Ron Simpson (Eastern Bloc) • "BEEN AROUND THE WORLD" - Puff Daddy • "MY ANIMA" - Amiro Digi • "BLINK MUSIC" - Dave Angel vs Di Tonka
H&H & Wuff) • "AROUND MY BEARIN" - Progress Funk (Deconstruction) • "DIGITAL" - Goldie feat.
CRS-1 (Melchiodi) • "EVERY LITTLE TIME" - Poppers presents Auro (VCI) • "X-AMOUNT OF
WICKEDNESS" - Matorica (Obsession) • "GLOBAL HOUSE" - Coloured Oxygen (Global) • "SCUDOLAR" - Way Out West
(Deconstruction) • "O.M.D.L.L.Y." - Seitzer & McCoy (Protek) • "CASTLES IN THE SKY" - G. Park (Urban) • "IT'S
ALRIGHT (MAW MIX)" - Nu Yorkian Soul (Dakin Loud) • "DUMP" - Luke Slater (Nuomotion) • "MY BEAT" - Blazie
(Slip'n Slide) • "RUNAWAY" - Nu Yorkian Soul (Dakin Loud) • "ELECTROBANK" - Chemical Brothers (Virgin)
• "SATURDAY" - East 17th Street (A&P) • "EVERYBODY LOVES A CARNIVAL (REMIX)" - Fatboy Slim (Sitka) • "HONEY" -
Mariah Carey (Columbia) • "SOUTHERN FREEZE" - Freeze (Reggae Bonquet) • "WIDE MAN" - Sakech (Athletic) •
"BURNING WHEEL (CHEMICAL BROTHERS MIX)" - Pinned Sound (Creation) • "EVENINGTIME (NUJAN & KALEM MIX)" -
Luttrell (Hoop Chorus) • "NIGHTMARE BASKET" - K&N 12 • "CLUB HELI" - Dave Angel (H&H & Wuff). **HOT MIX**, **HOUSE**
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illustrated by photography

q&a



femiwilliams

Last Friday saw the third anniversary of Rotation at Subterrania in London's Ladbroke Grove. The rap/r&b night is regarded as one of London's most consistently popular clubs. Rotation is the brainchild of DJ, producer and ex-Young Disciple Femi Williams and partner Chris Crooks. Last September they launched Camouflage at Islington's Complex, which has been described as the first r&b superclub. Tony Farsides finds out the secrets of their success

A LOT OF PEOPLE WERE DUBIOUS WHEN YOU STARTED AT THE COMPLEX ABOUT WHETHER YOU'D BE ABLE TO PULL OFF A CLUB THAT SIZE. THERE HADN'T BEEN AN R&B CLUB ON THAT SCALE BEFORE. DID YOU THINK IT WAS A BIG GAMBLE?

"You can't decide to do a club as big as The Complex unless you think it's going to happen. We did have to concentrate our energies on it, but it's worked and a lot of people who didn't think we could do it are now there raving. We can't say it's going to last forever but it's got good foundations. You have to take chances, there's no point just sitting at home twiddling your thumbs."

IS THERE A BIG DIFFERENCE BETWEEN RUNNING AN R&B-BASED CLUB AND, SAY, A HOUSE CLUB?

"Not really. It's just people coming to party and providing them with what they want. It's all just down to people's taste. Some might want to go to a house club, others want to go to an r&b club. On a business level, it's not going to be any different to running a house club, especially if you want to make money. We've tried to learn from our experiences. We learned lessons on the sound system side of things and why that didn't work properly, and we've learnt from Cream's and Ministry Of Sound's systems. But most of the club's success comes from our enthusiasm for the music. We do it because we enjoy it. I don't think any of us could do it just for the money."

GIVEN HOW POPULAR R&B MUSIC IS AT THE MOMENT, THERE SEEM TO BE RELATIVELY FEW CLUBS CATERING FOR IT...

"There are loads all over the country but they just don't end up in mags like *Muzik* or *MixMag*, the dance press is still very house orientated. But part of the reason why the music's so popular at the moment is because there are so many of these clubs. Also, a lot of the real Sharon & Tracey clubs - not the house Sharon & Tracey clubs but the real ones - play a lot of r&b because it relates more to pop music. That's another reason why the cooler press hasn't been

into it because they see it as a weaker form of black pop music. I know a lot of journalists and they're more into quirky things such as Goldie and Tricky. We just try to make sure everyone knows about us and if they want to come and check us out they can."

NOW THE TWO CLUBS ARE UP AND RUNNING. WHAT ARE YOUR PLANS?

"We've got more music coming out on our label Rotations. We've got a bad singer called Silo who's got a really good style. We've produced some tracks with him and there'll be mixes by people who are involved with the club like the Funksters and The Dubaholics. We've got a couple of beat tunes we'll be dropping as well. We're just branching out but we're not rushing into everything, it would be good to eventually get a label deal with a major so we could finance our projects properly."

(LABEL)



(FOCUS)

SHARP RECORDINGS

PO Box 4582, London SW8 3XB; Tel: 0171-223 0550; fax: 0171-223 0880.

HISTORY

The Sharp Boys - George Mitchell and Steven React - set up Sharp Recordings in December 1994 to release American-influenced house music with an underground edge. Their first release followed a chance meeting with London-based Italian DJ Marco Funari, aka The Numerical Value, whose 'Krazy Noise' was remixed by IntraNormal (Malcolm Duffy and Nelly K) for the label. IntraNormal provided Sharp's second outing, 'Come And Get My Good Things', which was followed by Sara Parker's 'My Love Is Deep'. Licensed from Strictly Rhythmic's Vestry imprint and featuring an Armand Van Helden remix with Sharp vocal and dub workouts, Sharp placed the track with Manifesto, which had a Top 40 hit with it on re-release this year. The Sharp Boys have a hectic work schedule, with DJ residencies at Heaven's Friday night club Garage, DTPM at The End and the Star Bar at Heaven, as well as increasingly international guest slots. "All the aspects of what we do have really started feeding off each other," says React. The Sharp Boys' week is split between remixing and running the label, a task now assisted by the newly-recruited Tracy Thompson. "We do everything ourselves," says Mitchell. "We'd like to put out a few more tracks, but we're just too busy." In the past, the label has passed several hits on to majors, including Cool Jack's 'Jus' Come', signed to AM-PM. "We were happy to do it, as it boosted our profile," says Mitchell. "Now we'll be thinking twice about passing anything else on."

KEY STAFF:

George Mitchell, Steven React, Tracy Thompson

SPECIALIST AREAS:

American-influenced house

KEY ARTISTS:

Malcolm Duffy, Jean-Philippe Aviance, Sharp Boys

LAST THREE RELEASES:

'Volume Three' Sharp Tools; 'Disco Life (Check Dis Out)' Logan Circle; 'Ang My Piccha' Partycrashers

COMING UP:

'Over Me' Whiplash; 'Keep Slipping' Killa Green Budds; 'VIP EP Vol 1' Hip Heneration

RETAILER'S VIEW:

"The coolest, toughest house label we've known for years. Extremely consistent and always massive for us."
 - Steve Thomas, Pure Groove

Listen to anything by Cevin Fisher and his personality shines out, and this is true of his DJing too. A Cevin Fisher garage night is guaranteed to rock the crowd and leave them feeling on a high. Cevin has been a music fanatic since he left high school. When he lived in New Jersey, he used to catch Tony Humphries at The Zanzibar. This led to his own DJing nights and then to New York where he got into music production and started an international DJing career.

LOCK

cevin fisher

ON HIS BOX

FIG. GP



top[10]

'HOUSE FOR ALL' BLUNTED DUMMIES (DGR)

"This is a new remix, it came out six or seven months ago, and I haven't heard many DJs play it. The DJ Supremo mix is simply supreme! It keeps building and it's very soulful. It goes over really well, it always works. That's why I'm surprised that I haven't heard many other DJs play it. I heard this female DJ play the record recently, but she played the other side and I don't like the other side. No-one plays the Supremo mix."

'FREE MAN' SOUTH SHORE COMMISSION (WAVE CLASSICS)

"This came out about 15 or 16 years ago. I first heard Françoise K play the record about 15 years ago at Zanzibar in New Jersey and I got it at Downtown Records, a shop which used to exist in New York. I carry it everywhere and I play it when I do my more soulful sets."

'HALLELUJAH' PLASTIC HEAVEN (UNSIGNED ACETATE)

"The original was Sade Pearis, produced by Phillip Damien. It's an incredible track, a big club record about three years ago. I took his mix and sampled it and reconstructed it. One of my biggest records at the moment, it catches people at guard, they don't know what it is until the sample comes in. People just love it, it really works. It came out in November 1996 and there's quite a buzz on it right now."

'SCORPIO' DENNIS COFFEE (COLUMBIA)

"This is another of my all-time favourites. It came out 25 years ago and it starts out with just a drum beat. I used to listen to it over and over again that's how I learned how to play the drums. It's a funky, downtempo, R&B kind of beat. It starts off with bongos and congos. It's incredible. It's good for a lounge workout."

CEVIN'S STEAMIN' 10

- 1 'L'OBELICO DEL MONDO' JOVANNINI (AM:PM)
- 2 'I BELIEVE' Pro Tools feat. Aisha McQueen (Velocity)
- 3 'SHOW ME (REMIXES)' Urban Soul (King Of AM:PM Import)
- 4 'LOVE ME GAY' Blaze (Playhouse)
- 5 'WE HAVE THE HOUSE SURROUNDED' Coleman Drum Cartel (Gaijin)
- 6 'WOMEN BEAT THEIR MEN' Submission (Velocity)
- 7 'DIN DA DA (REMIXES)' Kevin Aviance (Wave)
- 8 'MADKATOH' Ashby (Orbitone)
- 9 'INLAND REVENUE' Inland Revenue (white label)
- 10 'HIT AND RUN (REMIXES)' Loleatta Holloway (Victory Music)

'THE CHANCE' REEL HOUZE (ZOOM)

"I love that old school vibe. The arrangement is totally supreme and it really works the floor. It reminds me of old garage records. If I take them, the crowd, to the garage vibe, this is the record I use. It's about two-and-a-half years old."

'LOVE AND HAPPINESS' INDIA (STRICTLY RHYTHM)

"This was originally a Masters At Work production on Strictly Rhythm. It's definitely one of my all-time favourites. It's always in my box, and I'll play it a cappella. It's uplifting and spiritual. I like music that is real deep, real intense. Records have to touch you."

'INNER CITY BLUES' MARVIN GAYE (MOTOWN)

"This is one of my all-time favourite records. As I get older I realise how interesting he was as an artist. Lyrically, his music is brilliant. It's one of those records that helps you out."

'SIESTA' MILES DAVIS (COLUMBIA)

"Thank God for Miles Davis! This is the soundtrack from the movie Siesta. I used to listen to this on the way to work and again on the way home, it helped me spiritually. Another lounge record."

'THE PRESSURE' SOUNDS OF BLACKNESS (A&M)

"I can relate to that song, it gives me strength when I'm down. Incredible remix by Frankie Kruckles and Satoshi Tomie. I'm remixing it as we speak for A&M. I have my work cut out to do justice to it but I'm going to try my hardest!"

'HOUSE IS A FEELING' SUNDAY SCHOOL (HARDTRAX)

"This is another spiritual track. It was made by myself and Cliff St-Dyr who was my partner in Hardtrax. It has samples from a preacher who was my childhood preacher. My mother was very spiritual and sang in a gospel choir in church. About 10 years ago she got really sick and couldn't go to church. My sisters recorded the sermons on tape for her to listen to and when my mother died she left me the tape recorder and the tape was inside it with the preacher samples on it. I still have it. It's still a very big track. It works the floor - people still lose their minds!"

(COMPILED BY SARAH DAVIS. TEL: 0181-948 2200)

BORN: East Orange, New Jersey, October 26, 1963. **LIFE BEFORE DJING:** "Drummer. I played in bands with people like David Cole from C&C Music Factory. **FIRST DJ GIG:** "My father owned bars and nightclubs and I started at my father's club Triplex in New Jersey when I was about 16. I played various styles then, like early hip hop; Davy DIX, Grandmaster Flash... **MOST MEMORABLE GIG:** Best - "Industry, Toronto, October 1998. The energy of the crowd was incredible. When I played this last record they turned the lights out and it was pitch black and then everyone in the club lit sparklers. It was like a tribute." **Worst:** "In the USA a few weeks ago. My set was being recorded after I refused permission. I'd already told the guy I'd send him a tape from New York. I had notices that he couldn't use on his radio show because they needed approval before going on the radio. We ended up smashing the DATs and I'm not normally like that." **FAVOURITE CLUBS:** Sonar, Montreal; Tullio, New York; Industry, Toronto. **NEXT THREE GIGS:** Industry, Toronto (August 31), Duplex, Beirut, Lebanon (September 24); Ministry Of Sound, London (October 11). **DJ TRADEMARK:** "My selection of music - the marriage between hard and soulful. I either start hard and end up soulful or the other way round." **LIFE OUTSIDE DJING:** Artist: "Music is Pumping" People Underground (Nervous); "Women Beat Their Men" Submission (Velocity). **Remixer:** "I Believe" Pro Tools (Velocity); "Din Da Da" Kevin Aviance (Wave); "L'obello del Mondo" Jovanotti (AM:PM); "The Pressure" Sounds Of Blackness (AM:PM); "I'm a movie fanatic and rent loads of movies, different weird ones, and I love sports."

[ev]



- 18 100% SUMMER MIX 97
- 19 CLUB CUTS 97 - VOLUME 2
- 20 THE MOTHER OF ALL SUMMERS II

CD1: MIXES BY DOWIE, DAVID MORALES, FERROL HENRY & RICHELIE P
 CD2: ACAPPELLA MIX & EXCLUSIVE TRACK HOW CAN I BE SURE?
 distributed by virginmusic

hot vinyl

on the decks: james hyman. nicky black market. daisy & havoc. brad beatnik. andy beavers. tim jettifer. chris finan. danny mcmillan. sarah davis

TUNE OF THE WEEK



BLACKSTREET 'FIX' (INTERSCOPE/UNIVERSAL) (R&B)
 Almost exactly a year after the first US promos of 'No Diggity' appeared, Teddy Riley lines up what must be Blackstreet's third UK Top 10 hit to date with one of his most bizarre productions yet. Launched by guest guitarist Slash's fuzz guitar frenzy, driven by a hammer-like beat and featuring Ol' Dirty Bastard, Riley perfectly fuses rock with Blackstreet's already unique brand of r&b in the Main mix which is quite rightly getting all the attention. Elsewhere, the Smooth Shomari mix virtually rewrites the song in a downtempo style while the Dezo Call Me mix is more standard r&b club fare. Finally, for good measure Riley throws in as a bonus cut a fine debut from Queen Pen called 'Man Behind The Music' (Pen will be the first artist on Riley's label Lil Man Records). With tracks like this r&b's domination of the charts looks set to continue. ●●●●● TF



YOGI HAUGHTON
 featured in *Jack On His Box*
RM issue dated September 21, 1996

yogi haughton's tips for the week

- 1 'ALL IN MY MIND' Deep Sensation feat. Althea McQueen (dub plate)
- 2 'OOOHHH (VOCAL MIX)' Black Beat Niks (Pan UK)
- 3 'PEOPLE SAMPLER' Various (People UK test pressing)
- 4 'SAVE THE CHILDREN' The Harms Of East Harlem (dub plate)
- 5 'MAKE IT RIGHT' Marcus Law (Code UK test pressing)
- 6 'ONE DAY' Carolyn Harding (NRK dub plate)
- 7 'CAN'T FIGHT THE FEELING' Sassonnatto (Junior Boy's Own)
- 8 'SING A SONG' (DOD LIVINGSTONE UNRELEASED MIX) Bryan Singly (dub plate)
- 9 'JANICE' Skip Mahoney (Salsoul US test pressing)
- 10 'VOULEZ VOUS '97 REMIX' Lady Marmalade (dub plate)

VOYAGER 'HYPERSLLEEP' (DRUM AND BASS) (R&S)
 Established producer/remixer Pete Parsons comes out of the shadows again to front his own project. This dreamy breakbeat workout, with its deep, tumbling bassline and echoing organ drifts nicely on the A-side '97 mix with more mellow vibes on the Voyager mix. Finally, Ezee Rollers jump-up the beats and add some dialogue samples to give a much tougher twist to the track. One for the purists. ●●● BB

YUM YUM 'THE VISION'/PIECE OF MIND' (HOUSE) (SPERM)
 Sperm's in-house remixers do their own thing in their usual solid style. 'The Vision' is very typical of them - a hard-edged run-up to a synth-orientated break before the sequence goes into full flow. 'Piece Of Mind', however, is a much deeper sounding track with a lot more thump behind the beat and a harsher acid twirling loop. The AA side is definitely the more effective of this sound EP. ●●●●● CF

TIN TIN OUT 'STRING FOR YASMIN' (VC) (HOUSE)
 The incredibly off form Tin Tin Out follow up the wonderful 'Dance With Me' with a track that initially appeared on the 'Adventures In Tin Tin Out Land' EP last year. Mark step in to deepen and dub down their mix for the US feel that is well presented, but it is the Tin Tin Club mix which is the hottest - stepped build-ups cue the rolling pumpny bass drive that is the backbone of the mix. More mixes to come on promo so it's a cruel wait till then. ●●●●● CF

DRUM & BASS TUNE OF THE WEEK
GOODFELLAS 'DYNAMIC' (DUB PLATE) (DRUM & BASS)
 This track is forthcoming on Fatrux very soon. It is a tough rolling hardjigger with a monster bassline incorporated. An excellent bass hit on the beats gives it a harder edge. ●●●●● NB

DEPECHE MODE 'IT'S NO GOOD' (MUTE) (HOUSE)
 The Loop De Loops remix of Todd Terry was so phenomenal it's hard to wonder they are one of this month's flavours. Here they put their rough edge on to Lisa "smoother than smooth" Stansfield and while it's an odd match, it's not a bad one by any means. She has one of those voices that fits in anywhere so full-on speed garage... why not? The mixes are the best of the recent Loop batch and Ashley Beedle and Hippit Torales mixes are to follow. ●●●●● D&H

LISA STANSFIELD 'THE LINE' (ARISTA) (HOUSE)
 The Loop De Loops remix of Todd Terry was so phenomenal it's hard to wonder they are one of this month's flavours. Here they put their rough edge on to Lisa "smoother than smooth" Stansfield and while it's an odd match, it's not a bad one by any means. She has one of those voices that fits in anywhere so full-on speed garage... why not? The mixes are the best of the recent Loop batch and Ashley Beedle and Hippit Torales mixes are to follow. ●●●●● D&H

MICHAEL KING FEATURING DAVE RILEY 'GET UP ON THIS' (9AM) (HOUSE)
 This funky dubby garage with a nice male vocal that's put to much good use in the various dubs and mixes. The A side mixes are gentler but on the B, the Out Of Your Box

30 08 97
the RAMPARTS
 (upfront house)

CD	Artist	Label
1	PLASTIC DREAMS (DAVID MORALES/ANGEL MORAN/SYR YANUKRY MIXES) Jaydee	RAS
2	FINALLY (ERIC KUPPER/SHERBOY DAVID MORALES MIXES) Ca Ce Pasidon	AM PM
3	PARTY FEELING (ERIK MOE MORILL/DAISEN JACOCK/LOUR SYSTEMS INC. MIXES) Dev Intl Barbara Tetrax, Ultra Kala, Dajaz, Moe Pasidon	Moe Pasidon
4	OFFSHORE '97 (ANTHONY PAPPAS/TAKA MAN CALLED ADAM/CHICANE MIXES) (CHICANE MIX) Chicane with Power Circle	Xtremazone
5	HOLD YOUR HEAD UP HIGH '88 (DJUSCH/BOB MORILL/LOUIS GREGG CARTER/VAUGHAN JONAS MIXES) Boris Djegech present Boreon	Positive
6	LEARN TO LOVE (NUSH/HANDY MOWAT/R.I.P./TUFF JAM/TIMMY MUSTO MIXES) Kim English	Hi-Life
7	ANYTIME (RUSHTUFF 'N' JAMES/ANTHONY MOWAT/DANCING DIVAR MIXES) No Barh	XL Recordings
8	DIRTY DASH (TODD TERRY/RHYTHM MASTERS MIXES) The Adventures Of Steve V	Awex Trax
9	EVERYTIME (NALIN & KANE/LUSTRALED JERRY/SOUL MIXES) Lustral	Hojo Cheons
10	CARRY ON '97 (TODD TERRY/TUFF JAM MIXES) Martha Wash	Delirious
11	NINE WAYS (JDS/OYLAN RHYMES/D.P. PROJECT MIXES) JDS	Croastar/itr
12	JUST GETS BETTER (TJ/TOO EDWARDS/MOUSTO MUSTO MIXES) TJR featuring Xavier	Multiply
13	SOUL TO BARE (HANG/JOHN 'OO FLEMING/JO DISCIPLINE/HECTOR/PUMP FRICTION MIXES) Jai Cardwell	Active
14	FEELS SO GOOD (DANCING DIVAR/SARS WOOD/KYLIM MIXES) JOANNA (SASHI MIXES) Mrs. Wood	Reach
15	NO STOPPIN (MARK JOLLY/SORCOCID/ICIT LA ROCMAO & SKINNY MIXES) Big Band Experience	Pulse
16	DISCOBUG '97 (KLUBBING/DANCE THERAPY MIXES) Freakyman	Xtremazone
17	GIVE ME THE NIGHT (MOUSSE T MIXES) Randy Crawford	WEA
18	YOUR NEW CUCKOO (IAN POOLEY MIXES) The Cardigans	Stockholm
19	TURN ME OUT (TURN TO SUGAR) (SOUL BROTHERS/OLAFME MIXES) Praxis featuring Kathy Brown	itr
20	LOVE COMMUNIONS (LOOP DA LOOP/DANNY TENGLA/DANCING DIVAR/JASON VENUS MIXES) Giselle Jackson	Manifesto
21	FEEL THE RHYTHM (ERIC KUPPER/STRAIGHT RUSH/ANDY BOFF/BUJ/LOU/CLAUDE/IAN WILLIAMS MIXES) Chariene Smith	Arista
22	THE LINE (BLACK SCIENCE ORCHESTRA/HPPPE TORAL/SELO/DIA LOOP MIXES) Lisa Stansfield	Talkin Loud
23	SWEET TEARS/RUNAWAY/BLACK GOLF OF THE SUN 'No Horizon Soul	Sharp Records
24	OVER ME (SHARP BOYS MIXES) whiplash	Perfecto
25	REMEMBER (MOOD II SWING/PALL VAN DYK/BT MIXES) BT	Deconstruction
26	HAPPY DAYS (P.J.S/HAPP BOYS MIXES) P.J.	Logic
27	TE AMO (DIRTY ROTTEN SCOUNDRELS/SIMANY MIXES) Nikki French	Worx
28	HOUSE OF JOY (ROGER SAND/CHRYSTAL MASTERS/JOHN 'OO FLEMING MIXES) Wicki Sue Robinson	Eternal
29	DEEP DAY (JAZZY/ROGO/OVES/SOULFIRE/PURE SOUL/ANNE & ABEL MIXES) Katrina Vaughn	Icelandic Spar
30	SUNCHYME Daria	Delirious
31	DEVOTION (ROB GREEN/L.H.B./J SPIRITS MIXES) Soula	SS
32	NEVER GONNA LET YOU GO Tina Moore	London
33	X-RAY Spazelling	Mule
34	I KNOW WHERE IT'S AT (NU BIRTH/COLOUR SYSTEMS INC/ICIT/FATHER & JOEN-SEE MIXES) All Saints	Deconstruction
35	MADE IN VEIN (BEAT MASTERS/GLOVE JUNKIES MIXES) Peach	Platipus
36	AROUND MY BRAIN (PROGRESS FUNK MIXES) Progress Funk	VC Records
37	SEADOG (WAY OUT WEST/CLANGER MIXES) Clanger	Satellite
38	WANNA BE LIKE A MAN Simone Jay	Freelove
39	EVERYTHING IS LARGE (Unreleased) Distortion	Concrete
40	CLUBBUST (CHRIS AXEL/OW MIXES) Niagara	East West
41	SERIALMENT VOTRE EPISODE 3: WONDERWOMAN ROUSSIA/HAWAII FIVE-O Charles Schillings	Talkin Loud
42	THE SUN RISING (MIXES) The Beloved	Atlantic
43	HERODES (MIXES) Roni Size	Sintra/SL
44	FOOL'S PARADISE (NUSH/HOLIN TENDALE MIXES) Donna Lewis	Tin Tin Club
45	FEVER (BORIS DLUGOSCH/JOEY NEGRO/THE KNOWLEDGE/ROB TISSERA MIXES) DJ Jaimin & Djaibee	Club Tots
46	3 BABY DOONA LITTLE LOVE Baby Blue	Perfecto
47	CLIMB ON TOP (SM-T/RACK/LUB/HEADS/O.D.N.S. MIXES) SM-Trax	Telstar
48	PLACES Titi	WEA
49	WE COME TO PARTY (SOORCOCID/JOHN 'OO FLEMING/ELACKS/SMITHIC-SWING MIXES) N-Tyca	Positive
50	PRIVATE PARTY (HYSTERIC EGOMAR, SPRING/ANGEL & DIME/BROOKLYN FUNK/FULL CREW MIXES) Akin	Coalition
51	JUST COME BACK TO ME (DU PHILLIPS) THOKAPORN KING MIXES) Hypefrotty	ZTX
52	THIS IS A WONDERFUL THING (CHRIS & MOORE MIXES) Fatima Rayner	Mule
53	BE FREE (FRANK D'AMORUGH MIXES) Orisiana	RCA
54	IT'S NO GOOD Depeche Mode	Safiro
55	OUTLAW (MATTHEW ROBERTS/WILLIAM ORBIT/OLIVE/GRAPE BROTHERS/BUG MIXES) Olive	No Spin
56	LOVE SENSATION Kingdom Come	Hojo Cheons
57	SONIC EMPIRE (WESTBAM/THREE 'N ONE MIXES) Westbam	Manifesto
58	THE EXCEPTS EP: TERRY'S PATACHORIN/VALENTINE V. A. ECTROLYTE/FRAGILE PART 2/CENTURION LSG	RCA
59	PLANET FUNK 2 (FREEZE/THE CROCH/STRAHAR/HOUSE MIXES) Alex Neri presents	
60	50 STRUT BELLY (ANTHONY MOWAT) VANELLE/LOUIS GREGG/BOB MORILL/TORAL/SELO/COFFEE/CRAFTER & J.E.IGON/VAINGRADE MIXES) First Class	

[commentary]
 by alan jonas



Bucking the trend of recent records, which have shown more years taking shorter turns at the top, JAYCEE's "Plastic Dreams" completes its fourth week at number one. The Belgian record, seen by many as "the one that got away," thus becomes one of the four longest-running number one's of the past five years, joining Secret Life's "As Always" (1992), Juliet Roberts' "Caught In The Middle" and Donna Summer's "I Feel Love" (1995), all of which also reigned for four weeks. The last record to stay at number one for five weeks was the Reese Project single "The Colour Of Love" in 1992. Commercially released for the third time on September 8, "Plastic Dreams" was the subject of a mega-mailout (1,200 doublepacks, and 700 copies of a further 12-inch selection of mixes) but owes its longevity, at least in part, to the lack of strong competition. Long-running number ones rely as frequently on this fact as on their own strength. Further proof that there's something of a paucity of good club promos around at the moment is provided by the fact that the top six in this week's chart simply switch around, with no rising hits or new entries strong enough to break their monopoly. It's more than three years since that last happened... The strongest new entry is "Carry On" by MARTHA WASH, which debuted at number 10. It peaked at number nine when originally released in 1992, in the wake of Wash's success with Black Box and C&C Music Factory. It was on RGA then but is to be reissued by Delirious. It's one of *five* remixed oldies in the Top 10, alongside the JAYCEE, DEE PERESTON, CHICANE and STEVE 'V' singles. Martha has also re-cut "It's Raining Men" - which she recorded with Lora Rhodes as the Weather Girls. Her new partner is - RuPaul. It's not clear whether this will get a UK release. Slightly increased support but lower chart positions are the unfortunate lot of BT, BINKI FRENCH and DARIO this week. The latter record was number one in more individual DJ charts than in any other record except "Plastic Dreams" - two-thirds of those charting it said it was their top disc - but it remains in very short supply, hence its number 30 position.



13 18 100% SUMMER MIX 97
 15 19 CLUB CUTS 97 - VOLUME 2
 18 20 THE MOTHER OF ALL SWINGS II

Whoosh Whoosh

With mixes from Baby Doc, Burger Queen, Tarantella plus the Original Mix

CD/12" 25:8:97

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 CD2: ACAPPELLA MIX & EXCLUSIVE TRACK/HOW CAN I BE SURE?

distributed by sinclair/mca

mix adds the boom factor and some cheeky brass to be perhaps the stand-out version. Solid all round. ●●●●

THE PEOPLE MOVERS 'C-LIME WOMAN' (EYE Q) (HOUSE)
The Greg Siskelman track introduces the interesting idea of a Toronto drag queen doing a Nina Simone impression over a bouncy tribal house number with a backing chant of "freaky looking mother f---er". Remixers are Farley & Heller (on very good tribal form and, in the dub, positively uplifting) and John Aquaviva (with a "freaky mother" techno wobbler). ●●●●●

CRICCO CASTELLI 'BATUCADA SOUL' (S.I. PROJECTS) ●●●●● (HOUSE)
Currently creating waves with his new 'Kult EP' (reviewed here a few weeks ago), Cricco Castelli now unleashes this equally impressive latino house instrumental with lots of jazzy piano and horns bouncing off the deep rolling bassline. There's just one mix on the single-sided promo, but Dimo & Terry remixes are promised for the commercial release. ●●●●●

ABSTRACT 'ABSTRACT'S GROOVE' (ECHO DROP) (ALTERNATIVE)
The Echo labels' dance offshoot gets into gear with this very tasty two-tracker from Messrs Iis & Titus. The lead track cleverly combines laidback breakbeats with some sublime jazzy moments to make a very smooth, infectious groove. 'Stylus', on the flip, opens with a hypnotic piano line which is soon joined by more soft-stepping beats and jazzy tones. Excellent stuff. ●●●●●

DJ SWIFT 'DEMOLITION' (DUB PLATE) (DRUM & BASS)
Another masterpiece from the Kool FM jock. Rolling drum beats swirl around a fat-sounding b-line, with excellent edits on the house breaks and a live sounding bass that is reminiscent of Hendrix's style. Proper funky business. ●●●●●

THE MAD DOG REFLEX 'THE KICKBACK' (KAHUNA CUPS) (BREAKBEAT)
More mad breakfast terrorism from the Mad Dogs, the guys behind Chemical Honey Records. The



SPRINGHEEL JACK

original mix of 'Kickback' is way ahead of the other two tracks on the 12-inch and a big improvement on the earlier version that was floating around on tape a few months ago. The big big drums, fatty noises, samples and some wicked synth lines make for a driving tune. ●●●●

SPRING HEEL JACK 'HALE BOPPP' (TRADE 2/ISLAND) (DRUM & BASS)
Having arrived on the scene a few years ago on the left side of the breakbeat genre, SHJ have moved slightly into the mainstream with more of a jump-up sound in their new album. This latest single is a transitional track between the two styles and its laidback synths and mashed up beats get perfectly. Doc Scott produced the flip remix. ●●●●●

DEEP SOUTH 'LEMON PUFF' (LOW PRESSINGS) (HOUSE)
Rocky and Clive Henry are turning out some of the best undiscovered house artists in the UK on their Low Pressings label, yet a lot of the media has not yet caught on to this. Deep South deliver a banging mix with plenty of funk and drive, nice vocal parts and solid musical content. This is perfect for those various mood swings, whether it's chilling at a barbecue or shakin' your thang on a Saturday night. Either way, not to be missed. ●●●●●

MAROON TOWN 'ARE YOU READY' (TOWNSHIP) (BREAKBEAT)
Brixton-based Maroon Town have evolved over 10 years and three albums from a ska outfit to a banging nine-piece live act putting out a heavy mix of breakbeat, ska, rap and dub. 'Are You Ready' features a top club mix from DJ Trailerman while 'Sunset In Calcutta' is a haunting, Indian-tinged track, perfect for the growing Asian underground scene. ●●●●●

DJAIMIN & DJAYBEE FEVER (XL/SUNTUNE) (GARAGE)
House hero Boris Dilogosh, fresh from 'Hold Your Head Up High', takes his Italo house genre from Suntune and whips up another of his jazzy garage flavoured specials. Also on the mix is disco kid Joey Negro, although it's the Knowledge Dub mix which does a real Seventies throwback care of

alternative cuts

- 1 PORTISHEAD PORTISHEAD (GGI BEAT)
No dummies, a brilliant follow-up LP
- 2 NOST PALM JASON FREDERICKS (GAIDE)
Lethal soul from the Lewis family
- 3 DEEP END (ATICA BELLES REMIX) 'THE SIRENS (HIGHER GROUND)
Tweeds and release
- 4 CLIMBING UP THE WALLS (ZERO 7 MIX) RADHIOHEAD (EM)
Excellent limited vinyl alternative
- 5 HIT 'EM WIT DA HEEL 'MUSSEY ELLIOTT' (EAST WEST)
Power from Network. Dub
- 6 EARTH (VOL. 2) 'VARIOUS (GOOD LOOKING)
More Logical Progression, especially Bukem's 'Cosmic Interfiera'
- 7 DRUGS DON'T WORK 'THE VERVE' (JCT)
Sublime advice
- 8 SUPER LEGAL 'ARCANA MESS' (FAR OUT)
Brazil out - way out
- 9 'DIGITAL' GOLDIE AND KRS 1 (FFRR)
Power like (Unrated) Partz and Patrick Rivera
- 10 'FUCK YOUR SUCK' (ZERO 7 SLIM REMIX) 'HERM HENK (SHUN)
Drinking in Australia

Compiled by **Gilles Peterson**

and played on his Worldwide radio show, Sundays 10pm-12am, Kiss 106.6

its Diana Ross 'Love Hangover' sample. Rob Tissera charges the whole affair up nicely for those who like their house a touch more assertive, but Boris is really the man when it comes to giving this Swiss DJ his best shot since 'Hindu Lover'. ●●●●●

HOUSE TUNE OF THE WEEK

PROGRESS FUNK 'AROUND MY BRAIN' (DECONSTRUCTION) (HOUSE)
You know how some tracks, such as 'Is There Anybody Out There?' by the Bassheads, will go round the block twice and use every trick in the book to keep a crowd happy? Well, Italy's Chicco Seca, Mirko Limoni and Daniele Davoli clearly do and they have thrown everything into the Miami by Night mix of this tune, including: a Prodigy-strength breakbeat; cheeky snatches of 'Disco Inferno' strings; a booming bad-ass bassline, more filters than a Marlboro factory. Hardtrot-baiting acid twitches, and a Dillinger-inspired vocal refrain of "I've got cocaine running around my brain". It's about as subtle as a lorry-load of Semtex. With the flipside mixes featuring on the huge rhythm and vocal loop, this single is going to be massive with everyone from househeads to the big beat crew. ●●●●●

MRS WOOD 'FEELS SO GOOD' (REACT/HOUSE)
REACT is well on the case at the moment and it presents more than enough mixes of this on four pieces of vinyl. The lower profile remix 12 inch provides the two best versions - the KLM Dub, which cuts and repeats a hooky

urban cuts

- 1 'MAGIC' D-INFLUENCE (ECHO)
Party song, hip-swinging, funny song
- 2 'WE CAN GET DOWN' (REMYX) 'MAYSON (ISLAND)
I don't know why anyone is into this
- 3 'I GOT SOMEBODY' (E.S.I) (REMYX) 'CHANGING FACES' (EAST WEST)
Bumping UK mix arrives this cut from last year
- 4 'SKEWY CANDY' (LA REMIX) 'LYNDSEY DAVID HALL (COOLTEMP)
Any hits from the last time at the moment
- 5 'RICKY GUY' 'L'CHATELIERE FAMILY (WILDCARD)
They're making the r&b monoliths here - in fact they're drinking the rain
- 6 'YOU SHOULD BE MINE' 'BRIAN MCKNIGHT (MERCURY)
Really smooth vocal setting with great club mix
- 7 'WINEY TALKS' 'GET UNBROKE ARTISTS (ARTISTWORK)
The including some real who's who, in the end on the very white outing with Pat Brown
- 8 'DISTANT LOVER' (REMYX) 'TARAL (NOTOWN)
It's like a P.O. and it works on the dancefloor
- 9 'PUT YOUR BONES WHERE EYES COULD SEE' 'BUSTA RHYMES (EAST WEST)
He's changed his flow on this one but really interested in this
- 10 '4 REASONS OF UNLINESNESS' 'BOYZ II MEN (POLYDOR)
The new single from the Grammy winners with Jase & Lewis on the production

Compiled by **Trevor Nelson**

and played on his World's Best show on Saturdays, 3.15pm-5.15pm

the ALBAN CHART

30.08.97

The LW	Wks on Chart	Title	Artist	Label
1	1	SOMEONE HONEY	SWY featuring Puff Daddy	RCA
2	3	THE RAIN (SUPA DUBA FLY)	Mariah Carey	Epic
4	4	MY FATHER'S SON	Klugey "Madamee" Elliott	East West
5	2	IT'S ALL ABOUT THE BENJAMINS	Conner Reeves	Wildstar
6	5	REPRESENT	Puff Daddy & The Family	Puff Daddy
7	7	WHAT ABOUT US	Soul II Soul	Island
8	13	WE COME TO PARTY	Total	LaFace
9	14	TONIGHT	N-Ye	Telstar
10	11	FIX	Denash	Rhythm Series/Parlophone
11	5	KISS & TELL	Blackstreet featuring Ol' Dirty Bastard & Stan	Universal
12	6	7	Brownstone	MFLPERC
13	20	HEARTBEAT A FRIEND/STEP INTO A WORLD	Lil' Kim	Big Beat/Atlantic
14	28	TAKE IT TO THE STREETS	KRS-One	Jive
15	5	THE SWEETEST THING	Rampage featuring Billy Lawrence	Elektra
16	5	CRUSH	Refugee Camp Artists featuring Lauryn Hill	Columbia
17	24	SERENADE	Zhané	Motown
18	7	EVERYTHING	Motown	Motown
19	12	NO MONEY NO PROBLEM	Universal	Universal
20	2	DON'T SAY/SINEBAD GIRL/LE ME KNOW/COOL, RELAX DO	The Notorious B.I.G. featuring Puff Daddy & Mase	Bad Boy
21	19	MEN IN BLACK	Jon B	Columbia
22	17	DANCE HALL QUEEN	Will Smith	Island
23	14	TUNTED EYES	Chevelle Franklin & Beanie Man	4th & Broadway
24	12	YOU BRING ME UP	Spicnie	Universal
25	19	THE LOVE SCENE	KCi & JoJo	Jive
26	16	UP JUMPS THE BOOGIE	Joe	East West
27	11	LAST NIGHT A DJ SAVED MY LIFE	Timbaland & Magoo	Salfino
28	11	TOO GOOD TOO LONG/WHATSOEVER (MIXES)	Blackstreet	East West
29	22	SAY NOTHIN'	En Vogue	RCA
30	30	STRICTLY ROLLIN'	Omar featuring Ol' Dirty Bastard	RCA
31	35	WHO'S THE MICK	Fina Class	WEA
32	11	PUT YOUR HANDS WHERE MY EYES COULD SEE	Mark Morrison	East West
33	27	THE JAM EP	Busta Rhymes	Jive
34	23	WHEN DOES IT RAIN	A Tribe Called Quest	Epic
35	30	I KNOW WHERE IT'S AT	Ginuwine	London
36	30	FEEL THE RHYTHM	All Saints	Intouch
37	31	FLUDGE	Charlene Smith	Northwestside
38	16	DISTANT LOVER	Goody	Motown
39	26	DON'T KNOW	Taral Hicks	Motown
40	NEW	SEARCHING	Maria Winans	Mercury
			INXS	

[commentary]

by Tony Farsides



SWY fight off strong competition from MARIAH CAREY and MISSY ELLIOTT to stay at number one for the fourth week while the highest climber - seize that man TIMBALAND - scorches 30 places up the chart to number seven with his production for TOTAL, 'What About Us' (from Babyface's film Soulfood). Meanwhile, Timbaland's own debut artist track, 'Up Jumps The Boogie', enters the chart off Import sales at 26. Watch it rise. N-YE, DEMOSH and BLACKSTREET all crack the Top 10 while LAURYN HILL'S 'Sweetest Thing' finally gets a full club mailout to see it straight in at number 15. JON B'S 'Cool Relax' LP sampler comes in at 20 with the most obvious club cut being 'Bad Girl'. Always good to see a reggae track in our chart: CHEVELLE FRANKLYN & BEENIE MAN reach 22 with the title track from the film 'Dancehall Queen'. Alongside Puffy, those flexing their production muscle on MARIAH CAREY'S 'Butterfly LP' will be Timbaland, DEVANTE SWING (who will produce a PRINCE composition called 'The Beautiful Ones', which will also feature DRU HILL and TRES LORENZ on vocals) and DAVID MORALES. More details have emerged of the new JANET JACKSON LP, 'The Velvet Rope', due out on October 6 and preceded by the single 'Got 'Til It's Gone' (out on September 22). Those who have heard the LP say it is more r&b orientated than 'Janet' although it does feature a cover version of Rod Stewart's 'Tonight's The Night'.



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vocal sample over a superb up-and-down hi-hat-driven percussion that works a treat; and the fierce Hard mix, which verges on mild techno but really goes for the throat, sounding off with a fine infectious synth stab while still retaining the power throughout. Difficult to see which of the many available versions will make release - a very hard decision. ●●●●● CF

MILESTONE 'I CARE 'BOUT YOU' (LAFACE) (SOUL)
The urban r&b world has gone movie soundtrack crazy and become just about the best source of hot new tunes. While 'Men In Black' is still fresh in our minds - not only for Will Smith but also the incredible cut by The Roots featuring D'Angelo and Erykah Badu - here comes a track from the motion picture Soulfood. This group is actually a collaboration featuring Jo Jo and K-Ci from Jodeci and Babyface himself on a typical Babyface penned/produced slick melow soul affair with plenty of quality. ●●●●

FUTURE FORCES INC 'TRITON' (RENEGADE HARDWARE) (DRUM & BASS)
The Future Forces crew carry on their dark and minimal brand of drum & bass. The with 'Triton'. Heavy on the distortion on the kick, snare and everything else. The bass undergoes both torture and stretching, while the FX and eerie noises supply



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the background. 'Sags', on the flip, keeps the Tyson punch in the beats, but has the help of the odd string sample to ease off the pressure when needed. ●●●●

FLUKE 'SQUIRT' (CIRCA/VIRGIN) (HOUSE)

A triplepack no less but thankfully with much more than just endless remixes of the same track. 'Squirt' in its original Full Vox form is a kind of dubby, breakbeat Beatheart affair that bubbles without really boiling over. The very moody Europticism is more typically Fluke like with its hammering beat and Who-style organ runs and should generate the appropriate dancefloor mayhem. There's also an instrumental and a neat electro version from Steve Dub. Next up are mixes of the classic 'Slid'. Alongside the stunning PDMONE original, are two mixes from Modwheel (aka Global Communications) Tom Middleton. The first is a 13-minute, psychedelically-tinged, deep house groove while his Hypogamix is a more NY-flavoured, delicious instrumental. Completing the package are two tracks from the new Fluke album: 'Risotto' - the dubby, atmospheric 'Kitchen Moon' and the lunked-up rhythms of 'Amp'. Overall, an extremely tasteful package. ●●●●

TECHNO TUNE OF THE WEEK

K-HAND 'THE ART OF MUSIC EP 1&2' (STUDIO K7) (TECHNO)

Miss Kelli Hand is showing no signs of letting up with this superb double EP taken from her forthcoming long player. It has only been around six months since her last studio album, 'Ready For The Darkness', on Distance. Here Kelli serves up a different kind of dish from her last, using more traditional Detroit flavours but incorporating electro and some leftfield tracks. Highlights include 'Messenger', the acid-fuelled 'Drama' and the dark but funky 'Flash'. One of the best artists coming out of the motor city at the moment. Make sure to check her out. ●●●●

VARIOUS 'BEING BOLSHI #1' (BOLSHI) (ALTERNATIVE)

The big beat craze rolls on... Here, three of Bolshi's top mayhem creators provide a tune each on a juicy sampler. Freeheelin' Franklin gets hot under the collar on the raw and feisty rhythm wacker 'Rapid Punk', Snakebelt W Vile Rouge play it a little cooler on the acidic, chugging beatfunk that is 'One Flow' and Westway take a trip into the land of jazzy vibes on the mellow 'Beast From The East'. ●●●●



FLUKE

LAGUNA 'SPILLER FROM RIO' (AZULI) (HOUSE)

This commercial Brazilian-house fusion from Italy was originally released over here on Ethos Mama back in June, when it was largely ignored except for an enthusiastic review in these pages. Now it's being rereleased on the strength of being one of the biggest tunes in Ibiza this summer. The original version mixes up Airto-style percussion, cuica and whistles with Armand-style bouncy bass to crowd-pleasing effect. It is joined by a new, more intense Mount Rushmore remix that will appeal to the underground and should help the single become

one of Azuli's biggest sellers to date. ●●●●

ZUM 'F.U.N.K.' (PHARM) (ALTERNATIVE)

The origins of this latterday P-Funk paarteeeee workout are clouded in mystery, but it is convincing enough to please all but the most discerning Funkin' Pussy follower. A more contemporary twist is provided by label-owned. Sure is Pure, who pile on the disco percussion, four-to-the-floor beats, boogie basslines, funky flutes, barking dogs and Hugo Montenegro 'Dizy' samples to good effect. Elsewhere on the double 10 inch promo, Waiwai serves up some futuristic space funk while Grand Central's Only Child sticks closer to the Bootsy and Funkadelic vibe of the original with lots of squelchy bass and the vocoders working overtime. ●●●●

R.O.C. 'DISCOUNT US' (VIRGIN) (ALTERNATIVE)

This doublepack leaves off the band's original composition; out of the whole package the mixes to head for are the two Atlas breakbeat workouts and Nicky Holt's Balearic touch. Atlas take small



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BEST OF THE ALBUMS

VARIOUS 'UNDERGROUND GARAGE FLAVAS' (BREAKDOWN) (GARAGE)

Freek FM's DJ EZ mixes up 12 speed garage and 'ragga' tracks from the likes of A Barfed Republic, Gank, Anthill Mob and Melissa Bell on a compilation that represents a substantial slice of the UK underground's producers and labels. ●●●●

VARIOUS 'MINDBENDING NUGGETS - THE LAST FIVE' (CRATE SNATCHER) (ALTERNATIVE)

In the over-curated market for beats compilations, the 'Nuggets Of Funk' series stands head and shoulders above the rest. They have given us the most obscure, eclectic, trippy and widely sampled of vintage beats, which have been fully selection by hip hop's finest. No stone has been left unturned in the worldwide search for the perfect beat: easy listening swingers, wiggled-out Seventies experimentalists, hippies, folkies, jazz masters and soundtrack composers are all considered fair game. While this latest set does not contain anything as revelatory as 'EVA' or 'Three Is A Magic Number', it does boast a freshly version of 'Come Together', the fabulous fluted funk of Jean Francis Engel's 'Knitting' and plenty of other rare delights, including a generous sprinkling of bonus breaks and samples. ●●●●

VARIOUS 'FRENCH FRIED FUNK' (SLIP 'N' SLIDE) (ALTERNATIVE)

The dance compilation racks are currently overflowing with a bewildering array of French compilations. The safest choice has always been the eclectic 'Source Lab' series, now up to Vol 3 and still going strong. However, this new double CD set featuring mixes from Erik Rug (aka Daphnefunk) and Ivan from Rough Trade's Paris shop is a very strong contender. Bringing together the old, the new and the exclusive, the mixes range from downtempo head nodders, from the likes of DJ Cam and Moezisl, as well as uptempo floorfillers, such as I Cube's 'Disco Cubism' and the house mix of Air's 'Modulor'. Look out for a triple vinyl version and a desirable one-sided promo of an exclusive mix of Play'n 4 The City's 'Orbit'. ●●●●

VARIOUS 'X-MIX: TRANSMISSION FROM DEEP SPACE RADIO' (STUDIO K7) (TECHNO)

Aiming to recreate the vibe of his legendary mid-Nineties WGP/R 107.5 Deep Space Radio shows, Kevin Saunderson conjures up a 60-minute-plus transmission featuring cosmo-funk from E-Dancer, Jark Prongo and 69 as well as 'jingles' from Juan Atkins and DJ Mixx. As ever, the longform visuals play an integral part in the X-mix series. ●●●●

JAZZ IN THE HOUSE 4 (SLIP 'N' SLIDE) (HOUSE)

This James Jingle/Phil Asher-compliled 11-tracker comfortably continues the jazz and house fusion with contributions from A Man Called Adam, Bah Samba, Disorient and the more familiar sexy-saxxy All That Jazz featuring Yavahn. ●●●●

VARIOUS 'DANCE NATION 4' (MINISTRY OF SOUND) (POP DANCE)

After settling his differences with the Ministry, Boy George returns alongside stalwart Pete Tong for the latest double-CD bonanza. George enlists with BBG, Age Of Love, Nika & Arsen while Tong opts for the chunky and bumpy with Ultra Nate, Double 99 and Bobby D'Ambrosio. ●●●●

VARIOUS 'DESERT ISLAND MIX' (V2) (ALTERNATIVE)

Gilles Peterson and Norman Jay translate years of experience into an unbeatable aural experience. Gilles includes Jurymen, Blaze & Roni Size while Norman starts with his signature tune, 'Windy City', moving through Hall & Oates, B.T. Express and Nerissa. ●●●●

the **COOL CUTS** 30.08.97
[chart]



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1	NEW	HONEY Mariah Carey <i>(David Morales on form again for Mariah)</i>	Columbia
2	(5)	SQUIRT Fluke <i>(Tracks for all seasons on this adventurous triple-pack)</i>	Circa
3	NEW	EVERYBODY LOVES A CARNIVAL Fatboy Slim <i>(Fatboy's 303 anthem gets a sweltering summer overhaul)</i>	Skint
4	(7)	SATURDAY East 57th Street <i>(Uplifting garage with mixes from Full Intention, Sharp and Soulluric)</i>	AM:PM
5	NEW	ELECTROBANK Chemical Brothers <i>(With a remix from their former namesakes, the Dust Brothers)</i>	Virgin
6	(6)	BAD BOY Wildchild <i>(With mixes from Sneak, Canny, Mandrax and Tall Paul)</i>	Hi Life
7	(11)	SWEET TEARS/RUNAWAY NuYoricAn Soul <i>(Summer house vibes from the Masters At Work)</i>	Talkin' Loud
8	NEW	CATHEDRAL Park Dubstar <i>(With mixes from Jamie Myerson, Future Funk and Environmental Science)</i>	Food
9	(10)	THE BELL SONG Malcolm McLaren <i>(Progressive house meets opera with mixes from Parks & Wilson)</i>	Red Parrot
10	NEW	KICK THE PARTY INTO FULL EFFECT Ruf' Da Menace <i>(Cutting up "Bass, how low can you go" speed garage styl-ee)</i>	Obsessive
11	NEW	FOOL'S PARADISE Donna Lewis <i>(With excellent mixes from Nush and Tevendale)</i>	Atlantic
12	NEW	BASIC Blaze <i>(Blaze go back to basics with soul)</i>	Slip 'N' Slide
13	NEW	MAGIC D' Influence <i>(Featuring mixes from Black Science Orchestra)</i>	Echo
14	NEW	SUENO LATINO Sueno Latino <i>(Adventurous new treatments from Love From San Francisco and Club Zebra)</i>	Distinct'ive
15	NEW	DEEPER RIVER Dusted <i>(Atmospheric tune produced by Rollo)</i>	Cheeky
16	NEW	FIXY JOINTY Psychedeliasmith <i>(Label debut for Athletico and featuring a Fatboy Slim mix)</i>	Athletico
17	NEW	BRAZILLIA Carnavelas Sidewalk <i>(Uplifting summer house vibes with a typically Dutch twist)</i>	Module
18	NEW	SUNDANCE Sundance <i>(Cheesy Euro with a big piano breakdown)</i>	React
19	NEW	CLOUDBURST Niagra <i>(Now in a much fresher Chris Anslow remix)</i>	white label
20	NEW	SACRE FRANCAIS Dimitri From Paris <i>(Lively and funky B-boy jam)</i>	East West



A guide to the most essential new club tunes as featured on 11n's "essential selection", with sets being broadcast every Friday between 6.30pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following sources: city sounds/flyhigh.com/black mix/mixbag/trax (London), eastern basins/underground (Manchester), 23rd precinct/topp (Liverpool), 3 beat (Liverpool), Flying Jermanski, global beat (London), massive (London), smoke (London).

fm namecheck...

...with namecheck... **matthew lymn** • **steve browning** • **auke carmelink** • **shaky wass** • **oliver popo** • **larry rector** • **ernst bregmann** • **tom baillie** • **richard coles** • **anna spink** • **symon mcclure** • **joan stevens** • **christopher** • **laura nicola** • **simon dunn** • **emma jones** • **steve gough** • **rob mcinnis** • **jane lewis** • **rickie van der** • **0171-438 5636** • **suburbantrax.com** • **fmradio.com** • **tel 0171-921 9506/9507** • **sourcefm.com** • **01753-702126** • **www.http://www.djtoys.com**

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- 19 **26** BLACK EYED BOY Texas Mercury
- 15 **27** THE MIND OF THE MACHINE N-Trance All Around The World
- 23 **28** ECUADOR Sash! Featuring Rodriguez Multiply
- 17 **29** DEEP IN YOU Livin' Joy Universal
- 20 **30** ALL ABOUT US Peter Andre Mushroom
- 18 **31** THE SUN RISING The Beloved East West
- 18 **32** LITTLE PINK STARS Radish Mercury
- 18 **33** YOUR FACE Slacker XL Recordings
- 26 **34** CALIFORNIA DREAMIN' The Mamas And The Papas MCA
- 9 **35** FILMSTAR Suede Nude Atlantic
- 27 **36** NOT TONIGHT Lil' Kim Atlantic
- 24 **37** WHAT A BEAUTIFUL DAY Levellers China
- 18 **38** CALL ME Le Click Logic
- 18 **39** REPRESENT Soul II Soul Island
- 28 **40** OUTLAW Olive RCA

▶ Bullseye titles are those with the biggest sales gains over last week

With remakes from
SEAN 'PUFFY' COMBS,
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TOP TWENTY COMPILATIONS

1 FRESH HITS 1997

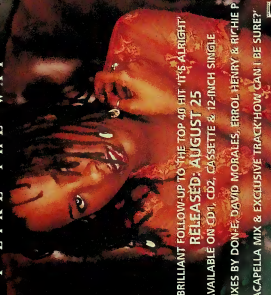
Mercury/Global TV Sony TV

- 3 **2** BEST DANCE ALBUM IN THE WORLD. EVER! PART 7 Virgin/Blk
- 2 **3** NOW THAT'S WHAT I CALL MUSIC 97 EMI/Virgin/Global
- 4 **4** PETE YOUNG ESSENTIAL SELECTION. SUMMER 97 In
- 5 **5** THE GREATEST DANCE ALBUM EVER MADE Taurus TV
- 6 **6** BEST LATINO CARNIVAL IN THE WORLD. EVER! Virgin/Blk
- 7 **7** MEN IN BLACK - THE ALBUM (OST) Domba
- 8 **8** HITS ZONE. SUMMER 97 PolyGram TV
- 8 **9** THE BEST DISCO ALBUM IN THE WORLD. EVER! Virgin/Blk
- 10 **10** DRIVE ON Global Television
- 7 **11** MISS MIX 97 PolyGram TV
- 9 **12** IN THE MIX 97 Virgin/Blk
- 10 **13** THE FIRST SUMMER OF LOVE Sony Television TV
- 11 **14** A DECADE OF IBIZA - 1987-1997 Taurus TV
- 11 **15** DANGER ZONE PolyGram TV
- 12 **16** THE BEST SUMMER ALBUM IN THE WORLD. EVER! Virgin/Blk
- 17 **17** CAFE MAMBO Virgin/Blk
- 12 **18** 100% SUMMER MIX 97 Taurus TV
- 15 **19** CLUB CUTS 97 - VOLUME 2 Taurus TV
- 16 **20** THE MOTHER OF ALL SWING II Taurus TV

- 29 **25** SECRETS Tomi Braxton LaFace
- 34 **26** BLUR Blur Food/Panophone
- 22 **27** FALLING INTO YOU Celine Dion Epic
- 27 **28** TRAGIC KINGDOM No Doubt Interscope
- 20 **29** OPEN ROAD Gary Barlow RCA
- 24 **30** STOOOSH Skunk Anansie One Little Indian
- 8 **31** MALADJUSTED Morrissey Island
- 23 **32** TIMELESS Sarah Brightman Creation
- 31 **33** OLDER GEORGE Michael Virgin
- 33 **34** VANISHING POINT Primal Scream Creation
- 35 **35** MIDDLE OF NOWHERE Hanson Mercury
- 30 **36** OCEAN DRIVE Lighthouse Family Wild Card/Polydor
- 25 **37** BEFORE THE RAIN Eternal 1st Avenue/EMI
- 43 **38** MOTHER NATURE CALLS Cast Polydor
- 50 **39** ODELYN Back Geffen
- 26 **40** ALISHA RULES THE WORLD Alisha's Attic Mercury

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US CHARTWATCH

Former *RM* freelancer Morrissey is quintessentially British. Nevertheless, he has a large and faithful following in America, and could be on the verge of his second hit single there, with *Alma Matters* currently bubbling under the Hot 100. Apart from the single helped his *Maladjusted* album to sell more than 18,000 copies in its first frame, enough to gain a number 61 debut on the album chart this week. Released on island in the UK, it's Morrissey's highest placing so far came in 1984, when *Vauxhall* hit 1 and reached number 18 but his biggest seller – and only disc since – is *Vive Hate*, which has sold more than 700,000 copies despite its comparatively low [42] chart peak.

Spice Girls' *Spice* album sold rather more copies – 119,500 – last week, and climbs 5-4, as the girls capitalise on having simultaneous 10 singles with *Say You'll Be There* – down marginally 23-24 with more than 750,000 sales to date – and *2 Become 1*, which adds new airplay and increases its sales but holds at number five, as its main rivals are also in the ascendancy.

The Spice album has spent its entire 78-week chart run in the Top 10. The only current album to do this is the chart figure is Hanson's *Middle Of Nowhere*, which has clocked up 15 consecutive weeks in the upper echelon.

At the top of the singles chart, it's *The Missing You* finally capturing 11 weeks at



number one, ceding pole position to *Mo Money Mo Problems*. Both records feature Puff Daddy, who thus becomes one of a select group of artists to replace themselves at number one. *Mo Money Mo Problems* is only the sixth single to reach number one in America this year, and four of them have been Puff Daddy's *Bad Boy* label – quite a feat considering 'The Bad' went into 1997 without a number one to its name. The last label to enjoy its first four number one hits in the same year was Motown, way back in 1968, so *Bad Boy* is an exalted company.

Monica's *What Do You Want From Me?* continues to gain ground on Top 40 radio, and is nearing the Hot 100 but *Darius'* *D'You Know What I Mean?* is not performing as expected, with airplay already beginning to evaporate ahead of the track's release as a single. It fell from its airplay chart peak of 49 to 53 last week, and is generally regarded as "too long" by the more mainstream stations.

The other Hot 100 acts: *Mark Morrison* (15-17), *Sneaker Pimps* (15-4), *Bea Gees* (45-54), *Lisa Stansfield* (74-74), *Depeche Mode* (88-74) and *U2* (73-53).

Alan Jones

UK WORLD HITS

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

FRANCE		
1	110	110 DREAMING OF YOU West EMI
2	106	106 WHO DO YOU THINK YOU ARE? Spice Girls Virgin
3	107	107 YOU MIGHT NEED SOMEBODY Shia Amé WEA
4	100	100 YOU'RE NOT ALONE Olive RCA
5	107	107 JUST BECAUSE YOU FEEL Sasha Alexander Virgin

GERMANY		
1	110	110 I WANNA BE THE ONLY ONE Eternal EMI
2	107	107 YOU MIGHT NEED SOMEBODY Shia Amé WEA
3	106	106 TIME TO SAY GOODBYE Sue Bagnara/A. Bacchi East West
4	100	100 YOU'RE NOT ALONE Olive RCA
5	100	100 BITTER SWEET SYMPHONY The Verve Rat

NETHERLANDS		
1	110	110 I WANNA BE THE ONLY ONE Eternal EMI
2	107	107 YOU MIGHT NEED SOMEBODY Shia Amé WEA
3	100	100 BITTER SWEET SYMPHONY The Verve Virgin
4	100	100 YOU'RE NOT ALONE Olive RCA
5	100	100 JUST BECAUSE YOU FEEL Sasha Alexander Virgin

AUSTRALIA		
1	110	110 ALONE Eric Clapton PolyGram
2	104	104 MAMA WHO DO YOU THINK YOU ARE? Spice Girls Virgin
3	108	108 SOMOZ Blair EMI
4	105	105 FOREVER Damage Sony
5	103	103 INZWANA Fadhilisa Festival

AUSTRIA		
1	110	110 I WANNA BE THE ONLY ONE Eternal EMI
2	103	103 REDONKISS Sasha Alexander Virgin
3	102	102 LOVE SHINE A LIGHT Kerli & The Waves WEA
4	106	106 REMEMBER ME The Blue Boy Rough
5	100	100 DO YOU KNOW WHAT I MEAN Darius' Ovation

SWEDEN		
1	110	110 I WANNA BE THE ONLY ONE Eternal EMI
2	103	103 BITTER SWEET SYMPHONY The Verve Rat
3	104	104 DO YOU KNOW WHAT I MEAN? Darius' Ovation
4	101	101 MAMA WHO DO YOU THINK YOU ARE? Spice Girls Virgin
5	101	101 LOVE SHINE A LIGHT Kerli & The Waves WEA

ARTIST PROFILE: DAMAGE

Despite Mark Morrison's huge success, *Damage's* Hot 100 chart is proving to be somewhat elusive when it comes to almost every other black British act this year.

But there has been one exception during 1997 – *Damage*, who are now looking to capitalise on the promising number 80 peak of *Love I Love You* with their version of *Wonderful Tonight* which made number 16 in America for Eric Clapton in 1978.

Hopes are running high for the quartet with Critique Records, which signed them to a five-album deal for the US earlier this year on the strength of their UK success. And similar faith in the act is shared by Critique's distributor BMG, which gave them a special welcome during the company's distribution convention in New York in July. As Dick Miller, international manager of their UK record company Big Life, notes, "They were the only band invited on to the BMG boat, which sailed around Manhattan Harbour, and which departed after a full 40-minute set."

Such is the strength of the home-grown R&B market in the States, that trying to break America for an overseas R&B act is always toughing. "Americans are very protective of their own music and there are very few British bands breaking through big there right now," says Miller. "But with people like Soul II Soul previously and Mark Morrison now it shows it can be done."

While *Damage* are still riding their time in the US, in the Far East they are already proving their worth number one in



Indonesia and Singapore and their album shipping gold there. The band, who are currently visiting the UK for a three-week promotional trip, have so far sold more than 100,000 albums across the region. "The Far East is perfect for this type of act," he says. "They love boy bands and ballads. The Backstreet Boys are hugely successful there and we're trying to follow that route."

Success is also building nicely in Australia where six-months of hard promotional work has finally paid off with the single *Forever* currently in the Top 20. Following their Far East trip the group will be heading off Down Under for the first time, which will take in an appearance on television's *Hey Hey It's Saturday*. They are then returning to the UK for a break, but are preparing to go back to the US where their album was issued last month.

Paul Williams

TRACKWATCH: DAMAGE

- Single *Forever* in Australian Top 20
- Combined Far East album sales more than 100,000
- Album gold status in Singapore
- Preparing for US release of *Wonderful Tonight*

THE PEPSI CHART

Title	Artist	Label	Title	Artist	Label
1	MEN IN BLACK	WB	21	SOMETHING GOING ON	Radi
2	TUBTHUMPING	Charm	22	YOUNG BLOOD RUN FREE	EMI
3	YOU'RE THE ONE I LOVE	Shia Amé	23	REVEREND	Pre
4	I'LL BE MISSING YOU	David & Beth	24	BLUNDED BY THE SUN	Car
5	FREED FROM DESIRE	Car	25	JUST FOR YOU	People
6	ALI I WANNA DO	WEA	26	BITTER SWEET SYMPHONY	Ver
7	NEVER GONNA LET YOU GO	The Move	27	HONEY	Car
8	EVERYBODY (BACKSTREET'S BACK)	Backstreet	28	IS THAT A BEAUTIFUL DAY	Le
9	MO MONEY MO PROBLEMS	Monica	29	WHEAT HAVE ALL THE COMEDYS DONE?	War
10	QUEEN OF NEW ORLEANS	Janet	30	A CHANGE WOULD YOU DO GOOD	Shirley
11	BITCH	Herbie	31	FILMSTAR	Star
12	BLACK LVED BODY	Travis	32	SUNSHINE	EMI
13	EVERYTHING	Herbie	33	I'LL BE FOR YOU	Herbie
14	FREE	Car	34	DO YOU KNOW (WHAT IT TAKES)	Relay
15	C U WHEN U GET THERE	Car	35	ALL ABOUT US	Car
16	MY FATHER'S SON	Car	36	DEEP IN YOUR LOVE	Car
17	PICTURE OF YOU	Car	37	WHERE'S THE LOVE	Mon
18	DO YOU KNOW WHAT I MEAN?	Darius'	38	ALL OUT OF LOVE	Car
19	TELL ME IS IT TRUE	Car	39	TRAVELLERS TUNE	Car
20	I WANNA BE THE ONLY ONE	Eternal	40	THE MAIN SUPA DUPE	Car

VIRGIN RADIO CHART

Title	Artist	Title	Artist
1	BE HERE NOW	21	ODELAY
2	WRITE ON BLONDE	22	MOTHER NATURE CALLS
3	OK COMPUTER	23	THE BENDS
4	RECURRING THE EDGES	24	EVERYTHING MUST GO
5	DO IT YOURSELF	25	GLAWD LITTLE PILL
6	SHERYL CROW	26	JAGGED
7	POP 12	27	COMING UP
8	HEAVY SHIT	28	RECURRING DREAM - THE VERY BEST OF
9	OHMAY'S THE STORY MORNING GLORY	29	THE JOSHUA TREE
10	COME FIND YOURSELF	30	THE COLOUR AND THE SHAPE
11	MALADJUSTED	31	BLUE IS THE COLOUR
12	TRAVELLING WITHOUT MOVING	32	TELLN' STORIES
13	DESTINATION ANYWHERE	33	GREATEST HITS
14	BLUR	34	THE BAND
15	STOODSH	35	REPUBLICA
16	OLDER	36	THE BEST OF
17	OCIAN DRIVE	37	X
18	YANISHING POINT	38	GUNS IN THE GRETTO
19	AISHA RULES THE WORLD	39	BECOMING X
20	DEFINITELY MAYBE	40	GRACELAND

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	MEN IN BLACK	Will Smith	Columbia	—	(SM)
2	NEW	YOU'RE THE ONE I LOVE	Shola Ama	Freakstreet/WEA	CD/WEA 121(10)	(W)
3	2	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	7421(49)(10)	(BMG)
4	NEW	NEVER GONNA LET YOU GO	Tina Turner	Delinious	7422151(10)	(BMG)
5	3	NO MONEY MO PROBLEMS	The Notorious B.I.G. featuring Mobb Deep	Ruff House/Arista	7421(10)(10)	(BMG)
6	NEW	MY FATHER'S SON	Corner Reeves	Wildstar	12XWALD 1(W)	
7	4	EVERYTHING	Mary J Blige	MCA/CD/MSO	48669	(BMG)
8	NEW	THE RAIN (SUPA DUPA FLY)	Missy 'Madame' Elliott	East West	E 39191 (W)	
9	5	4 PAGE LETTER	Aaliyah	Atlantic	AT 00107 (W)	
10	5	C U WHEN U GET THERE	Casio featuring 40 Throat	Towne Boy	CD/1300 195(W)/DCS	
11	NEW	CRUSH	Zhané	Motown	CD 571412 (F)	
12	NEW	REPRESENT	Soul II Soul	Island	12S 668 (P)	
13	6	YOU BRING ME UP	K-ci & JoJo	MCA/MCS	48657 (BMG)	
14	7	NOT TONIGHT	Lil' Kim	Atlantic	AT 00077 (W)	
15	8	GOTHAM CITY	R Kelly	Jive	JIVET 428 (P)	
16	8	DO YOU KNOW (WHAT IT TAKES)	Robyn	RCA	7421505931 (BMG)	
17	10	I WANNA BE THE ONLY ONE	Eternal featuring BeBe Winans	EMI	CD/CEM 472 (E)	
18	11	TOSS IT UP	Makaveli	Interscope	INT 95521 (BMG)	
19	14	HISTORY/GHOSTS	Michael Jackson	Epic	CD 6647862 (SM)	
20	15	HYPNOTIZE	D'Influence	Echo	EC5Y 41 (W)	
21	16	TRIUMPH	Wu-Tang Clan featuring Capone-Noreaga	Lord	7421(48)(76)	(BMG)
22	17	G.H.E.T.T.O.U.T.	Changing Faces	Atlantic	AT 00037 (W)	
23	12	THE JAM EP	A Tribe Called Quest	Jive	JIVET 422 (P)	
24	18	HOW COME, HOW LONG	Babyface featuring Stevie Wonder	Epic	CD 6646200 (SM)	
25	21	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415 (P)	
26	13	WHO YOU WIT	Jay Z	DaWet	W 04111 (W)	
27	19	SAY NOTHIN'	Omar	RCA	742150281 (BMG)	
28	20	LOVE LADY	Damage	Big Life	CD BL/DA 139 (P)	
29	24	ALL THAT I GOT IS YOU	Ghostface Killah	Epic	664846 (SM)	
30	25	YOU MIGHT NEED SOMEBODY	Shola Ama	Freakstreet/WEA	—	(W)
31	25	YOU ARE THE UNIVERSE	The Brand New Heavies	—	—	(B/NK/91/F)
32	23	LOOK INTO MY EYES	Bone Thugs-N-Harmony	Epic	6647866 (SM)	
33	22	LUCHINI AKA (THIS IS IT)	Camp Lo	—	—	(FR/305/F)
34	22	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	742156411 (BMG)	
35	30	REMEMBER ME	The BlueBoy	Pharm	12PHARM 1 (TRC/BMG)	
36	NEW	CAN WE	SWV	Jive	JIVET 422 (P)	
38	28	TWISTED	Keith Sweat	Elektra	ERK 2237 (W)	
38	33	I DON'T WANT TO	Toni Braxton	LaFace	CD 742140812 (BMG)	
39	NEW	HARD TO SAY I'M SORRY	Az Yet	LaFace/Arista	7421401481 (BMG)	
40	34	DON'T WANNA BE A PLAYER	Joe	Jive	JIVET 410 (P)	

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	NEVER GONNA LET YOU GO	Tina Turner	Delinious	7422151 (10)	(BMG)
2	NEW	LOVE COMMANDMENTS	Gisela Jackson	Manifesto	FESX 29 (F)	
3	NEW	YOUR FACE	Sleaker	XL Recordings	XL 187 (W)	
4	NEW	POST MODERN SLEAZE	Sneaker Pimps	Clean Up	CUJ 038 (W)	
5	NEW	SATISFIED (TAKE ME HIGHER)	H2O	—	—	(AM/PM 802225) (P)
6	NEW	THE SUN RISING	The Beloved	—	—	(East West/EW 1227) (W)
7	NEW	BLUE	Way Out West	Decomposition	7422147511 (BMG)	
8	NEW	THE RAIN (SUPA DUPA FLY)	Missy 'Madame' Elliott	East West	E 39191 (W)	
9	NEW	A LONDON RITE	Scott Garcia	Upground Connection	UC 01 (ALP)	
10	NEW	SOMETHING GOIN' ON	Todd Terry	Manifesto	FESX 25 (F)	
11	NEW	PROPHEAS	Travis	—	—	(Perfecto PERF 1477) (W)
12	10	BELO HORIZONTI	Heartists	VC Recordings	VCR2 23 (E)	
13	NEW	WISH TONITE/LONELY	Corina Joseph	Atlantic	JAO JAOX011 (W)	
14	NEW	4 PAGE LETTER	Aaliyah	Atlantic	AT 00107 (W)	
15	NEW	REPRESENT	Soul II Soul	Island	12S 668 (P)	
16	NEW	BUSY CHILD	Cybil Method	Sony	S3 CM 2 (SM)	
17	17	GET UP! GO INSANE!	Stretch 'n' Vern presents Maddog	—	—	(FR/FX 304/F)
18	4	MORE BEATS & PIECES	Cold Cut	Ninja Tune	ZEN12 58 (W)	
19	2	SANDMAN	The Blue Boy	Sidewalk	12SWALK 001 (P)	
20	NEW	PHATTY'S LUNCHBOX	Mokan	Wall Of Sound	WALL022 (W)	
21	11	HYPNOTIZE	D'Influence	—	—	(Echo EC5Y 41) (W)
22	NEW	WAVE INTRUDER	SaT TanK	—	—	(FR/FX 302/F)
23	NEW	THAT ELVIS TRUCK	Sol Brothers	Fresh	FRSHT 61 (DMV/SM)	
24	28	DANCING IN OUTERSPACE (MASTERS AT WORK)	Ameslader	Disorient Recordings	SUS4 (B/RTM/DISC)	
25	18	MAGIC CARPET RIDE	Mighty Dub Katz	—	—	(FR/FX 306/F)
26	14	MOMENT OF MY LIFE	Billy (D'Influence) featuring Rickie Ricks	Wingz	742150281 (10)/54	
27	5	HOME	Chaka	WEA	WEA 1167 (W)	
28	24	FLOWTATION	Vincent De Moor	XL Recordings	XL 89 (W)	
29	6	CLOUDS	Source	XL Recordings	XL 83 (W)	
30	3	ROCK THE BELLS	Katco	Manifesto	FESX 30 (P)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	NEW FRONTIERS EP	DJ Hippo presents Garrix Kru	Fantasia	7422150017 (P)	
2	7	THE FAT OF THE LAND	The Prodigy	XL Recordings	XL 121/01/MC 121 (W)	
3	3	PEYING ESSENTIAL SELECTION - SUMMER 97	Various	PolyGram	TV - 5528884 (P)	
4	1	NO WAY OUT	Puff Daddy & The Family	Puff Daddy/Arista	7421562201/180/210 (BMG)	
5	NEW	MILIGHT	DJ Kruish	Mo Wax	MW 071LP-1 (W)	
6	5	RELEASE SOME TENSION	SWW	RCA	7422193011/7422148314 (BMG)	
7	4	TUP! JAM PT'S UNDERGROUND PRESENTS - 1	Various	Satellite	7422149457/7422149464 (BMG)	
8	2	ALL THAT I AM	Joe	Jive	HIP 183/183C 183 (P)	
9	NEW	THE RAIN (SUPA DUPA FLY)	Missy 'Madame' Elliott	Elektra	CE5A 0302 (Import)	
10	NEW	SHARE MY WORLD	Mary J Blige	MCA	-MCC 11619 (BMG)	

SPECIALIST CHARTS

30 AUGUST 1997

IN THE CITY

As part of Music Week's coverage of the event in Glasgow, our September 27 issue will contain a pre-convention special.

The guide will reach everyone attending the convention over the course of the five days.

You will also reach Music Week's regular readers, as copies of the guide will be distributed in Music Week prior to the event.

Make sure your company has the highest possible profile at the UK's international music convention, by advertising in this special issue.

For further details call the Music Week Sales Department on 0171 620 3636

Issue Date: 27 September '97 Booking Deadline: 5 September '97 Copy Date: 10 September '97

music week

VIDEO

This	Last	Title	Artist	Label (distributor)	Price
		19 BALKATIONS	Labri De No	17	17 FROM DUSK TILL DAWN
1	10	HOMERUN SOUND	Walt Disney 021074	13	20 LETTERLAND - THE STORY
2	6	SPIKE GILTS'S Live - The Official Video - Volume 1	Walt Disney 021042	14	21 FRIENDS - SERIES 1 - EPISODES 1-4
3	4	PHENOMENON	Vicrign 100234	13	22 FRIENDSON CHECKS IN
4	5	FRIENDS - SERIES 2 - EPISODES 15-18	Touchstone 047182	23	23 FRIENDSON CHECKS IN
5	7	FUPPER	Warner Home Video 0215103	15	24 THE TRUTH ABOUT CATS & DOGS
6	9	BYBYLON 5 - VOLUME 25	CG Video WR1341	22	25 STAR TREK: DEEP SPACE NINE - VOL. 5.1
7	8	FRIENDS - SERIES 2 - EPISODES 17-20	Warner Home Video 0211585	23	26 ANDRE
8	4	FRIENDS - SERIES 2 - EPISODES 21-24	Warner Home Video 0215105	24	19 THE HUNCHBACK OF NOTRE DAME
9	5	BARNEY - BARNEY'S SENSE-SATIONAL DAY	Warner Home Video 0215106	25	18 FRIENDS - SERIES 2 - EPISODES 1-4
10	11	ALASKA	PolyGram Video 049623	26	20 FRIENDS - SERIES 1 - EPISODES 5-8
11	7	CHILDREN PLAY-SCHOOL SAVIORS	Columbia TriStar 047460	27	21 101 CALMATIONS
12	10	DUMS AND DUMBER	Video Collection 021440	28	22 ASSASSINS
13	14	STAR TREK: VOYAGER - VOL. 3.10	Fresh TV Network 120216	29	23 ONYX SEIGE 2
14	1	FRIENDS - SERIES 2 - EPISODES 5-8	CG Video WR1341	23	24 STARGATE
			Warner Home Video 0215102	© CIN	

MUSIC VIDEO

This	Last	Title	Artist	Label (distributor)
		1	SPICE GIRLS Spice-Official Video Volume 1	Virgin VJ2258
		2	CAROL. There & Then	DMW VJ2122
		3	MICHAEL JACKSON Thriller 25th Anniversary Edition	SNWV 510139
		4	ELVIS PRESLEY The Great Performances	Video Collection VJ2121
		5	SPICE GIRLS Spice Power (audio/visual)	Virgin VJ2121
		6	BACKSTREET BOYS Live In Concert	Video Collection VJ2121
		7	ERIC CLAPTON Live In Hyde Park	Warner Music Video 7589462
		8	ELVIS PRESLEY That's The Way It Is	MGM/UA 020218
		9	THE LAST RAINING MAN (audio/visual)	Video Collection VJ2121
		10	ELVIS PRESLEY The Last Performances	MGM/UA 020218
		11	ELVIS PRESLEY The Elvis Performances	MGM/UA 020218
		12	MICHAEL FLAHELY Live At The Dance	VAL 41882
		13	JOHN BON JUVV Destination Anywhere	FilmM Music 020218
		14	BILL WHELAN/Riverdance - New Show	Video Collection VJ2121
		15	BILL WHELAN/Riverdance - The Show	VAL 41882
			© CIN	

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	2	CU WHEN U GET THERE	Radio Feat 43 Thevz	Tommy Boy TBCD78 (V) (Dial)
2	5	FREED FROM DESIRE	Gala	Big Life LR1015 (P)
3	4	FILMSTAR	Suede	Nefe NUD30CP1 (MMV) (V)
4	4	WHAT A BEAUTIFUL DAY	Loveliers	China WJCC02088 (P)
5	1	EVERYBODY (BACKSTREET'S BACK)	Backstreet Boys	Jive JIVEC428 (P)
6	6	A THOUSAND TREES	Stereophonics	V2 VRE00340 (P)
7	7	DYD KNOW WHAT I MEANT	Oasis	Creation CRESC028 (MMV) (V)
8	3	ALL ABOUT US	Peter Andre	Mushroom MUSH500 (P)
9	8	SANDMAN	Blue Boy	Mushroom CDSWALK001 (P)
10	6	ANTHEM	Wildhearts	Mushroom MUSH600X (P)
11	10	GOTHAM CITY	R Kelly	Jive JIVEC428 (P)
12	10	CRASH	Feeder	Echo ECSCD42 (V)
13	11	HYPNOTIZE	D'Influence	Echo ECSCD41 (V)
14	9	MORE BEATS & PIECES	Calicut	Ninja Tune ZENCD058 (V)
15	8	BEST REGRETS	Gomez	Nefe NUD31021 (MMV) (V)
16	10	THE JAM EP	A Tribe Called Quest	Jive JIVEC427 (P)
17	10	OPTIMISM	Nidget	Roadcase TPY0054 (P)
18	13	ELECTRICITY	Spiritualized	Dedicated SPIRCD1021 (P)
19	10	ANSWER MY PRAYER	Danny Campbell	Jackpot WMN1020 (P)
20	12	LOVE LADY	Damage	Big Life BLRDA137 (P)
			© CIN	

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	BACKSTREET'S BACK	Backstreet Boys	Jive CH1P18 (P)
2	1	LOVE IS FOR EVERYBODY	Billy Ocean	Jive BOC02 (P)
3	4	(WHAT'S THE STORY) MORNING...	Oasis	Creation CREED 189 (MMV) (V)
4	3	VANISHING POINT	Primal Scream	Creation CRECD178 (MMV) (V)
5	5	STOUSHING	Skunk Anansie	One Little Indian PPL RSCD (P)
6	2	SONGS FROM NORTHERN BRITAIN	Teenage Fanclub	Creation CRECD178 (MMV) (V)
7	7	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (MMV) (V)
8	6	TELLIN' STORIES	Charlatans	Beggars Banquet BBQCD130 (RTM) (CD) (V)
9	9	LADIES & GENTLEMEN WE ARE ...	Spiritualized	Dedicated DECD034 (V)
10	8	ALL THAT I AM	Joss	Jive CH1P18 (P)
11	11	CRACKING UP	Suede	Nude NUDE CCD (MMV) (V)
12	19	BECOMING X	Sneaker Pimps	Clean Up CUP 6000 (V)
13	10	LUXURY PLANE CRASH	Scarfo	Deceptive BLUF0040 (V)
14	10	SMILES LIKE A SHARK	Mulu	Dedicated DECD003 (V)
15	12	FOREVER	Damage	Big Life BLRCD21 (P)
16	13	WHO KNOWS WHERE THE TIME GOES	Fairport Convention	Woodworm WWO025 (P)
17	17	DEEP DARK OCEAN	Oyster Band	Cooking Vinyl COOKCD128 (P)
18	17	PLACED	Placebo	Elevator MUSIC CDF00RX 2 (V)
19	18	THE COMPLETE	Stone Roses	Silvertone ORECD 335 (P)
20	15	BACKSTREET BOYS	Backstreet Boys	Jive CH1P 189 (P)
			© CIN	

CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (distributor)
1	18	AGNUS DEI	Orch. Oxford/Magnificat	Euro 003415 (Dial) (W)
2	3	BETHOVEN/PYRIPANO CONCERTOS NO. 2 & 5	Klaudio Mittenmaier (DR) online	Erato 003415 (Dial) (W)
3	21	MENDLSOHN/ULLIASH	Age Of Enlightenment DR/Daniel	Decca 458682 (F)
4	23	VIVALDI/FOUR SEASONS	Royal Kennedy	EMI Classics CDCA79552 (E)
5	30	KORNOLIO/DE TOTE STADT	Nigel Kennedy	NAXOS 8660091 (S)
6	31	THE LAST NIGHT OF THE PROMS...	BBC CO/Wadsworth	Philips 4541722 (F)
7	33	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classics CDC555292 (E)
8	34	SOLE & AMORE - PUCCINI ARIAS	Kanawa/Lyon Opera Or/Nagano	Euro 063017912 (V)
9	36	GRAINGER/IN A NUTSHELL	Birmingham SO/Rattle	EMI Classics CDC556122 (E)
10	38	THE ULTIMATE LAST NIGHT AT THE PROMS	Cooke/RPO/Bullock/RSC	Royal Philharmonic TRP935 (TRING)
			© CIN	
11	39	SOPRANO IN RED	Lesley Garrett	Silva Classics SILKTVCD 1 (CONVSS)
12	40	BERNSTEIN/IN THE TOWN	Solistas/ST/Boston Thomas	Deutsche Grammophon 470442 (P)
13	46	WINGS OF A DOVE	Anthony Way	Decca 458562 (F)
14	47	MENDLSOHN/PYRIPANO CONCERTOS 1 & 2	Age Of Enlightenment SO/Foster	Hyperion CDAA698 (CRC) (BMG) (CA)
15	48	50TH ANNIVERSARY COMMEMORATION	RPO	Royal Philharmonic TRP936 (TRING)
16	49	BACK MATTHEW PASSION	Back Of Birmingham Co/Wilcocks	Hyperion 439442 (F)
17	-	BRITISH LIGHT MUSIC CLASSICS	New London Orchestra	Hyperion CDAG6686 (CRC) (BMG) (CA)
18	-	PARTYFRATRES	Benedek/Hungarian State Orchestra	NAXOS 853370 (S)
19	-	BRITISH LIGHT MUSIC CLASSICS - 2	New London Orchestra/Cop	Hyperion CDAG6686 (CRC) (BMG) (CA)
20	-	MOZART/ARIAS	Kasavova/Oresden Kapelle/Davis	RED SEAL 03926698612 (BMG)
			© CIN	

CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributor)
1	1	BEST CLASSICAL ALBUM IN THE...	Various Artists	EMI Classics CDENTV900 (E)
2	2	THE BEST OPERA ALBUM IN THE...	Various	Virgin VTDCC100 (E)
3	3	SANCTUARY	Adams	Venture DCCA 905 (E)
4	4	BLOW THE WIND SOUTHERLY...	Kathleen Ferrier	Decca 4582732 (F)
5	5	BRAVEHEART - OST	LSD/Morner	Decca 4582952 (F)
6	6	ADIEMUS II - CANTATA MUNDI	Adams	Venture DCCA 905 (E)
7	7	100 POPULAR CLASSICS	Various Artists	Castle Communications MBSCD511 (BMG)
8	8	PIANO DREAMS - THE ERIK SATIE...	Fascal Roca	Decca 4581252 (F)
9	9	THE PIANO - OST	Michael Nyman	Venture DCCA5919 (E)
10	10	THE ENGLISH PATIENT	Original Soundtrack	Fantasy FCD 14601 (P)
			© CIN	
11	11	DIES IRAE - THE ESSENTIAL CHORAL...	Various Artists	Deutsche Grammophon 437012 (P)
12	12	DISCOVER THE CLASSICS - VOLUME 2	Various Artists	NAXOS 85424642 (S)
13	13	BRAISED OFF - OST	Einemacher/Cullery Band	RCA Victor 0903663762 (V) (BMG)
14	14	MINDFUL MOMENTS	Various Artists	Classic FM CD75121 (P)
15	15	THE PASSION OF MORSE	Barrington Pheasant	Tring TRING03 (TRING)
16	16	THE NUMBER ONE CLASSICAL ALBUM	Various	Decca 455192 (F)
17	17	CLASSIC HITS	Various Artists	Euro 063017902 (W)
18	20	THE VOICE	Luciano Pavarotti	Hallmark ECK32900 (F)
19	22	THE ESSENTIAL INSPECTOR MORSE...	Barrington Pheasant	Virgin VTD CD (E)
20	23	VIVALDI/FOUR SEASONS	Louisier/Charbonnel/Arpino	Telarc Jazz CD03417 (BMG)
			© CIN	

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	STOOSH	Skunk Anansie	One Little Indie TPLP RSCD (P)
2	2	TRAGIC KINGDOM	No Doubt	Interscope IND 90013 (BMG)
3	3	DESTINATION ANYWHERE	Jon Bon Jovi	Mercury 530112 (F)
4	3	CLOWN	Reef	Sony 52486942 (SM)
5	5	THE COLOUR AND THE SHAPE	Foe Fighters	Roswell COE57295 (E)
6	6	THE POWER STATION YEARS	Jon Bon Jovi	Masquerade MASQCD011 (BMG)
7	7	NEVERMIND	Nirvana	DGC DCC 2425 (BMG)
8	10	ALBUM OF THE YEAR	Faith No More	Sleash 282912 (F)
9	9	ELECTRIC LADYLAND	Jimi Hendrix	MCA MCD1190 (BMG)
10	10	ANTICHRIST SUPERSTAR	Marilyn Manson	Interscope IND 90088 (BMG)
			© CIN	

BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	1997 MERCURY MUSIC PRIZE	Various Artists	MUSIC PRIZE (E)
2	2	TIE 1967 SINGLES	Pink Floyd	EMI (E)
3	3	REACT TEST SIX	Various Artists	React (S&D)
4	3	THE BEST OF	The Manas & The Pagas	MCA (BMG)
5	6	CLASSIC ELVIS	Elvis Presley	Candem (BMG)
6	6	PRETTY WOMAN - THE BEST OF	Roby Driscoll	Columbia (S&D)
7	10	SHARING THE NIGHT TOGETHER...	Dr. Hook	EMI Gold (E)
8	5	LOVE ME TENDER	Elvis Presley	RCA (BMG)
9	4	TENDERLY	James Last	Spectrum (P)
10	10	MOTOWN CHARTBUSTERS - VOLUME 3	Various Artists	Spectrum (P)
			© CIN	

BEHIND THE COUNTER

SIMON PRICE, Farrington's Records, London

"The early morning opening we did for the Oasis album went absolutely brilliantly. A strong window display helped to maximise uptake for the album among our customers, who are mostly City workers whose ages range from 20 to 65. Although we are specialists in classical and jazz, our rock department is currently flourishing. We've recently done extremely well with albums by Paul Simon, Stevie Wonder and The Band - which have featured in the Classic Albums series on BBC1 - and we've got our own special display for their albums. Fry Cooder's new album The Buena Vista Social Club, which features Cuban music, has also been in hot demand and has fuelled a lot of interest in the world music section generally. Although classical and jazz continue to be a very important part of our range, the increasing crossover with the adult rock market means we have to prioritise on this area too."

ON THE ROAD

CRAIG CAUKILL, RTM field sales rep, North East

"You can't go anywhere this week without talking about the Oasis release. Shops have been opening at 7am, playing the album till 8am and then selling it. It's been absolutely massive. People in Manchester were queuing outside stores from 3am. There was a slight lull in sales between 10am and 11am but as soon as lunchtime came the numbers shot up again. Anyway, enough of Oasis! Our own stuff is doing pretty well at the moment - Brimful Of Asha by Cornershop and Symposium's Fairweather Friend are doing well. I think Cornershop's album, which is due out next month, will be one to watch. Coolio's *X* When U Get

There has been full-price at £3.99 for six weeks now and it is still selling which is good to see. I think the Oasis advertising has scared people off a bit from promotions as all the available window space is booked out for weeks. Coolio's new album is the only one out of the new releases that can compete with that sort of coverage."

IN THE SHOPS THIS WEEK

NEW RELEASES

Inevitably all album newcomers were eclipsed by Oasis's *Be Here Now*, although Men In Black got off to a strong start. On Thursday, an early morning stampede for the Oasis album meant that high expectations were well on the way to being met and the pace showed no signs of slowing as the day progressed. Singles business was also busy, with Shola Ama, Jon Bon Jovi, UB40, Symposium, Sneaker Pimps, Foo Fighters, Ratish, Cornershop and Tina Turner catching a wide range of customers.

PRE-RELEASE ENQUIRIES

Singles - Finley Quaye, Kavana, Coolio, Stereophonics, Mariah Carey, Blur, The Verve
Albums - Oasis, Tanya Donelly, Soul II Soul, Way Out West, Coolio, Edwyn Collins, Shola Ama, Chumbawamba

ADDITIONAL FORMATS

Radish limited-edition seven-inch on sparkly vinyl, Cornershop single in Digipak, Foo Fighters limited seven-inch, Symposium limited seven-inch, Danni D CD single with CD-Rom

IN-STORE

Windows - Oasis, Mercury Music Prize, Coolio, Fleetwood Mac, More! Girls' Night Out, Smurfs, Hitzone Summer '97, All Saints, Lauryn Hill, I-Saints, *In-store* - Oasis, Mariah Carey, Smurfs, All Saints, Ocean Colour Scene, Levellers, Mamas & Papas, Fleetwood Mac, Stereophonics, Barry Manilow, No Mercy, Radiohead, Joe Cocker, Chemical Brothers

MULTIPLE CAMPAIGNS



Radio single - Joe Cocker, *In-store* and Press ads - Geezer, Teddy Pendergrass, Meredith Brooks, Miles Davis, British composers promotion, Bentley Rhythm Ace, Gravelands, Radiohead, CDs for £7.99 or three for £21, 20% off box sets, £1 off videos



Single - Mariah Carey, Album - Smurfs, *In-store* - DJ Quiksilver, Lauryn Hill, Radiohead, No Mercy, All Saints, Ocean Colour Scene, Ginevra, Best Dance Album Of The Year, More! Girls' Night Out, Lauryn Hill, No 1 Drive Album, Mix Heaven '97, Mamas & Papas, Billie Holiday, Fleetwood Mac, summer sale with CDs from £2.99



In-store - Oasis, Gary Barlow, Billy Ocean, Best Disco Album In The World...Ever!, F.I.F.I.s, Boots exclusive CDs for £7.99 or three for the price of two, classic films on video for half price, buy Alaska and get Andre The Seal for £2.99, Flapjacks, Babysitters' Club



Windows - Oasis, Palestrina, Plectrum, Musique D'Abord, Kathleen Ferrier, *In-store* - Tine label of the month, sale, Elvis Presley promotion, Ultra Nate, BBC Proms '97 promotion



Singles - Radiohead, Bentley Rhythm Ace, Ocean Colour Scene, Cardigans, All Saints, Lauryn Hill, I-Shirt, Windows - Mercury Music Prize, Hitzone Summer '97, Coolio, *In-store* - Mercury Music Prize, Classic FM British Classics promotion, Interactive Of House 3, Stereophonics, Press ads - Tuff Jam, Foo Fighters, Super Furry Animals, Fleetwood Mac



Single - Chemical Brothers, Windows - Smurfs, two chart CDs for £22, *In-store* - Oasis, My Life Story, Hitzone Summer '97, Mercury Music Prize



In-store - Manbreak, Selecta listening posts - MixMag Live: Monsieur Dimitri's De-Luxe House Of Funk, Levellers, Skin



Singles - No Mercy, Ocean Colour Scene, Radiohead, En Vogue, Albums - Oasis, Drive On, Only Club Album You'll Ever Need



Singles - Radiohead, Lauryn Hill, Ocean Colour Scene, All Saints, Albums - Hardcore Dutch Masters Vol 5, Jesus Jones, My Life Story, Windows - Oasis, Ocean Colour Scene, Mercury Music Prize, All Saints, Radiohead, Mariah Carey, Lauryn Hill, Morrissey, Backstreet Boys, sale, *In-store* - Oasis, The No 1 Drive Album, More! Girls' Night Out, Pete Tong's Essential Selection Summer '97, Levellers, sale, Elvis Presley promotion



Singles - Hurricane #1, Ginuwine, Bentley Rhythm Ace, En Vogue, Windows - Oasis, Meredith Brooks, Soul II Soul, Mercury Music Prize, *In-store* - sale, Oasis, Warner Home Video promotion



Singles - Ocean Colour Scene, Mariah Carey, Beck, Cardigans, Ginuwine, Lauryn Hill, En Vogue, Windows - Oasis, Mercury Music Prize, Festival CDs promotion, Tring RPO Collection, *In-store* - U2, Radiohead, Levellers, Orbital, Super Furry Animals, Led Zeppelin, Stereophonics, Press ads - Festival CDs promotion, Rock and Classical Recommendations



Singles - Mariah Carey, Ricky Martin, Album - Oasis, Windows - Billie Holiday, Fleetwood Mac, Mercury Music Prize



Singles - Mariah Carey, All Saints, Album - Levellers, Windows - Oasis, *In-store* - Virgin Best Ever CDs for £10.99 each or two for £20, Crimson budget CDs for £5.99 each or two for £10

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Prinston), Diverse Music (Newport), Fives (Leigh-On-Sea), Fogg (Glasgow), HMV (Peterborough), Number 19 (Guernsey) Tower (Piscadaway), Our Price (Ramsgate) and Virgin (Peterborough). If you would like to contribute, call Karen Faux on 0181-543-4830.

EXPOSURE

TELEVISION

30.8.97
National Lottery Live featuring Louise, BBC1: 7.45-8.05pm
1997 Mercury Music Prize with Prial's Mural Scream and Spice Girls, BBC2: 7.10-8.10pm
31.8.97
The Mag featuring Gina G, Shaggy and Peter Andre, Channel Five: 1-2pm
Dire Straits - Alchemy Live, VH-1: 4-6pm
Planet Rock Profiles: Lou Reed, VH-1: 9.30-10.00pm
1.9.97
Jonathan Miller's Opera Works: The Ensemble features Mozart's The Marriage Of

Figaro, BBC2: 11.15pm-12.05am
2.9.97
The O Zone investigates Ibiza's club scene, BBC2: 11.10-1.30pm
3.9.97
National Lottery Live with Jewel, BBC1: 8.15-8.50pm
Blackstreet Unplugged, MTV: midnight-12.30am
4.9.97
Videotech featuring All Saints, ITV: 6.30-7pm
5.9.97
1997 MTV Music Video Awards featuring Spice Girls, MTV: 8-10.30pm

RADIO

30.8.97
Shawn Colvin In Concert at London's Shepherd's Bush Empire, Radio Two: 5.30-6.30pm
BBC Big Band Gala presented by Rick Wakeman and featuring Ruby Turner, Radio Two: 7.30-8.30pm
TV News Get Out Of These Blues Alive, profile of John Lee Hooker presented by Van Morrison, Radio Two: 10.03-11pm
Stanza featuring Murray Leibman Young, Radio Three: 11.30-midnight
The Essential Mix featuring Felix De Housecat, Radio One: 2-4am

31.8.97
BBC Proms 97 featuring Benjamin Britten's Les Illuminations, Radio Three: 7.30-8.35pm
3.9.97
Jim Lloyd With Folk On Two features singing duo Jennifer and Hazel Wrigley, Radio Two: 6.03-6pm
Thicker Than Water features George Martin and his son Giles, Radio Two: 9.30-10.10pm
BBC Proms 97 featuring pianist Arkady Volodos, Radio Three: 7.30-8.45pm
4.9.97
The Denton Williams Show features Clarence Fountain, Radio Two: 9-9.30pm

The inside story



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FM 23567

Location remains key to today's replication plants, but there are arguments both for and against being on your customer's doorstep

Location, location and location. These are often cited as the three most important words in the real estate, retail and restaurant businesses. But, in the world of CD manufacturing, just how necessary is it to have the right postcode?

The universally high standard of today's replication plants means that where they are sited should have little or no impact on the quality of the product which leaves the factory gate. But in this fiercely competitive sector, where the battle for customers is fought over the twin issues of pricing and turnaround times, the importance of geographical location cannot be ignored.

But it still begs the question: should the wise replicator be based in the London area, in close proximity to the majority of the UK's leading labels? Or is it better to be beyond the M25 where lower council taxes, rents and wages mean reduced overheads?

Some manufacturers have taken this rationale even further and moved their plants out of the UK completely to take advantage of favourable exchange rates and the economies of scale to be made when lines can be kept constantly busy to serve the needs of record labels spread across a number of different territories on mainland Europe.

In the majority of cases, of course, UK replicators are where they are due to a series of historical reasons and can have little choice but to make the best of what may be a less than ideal location. Indeed, most are quick not merely to defend but to actively recommend their places on the map.

CD Plant UK (formerly Damont and now part of a large group of plants with their headquarters in Sweden) is one of the few manufacturers still operating in London. Sales and marketing manager Sarah McDonagh believes that a south of England base is an absolute necessity for any firm wishing to be considered a serious player especially in the CD singles area where success depends on superfast turnaround times.

"The major part of our market is CD singles. Our west London factory is ideally situated to service the major labels and a lot of the leading independents, too, who are concentrated in the capital," she says. "Clients come to us because they know we can handle last minute orders within 24 hours to service the big stores. We couldn't do that if we were outside the London area."

McDonagh also points out the need to take an international perspective. "We also have clients who operate in a large number of territories. To fulfil orders with only one master, it is an advantage to have a group of factories," she says.

Derek Brown, managing director of Broadcrest CD, the only other sizeable optical disc replicator in London, also cites easy access to the record labels as one of the immediate advantages of its Acton, west London address. The company was established in 1963 primarily to press vinyl but made the change to CDs soon after.

"A London location is a big advantage. If you are dealing with small to mid-size companies - especially on the audio side - they tend to be in London which makes access easier," he says. "If you are tied up in the Rom world, doing large

going for the ideal situation

MANUFACTURING



Should the wise replicator be based in the London area, in close proximity to the majority of the UK's leading labels? Or is it better to be beyond the M25 where lower council taxes, rents and wages mean reduced overheads?

runs for cover mounts, then you can be anywhere. But you would probably still need to be within one or two hours of London."

Although property is more expensive to rent or buy, that differential has a lesser effect upon overheads than people might think, says Brown. "Salaries may be higher, but you get a wider choice of potential staff which is a distinct advantage since getting good people has historically been very difficult," he adds.

Not surprisingly those manufacturers based elsewhere in the UK are far from convinced by the argument that the real benefits are to be found in a London-area address.

PMDC (PolyGram Manufacturing & Distribution Centre) is in Blacburn, Lancashire. The plant was first established to produce 12-inch optical products and to be as close as possible to a large Philips site and its extensive technical resources. Since then, says managing director Bill Beddows, PMDC has also been able to plan business development and expansion without having to worry unduly about space. He considers the location to be a convenient one in any case.

"Land is cheaper, wages are lower and



the quality of the workforce in terms of loyalty is much better," he says.

And geography is not a problem: "We're well connected to the motorway and most major distribution depots are north of London, in the centre of the country. So we don't have to worry about fighting with the M25," he says.

PMDC has a number of contracts with different haulage specialists including European companies such as Beusvals and Becker - who transport to France and Germany respectively - and Target Express for general UK deliveries. Customers for professional Rom products are served by special overnight services.

"We can match anybody for turnaround time," says Beddows. "And, since ST lives moved into the site, we are probably closer to our printer than anyone else - 30 metres."

Apart from PolyGram, the only other major record company to operate a pressing plant inside the UK is EMI. It began manufacturing video discs in Swindon, Wiltshire in 1992 and switched to CD production at the same plant four years later.

"It has never occurred to us that we should be anywhere else," says Muriel Goddard, EMI communications and public affairs manager. "Being out of London hasn't caused us any problems and it >

'If we were in central London - Battersea, for instance - we might have high rates, high rents and salaries and go out of business'

- John Metcalf

> is extremely convenient being close to the motorways and Heathrow airport. All of our UK product is shipped to Leamington Spa anyway and everything else goes on the M4 to ports or airports as required. It is extremely convenient."

Of the country's leading independent manufacturers, West Sussex-based Distronics is also close enough to London for the perceived disadvantages of being outside the capital not to apply. Says Distronics' CEO David Mackie, "First of all, we are only 40 miles from London. But we don't really need to be near our label clients' head offices anyway. None of the major distributors, apart from Warners, are in the central London area and we ship to BMG in Birmingham every day so turnaround is not a problem for us."

Nevertheless, Mackie does concede that turnaround times are particularly important in the UK because of the strong singles market and as a result Distronics seeks to provide a next day delivery service for its singles clients.

Telford-based Ablix claims to be the oldest established music replicator in the UK. And, says marketing director John Metcalf, one of the main reasons why it has continued to thrive is because it is geared to providing the superfast turnaround times demanded by today's singles labels.

"On the Puff Daddy CD, for instance, we have been getting orders and delivering them in two-and-three-quarter hours," says Metcalf. "We provide four levels of service: six hours, one day, one

to two days and two to five days. Obviously in the singles market we have to provide a less than one day service. You have to be prepared to drop everything and get them into the shops."

Although Ablix runs a fleet of eight vehicles which go out at three o'clock every morning and get to the distributors and labels that day, Metcalf believes that proximity to the major distributors is what is really important.

"We're 13 minutes away from BMG in West Bromwich; one hour from PolyGram in Milton Keynes, and not much further from Sony in Aylesbury. We are close to the three biggest names in the UK, why stay in town? They're all moving out," he says. "If we were in central London -

Battersea, for instance - we might have high rates, high rents and salaries and go out of business. We're one of the few companies which make a profit."

Nimbus, in Wales, is another independent which has served the UK record industry well since it set up vinyl pressing facilities in Monmouth in 1972. It introduced its first CD line in 1984 in the same premises but, says communications director John Denton, soon outgrew it.

"The original site wasn't really suitable for expansion so an opportunity arose to take this factory unit in Oswestry which is 30 miles from Monmouth," he says. "There was never any thought of moving into London. There were incentives to open a factory here, it was a develop-

ment area and so on. The site we've got here is of a good size and we have been able to expand comfortably."

Denton agrees that Nimbus benefits from lower overheads, but also points to the wide pool of skilled labour which the company can call upon. "Traditionally Nimbus has specialised in album rather than single production, but speed of delivery is still an important issue."

"We are very close to the motorway networks," he says. "Distribution, particularly now that the new Severn bridge has been opened, is not a problem." A Nimbus truck heads for London twice a day, every day - one leaving at four o'clock in the morning and one at nine o'clock. The plant is also only three miles from the nearest main line railway station so particularly urgent orders can always be dispatched by Post Star.

At the very worst, says Denton, being in Wales could add an extra couple of hours on to delivery times. But, in common with the rest of the UK's leading manufacturers, this is one company which recognises that the most important thing of all is for clients to receive finished product when they've promised it. And as long as those pledges are consistently met, where the discs are actually pressed pales into insignificance.

Elizabeth Toppin

When commercial truck deliveries from the UK were threatened by the blockade of Channel ports mounted by aggrieved French farmers earlier this year, staff at MPO's west London offices ensured that parts urgently required by its plant in North Western France got through by loading them into private cars and driving them over personally. Such are the lengths that this manufacturer with factories based outside the UK are prepared to go to ensure that British labels get their product on time.

MPO and Sonopress are the UK arms of multi-national replicators with plants in the Continent, Ireland and the US. Having manufacturing facilities that much further from the London labels is not a problem at all, according to both companies.

Steve Darrah, sales & marketing director of MPO London, says that turnaround times have never been a problem. "We provide an advantage for customers wanting product off the mainland," he says. "Half of our business is audio and half is CD-Rom and games, but that is balancing out towards the CD-Rom sector. However, music is completely international and easier to provide as it tends to be predominantly English language product. US companies will have European headquarters here and it is not difficult to bring music discs from Ireland to the UK."

MPO has a 3,048 sq m warehouse with daily deliveries from the Dublin plant and the plant in France and considers itself as competitive as any of its rivals. "Our location is not a disadvantage, particularly when you consider the capacity of our European plants - the facility in France alone has 36 lines," he adds. "We use an international transport facility for



"The bigger you are the more likely you are to have a more efficient organisation and be geared towards anticipating and solving problems as quickly as possible"

- Sabine Leuerer



Working in France at MPO

deliveries every day and we can make them anywhere as quickly as anywhere. We will deliver things by air, road, ferry or cross-channel tunnel, depending on the job and its urgency. Also, if there is something like a ferry strike we can use an alternative method of transport so there is no delay."

Sonopress UK managing director Sabine Leuerer echoes these sentiments. "The location of our actual manufacturing operations outside of the UK is not a disadvantage as such," she says. "A lot of our clients also have continental delivery addresses. The effect of that is that freight costs are so much cheaper and it is so much easier to get to places like Paris and Rome and Madrid or Switzerland or wherever."

"The disadvantages have had to be overcome and we have had to be better organised and just that bit faster. And now we also have the operation in Birmingham to give us that edge to print locally, fulfil locally and deliver locally more easily."

"There is no need for a plant in the UK itself; we have one in Ireland and one in Germany so if we wanted one in the UK we could have found one by now - there was one available not so long ago."

Size is almost more the issue than location, Leuerer believes. "We probably have one of the largest capacities, so that in itself creates a flexibility," she says. "Also, we have four mastering units which helps clear the bottlenecks which can develop if you've only got one unit - or none at all. I think that size can be a very important factor. The bigger you are the more likely you are to have a more efficient organisation and be geared towards anticipating and solving problems as quickly as possible."

Elizabeth Toppin

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It's tough out there, so one way for the smarter manufacturer to succeed is to offer a diversity of specialist services

The days when demand for CDs exceeded supply are long gone. Operating in a fiercely competitive industry, the manufacturers are responding to shrinking profit margins by contributing to the development of UK artists and labels which is a role once exclusive to the brokers.

"A smarter breed of manufacturer has emerged in recent years," suggests Deragh McDonogh, sales and marketing manager at CD Plant, whose Middlesex site contributes nearly a quarter of the group's global manufacturing capacity of 12m CDs a month. "We've realised that to succeed we have to diversify our portfolio of services. Indeed in order to stay on top, you have to open your eyes to the possibilities of what the word service means."

Five years ago manufacturers would concentrate on simply turning an order round then dispatching it. Nowadays they often work as account managers, too.

"It's in our best interests to educate everybody as much as possible with regard to the manufacturing process," says Ron Ramdin, commercial executive for audio at MPO - one of the world's largest independent CD manufacturers. MPO's approach is typical of manufacturers who want to be regarded as a one-stop shop. This new breed of manufacturer will collect masters, store and deliver product, liaise with its client's distributor, pick and pack, and offer the exhaustive, and often creative, approach to packaging known as fulfilment.

Many find they are called on by fledgling labels to help sort out distribution deals, secure credit arrangements, operate flexible billing systems, provide advice on export and promotion as well as committing their machines to short runs.

"We will offer advice freely to any small label," says Ramdin. "It doesn't matter whether they're doing 500 CDs or 500,000. If they want information, and we're able to give it, we'll help them in any way, shape, or form."

Marianna Vrides, sales manager at Forward Sound & Vision, is another who is anxious to strike up early working relationships with new labels. The rationale is simple.

your business in safe hands



"Everyone has to start somewhere and a new label could end up being a very important customer over two years," she says. "So if you're in there first, providing them with the service that they require, they'll stick with you."

Five years ago, Future Sound & Vision's London office had a sales team of one. Now, the company

employs six people dedicated to meeting the demands of existing clients, and the specialist requirements of new labels.

CD Plant, which sponsored the emerging label award at London Music Week, also regularly commits itself to what McDonogh describes as "a period of hand-holding" with young labels.

"We realise how difficult it is to

launch a label in a market where you're competing with people with budgets of millions of pounds," she says. "We need to support them in every way we can."

CD Plant is one manufacturer which is prepared consider possibly unprofitable short runs in order to attract new labels.

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It doesn't matter whether they're doing 500 CDs or 500,000. If they want information, and we're able to give it, we'll help them in any way, shape, or form'

- Ron Ramdin

Today's music manufacturing industry buzzword is fulfillment. It refers to that service which concentrates on satisfying the individual needs of a client's releases. This area of business has flourished largely due to the increasing popularity of the CD-Rom. But its application varies between manufacturers.

"Record labels tend to understand the term fulfillment as something to do with specialised packaging," says John Denton, commercial director of Gwent manufacturers Nimbus Records. "But we regard it as anything from hand-packing discs into a sleeve that's a little out of the ordinary, to keeping stock, and delivering to order."

Daragh McDonogh, sales and marketing manager of CD Plant, sees fulfillment as a facility which has "no rules", but embraces all the services that manufacturers offer.

"One client might want us to hold stock for three months and then ship it



We go in to the A&R department and sit with the band and the art director and suggest ideas'

- Daragh McDonogh

> longer runs. It's much more expensive for us to do a short run, but a series of them could ultimately mean a lot of future business," she says. "We'll help clients with promo runs in line with expectation that the larger and more commercial runs will be coming in as well."

CD Plant also takes a pragmatic approach to its billing and accounting systems, particularly in relation to young labels, allowing them to grow in a controlled fashion. "Every account is opened in a fingerprint style, it's totally individual to the client," says McDonogh. "Issuing price lists is almost impossible because no two clients will share the same requirement. So we work very closely with them to cover the unit pricing, peripheral pricing, packaging prices and delivery details."

Catering to the individual manufacturing needs of labels was traditionally the province of brokers. When the CD became a standard industry format, brokers who had previously arranged vinyl and cassette production for their clients developed relations with those independent manufacturers with plants in and out of the UK, who by the late Eighties had broken the production monopoly held by the Philips in the Netherlands and Sony's in Japan. Many are now finding themselves squeezed as labels are increasingly approaching



manufacturers directly to take advantage of staff who now have a thorough grasp of all the different facets of their business. At the same time, manufacturers realise that those brokers with whom they work the closest effectively function as extended marketing arms. Consequently, established brokers such as Karen Emanuel, managing director of Key Productions, have few fears for the future.

"Brokers remain best placed to offer music industry clients a one-stop shop service," she says. "A lot of people are trying to chase our business at the

"You have to get to know people and how they work, what their needs are, and how to react to them. I think the organisation, and all the hand-holding, is better done by a specialist'

- Karen Emanuel

moment. There are an awful lot of CD manufacturers around and a lot of over-capacity in the market. But I personally haven't seen it affect my side of the business.

"You have to get to know people and how they work, what their needs are, and how to react to them. I think the organisation, and all the hand-holding, is better done by a specialist. The actual final packaging and putting together is better being done by the CD plants."

Like virtually every other sector of the music industry today, it's all about relationships. Manufacturers have clearly learned that the changing needs of labels mean they must be able to offer a multiplicity of services and a flexibility to match. Until recently they have left the business of briefing the client to the brokers. But now it's time for them, too, to get personal. Lee Henshaw

FULFILMENT: THE NEW INDUSTRY BUZZWORD



Creating solutions at CD Plant

batch-by-batch to the same address while another might think that it means we've got to design, hold, pick, pack, and then distribute product to individual addresses. Basically, it can involve the whole realisation of product, from origination to delivery," she says.

To offer a unique packaging solution, CD Plant has established a division called Creative Solutions. This is a think tank which discusses inventive approaches to packaging directly with clients.

"We go in to the A&R department and sit with the band and the art director and suggest ideas," says McDonogh, whose company has given a singular feel to CDs normally delivered in either the conventional jewel box, the cardboard Digipak, or a card wallet. For The Stranglers' most recent album, *Written In Red*, it made a promotional Digipak bound in a bag full of fake blood, and when the makers of the *Preaching To The Perverted* soundtrack album wanted something a little different, CD Plant arranged for copies of the release to be concealed within a rubber mask.

For the release of the God Gave Me Gravity single by Mushroom act Cable,



Creative Solutions delivered a CD copy of the track in a helium-filled balloon to the label's press and promotions departments. Also attached to the balloon was a sampler of Cable's *When Animals Attack* album.

But at what cost to the client? "There are a few unavoidable increases when you're involved in hand finishing," says McDonogh. "But it's not as expensive as you may imagine because we have the people in place



'If you're offering customised services then you're going to find huge fluctuations in demand'

- John Denton

already. So it's pretty much part of our unit cost."

Fulfillment became an issue for the manufacturers around four years ago. The market for optical disc releases, particularly CD-Roms, meant that they became aware of a potential source of revenue directly tied to the differences in presentation and production requirements between audio and computer discs.

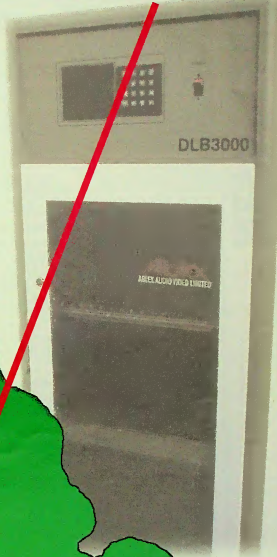
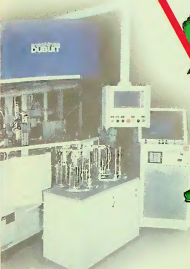
"The CD Rom market is growing by the day and a lot of people are still unaware of what they need to do to get a CD-Rom produced," says Marianna Virides of Forward Sound & Vision. "They're the ones that need nurturing from the beginning."

While Sabina Leuerer, director at Sonopress UK, which recently opened a fulfillment centre in Birmingham, sees the service as "another way of making money" for the manufacturers, Nimbus's Denton suggests it may not be that straightforward.

"I'm not sure fulfillment is an easy way of making money," he says. "You have to be extremely well organised and run the thing very smoothly. Quite obviously, if you're offering customised services then you're going to find huge fluctuations in demand." Lee Henshaw

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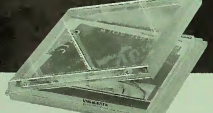
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DOOLEY'S DIARY

Remember where you heard it: for Dooley and a handful of delegates returning home from PopKomm, it seemed as if they were travelling in the Twilight Zone. Either that or they had inadvertently stumbled into a new David Lynch movie.

After waiting two-and-a-half hours at Cologne airport for a new plane to replace the BA propeller craft which failed to take off, Giles Goodman and Grant Bishop of Dynamic Records, together with Eva Wallengren from Festival Records and legendary saxophonist Ray Gaskins, were treated to a surreal travelling experience courtesy of Denim Air. Upon boarding the plane, our intrepid travellers were met by a 6'3" blonde stewardess named Mimi and, in character with the airline's name, she was completely denim clad. One passenger was heard to comment that he was sure he'd seen Mimi in a porno movie at some point. As if this wasn't enough, Mimi spent the entire flight chatting over the cabin PA in a disconcertingly deep voice with a fellow denim-adorned steward while Portishead blasted out of the speakers. Weird...Xfm bossman Chris Parry isn't much of a romantic because he says he is taking no



Ding-ding. Tickets please. No one was left waiting for the bus as PopKomm got off to a cracking little start last week. The BPI routemaster rolled into town to drum up business with Yasmin Khan Fryer and Helen Smith punching out the fares for their friends - Avex UK signings Root Juice, who showcased their enormous talents at the conference (1). Pictured clockwise: Fiz, Jamie, Harry, Yaz, Helen and Rob. Paul Birch, MD of Revolver and BPI Council member, also found time to get down to a little business with Anna Keating of Travel By Appointment/MTV and Double HR Records artist Rose Murphy, in the Dorit Kongress Hotel bar (2).

interest in which record will open the new radio station's account when it opens for business next Monday (1). "Ah, that's all sentimental bollocks. Whatever it is, it is," he scoffs...Most recipients are just happy to put them on their mantelpiece, but those rockers Marilyn Manson declared they were ready to go several stages further after picking up a Kerrang! Award last Thursday. "We're trying to figure out a way to put this up our arses," they declared to the singularly unshocked gathering, though avoiding talking out of said part of the anatomy may be a start towards achieving their aim...Now, had they been Terrorvision they might well have got away with it because no one would have understood their deep Bradford tones. "Can you not understand?" they answered to cries of "What?". "Do you not speak the Queen's Bradford?"...With Lemmy coming a very gallant second, biggest cheer of the awards bash was undoubtedly reserved for the not-very-glittery Gary Glitter (summer shorts and shirt were the order of the day). And, let's be frank now, he's not exactly getting any younger. "I have to put the glasses on. I'm not as young as I look," he revealed. "The legs are the only thing that haven't had a facelift"...Reef may have picked up the best single award, but

they are still no match for the grand-daddy of glam. "Can we be in your gang?" they begged him all too politely to be considered dangerous rock stars. "As long as I'm leader," he snapped back...How famous is Arista's marketing director Kevin Brown? Obviously not as famous as his dog, who managed to end up in a photo with Tanya Donnelly in last week's Melody Maker...Poor old

popstars 911 are having a weather nightmare. The band, on a promotional tour of Taiwan, have been caught up in Typhoon Winnie, which has been sweeping across the country. "It's mad here!" shouts Spike over the roaring winds. "When you look out of the window you can see trees flying past"...There's been a new release from Wild Life's Colin Lester, manager to the Brand New Heavies, Travis, Carleen Anderson and a bunch of other huge talents. Lester and wife Amanda put all the one-off and adorable Emily Louise last week in original and brand spanking new packaging weighing in at a touch over 9lb...Finally, Dooley's pal Louise Jefferson, who will be best known to many of you for her work on MW Awards, has left Backstreet International and can be contacted on 0181-533 2014.....

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25.08.97

MCA



In town to deliver on the Seags And Vision bill at Wembley alongside Rod and k.d., Grammy award-winning US R&B superstar Mary J Blige took the opportunity to pick up a gold disc for her current MCA album, Share My World. Pictured from left are, MCA/Gaffan UK general manager Matt Voss, Blige and product manager Mickey Whitefield.

music week

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INTERNATIONAL MUSIC CONVENTION
27TH SEPTEMBER - 1ST OCTOBER 1997
THE HILTON HOTEL - GLASGOW

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